

# VARIETY

VOL. XLVIII, NO. 2

NEW YORK CITY, FRIDAY, SEPTEMBER 7, 1917

PRICE, TEN CENTS

The central image is a black and white photograph of actress Geraldine Farrar, smiling and posing elegantly. This photograph is set within a large, ornate, classical-style frame. The frame has two pillars on either side, each topped with a decorative label: 'Drama' on the left and 'Variety' on the right. Above the photograph, the frame arches over a central medallion that reads 'ARTCRAFT PICTURES'. Above this arch, there is a decorative frieze featuring three classical figures in flowing robes. The entire frame is adorned with tassels and intricate carvings. Below the photograph, a caption reads: 'GERALDINE FARRAR WHO WILL STAR IN THE ARTCRAFT SPECTACLE "THE WOMAN THAT GOD FORGOT"'. At the very bottom of the frame, there is a decorative scrollwork element featuring a stylized face.

**Drama**

**Variety**

**ARTCRAFT PICTURES**

**GERALDINE FARRAR**  
WHO WILL STAR IN THE ARTCRAFT SPECTACLE  
"THE WOMAN THAT GOD FORGOT"

# REAL SONGS

that have been tried and found true—NOT songs that have been boosted in a music publisher's office by professional boosters—NOT songs that have been boosted from the tail end of a truck by professional boosters—but REAL songs that have been TRIED OUT in REAL theatres on REAL audiences and pronounced REAL songs by the REAL judge, THE PUBLIC.

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The song everybody is talking about. Get the catch lines.

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Without a doubt the greatest ballad ever written.

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A song that will appeal to any audience.

A REAL SEMI HIGH CLASS BALLAD

## "Before the World Began"

A beautiful song poem. A wonderful melody published in three keys.

A REAL "SOUTHERN" SONG

## "From Me to Mandy Lee"

The "Southern" song that is sweeping the country.

A REAL "RIDICULOUS" SONG

## "The Old Gray Mare"

You'll laugh yourself sick.

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## "Hawaiian Tunes in Dixie"

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## RESTRICTED TERRITORY BAN REMOVED FOR THE FIRST TIME

**Maurice Goodman, Keith Counsel, Successfully Argues Before City Board of Appeal, Which Grants Permission to Build Fordham Theatre Within Restricted Zone. May Open Way for Many Others.**

A decidedly important theatrical building question was neatly solved Tuesday of this week when Maurice Goodman, attorney for the Keith interests, appeared before the City Board of Appeals at a hearing held in the Municipal Building, and successfully argued for a permit to continue the construction of the Keith theatre planned for the corner of Fordham road and Valentine avenue.

The building came under the ban of the zone law which went into effect about a year ago, and which threatened to make the property valueless for theatrical purposes, all applications for an appeal from the automatic condemnation of the building being denied heretofore, the same "Zone" law having held up the erection of the new B. S. Moss theatre at 181st street and Broadway, and the theatre scheduled to be built by one Kaister, an architect, at 94th street and Broadway.

The Board of Appeals granted a final hearing Tuesday, attended by Kaister (in his own interests), Mr. Goodman and E. F. Albee in the interests of the Fordham road project. B. S. Moss was out of town, and not represented.

Mr. Kaister made the initial plea, but Goodman, after a short survey of the situation, finally convincing the gathering the Keith theatre should be passed, and this was accordingly done. The board consists of six members in all, including Fire Chief Kenlon, the Superintendent of Buildings, and four laymen, including an architect, builder, contractor and civil engineer. Whether Goodman's success will lift the ban on the other two sites is problematical. There are a large number of picture theatres being held up by the same law, and these may now look for some relief.

The Keith theatre will occupy a corner site 100x200, on which a house seating 2,500 will be erected, stores and an office building completing the structure.

When completed it will play a policy of pop vaudeville, with admission based on the pop scale. The nearest

opposition is Fox's Crotona, Tremont avenue and 177th street.

### TRENCH HEROES IN ACT.

"The Shrapnel Dodgers" is the title of the first vaudeville act to carry veterans of the present war, the cast being composed of three Canadians who have been in active trench service since Sept. 14, 1914.

The turn was originally composed of four soldiers, but one has been forced to return to a military hospital to undergo treatments for injuries sustained in action.

The cast includes Sgt. Major Parker, Sgt. Blake and Sgt. Johnson. It is being broken in around the Middle West.

### TRAINED HORSE IN PARLOR.

Among the acts new to vaudeville this season is one from California containing a trained horse, "Beauty," that performs in a parlor set upon the stage.

A part of the parlor equipment is a piano, utilized by a young woman in the turn. It is owned by Bert Cuthbert, who is the trainer of the horse.

William L. Lykens has the booking direction.

### RUSSELL-TEMPLETON TURN.

Pittsburgh, Sept. 5. There has been advanced a reason for Lillian Russell and Fay Templeton to appear in vaudeville together. The reason is a large salary.

Both of the stars live here, and are reported to have been in communication, but the consummation of the intended "two-act" is looked upon as doubtful.

Each has headlined vaudeville programs of recent seasons.

### Billy Sunday Trying Los Angeles.

Los Angeles, Sept. 5. Billy Sunday began an eight weeks' drive on sin here Sunday, more than 50,000 persons crowding the Grand Avenue Pavilion for the matinee.

Watch Out For ELSIE WHITE "The Plainclothes Girl"

### SHUBERT'S PALACE, CHICAGO.

It is reported the Shuberts have leased the Palace, Chicago, for a number of years, final arrangements and rental agreements having been accepted in the Windy City at the time "The Show of Wonders" was completing a record breaking run at the Palace during the summer.

Tenancy will not pass, however, until next May, when a Winter Garden show will enter the Palace for the fourth summer's run.

But vaudeville will then cease definitely during the life of the rental. The house is owned by Mort and Will Singer, Martin Beck and Herman Fehr.

The leasing of the Palace gives color to the report that the Stetlake, Chicago's new Loop theatre, which will be completed in about one year, will house Orpheum vaudeville. The securing of the Palace will give the Shuberts a firmer foothold in Chicago, four houses, since it is understood the new Woods theatre there will be given them for booking. At present the Shuberts book but two Chicago houses, Garrick and Princess.

### "OVER THERE" ROYALTY.

George M. Cohan's first royalty statement on his war song, "Over There," is said to be \$21,000.

It took him ten minutes to write the words and music.

The William Jerome Co. publishes the song, as it does all of Mr. Cohan's musical compositions.

### JOAN SAWYER AGAIN IN.

Baltimore, Sept. 5.

Next week at the Maryland will be two acts new to vaudeville for this season. It is unusual for a provincial theatre to have that many on one program.

The acts are "The Neglected Wife," by Roi Cooper Megrue, played by Yvonne Garrick and a company. The other turn is Joan Sawyer, who returns to vaudeville with her former dancing partner, George Harcourt.

### FIRST RETURN TO N. Y.

So far, only one show that opened this season has returned to Broadway. John Cort's "Flora Bella" finding the weather against it on its early tour of New England, the show closing in Vermont.

### NEWARK PRICES UP.

Pop theatre prices in Newark have advanced a little. The Lyric and Proctor's have tilted their top price, the former now charging 10, 20, 30, instead of 10, 15, 25, while some of the orchestra seats at the latter are now 75c instead of 50.

### LASKY BACKING THEATRE?

Los Angeles, Sept. 5.

It is reported Jesse Lasky is the backer of a Little theatre project in this city to be under the management of Frank Egan, at present here.

The latter has obtained a lease on the Little theatre, Pico and Figueroa streets, which is to house a company along the same lines as that which was maintained at the Princess in New York several years ago with Holbrook Blinn as the star.

There is a possibility that Holbrook Blinn and Emilie Polini may head the local company.

### EXTENDING FREE ADMISSIONS.

Buffalo, Sept. 5.

The Central Park theatre, the nearest picture house to the 74th Infantry camp at Kenilworth, is going the downtown houses one better in that any man in uniform can bring women friends into the house without paying admission.

A number of other houses admitted soldiers free for a while, but discontinued it.

The Central Park will continue the practice until the boys leave.

### HOLDING ONTO CHORUS MAN.

Chicago, Sept. 5.

There was a bit of a scrap over a chorus man here last week, the services of Harry Murray of "You're in Love" being acceptable to two other shows. Murray, who has played in stock and who once successfully conducted a society dancing school in Elmira, N. Y., applied for the juvenile lead in "Make Yourself at Home." He was accepted, but upon complaint of the "Love" management, no contract was given him.

Murray later applied for general understudy for "Oh, Boy," and again objection from the Hammerstein management "crabbed" his efforts. He is accredited with being exceptional, even though now in the chorus.

### OPENING FOR LYCEUM ARTISTS.

Chicago, Sept. 5.

Booking agents here continue to complain about the claimed act shortage. It is believed by some more concert and lyceum artists will be in vaudeville this year than ever before, in an effort to maintain the standard of the bills.

This may work out as a quasi-solution, since clever musicians are always welcome to a certain percentage of vaudeville audiences.

### \$40,000 FOR 20 STORIES.

According to report, the "Saturday Evening Post" has offered Montague Glass \$40,000 for another serial of 20 "Potash & Perlmutter" stories.

## IN LONDON

London, Aug. 25.

Doris Joel, daughter of S. B. Joel, the millionaire, has written the libretto for a new musical comedy revue for which Max Darewski will write the music and that Harry Day will produce at a West End theatre.

"Carminetta," successfully playing at the Prince of Wales theatre, is a sequel to "Carmen." Escamillo, the fiery toreador, has retired from the ring and has grown fat as the proprietor of a bar at Gibraltar, and congratulates himself on his escape from Carmen; while Carminetta, the daughter of Carmen and Don Jose, is a cabaret artist with her mother's temperament. In the part Delysia is given unusual scope for the display of her talents.

C. B. Cochran has arranged an interesting collaboration between "Rip," the wittiest of French revue writers, and Cosmo Gordon Lennox. The result of their efforts will be a revue for the Ambassador later.

Reports from the provinces with regard to business are good. Apart from such plays as "Damaged Goods," "Ghosts," etc., with their catchpenny advertisements "for adults only," the most successful plays are those of sentimental charm, "A Kiss for Cinderella," "Daddy Longlegs," and "Peg o' My Heart."

Miss Fryer Tennyson Jesse, who collaborated with Capt. H. M. Harwood, in the three-act comedy, "Billeted," now playing at the Royalty, is a grandniece of the first Lord Tennyson, the poet. She went to Antwerp during the war on a special mission for a big American weekly and was on the last boat which left the city before the Germans took it.

The recent "Navy Week" was responsible for the revival of "A Pair of Spectacles" and "Trelawny of the Wells." The former at Wyndham's on Sept. 1 with Sir John Hare, Gerald du Maurier, Sam Sothorn and Kate Rorke in their original parts a few days later. "Trelawny" will appear at the new theatre with Irene Vanbergh in the leading parts.

"Seven Days' Leave" is still growing in popularity at the Lyceum.

Sir Henry Wood's list of novelties for the coming season of promenade concerts at Queens Hall, commencing today, though not so lengthy as in pre-war days, contains some works of great interest. Out of nineteen new items nine are by British composers, five hail from Russia and two from Spain.

Many of our best dramatists have been silent during the war, but the autumn will see a revival of their activities. Sir Arthur Pinero is finishing a light cheery comedy; Henry Arthur Jones is coming out with "The Pacifists" at the St. James, and possibly with "The Cock of the Walk" elsewhere. Alfred Sutro's new play just produced at Manchester will be seen at the West End, while Sir James Barrie is writing a play for Wyndham. Haddon Chambers supplies a new comedy for Chas. Hawley and Gilbert Miller, and R. C. Carton's comedy, "The Off Chance" is in active rehearsal at the Queens. Max Pemberton is writing three new plays and H. V. Esmond is starting afresh with "Salad Days." J. K. Jerome supplies "Cook" and Walter Hackett is writing a play for H. B. Irving and adapting a French play for C. B. Cochran, while George R. Sims and

Henry Hamilton are preparing a new drama for Drury Lane.

The Theatre des Allies will start its second season of French plays at a West End theatre during the autumn. The director, M. Maurice Froyez, promises further revivals of Moliere's comedies, including "Les Precieuses Ridicules" and "Le Bourgeois gentilhomme." The modern plays include "Zaza," with Lina Palerm in the title role.

Rehearsals for Alfred Butt's production of Fred Thompson's musical version of Sir Arthur Pinero's famous farce, "The Magistrate," at the Adelphi theatre are in full swing. Miss Amy Augarde and Donald Calthrop have been added to the strong cast. The music is by Lionel Monckton and Howard Talbot; the dances and ensembles are arranged by Jan Oy-ra and the while produced by Robert Courtneidge.

#### "PAIR OF SPECTACLES" AGAIN.

London, Sept. 5.

At Wyndham's "A Pair of Spectacles" was revived Sept. 1, with Sir John Hare in his original part. He was in splendid form and accorded an ovation.

Sir John is supported by Gerald Du Maurier, Sam Sothorn, Will West, Mary Rorke, Meggie Albanesi, all excellent.



VAN HOVEN

"But all this happens while Devant 'paters' along in his own and inimitable fashion—as quaint and as amusing as FRANK VAN HOVEN, the quaintest and most amusing of all 'patenting' conjurers."—"THE TATTLER," Jan. 10, 1917.

The above is part of a notice on Mr. David Devant's show at the Ambassadors theatre, London. To Maskelyne and Devant many, many magicians of today owe their success. One young American conjurer has shown his gratitude by taking with him Mr. Devant's EGG TRICK WITH THE SMALL BOY ON THE STAGE. I met this young fellow many times and did partake of cool beer with him, but strange tales do I hear, and when I come home in preference to having my boy, with him I shall have it alone. Or with Dell Chain or some other decent chap who respects the rights and the property of their fellow man.

#### PRODUCTIONS IN LONDON.

London, Sept. 5.

"Pacifists," successfully tried out at Southport, was presented at the St. James's Sept. 4.

"The Yellow Ticket" will be produced at the Playhouse tonight.

"Arlette" is due at the Shaftesbury Sept. 6 after a successful trial at Prince's, Manchester.

A revival of "Trelawny of the Wells" is scheduled for the New theatre Sept. 7.

At the Adelphi Sept. 8 Alfred Butt produces "The Boy," a musical version of "The Magistrate."

Charles MacDonia and H. V. Esmond produced the latter's new comedy "Salad Days," at the Royal, Bournemouth, last week, with the author in the cast.

#### OVER \$15,000 AT OXFORD.

London, Sept. 5.

The box office takings for last week at the Oxford, where Charles B. Cochran's production of "The Better 'Ole" is playing twice daily, amounted to over \$15,000.

#### CHARLOT PRODUCING FILMS.

London, Sept. 5.

Andrew Charlott is embarking in a film enterprise, featuring Phyllis Monkman in a number of her revue successes.

#### "HOLY ORDERS" FILMED.

London, Sept. 5.

The Ruffell's Co. presented a film adaptation of Marie Corelli's novel entitled "Holy Orders," featuring Malvina Longfellow and Dorma Leigh. It is very interesting.

#### First Anniversary of "Chow."

London, Sept. 5.

The first anniversary of "Chu Chin Chow" was celebrated at His Majesty's Aug. 31 with new gorgeous costumes and a new scene with a song introduced by Henry Rabke.

#### "Wild Heather" Tried Out.

London, Sept. 5.

Arthur Aldin successfully produced a four-act play, "Wild Heather," by Dorothy Brandon, at the Gaiety, Manchester, for a short season and will bring it to a West End theatre later. Edyth Goodall and Lynn Harding scored.

#### Pavilion Here This Week.

London, Sept. 5.

The Pavilion's reversion to variety is attracting full houses. The bill this week includes Violet Lorraine, Grock, Manny and Roberts, Ben Nathan, Marjorie Hart.

#### "Intolerance" Revived With Music.

London, Sept. 5.

At the Prince's the revival of "Intolerance" by the Master Production Co., is marked by an innovation in the way of a beautiful setting, solo singers and a chorus.

#### Hackett's Play Making Records.

London, Sept. 5.

Walter Hackett's play, "The Invisible Foe," at the Savoy, is breaking records.

#### Eddy Reed Reappears.

London, Sept. 5.

At the Chelsea Palace Eddy Reed reappeared in a cowboy act after two years' service in East Africa. He was discharged on account of wounds.

#### Vardels Going to South Africa.

London, Sept. 5.

Vardel Brothers have sailed for South Africa for an eight weeks' tour.

#### Back in "Romance."

London, Sept. 5.

Doris Keane and Basil Sydney have returned to "Romance" at the Lyric, after their holidays.

#### "BEANSTALK" TAKEN BY STOLL.

London, Sept. 5.

Oswald Stoll has booked the William Fox screen production of "Jack and the Beanstalk" for his London opera house for eight weeks, commencing Dec. 15.

#### KILLED IN ACTION.

London, Sept. 5.

Joseph Nugent, originally a partner of the Nugent and Walker duo, died in France of gas poisoning.

John Robinson, one of the brothers of Robinson's Comedians, was killed in action in France. His brother Will, also at the front, has been awarded the D. C. M.

#### TATE'S PLAYING RECORD.

London, Sept. 5.

Harry Tate has broken all records by playing 66 turns in one week.

#### L. O. H. PAYING AT LAST.

London, Sept. 5.

The picture policy at Stoll's picture house, formerly the London opera house, has brought success to the place, which is paying for the first time.

#### 10 SHOWS WEEKLY.

London, Sept. 5.

Commencing tonight "What a Catch," at the Duke of York's, will be preceded by a new one-act play, "Dawn in Bethnal Green," by E. Cliff, playing ten performances weekly.

#### "Lo Poupee" on Variety Tour.

London, Sept. 5.

"La Poupee," revived for a variety tour, opened Monday at the Wood Green Empire with a strong company, which includes the Gresham Singers.

#### "Gay Lord Quex" Released.

London, Sept. 5.

The Ideal Film Co. has released "The Gay Lord Quex," with Irene Vanbrugh, Lillian Braithwaite, Ben Webster, Lyston Lyle among the players. It is a capital picture.

#### Acquitted of Murder—Kept off Stage.

London, Sept. 5.

The Magistrates have decided Alice Roberts, aged 16, recently acquitted of murder at the Glamorgan Assizes under the doctrine of the unwritten law, must not appear at the local theatres.

#### ELSIE JANIS' CORPORATION.

Elsie Janis has incorporated herself, she and her mother being the principal stockholders.

Elsie, after signing her contract with Albert de Courville for her appearance in London, learned of the rather heavy cut the income tax is making into the salaries of the artists appearing there and has figured it out somehow an American corporation is exempt from such taxation.

#### KAJIYAMA'S ROAD SHOW.

Chicago, Sept. 5.

Tameo Kajiyama, the Jap mental wonder, will take out his own road show this season, starting about Oct. 15 and carrying five acts. The bookings for the first five weeks will be attended to by J. R. Wingfield, the show then striking the big cities and playing halls and lyceum dates.

Tameo, who is a university graduate, is reputed to have accumulated a rather healthy bank account and is financing the tour, claiming that he can not get the salary he asks for vaudeville. He has ordered 10,000 lithos, some stands which hold the picture of himself, Caesar and Napoleon, the two celebrities being supposed to be the only persons outside of Kajiyama who have ever developed quadruple mind concentration.

Amy Leslie, the local reviewer, said of Tameo that he would have been worth \$1,000,000 to Napoleon as private secretary.

## VAUDEVILLIANS IN MEXICO SUBJECTED TO INDIGNITIES

**One Act Returning from Several Going There Last Spring Reports Terrible Condition Throughout Revolutionary Territory. Women Especially Become Prey of Mexicans.**

Chicago, Sept. 5.

Of all the colorful tales that have come from out of Mexico, so intricately entangled with revolutions and feasted with bandits, whose revolting raids occupied the attention of this country before its entrance into the world war, there is none perhaps more pitifully interesting to professionals than that which concerns the men and women members of ten or more vaudeville acts that last spring crossed the Rio Grande into the land of the "gringo"-hating peons, there to join the Grand Circo (circus) Americo. Recent letters received here from those who have not yet been able to cross the boundary line or who are not desirous of so doing, substantiate the reports of frequent assault, robbery and degradation meted out to the little American band.

All of the acts concerned were members of the former White Rats organization. During March last, when it was a foregone conclusion that theirs was a lost cause, these acts listened to the offers of two men, one a Mexican, who promised large salaries for all who would tour Mexico with the Grand Circo Americo. Since these acts were on the "blacklist" (several had acted as pickets during the strike attempt here) the Mexican trip looked like a good way out. As far as can be learned the turns reported to have joined were the St. Julians, Elsa and Mickey, the St. Allens, Otto and Olivia, Franches and La France and the Great De Monda, although there were others.

The circus opened at Chihuahua to big business, making a week stand. But before the week was over the outfit was raided by bandits supposed to have been a part of Villa's forces. At the time several of the women were attacked. The troupe entrained then for Juanta, being fortunate to ride in coaches. Regarding the transportation, it seems that while the entire circus had to be aboard the cars early in the morning, the train would sometimes not pull out until nighttime, the engineer apparently pushing over the throttle whenever he got ready. The circus did not reach Juanta without mishap, for on the way Villa troops stopped the train, requisitioned the cars and compelled all to board baggage cars. Another band of Villa peons in turn held up this train. Men and women alike were compelled to strip, and everything of value was taken. Some of the women were told that they must submit to the whim of the bandit officers or suffer the consequences. Some were let alone, according to the claim of one woman, who went through the ordeal. Others are reported to have been detained for a time in the "harem" of some Villista officers.

The circus finally floundered, for although when it did show the business was excellent, frequent robberies made it impossible to save any money. After leaving Juanta and on the way to Mexico City several wealthy natives came forth with a promise of protection for the women, but it turned out their motives were not altruistic.

Where some of these acts are, save that they may be in the interior of Mexico no one seems to know. Some have gotten across the line, but letters from others say they were not so lucky.

Along the streets in every town

where the circus stopped the women were constantly in receipt of insults from even the dirtiest of the peons. One woman member of a team got across the line in July, her partner giving her all his money and exacting a promise that if she escaped she would send him back \$50—that he might travel north. This woman vainly tried in every way to get the money to him, but finally had to deposit it with the Wells-Fargo office in El Paso, with the promise that word would be sent their Chihuahua agent that the sum was there on the man's demand. He has not been heard from to date.

### REVUE, WITH NAMES.

Arrangements are in active formation for the combination of a new revue to be produced by E. Ray Goetz and Raymond Hitchcock, producers of "Hitchy Koo," and which will have a three-star combination of features in the Dolly Sisters, Eddie Foy and Sam Bernard.

While nothing definite has been announced on the project, negotiations are understood to be practically settled for the affair, the producers in the meantime searching for suitable talent to complete the cast. The Dollys and Foy are now in vaudeville.

### MARY MARBLE'S PRODUCTION.

Mary Marble (formerly of Chip and Marble), who has not been seen in vaudeville since the death of Sam Chip last April, will appear around New York in about a month in a new musical production being prepared for her by Channing Pollock and Anna Marble.

The piece will carry 8 people, and will be a Japanese fantasy, carrying special music and scenery.

### FRED IN JOE SANTLEY'S ACT.

Chicago, Sept. 5.

"The Girl on the Magazine," as played by Joe Santley and Ivy Sawyer late last season in vaudeville, will be continued, with Fred Santley and Florrie Millership in the leading roles.

Joe is now here, rehearsing his brother and Miss Millership.

### ADELE RITCHIE PERMANENT.

Adele Ritchie, theatrically inactive for several months, will return to vaudeville Oct. 8 with a new repertoire of songs, having been routed over the United time by Harry Weber.

Miss Ritchie's last appearance was for a two-week engagement at Boston last Spring.

### CATLETT GOES TO WOODS.

Walter Catlett left "The Follies" at the Amsterdam this week to join the A. H. Woods playing forces for this season.

Catlett, it is practically settled, will be engaged for a part in "Parlor, Bedroom and Bath."

George Broadhurst has 25 per cent. of the show.

### ANOTHER JOLSON.

San Francisco, Sept. 5.

After closing in Los Angeles, Al Jolson returned to his home in Berkeley, remaining with his wife during his rest on the Coast.

An increase in the family is expected.

### ROCK AND WHITE'S PROPOSAL.

What may be the oddest proposition ever submitted by a headline vaudeville act to a manager is the gambling proposal of Rock and White, conveyed to the Palace, New York, management through the act's agent, Edward S. Keller, to play that house for nothing if they do not break the box office record of it.

Provided, however, that Rock and White take the record, they want \$3,500 for their week's services.

The Rock and White proposal in detail, as submitted by Mr. Keller, was that upon the expiration of their contract with 'Hitchy-Koo,' in about three more weeks (when all their theatrical engagements end) they will appear for one week at the Palace, headlining the bill, and agreeing that if they do not draw more money into that theatre than any week's receipts within the past two years, they will forfeit all claims to salary for the Palace stay.

The verdict is to be rendered by the Palace, upon its statements of the past and the Rock and White week, the act being content to rest the matter entirely with the management (Keith's).

Otherwise, if Rock and White decide to ask for a consecutive vaudeville route for the remainder of the season, their salary request will be \$2,500 weekly.

Billy Rock is the author of the unique proposal. His partner is Frances White, who recently secured a divorce from her husband, Frank Fay, and was allowed \$25 weekly alimony by the court.

To add to Mr. Fay's other memories of his brief married life, Fay's lawyer, whom Fay thought was acting out of friendship for him, rendered a bill for \$750 after his wife had secured the divorce. Among the other existing exhibits of the Fay-White snarl is an action to recover \$2,500, money loaned, brought by Miss White against her late husband.

Another lawsuit as a result of the alliance and divorce is an action for \$25,000 started by Fay against Rock, for alienating his wife's affections.

Mr. Rock also has a plan for himself and partner to give a series of Sunday night performances at some Broadway house, the team using about six different turns from their previous acts, and filling in the intervals with musical numbers by others.

### ROUTE FOR 16-YEAR OLD GIRL.

Washington, Sept. 5.

A local girl of 16 years, singer of character songs, was recently given an opportunity here to reveal her ability, with the result she has received a route in big time eastern vaudeville.

Her name is Ann Suter.

### "COUNTRY CLUB" SEQUEL.

"The Society Set," announced as a sequel to the former Jesse Lasky vaudeville production, "The Country Club," is being produced for vaudeville by Arthur Klein.

It will have 15 people, with George Spink starred.

### WOULDN'T CHEAT.

Mansfield, O., September 5.

When Stephen Dalton, a contortionist, was examined by draft board physicians Aug. 31 one doctor discovered his hip was dislocated, another that his shoulder was out of joint, and another that his elbow was in bad condition.

After fooling the physicians a little longer, Dalton threw himself back in shape and was passed.

### Street Fair Man After Divorce.

Cincinnati, Sept. 5.

Suit for divorce was filed here, Sept. 1 by Charles C. Blue, street fair promoter, against Gertrude P. Blue, of Albany, Ga.

He charges she has been living at questionable resorts in various cities.

### FIRST ACTS OFF "BLACKLIST."

Among the first of the "blacklisted" specialties to receive action following the partial suspension of the list were Chas. Mack and Co. and the Leighton Bros. (Frank-Bert). Mack was "banned" for walking out of Poli's, Waterbury, Conn., while the Leightons refused to appear at Loew's Seventh Avenue, although the latter were not members of the White Rats, and steadfastly claimed their refusal to work was because of some offensive language hurled at one of the Leightons' wives by a stagehand, the brothers claiming they would have "walked out" regardless of any strike order.

Mack was induced to leave the Waterbury bill through the personal plea of Jas. W. FitzPatrick, who resides in that town. Mack is now on the Pantages Circuit. He is the father of a large family, an additional child being born last week.

The Leightons are booked over the Loew Circuit.

### "MA CHERIE" TO DATE

"Ma Cherie," in its day one of vaudeville's best sketches, and of long memory to the older vaudevillians through the association with Clayton White in that playlet of the late Marie Stuart, may see the twice daily stage once more.

George V. Hobart, author of the sketch, is rewriting it. Mr. White intends placing it out, with himself and Georgie Lawrence as the principal players.

### HIT; BUT DRAFTED.

Roy Cummings scored one of the biggest hits ever received at the Fifth Avenue this week, but he is scheduled to be called with the second quota of the drafted National Army.

His wife, known to the stage as Miss Gladdings, is at present with the Hippodrome show, in Billie Burke's "Pinkie" act.

### RETURN DATES!

L. Wolfe Gilbert and Anatol Friedland, the Stern Co. composers who recently entered vaudeville, have been booked for a return engagement at the Palace, six weeks after their original engagement there, also another date at Keith's Philadelphia within eight weeks after that stand, their third in vaudeville.

The writers will be featured around the Keith houses for the next nine weeks, playing only in New York and Brooklyn, during which time they will be enabled to devote part of their attention to the supervision of the publishing house.

### STERN'S IN AUTHOR'S SOCIETY.

Jos. Stern & Co. has remained out of the Authors', Composers' and Publishers' Society since the time that organization was formed.

The firm entered an application for membership, favorably passed by the heads of association, and the Stern firm was admitted to membership last week.

### JOSEPHINE DAVIS MARRIED?

Atlantic City, Sept. 5.

It is reported Josephine Davis was married here last week to a Baltimore business man.

Miss Davis was appearing at the Hotel Isleworth.

### Boganny Troupe Out of Hip Show.

The Boganny Troupe has been eliminated from the Hippodrome show, which broke all house records in the matter of attendance on Labor Day.

The Hip is using only minimum newspaper advertising.

### Harrison Grey Fiske's Sketch.

A sketch, "The New Resurrection," produced for vaudeville by Harrison Grey Fiske, will play the Royal, Bronx, next week. It carries five players.



## U. B. O. NO-CANCELLATION CONTRACTS BEING ISSUED

**Besides N. V. A. Form of Equitable Agreement, Big Time Employing Non-cancellation Agreements, Wholly Binding on Both Parties. "Tieing Up" Feature Turns for Only Vaudeville.**

The United Booking Offices is issuing a non-cancellation form of agreement, otherwise known as a "hard and fast agreement," that prevents either party cancelling, by notice or otherwise, after signing. This form is in addition to the equitable contract agreed upon by the Vaudeville Managers' Protective Association, and the National Vaudeville Artists, that is known as a "play or pay," but contains a two weeks' notice of cancellation that may be exercised by either side. The "N. V. A. form" is reported in general use now by the agencies allied with the managers' association.

The "hard and fast" agreement is reported being given out by the U. B. O. (with the Orpheum Circuit possibly employing it as well) to feature turns the big time vaudeville agency may believe will be in receipt of offers from other fields, legitimate or pictures. The principal object of the booking offices to tie up the headline acts offered the hard and fast contract is to preserve the booking and prevent future bills from being disrupted by desertion of vaudeville engaged turns for other branches of the profession.

This has often happened in the past. Acts in vaudeville have left for a shorter or longer period, to become part of a production or play in pictures, returning to vaudeville when again at liberty. In many instances a vaudevillian's season has been ruined through accepting an engagement for a production that had but a short run, and finding it difficult to secure another consecutive route upon reapplying to vaudeville for time.

It is not known how artists offered the hard and fast agreement have viewed the matter, but it's not unlikely, nearly all having the opportunity to secure such an agreement will grasp it, all other arrangements including salary for the season being agreeable.

Some years ago the U. B. O. issued a blanket contract, which was an absolute agreement for a number of weeks during the season, without dates specified. This was discontinued by the U. B. O. after its first season, the agency saying it had not worked out satisfactorily. The present hard and fast agreements are issued on a laid out route, one for each theatre the act is to appear in.

### OTHER AGENCY SUSPENSIONS.

The temporary suspension of the Max Hart office from participating in booking activities on the floors of the United Booking Offices and Orpheum Circuits marks a warning to franchised agents in those offices and promises the materialization of the executive's threat of several months back to weed out a number of the undesirable artists' representatives and centralize that branch of the industry under one or more offices.

The Hart incident, coming after the prolonged troubles with the White Rats' Actors' Union, emphasizes the seriousness of the managerial idea to eliminate a large number of the agents and give the "outside" booking rights to those they consider loyal and worthy. This move comes in the adjustment of conditions from the managerial end, and with the number of

excess agents operating in those offices it looks like a popular idea.

There are over 100 agents franchised to book on the floor of both agencies and their affiliations, and many carry but one, two or a very few attractions on their books, though able apparently to barter a good livelihood from their limited supply. Their removal from the booking field seems inevitable and while the executives of the circuit have had this plan in mind for many months, existing conditions in other angles have prevented giving the matter attention.

It is understood the Hart suspension may be followed by others without any particular reason given other than the "victims" represent excess additions to the office. Those cited for possible suspensions or removals include a number of agents who traffic particularly in "small time" attractions.

In the suspension of Max Hart from booking the U. B. O. and Orpheum also barred Manny Manwarring, his office manager, and all aides and assistants of Hart. The original suspension was aimed solely at the agent himself, but the office supplemented this by including all his representatives.

The acts heretofore represented by Hart will be looked after by the office of Hughes & Smith. The Hart suspension directly resulted from a street fight in which Irwin Connelly suffered a discolored optic, following it by a complaint against the agent to E. F. Albee.

Paul Durand's suspension will be automatically lifted in three more weeks, Durand having been banned from U. B. O. booking privileges five weeks ago because of the complaint of Evans Burroughs Fontaine.

Durand acquired a "collecting" interest in the Fontaine act, procured some booking for the turn, but eventually became embroiled over the ownership and returns, the result being a complaint which resulted in his temporary banishment.

### FAY'S IN V. M. P. A.

The Fay theatre at Providence, R. I., booked through the M. R. Shedy agency, has filed its application for membership with the Vaudeville Managers' Protective Association.

The Gordon Theatres, as they are called, also booked by Shedy, have been members of the managers' association for some time, leaving but two houses booked by Shedy, one at Halifax and the other at St. Johns, N. B. on the Shedy books as V. M. P. A. non-members. Another non-member booking through Shedy will be the Dyckman street theatre in upper New York.

### Colonial Opening About Oct. 1.

The B. F. Keith Colonial, New York, may not reopen for its regular vaudeville season before Oct. 1.

The extensive repairs made on the theatre over the summer are expected to be completed by that date.

### Columbia, St. Louis, Small Time.

The Columbia, which the new Orpheum replaces as the big time vaudeville theatre here, is now playing pop vaudeville, booked by the Western Vaudeville Managers' Association in Chicago.

### STIRRING UP AGENTS.

The booking agents placing their acts in the Loew Circuit offices are due for a stirring up in their booking activities, if the word to that effect has not already been conveyed to them.

Jake Lubin and Walter Keefe have concluded among themselves there is too much "dead" booking material in the form of agents hanging around the agency. They think these agents sleep and don't work, merely going along with their same sure-fire bunch of turns that could book themselves just as easily, and without making any attempt to secure new material for the Loew houses.

The opening of the season's shortage of acts brought this phase out and the booking heads had a conference on the matter. At least three of the agencies placing acts in the Loew office are booked to walk the plank if they don't display animation. Their places will be filled by more enterprising blood waiting to get in. If the start is made with the trio or any of them, there may be a weeding out of the deadwood all along the agency line.

Messrs. Lubin and Keefe are virtually doing all of the bookings for the Loew-Pantages time, Mr. Lubin for the Loew eastern houses and Mr. Keefe for the Loew western, south and Pantages Circuit.

It has been reported about that Mr. Lubin may shortly be given another assistant on the Loew books. Solly Turek is his assistant at present.

Joe Schenck, the Loew general booking manager, will continue to make the Loew Circuit offices his headquarters, supervising the bookings and dividing his business hours between the Loew duties and his many picture interests. While it was often reported Mr. Schenck would sever his connection as the booker for the Loew Circuit Sept. 1. Through a friendly understanding with Marcus Loew, that did not occur. Mr. Loew, according to reports, prevailed upon Mr. Schenck to remain.

### BIG TIME FEATURE FILMS.

Harvey Watkins, who places the big time vaudeville bills at Keith's, Portland, Me., and Lowell, Mass., has inaugurated an experiment in connection with big time full week bills. It is the placement of a feature film in connection with the regular variety show, starting the performance at 7.30 nightly with a pictorial weekly, opening the vaudeville around eight and closing the evening with the feature film.

This week at Portland Keith's is "Redemption," and at Lowell, Fairbanks in "In Again, Out Again." Next week at both houses will be the first Goldwyn released feature, "Polly of the Circus."

Mr. Watkins has arranged to have the Goldwyn subjects released throughout the Keith houses in New England on the same day they first appear at the Boston theater, Boston.

### CLUXTON RESIGNS.

San Francisco, Sept. 5.

John Cluxton, local Pantages representative, has resigned and will in all probability withdraw from his present position Oct. 5.

No one has been announced to succeed him, but it is likely Ed Milne, a resident manager in Seattle, will be selected.

Cluxton intends going to Chicago to produce a number of musical tabs.

### UNION HILL'S FULL WEEK.

The Hudson, Union Hill, N. J., reopens Sept. 17 with a full week program of eight acts, booked by Jack Hodgdon in the fifth floor department of the United Booking Offices.

The house, operated for vaudeville and stock in the past, will continue under the management of Billy Woods.

### NEW ORPHEUM OPENS.

St. Louis, Sept. 5.

To the tune of the National Anthem, with Maurice Speyer leading the orchestra, the curtain of the new Orpheum theatre was raised Labor Day, revealing a large American flag draped across the stage.

The bill was topped by Nan Halperin and Emily Ann Wellman and Co. This marked Miss Wellman's local debut in vaudeville in her own sketch, "The Young Mrs. Stanford." Six other acts completed the bill.

Crowds on the sidewalk were unable to obtain admission, and Manager Eddie J. Sullivan is jubilant over the success of the opening.

The Orpheum has the largest seating capacity of any house in town.

Martin Beck was in St. Louis for the opening. The foyer is decorated with floral offerings from practically all the Orpheum theaters.

### COTTAGE GROVE SECTION HIP.

Chicago, Sept. 5.

A new "hippodrome," with a seating capacity of 3,500, is to be erected at 63d and Cottage Grove avenues, the backer being a Greek banker (Nicholas Kyriakopoulos) and the policy pop vaudeville and pictures.

The site is said to have been the property of Mayor Thompson until lately. The main portion of the plot is on 63d place, but it was necessary to have an entrance on 63d street, which is a parallel highway. The latter strip was purchased and two ordinances were passed through the city council vacating the alleyway, which is also parallel to the street and the place and runs between them. For this concession the buyers paid the city \$700, but in return their plot on 63d place was raised from an inconsiderable figure to one of great value.

When the matter was put up to the mayor he denied knowing anything about it, saying the property belonged to his father.

The only theatre in the Cottage Grove section is the Midway (booked by Webster), once known as the Old Empress. This section of the city was once the Washington Park race track and is now rather densely populated.

### NEW RIVERSIDE MANAGER.

N. W. Derr, of Philadelphia, will assume the season's direction of Keith's Riverside, commencing next Monday. Mr. Derr has been attached to the Keith managerial staff of Sleepyville, in charge of the Chestnut Street opera house, and became quite popular among the show folks of that city. He was induced into theatricals some four years ago by Harry Jordan, the Keith general manager in Philly. At that time Mr. Derr was assistant manager of the Bellevue-Stratford, Philadelphia's best in the hotel line.

Harry Daniels, who temporarily took command of the Riverside after E. L. Perry retired, will likely become the big time emergency manager for the Keith Circuit.

### KEITH'S BRONX PLAYING POP.

Commencing Sept. 17 Keith's Bronx theatre, at 149th street and Third avenue, will commence playing a popular priced policy of vaudeville, likely booked in by the resident manager, Ned Alvord.

The Bronx seats 1,800. Last season W. T. Keogh had the house under lease. It played the Keith big time before the Keith offices moved that policy to its present Royal, Bronx.

### Solly Schwartz Managing Dyckman St.

The Dyckman Street theatre, up town, New York, taken over last week by John G. Jermon, is now playing vaudeville and pictures, under the resident management of Solly Schwartz. Mr. Schwartz some time ago managed the Orpheum, Yonkers.

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

New York, August 31.

Editor **VARIETY**:

In this week's **VARIETY** is published a list of British actors who have volunteered for military service.

The list is not complete. We presume the reason many names have been omitted is that, like ourselves, they did not enter in their professional names, hence were not classed as actors.

There are four more names to be added to the list: Bob Reans (Hippodrome), Dan Morris (Moon and Morris) and

*Burley and Burley.*

Roscoe, N. Y., August 29.

Editor **VARIETY**:

Through being laid up with a broken bearing (the car, not me), I've discovered that besides Roscoe Arbuckle, there is also a Roscoe, N. Y. I thought I died once in Ft. Wayne—that was fast life compared to the two weeks I've spent in this town today. I am afraid I am beginning to look like the natives.

If the broken part sent for does not arrive here tomorrow, you shall have to print my obituary in your next.

Here is a parody on "Ireland Must Be Heaven." Please read it, but don't sing it!

Shure, they found some broken springs "somewhere"

Way out in the back yard;  
They put it on an iron frame  
And pounded it real hard;  
Then they jammed some shavings in a bag

To cover up the scheme.  
The pillow cases and the sheets  
Are "transparently" clean.

There's the washstand and the wash-bowl too.

With a towel on the shelf—  
There's dandy running water there  
If you run with it yourself.

Then "Old Lady 31" comes in  
And smacks it with a broom,  
Then they soak me two bucks every night

And call it Hotel Room.

*Oscar Loraine.*

(If you count the misspelled words I'll sic Henrietta Harrison on you!)

### "TIME-TABLE" FOR BILLING.

A "Time-Table" billing plan has again been resorted to for next week's bill at the Riverside, New York. The T-T style of house announcement has been employed often in the past, mostly so by Eddie Darling for the Keith New York houses, when the subject of precedence or priority or prominence in the typed matter became too serious a question between the artists involved to be otherwise adjusted. On a "time-table," acts are listed as they appear, with no larger display type for one than the other, and the time of appearance noted opposite each name.

The "billing" subject for the Riverside became so acute for next week, Mr. Darling, through short notice and much against his personal wish, again adopted it. The Riverside is using a large number of feature turns. It is in the same class with the Palace, New York, for that.

It was quite strongly intimated in the United Booking Offices this week that the mooted question of billing, as formerly argued among and by acts with the bookers, would have to be severely left to the managers the coming season to avoid unpleasantness. Although it was not made as a positive statement, it was quite plainly intimated that artists causing trouble or

leaving an engagement in a big time New York house, after contracted for it, through a "billing" objection, would have all their time suspended until playing the house they walked out of under the billing the management provided.

In the past, acts have refused to open Monday for a billing reason, and then proceeded upon their regular route, with that week absent.

To avoid trouble over billing acts in accepting an engagement might have it definitely understood.

### MORTON'S SURPRISE PARTY.

A surprise party was arranged this week in honor of the departure of James J. Morton, who goes west for a tour of the U. B. O. theatres, opening next week in Columbus.

A gathering of fifty of Morton's select friends will attend, and among other presents will be a monster china bowl, artistically engraved, the original idea of a silver loving cup being cast aside because the purchasing committee deemed it too diminutive for the boy comic's needs.

The party will be in the form of a dinner, held at some place after 11 p. m. Several city officials are listed on the arrangement board.

### 16 CANTONMENTS OF 40,000 EACH.

The War Department has filed an official report on the progress of the 16 National Army cantonments, representing the building of 16 soldier cities, each to be occupied by 40,000.

The cantonments now considered complete are at Louisville, Fort Sam Houston, Ayer, Petersburg, Chillicothe, American Lake, Rockford and Little Rock.

Four cantonments nearing completion are at Des Moines, Fort Riley, Atlanta and Columbia.

Four others upon which construction has been more appreciably delayed because of local handicaps are at Annapolis Junction, Battle Creek, Wrightstown and Yaphank. They are expected to be in complete shape by the end of this week.

While the prospects for a banner season in cities where the large army cantonments are situated look very bright, the bookers supplying such territory with attractions claim a shortage in "girl acts," for which there is a natural demand of large proportions.

The uniformed patrons are keen for girl acts and the "tab" producers expect to outdraw the vaudeville houses with the miniature productions. In the South particularly is there an unusual cry for girl turns, and it is estimated more of such specialties have been routed in that direction this season than in any five previous years.

### HAMILTON "SHUT" SUNDAYS.

Hamilton, O., Sept. 5.

Mayor Holzberger carelessly "flung" the Blue Law into effect here today, ordering all theatres, clubs, baseball parks, and other forms of amusement closed down tight on Sundays hereafter.

The theatre managers propose to vigorously fight the move.

### PRIORITY CLAIMS PASSED ON.

A combination of "prior right" claims were aimed at the Loew Circuit this week when both Harry Houdini and Bostock's Riding School declared their "rights" were endangered, Houdini asserting the Rigoletti Bros. were offering the needle trick over the Loew time, while Bostock claimed originality over a similar act being offered for booking by Oscar Lowande, of circus fame.

The agency refused to recognize Houdini's complaint, deciding the trick was too ancient to decide on its creator, and without deciding who originated the riding affair refused booking to Lowande because of having engaged Bostock first.

Lowande has been offering the act with his circus through New England and applied for bookings to be arranged when the tent outfit went to winter quarters. The turn introduces juvenile prospects for bareback records, protecting them from injury through the use of a "mechanic."

### TREATING "SICK" HOUSE.

The B. S. Moss Jefferson theatre on 14th street is undergoing some drastic alterations, which are patterned after the interior decoration of the Rialto. The auditorium will be topped by a huge dome with opalescent lights. There will be five mural paintings above the proscenium arch, the walls will be redecorated and better acoustics will be procured. These and numerous other improvements will cost about \$50,000.

Asked about it, Mr. Moss said he was determined to give the house every possible chance to make good to the fullest extent. He said that business at the weekday matinees and Saturday and Sunday nights was good but up to date the week-night patronage was usually light.

"It's very much like having an invalid in your family," he added. "It is a serious case you secure the best specialist you can, and then if the patient dies your conscience is clear, for you feel you have done your full duty. There's something wrong with the Jefferson, and I have called in specialists to diagnose the case. The same show down there doesn't look the same as it does at the Hamilton, and I figure it is the house."

### McHUGH-GRAY ACTS.

Bart McHugh has completed an arrangement with Tommy Gray to produce a number of the latter's acts. In the first one, McHugh will feature Victor Kahn and Blanche Boone.

Gray will begin immediate work on a number of scripts for the Philadelphia producer, the majority of which will be rehearsed in the "sleepy villa" with Philadelphian talent.

Gray completed the first scenario for the Ray and Gordon Dooley pictures this week, having been retained as well to supply those. It is called "Beating the Band."

### PRODUCING CORPORATION.

The Fitzgerald-Ginsburg Producing Co. was incorporated at Albany this week for the purpose of producing, staging and booking vaudeville productions. The principals are Harry Fitzgerald, the artist's representative, and Violinsky, whose proper name is Sol Ginsburg.

The new firm will headquarter in Fitzgerald's office in the Palace theatre building, Fitzgerald supervising all booking of the attractions. The first act is not in rehearsal.

They will specialize in musical productions for which the violinist will supply the melodies.

### Tours Here for English Stars.

Percy Burton, the general representative for Mme. Bernhardt for William F. Connor, has made an alliance with Connor to bring over a number of English stars for American tours.



FRANCES KENNEDY

THE CHEERIEST COMEDIENNE IN EXCLUSIVE SONGS, who has started a forty-week tour of the U. B. O. houses, which of course includes all the B. F. Keith houses in New York City.

FRANCES KENNEDY'S brilliant work and her dazzling smile established her as a musical comedy favorite several seasons ago, but this will be the first time that the Western favorite will be seen on Broadway as a vaudevillian.

HARRY WEBER is her representative for the East and the SIMON AGENCY for the West.

MISS KENNEDY will be remembered along Broadway, for she appeared there in "The Chocolate Soldier" and "The Three Twins," besides several other successes.

## IN THE SERVICE

Edwin S. Bettleheim, Jr., the son of the editor of "The Dramatic News," who holds the rank of first lieutenant in the First Field Artillery, has been assigned to the Plattsburg camp with his command, to instruct the student officers. Walter F. Wanger, who managed Mme. Alla Nazimova last season, has been commissioned a first lieutenant in the Aviation Division of the Army, after graduating among the first ten honor men at the Massachusetts Institute of Technology, and is being held in readiness to sail for France.

Three more English actors now in America have been added to the honor list of the British Recruiting Commission for having volunteered for service. They are Claude Fleming, who will sail in a few days, and Charles Esdale and Henry Crocker, members of Jane Cowl's "Lilac Time" company last season, and under contract to Selwyn & Co. for this season. They enlisted last Saturday.

The British Recruiting Mission is to hold a benefit performance at the Hippodrome Sunday evening, Oct. 7, the proceeds of which are to be utilized for the purpose of assisting the families of British soldiers who have enlisted in the United States. Many prominent artists have volunteered their services, including Uda Waldrop, the organist.

W. Mayne Lynton, who has been appearing in "The Man Who Came Back," leaves the cast this week to join the British Army with the rank of first lieutenant. He will be stationed temporarily with the British Recruiting Commission in New York.

Francis E. Muldoon, treasurer of Henderson's, Coney Island, has enlisted in the Q. M. Department, stationed at Governor's Island, New York. Mr. Muldoon has been treasurer of the Academy of Music, Brooklyn, in the regular season.

Basil Broadhurst, son of the playwright who obtained a commission as a second lieutenant at Plattsburg, has been assigned to the 165th Regiment (old 69th), one of the units of the Rainbow Division supposed to be the first to leave for France.

William Augustin Flaherty (William Augustin), from stock and burlesque (also with Bonita and Hearn at one time), is a member of the U. S. Aviation Corps, at the Aviation School, Cambridge, Mass.

Jean Finneran, the pedestal dancer, was examined at Newburgh, N. Y., by arrangement with his local board in Cincinnati and found physically fit. He was ordered to report at once to Cincinnati.

Manton W. Chambers (Ward Chambers) formerly in the legitimate, is with the 3d Co., 26th Division, Armored Automobile and Ammunition Truck Train, Hampton Point, Westfield, Mass.

Leo Donnelly, in the army before, and wounded four times, has the fighting fever again, and may rejoin.

Sam Burbank, for the past eight years in the Dillingham service, has enlisted in the Regular Army Transport Service, and has also given a Belgian police dog to the unit as a mascot.

Private J. A. Gregory (Nat Royall) has been transferred to Co. F, 104th U. S. Infantry, stationed at Camp Bartlett, Westfield, Mass.

Harry Sweatnam is reported as returning to the service, having served in the Spanish-American war. He will be assigned to the 1st Cavalry Division.

Harry Hamilton has been commissioned 2d Lieutenant O. R. C., and assigned to the 326th Regiment Infantry at Camp Gordon, Atlanta.

John Medbury, the author, was drafted, but previously enlisted in the

Navy Mosquito Fleet. He is stationed on the Pacific Coast.

Jack Houston, formerly under the management of Lewis & Gordon, is at the Marine Barracks, Paris Island, S. C.

Lee Chapin has been promoted to Sergeant of the Medical Department of the 19th Cavalry.

Cliff Marion is with Battery F, Third Field Artillery, Fort Myer, Va.

## DRAFTED.

Charles Bierbauer, of Stoker & Bierbauer, vaudeville agents, was allowed exemption for dependents. Floyd Stoker is in the Naval Service.

John J. O'Connor (VARIETY) allowed exemption, dependents.

Eddie Lee, who calls himself "The Jack of Diamonds," and has been appearing with Herbert Brooks, was examined and accepted in Minneapolis last week.

Jimmy Cooper, with "Charming Widows" last season, and Harry Stepp, with "Hello Girls," called for examination, were exempted last week for physical disability.

Andy Taylor (Hoyt and Taylor) with "The Behman Show," has been accepted.

Perhaps no more ingenious claim for exemption to the draft has been noted to date than that of an acrobat (one of a casting act) before federal authorities in Chicago last week. The man set up the claim he was fostering agriculture. When asked to explain, he said that a considerable percentage of the act's appearance was at country and state fairs and that as such fairs were aimed to encourage and increase the growth of crops, the entertaining of the attending farmers was as important as the agricultural exposition.

Whether because of the novelty of the argument or the oddity of the plea, the examination board took the case for further consideration, and it is quite possible the exemption will be granted.

Max and Dave Gordon, brothers, both exempted for eyesight.

Dwyer, of Dwyer and Oliver, scheduled to play the Pantages Circuit, was called for examination Sept. 5.

Low Herman (formerly of "Peck's Bad Boy" and lately of vaudeville) was called in the early numbers and rejected because of under weight.

Henry Regal (Regal and Bender) was called, but found physically unable to meet the requirements.

Jack Fitzgerald has been ordered to report at once for examination.

Spencer D. Bettleheim, assistant treasurer of the Princess and son of the editor of "The Dramatic News," has been selected for the first quota for the National Army at Yaphank, reporting next Monday.

Sam Carlton, the Hebrew comic, has been accepted.

Frank "Eggs" Gordon proved physically incapable.

## PRODUCTION ENGAGEMENTS.

The Courtney Sisters were under a verbal engagement with the Shuberts for the proposed McIntyre & Heath show, of which little has been heard of late.

Bessie Gros, formerly of Kraft and Gros in vaudeville, has been engaged by Klaw & Erlanger to do a dancing specialty in the "Riviera Girl" production.

Zella Rambo and Hazel Boyne were signed through Will Roehm's office last week for the Kelly-Sampter show, "Stop, Look and Listen!" show, which started a road tour last week.

Montgomery-Sidney—Cohan & Harris.

James Montgomery is writing a play for George Sidney. It will be produced by Cohan & Harris.

## MARRIAGES.

Perry Stamps (Darr, Good and Funny Trio) to Adah Scruggs, of Buffalo, nonprofessional.

Ray Price (of the former Julian Eltinge Co.) to Joseph Boas, nonprofessional.

Katherine Gornley ("Fashions a la Carte") and Walter Ward, trick cyclist, in Indianapolis recently.

Constance Farber (Farber Sisters) insists she is not married and the only Eddie Carr vaudeville knows has a wife and child, the latter 18 months old. It was reported last week Miss Farber and an Eddie Carr had been married. VARIETY was given the information by a "nut" comedian who claimed to be a friend of both and had been present at the ceremony.

Gilbert Wells and Lillian Gilford, both of "You're in Love," now at the Garrick, Chicago, Aug. 28, at Crown Point, Ind. The groom is the son of the late Charles W. Wells, a lumber dealer of Milwaukee, Wis., who died leaving a large estate. He is also one of the heirs of the late Daniel Wells, of Wells-Fargo fame, who died leaving \$20,000,000.

Cyril Crimmins, son of John D. Crimmins, Aug. 24, to Katherine Daly, of Ziegfeld "Midnight Frolic." The ceremony took place in St. Margaret's Roman Catholic Church at Dorchester, Mass., the bride's home.

Teresa Cecilia Sheridan, for five years secretary to Chas. E. Ford, of Ford's opera house, Baltimore, last week to Sergeant Linton Beckley Arnold, of the 5th Maryland Regiment.

Clarence Kolb (Kolb and Dill) Sept. 1, to May Cloy, a member of the bridegroom's theatrical company, in San Francisco.

Charles Cornell, the revue producer to Olive Hastings, a former prima donna, at Churchill's, at the Little Church Around the Corner, Sept. 2.

## BIRTHS.

Mr. and Mrs. Leo Zarell, born August 29, son.

Mr. and Mrs. Leo Leon (Leon's Models), daughter. Mrs. Leon was formerly Bess Delberg (Walton and Delberg).

Mr. and Mrs. Jimmie Hughes, Sept. 1, son (Jimmie, jr.). The mother is Myrtle Von Horn, formerly with the Tokio (restaurant) revue.

## IN AND OUT.

Reported illness removed Edna Aug from the Henderson, Coney Island, bill Labor Day. Nonette substituted.

Bonita and Hearn jumped from New York to Pittsburg this week for the opening bill at the Davis, replacing the Harry Beresford company, the leading woman of which failed to appear.

Trixie Friganza will take up the Mayhew and Taylor route over the Orpheum Circuit, commencing Sept. 16 at Minneapolis. Karl Jorn replaces the couple for this week and next at Omaha and St. Paul. Billy Taylor has joined the second officers' camp at Plattsburg, N. Y.

La Belle Carmen Trio failed to appear at the Youngs street theatre, Toronto, the first half and were replaced by Weston's Models.

Phina (appears in blackface) and Picks did not go to East St. Louis this week, the reason being given no colored acts are to be used at present because of recent race riots there.

Helen McMahon (McMahon, Diamond and Chaplow) at the Palace, Chicago, this week strained a leg ligament at the Monday matinee, and did not appear at night. She is being attended by an osteopath and expects to be able to work before the end of the week.

Claude Yonger replaced Lord and Fuller at the Pantages, Minneapolis, last week.

## ILL AND INJURED.

After about two weeks of "The Passing Show" at the Winter Garden, Marie Nordstrom returned late last week.

Lois Josephine returned to New York last week, with her injured ankle much improved. Miss Josephine (Cross and Josephine) motored from Buffalo in company with her sister, Helen Frances.

John McKee, of the Canadian Circuit's booking department in New York, has returned to work, following recovery from an operation.

John J. Murdock suffered a sprained ankle last Friday through a mis-step which threw the ankle under his entire weight. The injury did not prevent his appearance at his offices, where he was treated daily by Prof. Daly, a noted osteopath.

Ed. Phelan is critically ill at his home in Massachusetts.

James McLean, who managed one of the W. B. Friedlander tabs on its recent trip, is still confined to a hospital in Savannah, although noticeably improved.

George Smith has about recovered from a recent injury inflicted by an insect, which bit him over the right eye while engaged in picture work in the open.

Artie C. Rice is at White Lake recovering from the effects of injuries received in a recent automobile accident. His right arm is still in a painful condition.

Harry Mitchell (Harry and Kate Mitchell) seized by sudden illness in Wilmington, Del., was taken to the Delaware Hospital. He will be removed to his home when his condition warrants.

The mother of Harry Fox is reported as doing very well. She suffered a stroke of paralysis at her home in California last week.

Charlotte Whiting sustained a dislocation of the wrist when she fell from the runway used in the "Garden Follies" at White City, Chicago, last week. She was stepping backwards toward the stage when the accident occurred.

Lou Wesley, at Atlantic City for the past week, plans a few weeks' stay in the Catskills in the hope of benefiting his health.

D. F. Hennessey, at Paul Smith's, in the Adirondacks, has written to New York he is sufficiently recovered in health to return to work within the next fortnight, but it has been suggested to him that he remain away for the balance of the current month.

Jo Paige Smith (Hughes & Smith) was taken ill Tuesday with hemorrhoids.

Richards and Kyle were forced to cancel their western time through the illness of Miss Richards.

William Rock was struck on the head by a curtain batten on the stage of the Liberty during the performance of "Hitchy-Koo" Monday night. He was out of the cast for the following three performances.

Harry Fox, Chicago, collapsed on the stage of the Majestic during his act Sunday night. He was revived in seven minutes, Lew Pollock, the pianist, stalling meanwhile, when Fox finished the act.

Joseph Remington is recovering from an operation on his nose at Trenton, N. J.

Marie Cahill is recovering from injuries received in an accident which occurred at her home three weeks ago. She was curling her hair with the aid of an alcohol lamp, when the lamp tipped over, striking a celluloid comb. It exploded, burning her hand. After a week in bed Miss Cahill attempted to come downstairs alone, fainted and fell several steps, further bruising herself.

## New Dutch Comedian Goes In.

Lou Lewis severed connections with Barney Gerard's "Americans" at the Gayety, Brooklyn, this week, and his place as principal Dutch comedian was assumed by Billy Carleton.



## N. V. A.'S NEW CLUB HOUSE WILL BE RATS' OLD QUARTERS

**Former White Rat Building on West 46th Street Turned Over to National Vaudeville Artists. Rats Bondholders Fully Protected. Transfer Happened at Time when "Deal" Was Pending to Wipe Out Rats Holders of Bonds. Story of the "Deal."**

The National Vaudeville Artists have the former White Rats clubhouse on West 46th street for their new home, and the society of variety artists will move into it upon completion of the extensive repairs to be made. The building was erected for a clubhouse. It contains a large meeting hall, a gymnasium and swimming pool, besides having a restaurant in the basement and a number of rooms on the upper floors.

While it has not been officially announced who stepped into the breach to save the clubhouse and the White Rats' bondholders of the property, as is set forth in this story, it is generally understood that A. Paul Keith and E. F. Albee were the persons, taking certain obligations upon themselves and guaranteeing whenever necessary, in order that the artist-investors in the White Rats' bonds should not lose their savings, as seemed quite positive they would at the time. Later, according to the story, Messrs. Keith and Albee are said to have proposed that if the N. V. A. desired a clubhouse, improved and ready for occupancy, the clubhouse would be made fit for them. The proposal is reported to have been accepted with avidity, as the N. V. A. has grown so rapidly since formed in May, 1916, it long since outgrew its present quarters in the office building at Broadway and 48th street.

Plans are being drawn by Thomas W. Lamb, the architect, and from \$75,000 to \$100,000 will be expended in remodeling, refurnishing and redecorating.

A visit to the old clubhouse prior to the departure of the White Rats would have convinced anyone that its condition was in such a demoralized state, from top to bottom, that even if the White Rats had been able to hold it, it never could have been, under its present condition, anything but a rendezvous for seditious propaganda such as the agitator preached. Out of the ashes of the old defunct order of the White Rats there will arise a useful institution. Instead of using the clubhouse for disgruntled meetings and a resort where one could hear nothing but strife, no matter which way he turned, under the N. V. A.'s regime all will be changed. Ladies and gentlemen of the vaudeville profession will have a clubhouse they will be extremely proud of. There will be nothing finer in this or any other country, and it will be used for the purpose of social gatherings—a meeting place for artists and their friends where they can spend their leisure moments in recreation or quietude as they desire. The entire institution will be run on a plan consistent with the dignity of vaudeville at the present time. Reforms and improvements in the vaudeville business that have not already gone into effect, according to the agreements between the N. V. A. and the Vaudeville Managers' Protective Association, will be put into operation as early as it is possible to do so, and before another season sets in it is believed that every artist in vaudeville will be insured through membership in the N. V. A. Conferences are now being held with leading insurance companies to this end. There will be a sick benefit fund, and from time to

time as the order becomes familiar with the wants of its members, the officials working in harmony with the Vaudeville Managers' Protective Association, will consider these wants in the most serious and liberal manner.

There are 7,500 N. V. A. members, all in good standing, and this covers 95 per cent. of the vaudeville field.

The old regime of White Rats, and especially those who held bonds in the clubhouse, will find that they are far better off financially and in every other way under the management of the N. V. A. than they were under the management of the old White Rat officials. Now there is substantiality and safety for those who in the early days invested their money in the clubhouse. If the late officials of the White Rats had carried out their plans the bondholders would have been wiped out of existence. There is a story printed in a daily of April 17, 1917, which will bear repeating here for the benefit of those who were misled into believing that their protection rested only in the hands of the old White Rat officials:

### RATS MAY ASSIGN

**CLUBHOUSE LEASE Meeting of Organization Will Be Held, Broadway Hears, to Pass on Question Today. REALTY HOLDERS ALARMED.**

White Rats and former White Rats along Broadway last night were discussing with interest and considerable excitement a deal reported to be on to transfer the White Rats' clubhouse in West Forty-sixth Street to persons not interested in theatricals.

The story was that at a meeting of the White Rats' International Board, to be held today, the lease of the White Rats' Union, Inc., is to be assigned. This assignment is to carry the privilege for the White Rats' executives to retain their offices there, and also for the members to hold stated meetings in the auditorium.

White Rats who hold bonds in the White Rats Realty Company were outspoken in expressing a fear that such an arrangement might result in the total loss of the money they had invested. A popular monologist said:

"I hope any sudden transfer of the lease can be blocked until light can be thrown on the entire transaction. I had a talk with Harry Mountford, and was told that my bonds under present conditions were not worth the paper they were written on.

"What I want particularly to know is, who is going to pay the taxes now past due for two years? Suppose a dummy took the lease on the building, and his backers bought the ground? Then, say, the dummy didn't pay the taxes and the real people back of him dispossessed him and the White Rats along with him, and thus gained the ownership of the entire property?"

"Such a happening is possible. What then would become of the bonds? I can see where I and the rest of the bondholders would lose every dollar we invested in those bonds.

"I shall do everything I can to

have others join with me in blocking this deal until we can learn more about it.

"Not only would the White Rats who invested money in the bonds lose it, but the White Rats' Union would also be without a meeting place after such a dummy was dispossessed.

"If anybody thinks he can get this property through a dummy by paying two years' taxes, he is making a big mistake. With my friends I'll block any deal that does not thoroughly protect the bondholders and the White Rats by going into court."

When it became evident that there was no way to save the White Rats' Realty Company, the fertile brain of the agitator commenced to look around to see how it was possible to save his own position, and how to sacrifice the White Rats' Realty Company. With these objects in view, the first thing to do was to get rid of the clubhouse and make a deal, if possible, to be allowed to hold meetings there. A deal was on with certain parties who were to buy the clubhouse, but the lease was to be made in the name of a dummy, who was to rent it. An agreement was to be made with the officials that they would be allowed to hold meetings in the clubhouse for a specified time. This, the parties who were to take over the lease, didn't relish, inasmuch as they wanted to use the clubhouse for another purpose. So the dummy who was to take over the lease was to make an agreement with the officials of the White Rats. On Dec. 19, 1916, the agitator of the White Rats applied to a certain lawyer downtown, who represented some moneyed interests, for a loan of \$5,000, giving as security a chattel mortgage on the furnishings. These furnishings had already been mortgaged to the bondholders, and it later became a question whether the chattel mortgage for this loan of \$5,000 was worth the paper it was written on, inasmuch as the White Rats' bondholders held a prior mortgage. This loan is a matter of public knowledge. It was to run to March 19, 1917. Sometime prior to the maturity of the loan, the lawyer referred to above was approached on a proposition to dispose of the clubhouse property. The owner of the land was also approached by a White Rat agitator, who informed him that it would not be possible for the White Rats to hold it longer. A few days later along came the parties with whom the agitator was negotiating, and asked the owner the price of the property. The owner stated he would take \$150,000. Then the stage was set for the parties with whom the agitator was working to become the owners of the property.



LEONA THOMPSON

Who has been engaged for the principal part in "OH BOY" under the management of ELLIOTT, COMSTOCK & GEST, the engagement being consummated by MARTIN SAMPTER.

Miss Thompson was the star last season in "Stop, Look and Listen."

There were large debts on the clubhouse, such as back taxes amounting to about \$15,000, and other bills for large amounts, which had to be paid.

The failure to pay these taxes was a direct violation of the White Rats' lease and the White Rats were likely to be thrown out of the clubhouse any day by the owner for the non-payment thereof. If this had happened the White Rats' bonds would have been absolutely worthless, because the bonds were simply a lien on the White Rats' lease and when that was wiped out the bonds would be wiped out. With this situation staring them in the face an arrangement was made that, providing the parties bought the ground, a lease for a term of years was to be made to another party controlled by those who bought the ground, and this party was to make an arrangement with the White Rats' Union to allow them to hold meetings in the clubhouse for one year.

After everything was established according to this layout, the bill was to be presented to the then tenant for the taxes amounting to about \$15,000. He was to refuse to pay the same, and the then owners of the property would have a right to abrogate his lease. In the abrogation of this lease, the White Rats' contract would also have been abrogated, and the parties who bought the land would then have acquired the clubhouse by paying the taxes themselves. There was a rumor that from \$5,000 to \$10,000 would be paid to an agitator of the White Rats' Union for making this deal, i. e., the \$5,000 chattel mortgage was to be called off and \$5,000 was to be paid as a bonus, and at this meeting the White Rat is alleged to have asked the advice of an expert accountant who was present how they could make the entry in the books of the White Rats' Union so that they could explain its non-appearance in the White Rats' Realty Company books. The bondholders who had already been sacrificed were also to have their interest neglected and the \$5,000 was to be charged in the White Rats' Union, where the agitator had control.

The White Rat was so elated over this arrangement that at a meeting on the evening of the day the deal was agreed upon, he announced to his followers all was not lost; that he would not be obliged to give up the meetings; that a friend had stepped in to help him, and that all was well now. But this whole scheme was upset the next morning by the article in the daily, which was prompted by a certain holder of White Rats' bonds, who went to the agitator of the Rats and asked him what was going to happen to the bonds; that he had a certain amount and was anxious to know about his investment. He was then told that the bonds were not worth the paper they were written on, and he had to take his chances with the rest. This man, having the whole story in reference to the deal, caused the story, disclosing the scheme of selling the clubhouse in which the bondholders would be sacrificed. When the officials and those who were to participate in the deal read this article it threw consternation into their camp, and the proposed purchasers refused to deal any further, inasmuch as the article stated that the bondholders would go to court to see that their rights were protected.

At that moment, everything seemed lost for the White Rats' Realty Company, but certain individuals well-known in vaudeville, having the best interest of vaudeville at heart, stepped into the breach and furnished the money to pay the debts of the White Rats, secure the bondholders, of which \$60,000 was held by a bank, and the balance by artists all over the country, and in cooperation with the Vaudeville Managers' Protective Association and the N. V. A., it was decided that this should be the new home of the N. V. A. and all the old obligations (Continued on Page 10.)

# VAUDEVILLE

## N. V. A.'s NEW CLUBHOUSE.

(Continued from page 9.)

tions; i. e., the payment of the then current debts and the security of the bondholders' interests would be taken up and borne by the N. V. A.

It is very evident that the very ones who are fighting the N. V. A. and the Vaudeville Managers' Protective Association are the ones to be benefited by both of these institutions today and in the future. Had the clubhouse "deal" been put through the bondholders would, by this arrangement, have lost all their holdings.

When the deal was made by the vaudeville men interested as above it was specifically stated that the only object in taking over this clubhouse was to have an institution built on lines of decency and honesty, and that those who put their money into the White Rats' Realty Company, whether friend or foe, should be protected.

Now they are protected, and the interest on the bonds will be paid within the next few weeks. The clubhouse will be rebuilt on the most elaborate lines with a view of comfort and pleasure for its members. The reforms will be carried out in the most business-like way, and an era of good feeling and co-operation between the artist and the manager will ensue which will wipe out for time the bitterness that has been created by certain officials of the White Rats for the past fifteen years, with nothing but disastrous results for the White Rats.

The vaudeville business has grown to be a very important part of theatricals. Stars of the highest standing in the dramatic, operatic and musical comedy line have found it both profitable and agreeable. In return, vaudeville has contributed its wonderful talent to every field of the world's show business, and the National Vaudeville Artists with its splendid membership, housed in a new clubhouse of elegance and convenience, will take its place as one of the leading branches of a wonderful profession.

## TABS ON SOCIAL CLUB.

That the prolonged efforts of the few remaining active members of the Actors' Social Club, which practically represents the remnants of the White Rats Actors' Union, is being closely "tabbed" by the Vaudeville Managers' Protective Association was clearly evident this week at a committee meeting of the managerial organization when Pat Casey, general supervisor of the V. M. P. A., produced a verbatim report of the last meeting and supplemented it on the records of his activities with a list right to date of the members in good standing, even registering deeper details by giving out a list of the men who visited the lodge rooms daily.

While the Social Club has never approached a serious stage in the minds of the managers, they are at least utilizing it as means to prove beyond the shadow of a doubt their ability to keep minute watch on the moves of the suspected agitators whose future ambition may be to stir up discontent among vaudeville's rank and file.

The last meeting of the Social Club, held Labor Day, carried an attendance of 17, with Dr. Henry Freeman, the club's president, presiding. George Delmore occupied the vice-president's chair. The small attendance created considerable comment among those present, who seemed inclined to think the presence of anyone at regular meetings of the club was equal to an admission of interest in the continuance of White Rat spirit. This was also accepted as the cause why new members could not be secured.

The article in the last issue of VARIETY regarding the abolition of the "blacklist" allowed for some conversation, some doubting its authen-

ticity, others feeling it was a managerial overture to procure the services of the Social Club members.

Two resignations were received from Sam Curtis and Edward E. Rosenfield. Curtis has not attended a meeting for two months, once stating that to belong to the club would keep him unemployed. His resignation will be held up until he has paid his dues, apparently the method employed to "bloat" the rapidly dwindling membership list. Rosenfield had been secretary-treasurer. Jack O'Brien was suggested to succeed him, but was not sufficiently favored to be appointed.

Nothing else of importance occurred. Mr. Casey advised his audience that with the partial "lifting" of the so-called "blacklist," those men who remained in good standing in the club clearly defined themselves as bound to remain true to "Mountfordism," while the resignations which might come along in the future would indicate the identity of agitators who had been finally convinced and "cured."

The list of members at present in good standing, according to the V. M. P. A. records, are:

Jack Atkins  
James Aubrey  
Johnny Bell  
William Burt  
Mac Barnes  
Leo Boggs  
Jack Bancroft  
Harry Bell  
John Byrnes  
Ernest Carr  
Ernest Cutting  
Cameron Clemons  
Frank Cunningham  
J. Canfield  
Louis F. Cardini  
Louis Chevalier  
Alfred Doria  
Steve Throughton  
Austin Walsh  
Edwards Davis  
George Delmore  
Leo Demrauer  
Albert Edwards  
Louis Elchwald  
Louis Erdman  
Erick Erickson  
Dr. Harry Freeman  
Frank Furlong  
Tubby Garron  
John Gilroy  
Thomas Glenroy  
Frank Hogan  
Wilbur Held  
Sam Jones  
Ira Kussner  
Edwin Keonich  
William Walsh  
Pat Walsh  
Geo. Kingabury

A. Lopes  
Hert Lovey  
Jacob Levy  
Al Lavelle  
Celle Lorella  
A. Lorelle  
A. Lloyd Lack  
Henry Lewis  
Matty Lebl  
Arthur Jennings  
Jack McNamee  
Andy McLeod  
Johnny J. Martin  
Tommy Mullens  
S. Moysaidias  
H. Moysaidias  
Henry Marcus  
Arthur Williams  
Colton White  
Harry O. Mack  
Jack McInerney  
Fred Nolan  
Jack O'Brien  
Wm. Pryor  
Wm. Potts  
Jack Pringle  
Ernest Pringle  
Jack Quinn  
Al Robins  
Frank Ray  
Thos. Russell  
Charlie Sharp  
Max L. Shrode  
Allen Smith  
Dr. Denesne  
Chas. Simon  
Jack Warner  
Jerry Ward  
M. Walsh

There is said to be many other names on the organization's membership list, but the above mentioned are the only ones in good standing through having paid their dues.

Those members alleged to have visited the club rooms for three days are as follows, as also reported to the V. M. P. A. meeting:

August 31, Al Edwards, Joe Weston, Harry Mac, Fred Nolan, Charley Simmons, Charlie Sharpe, Andy McLeod, Jack McInerney, Bill Burth, Bill Pryor, Johnny McNamee, George Delmore, Felix Patty, Tommy Glenroy, Colton White.

Sept. 2, Edwards Davis, Dr. Freeman, Harry Mac, James Aubrey, Charlie Simons, Bill Pryor, Andy McLeod, Max Shrode, Johnny McNamee, George Delmore, Tommy Glenroy, Jack Atkins, Erwing Hays, Colton White.

The following day the club register carried the names of Arthur Jennings, Edwards Davis, Bill Pryor, Alfred Doria, Frank Furlong, Bill Burth, Jack McInerney, George Delmore, Jack Atkins, George Kingsbury, Felix Patty, Charlie Sharpe, Charles Simons, Colton White, Tommy Glenroy, Tommy Mullens, Johnny Martin.

## Weber's Flying Trip.

Herman Weber, of the Harry Weber Agency, probably established a record this week when he jumped west to look over four acts, one in Elgin, Ill., one in Rockford, Ill., another in Milwaukee, and the fourth in Chicago.

Weber left New York Saturday and left Chicago on the return leg of his journey Tuesday.

## NEW OFFICERS IN NEW CLUB.

The first general election of the National Vaudeville Artists will likely occur shortly before that organization removes its present quarters to the late clubhouse of the White Rats, when that is turned over to the N. V. A. in its newly decorated and complete condition.

All of the nominees slated for elective office for the second term in the N. V. A. will be active in their positions. It is proposed from accounts to make up a clean slate of the very best administrative material among the artist members who can devote time to the affairs of the artists' society.

## SUGGESTION FOR VAUDEVILLE.

VARIETY has received a suggestion from Marie Rozella, of the Three Rozellas, made indirectly to the members of the National Vaudeville Artists.

It is in effect that some time within the next 60 days, all members of the N. V. A., either on a day set by that organization or by themselves, take that day's salary (one-seventh) from the weekly envelope and donate it to any war charity, or for the purpose of furnishing the professionals in the service with cheer for Christmas time.

Miss Rozella says, "As so many of our people are going to the front and we are all anxious to do our bit, I suggest an idea," after which the young woman states the object, and then says, "This letter is not intended for publication—just want to submit the idea, hoping it may be worked out by clever heads."

## CLARK'S RAT LIST.

Edward Clark, author of "De Luxe Annie" at the Booth (based on a published short story by Scammon Lockwood), has selected for the names of some of the characters in the piece members of the defunct White Rats, as follows: "Dr. Niblo" (Fred Niblo); "Jordan Bell" (Frank Bell), Frank North, "Jimmie Fitzpatrick" (James William Fitzpatrick), "Cronin" (Tim Cronin), "Cyrus Monroe" (Geo. W. Monroe), "Jefferson D. Esmonde" (Edward Esmonde).

Mr. Clark was vice-president of the Rats.

## BOSTOCK NOT GUILTY.

Gordon Bostock was exonerated of the charge of assault preferred against him by N. Jackolo, former manager of the Cansinos, the dancing act, the judges of the Court of Special Sessions finding the agent not guilty.

The alleged assault occurred several months ago, the agent "walloping" Jackolo after the latter had given him what is popularly known as "the bird," on the street.

Ill feeling had existed between the pair for some time, and it culminated in the street battle and arrest of Bostock.

A civil suit, with Jackolo the complainant, is still in action against Bostock, the latter claiming an interest in the Cansino act and asking for an accounting of the commissions and payments otherwise made to the agents by the dancers.

## BILL MASAUD RETIRES.

William Masaud, for many years connected in a managerial capacity with one or another of the present Keith New York theatres (having started when those houses were managed by Percy G. Williams), has retired from vaudeville. His latest position was at the Greenpoint, Brooklyn. Masaud and Williams are brothers-in-law.

Pat Garvan has been given charge of the Greenpoint. Mr. Garvan was formerly manager of Keith's, Jersey City, leaving there some time ago to engage in a commercial venture.

The Pantages shows are going to play the Majestic, Superior, Wis., again this fall.

## VISITING THE TROOPS.

When the 71st regiment temporarily located in New York at Van Cortland park, the friends of those officers of the regiment who are connected with theatricals have had an opportunity to visit them weekly, the camp being open to visitors during Saturday afternoons and all day Sundays.

Among the members of the regiment holding commissioned titles are Ray Hodgdon, captain; William Wolfenden, top sergeant, and Ray Kemp, sergeant. They are permitted to entertain visiting friends during those days, the best means of visiting being via auto to the park entrance, from where they are piloted to the various camps by guards.

Capt. Hodgdon has several artists in his company who entertain the troops nightly, among them Jack Onri, the juggler, who was permitted to play several weeks in vaudeville under his proper name; Private John Hanley, combining his juggling specialty with efforts to recruit "rookies" for the Hodgdon company in the 71st.

## BILL MACART'S LONG LAPSE.

Bill Macart, of Macart and Bradford, after a lapse of 25 years, has written a legitimate play. It is a comedy-drama and will be called "The Man Downtown," dealing with the expose of methods employed in a district attorney's office.

Twenty-five years back Macart wrote "Hogan's Alley," selling it outright for \$160. The piece played for several years, with five and six companies sent out annually.

Mr. Macart was led to his latest effort when Miss Bradford (Mrs. Macart), after visiting a legitimate agency was advised she didn't have sufficient standing in legit circles to warrant her engagement in a principal's role, whereupon William decided to reverse this opinion and unearthed the "idea" lying in a trunk for a number of years.

## BECK'S RACING RECORD.

Martin Beck probably established a travelling record for himself (he has scored previous ones) this week when journeying to the openings of the Orpheum theatres in St. Louis and New Orleans.

Mr. Beck hopped lightly on the 20th Century last Thursday, dropped off at Chicago, spent a few hours with architects giving orders for the new theatre to be built there, played 18 holes of golf with Mort Singer, and skipped on to St. Louis, where in a few more hours he outlayed all instructions aent the opening there.

Leaving for New Orleans, he arrived Sunday, attended the opening of his theatre, remaining for the two shows, and then expressed back to St. Louis to be present at the opening. In the Missouri town he stayed but a few moments after the final curtain, returning to New York, where he arrived Wednesday afternoon at 2.

His pinochle companion on this journey was Mort Singer.

## Hale and Paterson Not Separated.

Frank Hale is the authority for the statement refuting the report from Chicago last week he and Singe Paterson had dissolved their vaudeville partnership. Miss Paterson is spending several weeks in Chicago appearing at the Bismarck Gardens, pending the reopening of the Hale and Paterson act, scheduled for Sept. 22. This season the turn will carry its own orchestra of nine instead of six pieces, which was the complement last season.

## Louise Dresser Quits the Coast.

San Francisco, Sept. 5.—Louise Dresser, who journeyed to the Coast to play two weeks here and Los Angeles, cancelled her engagement after one week, and will return to New York.

Miss Dresser was not seen at her best and decided to close.

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No. 2

"The Blacklist" was lifted by the vaudeville managers, at an opportune time, the opening of the new season, and the action disclosed the managers' association reason in not calling it off before. It likely was to impress the lesson over the summer upon those listed that they could not with impunity and without fear of punishment follow an agitating lead or act against the wishes of the managers. The managers felt peculiarly aggrieved in this instance of the blacklist through having properly warned those upon it, long before they gave cause to be blacklisted. Therefore the managers concluded that the unfriendly actions of all the artists were willful, but that they later corrected that impression was proved by the abolishment of the list, for the very large majority of those upon it. Meantime the managers pursued their course, as announced, that those remaining loyal to regular vaudeville during the White Rats trouble should be given preference in bookings for this season. One of the reasons why the abolishment of the blacklist was held until last week may have been for that purpose. That was a worthy reason, for those remaining loyal, taking the verbal and sometimes the physical abuse of those who were insanely enthusiastic, it seemed, for a lost cause were entitled to first call.

Now that that is over and the new season in vaudeville starts off with a clean slate in respect to the internal business relations of artists and managers, let the attempt be made to keep that slate clean, for all time, by the managers and the artists. And never again we hope will the vaudeville players of this country allow themselves to be led into trouble for no better causes than the principal leader of the White Rats gave them. These causes when boiled down were nothing, and the White Rat agitating of a year or more merely meant, as VARIETY has often said, a livelihood for the man agitating. Whether all of his supporters were sincere in their fidelity to the organization or himself we don't know. Among some of those supporters were artists it seems incredible to believe could have been gullible enough to accept the guff this man threw at the actors to cover himself and his objects. For this fallen leader was never sincere. He couldn't be. It's not in his make up. If the actor can believe nothing else they might know that a man with Mountford's egotism could not be sincere, for that sort of egotism brings self too frequently in mind, and sincerity ignores self.

"Fight" has failed. Let all other means be tried hereafter before that is ever again resorted to. The artists should see to it themselves that they govern themselves for ever after. As President Wilson has charged Germany, that it is not the German people but the German rulers causing and continuing this great war, so did the rulers of the White Rats plunge the vaudeville actors into strife, without the playing masses wishing it or having any word

in it. That was because the players and members of the White Rats permitted an unsympathetic and non-playing member to lead them.

With the season on, it may be expected that all of the promises of the managers regarding reforms and adjustments will be rapidly put into execution. That is their part of the bargain and it is a most wise one. Their pledges were accepted as solemn in momentous times and the artist has every reason to place full faith in them.

Watch your songs! It is timely at the beginning of the season to remind artists it is the duty of each and everyone to give the public what it wants. No song is of necessity, a good song because a clever professional manager says that it is. Watch your songs and watch 'em closely and the public will render the verdict, incontestable as to their value. Too many acts seem careless about their songs, and are content to go along week after week using a number even though it does not get more than a slight ripple of applause. At this time, when it is generally understood the publishers are not paying singers for the use of numbers, there seems no reason whatever why an act should keep a number in the repertoire that does not go over as a sure fire, and when an act is in New York it is the time to clear out all of the dead wood and replace it with new timber. Of course there is always the possibility a number may be too new for an audience to really appreciate it. But just watch your songs and watch your audiences.

Flossie Flynn are engaged. Miss Flynn merely says: "What are you trying to wish on me?" The upshot may be that Mark will have to go to war, anyway.

Peter McCourt, lessee of the Broadway, Denver, who has been in the east motoring through Canada and New England all summer, is in New York and will remain for a few weeks before returning to his native heath.

W. R. Williams is returning to theatricals, having closed his 7th avenue cyclomobile headquarters Saturday. Williams was unable to fill the contracts on hand for the machines owing to the lack of material to build them.

Alfred F. Maish, secretary and treasurer of the Coney Island Company, at Cincinnati, drove his auto over a 25-foot embankment Tuesday night in that city. The machine was wrecked, but the driver was unhurt.

Henderson's, Coney Island, loses its vaudeville this week, with the theatre operating a week longer with pictures, the entire Henderson establishment closing for the season after the end of the Coney Island Mardi Gras, Sept. 16.

The Labor Day theatrical business Monday was universally reported as the record breaker for the opening of the season during the past several years. With weather cool during the week since, the future looked rosy to the showmen.

An all-star bill, arranged by Ward de

Maurice Haas, credited with the organization of the new exempt "Dandruff" gag (first used by Conroy and Lemaire), presented Adelaide and Hughes with a new title for their act called "A rhythmic exposition of resplendent calisthenic sinuosity."

John Donovan, director-singer, had charge of the show at the Canadian Eastern Exhibition, Sherbrooke, Quebec, Aug. 28-Sept. 1. His bill comprised the Four Danubes, Three Webber Sisters, Apdala's Zoo, Spissell Bros. and Mack, Ladell Trio and the Minstrel Review.

Coleman Goetz, lyricist and vaudevillian, who recently returned from the mid-West to join the professional staff of the Leo Feist company, retired from that firm this week. He will return to vaudeville. Johnny Nestor, also of the Feist staff, acted likewise, incidentally with the same future in view.

Hazel Harrington, formerly of Bernard and Harrington, is now playing the female lead in the Thomas J. Ryan sketches (Ryan-Richfield Co.) at present on the U. B. O. circuits.

Big time vaudeville will open in the Keith houses at Cincinnati and Indianapolis Sept. 16; at Louisville, Sept. 24.

Reynolds and Donegan had an at-home celebration last week at Rensselaer, Ind., upon going into their new house there. A local paper near-by gave the affair nearly a column, mentioning all the contractors who had taken part in building what the paper described as "a magnificent home."

The Consul-General for the Netherlands, at the West Street Building, West and Cedar streets, New York, is inquiring for the present whereabouts of a countryman, Paul Van Dyke, reported as an artist with an address at the former White Rats club. His relatives in the Netherlands are anxious to learn whether he is alive or dead.

A private cable from Frank Van Hoven states he has inherited through his mother's brother freehold property in Cork, Ireland, a building containing 800 seating capacity, used as a picture house, three public bars and a 22-room hotel. His part of the estate is valued at \$120,000, and he says he has been offered \$80,000 cash for it.

Gus Hill received Monday the advertising section of a daily paper in York, Pa., advertising a vaudeville act starring Ed. West and Major Wiener, formerly with one of his "Mutt and Jeff" shows, which billed the name of the performers and "late stars of" in small type, the remainder of the advertisement bearing the "Mutt and Jeff" name in huge type and giving the impression that his show was being presented.

When Emily Ann Wellman journeyed to St. Louis to participate in the opening activities of the new Orpheum theater, she expected at any moment to be called to the death-bed of her aged father. He, however, corralled sufficient strength to visit the playhouse and sit in a box for the opening, insisting on doing so against every advice. Immediately after the Wellman sketch concluded he collapsed entirely and the postponed end is feared any day.

The John Brunton studios have landed the contract to build the floats for the Coney Island Mardi Gras parade this week. Brunton planned the scenery and props for some of the parade novelties. The promoters appear to be spending more money than usual on the big closing festivities of Coney Island. Brunton had charge of the city decorations for the different foreign commissions visiting New York this summer. Four times he laid out the different decorations.

## VARIETY FREE TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service. Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere. The list will be maintained also for re-mailing letters sent care VARIETY.

Billie Jackson is producing the shows at the Orpheum, Toledo.

Carlton Hoagland returned to the United Booking Offices this week, in E. M. Robison's department.

George Pantages, a nephew of Alex. Pantages, is now personally managing the Pantages, Vancouver, B. C.

Charles Gramlich, musical stock at the Colonial, Toledo, heads one of the new International Circuit shows.

Walter J. Plimmer is being sued for \$30,000 as the result of knocking down a woman and fracturing one of her ribs while driving his car through the Coney Island boulevard.

The Rialto, Amsterdam, N. Y., formerly booked through Joe Eckl, is now booked by Walter Plimmer, playing five acts and a feature, splitting with the Family, Gloversville.

Herbert Lloyd has mailed petitions asking that they be signed and forwarded to Arthur Buckner at the Federal Prison, Atlanta, petitioning a commutation of Buckner's sentence.

The case against William Thompson for alleged violation of the state employment agency law, prosecuted by officers of the Commission of Licenses' office, has been set for trial Sept. 10.

Dr. William H. Goldberg, physician to the National Vaudeville Artists, and house doctor at the Riverside and Alhambra, has moved his offices to 251 West 95th street, at the corner of Broadway.

Mark Levy will not deny that he and

Wolf, will be given at the Columbia Club, Weststone, L. I., for the benefit of the Women's Stage War Relief. Alexander Leftwich, Dan Frohman's general stage manager, will have charge of the stage.

Henry K. Burton has been made general manager for Barton & Olson, who operate the Lyric, Indianapolis. Will Showmaker of that city (professionally known as Sidney Jerome) has been appointed manager of the Lyric, succeeding Mr. Burton.

The vaudeville men during the week have been filling "Comfort Packages" for the soldiers in France, by asking persons their ages. When told, a like number of pennies must be deposited in the little cloth bag that has a tag attached explaining the purpose.

Mrs. Mae Caldwell, wife of Walter Caldwell, formerly treasurer of the Colonial, New York, was granted a divorce Aug. 28 in Jacksonville, Florida, on the ground of "ungovernable temper. Arthur B. Milan was her attorney.

Among the headline turns booked for future dates at the Royal, Bronx, are the Dolly Sisters, week Oct. 1, "Forest Fire," Oct. 8, "Society Set," Oct. 15, Belle Baker, two weeks commencing Oct. 29, and Blossom Seeley and Co., two weeks starting Nov. 19.

The Columbus, O., theatre managers have organized themselves into a permanent Managers' Association. W. W. Prosser, manager of Keith's Columbus, promoted the organization. Charter members are Billy James (Broadway) and Charles Harper (Lyceum).



# DENVER'S FAMOUS STOCK HOUSE CLOSES AFTER FOUR YEARS' RUN

**Mismanagement Cause of Theatre Closing. House May Be Reopened Shortly. Two Summer Companies Also Close.**

Denver, Sept. 5.

Labor Day, traditional beginning of new theatrical seasons, has this year in Denver seen the closing for many months of two playhouses and the shutting down for an uncertain time of a third. Lakeside and Elitch's suspend as a matter of course until another summer brings their reopening, but the darkening of the Denham has come as a shock.

The Denham has made itself one of Denver's institutions. Performances have been given there for a longer continuous period than at any other theatre of its class in the country. Even the famous Alcazar in San Francisco, operated by a brother of David Belasco, has not such a record to its credit. For more than four years the Denham has not had a dark night until this week.

The trouble at the Denham has not been with the performing company, which, on the whole, has been a capable one, but the plays selected have not appealed to theatregoers. By giving time-worn pieces and saving money on royalties the managers have sacrificed box-office receipts, and the effect of the policy brought its inevitable result.

There is hope that the Denham soon may be restored to its former place of popularity. William Welb, who has been the manager since the retirement of O. D. Woodward, has plans for its reopening in a few weeks, which, if carried out, ought to bring success. It is understood that his personal relations with the owners of the theatre are cordial, and if the necessary capital is secured, a high-class company will be engaged in the East and brought here.

## AGENCIES HARD HIT.

According to the theatre ticket agencies, Tuesday night was the worst after a holiday in the history of New York theatricals. All of the agencies were caught with an oversupply of seats and all resorted to the cut rate to try and clear themselves.

One of the agencies, it is stated, was caught long to the extent of 300 seats for the various shows in town. The cut rate was too top-heavy with seats less than half price was secured for some of the biggest hits in town. The only two shows that escaped the damage were the "Follies" and "Business Before Pleasure."

Of the new shows the "regulars" in the cut rate market Wednesday including "Good Night, Paul," "This Way Out," "What Happened to Jones," "The Eyes of Youth" and "Lucky O'Shea." The list also had "Love O' Mike," "The Man Who Came Back," "Daybreak," and "The Passing Show."

One of the bitterest pills of the season to the hotel agencies is the fact that "This Way Out" at the Cohan has fallen down. The hotel men saw the show on the Jersey Coast and before it opened in New York they arranged to buy 300 seats nightly at \$2 flat with a third return privilege. This week they have been stuck badly on it.

## BILLIE BURKE REHEARSING

Billie Burke started rehearsing this week the Clare Kummer play, "The Rescuing Angel," in which she is to be starred under the joint direction of Arthur Hopkins and F. Ziegfeld, Jr. The piece is to have its initial per-

formance at Wilmington on Sept. 14, and the following week will be in Washington.

In the cast, in addition to Miss Burke, are Marie Wainwright, Dana Desboro, Frederick Perry, Claude Gillingwater, Robert McWade, Roland Young, Richard Barbee, Walter Schilling, Elmer Brown.

The scenic production is by Robert Edmond Jones.

Mr. Hopkins is personally staging the play.

## STOCKS OPENING.

Canton, Ohio, Sept. 5.

The Grand will open with Feiber & Shea stock Sept. 10, playing "The House of Glass" for the first week. The entire F. & S. stock company from Akron moved here.

The Family, Chester, Pa., opened with dramatic stock Labor Day.

The Sites-Emerson Players opened its third season Labor Day at the Lowell opera house, Lowell, Mass., with Kendal Weston directing. The opening bill was "Shirley Kaye."

Elmira, N. Y., Sept. 5.

The Mae Desmond Players opened the winter stock season at the Mozart Monday in "Common Clay." In the company are Mae Desmond, Frank Fielder, John J. Farrell, James Dillon, Harry La Cour, Eleanor Miller, Millie Freeman, Dorothy Navarre, Anna Callahan, Bijou Washburn, Dudley Clements. A. Gordon Reid is director, Sumner Nichols, stage manager, and John Williams scenic artist.

Haverhill, Mass., Sept. 5.

The Academy Players opened Labor Day in "The Cinderella Man," with Walter Gilbert and Gilda Lorry leading. Others are James J. Hayden (return), William Freeman, Walter Scott Weeks, Gertrude Walthers, Joseph Guthrie, Ben Hatfield, Clifford Boyer, Harry J. Leeland, director.

The Margaret Fields stock opened a permanent engagement at the Newell O. H., White Plains, N. Y., Labor Day.

Doc Marsh's musical stock is going to stay out all winter. It is touring New England at present, and meeting with more success than last season. The company numbers 30 people.

Billy Allen's musical comedy company, now touring the Middle West, has an eastern tour booked.

The Winifred St. Claire stock, after 25 weeks at Trenton, N. J., closed Saturday. Miss St. Claire is seeking a permanent eastern house for the winter.

The Chicago stock, management Charles Rosskam, will remain in eastern territory, having played to good returns since opening Aug. 27. It will be in Ithaca, N. Y., next week.

## "JONES" THROUGH.

"What Happened to Jones" will close Saturday after a run of a week at the 48th Street, the revival having proved a failure.

The house reopened the following Wednesday with "Over the Phone," a translation from the Hungarian by Irme Foldes. It is a comedy tried out recently at Atlantic City.

In the cast will be Henry Kolker, Will Jennings and W. J. Ferguson.

## ATTACHMENT STANDS.

Justice Guy, sitting in the Supreme Court last week, refused to issue an order, applied for by William Klein, dismissing the attachment against the payment of royalties on the production of "Flora Bella." The attachment was secured by Nathan Burkan on behalf of his client, Charles Cuvillier, the French composer, at present in the trenches.

Prior to the war Cuvillier entered into an agreement with Otto Eirich, a playbroker of Vienna, to handle his compositions for production outside of France. The agreement was that the broker was to have 50 per cent. of the royalties after 20 per cent. had been deducted for expenses. According to the plaintiff, Hans Bartsch, the American representative of Eirich, contracted with John Cort to produce "Flora Bella," and that Bartsch had received royalties to the amount of \$9,065.43 from John Cort, but that Cuvillier had not received a cent from Eirich. The attachment was secured restraining Bartsch from paying any of the moneys that he had received over to his Austrian principal.

In his endeavor to have this order vacated, the attorney for Bartsch cited it would be a breach of neutrality to try a case in the American courts that involved two foreign belligerents, because the United States was not at war with Austria. The court, however, held that, while there was no formal declaration by either the United States or Austria against each other, that virtually a state of war existed, as Austria was an ally of Germany, and that to release the monies would be giving aid to one of the enemy allies.

Tuesday Cuvillier's attorney also secured and served an attachment on the Mittenthal Brothers, who had a road company of "Flora Bella" this season, prohibiting them from paying any royalties on the production until a settlement is made in the courts.

## BILL SILL CENTURY'S P. A.

William Sill last season was in advance of the Montgomery and Stone show for the Dillingham office, has been appointed press representative for the Century.

## DITRICHSTEIN WEST.

Leo Ditrichstein will first present his new play under the Cohan & Harris management in Milwaukee Sept. 27. It opens the following Sunday night at the Cohan Grand opera house in Chicago, succeeding "Capt. Kidd," which opens for a three weeks' run on Sunday.

"The Judge of Zalemia" will be the first play Mr. Ditrichstein will offer this season. In the cast with him will be Madeline Delmar, Betty Callish, Jeanette Slater, A. G. Andrews, Percy Ames, Bertram Millar, Alexis M. Polianov, Wm. Ricciardi, John Bedouin, Hereth Hughes, Almiro Leoni, Wm. A. Powell and Arthur Gibson. The company will come to the Cohan, New York, in November, at which time "The King" will also be presented.

## BIGGEST TOURING "FOLLIES."

The arrangements for moving the "Follies" on tour were completed this week. When the railroad equipment was ordered it was discovered the show was to be the biggest show ever sent out under the title.

Five baggage cars are necessary to carry the production and the company will comprise 140 persons. The cast, with the exception of Walter Catlett, will be intact on tour. Chorus changes have all been made.

Last Monday night Bert Williams introduced a new song into the performance. Williams incidentally has not signed a contract to go abroad under the Albert De Courville management, although the manager wanted him for a production in December, 1918.

## LIGHT SHOWS DRAWING.

Chicago, Sept. 5.  
Reports from the one-nighters already touring are to the effect that musical shows and comedies are drawing exceptionally well.

## THE OTHER SIDE.

Chicago, Sept. 5.  
"The Girl Gloria," produced by Aubrey Stauffer, with "little" Abe Jacobs, manager of the Olympic, also interested, opened at Michigan City Saturday, getting \$6 at the matinee and \$18 at night.

This is in direct opposition to a reliable report the one-nighters had started off well.

Mr. Stauffer is not interested in "Make Yourself at Home," as reported in error last week.

## NO TRANSPORTATION TROUBLE.

Chicago, Sept. 5.  
Railroad men assert there will be practically no interference in the transportation of shows through troop movements to the cantonments which started this week.

They point out that the troop movement is being made in the middle of the week, while road attractions, save the one-nighters, travel at the end of the week.

The next big troop movement is a month off. The exact date may not be made public at this time, but routing men may obtain the data upon application to the various railroads.

Aside from the cantonment concentration, only troop movements toward the coast would be liable to interfere. However, these coastward movements have been but gradual up to now.

To date, the problem of transportation for vaudeville acts making any of the Western circuits remains unchanged, as none of the proposed train embargoes have prevented any of the traveling turns making booking connections.

During September the United States plans a wholesale movement of army troops and legitimate profits are reported as sure to be affected, but none of the vaudeville bookers anticipate trouble. In case any acts may encounter difficulty on the reduction of certain schedules they will be instructed to make their movements to the next stops on earlier trains.

## HITCHCOCK AT PARK.

Raymond Hitchcock and his "Hitchy-Koo" company will transfer their activities from the Liberty to the the Park Sept. 24.

The show management made an attempt to secure the Cohan to succeed "This Way Out," but the deal could not be closed.

## SHOWS IN NEW YORK.

"A Tallor Made Man," Cohan & Harris (3d week).  
"Business Before Pleasure," Blitings (3d week).  
"Cheer Up," Hippodrome (3d week).  
"The Country Cousin," Gaiety (1st week).  
"Daybreak," Harris (4th week).  
"De Luxe Annie," Booth (1st week).  
"Eyes of Youth," Maxine Elliott (3d week).  
"Follies," New Amsterdam (13th week).  
"Good Night Paul," Hudson (1st week).  
"Hitchy Koo," Liberty (14th week).  
"The Inner Man," Cort (1st week).  
"The Lasso," Lyceum (4th week).  
"Leave It to Jane," Longacre (3d week).  
"Love O' Mike," Casino (2d week).  
"Lucky O'Shea," 89th Street (1st week).  
"The Man Who Came Back," Playhouse (3d week).  
"The Manquerader," Lyric (1st week).  
"Mary's Ashlie," Bijou (5th week).  
"Maytime," Shubert (3d week).  
"Oh Boy," Princess (25th week).  
"The Pawn," Fulton (1st week).  
"Peter Ibbetson," Republic (1st week).  
"The Passing Show of 1917," Winter Garden (21st week).  
"The Very Idea," Astor (4th week).  
"The Wanderer," Manhattan O. H. (3d week).  
"What Happened to Jones," 48th St. (2d week).  
"This Way Out," Cohan's (2d week).

## MOROSCO AND K. & E. IN FIGHT FOR PACIFIC COAST SUPREMACY

**Invasion of Syndicate With Traveling Stock Brings Retaliation by Western Manager, Who Takes Cort, San Francisco, for Year, to Produce. Klaw & Erlanger to Promote Musical Stock Organization in Same Territory.**

San Francisco, Sept. 5.

Indications here are there is to be a fight to the finish this season in the Pacific slope territory between Klaw & Erlanger and Oliver Morosco for the honor of theatrical producing supremacy in this section.

Klaw & Erlanger have started their dramatic stock company in Los Angeles with "Here Comes the Bride," since brought to the Columbia theatre here, and will send it over the north-western route. They are preparing to follow it with "Under Pressure" in about another week at the Mason opera house, Los Angeles.

On top of this Marc Klaw, before returning east, issued an interview stating he and his partner were going to organize a musical producing company for this section. Both of these events tend to show a disposition on the part of the syndicate to tread on the toes of Oliver Morosco, who has practically had the west coast producing field entirely to himself.

Last week arrangements were completed whereby Morosco took over the Cort theatre here for one year, obtaining the lease from John Cort. He will install a producing stock organization and instead of jumping his shows in the future to Chicago and thence to New York, companies will be organized to battle the K. & E. attractions in the territory the latter are invading.

At present "What Next?" with Blanche Ring as the star, seems to have caught on very well at the Cort, there having been incorporated in the original book a number of the scenes from "Pretty Mrs. Smith," which Morosco lately withdrew from the stock field.

### K. & E. COAST MUSICAL SHOWS.

Los Angeles, Sept. 5.

Marc Klaw in a personal interview stated that he and his associates have in contemplation the inauguration of a Pacific Coast musical comedy producing organization along the same lines as their dramatic stock company. They have plans to make the Mason opera house here the producing center for these shows.

"Here Comes the Bride," produced here by K. & E., is to be followed by Sydney Rosenfeld's "Under Pressure," rehearsals for which are already under way.

### GEST DISCOVERS TENOR.

For the "Chu Chin Chow" imported play production Morris Gest will make at the Manhattan Opera House (and which may stand that producer personally \$150,000 before the curtain goes up), Mr. Gest has secured a young tenor, unknown to the stage.

Mr. Gest looks upon him as a find of the purest water, and has placed the boy under contract for five years. When not engaged upon the stage he will tour in concert under Gest's direction.

### DRAMATIZING "MEAL TICKET."

William Post and Arthur Bennett, the latter known under the pen name of L. B. Yates, are collaborating on the dramatized version of "Marrying a Meal Ticket," which ran in the "Saturday Evening Post" in a series

of complete stories some months ago.

The piece deals with "The Singing Kid" and "Paragon Pete," two race-track touts, and one Mme. Mazourka, a strong woman with a circus. It will be seen in four acts, the producer's name being withheld.

Ben Deeley will probably be "Paragon Pete," Deeley having posed for the character in story form.

### MUSICAL STOCK AT TULANE.

The musical comedy company, direction J. P. Peck, which has been operating in Richmond, Va., has moved to New Orleans, opening Sunday at the Tulane in "The Firefly."

The company goes to Nashville from New Orleans.

### SCENIC "COPIES" ALLEGED.

The fact that VARIETY in a review of the performance at the Palace theatre last week called attention to the fact that the scene employed in the Lucille Cavanagh act was a copy of an illustration originally done by Kay Nielsen, has started a discussion among the scenic artists and stage directors. It seems a number of those who make a specialty of submitting sketches for stage decorations are more or less in the habit of drawing on the finished works of the foreign artists, not only for their inspiration but for the entire detail of the sketches in certain cases.

The surprise that was brought to light in checking up the alleged copies was the fact that even Josef Urban, who at present is enjoying a tremendous vogue in this country, is not above stooping to lift from the Kay Nielsen sketches. An instance is that of a curtain displayed at the Rialto some weeks ago, on the occasion that a series of Far North pictures were shown, which depicted a huge polar bear with a girl riding on its back. This work of Urban was almost a direct copy of Kay Nielsen's sketch on page 10 of "East of the Sun, West of the Moon; Old Tales of the North," the illustration carrying the caption, "Well, mind and hold tight by my shaggy coat and then there's nothing to fear, said the bear, so she rode a long, long way." Mr. Urban may have slightly changed the treatment of the back drape to the curtain, but it is generally admitted by artists that credit for the original should have been given to Mr. Nielsen.

In the instance of the Cavanagh act, where Livingston Platt receives credit for the design from which the setting was built, the lines of the original can be traced to a drawing on page 105 of the volume entitled "In Powder and Crinoline" by Sir Arthur Quiller-Couch in which it is employed to illustrate a line of the story entitled "Rosanie," the line being "A look—a kiss—and he was gone."

### Joins Non-Union Musical Staff.

Charles Eggert, musical director of the Harlem opera house, resigned last Saturday to accept a similar position at Fox's Riviera theatre.

Eggert automatically suffered expulsion from the Musicians' Union by the move, since the Fox circuit employs non-union orchestral labor. He likewise exposes himself to a fine of \$350, this being the customary punishment for such an offence against the union rules.

### FARRAR AT THE CENTURY.

At noon Wednesday Flo Ziegfeld had practically completed the contract which would assure the appearance of Geraldine Farrar in the cast of "Miss 1917" at the Century. The producer and the famous diva had been dickering for several weeks. The salary is said to be more than \$5,000 weekly.

The chorus started rehearsing yesterday and the principals will be called Sept. 17. The opening date is set for the first week in October, with the Cocoanut Grove to open a week later. The Century principals will include Flora Revalles, Margot Kelly, Mrs. Vernon Castle, Bessie McCoy, Marion Davis, Dorothy Klewer, Lew Fields, Harry Kelly, Ann Pennington, Brice and King, Nice and Weeks, Stephen O'Rourke.

Last season "The Century Girl" showed a profit of \$240,000 on a short season. The amount that was spent altering and refitting the house was \$380,000 and the rebuilding of the roof for the Cocoanut Grove cost \$190,000.

This season it is believed that the house will clean up all of the extra expense incurred last season and show a profit.

### "LITTLE WIDOWS" CLOSING.

"His Little Widows," the Weber-Anderson production, will close in Boston tomorrow night, and the tour originally mapped out will be abandoned.

### MINSTRELS' PROFIT.

Neil O'Brien's Minstrels, under the management of Oscar Hodge, has been out the past fortnight touring New York state, cleaning up a profit the first week of \$1,600 and \$1,000 the second.

Next week they play the opera house, Cleveland, and then head for the South, as usual.

### PART NOT LIKED.

Lee Baker, engaged as leading man for Elsie Ferguson's forthcoming legitimate starring tour, has returned his part as not to his liking.

He has been engaged by Julius Steger to appear in pictures.

### Shaw Not Mentioned.

Announcement has been made that Allen Doone is to produce a one-act play of his, entitled "O'Leary, V. C." All mention of the fact that it is by George Bernard Shaw was omitted.

### Change Title.

The Shuberts have renamed their production originally called "Lieutenant Gus." It now bears the title "Lieutenant Nick."

The locale of the piece has also been switched from Austria to Russia because of war conditions.

The play is to be presented out of town some time in October.



EVA TANGUAY  
In "THE WILD GIRL"  
(Selznick)

### FIGHTING FOR DAUGHTER.

Chicago, Sept. 5.

An Ohio police official is due here seeking Richard Gordon of the "Parlor, Bedroom and Bath" company.

Gordon is separated from his wife and is fighting for possession of his daughter. He has been contributing \$50 a month for the support of his family. Recently he saw the child had eruptions on her body, but his wife is a Christian Scientist and would not allow a doctor to be called. Gordon then took the child with him and had her treated by a registered physician.

The fight for possession of the child is still in the Ohio Appellate Court. It looks like the Ohio police official will not be able to interfere unless Gordon enters the state of Ohio.

### NIBLO WITH K. & E.

Fred Niblo has been placed under contract by Klaw & Erlanger, who are to present him in the Sydney Rosenfeld play "Under Pressure," placed in rehearsal this week.

Edgar J. MacGregor is staging the piece.

### CO-STARRED IN "TAXI."

Fay Templeton and Sam Bernard are to be co-starred in the production by A. H. Woods entitled "Call a Taxi," which was composed by Earl Carroll, now with the 71st Regiment. The piece was originally intended as a vehicle for Bernard Granville, and it is possible that he will be able to make some sort of an arrangement to at least open in the piece in New York. Granville at present is also with the recruiting squad of the 71st Regiment.

### DENVER WANTS CAMP.

Denver, Sept. 5.

The theatrical managers of Denver and nearby Colorado towns are making a determined effort to have the Washington authorities pick Colorado as the location for a recuperating camp for United States soldiers invalided in France. Colorado was not selected as a training camp site. The managers and citizens in general feel that they have been slighted.

Denver figures that the Colorado climate will be ideal for those who have been wounded or taken sick on the other side, and the prediction is that immediately after the American troops get into action there will be a constant stream of invalided men coming across the Atlantic. Efforts are being made to have the camp located near Denver, because of the city's offering numerous recreation privileges.

### MABEL McCANE STORY DENIED.

Chicago, Sept. 5.

The newspaper report here that Mabel McCane went to Mackinac Island and married Joseph Snyder is indignantly denied.

Snyder is a wealthy broker and furnished local capital for the new Woods theatre in course of construction. He apparently went on a little trip with Lou Houseman.

Miss McCane, when called up by a VARIETY representative, was not at her hotel, her maid stating she had gone out for a singing lesson.

### BRENNAN'S "SKY PILOT."

A dramatization of the novel, "The Sky Pilot," has been made, and the piece will be produced by George H. Brennan. George Henry Trader is to direct the production.

### Prolog Going Out.

The prolog to Frank Craven's piece, "This Way Out," is being eliminated. The change will be made before the week is out.

### "Cinderella Man" Stock Run.

Los Angeles, Sept. 5.

"The Cinderella Man" is in its fourth week at the Morosco, still selling out. It is the longest stock run here in six months.

## 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 Shuberts have announced a No. 2 "Maytime," to be shortly organized.

Mrs. Josephine Cox was granted a divorce last week in Los Angeles from Doran H. Cox, picture actor, on a charge of desertion.

"What Happened to Jones" in musicalized form has been produced in New Zealand by Charles Willoughby under the title of "Joyous Jones."

Augustus Pitou has taken May Robson under his management and will present her in a comedy by Anna Nichols entitled "A Little Bit Old Fashioned."

Newark's new \$1,000,000 picture house on the site of the former Newark theatre opened Saturday. Max Spiegel is the president of the corporation, John B. McNally, the local manager.

"Experience" is to open at the Manhattan O. H. Sept. 17 for a stay of four weeks. In the cast are Ernest Glendenning, William Ingersoll, Margot Williams, Marie Horne, Fraser Coulter and Dorothy Newell.

Nat C. Goodwin and Arnold Daly are to be co-starred by the Selwyns in a new comedy by Jesse Lynch Williams, entitled "Why Marry?" in New York about Nov. 1. Roi Cooper Meegrue will stage the piece.

The Drama League of America announced last week in Washington, D. C., an offer of prizes of \$500, \$250 and \$100 for the three best patriotic plays suitable for performance by amateurs.

"The Fra," the Roycroft paper founded by the late Elbert Hubbard and continued after his death, has been replaced by the Roycrofts with "The Roycroft Magazine," at \$1 yearly, allowance being made to "Fra" (\$2) subscribers for the difference.

The morning edition of the Cleveland "Leader" has been sold by the Cleveland Co., publishers of the Cleveland "Plaindealer." The Cleveland Co. will continue to publish the "Evening News" and also issue a Sunday edition under the title of the Cleveland "Leader."

The benefit at the Manhattan Sunday night, under the auspices of the Friars in aid of the emergency fund of the 12th Regiment, is said to have netted the organization nearly \$25,000 through the sale of seats, advertising and gifts.

The initial performance of Norworth & Shannon's "Odds and Ends of 1917," to be the opening attraction at the new Norworth theatre, will take place at Stamford, Conn., Sept. 15, playing Atlantic City, Buffalo and Detroit before coming to New York.

Ettore Parmegiani, female impersonator, singing in picture houses, was arrested last week by an agent of the Department of Justice on a charge of having violated the Federal White Slavery Law. The complaint is that on July 15 last he induced Caterina Mazzio to accompany him to Philadelphia.

The Auditorium, Lynn, Mass., was sold last week to Attorney Charles Leighton, acting for a Boston theatrical syndicate. The price was \$15,750, to cover a first mortgage of \$15,000 held by the Lynn Savings Bank. The house has been operated as a stock theatre for 12 years.

The 11th Street theater, at 6th avenue and 14th street, for years Wesley Rosenquest's house and a leading theatre of New York in its day, but for the past several seasons playing a combination policy of pictures and vaudeville, has been leased for five years by Walter Rosenberg, who will reopen it Oct. 1, with pictures.

In the Superior Court, Los Angeles, last week, Texas Gulman made a plea that she was practically without funds, stating she was in Los Angeles to have a test made to see if she would be able to appear in pictures. The National Advertisers Co. secured a judgment against her two years ago and was trying to collect through the courts.

The new musical comedy, "The Grass Is Greener," is to be placed in rehearsal under the direction of George Marion. Max Schock will stage the dances. Gretchen Eastman, Victor Morley, May Hopkins, Betty Clark, Inez Sebring, Marie Francis and Sol Aiken have been engaged.

In association with James A. Shesgreen and

Lester Lonergan, the Shuberts are to produce "The Torch," presented in the French under the title of "Les Flambeaux." The play is by Henry Bataille. It was presented for a single performance at the Knickerbocker, New York, last spring by Shesgreen and Lonergan, and Lee Shubert arranged for an interest in the production to be made this season.

Bernard Granville, who was accepted in the draft, has been assigned to the 71st Regiment and will be assigned to recruiting duty and as an entertainer at army camps. While playing the Bushwick theatre, Brooklyn, last week by special Government permission, he wore his uniform. W. H. Ryan, of an act known as "The Montana Five," also played the week at the same house in uniform.

The regular subscription season of the Washington Square Players at the Comedy, New York, is to start in October. It will include several special performances for subscribers in addition to the regular five bills of one-act plays to be presented during the season. In addition, they will, in association with another management, present a three-act farce prior to the opening of the regular season.

Mabel Baker (Mrs. Claude G. Lewis) spent several days in the county hospital at Los Angeles last week as the result of a beating received in her room at the New Broadway hotel there. Her husband was at first arrested by detectives on the strength of a statement made by the woman, but was later released when she retracted it and stated it was a mistake. Benj. F. Herring, former night clerk at the hotel, was later arrested and is being held pending an investigation of the affair.

The Pacific Coast Theatre Corporation, comprised of the Wilkes Brothers, the principal factors in a large Pacific Coast mining company, has offices in the Fulton theatre building, New York, and will embark in the theatrical business, their initial venture being a play entitled "Broken Threads," by Wm. Ernest Wilkes, a brother. The piece was produced in Seattle during the summer. Lodewick Vroom, formerly with Henry Miller, is the managing director of the firm and engaging the cast for the production.

The chorus girls with the Dave Marlon show went on strike in Hartford Sunday and banded together, employing a lawyer to attach the scenery and receipts of the show for moneys alleged due them. The girls claim Marlon violated his contracts by paying only half salary for the opening week in Boston and further, by deducting wardrobe cost from their pay. Mabelle Parker, Marie Vannick, Ruth Brady, Elita Chester and Emma Orner left the show at Hartford Sunday for New York.

The "Farewell Dinner" to Major General O'Ryan and the officers of his staff, tendered by the Mayor's Committee and the N. Y. "World," in which the Lambs were to have played a prominent part and at which their Shepherd, William Courtleigh, presided as toastmaster, turned out to be the military fiasco of the week of farewells to the troops. The dinner was scheduled to be held at the Biltmore Tuesday evening last week at 7:30 o'clock. The dinner was an hour late, when it was discovered that out of deference to the men in uniform the most stimulating of liquors that was to be served was table water. Perhaps this being tipped off to the Lambs in advance led to their non-appearance. Suffice the tremendous bill of entertainment that was to be given, slimmered down to two songs, sung by Andrew Mack. It has been proposed from several sources that the Lambs change the title of their club to that of "The Gloomers."

Doyle and Dixon opened their tour in "Chin Chin" at Providence Labor Day. They will go to the coast.

Augustus Pitou will star May Robson in a comedy by Anna Nichols, entitled "A Little Bit Old Fashioned."

"Branded," a new play by Oliver D. Bailey, was given its initial presentation at Harmanus Bloeker Hall, Albany, N. Y., Monday. One of the episodes of the plot seems to be based on the Cruizer case.

Max Marlin, the author, returned \$1,500 received as advance royalties on a play called

"The Spy," to Oliver Morosco, asking that the contract be cancelled. The advent of the United States into the world war made the production inadvisable at this time.

Marjorie Rameau's automobile, driven by her Japanese chauffeur, Masaki Tankwaya, ran down an unidentified boy of about six years at Central Park West and 68th st., Monday afternoon. The boy suffered a fracture of the skull and died a few hours later at Roosevelt Hospital. The star and her mother were in the car at the time of the accident.

Marc Klaw has been appointed chairman of a committee that will select the shows that are to be presented at the 28 training cantonnements at which more than 1,000,000 troops are to be instructed for the new army. Raymond B. Fodick, the Chairman on Camp Activities, has arranged that this committee will work in conjunction with that which is headed by Lee M. H. Hammer.

The management of the Grand O. H., Cincinnati, and the Musicians' Union arranged a truck for one week beginning last Sunday night so that "Dew Drop Inn" could open the season at the house. The managers and musicians have had the question of a new wage scale under discussion for some time and at a meeting last Saturday failed to come to an understanding. The week's truce thereupon was arranged in the hope that a contract could be agreed upon in that time.

Mrs. Clara L. Jacobs, widow of H. R. Jacobs, the one time important theatrical manager in popular price circles, attempted to horsewhip Senator Edgar T. Brackett last Saturday, at Saratoga Springs, N. Y. She was taken into custody but no charge preferred by the Senator, who explained the occurrence by saying he had been attorney for the Jacobs' when the husband was living, but that they had lost several lawsuits and the widow had been brooding over her troubles.

From London comes the information that Major Rowland Hunt, M. P., is again going to raise the question in Parliament over the alleged favoring of music halls and theatrical managers as far as service is concerned. It is charged that a number of theatrical personages have not only managed to avoid active service at the front but have been able to continue their professional engagements as well. The London "Weekly Dispatch" declares that a number of these men "in order to hide their tracks, are appearing on the stage under different names from those by which they are generally known."

A. H. Woods has started a suit against Alf Hayman, general director of the Frohman, Inc., enterprises, to obtain an accounting and a share of the profits earned by leasing the stock rights to "The Song of Songs." The piece was originally produced by Charles Frohman, who was disappointed with its appeal while played in Philadelphia, and when A. H. Woods offered to take it of his hands the two reached an agreement whereby Woods was to take the production, but was to give Frohman 50 per cent. of the profits. The latter was to be absolved from sharing any of the losses. The piece made a profit of \$38,000 on its New York engagement at the Eltinge theatre, and one-half of this was turned over to the Frohman office. The next season on tour the production lost \$3,000, which was borne by Woods, before he closed the show and returned the scenic equipment over to the Frohman office. Woods claims that under his original agreement he is entitled to 50 per cent. of the profits accruing from stock rentals and is entitled to a like share of the profits when the piece is pictured.

## CRITICISMS.

**What Happened to Jones.**

Farce by George Broadhurst, revived after 20 years at the 48th Street, Aug. 31, 1917. A part of the pleasures last evening lay in the conviction it gave out that, quite apart from the relative popular value of the farce of today, they are of a school considerably further advanced in the depiction of manners and character, and thus in the representation of contemporary life.—Times.

To many people in the audience the ridiculous adventures of the hymn book and playing cards drummer who masquerades as an Australian Bishop were old enough to be new. For those unfamiliar with its complications it will exert its old power to amuse. The farce, in short, went well. It is livelier and funnier than many pieces of a similar kind which are being acted today. But comparisons between it and the best farces now being written are not in its favor.—World.

## This Way Out.

A comedy in a prolog and three acts by Frank Craven, founded on a story by J. L. Gley and Octavius Roy Cohen. Produced by J. Fred Zimmerman, Jr., at the Cohan, Aug. 30, 1917.

It required a prologue to develop the fact that the hero of "This Way Out" was a practical joker whose inventions miscarried; and, though the play had lively moments and some

verdict repeated that of the prologue.—Times.

But even the willing theatrical contingent which formed the greater part of the audience found little to move them to raptures in this made-over magazine story.—World.

## The Country Cousin.

Comedy in four acts by Booth Tarkington

and Julian Street. Produced by George C. Tyler-Gailey, Sept. 3, 1917.

As Colonel Roosevelt confined himself to critical generalities, it may be not amiss to append that the verbal slapstick had the virtue of real wit, and so scored hugely with the audience. The evening was certainly one of intense and absorbing interest; even without the Colonel it is quite possible that there is enough hearty laughter to spell success.—Times.

But the play was worth while if only for the charm, interest and cleverness with which the character of the spinster, Nancy Erice, was drawn by the author. The role was also acted with unflinching skill by Alexandr Carlsile.—World.

## The Masquerader.

A play in three acts, by John Hunter Booth, founded on the novel by Katherine Cecil Thurston. Produced at the Lyric, by Richard Walton Tully, Sept. 3, 1917.

It is of the stuff that spells "Success" in incense above the lobby entrance and in the theatre goers who want to be entertained and not made to think seeking tickets among the highways and byways of the speculators.—Times.

It is a thing easier to put into a book than to place convincingly upon the stage.—World.

## Lucky O'Shea.

A play in three acts, by Theo. Burt Sayre. Produced by Allen Doone, 38th Street, Sept. 3, 1917.

The plot is that of a motion picture gone wrong, as cases of hidden identity and bribes intended for the hero's discomfiture follow with bewildering rapidity.—Times.

It is a rare occasion nowadays when a play of the old school of Irish romantic melodrama reaches the stage of a regular Broadway theatre. Such an entertainment is "Lucky O'Shea," by Theodore Burt Sayre, which came to the Thirty-ninth Street theatre last night and disclosed itself as a very good example of its kind.—World.

## Good Night, Paul.

A musical farce in three acts, book and lyrics by Roland Oliver and Charles Dickson, music by Harry B. Olsen. Produced at the Hudson, Sept. 3, 1917.

The piece has in it situations which, though somewhat overdrawn and more than a little suggestive, are about as ludicrous as anything seen on Broadway for a long time.—Times.

It might be taken about as seriously as plays, which seemed to be due to a lack of orchestral rehearsals and though the idea, which is that of a bachelor who suddenly borrows a jealous friend's wife in order to comply with the wishes of a wealthy relative, is as old as farce comedy, the piece has possibilities.—Herald.

## De Luxe Annie.

A mystery play in three acts, by Edward Clark, based on story by Scammon Lockwood. Produced by Arthur Hammerstein at the Booth, Sept. 4, 1917.

About the quality of the whole as popular entertainment there can scarcely be a question. It is the most original thing of the kind, and the most cleverly worked out, since "Seven Keys to Baldpate," and it is not unlikely to duplicate its success.—Times.

As a study of amnesia and its results it might be taken about as seriously as plays, like "The Country Cousin," which purport to study social conditions. It is mystifying, though, and in spots exciting, and these for some may be a valid claim that it is entertaining.—World.

## Good Bye, Boys (Chicago).

An old farce set to music which opened at the Princess, Chicago, Sept. 1, 1917. It was originally known as "Billy," latter being condensed for vaudeville, and then called "Billy's Tombstones." Junie McCre rewrites the show. The music is by Edw. Stemler and the producer is Samuel Blair.

Many shows worse than "Good Bye, Boys," have existed so prosperously heretofore that the professional forecaster has grown wary of prognostication. Previous upsets in such matters will lead him merely to hint that "Good Bye, Boys," is an amateurish little third rater. He will add that it may run long and profitably.—Chicago Tribune.

The piece is one of those walls which ought to find a kind word on the popular price circuit, but I see it encountering unfriendliness within the Loop. . . . The man who selected the chorus evidently had a grudge against the authors.—Chicago "Journal."

The thing is like a grotesque dream. . . . To enjoy this piece, except in the spirit of mockery, one must have the naive and brutal sense of humor of a Malayan head hunter. As a frolic in dentistry "Good Bye, Boys" is far from painless.—Chicago "Post."

## 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.

Eminent Features Corp.—J. Young, \$306.80. Jerome Rosenberg—B. Altman & Co., \$117.00. Abraham Sarason—City of N. Y., \$3,473.34 (costs \$55.51).

Alabama Amusement Co., Inc.—N. Y. Tel. Co., \$36.97. Joseph M. Galtee—C. Scott, \$387.71. Kinophoto Corp.—State Industrial Commission of N. Y., \$8,10.85.

BANKRUPTCY PETITIONS. Sanger Pictures Corp. Liabilities, \$47,063; assets, \$40,778.



## "COHAN REVUE" OPENS ON COAST.

San Francisco, Sept. 5.

The Cohan Revue, with Richard Carle, following a performance at Sacramento, opened this week at the Alcazar, and while the large majority of the original cast was not with the coast company their substitutes gave a decidedly favorable performance.

The show ran three hours on its opening, and can be cut down to great advantage through the elimination of the superfluous specialties, particularly the classic dance near the finale. Frisco's xylophone specialty should appear earlier in the action.

Ben Linn, in the role created by Charles Winninger gave a very creditable performance. Willie Archie stands out, while others prominent in the cast are: Jane Urban, Evelyn Hamby, Marta Golden, James Gleason and Orval Humphreys.

The chorus carries 32, equally divided between boys and girls. Though not the typical Broadway chorus, they exhibit good singing voices, and with the original Cohan wardrobe pass muster.

It's a rather big show for San Francisco at \$1.50 top, and with the weekly expenses running around \$7,000, its financial success is problematical.

The local papers treated the piece very kindly.

## SHOWS IN PHILLY.

Philadelphia, Sept. 5.

The first of the legitimate attractions here this season is "The 13th Chair." It opened the Adelphi Labor Day evening to a crowded house and was received with much enthusiasm. The "Chair" play has been widely advertised here by those who saw it in New York and is presented by an excellent company headed by Margaret Wycherly. The press comments were most favorable.

It is now reported that "The Show of Wonders" will be the opening attraction at the Lyric, although no date has been set for the opening.

The Shuberts, who have the Adelphi and Lyric here, have taken the Chestnut Street opera house for the season and work has already been started improving the house. No official announcement regarding the policy or other details has been made. The opera house has been under the control of the B. F. Keith interest, a joint agreement with several other parties having been made at the time the house was taken over from Marcus Loew. The tremendous rental proved too much for the house to carry along, although stock and feature pictures were tried. It is understood the University of Pennsylvania, which owns the property, has considerably reduced the rental, which was formerly \$55,000.

The future of the new theatre to seat 2,200 to be erected in connection with an office building on the ground now occupied by Horticultural Hall, on Broad street, adjoining the Academy of Music and opposite the Broad street theatre, is still a mystery. Various reports concerning the leasing of the new house have been circulated, but it is authoritatively learned that to date no lessee has been obtained for the theatre. It will be built as a speculation by the promoters, who hope to make it a first-class legitimate theatre to take the place of the Forrest when that house is torn down to make way for an immense office building. So far as can be learned, none of the big New York firms reported as the probable lessees have been dickering for the house.

## CIRCUIT ALL SET.

Unless a show is dropped from the present American Circuit roster on account of not living up to its producing franchise, there will be no chance this season for any other outside producing manager to horn into the circuit.

There is a stack of applicants from managers on the American heads' desks awaiting consideration for admission in the franchise circle.

## "GOOD-BYE, BOYS" SHOWN.

Chicago, Sept. 5.

In the debut of "Good-Bye, Boys," at the Princess Saturday, is seen a tendency of producers to reincarnate successes of the past by revamping the book and garnishing the production with lyrics and music as was the very profitable case with "Very Good, Eddie" and others.

"Good-Bye, Boys" was originally a three-act farce called "Billy," written by the first Mrs. Sydney Drew and acted by her and her husband at Daly's, New York. It was later condensed for vaudeville usage and played at first by the Drews and for a number of seasons by Edgar Atchison-Ely, under the title of "Billy's Tombstones." The original book has been somewhat changed by Junie McCree, there being about nine characters eliminated and several additions, one a black-faced porter, giving Eddie Garvie a chance to don the burnt cork for the first time in many years. The show is now done in two acts, the entire action occurring aboard ship.

The first act was not possessed of a punch, though the opening held the novelty of having the show's entire complement make entrance from the front, traveling across the footlights via a gangplank, which showed the hand of Joseph C. Smith, who staged the numbers. It was the second act which held the familiar farcical situations over the loss of four false teeth, and here Mr. Ely scored, as did the very charming, sweet-singing Natalie Alt. Here also came the show's hit, that going to Tom Handers and Arthur Millis, the two steppers who created so good an impression with "The Masked Model." The dancers do some extremely clever and amusing stunts with derby hats, and that won the house. It is interesting to note that two vaudeville dancers also scored here lately (Lloyd and Wells) in "You're in Love," which, too, had a ship scene.

The music by Edward Stembler is not brilliant, though several numbers were liked quite well. "Sadie," sung by Miss Alt, was the best and is the nearest to a hit. Edwin T. Emery staged the show, which is presented by Samuel Blair.

The cast further includes Dolly Castles, Edward Basse, Beth Franklin, John Allison, Maude Allison, Gordon Whyte. Although Mr. Blair is credited on the programs as the producer, the real backer of the show is William Sherry, who thus makes his bow in the production field. Mr. Sherry is known in the film field, having the lucrative rights of distributing Paramount pictures for the State of New York.

## ENGAGEMENTS.

Violet Kemble Cooper (J. D. Williams for Drew-illington "Lord Queer" revival).  
Jane Houston, Maud Milton, Katherine Brock, Cecelia Radcliffe, H. A. Tonge, Edward Cushman, James Galloway, Robert Forsythe, Hallett Thompson, Herbert Belmont and P. J. McLeod (William Faversham, "The Old Country").

Madeline Delmar (Cohan & Harris, "The Judge of Zalamea").

Frederick Hand, Vida Reed (A. H. Woods, "The Scrap of Paper").

Dorothy Burton, formerly in vaudeville ("Branded").

Martha Russell (with Richardson's "A Hot Old Time in Rome").

Allen Cosgriff ("As It May Be").

Anna Engel (Wilbur Townsend Co.).

Herbert Bethew (Mark Linder's protean act).

Mollie Bird ("Prosperity").

Jack Brice (Al. White's "The Answer").

Marie Horton (Hans Robert act).

Charles McDonald (William Elliott's "The Chief of Police").

T. Harrison Roberts ("The Greater Duty").

Robert Robson (Henrietta Goodwin's "Doing Her Bit").

Dollie Lewis (Roland West Forces).

Belle Graf ("Mail Clerk").

H. Cooper Cliffe, Arthur Lewis, Henry Duffy, Franz Bentzen, Alexander Onslow, Allan Thomas, Evelyn Varden, Mildred Collins, Alice Belmont, Courtney, and other vaudeville artists (Daniel Frohman, "Seven Days' Leave").

Wilda Bennett, Sam B. Hardy, Juliette Day, Carl Gantvoort, J. Clarence Harvey, Louis Casavant, Ethel Pettit, Frank Farrington, Eugene Lockhart and Tom Richards (K. & E. "The Riviera Girl").

Neve and Weeks (Century show).

Cyril Keightley (leading—"Broken Threads").

## "HAPPY" SHOW JUMPED OUT.

Chicago, Sept. 5.

A rapid fire booking arrangement sent "Oh, So Happy" out of Power's on Saturday, headed for New York, and a Monday opening at the Hudson, which hasn't had a musical piece for many seasons.

At the time of the quick jump to Manhattan it was reported that a new "angel" had been dug up by E. P. Churchill, a local tabloid producer. It was known that Ralph Herz was seeking someone to buy in on the show for several weeks. A wise showman, when he heard the report that a flock of angels attended the destinies of "Oh, So Happy," remarked dryly that the show "ought to go to Heaven."

Audrey Maple had planned to leave the cast, but remained for the New York showing.

In spite of the fifty per cent. cut in salaries during the better part of the engagements here, the management found great difficulty in paying either cast or chorus. Some of the latter, though cut from \$30 to \$20, were left here when the show suddenly withdrew, although they had been promised salaries up to Sept. 9. Wednesday afternoon last Miss Maple refused to go on unless she received her salary. The curtain was held nearly an hour, going up at 3.10. Saturday night the show was held up by Fred Cromwell, the stage manager, selected several weeks ago by Herz when Jack Klendon got out. The bailiff collected \$82.30 in back salary for Cromwell. Attorney Robt. Davidson had several other accounts against the show, but the sudden exit prevented service of papers.

In justice to Jack Welch, it should be noted that he had right along given Herz the privilege of buying his interests and Mr. Welch was in no way connected with Herz's dealing with "angels."

The company left the city in anything but optimistic mood regarding the New York date. It was about 2.30 Sunday morning when the train was allowed to pull out, at which time Cromwell's back pay was given the bailiff. Several important members of the cast announced their decision to quit. Miss Murray, dissatisfied with her part being revamped, announced that she would play it the old way or not at all. She is mentioned as going into "Canary Cottage," in Trixie Friganza's place, and a berth in the new Winter Garden show was also proffered her.

Jack Welch, Joe Glick, Ralph Herz, J. H. Benrimo and several others are reported to be financially interested in the production of "Good Night, Paul."

"Oh, So Happy" opened under its original title, "Good Night, Paul," at the Hudson, New York, Monday, receiving favorable press comment.

## SHOWS IN FRISCO.

San Francisco, Sept. 5.

Ringling's Circus did a turnaway business on its stand in this town. At the Cort, "What Next" netted a total of \$10,000 last week, and with an extra matinee coming with Labor Day this week the returns look likely to top that figure.

At the Columbia, "Here Comes The Bride" in its second week, is doing better than anticipated, running to a two-thirds capacity business on the night shows.

## Celebrates 74th Birthday.

Chicago, Sept. 5.

John Wilson, retired circus bareback rider, observed his 74th birthday August 31. Fifty years ago, "Uncle Johnny" performed on the site of his present home, the Savoy Hotel, Sixth and Vine streets.

## SHOWS IN CHICAGO.

Chicago, Sept. 5.

The legitimate season has started off with a rush and to date no less than four shows out of the six introduced during the past few weeks are in the hit class. So considered is A. H. Woods' "Parlor, Bedroom and Bath" at the Olympic, and then "The 13th Chair" started off Sunday night at the Garrick with a rush. These two attractions, added to "Oh, Boy" at the La Salle and "Upstairs and Down" at the Cort, constitute Chicago's quartet of successes.

"Pals First" continues on at the Illinois to fair takings, but even the show's management doubts its ability to last the full nine weeks originally intended. "Good Bye, Boys," which opened the Princess Saturday, seems to have a chance. It is commented on elsewhere in this issue.

"Parlor, Bedroom and Bath" pyramided its box office throughout last week. This led Mr. Woods to request Oliver Morosco to delay the opening of "Canary Cottage," due at the Olympic Oct. 30, but met with no positive success. The probable reason for Morosco withholding a decision to set the "Cottage" date back is that several of his attractions were delayed in opening at the Olympic because Woods shows occupied 35 weeks of last season there. From the demand it was predicted that "Parlor, Bedroom and Bath" would be good until Christmas. Sunday it was a turnaway (with the takings \$1,740, a new record at \$1.50 scale here; \$9,000 on the week) and as a matter of fact that was true of practically every other house in the Loop, for the weather was delightful. Attractions during the heated spell have been blessed with favorable temperature conditions over the majority of week ends.

This is the 34th and concluding week for "Turn to the Right" at the Grand, and its run here might be likened to the "Garrison" finish. At no time has the show failed to turn a weekly acceptable profit and during the last weeks of its engagement the takings have approached those attendant to the first flush of its entrance into the local field. This week, five matinees are being played and it will be possible for the gross to reach \$20,000. That the figure of the biggest normal week (around \$17,000) during the run will be reached seems quite probable. But three other shows have exceeded its run record, they being "The Fortune Hunter," "The Man from Home" and "Get Rich Quick Wallingford." They, however, were not scaled at \$2 top as is "Turn to the Right," and it is possible actually more people saw the latter show here than the number witnessing any of the first named.

"Captain Kidd, Jr." will start at the Grand Sunday, remaining a few weeks and having as a successor, Leo Dittrichstein, who appears in his own adaptation of Calderon's "The Judge of Zalamea," a Spanish classic. The supporting cast has Gareth Hughes, Albert Garcia Andrews, Percy Ames, Betty Callish, Madeline Delmar, William Ricciardi and Jean Bedouin.

Power's is dark this week, due to the sudden vamping of "Oh, So Happy," but will reopen Monday with Otis Skinner in "Mister Antonio." The cast of "Our Betters," which will open the Blackstone at the end of the month, includes Rose Coghlan, Crystal Hearne, Fritz Williams and John Flood.

The cast for "The 13th Chair" is a special one, headed by Annie Russell. Others are De Witt C. Jennings, Helen Freeburn, George Schaeffer, Kenneth Miner, Cliff Workman, Fred Eric, Constance Beaumar, Judith Ives, May Jennings, Esther Cornell, Belle D'Arcy, Reginald Carrington, Robert Thorne, Kyder Keane and J. E. Smith.

Landis and Knowles, a "sister act," of New England, have joined the Jere McAuliffe Musical Comedy Company at the Strand, New Bedford, this week.

# BURLESQUE

## IRWIN'S BIG SHOW.

If memory serves correctly, VARIETY credited Fred Irwin, several years ago, with having revolutionized the burlesque of that time through climbing to musical comedy heights with his "Big Show." The same Fred Irwin steps out this season (which is still in its infancy) and totally eclipses his previous feat, offering what will undoubtedly stand for some years to come as the best equipped, most original, fast running production in that branch of theatricals.

For dazzling speed, stage perfection, originality and production, and the latter means all the essential ingredients to constitute the term "production," his "Big Show" stands without equal, and looking back over the "Behman Shows," "Whirl Shows" and the many others, too numerous to mention, this assertion covers some territory.

Shown almost entirely of the conventional "bits" that generally stand for burlesque comedy, the entire show runs on a continual stage of novelties, rapidly introduced, and carried on and off with remarkable speed and without a single excess encore (a blessing in itself) right up to the patriotic finale of the second half, when the count stood 13 scenes, 29 numbers and five specialties, all offered in two and one-half hours.

Summing the affair up in proper order, Irwin first procured an original book. Credit here goes to Leo McDonald, who also staged the show. The same some scenery that looked entirely different from anything ever previously introduced in burlesque. This was supplied by W. W. Sparks, who designed and painted it. Then Irwin apparently appointed a stage director to conduct every performance, one who knows nothing but speed and "pép." This individual's identity is not divulged on the program. It should be.

The cast is acceptable in every degree, but it's one of those productions that entirely eclipse the talent and monopolize the conversational credit of the audience itself. This does not in any sense take away from the ability of the company. They are working continually never slowing down one iota and always striving toward company returns without any noticeable aim for individual honors. Consequently they must be commented upon as a whole and for burlesque they put over a performance that will gather them commendation aplenty.

The book shows some thought on McDonald's part, the story running intact throughout the two pieces, but never "lagging" up nor becoming complicated. The introduction is in semi-prolog form in "two" and introducing Billy Wainwright as Shakespeare who is tired of the serious and longs for a fling at the ridiculous or ragtime as well as its accompanying profits. The Spirit of Ragtime is Leo Hayes, the featured male principal. He essays a character that suggests Eddie Foy in make-up, but provides nothing beyond a mere suggestion. The scene shifts to full stage where the female principals, including Hilda Bertin, Virginia Irwin, Helen Andrews, Marie Beaupard, Adele Anderson, Grace Estelle and Margaret Shane, offer numbers with the chorus aiding, then to "two" with a short eulogy by Shakespeare. Back again to a special setting where Samaro and Sonio do their dancing specialty. It's a Russian affair with a number of small dogs giving it considerable added strength through their acrobatics.

Back and forth from "two" to full stage, with the alternating intervals showing comedy scenes between Shakespeare and the various principals up to the finale of the opener, a garden restaurant scene, in which more numbers are offered with Bertin and Wainwright, King and King and George Wong doing specialties. The first two are character singers, Miss Berta capturing the honors of her division with little competition. King and King and Wong comprise an acrobatic trio, the two former working together with Wong doing some lightning tumbling and air twists.

During this entire scene but two "bits" were introduced, one table scene, with Hayes, Eichen and one of the principal women, and the other a similar scene with the same two men and three of the women. Both were well conducted, speedily staged and productive of sufficient laughs to justify their presence. And the wardrobe of this portion was well up to the highest standard and far above the average.

Intermission came with the majority wondering how the producer could continue the speed. One naturally began figuring if it weren't better to have the show reversed in parts, to have the opener where it would do the most good, but the return was not disappointing in the slightest, the speed continuing right at the same mileage and the comedy getting its innings. The "two" scene showed Shakespeare again for some explanatory dialog and then followed a court scene done in ragtime, the idea springing from Cohen's "revue," but the material claiming the distinction of originality. It was genuinely funny, uproariously so in many parts, and best of all, completely free from standpoint of characters and from the angle of court rules, but all in broad burlesque and all in rhyme.

Back to "two" with another comedy moment or two and then to the prize scene of the show, a burlesque on the National draft, the scene showing Exemption headquarters with the women principals in command. The numbers come in fast and furious and the rapidity of the humorous exemption claims without avail. A comedy army is selected. Hayes is mistaken for a Russian general, war is expected, and another short comedy scene ensues.

The following scene in "two" utilized for an army prison where he is scheduled for execution. Then to the finale, the melting pot, a patriotic

ensemble similar to the one originally introduced at the Winter Garden, but similar in construction only.

And throughout this entire performance not a single suggestive sound or gesture was discernible, yet the comedy can be classified with bringing the best results of any seen in this same house this season.

Profiting from his previous experience, Mr. Irwin, while aiming for production results to a high degree, maintains the strict level of burlesque throughout, combining everything at hand to build a show that will please everyone from pit to dome.

After looking at the efforts of burlesque producers for years, continually noting the lack of progressiveness in the majority of instances, one naturally marvels at the contrast existing between Fred Irwin and most of his contemporaries. With one of his current season's characters in mind, it might be added what Shakespeare meant to the drama, Fred Irwin means to burlesque. His "Big Show" is a 22-karat, 12-cylinder, rip-snorting corker—and then some!

Wynn.

## MILLION DOLLAR DOLLS.

"The Million Dollar Dolls" is way short on comedy. It's a Theatrical Operating Co. Columbia Wheel show, with plenty of principals, several of them comedians, but none is funny, at least funny enough with the material they have to make audiences laugh.

Cliff Bragdon seems the leader among the laughgetters, although headed on the program by Dan Marble. But their comedy is mechanical or metallic, and much of it is expected from falls that might be guessed at before attempted.

The comedy scenes have a good deal to do with money exchanges, with the principal comedians in tramp outfits handling \$500 and \$1,000 bills as though dressed as clubmen. This robs the bits of any possible humor and there isn't much humor left in money changing.

In the first part of "Doll Land," an Egyptian mummy fortune telling scene is used for comedy that isn't there, nor can the men concerned make comedy out of it, nor do they succeed any better with the great majority of the tries made by either or all of them. Mr. Bragdon suggests comedy possibilities in his actions, but somehow they flop. It may be due to the company or material, but the fact remains.

An ordinary chorus wears pink lights throughout the first part, the girls in all displaying three shades of pink, but in the burlesque they go into green colored flashings and look much better there.

Gladys Parker is the liveliest number leader. She does quite well, and finds no competition from the other two women principals. Grace Palmer, the prima donna only, who dresses too maternally but sings very well, and Norma Barry, a sort of secondary soubrette, who acts as though nothing extraordinary or unusual about them. They are just there, and so they are sung, seeming rather to have been selected at random than for special reasons, unless there is some specially written music in the score. If so, it should be thrown out and live pop numbers substituted.

John G. Jermon staged the show. The program says the music is by Ruby Cowan and the lyrics by Jack Strauss, with numbers staged by Henry Lehman. It might be told too late, the general discredit of it, who wrote the book (there is a story connected with this performance), or it may have been the same book the same show used last year, with new situations and business for this season. Anyway it will give any producer a headache to wonder how "The Million Dollar Dolls" can be fixed up, and it certainly does need fixing. No one in particular could be blamed. The Operating Co. appears to have been more than willing to do its share, through the production and in sight and the people concerned, it looks like a bad break, and that's likely the hardest kind of all to quickly remedy.

Simc.

## THE TEMPTERS.

"The Tempters" (American Circuit) (Baker & Kahn) at the Olympic Tuesday night did a splendid business, with sailors and soldiers forming a noticeable part of the audience.

From start to finish it is old-fashioned burlesque, with "bits" for the most part used in burlesque long ago.

Aside from Zallah the principals do most of their work indifferently, doing little maneuvering about the stage. What was one was done in the line of talk. One of the men had a corking good voice. "The Tempters" does not program any of the numbers nor play up principals.

Zallah appears near the close of the show. They have toned down this dancer's work to such an extent about all she has left is a pink kurt and her costume. Her performance seemed entirely too artistic for that bunch that had heard some pretty "blue" lyrical-twisted parodies and patter, with enough "hells" and "damns" to supply all the shows on the circuit. But Zallah went through a terpsichorean routine done in rhythm and grace to the musical accompaniment. From the lack of applause it seemed too tame.

Fields is the leading comedian. All the way he plays the Hebrew stage type, making more changes of clothes alone the eccentric than all the comedians. Fields is in on every "bit," his funniest moments coming in the latter part. His parody about the moonlight on the Wabash is reminiscent of the olden days of Sam T. Jack's when the sky was the limit.

At Fields' side, first working in comic make-

up and using Dufchy accent, and then appearing for the second part, in white face, is Sydney Rogers. He hasn't much to do, but what he does seem acceptable to the 14th Streeters. His style for the last period was similar to the Fields type.

Working straight are Harry Keeler and Eddie Healey. The former does well, his wild west "bit" being the best. Keeler works hard to build up each gag. Healey is a nice looking young man, with a bulky voice of tenor range. He did unusually well with "Joey of Arc" and also had several pleasant innings as a "jazz effect" that was discordant, the jar coming from the assistance of several of the other men.

Among the principal women is Anna Fink, soubrette, who leads several numbers, her most effective perhaps being the one with the drum and the chorus also working with drums and marching through the center aisle. Miss Fink has a tendency to mumble her words at times, and one song the only word intelligible was "steady." She does much better when taking part in dialog.

Then there is Ruth Everett, leading numbers, also in full tights and an important set in the second part with her mechanical doll specialty.

The voice of the feminine division is owned by Evelyn Claffy. It pierced the rafters and was heard to advantage especially on the solos.

The chorus, with 16 girls doing most of the ensemble work, had several new girls working, judging from the way they turned about. The dancing was up to the American average, with several numbers more elaborate than others.

There is not the slightest semblance of a book anywhere, with the comedy "bits" padded and the principals stalling for time.

Perhaps one of the chorus girls could be found who could sing up close harmony with Healey, and more importance could be attached to the "Huckleberry Finn" song and dance which the Davis sisters, Tess and Carle, did in the first part. These girls show promise.

During the number where each of the chorus gets a chance to do a little "bit," one girl disclosed a good voice that brought her back for an encore.

"The Tempters" could stand a pruning fork. There is plenty of room for improvement.

Mark.

## ROSELAND GIRLS.

"The Roseland Girls," one of the James E. Cooper shows on the Columbia Circuit, may have needed some more time to have the first part in perfect running order, but the show has a burlesque that is surefire for comedy.

With the opening running night, the performance will be in excellent shape. It holds a kingly set of people, including chorus girls (18), and has selected an agreeable list of singing numbers, included in which are two production songs of the past season. The hit among the pop numbers is "Mason and Dixon Line" as led by Stella Wood, the soubrette of the company. Miss Wood is a bit devilish in her work, and it was with difficulty she restrained in this bit, just letting out enough in a soft pedal "cooch" movement to make the house want more that was not given them.

Miss Wood does not do it offensively nor rudely, but the temptation is probably always there to "let out" and if she ever does, Mabel Clark may be forgotten.

Solly Ward is the featured comedian. As a Hebrew in the burlesque Mr. Ward is much funnier than as the semi-German he does in the opener. In fact Mr. Ward in the burlesque of this show is a very funny Hebrew comedian. The burlesque is named "A Whirl of the Golden West." It was written by Billy K. Wells, who also constructed the first part, called "Putting It Over." There is no talk about the first part taken up most on the running time. Messrs. Cooper and Wells staged the show and did it right well. There are several scenes in the opener, nicely mounted and the girls change clothes often for the many numbers. The numbers of the opener make that, resemble a show of bits, everything being broken into numbers or business, without much sequence. The comedy scenes there, by themselves stand up quite well and the rest is handled capably, but it's all too much of a jumble and should be fitted in for better results.

The second part, the western scene, is of wild men of the west looking for Red Barry, a desperado upon whose head is a reward of \$500. Pincus Gutman (Mr. Ward) walks into the camp selling suspenders suspended from a tray. He is made a deputy sheriff and told to get Red Barry. While they are talking about it and Pincus is telling the sheriff what he could do to Red if locating him, a tough guy shows up on the scene. Pincus, believing it is Red Barry, commences to eulogize him. The tough fellow chases the sheriff away, but while listening to Pincus is overcome with heart disease and drops to the ground, dead. To secure the reward Pincus fires off a pistol, the mob collects and he explains how he killed Red Barry after a terrific battle, demanding the \$500 immediately. One of the throng looking at the dead man says he is not Red Barry and orders the arrest of Pincus for murder.

Mr. Ward's incidental business, in connection with the Hebrew character, is most amusing, so much so, it could almost be regretted that he does not take the Hebrew role throughout the evening. Whether the story of the burlesque is from an old after piece or not, it will be now funmaking to current burlesque patrons and certain to be liked by them.

About the only blot upon the general dressing scheme were Hula straw skirts worn to

"Egypt in Your Dreamy Eyes," as sung by Esther Delaur. Hunter, Chick and Hunter do a three-singing act in the second part, and there is a stalling little toe dance by Charlotte Turner, at other times a chorus girl. Harry Coleman is first assistant to Mr. Ward, and Don Trent is another principal, besides the three boys. Evelyn Brunet seems to be the favored ballad singer.

The prospects for "The Roseland Girl" looks first class. Mr. Cooper has spent some regular money in setting the show and costuming the people. He is entitled to commendation for it, as the performance is always in bright surroundings. The experiment might be tried by Mr. Cooper of cutting up the performance into three acts, separating the opener, using the three-act to set, and condensing the present burlesque somewhat for a quick finishing laugh. The first part is now running about 90 minutes.

Simc.

## CARTER RETURNING TO HAWAII.

San Francisco, Sept. 5.

Sept. 20 Monte Carter and his company will sail for Honolulu to fulfill an indefinite engagement for Joe Cohen.

After much deliberation Cohen decided at the last moment to again induce Carter to play another engagement over there, since Cohen really found it impossible to secure or organize a company that could reach anywhere near the success Carter obtained on his last visit.

It was first planned to send the Lou Jacobs show over, and although Cohen was interested and practically organized it himself, he favored Carter's company instead.

## BUSINESS IN CANADA.

Rube Bernstein was one of the first of the burlesque managers to hit Canada and he took a preliminary whirl of two weeks in Toronto and Hamilton. The results were gratifying.

Hot weather and war conditions did not seem to have very much effect, although the former made more of an in-road than the latter. Bernstein through his early maneuvering up there, believes that the shows later will do more business than last season.

## ROUGHING IT UP.

The burlesque companies playing the Bronx this season are "roughing it up" more than in previous years, according to reports.

Billy Watson's show at Miner's, Bronx, last week, turned loose some "blue stuff," according to eyewitnesses, with plenty of "hells" and "damns" dished up.

## INSPECTED PHILLY.

President George Peck, of the American Burlesque Association, made a trip to Philadelphia during the week end, where he not only inspected the changes made on the American houses (Gayety and Trocadero), but also looked over two of the shows.

Denial is made, that Peck's out-of-town trip had any thing to do with talk of the Monumental, Baltimore being added to the circuit. Arrangements have been made for the Baltimore house to play burlesque stock this winter.

## South Bethlehem Trouble Over.

Any anticipated union trouble at South Bethlehem, Pa., has been sidetracked for the American Circuit shows through the executive staff of the I. A. T. S. E. taking a hand upon complaint from the United Managers' Association, to which the A-B-A referred the Hoover trouble in that town.

The S. B. local was informed that the house was not forced to engage any designated man by the union, as long as the management was complying with union regulations and hiring bona fide local union men.

Thus the matter ends and the American shows will start in there without interruption Sept. 24.

## Playing Independent Dates.

Louise Wolf, prima donna, was engaged through Roehm & Richards for the Jimmy James show and joined at Akron, O. The James troupe is playing independent burlesque stock dates.

# CABARETS

Three Westchester road houses have had the big business of the summer without either able to register a complaint against receipts. They are Hunter Island, Chateau Laurier and Woodmansten. The trio are in one cluster, the furthest, Hunter Island, being about 15 miles from Columbus Circle, which might leave open for argument, what New York's automobilists prefer for a ride to dinner on the road. Some say 20 miles is just about the proper distance for a regular place, but Woodmansten, the nearest to the city, is not over 11 miles. It seems true some of the places away out must pull from local business. Healy's Farm, for instance, at Hartsdale, a dandy ride, especially on a very hot night, must look for most of its trade from White Plains, excepting when the races are at the Empire City track, this side of the Farm. Tumble Inn at Peekskill draws from that town, excepting the drop-ins from the road and those mostly from the north. New York needs a high grade highway for the winter and the first road house to so constitute itself with a manager who knows the right people, with the right people knowing him, is going to get a lot of money, for the place will attract only spending parties, not so many, but not so many are needed. A spending party is quite a different proposition in a road house from the continuous family trade many are now securing via the machines, although if the capacity is big enough and the volume of business holds up, the family trade in the end returns a comfortable gross and good profit.

The value of a human life as against that of a dog's seemed to have been set at the Hotel Seaburn, Coney Island, when a woman guest there nearly lost her own life by drowning, just after her dog had run away. A German couple, with the wife reported as a prominent player in German dramatic companies, were stopping at the Seaburn. A small French bulldog was abnormally petted by the wife. One afternoon while she was absent from the hotel the dog ran out of their room, through the hotel onto the beach and disappeared. When informed, the woman was frantic and threatened everything unless her pet was returned. Her despair seemed so great Bill Werner, who manages the Seaburn, told a couple of his life saving staff to make an extra effort to locate the animal, which they did that evening. Overjoyed, the woman told her husband to give the boys \$5 as a reward. The next afternoon while bathing in front of the Seaburn, the woman stepped beyond her depth, became hysterical and was going down when one of the life guards who had found her dog saved her. Finally recovering upon the beach, the woman implored the hotel people not to tell her husband, saying "one thing upon top of another would be too much for him," and then forgot all about the affair. The next day the guard observed there was more money in catching dogs than saving lives.

A "Restaurant-Theatre" near Times Square is the project of Gus Edwards, according to an announcement issued by Mr. Edwards late last week. To accomplish his desire in promoting a theatre that will be unique, Mr. Edwards stated he has severed all connection with restaurant entertainment for the coming season, to devote all of his time to the new venture. A company is to be organized with Edwards at the head of it. Gus Edwards for the past couple of seasons has been active in furnishing and directing cabaret revues, having been attached to the Reisenweber forces for that purpose. His latest restaurant engagement was reported as producing a new show for the Wintergarden, Chicago.

Liquor licenses in the country will suffer a marked diminution from Oct. 1 on, under the provisions of a New York State enactment going into effect that day. It permits but one license to every 500 inhabitants. The law may be especially felt by the road houses of Westchester and the Long Island counties which are within the boundaries of small towns. New Rochelle is the first suburban city to act under the new law. Claiming a population of 31,000, New Rochelle's commission allotted 62 licenses for the coming Oct. 1 term, thereby effacing 58 licenses that made up the surplus over the requirements. Among the discarded ones are reported a couple or more held by road houses.

A road house or so is mentioned as practising a petty graft on owners of cars who have drivers. The chauffeur's meal is charged for twice, once on the owner's dining room check, and if it is noticed he did not scan his check carefully, the drivers' room waiter comes along with another check for the driver's meal. Discrimination in the parties against whom this is tried is naturally used, "souse" or drinking parties being the victims. It's very petty and any road house might be well ashamed to stand for stealing the small amounts in this manner.

Tom Ryley, who is in this country at present, has a half dozen contracts with various London restaurant managements and several of the London night clubs which call for his services as producer of cabaret productions to be staged and presented in London immediately after the declaration of peace. It was Ryley, in association with Jack Haskell, who produced the first cabaret that London ever had at Ciro's, but was forced by the authorities to close down after a fortnight's run.

The Post Inn on the Boston Post Road, just above Larchmont, is due to open the latter end of this month. It is the old Blossom Heath Inn up there, and is located almost directly opposite Red Lion Inn. Chief Engineer Bingham of the Waldorf-Astoria took over the proposition and will have Michael Meyers in charge. This is the second proposed new road house opening this month for that section. The other is the former Knickerbocker Inn.

Bob Vernon died Aug. 30, of a complication of diseases at his home in New York City after a long illness. He was one of the most popular men about town Broadway ever knew. As representative of the Pommery wine Bob Vernon was a familiar figure in all of the restaurants. He was as well known and liked in sporting circles. About 14 years ago Mr. Vernon married one of the Hawthorne Sisters, a famous vaudeville turn in their day, originally coming over here from England. His widow survives.

John L. Murray, 52 years, died Aug. 30 in his suite at Murray's on West 42d street. One of the best known figures in restaurant life in New York, he started 25 years ago with an establishment at 104th street and Columbus avenue, later moved to Broadway and 106th and then to 34th street and Broadway, thence to the place on 42d street which bears his name. In respect to his memory the latter establishment closed from Thursday until Monday evening. Patrick Kyne will continue as manager of the restaurant.

Bill Kurth, who started Blossom Heath Inn on the Long Beach road and was manager of the Coconut Grove last season, is temporarily managing Hunter Island Inn for Arthur McLean, pending the reopening of the Century Roof, when Kurth will resume

the floor management of that establishment. Sam Steinp, the bulwark of Hunter Island for some seasons, remains on his stamping grounds.

The Keystone Inn, one of Chicago's road houses noted for its chicken dinners and located close to the western fringe of the city, is now the Keystone Club. The change is a legitimate one in this case, being devised to beat the Sunday lid. Members of the club must pay \$10 yearly as dues, and as the Inn was mostly patronized by motorists, enough members were enrolled to apply for a charter.

Reisenweber's - On - The - Circle will celebrate the official opening of the fall season tomorrow night, when the revue "The Shellburne Girl" will be moved up from Brighton Beach and presented in the main dining room. In the cast will be Sammy Lee, Louise Groody, Marie Villani, Hazel Crosby and a chorus.

The city clerk of Chicago is again considering making application to council to regulate cafe "couver" charges, with the idea of compelling cabarets to take out a theatrical license. Terrace Garden is the only cafe in the Chicago Loop requiring what is considered an unusual cover charge there, the rate being 50 cents per head.

The orchestras in the La Salle hotel, Chicago, are playing very little popular music pending the outcome of a suit instituted by the Authors and Composers Society for failure to pay the fee. The musical offerings are described as being "funeral dirges, forgotten opera scores and patriotic numbers in vogue during the early days of the nation."

Muriel Southern, a strong favorite with the picture folk at one of the Los Angeles cabarets, opened with the Ziegfeld "Midnight Frolic" Monday. Flo Ziegfeld engaged her by wire on the telegraphic recommendation of Douglas Fairbanks. Monday night she sang two songs in the roof show, causing a distinct sensation.

This has been a busy season for the entertainers at the Cunningham Hotel (Seaside Station), Rockaway Beach, where Billy Burke, cabaret manager, has fourteen men working. The entire program is furnished by male entertainers. The Cunningham has had quite a play from auto parties this summer.

The excise axe fell hard in towns around Buffalo last week. Two of the most prominent places felt it. The Mansion House at Williamsville, one of the most popular road houses, will have to close its doors. Tommy Harrison's road house on the Niagara Falls boulevard will also close, while many other places frequented by Buffalonians must bow to the law.

The Clifton Trio (Charlie Adams, Billy Kasche, Paul Corvin) are booked for the coming season at Johnson's Cafe, Newark, N. J. The boys were well liked at Smith's Rockaway Beach, for their all around work and known as the best trio in that vicinity.

The Samuels Producing Company, comprising Davis S. Samuels, Walter Windsor and Jacob Pass, has been organized to do something new along the Great White Way in the way of acts and revues.

The cabaret at Point Comfort, Keansburg, N. J., open all summer, with Bob Dale managing, closed Labor Day. Lottie Le Monte and Eddie Dupree were favorites down there.

The Wardell Bros., feature act at Baxter's Iron Pier, Rockaway Beach, for the past summer, were engaged last week by Roehm & Richards for Mary Marbel's new act.

Hoffman's Arms, a Merrick Road roadhouse near Lynbrook, L. I., went into the hands of a receiver last week. It was reopened this summer, refurnished and decorated.

It's set for the second edition of the Parkway Palace Revue, Brooklyn, to run all season. The show has eight principals and a chorus of twelve.

"From Paris to Perry's" closed Monday night at Perry's Casino and will be revised for vaudeville. It was staged by Walter Wind.

Mme. Arnolda, until lately of the Mozart Trio in vaudeville, is at the Planter's, Chicago, and is becoming a favorite there.

Welsheimer's, uptown, New York, added a revue to its cabaret department this week, carrying seven girls as well as a number of principals.

The Moulin Rouge when reopening under the new management and in charge of Gil Boag, will not start until eight p. m.

Pelham Tree Inn is reported having refused an offer of \$40,000 for the place on the Pelham road, asking \$50,000.

The Vogue, at Broadway and 48th street, is reported to have recently changed hands.

In the new Century show Lew Fields, principal comedian, will dance with Mrs. Castle.

Maxim's will put on a new revue, produced by Percy Elkeles, Sept. 15.

## AMERICAN MEETING TODAY.

An important meeting of the American Burlesque Association is scheduled for today (Friday), when the directors will go into quarterly session, this meeting bringing in a report on the opening of the new season, as well as plans to be discussed for the improvement of the attractions. The censorship question is also expected to receive a full consideration.

Arriving on different trains Wednesday were I. Herk, Chicago, and Sam Levey, Cadillac, Detroit, with Doc G. E. Lothrop, Boston, due Friday.

Both Messrs. Herk and Levey have all sorts of reports to make at the meeting.

Mr. Herk, when asked about burlesque returns in Chicago since the opening of the regular American season, said the first shows had done exceptionally well, although the weather was a little too hot yet for the best box office conditions. He said the Haymarket, formerly operated by him and which for some time had been the home of burlesque stock in Chicago, has become the permanent home of Jewish dramatic repertoire, and that he (Herk) no longer had any business connection with the house.

Art. H. Moeller, according to Mr. Herk, will continue as the permanent house manager of the Empire, Chicago, which now plays the American shows and which so far has done very well, the weather conditions considered.

The American Circuit proposes to hew close to the lines of censorship and, following today's meeting, when the subject will be discussed in its entirety, some further instructions are likely to be given the censors when they start their tour of inspection Sept. 10.

## Abbott Leaves Union Square.

The managerial reins of the burlesque company at the Union Square are handled by Sol Fields, who replaced Frank Abbott. The latter is reported as having joined one of the army divisions.



# BILLS NEXT WEEK (SEPTEMBER 10)

In Vanderville 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 Vanderville Managers' Association (Chicago); "P." Pantages Circuit; "Low." Marcus Low Circuit; "Inter." Interstate Circuit; "Cooking through W. V. M. A."; "San." San Circuit; "A. R." 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)  
71st Regt: Recruiting  
Act  
Adelaide & Hughes  
Lucille Cavanagh Co  
3 Dooleys  
Avon Comedy 4  
Garciuetti Bros  
Bonita & Hearn  
Frank Crummit  
ALHAMBRA (ubo)  
Elmore & Williams  
Van & Schenck  
Bert Leslie Co  
Bankoff & Girle  
Crawford & Broderick  
Nella Allen  
Evelyn & Dolly  
Jack LaVier  
Kansasa Japs  
ROYAL (ubo)  
Winston's Seals  
Diamond & Brennan  
Gygi & Vadle  
"New Resurrection"  
Bernard & Scarth  
Luna Valmont Co  
Alderman Bent  
RIVERSIDE (ubo)  
(June table billing)  
McLellan & Carson  
Britt Wood  
Perrina Sextet  
4 Mortons  
Brice & King  
Mme. Chilson-Orbman  
Raymond & Caverly  
Belle Baker  
Scotch Lads & L  
AMERICAN (loew)  
Oakes & DeLure  
Selig & Newman  
The Glovers  
Jenks & Allen  
"The Neglect"  
Peggy Brooks  
Lloyd & Whitehouse  
Geo M Rosner  
3 Gowell Bros  
(2d half)  
Alamarc Trio  
Manning & Hall  
Geo M Rosner  
Prescott  
Mary Donahue  
"Lots & Lots"  
Exposition Jubilee 4  
(Two to fill)  
LINCOLN (loew)  
Karl Rifter  
Challia & Lambert  
W Hutchinson Co  
Dunham Edwards 3  
Dawson Lanigan & C  
(2d half)  
The Zanzara  
Flo & Ollie Walters  
Jenks & Allen  
Wm Lytell Co  
Greater City 4  
Morley & Jazz Band  
TRH AVE (loew)  
Wilbur & Dolls  
Miller Packer & S  
Adele Oswald  
Gordon Eldred Co  
West & Hnie  
Gardner's Maniacs  
(2d half)  
Challia & Lambert  
W Hutchinson Co  
Henry Clive  
The Glovers  
(One to fill)  
GREENEY (loew)  
Piquo  
Flo & Ollie Walters  
Ryan & Riggs  
Prescott  
The Leikthons  
La Petite Cabaret  
(2d half)  
The Henninks  
Taylor & Howard  
Ray Conlon  
"Do Your Bit"  
Hudler Stein & P  
Teehow's Cats  
DELANCEY (loew)  
Hearn & Rutter  
Nada Kesser  
Teehow's Cats  
Hearn & Rutter  
H. E. Dixie Jr Co  
Greater City 4  
Helen Jackley  
(2d half)  
Pero & Wilson  
Burns & Foran  
La Petite Cabaret  
Ryan & Riggs  
Harold Selman Co  
Frank Farron  
3 Gowell Bros  
PERO & WILSON  
Ray Conlon  
Leonard & Ward  
Howard Chase Co  
Delmore Angel Co  
Bell & Grazer  
(2d half)  
Musical Crystles  
Leonard & Dempsey

**Gordon Eldred Co**  
Dunham Edwards 3  
Piquo  
ORPHEUM (loew)  
Lowe & Hall  
Henry Oliva  
Harold Selman Co  
Hudler Stein & P  
Ralph Boyle & Co  
(One to fill)  
(2d half)  
Hearn & Rutter  
Nada Kesser  
H. E. Dixie Jr Co  
Bud & Nellie Heim  
Barton & Hill  
West & Hale  
Bell & Grazer  
BOULEVARD (loew)  
The Henninks  
Harmony Trio  
H & M Gilbert  
"Well-Well-Well"  
Lew Wilson  
(2d half)  
Oakes & DeLure  
Florence Rayfield  
Howard Chase Co  
Burke & Harris  
Adelaide Lowe Co  
AVE B (loew)  
Dunn Sisters  
Clarence  
Bernville Wur  
(Three to fill)  
(2d half)  
Mack & Lee  
Barber Tracher Co  
Belle Rutland  
2 Carltons  
(Two to fill)  
Brooklyn  
ORPHEUM (ubo)  
White & Haig  
A & P Steadman  
Stone & Kalins  
Lee Kohlman Co  
Bert Fitzgibbon  
Rae Ellmore Ball  
Alex O'Neill-Saxton  
Sylvia Loyal Co  
Breen Family  
BUSHWICK (ubo)  
"Futuristic Revue"  
Lydia Barry  
Gilbert & Friedland  
Duffy & Ingila  
Dickinson & Deagon  
Gen Pisano Co  
Mr & Mrs Wilde  
Lawton  
HALEY (ubo)  
Dawson Lanigan & C  
Underwood & Wright  
"Table for Three"  
Ross & Ashton  
"Hogan's Alley"  
(2d half)  
The Mullans  
Kenny & Walsh  
John & Gordon Co  
The Chaser  
Baker & Rogers  
BIJOU (loew)  
Burns & Foran  
Manning & Hall  
"Lots & Lots"  
Bud & Nellie Heim  
Aerial Bartlett  
(2d half)  
Breakaway Barlows  
Port & DeLacey  
Adele Oswald  
Lloyd & Whitehouse  
The Leikthons  
Dawson Lanigan & C  
DE KALB (loew)  
Musical Crystles  
Alexander & Fields  
Florence Rayfield  
Wm Lytell Co  
Frank Farron  
Eskimo & Seals  
(2d half)  
Wilbur & Dolls  
Miller Packer & Selz  
Valayda & Nuts  
"Well-Well-Well"  
Eddie Foyer  
Helen Jackley  
RILLSBURN & ROBISON  
Schwartz Bros Co  
Gillon & DeMott  
The Skatelles  
Augusta, Ga.  
GRAND (ubo)  
(Macon Split)  
"Well-Well-Well"  
Eddie Foyer  
Helen Jackley  
RILLSBURN & ROBISON  
Schwartz Bros Co  
Gillon & DeMott  
The Skatelles  
Bakersfield, Cal.  
HIPP (A & H)  
(11-11)  
Faye & Lewis  
"1917 Revue"  
(One to fill)  
(12-13)  
Nalo & Nalo  
8 Black Dots  
(One to fill)  
(14-15)  
Laypo & Benjamin  
Leons Ponies  
(One to fill)  
White & White  
Harmony Trio  
"The Neglect"  
Leonard & Ward  
Eskimo & Seals

**WARWICK (loew)**  
2 Carltons  
Mack & Lee  
Berber Thatcher Co  
Leonore Simonson  
(One to fill)  
(2d half)  
Gordon & Gordon  
Gillmore & Payton  
Peggy Brooks  
McCloud & Karp  
(One to fill)  
Albany, N. Y.  
PROCTOR'S (ubo)  
"Race of Man"  
Mr & Mrs Erwin Connelly  
Lewis & White  
"The Lelands"  
(One to fill)  
(2d half)  
Oliver & Opp  
Fern & Davis  
M Montgomery Co  
McTelle  
Manhichl Troupe  
Alfred Farrell Co  
Alton, Ill.  
HIPP (wva)  
Luckie & Yost  
Espe & Dutton  
(2d half)  
Hector  
4 American Beauties  
Anniston, Ala.  
Barnes & Robinson  
Luciana Lucca  
Jimmy Britt  
Chas McDonald  
(One to fill)  
(2d half)  
Denkins Barr & E  
Alice De Garmo  
Fox & Cross

**Baltimore**  
MARYLAND (ubo)  
Joan Sawyer Co  
"Neglected Lady"  
Bert Levy  
Stewart & Donohue  
Walter Weems  
Corbett S & D  
Nolan & Nolan  
Lohse & Sterling  
HIP (loew)  
Kennedy & Kramer  
Jenson & Jenson  
Fredericks & Palmer  
Arcadia Trio  
Alice Hamilton  
Bachelor Dinner  
Bangor, Me.  
BIJOU (ubo)  
"Daddy Long Legs"  
(2d half)  
Sealo  
Barbour & Lynn  
Adelaide Boothby Co  
7 Honey Boys  
Battle Creek, Mich.  
BIJOU (ubo)  
(Sunday opening)  
(Kalamazoo split)  
1st half  
The Seabacks  
E & J Smith  
McConnell & Simpson  
Co  
Bobbe & Nelson  
6 Musical Noises  
Bay City, Mich.  
BIJOU (ubo)  
(Sunday opening)  
(Saginaw Split)  
1st half  
Booth & Leander  
Burns & Lynn  
Jno Sparks Co

**Bridgeport, Conn.**  
POLI'S (ubo)  
Tracey & Merwick  
Octavo  
Mr & Mrs Phillips  
O'Neill & Walmsey  
Great Leon Co  
(2d half)  
Craven & Belmont  
La Belle Smith  
Eddie Borden Co  
Naughty Princess  
PLAZA (ubo)  
Delight Stewart & H  
Morlin  
Juggling the Truth  
Sengal  
Mons Herbert  
Saxton & Farrell  
Moore White & Bliss  
Brookton, Mass.  
CITY (ubo)  
Cycling Brunettes  
J & M Burke  
Bernice Beaumont Co  
(2d half)  
Nat & Fay Franklin  
Angler & King Girls  
"Motoring with Death"  
STRAND (ubo)  
Boland, Lane & B  
Quigley & Fitzgerald  
Frankie Carpenter Co  
(2d half)  
Jordan & La Viere  
Worth Wayton 4  
Chin Sun Loo Co  
Buffalo, N. Y.  
SHEA'S (ubo)  
Harry Fox  
Misses Campbell  
Dancing Girl Delhi  
3 Hickey Bros  
Howard's Ponies  
John P Wade Co  
Arabi & Girle  
Street Urchins  
OLYMPIC (sun)  
Voltaire & Lloyd  
Bennington & Scott  
Ethel Mote Co  
5 Young Americans  
Five Serbians  
McLaughlin & Evans  
LYRIC (sun)  
Leonard & Haley  
The Reynolds  
Maley & Woods  
Sally's Visit  
Butte, Mont.  
PANTAGES (p)  
(14-18)  
Saint & Sinner  
D. Miller  
The Cromwells  
Brady & Mahoney  
"Bon Voyage"  
PEOPLES (ab-wva)  
(Sept 9-11)  
Matilda & Corpos  
Hughes Sisters  
Eldridge & Barlow  
Sam K Otto  
Rief & Murray  
Nola's Dogs  
(Sept 12-15)  
(Same bill playing  
Great Falls Sept  
8-9)  
Calgary, Can.  
ORPHEUM  
Mark's Lions  
Norwood & Hall  
Diamond & Grandall  
"The Night Boat"  
Mang & Snyder  
Chas Howard Co  
Frankie Heath  
PANTAGES (p)  
Julia Curtis  
Goldberg & Wayne  
Mercedes  
4 Holloways  
Cook & Lorenz  
Von Cello  
Camden, N. J.  
TOWERS (ubo)  
Burns & Jose  
John Geiger  
"Tale of a Coat"  
Ward & Cullen  
"Cabaret De Luxe"  
(2d half)  
J & J Gibson  
Morati Tate & M  
Fred La Rene Co  
Ualnoa  
Canton, O.  
LYCEUM (ubo)  
Thomas 3  
Leipis  
Porter J White Co  
(One to fill)

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

Preille's Circus  
Stone & Marsden  
Atlanta  
FORSYTHE (ubo)  
(Birmingham split)  
1st half  
M Evans & Banjo  
Boys  
King & Harvey  
Regal & Macdon  
"Water Lilies"  
(One to fill)  
LOEWS  
De Pace Opera Co  
Alice De Garmo  
Fox & Cross  
Preille's Circus  
Stone & Marsden  
(2d half)  
Amina  
Frankie Fay  
Manning Sullivan Co  
Lanigan & Jones  
Andy Lewis  
Auburn, N. Y.  
JEFFERSON (ubo)  
Arthur Lloyd  
Amanda Gray Co  
Ream & Arie  
3 Darling Sis  
(One to fill)  
(2d half)  
Will Ward & Girls  
Spiegel & Jones  
Aki Kuma Co  
(Two to fill)  
Augusta, Ga.  
GRAND (ubo)  
(Macon Split)  
"Well-Well-Well"  
Eddie Foyer  
Helen Jackley  
RILLSBURN & ROBISON  
Schwartz Bros Co  
Gillon & DeMott  
The Skatelles  
Bakersfield, Cal.  
HIPP (A & H)  
(11-11)  
Faye & Lewis  
"1917 Revue"  
(One to fill)  
(12-13)  
Nalo & Nalo  
8 Black Dots  
(One to fill)  
(14-15)  
Laypo & Benjamin  
Leons Ponies  
(One to fill)  
White & White  
Harmony Trio  
"The Neglect"  
Leonard & Ward  
Eskimo & Seals

**Fay 2 Cooleys & Fay**  
La Graciosa  
Binghamton, N. Y.  
STONE O H (ubo)  
Jack George 3  
Crewel Fanton Co  
(Three to fill)  
(2d half)  
Arthur Lloyd  
Ream & Arie  
Primrose 4  
(Two to fill)  
Birmingham, Ala.  
BIJOU (ubo)  
(Atlanta Split)  
(1st half)  
Billie Kirkland  
Pollie Sile & LeRoy  
Melody Garden  
Burns & Kissen  
(One to fill)  
LOEWS  
Chas & La Tour  
Watson & Mortimer S  
McLean Sutton 3  
Paul Decker Co  
Pepino & Corry  
(2d half)  
Amina  
Frankie Fay  
Manning Sullivan Co  
Lanigan & Jones  
Andy Lewis  
Boston  
KEITH'S (ubo)  
French & Els  
Walter C Kelly  
Kalmar & Brown  
Adair & Adelphi  
Donovan & Lee  
Elsie Williams Co  
Edward Marshall  
Novelty Clintons  
Makers of History  
BOSTON (ubo)  
Pilot & Schofield  
Lamarie Bros  
"What Hap Ruth"  
Texas Four  
Duffin-Redray Co  
ORPHEUM (loew)  
Dolce Sisters  
Townsend Wilbur Co  
Port & DeLacey  
Daniels & Conrad  
George Armstrong  
Rose & Ellis  
(One to fill)

(2d half)  
Will & Kemp  
Irene & D Carbay  
Milroy Keough Co  
Jim Reynolds  
"Faunfriends"  
Crawford Smith & M  
Weston's Models  
ST JAMES (loew)  
Jewett & Pendleton  
Ward & Pryor  
Mabel Paige Co  
Cooper & Cox  
College Quintet  
(2d half)  
White Steppers  
Helen Morati  
Jos Madden Co  
Smith & Troy  
Weber & Wilson  
Bridgeport, Conn.  
POLI'S (ubo)  
Tracey & Merwick  
Octavo  
Mr & Mrs Phillips  
O'Neill & Walmsey  
Great Leon Co  
(2d half)  
Craven & Belmont  
La Belle Smith  
Eddie Borden Co  
Naughty Princess  
PLAZA (ubo)  
Delight Stewart & H  
Morlin  
Juggling the Truth  
Sengal  
Mons Herbert  
Saxton & Farrell  
Moore White & Bliss  
Brookton, Mass.  
CITY (ubo)  
Cycling Brunettes  
J & M Burke  
Bernice Beaumont Co  
(2d half)  
Nat & Fay Franklin  
Angler & King Girls  
"Motoring with Death"  
STRAND (ubo)  
Boland, Lane & B  
Quigley & Fitzgerald  
Frankie Carpenter Co  
(2d half)  
Jordan & La Viere  
Worth Wayton 4  
Chin Sun Loo Co  
Buffalo, N. Y.  
SHEA'S (ubo)  
Harry Fox  
Misses Campbell  
Dancing Girl Delhi  
3 Hickey Bros  
Howard's Ponies  
John P Wade Co  
Arabi & Girle  
Street Urchins  
OLYMPIC (sun)  
Voltaire & Lloyd  
Bennington & Scott  
Ethel Mote Co  
5 Young Americans  
Five Serbians  
McLaughlin & Evans  
LYRIC (sun)  
Leonard & Haley  
The Reynolds  
Maley & Woods  
Sally's Visit  
Butte, Mont.  
PANTAGES (p)  
(14-18)  
Saint & Sinner  
D. Miller  
The Cromwells  
Brady & Mahoney  
"Bon Voyage"  
PEOPLES (ab-wva)  
(Sept 9-11)  
Matilda & Corpos  
Hughes Sisters  
Eldridge & Barlow  
Sam K Otto  
Rief & Murray  
Nola's Dogs  
(Sept 12-15)  
(Same bill playing  
Great Falls Sept  
8-9)  
Calgary, Can.  
ORPHEUM  
Mark's Lions  
Norwood & Hall  
Diamond & Grandall  
"The Night Boat"  
Mang & Snyder  
Chas Howard Co  
Frankie Heath  
PANTAGES (p)  
Julia Curtis  
Goldberg & Wayne  
Mercedes  
4 Holloways  
Cook & Lorenz  
Von Cello  
Camden, N. J.  
TOWERS (ubo)  
Burns & Jose  
John Geiger  
"Tale of a Coat"  
Ward & Cullen  
"Cabaret De Luxe"  
(2d half)  
J & J Gibson  
Morati Tate & M  
Fred La Rene Co  
Ualnoa  
Canton, O.  
LYCEUM (ubo)  
Thomas 3  
Leipis  
Porter J White Co  
(One to fill)

**2d half**  
Lew Madden Co  
"Corner Store"  
(Two to fill)  
Cedar Rapids, Ia.  
MAJESTIC (wva)  
Kremka Bros  
Eastman Sisters  
Southern Serenades  
Demerast & Collette  
Olga Mishka Co  
2d half  
Rettler Bros  
Chong & Mooy  
Vernon 5  
The Veterans  
(One to fill)  
Champaign, Ill.  
ORPHEUM (wva)  
Pollard & Rooney  
Clinton & Rooney  
6 Hawaiian Serenaders  
Adrian  
3 Kanes  
(2d half)  
Cecil & Mack  
"Back to Elmira"  
Oat Erdman  
"Flirtation"  
Charleson, S. C.  
ACADEMY (ubo)  
(Columbia split)  
1st half  
Finn & Finn  
Kubelick  
Eadie & Ramsden  
L & M Hunting  
Cowboy Twins & Daisy  
Chattanooga, Tenn.  
ACADEMY (ubo)  
(Knoxville Split)  
1st half  
Dunedin Duo  
Harry Adler  
"The Miracle"  
Browning & Dean  
Claremont Bros  
Chicago  
MAJESTIC (orph)  
Howard & Clark  
Alan Brooks Co  
Anuki  
Wms & Wolfus  
Bowman Bros  
Rose & King  
Rena Parker  
Hubert Dyer  
PALACE (orph)  
Nat Goodwin  
Conroy & LeMaire  
Kounze Sisters  
Geo Kelly Co  
Marmeln Sisters  
J & M Harkins  
Lockett & Brown  
Ed Norton  
Tambo & Wells  
AMERICAN (wva)  
Jolly 3  
(Five to fill)  
2d half  
Otto K & Co  
Cala & Odum  
(Four to fill)  
AVENUE (wva)  
Chong & Mooy  
Geo McFadden  
Dorothy Hays Co  
Vine & Temple  
Vernon 5  
(2d half)  
Barber & Jackson  
Bijou Minstrel Misses  
Madison & Winchester  
Azard Bros  
(One to fill)  
KEZIE (wva)  
Karl Emmo & Pete  
Ray & Emma Dean  
"Lincoln of U S A"  
(Two to fill)  
(2d half)  
Ernetto Asoria Co  
Earl & Sunshine  
Lottie Williams Co  
Vine & Temple  
(One to fill)  
LINCOLN (wva)  
Cecil & Mack  
Otto Koerner Co  
Old Soldier Fiddlers  
(Two to fill)  
(2d half)  
Jolly 3  
The Slacker  
(Three to fill)  
WILSON (wva)  
Count Peronne  
Hilton & Lazar  
The Brads  
(Two to fill)  
Ray & Emma Dean  
Torcat's Novelities  
(Three to fill)  
WINDSOR (wva)  
Singer & Danc'k Girls  
Earl & Sunshine  
Lottie Williams Co  
Tabor & Green  
Azard Bros  
(2d half)  
Johnson & Wells  
Milton & Lazar  
The Brads  
(Two to fill)  
COLONIAL (Loew)  
3 Escardos  
4 Cook Sisters  
Morton City 4  
Review DeVogue  
(One to fill)  
MICKERS (loew)  
Emil Willie Co  
3 Robins  
Raynor & Bell  
Pederson Bros  
Van & Carrie Avery  
Bill Pruitt  
Jack Kennedy Co

**Nat Carr**  
Winifred & Gilfrane  
Morton Bros  
RIALTO (loew)  
Sextette DeLuxe  
Newell & Mos  
Jas H Howard  
Gardner & Revere  
Russian Gypsies  
Liber Jay Co  
Riva Larsen Troupe  
Marion & Deane  
(Two to fill)  
VICTORIA (loew)  
Yamamata Jap  
Chas Gibbs  
Bruce Duffett Co  
Art Allair  
"Honey Bees"  
(2d half)  
DeCoursey Rubes  
Levy & Girls  
Beatrice McKenzie  
Tim & Marion Dee  
(One to fill)  
Cleveland  
HIP (ubo)  
Sallie Fisher Co  
Saron & Brennan  
Poster Ball Co  
Ethel Hopkins  
Fox & Ingham  
Sig Franz Jr  
"Color Gems"  
3 Equillos  
(One to fill)  
MILES (loew)  
Hal Stephens Co  
Three Rozellos  
Fraser, Eunts & H  
Freddy James  
"College Days"  
Bombardment Rheims  
PRISCILLA (sun)  
Cliff Bailey Duo  
Millie Day Co  
Gillroy, Haynes & M  
Cassidy & Longton  
Harry Gibbs Co  
Columbia, S. C.  
PASTIME (ubo)  
(Charleston split)  
1st half  
Klaas  
Klein Bros  
Platel & Cushing  
"Savali & Sis"  
(One to fill)  
Columbus  
KEITH'S (ubo)  
Dorothy Regal Co  
"Ridgely School"  
Chas F Semon  
Des Moines  
ORPHEUM  
(Sunday opening)  
Jean Adair Co  
Madlin Watts & T  
Calliste Conant  
Deiro  
Act Beautiful  
Juggles Nelson  
McCarthy & Faye  
Detroit  
TEMPLE (ubo)  
A Rasch Co  
McConnell & Simpson  
Marguerite Farrell  
Walter Brower  
Regal & Bender  
"Memories"  
Camilla's Birds  
Boudini Bros  
MILES (abc)  
Lockhart & Liddle  
"Exploits of Africa"  
Hunter & Shaw  
(Three to fill)  
ORPHEUM (loew)  
Jas F. Wingston  
Rob & Robinson  
The Ziros  
Harry Sydel  
"Divorce Question"  
(One to fill)  
REGENT (loew)  
Herbert & Dennis  
Piotti  
Ollie & Johnnie Vanis  
"Edge of World"  
Al Piccini  
Nell Mack Co  
Willia Holt Wakefield  
Dorchester, Mass.  
FRANKLIN PARK  
(ubo)  
Zudra & Hoot  
Leonardi  
Hedger  
Martini & Maximilian  
(2d half)  
Marab & Lawrence  
Walker & Ill  
Eugene LeBlave  
Gautier's Toy Shop  
Duluth, Minn.  
ORPHEUM  
(Sunday opening)  
Eddie Foy Family  
Ktiner Hawksley & M  
Gonne & Alberta  
Libonati  
Saunders' Birds  
Fern Biglow & M  
Lillian Fitzgerald  
GRAND (wva)  
Mabel-Fonda 3

## BRADY and MAHONEY

Service & Sanction  
Gaylord & Lantion  
Adeline Francis  
Jack & Foris  
Dallas, Tex.  
MAJESTIC (inter)  
Herbert's Dogs  
LaFrance & Kennedy  
Connell & Craven  
Tower & Darrell  
Imhof Conn Coreene  
A Chandler & R  
Lonia & Hawaiians  
Davenport, Ia.  
COLUMBIA (wva)  
(Sunday opening)  
Rettler Bros  
Gaffney & Warde  
Vardon & Perry  
"International Rev"  
(One to fill)  
(2d half)  
Olga Mishka Co  
Daniels & Waite  
Tennessee Ten  
(Two to fill)  
Decatur, Ill.  
EMPRESS (wva)  
(Sunday opening)  
Hector & Pals  
Andre Slavers  
"Back to Elmira"  
Baill & Allen  
Quixle Outintette  
(2d half)  
Pollard  
Clinton & Rooney  
"Fiddlers Keepers"  
Adrian  
Arco Bros.  
Denver  
ORPHEUM  
Katherine Clifford  
Elsa Ruegger  
Vacuum Cleaners  
Ray Snow  
Hufford & Chain  
3 Johns  
Hit the Trail  
PANTAGES (p)  
Gerard's McKays  
Schooner & Dickinson  
Singer's Midgets  
Antrim & Vale  
Romanoff Sisters  
Vernon Co  
Mahoney & Rogers  
Allen's Cheyenne Minstrels  
(2d half)  
Gillmore & Romanoff  
Ila Granon  
Jones & Sylvester  
Dunbar's Collectors  
E. Liverpool, O.  
AMERICAN (sun)  
Rubini & Martini  
"Wedding Party"  
Neil Abel  
(2d half)  
Irving, Jones & J  
Little Miss Flirt  
Keno Keys & M  
E. St. Louis  
ERRERS (wva)  
Paul Fitching Co  
Floyd Mack & M  
Weber, Ben & F  
(One to fill)  
(2d half)  
Countess Verona  
Willing & Jordan  
Fisher Lucky & G  
Page Hack & M  
Edmonton, Can.  
PANTAGES (p)  
Claudie Coleman  
6 Piano Girls  
Willard  
"Dream of Orient"  
Claude Younger  
Knight & Carlisle  
Elmira, N. Y.  
MAJESTIC (ubo)  
Orban & Dixie  
Primrose 4  
(Three to fill)  
(2d half)  
Miller Dalton & A  
Crewel Fanton Co  
(Three to fill)  
Erie, Pa.  
COLONIAL (ubo)  
Heras & Preston  
Wayne Marshall & C  
Jasper  
Cummings & Shelly  
Peacock Alley

**HEMMENDINGER 48 JOHN STREET  
4. John 971  
Jewellers to the Profession**

<p><b>Evansville, Ind.</b> GRAND (wva) (Terre Haute split) 1st half Skating Venues Duvall &amp; Simmonds Haviland &amp; Thornton Herschel Hendler Roy &amp; Arthur</p> <p><b>Fall River, Mass.</b> BIJOU (loew) Will &amp; Kenna Jim Reynolds Milroy Keough Co Crawford Smith &amp; M "Phunphlenda" 2d half Rose &amp; Ellis Doine Sisters Townsend Wilbur Co George Armstrong Daniels &amp; Conrad</p> <p><b>Fargo, N. D.</b> GRAND (loew) Military Misses Florentine Trio Santucci &amp; Berisl Ward's Dogs 1st half Phillips &amp; Mack Wright &amp; Walker Newport &amp; Stirk (One to fill)</p> <p><b>Film, Mich.</b> PALACE (ubo) (Sunday opening) (Lansing split) 1st half "All Girl Rev" (Tab) 2d half Ft. Wayne, Ind. PALACE (ubo) (Sunday opening) Karlton &amp; Kilford Montrose &amp; Allen Gus Jordan 6 Colonial Belles Holliday &amp; Willette "Honor Thy Mother" 2d half Bernard &amp; Merritt Gessel &amp; Meritt "Palais Royal Rev" Alexander Bros &amp; E Geo Morton 3 Types</p> <p><b>Ft. William, Ont.</b> ORPHEUM (wva) (10-11) Balancing Stevens Denny &amp; Peri Victoria 4 Radium Models (14-15) (Same bill playing) Duluth 1st half Fort Worth, Tex. MAJESTIC (inter) Dancing Kennedy Quinn &amp; Newell Jim McWilliams Mr &amp; Mrs Mel Burns Sylvester &amp; Vance Emma Carus Lucy Gillette</p> <p><b>Galveston, Tex.</b> MAJESTIC (inter) (9-10) (Same bill playing) Beaumont 11-12 and Austin 14-15 Johnson Bros &amp; J Kerr &amp; Berko Travers Douglas Co Variety De Danse Burt Johnson Co Marion Harris Reddington &amp; Grant Grand Forks, N. D. GRAND (wva) (Sept 13-15) Carson Trio Clayton &amp; Drew Play'r Lalor &amp; Gear</p> <p><b>Grand Rapids</b> EMPERESS (ubo) "Dream Fantasies" "The Cure" Rooney &amp; Bent Frances Kennedy Sara Hearn Strength Bros Golett's Monkeys Gt. Falls, Mont. PANTAGES (p) (11-12) (Same bill playing) Anaconda 13 4 Earls Georgia Howard Silver &amp; North Tom Edwards Co Allen Stanley "Count &amp; Maid" PALACE (ah-wva) (Sept 8-9) Salesman &amp; Model Prince &amp; Crest Frick &amp; Adair Lindsay's Lady Bugs Wells &amp; Rose 3 Melvins (Sept 13) (Same bill playing) Lewiston, Sept 11</p> <p><b>Hamilton, O.</b> GRAND (sun) Howard Nelson &amp; Eagle Davis &amp; Bruce Rev Frank Gorman More Less &amp; More 2d half The Lemonts Edmunds &amp; LaVelle Miss-Matched Miss Marion Hall &amp; Girls (One to fill)</p>	<p><b>Hartford</b> POLI'S (ubo) Selma Bratts Bell &amp; Monte Clothes Clothes Clothes Brendell &amp; Bert Tango Shoes 2d half Svenall Seigle &amp; Neil 6 American Dancers Wells Northworth &amp; N PALACE (ubo) Olive Green Co Chas Reilly Howard &amp; Fields Wood Melville &amp; P Pool Act 2d half Gray &amp; Graham Adria Alnslee Co Kuter Clair &amp; K Pasha's Musicals</p> <p><b>Hoboken, N. J.</b> LYRIC (loew) Gert Ray &amp; Gert "Everywoman's Problem" Brown &amp; Jackson (Two to fill) 2d half "The Deserter" Sampson &amp; Douglas Burns Kramer 3 (Two to fill)</p> <p><b>Houston, Tex.</b> MAJESTIC (inter) Raymond Wilbert Frank &amp; Tobie Harry Hines Hallen &amp; Hunter Six Little Wives Nip and Tuck</p> <p><b>Indianapolis</b> LYRIC (ubo) (Sunday opening) De Bourg (Sun) Daisy Harcourt Smart Shop Howard &amp; White Munby &amp; Barry OPERA HOUSE (ubo) Vanity Fair</p> <p><b>Jackson, Mich.</b> ORPHEUM (ubo) (Sunday opening) Hart &amp; Kerville Geo Schindler Jesslyn &amp; Merlin Anderson &amp; Goines (One to fill) 2d half Geo &amp; Mae Le Fevre 6 Colonial Belles Al Sh... Herbert Germaine Trio (One to fill)</p> <p><b>Jacksonville, Fla.</b> ARCADE (ubo) (Sunday opening) (Savannah split) 1st half Gaston Palmer Hampton &amp; Shriner Holmes &amp; Buchanan 4 Swors Sprague &amp; McNeece</p> <p><b>Jamestown, Wis.</b> APOLLO (abc) 2d half Cliffner Trio Leever &amp; LeRov Redwood &amp; Wells Helen ... Co</p> <p><b>Kalamazoo, Mich.</b> MAJESTIC (ubo) (Sunday opening) (Battle Creek split) 1st half Dan Ahern Rome &amp; Waver Urr &amp; Hazen Cooper &amp; Robinson "1917 Win Gar Rev"</p> <p><b>Kansas City, Mo.</b> ORPHEUM (Sunday opening) Julia Arthur Santana &amp; Hayes Marie Stoddard Long &amp; Ward Vera Berliner Drville Stamm Hugh Herbert Co PANTAGES (p) (Sunday opening) Ed P Reynolds 3 Symphony Girls "Magazine Girls" Dorothy Vaughan Mile Blanca Alberto</p> <p><b>Knoxville</b> GRAND (ubo) (Chattanooga split) 1st half Lloyd &amp; McCardie Snyder &amp; Vincent Ziegler Twins Co Ellmore &amp; Carleton Orbanas &amp; Cockatoos</p> <p><b>Lancaster, Pa.</b> COLONIAL (ubo) 8 Herbert Sisters Cameron &amp; Devitt Co Gene Green 3 Shively Boys 2d half Burns &amp; Jose W... R H Gordon Vim Beauty &amp; H</p> <p><b>Lansing, Mich.</b> BIJOU (ubo) (Sunday opening) (Film) split 1st half Curtis Dors</p>	<p><b>Armstrong &amp; Strouss</b> Honor Thy Children Al Shayne Lonos Hawaiigh Lewiston, Me. MUSIC HALL (ubo) Sealo Adelaide Boothby Co 7 Honey Boys Zedra &amp; Hood Hedges &amp; Hedges Farrell Taylor 3 Lewiston, Mont. JUDITH (ah-wva) (Sept 11) Van Horn &amp; Ammer 2 Ovondos Krans &amp; LaSalle J Edmond Davis Lycium 4 (Sept 14) (Same bill playing) Billings, Sept 13</p> <p><b>Lima, O.</b> ORPHEUM (sun) McShane &amp; Hathaway Moore &amp; Elliott Mumford &amp; Thompson "Palais Royal Rev" 2d half Frank Bush "Fascions a la Carte" Nelson &amp; Eagle Omar Sisters</p> <p><b>Lincoln, Neb.</b> ORPHEUM Rubaville Johnston &amp; Hart Patricia &amp; Myers De Leon &amp; Davies Three Vagrants Lottie Horner</p> <p><b>Little Rock, Ark.</b> MAJESTIC (inter) Brooks &amp; Lorella Brooks &amp; Brooks Billy Morse Marimba Band (One to fill) 2d half Private Louis Hart Boyle &amp; Brown Rich &amp; Lenore Herbert Clifton "Girl from A-dam" LOEWS "Evil Hour" Homer &amp; Dubard Naynon's Birds Hoy &amp; Lee (One to fill) 2d half Jeanne St Anne Noak Joy K Watson Gray &amp; Klumpker Frear Baggett &amp; F</p> <p><b>Logansport, Ind.</b> COLONIAL (ubo) Claire Harrison (Two to fill) May &amp; Kilduff (Two to fill)</p> <p><b>Los Angeles</b> ORPHEUM (Sunday opening) Ruth St Deni Maryland Singers Wm Gaxton Co Chas Olcott Rita Boland Edwin House Harry Girard Co Brice &amp; Barr Twins PANTAGES (p) Holmes &amp; LeVeve "Brenth of Old Va" Morris &amp; Allen "Movie Girl" Rondas 3 HIP (A &amp; H) Joe Rolley 6 Harvards Chas Rodgers Co Faber &amp; Taylor Merrian's Canines Melville &amp; Milne</p> <p><b>Louisville</b> KEITH'S (ubo) (Nashville split) Sterling &amp; Chapman Lee Barth Mast &amp; Gabriel Co Clark &amp; Layler Lowell, Mass. KEITH'S (This week, Sept 3 one-half) Kullewo Bros Leonard Joe E. Bernard Co Hennett &amp; Richards "Mr Inquisitive" Browning &amp; Denny (Next week, Sept 10) Kitalo Jans Tyler &amp; Crollins 5 Antwerp Girls Wm Morgan &amp; Armstrong Crawford's Show Kenna &amp; Hollis</p> <p><b>Macon, Ga.</b> GRAND (ubo) (Augusta split) 1st half Haines &amp; Wells Island Re Warren &amp; Templeton Vaude Meer</p> <p><b>Madison, Wis.</b> ORPHEUM (wva) Aerial Mitchell Mitchell &amp; Mitch</p>	<p><b>Harris &amp; Manion</b> Temptation (One to fill) 2d half Flersene Duo Viola Lewis Co 1 Dixie Girls Collette Danton Marcena &amp; D Manchester, N. H. PALACE (ubo) Dooley &amp; Nelson Eugene LeBlanc Milani 5 H Anger &amp; King Girls Gautier's Toy Shop 3 Tivoli Girls Wilkins &amp; Wilkins Thos Swift &amp; Co J &amp; M Burke</p> <p><b>Marion, Ind.</b> LYRIC (ubo) May &amp; Kilduff Althoff Sisters 2d half Mildred Layward "Camp the Rockies" Marshalltown, Ia. CARNIO (abc) 2d half (73-15) Thos 5 Girls Paris Green Duzman &amp; Chapman Dura &amp; Judke Dunn &amp; Adams</p> <p><b>Memphis</b> ORPHEUM Emily A Wellman Co David Saperstein Bert Baker Co Harold Du Kane 3 Haager &amp; Goodwin Evans &amp; Irwin Rath Bros</p> <p><b>LOEWS</b> Stuart &amp; Lewis Florence Campbell 3 Bettie &amp; Cockie Fujima Japs Geo Wilson 2d half Chas &amp; La Tour Paul Decker Co Watson &amp; Mortimer Pepino &amp; Perry (One to fill)</p> <p><b>Milwaukee</b> MAJESTIC (orpa) Nan Halperin Mack &amp; Walker Vilmos Westany "Corner Store" Beaumont &amp; Arnold 5 of Clubs Phina &amp; Picks Ferry</p> <p><b>PALACE (wva)</b> (Sunday opening) Florence Duo The Slacker Arthur Rigby Delton Nareeno &amp; D (Two to fill) 2d half Geo Schindler "Lincoln U S A" Harris &amp; Manion Temptation (Two to fill)</p> <p><b>Minneapolis</b> ORPHEUM Motorboating "Submarine F7" Georgia Earle Co Gould &amp; Lewis Brown &amp; Spencer P. Fleming Hughes Musical 3 Milo</p> <p><b>PANTAGES (p)</b> Morris &amp; Beasley Larson &amp; Wilson Rigoletto Bros Six Serenaders Ash &amp; Sharo</p> <p><b>PALACE (wva)</b> 6 Damasces Craw &amp; Wade "On Beach Walkiki" Dedde Velde Co</p> <p><b>Montgomery, Ala.</b> GRAND (ubo) (New Orleans split) 1st half The Creightons Tiny Joe &amp; Midy Mystic Bird Cole Russell &amp; D Ronair &amp; Ward</p> <p><b>Muskegon, Mich.</b> REFUGENT (ubo) (Sunday opening) Bernard &amp; Merritt Lowley &amp; Boislaire Great Howard Doc O'Neill Alexander Bros &amp; E 2d half "Merr" Go Round" (tab)</p> <p><b>Nashville</b> PRINCESS (ubo) (Louisville split) 1st half Brent Hayes Cordray &amp; Roberts Francis &amp; Kennedy Neaves &amp; Gordon New Orleans &amp; Co</p> <p><b>Newark, N. J.</b> MAJESTIC (loew) White &amp; White Mary Bonahue Dunlop &amp; Dempsey "All Wrong" Eddie Foyer Carl &amp; Frances</p>	<p><b>2d half</b> Karl Rifer Alexander &amp; Fields H &amp; M Gilbert "Greater Duty" Lew Wilson (One to fill)</p> <p><b>New Haven</b> BIJOU (ubo) "Naughty Princess" 2d half Morlia Jas Grady Co O'Neill &amp; Walsley Red &amp; Blondy</p> <p><b>New Orleans</b> ORPHEUM "For Pitt's Sake" Edwin Arden Co Bernie &amp; Baker Marla Lo Co Weiser &amp; Reeser Holt &amp; Rosedale La Zier Worth Co PALACE (inter) (Montgomery split) 1st half Wai Ward &amp; Conley Harry &amp; Etta Conley Ryan Richfield Co Gallerini &amp; Son Maxine Bros &amp; Bobby LOEWS Marshall &amp; Welton Aerial Lavalls Williams &amp; Held Jan Rubini Kalma Co 2d half Stewart &amp; Lewis Lucille &amp; Cockie Geo Wilson Fujima Japs Florence Campbell 3 Rath Bros</p> <p><b>Newport</b> O H Harris Norwood &amp; White Jordan &amp; Labier Worth Wayton 4 "Motoring with Death" (2d half) Boland, Lane &amp; B Jack Fitzgerald Valence Vox Brownie Beaumont Co New Rochelle, N. Y. LOEWS N &amp; S Kellogg Belle Rutland Hans Roberts Co 2d half Stanley &amp; Burns Betty Bonnell (One to fill)</p> <p><b>Norfolk, Va.</b> PALACE (ubo) (Richmond split) 1st half Lalla Seebini Co Frank Stafford Co Hirshoff's Gypsies (Two to fill)</p> <p><b>Norwich</b> DAVIS (ubo) Genevieve Gale Teanau Bros El Rey Sis (2d half) De Caine &amp; Dogs Norwood &amp; White "Somewhere in France" N. Yakima, Wash. EMPERESS (ah-wva) (Sept 9-10) M Du Bois' Pets Stewart &amp; Earl 2 Peranons Marie Du Four Ebner &amp; Reusch Blanche Alfred Co (Sept 14-15) (Same bill playing) Walla-Walla, Sept 9-11</p> <p><b>Oakland, Cal.</b> PANTAGES (p) The Lampkins Smith &amp; McGuire Abrams &amp; Johns "Mimic World" Joe Roberts HIPP (ah-wva) (Sept 9-11) Poshay &amp; White Hobson &amp; Beatty Brown's Blackface R Merkit &amp; Pondhill Maestro Co 2d Edwards (Sept 12-15) (Same bill playing) San Jose, Sept 9-11</p> <p><b>Ogden</b> PANTAGES (p) (13-15) Will Morris "Mr Detective" Stuart "Woman Proposer" Green McIlenny &amp; D Hadina</p> <p><b>Omaha</b> ORPHEUM Randall &amp; Myers Hermine Shone Co Clifford &amp; Willis Asahi Troupe Denise &amp; Baird Harry Carroll</p> <p><b>Paterboro, N. J.</b> MAJESTIC (ubo) "Mrs Bluebeard" "Beauty" Ryan &amp; Joyce Frank Dobson Dorothy Morton</p>	<p><b>Rouble Sims</b> 2d half Reed &amp; Wright Girls Albana Webb &amp; Redford Duncan Holt "Dogville Wedding Day"</p> <p><b>Philadelphia</b> KEITH'S (ubo) Morgan Dancers Harry Green Co Ed &amp; Lew Miller La Sylph Cecil Cunningham Bert Swor Jack Alfred Co Arnold &amp; Taylor Whesler &amp; Dolan WM PENN (ubo) Nainos 3 Boys &amp; Girl Kelly &amp; Galvin "Who's to Blame?" 2d half Rucker &amp; Winifred C De Vitt Co Olea Green Small Town Opera Co Grand (ubo) Cellino's Animals Archer &amp; Ward Loney Haxson Louis Simon Co Moore &amp; Gerald Keady &amp; Burt BROADWAY (ubo) Melodious 4 Ernest Dupille "Too Many Sweethearts" (Two to fill) 2d half "Crazy Kat Keepers" Frolind Wm Wilson Co Johnny Eckert Co "Boys in Camp" ALLEGHENY (ubo) Rokers &amp; Wood Chappelle &amp; Dribble Bobby Heath Revue Elton City 4 "Dairy Maids"</p> <p><b>Pittsburgh</b> HARRIS (ubo) Joe &amp; Vera White Harmon &amp; White Senia &amp; Mario Estelle Harte Co Natalie Morgan Garden Belles Buddy Doyle The Bransons Emmy's Dogs</p> <p><b>Pontiac, Mich.</b> OAKLAND (abc) (1st half) Sinle Barrett Sena Duo Dorman &amp; De Glenn Randolph Sisters "Rich Girl, Poor G" 2d half Hazel Morris Castelucci Band (Three to fill)</p> <p><b>Portland, Me.</b> KEITH'S (ubo) (This week, Sept 3) Kilario Japs Tyler &amp; Crollins 5 Antwerp Girls Morgan &amp; Armstrong Anger &amp; King Girls honeyboy Minstrels (Next week, Sept 10) Kuerewo Bros Hallen &amp; Hoas Arnaut Bros "Mr. Inquisitive" Flavilla Bennett &amp; Richards</p> <p><b>Portland, Ore.</b> PANTAGES (p) Venetian Gypsies Edie Keely Co Claire &amp; Atwood O'Connor &amp; Dixon Frank Morrell HIPP (ah-wva) (Sept 9-12) D Van Field Co Margaret Ryan Morton &amp; Wells Venetian 4 Irving &amp; Ward Tetuan Arabs (Sept 13-15) (Same bill playing) Seattle, Sept 9-11</p> <p><b>Providence, R. I.</b> KEITH'S (ubo) Paul Dickey Co Jas E Bernard Co Swor &amp; Avev Brownline &amp; Jenny The Volunteers Venita Gould 4 Jahnsleys (Two to fill) MAJESTIC (loew) The Super Helen Morati Jos Madden Co Weber &amp; Wilson Smith &amp; Troy Weston's Models 2d half Ward &amp; Fryer Mabel Paiko Co College Quintette Cooper &amp; Cox Jewett &amp; Pendleton (Cass 4-11)</p> <p><b>Reno, Nev.</b> MAJESTIC (ahb) Leo Filler (Three to fill) Kane &amp; Wagner I &amp; G O'Meara (Two to fill)</p>	<p><b>Richmond, Ind.</b> MURRAY (ubo) 2d half Claire Hanson &amp; 4 Althoff Sisters Louis &amp; Leofold Edna Lucher 3 Gallando</p> <p><b>Richmond, Va.</b> BIJOU (ubo) (Norfolk split) 1st half DeWitt Young &amp; Sis Dan Burke &amp; Girls Frawley - West (Two to fill)</p> <p><b>Rossmore, Va.</b> ROANOKE (ubo) Adroit Bros Burns &amp; Quinn Chisholm &amp; Breen Margaret Ford Warner Amoros Co 2d half The Whites J W Ransome "Hilltop" Minnie Harrison E Welch's Minstrels</p> <p><b>Rockester, N. Y.</b> TEMPLE (ubo) Nellie V Nichols Jessie Busley Co "Stampede Riders" Lyons &amp; Yosco Gaedo &amp; Randegger Keady &amp; Burt Gaudschmidt Dancing Lavers FAMILY (sun) Jacques &amp; Clark Jessie Shirley Co Scott &amp; Christy (Three to fill) 2d half Nettle Carroll Co Nelson Duo "Specter" "Song &amp; Dance Rev" (Two to fill)</p> <p><b>Rockford, Ill.</b> PALACE (wva) (Sunday opening) E Aorla Co Viola Lewis Co Veterans Madison &amp; Winchester Degen &amp; Clifton Howell Gordon Co Dave Manly "International Rev" Tasmania 8 (One to fill)</p> <p><b>Rock Island, Ill.</b> ILLINOIS (abo) Clifford &amp; Wayne Gus Elmoro Co Lea Ward Clarence White Co (One to fill) 2d half Hazel Morris Castelucci Band (Three to fill)</p> <p><b>Sacramento, Cal.</b> EMPERESS (sun-wva) (Sept 9-11) Le Dean Sisters The Priory Eddie Vine 5 Immigrants Lee &amp; Lawrence Jansen (Sept 12-15) Banvard Sisters Mary Blisbush Lore &amp; Wright Gilbert &amp; Usher "Morn' Noon &amp; Night" Willis-Gilbert</p> <p><b>Saginaw, Mich.</b> JEFFERA-STRAND (ubo) (Sunday opening) (Bay City split) Harry Sterling Ed &amp; Irene Lowrey Wolf &amp; Stewart Byal &amp; Early Long Tack Sam Co Bismarck, Mass. FEDERAL (ubo) Wilkins &amp; Wilkins Valentine Vox Farrell Taylor Co (2d half) Dooley &amp; Nelson Milani 5 Frankie Carpenter Co (Open Wed night) (12-15) "America First" Ay Chung Hua 4 Norton &amp; Nicholson Hamilton &amp; Barnes Ben Deely Co El Cleave &amp; O'Connor Bert Melrose</p> <p><b>PANTAGES (p)</b> Howard Kibel &amp; H "Miss Hamlet" Lella Shaw Co Swain's Animals 3 Bears Klotz &amp; Nash</p> <p><b>San Antonio, Tex.</b> MAJESTIC (inter) Beeman &amp; Anderson Francis &amp; Ross Kelly Wilder Co International 4 Gene Hughes Co Clark &amp; Hamilton Five Nelsons (Continued on page 21.)</p>	<p><b>San Diego</b> PANTAGES (p) Julian Hall The Gascolnes "Woman" "Wanted-A Wife" Lucy Kay-M HIP (a&amp;b) Fields Keane &amp; W J &amp; I Meira Willie Bros Murray &amp; Love Sperry &amp; Rae Belford &amp; Gainer 2d half Leon's Ponies Faye &amp; Lewis "1917 Revue" Alex Duo Tokayo Japs</p> <p><b>San Francisco</b> ORPHEUM (Sunday opening) Elsie Janis Three Bobs Joe Towle Eva Taylor Co Spencer &amp; Williams Lorenberg Sis Co Lester &amp; Dore Kathryn Murray</p> <p><b>PANTAGES (p)</b> (Sunday Opening) Kane &amp; Herman Nelson &amp; Nelson "Birth of a Rose" Ahsara Tr Godfrey &amp; Henderson Gullian 3</p> <p><b>CASINO (a&amp;b)</b> (Sunday opening) Tom Brown Revue Merket &amp; Bendhill Hobson &amp; Beatty Maestro Gibson Girls Poshay &amp; White HIP (a&amp;b) (Sunday opening) Roth &amp; Roberts Asalin &amp; Dolores Irving Gostler Heber &amp; Dore Sims &amp; Wrold Wolgast &amp; Gille WIGWAM (a&amp;b) (Sunday opening) Louis London 2 Edwards The Olmsteads Bandy &amp; Fields Viola Beuties Scott &amp; Wilson Strassler's Animals 2d half 4 Kings Wolgast &amp; Gille Kane &amp; Wagner Morgan Fields Snyder Daly's Army (One to fill) San Jose, Cal. VICTORY (ah-wva) (Sept 9-11) Wolgast &amp; Gille Sims &amp; Wrold Harry Dixon Gibson Girls Christie &amp; Giffen Herbert &amp; Dore (Sept 12-15) (Same bill playing) Sacramento, Sept 9-11</p> <p><b>Savannah, Ga.</b> RYTHM (ubo) (Jacksonville split) 1st half Thorndyke &amp; Barnes Thorata Graham Gardner Co Edwin George Theo &amp; Dandies St Louis ORPHEUM Donald Brian Co Alexander Kids Willie Weston Margaret Young Clown Rari Bernard &amp; Janis 4 Jahnsleys (One to fill) COLUMBIA (wva) Rex Nims &amp; Schuster Flynn &amp; McLaughlin Rilly Hoo Trio Foley &amp; "Nial" Paul Kilest Co Bert Howard "American Girl Rev" W A Hamilton Co Sole LaVelle (wva) William Jordan 4 American Beautys Jos K Watson Pave Hack &amp; Mack 2d half Carson &amp; Farnum Luckie &amp; Yost Weber Hack &amp; Fraser (One to fill) GRAND (wva) Billy Broad Zeno &amp; Mandel Valentine &amp; Bell Harry Koe Law Wells Co Black &amp; White Rev Carl Rosini Co PARK (wva) Delmonico Duo Amadio R Swede Hall Co Cook &amp; Catman Haverman's Animals 2d half Chyo &amp; Chyo Thornton &amp; Thornton</p>
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# AMONG THE WOMEN

BY "PATSY" SMITH

The program at the Palace this week is a very spectacular one. Six out of the nine acts have special scenery. The artistic setting of Stone and Kalisz frames a musical comedy gem. Lucille Cavanagh's set is as exquisitely and beautifully feminine as herself, and the spacious black velvet ballroom with its garland hung ceiling in which Adelaide and Hughes work is finely impressive. Any one of these alone would set the stamp of approval on a Broadway production. Amelia Stone wore a new dress of lace flouncing with steel colored silver cloth side drapery, but sticks to the lace caps which are as obsolete as croquet. Miss Cavanagh has gone back to her first opening song, which may go better out of town than in New York. She should have the bodice of her black lace gown altered, as the lines are unbecoming. The lace comes up too high on one shoulder and not low enough under the arm.

The true piece de resistance of the evening was the splendid work and appearance of those wonderful pantomimists, Adelaide and Hughes. These artists seem to have no difficulty whatever in producing a novelty each season. Sometimes their last is not the best, which is not true in this case, but always they have conceived something original. It would take a column at least to describe Adelaide's beautiful clothes, giving no space to Mr. Hughes' almost equally brilliant attire. Her first dress of cerise and violet with bands of wonderfully set up brilliants is a work of art, and her last, a wonderful Japanese kimono over a still more wonderful color scheme worked out in sheer georgettes, is a novelty worth the price of admission alone.

Then there was clever little Aleen Bronson—and—Special announcement! She has a new hat! a black velvet tam!

Evidence of careful handling and precaution to maintain the highest production standard is indicated in the management of "Oh, Boy" at the Princess, for it is said that during the run at the Princess thus far the costumes have been completely renewed at least four times. Just as immaculate attire for the road companies is insisted on in detail even down to an unusual quantity of extra linen for the chorus men.

With the bill at the Riverside starting with the delightful dance offering of Vera Sabina early arrivals received an unexpected treat. The Ford Sisters and Henry Marshall have experienced a new impetus since last seen. The girls never looked prettier nor wore such beautiful clothes. Their dances have been rearranged—each quite different now and the girls have worked into a first class turn. Little Ray Dooley opened as a dainty Red Cross nurse and wonder of wonders, she and Gordon tried to work straight for a few seconds. A cunning pink dress scalloped around the bottom split on either side showing bloomers with huge outstanding pockets lined with blue. Her big pink hat was faced with blue. The Ponzillos with their hair dressed most unbecomingly (like Indian maids) have practically the same act as last year. A black velvet draped affair makes one of the sisters look twice the size she should, and their severe headdress adds years on their age. Belle Baker looked the picture of health and happiness and opened in white Jap satin. It had a bodice beautifully encrusted with tiny brilliants that was one solid flash and a five-inch band of the same brilliants on bottom of the skirt. She donned an effective peasant dress for

an Italian number and then went back to the brilliant dress again for her two closing numbers.

An Indian act opened the show the first half at the 5th Ave., composed of two white girls wearing buckskin dresses and trimmings. One girl has a deep contralto voice and the other dances. A bow and arrow dance and a sailor's hornpipe were her solo numbers. The contralto changed to a picturesque gypsy dress and then to a golden brown velvet Russian coat and novelty bloomers. Miss Goodridge (Ford and Goodridge) attracted with her blonde curls and pleasing personality. Vivian Blackburn in black and silver graced "Peacock Alley" the same as last year. Mabel Burke, roundly welcomed back after her vacation, sang in fine voice. Hazel Shelly (Cummings and Shelly) got quite away from conventional stage dress, while her partner apparently does everything in his power to ruin their perfectly good drop.

Princess White Deer opened pretentiously with a leader in full dress Indian regalia—special drop and plenty of atmosphere at the 5th Ave. last half last week. She made a mistake stepping out of the Indian character for an instant. Her Indian opening outfit deserves special notice. Lewis and White, two girls, don't look as if they were going to experience any trouble "getting on." They wear pink tulle draped on white iridescent skirts and metallic bodices. Mercedes Clark (in Arthur Sullivan's sketch) pines only for a conventional life with cats and room rent. Dorothy Regal in her new act, "Playing the Game," may look the "type" of a Child's Waitress in her smart white skirt and salmon pink sweater with its angora cuffs and collar and white tam. It would not seem a compliment either. She would do well to mix them a little more—not quite such a good looking sweater. This will undoubtedly prove the best laughing vehicle she has had for vaudeville. The woman in the Wolford dog act wears a watermelon pink appliqued with Alice blue designs—made much too full and too conspicuous for a woman of her avoirdupois.

The little lady in the Kaye and Bell act, last but not least on the program, won the honors of the bill for dressing—she wore three costumes, each prettier than the last.

In the Bluebird production of "Triumph" you see a play worth while sitting through. It will impress by the seriousness and quality of the acting of all of the principals, particularly Dorothy Phillips, who is featured, and Lon Chaney. Miss Phillips is a little too sophisticated in the early scenes, but she is fine in the important moments. Her Rosalin costume is unnecessarily clumsy in the open air amateur production, but her last dress in the play is a triumph of effectiveness. Made of lace, crystal beads and pearls, with graceful flowing lines it is a combination of 16th century with a dash of 20th century modishness.

"Well, Well, Well!" was the novelty act on the American program this week. Then there was Stacia Moore (Tom and Stacia Moore) who surprised with her showy costume changes. Pero (Pero and Wilson) was a cute little up-to-date Pierrotte, and "Charley," the straight man of Miller, Packer and Selz, wasn't a man at all—a woman. Her best dress was gold lace lined with red and a crownless red hat sat lightly on her blond curls. The two women in the Celi Opera Co. wore brocaded and embroidered material trimmed with fringe, draped over red and black skirts, respectively,

a la Espagnol, and Mada Kessler in black net and sequins worked like a female impersonator. If she would let her tiny arms relax she would present a far better appearance. The Phun Phiends evidently made a long jump and had not had time to have their dresses pressed. The young woman in the "Well" act wears a blue wrap of sheer material, Persian design. The collar is skunk and ermine and the bottom is trimmed with skunk and a band of rhinestones. The net skirt, apparently very dark brown, is embroidered in jet and colored beads and has a drop skirt of gold cloth.

No frail shapeless little chickens on the American bill last week—the hail and hearty species holding sway. From Wilburs "Doll" (who may have fallen down, as she had dirty knees) to Mrs. Nello, in the last act, there wasn't a delicate looking female to be seen. Miss Church (Forest and Church) opened in a grandmother's dress weaving kerchief, mitts and lace pantlets and made three other changes, the best being her last—a French blue ruffled affair with poke bonnet of the same material. "The Court Room Girls" were fresh and attractive in a wardrobe quite above the average for an act of this kind.

After intermission Dixie Norton and Coral Melnotte tripped on and told the audience in verse, who they had worked with before, a la Barry Girls and Duffy and Inglis. They removed their rose and blue velvet wraps, disclosing one dressed in Nile green and the other in primrose silk and net, both trimmed with bands of silver braid and silver lace. The older woman in the "Old Bill Rogers" act wears neat clothes, but the younger one doesn't seem to belong on the stage, either through her dressing or the reading of lines. Mrs. Nello's dress was decorative of sheer material with flowered ribbons about one inch wide, sewed on vertical, fan shape, on skirt and waist—except for the side panels of skirt, which were three-tier gold lace flounces.

Whether Henry Clive was peeved because a fellow in uniform wrote on his slate "Do Your Bit," or whether he planted him there specially to pull it was not quite clear. His reply was: "I have done my bit, young man; did it in East Africa, and I'm doing my bit here now—three shows a day." There are a lot of fellows who would be quite satisfied to "do their bit" the latter way, without a word of complaint.

If you have neglected your mother, wantonly denied her wishes or felt she was perhaps old fashioned, didn't understand or didn't belong in your present life, and then awoke from your delusions in time, rushing back to her nauseated with the luxury of your surroundings or the emptiness of it all, and found her waiting with open arms, then go to see "Mother O' Mine." You will thoroughly enjoy it. However, if you did not go back before it was too late, and have found that what you need most in this world is just what you lost, except to be thoroughly shaken and shamed. Ruby La Fayette may be a new face on the screen. Her dramatic experience dating back to the early 60s is thoroughly evidenced by her excellent work in this picture. Ruth Clifford, seemingly a little above the average height for leads, is very pretty and stylish, and the actress who has the bit, as her mother, looks every inch a matron of class. A healthy little snicker is created near the finish where the two old ladies get together, right after their children have become engaged, speculate on the sex of the first child.

The chorus of the "Darlings of Paris" at the Olympic last week, with one or two exceptions, all seemed to have dirty necks. If it were summer tan, then it should have been covered with a little powder. Together with the soiled white cotton or lisle tights worn throughout the show, they did not pre-

sent an attractive picture, even in the good looking wardrobe they had for the various numbers. Jodie Taylor looked pretty with her two long braids and the best worker in the show, Dolly Webb, was slightly reminiscent of Truly Shattuck throughout the show, particularly in the black tights and brilliant trimmed bodice and headdress. The "Anthony and Cleopatra" travesty is terrible piffle and appears to have been put in merely to give Miss Webb a reason for singing "There's Egypt in Your Dreamy Eyes." Miss Webb is one of the few women who looks well in red. Her opening costume has the front of skirt and bodice draped in red velvet showing a lace skirt and bodice in back. The Scotch dresses worn by the chorus and the red white and blue ones were the most effective and Mae Earles' specialty dress with its gauze stockings was the sensational bit of the show.

## ITALIAN WAR FILMS RETURNING.

It is possible the Italian war films at the 44th Street theatre, forced out Saturday by the San Carlo Opera Company, may come back to Broadway for a return engagement at the Casino Sept. 17.

William Moore Patch was trying to effect an arrangement with the Shuberts on Wednesday to bring this about.

## FEIST BEHIND RICHMOND.

It is stated in music publishing circles Leo Feist is financially interested in the Maurice Richmond Music Publishing Co., and Richmond's jobbing business, the Enterprise Music Supply Co.

Color is given to the report from the fact that one or two of the Feist employees have been shifted to the Richmond concern.

## AUTHORS OF "PAUL."

The "Good Night Paul" piece presented at the Hudson Monday is the joint work of a Sacramento newspaper man named White, who writes under the name of "Oliver," and Charles Dickson.

The play was tried out last season under two other titles—"Bridie" and "Oh, So Happy."

## SHOWS OPENING.

"Furs and Frills," the new Arthur Hammerstein show, opens Sept. 20 at Atlantic City, and after a road preliminary tour will probably come to the Casino, New York, the former arrangement for the Astor being canceled and the Casino date fixed instead. In the show will be Ward de Wolf, Frances Demarest, George Anderson, Ernest Torrence, Billie Allen, Ruby Norton, Charles Angel. Rehearsals are now being held at the Booth theatre. The two stands at Perth Amboy and Plainfield by the new version, "When Dreams Come True," with new scenery and new wardrobe, netted over \$1,400 for the owners. The show opened last Friday night in Pennsylvania.

The first of the Gus Hill "Mutt and Jeff Divorced" shows, opened Labor Day in Newburgh, N. Y. Harry Hill, a brother of Gus, is managing.

"The White Feather," direction Lew Weed with Harry Ford ahead, is scheduled to start Sept. 14 at Harrisburg. Its second stop is Baltimore.

"The Trail of the Lonesome Pine," direction O. E. Wee, opened last Friday in Connecticut.

"Her Unborn Child," direction of the Chicago producers, Messrs. Hatts, Gazzolo & Clifford, which will play eastern dates, opened Labor Day at Williamsport Pa. The second company organized by the same firm opens Sept. 10 at Akron, O.

Hyams and McIntyre, direction Jos. Gaites, in a new show, "Kiss Me Again," opens Sept. 24 and after a tour of one nighters, will open at the Duquesne, Pittsburgh, for a month's stay.



NEW ACTS.

"The Fishing Party" with seven people (Harry Raffl).

"9 Little Rubens," variation of the schoolroom acts (Paul Durand).

Ed. Lee Wrothe and company of five; "Country Days" with seven people, by Jean Havez and George Botsford; Wilfred Clark and company in new sketch; Shirley Rives (formerly of Rives and Harrison) and Billy Arnold and company (Joe Hart).

Fred J. Ardath in new sketch for himself, "The Decorator," an Ardath sketch (without him), "Madame Bluebird" (Thos. J. Fitzpatrick).

Harriet Remple with a company of four, scenic production.

Cait's Bros. with a Miss Coyne added (Edw. S. Keller).

"The Bride Shop" (reproduced) (George Choos).

Harry and Eva Puck, continuing in vaudeville (Arthur Klein).

Yvette and Saranoff, in three scenes, written and staged by Herman Timberg; Lina Arbarbanell with male accompanist, two songs from "Flora Bella," with two others specially written (Arthur Klein).

"The Ladies' Club," by Havez and Botsford, with Suzanne Roccamora and company (John C. Peebles).

Louise Kerwin, from the legitimate, with piano; Robert T. Haines and Mrs. Haines, in new sketch; Chris Smith and Henry Troy (colored) (W. L. Lykens).

Stetson and Huber "On the Way to Matrimony."

J. Oliver Reynolds and company, in "The Chimney Sweep," a sketch with four people and special scenery.

Williams Cole (formerly with the Dora Dean Players) has replaced Byron Sheldon (Fiddler and Sheldon). The latter retired recently from the stage.

Mabel Hamilton (formerly Clark and Hamilton) new single act, with special numbers by Blanche Merrill (M. S. Bentham).

The new act and partnership of Kelly and Ryan starts Sept. 24 at Wilmington, Del. (W. L. Lykens).

El Gallagher and William Le Maire in "Behind the Front," a modernized version of "The Battle of Too Soon."

Albana, tenor (Arthur Klein).

Through confliction in titles, the former "Department Store" act is now named "Madame Bluebeard."

Mark Davis and Mazie Williams, "A Romance in Hayville."

Irving Cummings, in sketch, "Breaking into Movies."

Yvette and Saranoff, with a new scenic production of four drops and a lunette by the Dodd-Ackerman Studios.

Patsy DeForrest and Co., three people with three special scenes, written by Blanche Merrill.

"Lots and Lots of It," formerly played by Louis Mann and Co., is now on the Loew Circuit, with Joe Greenwald at the head of it.

Maurice Pierce and the late Ed. Vinton's "Buster" (dog).

George E. Murphy, formerly of the Murphy-Whitman Co. and who for the past few years has been associated with Tom Ince in pictures, is returning to vaudeville with a sketch of his own making called "Uncovered," in which his wife, Florence Horsfall, is featured. The act is around Chicago.

George Damerel, now in Chicago, is rehearsing a new act entitled "The Little Liar."

Al Campbell, formerly with the New York Comedy Four and also the American Four, has organized the Al. Campbell Singing Four.

Edna Showalter, in new act, with special songs. The Garden Four.

Three Rigoletto Brothers, assisted by the Swanson Sisters, singing and dancing.

Maud Earl and Co. in "The Vocal Verdict."

Fletcher Norton in a single.

"Deception," comedy-drama, by Leo Barnett, to be presented by Henry Chesterfield.

BILLS NEXT WEEK.

(Continued from page 19.)

Fremont Benton Co  
A-Nicholson &  
Haverman's Animals

St. Paul  
ORPHEUM  
(Sunday opening)

Carl Jora  
Arthur Havel Co  
Gallagher & Martin  
Nina Payne Co  
Betty Bond  
Roland Travers  
Aveling & Lloyd  
HIPP (abo)

Frances & Nord  
Musical Diamonds  
Newport & Strik  
(Two to fill)

2d half  
Kelso Bros  
Military Misses  
Santucci & Parent  
(Two to fill)

PAULACE (wva)  
Reckless Duo  
Illa Granon  
Dunbar's Colleens  
Jones & Sylvester  
Gilmere & Romanoff

2d half  
King Bros  
Mitchell & Mitch  
"Dr. Joy's Sanitarium"

Rural 8  
(One to fill)

Schenebady, N. Y.  
PROCTOR'S (ubo)  
Whipple Huston Co  
Harry L. Mason  
Mankichi Troupe  
Bassett & Bestry  
Alfred Farrell Co

2d half  
Volano  
Mr & Mrs E Connolly  
Chas Kenna  
Togan & Geneva  
(Two to fill)

Scranton  
POLI'S (ubo)  
Three Larneds  
Elkins Fay & E  
Leona Gurney  
Steppe & Cooper  
Stalley & Bierbeck

2d half  
Arnold & Florenz  
Glenn & Jenkins  
LaCocde & Clifton  
Barton & Hill  
Resista

Seattle, Wash.  
PANTAGES (p)  
Dumitrescu Dunham Tr  
Lane & Harper  
"Friendly Call"

Neil McKinley  
"Oh You Devil"  
PALACE (abo) (ab-  
wva)

(Sept 8-12)  
The Beaudouins  
Miller & Leonard  
D'Amico  
"To Save One Girl"

Tennessee Trio  
The Arimas  
(Sept 12-14)  
(Same bill playing  
Tacoma, Sept 9-12)

Stoux City, Ia.  
ORPHEUM (wva)  
(Sunday opening)

Harvey Trio  
Granville & Mack  
W S Howe Co  
Moore Gardner & R  
(One to fill)

2d half  
Kremka Bros  
Eastman Sisters  
Will Stanton Co  
Borsini Troupe  
(One to fill)

South Bend, Ind.  
ORPHEUM (wva)  
(Sunday opening)

"Merry Go Round"  
(Tab)

2d half  
Morley & McCarthy  
Sis  
Alfred H. White Co  
Doc O'Neil  
Old Soldier Fiddlers  
(One to fill)

Spokane, Wash.  
PANTAGES (p)  
3 Mori Bros  
5 Sullis  
Norline Coffee  
Willie Solar  
"Winter Gar Rev"

HIPP (ab-wva)  
(Sept 9-11)

Milo Vagge Co  
Kruger & King  
Watson & Little  
Burglars' Union  
Fairman & Patrick  
The Belgium Trio  
(Sept 12-15)

Devereaux Bell & Joe  
Vigil & La Blanche  
Jennings & Barlow  
Euerne Page Players  
La Petite Elva  
When We Grow Up  
Springfield, Mass.  
POLI'S (ubo)

Chinko Co  
3 Brittons  
Eddie Borden Co  
Jas Grady Co  
Rome & Cox

Footish Factory  
9d half  
Elliott & Wert  
Octavo  
Edith Stewart & H  
Mr & Mrs Phillips  
Manning Feely & K  
Tango Shoes  
PLAZA (loew)

The Zanzaros  
Irene & D Carberry  
"Greater Duty"  
Exposition Jubilee 4  
Morley & Jass Band  
2d half  
Gardner's Maniacs  
(Four to fill)  
MAJESTIC (wva)  
(Sund.-opening)  
LaSalle Musical stock

Springfield, O.  
SUN (sun)  
Cooney Sisters  
Fashions a la Carte  
Kenneth Gratian Co  
Frank Bush  
(One to fill)

2d half  
"Follow the Flag"  
McShane & Hathaway  
Moore & Elliott  
Mumford & Thompson  
Emerson & Baldwin

Superior, Wis.  
PALACE (wva)  
Omega  
Wellington 3  
Sam "and"  
(One to fill)

2d half  
Reckless Duo  
3 Misses Weston  
Lamey & Weston  
"Fountain of Love"  
Syracuse, N. Y.  
PROCTOR'S (ubo)  
Volant  
M Montgomery Co  
Chas Kenna  
Fred C. Hagan Co  
Al & Beanie Kaufman  
Togan & Geneva  
2d half  
Whipple Huston Co  
Harry L. Mason  
Oxford  
Bassett & Bestry  
Shepherd & Rny  
(One to fill)

CHREBENT (ubo)  
Miller Dalton & A  
Will Ward & Girls  
Spieler & Jones  
Aki Kuma Co  
Orben & Dine  
2d half  
Jack George 3  
Darling 3  
(Three to fill)

Washburn, B. C.  
PANTAGES (p)  
"Girl From Starland"  
Chester Cruber  
"Every Man's Sister"  
DeMichael Bros  
"Miss America"

Victoria, B. C.  
PANTAGES (p)  
4 Roses  
McCormack & Swor  
O Hadsworth Co  
Harry Breen  
"Miss Up to Date"

Waco, Tex.  
MAJESTIC (inter)  
(9-10)  
Four Kings  
Dorally  
Monde & Belle  
Rich & Lenore  
"Girl from A'dam"  
Boyle & Brown  
Private Louis Hardt

Walla Walla, Wash.  
LIBERTY (ab-wva)  
(Sept. 9-10)  
Frank Wilbur Co  
Keebler & Belmont  
2d Speaks  
Austin & Bailey  
"Girl in Moon"  
(Sept 14-15)

(Same bill playing  
Spokane, Sept 6-11)  
Washington  
KEITH'S (ubo)  
Dolly Sisters  
Sam Mann Co  
Tombs & Lynn  
Hunting & Francis  
3 Chums  
Ann Suter  
The Raudalls

Waterbury, Conn.  
POLI'S (ubo)  
Elliott & West  
Adria Alinsie Co  
Green & Pugh  
Rising Generation  
Kuter Clair & K  
Red & Blondy  
2d half  
8 Brittons  
Rome & Cox  
Clothes Clothes Clothes  
Chinko Co  
Brendell & Bert  
Great Leon Co

Waterloo, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
Rosalee Ansober  
Will Stanton Co  
Daniels & Walters  
Fred Zobedie Co  
(One to fill)  
--- (2d half)  
Gaffney & Warde  
Sherman Southern  
Serenaders  
Geo McFadden  
Degnon & Clifton  
(One to fill)

Wheeling, W. Va.  
VICTORIA (sun)  
Irving Jones & J

Winnipeg, Can.  
ORPHEUM  
Bandbox Revue  
"Prosperity"  
Wm Ebs Co  
Jordan Girls  
Frank Hartley  
Santley & Norton  
Al Herman

PANTAGES (p)  
Parsons & Irwin  
"Pineapple Reverie"  
Lord & Fuller  
Wilson's Lion  
Wilson Bros

STRAND (wva)  
Carson Trio  
Clayton & Drew Play's  
Lamor & Gear  
Carson & White  
Carson (2d half)  
(Same bill playing  
St. Williams, Sept.  
10-11)

Yonkers  
PROCTORS (ubo)  
Wilson & Aubrey 3  
Reed & Wright Girls  
Harriet Remple Co  
Milt Collins  
Billy Bouscar  
2d half  
Martin Sis  
M. Burkhart  
McWaters & Tyson  
Yvette & Saranoff  
Rudisoff

Youngstown, N. Y.  
HIP (ubo)  
Le Roy Talma & B  
"Orange Blossoms"  
Dave Roth  
McRae & Clegg  
Burns & Frabitto  
Mae Curtis  
Hanson & Clifton  
(One to fill)

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Wilkes-Barre  
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Olive Green Co  
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PLAZA (ubo)  
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Bandbox Revue  
"Prosperity"  
Wm Ebs Co  
Jordan Girls  
Frank Hartley  
Santley & Norton  
Al Herman

PANTAGES (p)  
Parsons & Irwin  
"Pineapple Reverie"  
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Carson Trio  
Clayton & Drew Play's  
Lamor & Gear  
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Carson (2d half)  
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2d half  
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M. Burkhart  
McWaters & Tyson  
Yvette & Saranoff  
Rudisoff

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HIP (ubo)  
Le Roy Talma & B  
"Orange Blossoms"  
Dave Roth  
McRae & Clegg  
Burns & Frabitto  
Mae Curtis  
Hanson & Clifton  
(One to fill)

Wanted-A lady violinist with soprano voice; season's engagement. Apply Kaufman & Hyde Producing Co., Inc., Suite 14, Broadway Theatre Bldg.

Wanted-at once, comedian for musical act. Edward E. Nickerson, N. V. A., cor. King St. and Long Beach Ave., Freeport, L. I.

Wanted-Man tenor singer who plays piano, capable of handling book character for standard act. Address Mac, Variety, Chicago.

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Wanted-To buy purple or any dark color plush or velvet cyclorama drop. Must be in good condition and quality. Address Drop, Variety, New York.

Wanted-Top tenor, one who can play string instrument preferred, at once; vaudeville. Address Box 25, Variety, New York.

Wanted-Young lady with good appearance, who can sing, talk and dance, to play vaudeville with recognized eccentric dancer and pantomimist; also young man for eccentric acrobatic work, must be of short build. Write Eccentric, Variety, New York.

White SATIN COSTUMES suitable for skating act. Have only been used a few weeks, excellent condition, and will be sold at a sacrifice. Costumes, Box 40, Variety, New York.

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Wanted-Chorus boys and girls for vaudeville acts; also dancing team to do one fast specialty and sing in chorus. Call Tuesday between 11 and 1. Walter Windsor, 405 Astor Theatre Bldg., 1531 Broadway, New York.

Wanted-Girl partner, dancing act, doing solo numbers. Prefer ice dancer. State experience and description. Willie Williams, Natl. Vaudeville Artists, 1587 Broadway.

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## NEW ACTS NEXT WEEK

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

Lucy Valmont and Co. (new act),  
Royal.  
"The New Resurrection." Royal.  
Bert Leslie and Co., Alhambra.

71st Regt. Recruiting Act, with Bern-  
ard Granville, Earl Carroll and  
Arthur Fields in detachment of 25.)  
34 Mins.; Full Stage (Special Set).  
Brighton Theatre.

Lieutenant Borrell, in charge of the detachment from the 71st Regiment on recruiting duty this week at the Brighton, Brighton Beach, informed the audience Monday evening the soldiers were not giving an act. "We are probably the only turn in vaudeville," said the Lieutenant in explaining the object of the presence upon the stage of the 25 soldiers, "that is not here to entertain. We are here on business, to secure recruits for the 71st Regiment, to complete our complement, when we can go to France. In the National Guard we needed 2,000 soldiers. The War Department recently raised the necessary quota to 3,750. We lately sent 365 of our men to the 69th to fill that regiment so it could sail and we are now short. Any male between the ages of 18 and 35, who is in good health, may enlist. We invite him to enlist with the 71st, the pride of New York City and the Empire State. The 71st was the first to go in '98 (Spanish-American), it was the first to go in '16 (Mexico), and we want to be the first in 1917. This is strictly business with us. That is what we are here for. And as every good business man pays his debt, you owe a debt to Uncle Sam. This is the chance to pay it. As you pass out two of our men will accept applications, or if you do not want to enlist tonight, you may apply at the armory of the 71st, New York City, or to the Recruiting Officer of our regiment, now encamped at Van Cortlandt Park." As a recruiting effort, Lieut. Borrell will make an especial appeal to those between the ages mentioned by him who have not been drafted. It will be with some difficulty that men in the audiences without very good reasons can restrain themselves from joining when seeing this collection of good looking, healthy young men upon the stage in the uniform of the army, with a semblance of an encampment surrounding them and the flag draped behind them. Besides presenting an earnest appeal for recruits, Lieut. Borrell presented the best novelty vaudeville has ever had, whether taken as a box office attraction or as a temporary act, that comes under the "freak" heading. The Lieut. acted as interlocutor, announcer or master of ceremonies, whichever he may wish. He also sang one song, after being urged (Military Ball), in the "business" of the turn by Earl Carroll and Bernard Granville. Then the officer introduced the other entertainers, as they contributed, with no mention made anywhere of Leon Flatow, who did some cutting up, as well as playing the piano, or of another young man, private, said to have been in music publishing circles before enlisting. He sang two numbers. The first introduction of Lieut. Borrell was of Corporal Arthur Fields, who sang "Come Through," a new camp song, with much gusto and knowledge of delivery. Corporal Fields was at one time of Weston, Fields and Carroll (The Carroll of that act having been Harry, a brother of Earl). The turn opened with a drill, manual of arms, after which Private Flatow seated himself at the concert grand in the camp set. Again an introduction, of Private Earl Carroll,

composer, whom everyone present seemed to know at least by reputation. The reception must have been quite agreeable to Mr. Carroll. His pleasant personality and his good compositions just suited the house. He mentioned a new song composed by him since joining. It was "When I Am Through With the Arms of the Army, I Will Return to the Arms of You." He had the ensemble chorus singing of the remainder of the boys, who may have been selected for their voices. Mr. Carroll's hit was only second and a very close second to that registered by Private Bernard Granville, closing the 34-minute act, giving two recitations, Serviss' "The Fool" and "After You're Gone, You Will Never Be Missed." Mr. Granville said the latter fitted the circumstance, and his old poem did just fit. Granville mentioned one of his songs as timely, it's a number already quite popular for the soldiers, "I May Be Gone a Long, Long Time." During some light passage of repartee Granville remarked they were receiving "seven fifty" for this week. "\$750?" asked one of the boys. "No," replied Granville, "Seven dollars and fifty cents," a soldier's pay for a week. If Bernard Granville develops into as good a soldier as he has a performer, the Kaiser may just as well quit when the 71st reaches the other side. The 71st's recruiting act with its talent will be out a brief spell in vaudeville. It goes to the Palace, New York, next week. The salary paid for the turn is \$1,000. After paying for an extra meal daily for the men in it, the net proceeds of this amount will be turned over to the

Princess White Deer and Co. (3).  
Indian Novelty.

15 Mins.; Full Stage.

On the stage came a pretty Indian maiden. She was aided and abetted by three braves of her father's tribe. And with them she made merry to the tunes by the paleface orchestra, led by a brave in war plumes, who directed them with an arrow. And another beat a tom-tom through the weary waiting minutes, while the Princess danced and capered and won the audience's applause. Thus goes the "Hiawatha" story of vaudeville's latest novelty, but more than that, this act has the makings of a feature offering for at least one trip over the big time. It is different and therein lies its value. Princess White Deer seems a mere slip of a girl and of the trio of Indians supporting her, Oskomo, a tall and dignified appearing brave, is the most imposing and shoulders the greater portion of the act. After an introductory dance by the Princess, in the centre of what appears to be an Indian encampment, he delivers a patriotic address, while the orchestra directed by another member of the company plays "America I Love You," very piano. In these times the address hits home. Then a song is offered, after which the Princess executes a sand dance to win applause. A double Indian dance is the closing number and it closes nicely. The turn is a novelty. Fred.

Pat Barrett.

Songs.

11 Mins.; One.

23rd Street.

A young man doing a singing single,

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

MARCUS LOEW CIRCUIT

(J. M. Schenck)

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(Edgar Allen)

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(Walter F. Keefe)

FINN-HEIMAN CIRCUIT

(Sam Kahl)

BERT LEVEY CIRCUIT

(Bert Levey)

SHEA CIRCUIT

(Harry A. Shea)

FEIBER-SHEA CIRCUIT

(Richard Kearney)

ALOZ CIRCUIT

(J. H. Alos)

PANTAGES CIRCUIT

(Walter F. Keefe)

B. S. MOSS CIRCUIT

(B. S. Moss)

GUS SUN CIRCUIT

(Gus Sun)

MICH. VAUDEVILLE CIRCUIT

(W. S. Butterfield)

Regiment's Fund, toward the purchase of an auto truck. It was Capt. Ray Hodgdon's company of the 71st which had a truck presented to it by the vaudeville fraternity, through subscription, while the 71st was on the Mexican border. The men in the detachment Monday night, while watching the show from the rear of the house, waiting for their turn, mentioned the Regiment needed another truck. Granville, Carroll and Fields, in that order, featured, and the program called the turn, "A Unique Military Demonstration." There is something inspiring in the sight of the boys upon the stage and there is something saddening in the lyrics of the songs sung by them, or the recitations by Granville, "I May Be Gone a Long, Long Time," is quite apt to forcibly impress this upon those who appreciate the seriousness of war. And when Granville mentioned his \$7.50 weekly pay from the Government as a volunteer soldier in a fighting force as against his theatrical salary of \$1,000 weekly, the financial side of the draft and its universal call is quickly thought of. The Recruiting Act of the 71st is patriotic, it's beneficial, and it's an act. Sime.

Rufe Lemaire will be in charge of the Winter Garden Sunday concerts which begin Sunday night.

Philip Levy has been placed in charge of the management of the Ansonia, Butte, Mont., where the Pantages shows are booked.

making some of it character work, and who seems possessed of capabilities his present material does not fully reveal. Barrett has a certain sort of personality without magnetism, it might be said. He sings rather well and suggests an English style in action though more suggesting a southerner in accent. At the close he did a bit of dancing that didn't tell if he can actually dance. If Barrett is a dancer, he could be worked into a production for juvenile roles, for his singing is there. The first song was "Afterward," done in the Bert Williams way, as the lyric was written. It has a surplus "damn" for a laugh in the chorus. "Embarrassing" was a topical number of the usual sort. "Go To It When You're Young," as an old rube (make up of spectacles only, with facial twists for the character) tells the lyric in the title, and there is a suggestion of blueness, but it doesn't harm. "Do It Quietly" is the final song, in the same character. Barrett precedes his opening with an useless announcement. He can make the "single" ranks, but to do it will probably have to discard the rube or old character, finding songs more of a lively strain. Regardless of whether a young man can do elderly roles well or no, they don't fit a singing single of that age description, at least not for more than one number. Mr. Barrett needs to be outfitted with song numbers and perhaps a few stories. But he can get along in certain houses and spot with his present act, that will never land him however in any vaudeville position of importance. Sime.

Brenda Fowler and Co. (5).

"The Spirit of '76." (Patriotic).

22 Mins.; Full Stage (Special; Interior).  
Bushwick.

Something went wrong with the visionary effect upstage whereby the resonant voice of one of the famous band that has long immortalized the spirit of 1776 is supposed to sound an awakening call to 1917, and the illusion had to be worked with the stage lights all up. The failure of the lighting effects jarred the sketch, forcing Miss Fowler to leave the stage in a frantic endeavor to have the dream of the slacker manipulated so that the effect in the main was not missing altogether. One felt sorry for Miss Fowler, for up to this point she had put over a ringing patriotic speech that handed "slackerism" a solar plexus and had the more patriotic ones in the audience applauding enthusiastically. "The Spirit of '76" is more of a home-made brand of "join the colors" appeal and by no means hide behind the skirts of a woman to evade military service admonition. The sketch tells of a patriotic mother whose husband had given up his life for his country, the Websters are of a family always rushing to the defense of the flag, and the present day found her grownup son claiming exemption because his mother was dependent upon him. The mother rebels at this, and it is her one thought not only to do her "bit" by pawning her valuables to obtain cash for a Liberty Loan bond but to have her son march away in uniform. The son is apparently money mad. He has several proposed deals that will bring in oodles of cash. He becomes irritable over the war talk, his mother and the old colored mammy dish up every time he is home. There is a touch here and there for comedy on the line of talk used by the negro housekeeper. Following a dramatic scene where the mother has upbraided her boy for evading service and calling him a coward for hiding behind her skirts, the stage is darkened and during a supposed sleep of the "slacker" the vision of the famous 1776 spirit arouses his patriotism so that when he awakens he rushes off to enlist. The sketch teems with patriotism and with its theme timely and in no way to be questioned by anyone during these war times, there is no doubt it will be well received in any house it plays. Not a big novelty nor absolutely essential to vaudeville, but subject deals with a condition of today and with a genuine appeal to patriotism. Miss Fowler works hard and has a role away from anything she has yet attempted in stage work. She puts her one big speech over. The remaining members of the turn do acceptable work. Mark.

Ford and Goodridge.

Songs and Dances.

13 Mins.; One.

Fifth Avenue.

This boy and girl team are presenting the act formerly done by Patsie De Forrest and Allan Kearns, and doing rather well with it. They have a little opening number relating of the days when they were in the chorus, followed by the "You Can't Believe Them" number, which goes to make up the greater part of the act. The girl, a rather pretty blonde who makes four changes of costume, dances nicely and sings fairly well. The boy has a good delivery for both talk and songs and the act can fill an early spot on any of the smaller big time bills. Fred.

Gypsy Songsters (4).

Vocal.

19 Mins.; Full Stage (Special Setting).  
Jefferson.

Mixed quartet in gypsy costumes—soprano, contralto, tenor and baritone. All trained voices. Usual tripod and campfire, with set tree. Mostly operatic, but one pop medley. Well liked by the audience. Good pop act. Julo.

**Walter Weems.**  
**Blackface Monologist.**  
17 Mins.; One.  
Royal.

Walter Weems has a new face and methods for New York vaudeville. He "made" himself outside New York, one of the very, very few. In deep cack Mr. Weems tells stories and talks, getting somewhat away from the customary lines, securing real laughs with his genuine wit, for there are several points concealed in his talk, he fitting his dialog to run easily and continuously. Weems closes with tuba playing, first going comedy with it and then straight. He was not given a full chance through the complexion of the Royal's program for this week. Weems was placed at the next to closing spot of a heavily laden talking show, that had George McKay (McKay and Ardine) just ahead of him with light chatter also. A matter connected with Mr. Weems that will make a distinct appeal before nice audiences is his delivery and use of English, notwithstanding that he is in blackface. Walter Weems looks like a very good single for big time, one of those sure fires in 99 times out of 100. *Sime.*

**Alderman Francis P. Bent.**  
**"Uncle Sam's Army and Navy" (Lecture).**  
14 Mins.; One (Screen) (Stills).  
Brighton Theatre.

Alderman Francis P. Bent, who has become known to vaudeville as a verbal describer and still picture illustrator of current conditions, has taken a new line and a timely one, as his season's start. It is of the Army and Navy, our own, with particular mention made during the progress of the lecture of the many matters of warfare even used in the present gigantic struggle that the U. S. lately joined, which were invented in America or based upon the inventions of Americans. The list will likely surprise those who hear it. Mr. Bent appears to have been thorough in his data, also the still pictures that accompany the talk. His description and illustration of the undersea boats are vastly interesting and instructive in a matter continually attracting world-wide attention. He dwelt somewhat upon the American submarine chaser as the modus operandi that will effectually squelch the German U-boat. Mr. Bent has a next-to-the-heart subject to talk about, and he talks well, an easy, fluent delivery that sends everything over for the entire house. Technically, the speaker opened the show at the Brighton. It was not the spot, but the turn can always be placed for the convenience of the management, with the Alderman fully capable of taking care of his share. Instructive lectures such as this in war time benefits a vaudeville performance that goes in for variety. In peace, that is another question, but "sufficient unto the day," etc. *Sime.*

**Dixie Norton and Coral Melnotte.**  
**Songs and Dances.**  
17 Mins.; One.

This new "sister" combination brings together Dixie Norton of the Norton Sisters and Coral Melnotte, of the Melnotte Twins. They not only have pooled some regular vaudeville talent, but there is enough personality, changes of wardrobe, harmony, routine of dances and feminine looks to make the girls win out anywhere. They have invested money in becoming wardrobe, work every minute they are on the stage. They are a versatile pair and good lookers. Miss Melnotte did very well with her single numbers. For the finish Miss Norton dons boyish attire that she wore effectively and for an encore the girls did a dance that established them in big favor. The act put both class and ability into a week-end bill. An emphatic hit was recorded and the couple should have no trouble in climbing some niches on the vaudeville ladder. *Mack.*

**Roy Cummings and Hazel Shelly.**  
**"One Afternoon" (Comedy).**  
22 Mins.; One (Special Set).  
Fifth Ave.

Three minutes of applause and bows followed this act at the Fifth Avenue Tuesday night and for a time it looked as though the audience would not let the next turn appear until the house had had more of the brand of foolery Roy Cummings and his new partner were dealing out. Incidentally that new partner is some girl. She has personality, a sense of comedy used effectively, looks cute and can dance like a streak. As to Cummings, he clowns all over the stage, doing a bunch of falls and generally tearing the special drop that the act carries to pieces. This drop forms the excuse for the team appearing. It represents the club house and lawn of a golf club and the opening talk centers about the inability of the boy to play the game. There is a little flirtation stuff with Cummings doing a nut dance that brought screams, but it was really the dance Miss Shelly did that got the initial applause return. After that there was no stopping and the burlesque ballad that Cummings offered tied the audience into knots. A dancing finish with a lot of comedy was all that the audience could stand without tearing up the seats and the manner in which those in front showed their appreciation is something the attaches at the Fifth Avenue will long remember. It is a whale of an act for laugh purposes. *Fred.*

**Kathleen Clifford.**  
**"Smartest Chap in Town (Songs).**  
Special Set.  
Orpheum, Los Angeles.

Los Angeles, Sept. 5.  
Miss Clifford is returning to vaudeville after an eight months engagement in pictures. Opening here last week, she occupied third position on the bill and did very big. She is singing two of her old songs and two new ones, one of the latter having been written for her by Harry McCoy, the local picture director and actor. It is a patriotic number and goes over. Miss Clifford earns the title of being "the best dressed man on the vaudeville stage." Her costumes are nifty and down to the minute, and she puts over her songs and patter in most pleasing style. Miss Clifford has her transparent curtain behind which she makes her changes from male to female attire and vice versa. She was extremely nervous at the opening performance, due, she said, to her long absence from the footlights. This is her first vaudeville appearance in the west, and she will be a huge favorite here. *Guy Price.*

**Lamb and Morton.**  
**Acrobatic.**  
8 Mins.; Full Stage (Special Set).  
23d Street.

Talking acrobats, who say they are from Australia. They sound as though they might be. Man and woman. Turn opens in woodland scene, with couple out for a picnic, but the woman forgot the beer, so they abandon the lunch idea to do lifting tricks instead. Closed the show at the 23rd street and will do in a spot on the small time. *Sime.*

**Miller, Packer and Selz.**  
**Comedy Singing and Dancing.**  
10 Mins.; One.  
American Roof.

A girl, opening as a male impersonator, assisted by two men, is the make-up of this comedy singing trio. The opening smacks somewhat of the usual routine presented by any of the many so-called "comedy fours," with one of the men doing Hebrew while the other is a boob type. The usual interruption occurs in the opening song, after which the trio settle down to a regular routine, the girl later appearing in panties for a bit of stepping. Changing later she works up "Mason-Dixon Line" into a good closing number. *Fred.*

**Shirli Rives and William Arnold and Co. (1).**  
**Comedy, with songs.**  
13 Mins.; Three (Parlor).  
23rd Street.

A two-act in fact, since the company of one is needed but to complete the comedy playlet Shirli Rives and William Arnold present. Miss Rives was late in vaudeville with Ben Harrison (Rives and Harrison). Mr. Arnold's past is unknown, but he's a vaudevillian, anyone who knows can tell it by the manner in which he sends it over. None but a vaudevillian can do that. This two-act has a story for its fun. It is lightly and nicely played by both. There are songs intermingled, Miss Rives using as a solo, "Rolling Stones," that sounded rather aged in a new act. Tuesday night she commenced on the chorus. It was rather odd for a seasoned performer. Miss Rives mentioned the error, although one could not have judged outwardly her evident nervousness that caused the break. Mr. Arnold sang the first song, "One Little Girl," while Miss Rives left for a change, but the change of dress was unnecessary. And Mr. Arnold makes an exit without reason, for they are both supposed to be in the reception room of a hotel. The closing number is "A Girl Like You." The two latter songs suit. The dialog is about a young fellow seeing a girl in the hotel and learning she is heiress to a million. He decides to marry her. Arnold with his flippant fooling secures her consent. The young woman gives him a check for \$1,000, to display her contempt for money, also mentioning she has a home with 100 rooms and two servants for each room. As everything is set and after the final song, a uniformed man appears and orders the girl to return with him to the insane asylum. It's a good twist to a good light comedy act, with the finish that is now necessarily handed by Arnold alone requiring a bit more. For the keeper to return to order Arnold as well to go to the asylum doesn't suit. It's an awful job often to fit a proper finish to a laughing act. Miss Rives will increase her reputation and popularity in this turn. She does her share excellently. Mr. Arnold seems a juvenile worth keeping tabs on. It's a season's act for the big time. *Sime.*

**Joe Morris and Flossie Campbell.**  
**"The Avi-Ate-Her" (Comedy).**  
One. Special Drop.  
Royal.

The Morris and Campbell act has a special drop of an aviation field, with some opening talk of flying. The turn does not move very swiftly until the couple appear to leave the act as written for them and go into their own business. This starts when Miss Campbell leaves the stage and Morris informs the audience her father is not wealthy, also other things, taking the Sam Mann idea in this. Morris speaks very much as Mr. Mann does. Later he goes into the upper box and comedies from that point, the turn closing with his dancing. Morris is tall and thin-legged, which makes his eccentric dancing look better than it is. The young fellow seems a coming vaudeville comedian of this type. There's no doubt about the liking of the Bronxites for them at the holiday matinee. They did a clean up, in the fourth spot, and were probably shifted into the second half for the night performance. *Sime.*

**Cooke and Rochert.**  
**Singing, Stepping, Acrobatic.**  
10 Mins.; One (Special Drop).  
Jefferson.

Two men, straight and "tramp." Open with a bit of singing, cross-fire and stepping. Then go in for acrobatics, the "tramp" doing the O'Brien-Haven drunk somersault with the silk hat. Finish with duo jiggling and acrobatics. Small time. *Julio.*

**McKay and Ardine.**  
**"All-in Fun" (Comedy).**  
12 Mins.; Two and Five (Special Drops).  
Royal.

The new act of McKay and Ardine's for this season is their former turn, embellished, mostly with scenery, giving it a production classification and altogether removing the turn from the stereotyped two-act. Mr. McKay kids about, dances, and is joined in song, talk and dances by Otte Ardine, who has an all new and attractive wardrobe. They have some new songs, gags and talk, Miss Ardine doing more of the latter than formerly, she securing a laugh on the opening in the pronunciation of "typewriter." Their closing song, a "Yon Yonson" number, fits them well. The act is billed as "Booked for a Year," and it should be. This is their held-over week at the Royal, with the act getting as much in the applause way nearly Monday afternoon as anything on the program, which tells their Bronx standing. *Sime.*

**Mr. and Mrs. Sidney Payne.**  
**"The Drudge" (Comedy).**  
14 Mins.; Interior.  
Jefferson.

A good comedy sketch for split time. Opens with wife dressed as charwoman. Talking to herself, says she'll teach him a lesson. Husband enters. He's an actor and is to have a dress rehearsal. He bullies wife. Phone rings and actress with whom he is to rehearse to open in their sketch the next day says she can't come, her husband is ill. The inevitable from the wife: "Maybe I could play the part." He derides her and says she's too meek, but finally consents. He has no alternative. Tells her to don the actress' dress and while she is off doing it, he has a nice soliloquy with himself. All ready for the rehearsal. Lights down, he seated at piano playing. She enters, turns on lights, saying: "Oh you're here, are you?" They go through a double standard preaching and he says: "I didn't think you could do it." Then she threatens to divorce him, etc. He pleads and she finally forgives, delivering an epilog to the women in the audience about "Give and take between husband and wife." Amateurlishly constructed and played by quite ordinary performers. *Julio.*

**John Dunsmure.**  
**Songs and Stories.**  
One.  
Royal.

John Dunsmure sings very well. He's a baritone. Also tells a few stories, four in a row. As a singing monologist Mr. Dunsmure will have to acquire the vaudeville way of delivering jokes. They are Scotch stories he tells, starting each off in a semi-recitative manner and not appearing at ease in the telling until reaching the point. The Royal audience liked his singing, as most anyone will, and it's a matter of songs, with the handling of stories more widely separated, that will keep him in the No. 2 position on the big time, where he was at the Royal. *Sime.*

**Jack Hallen, Murry Harris and Co. (6).**  
**"The Phun Phields" (Musical Comedy)**  
27 Mins.; Full (Special).  
American Roof.

The set represents an interior of a drug store. Jack Hallen and Murry Harris are the comedian and straight, supported by six chorus girls, who make four changes of costume. If there were no comedian there wouldn't be an act. The comedian carries the turn and puts it over. The straight just fills in. As for the chorus they are sadly in need of rehearsing. In the three or four numbers in which the girls work the same movements are utilized, until they become tiresome. Two of the girls from the chorus fill in with a double number that is acceptable. (Continued on Page 25.)



# SHOW REVIEWS

## PALACE.

Promptly at 8 Monday evening the overture started and in spite of every effort to speed up things it was 11.15 before the Five Kitamurais marched on for the closing turn. There were no less than three acts that occupied the stage for approximately half an hour each.

The Pathe Weekly, after the overture, was succeeded by Everest's monkey act, with their excellent presentation of a vaudeville entertainment by the animals without a trainer on the stage. Bennie and Woods (New Acts).

Amelia Stone and Armand Kalles are back at the Palace, the house from which they walked out about a year ago, refusing to go on in third spot. They are in the same position and apparently have no cause for complaint, as they were very well received, the time being then 8.40 and the house almost entirely seated. Their diction—or recitative—opera, "Mamzelle Caprice," with special scenery, is a dainty offering, well played by both. Laurie and Bronson were their usual huge hit.

Lucille Cavanagh, with her artistic dancing act, assisted by Paul Frawley and Ted Doner—not forgetting the special leader—repeated her success of last week.

After intermission came the Avon Comedy Four, the laughing bit of the bill. As a study of the psychology of comedy it might be mentioned their biggest laugh is the ancient *Far*. "Well, doctor, here I am again." That being so, it seems a waste of time to endeavor to create anything new. They finished their encore and bowed, the curtain was lowered to set the elaborate Adelaide and Hughes paraphernalia, lights were turned down, lights up again and curtain up for the next act, but the majority of the audience commenced a systematic series of handclappings, partially intermingled with hisses by the few who disapproved of the proceedings. A brief overture was played, but this had no effect.

In the midst of it, Adelaide and Hughes made their entrance and still the applause for the Avons continued. Hughes walked to the footlights, raised his hand to quell them, but nothing doing. They were evidently determined to have their own way. Twice Hughes made the effort to speak, and, finding it impossible to proceed, they walked off and returned with Adelaide dragging on the Avons, who bowed and retired immediately. The audience, having on and out then showed its appreciation of the dancing by applauding them with almost equal fervor.

The latest Adelaide and Hughes terpsichorean specialty is gorgeously staged with an artistic black velvet cyclorama with hanging garlands and huge cut-out figures of Pierrot and Pierrette hiding the house tormentors. The whole act breathes good taste and refinement. For Adelaide's too dance she wears a pink ballet dress to represent a rose and she is disclosed at its end, at back, growing on the trellis, it is a diving rose number and the music for it is appropriately "The Last Rose of Summer." Hughes also has a single specialty—a very effective Indian warrior dance. Excellent incidental music throughout has been composed by Ian Edwards.

It was 10.55 when Walter C. Kelly made his appearance, but, needless to add, everybody but a few forgot his name. He related his stories by a number of others, not all of them comical. The Kitamura Japs closed with their excellent perch, risley, contortion and hand balancing act. It's a big show this week, running to productions and special scenery.

Jolo.

## RIVERSIDE.

Closing a show slightly too heavy on the nine-act end, Belle Baker practically cleaned up for the bill at this show Monday afternoon. Out of a nine-act show, six of the turns related to a great extent on singing, to put them over and out of all of this Miss Baker emerged triumphant with an ease that was rather surprising. She has several songs by Blanche Merrill with lyrics that compel attention and laughs, but when one considers Miss Baker was absolutely the last act of the show, and on just a few minutes before five, her success is an achievement she can well be proud of. She sang eight songs all to opening with "I'm Glad They Made Me a Baker" and following it with "Since Solomon Thinks He's a King," which started off in great shape. "Come Back, Antonio" was her third selection and then she sang "Joan of Arc," and right here let it be said that if you haven't heard Belle Baker sing this song then you haven't heard it right. "The More I See of Hawaii the More I Like New York" was good for a laugh and her closing number was a cleverly-arranged medley of old songs, the melody being a lyric that relates the story of a Jewish lady of 43 who has been engaged since she was 18. Then followed two encores, the first prefaced by a pretty announcement that it was written by Maurice Abrahams, was "Wisconsin," and then, on the strength of the audience's request, she sang "Natan."

The holiday matinee business was decidedly off, the house holding about one-third capacity on the lower floor with a dollar top scale prevailing. The upper sections, however, were capacity, showing the residential section of this neighborhood is still in the country. The show marked the return of the regular season with the nine-act policy, the bill being considerably switched at the opening performance. Bert Levy, originally billed to close, opened the intermission, which moved all of the acts down one in that section. The Hearst-Pathe, instead of opening the program, was on the top end.

Miss Vera Sabina started the bill with her classical dances. Maurice Burkhardt, in "The

Thief," by Blanche Merrill, held the second spot and secured three bows for his endeavors. "Homeward Bound," a "patriotic" number, brought him a big return.

The first big hit of the bill showed with the third act, the Ford Sisters and Henry Marshall. The dancing of the girls had the greatest appeal, although after Mr. Marshall once gets under way and begins to grasp the stage tricks he is bound to be a valuable asset to the patriotic dance number used in connection with the girls in extremely flashy costumes went over like wild fire. "In the Harbor of Love," Marshall's initial solo, while a little slow, was liked, and the "Billposter" dance by the girls was another hit. The past successes Mr. Marshall next came in for their inning and were roundly applauded, as was the old-fashioned waltz executed by the sisters. Two other numbers followed and then the closing offering, billed as "The Dance That Made the Four Friends Famous," and the medley in which was received speaks the fact that it is still in strong favor.

Ray, Gordon and William Dooley were the first real laugh of the show. This trio just walked on the stage and after opening in "three" with a burlesque soldier bit, which was funny but not quite set as yet, came into "one," and with their usual routine of Dooley nonsense soon had the house screaming. Their cabaret travesty closing was sure fire with the Riverside crowd.

The concluding turn of the first part was presented by the Ponzillo Sisters, who were forced to deliver three encore selections.

Following Bert Levy in the second half, L. Wolfe Gilbert and Anatol Friedland sang their way into favor and applause, scoring most substantially. Three new songs, including "Tilly of the Valley," their last hit, and a closing number completed their routine. Lee Kohlmer and Co., in the Lewis & Gordon production by Samuel Shinnman and Clara Lipman, entitled "Two Sweethearts," struck home with those in front who laughed their heads off at the forced courtship and the subsequent result. This act created an atmosphere for two of Belle Baker's songs that made it easy work to drive home the lyrical points.

Fred.

## BRIGHTON THEATER.

For getaway week the Brighton is not cheating. It could have done so with easy justification last week of season and weather. That it did not speaks very well for George Robinson's consideration of his clientele up to the final minute. Mr. Robinson is the manager of the house, which has had its most prosperous season this summer, ending that of 1912, when the race was at Sheepshead and nearby. Johnny Collins, who has been booking the house, has also advanced his standing for compiling programs by the bills given to the Brighton as good as any house in New York expects. This week's is no exception to the summer rule and was clinched when the Brighton got the first chance at the first Reelitting Act (New Acts) with Bernard Granville the particular star of a very diverting turn.

The show held other patriotism: that of Lew Dockstadter's monolog and Alderman Francis P. Bent (New Acts) talking on the army and navy with slides, ending to the "Star Spangled." Mr. Dockstadter in his present talk no doubt has the best monolog ever handled by him, perhaps also the best ever owned by a monologist on current events. He makes them laugh, but oftentimes by slips that are pointed for laughs afterward and some of these might be toned down a bit, especially the Roosevelt remarks. Roosevelt stands all right in this war, with the public, anyway, which is apt to resent imputation. The recruiting act closed the show at about 11.25 following Dockstadter. Closing the first part were Dorothy Reed and Co. in "Playing the Game" that is fast working in. Miss Rezel is setting all the comedy possible out of the playlet that has a different twist to it and wears out the women in front laughing before the finale is reached. It made a good first part ending. Opening the second part were Kathryn Dahm and Charles Gillen with a special act. Miss Dahm singing and Mr. Gillen at the piano. They put forward a pleasant interlude.

After Mr. Bent opened the show, Jack Ryan and Billy Joyce appeared, with songs and a piano. Ryan taking care of the former mostly. They sang "Hawaii" (which one doesn't mind), "Wild Over Me," something about the "Girls" and "Hello, America, Hello," closing with the "Yon Yonson," a number McKay and Ardine sang and which they made it a mixed two-act much better than two men. Ryan and Joyce are entertaining, they work smoothly and got over.

In the third spot were Ray Fern and Marion Davis in "A Nightmare Revue," the act done for a short time in vaudeville by Vanderbilt and Moore. Gertrude Vanderbilt "presents" the new couple on the program. They have Gertrude's extensive wardrobe and the same settings, also doing much better with the act than the original did. This is particularly due to Fern's manner of working through having an able assistant. The turn will get over on the gowns alone, but it's in the comedy class.

The Misses Lightner and Newton Alexander were fourth, with the songs and talk used by the two girls, also Alexander, written by him. He was formerly at the Exposition, one of vaudeville's best comedy musical turns of its time. The three-act was well framed up very well. One of the Lightner girls does comedy in mugging and panto and does it very agreeably, without forcing the laughs, which so many other "sister" teams have found necessary, if they got any at all. The act stood up quite solidly in the No. 4 spot.

Sim.

## ORPHEUM.

Renovated and repainted, the Orpheum, Brooklyn, opened for the season Monday afternoon with a quartet of Remick hits rendered by Louis Reinhardt's 11-piece orchestra.

The Kanawasa Japs, three in number, were the first act and secured quite a few laughs with their comedy equilibrium and risley work. Corbett, Shepard and Donovan, next, did very well, with songs.

Fred and Adele Astaire, in a series of new songs and dances, fared nicely. Their laughing hit is a conversational song, "I Got a Sweet Tooth Bothering Me." Fred has developed into a very graceful loose dancer and their team stepping synchronizes effectively. His entrances and exits strongly resemble those of Francis Francis Dooley.

Crawford and Broderick are constantly improving their smart crossfire conversation. Probably their best gas is the one in which Miss Broderick asks Crawford whether he smokes, drinks or gambles and, upon receiving a negative reply, inquires whether he is the mother or father of the children. The weakest part is the dance finish. Miss Broderick will never win any prizes as a stepper.

Winston's water lions and diving girls closed the first part with the cleverest turn of its kind ever seen here and which was appreciated to the fullest extent by the audience. Mme. Chilson-Ohrman, the coloratura soprano, opened the second half and her well-trained voice was loudly applauded. Hassard Short and Co., in "The Ruby Ray," has been so marvelously improved since its try-out at the Fifth Avenue a few short weeks ago it hardly seems like the same sketch. It now goes with a snap and bang, and the laughter is almost continuous after the first few minutes in which the story is developed.

Van and Schenck scored their usual big hit next to closing and the McLallen and Carson dancing turn closed the vaudeville with the Pathe Weekly concluding the entertainment.

W. V. Kerrigan is the resident manager this season.

Jolo.

## ALHAMBRA.

The Alhambra's reopening introduced a brilliantly redecorated interior and exterior, an unusual attendance, considering the outdoor possibilities of Labor Day afternoon, a bill that carried little paper promise, but developed into one decidedly entertaining and the return of Harry Bailey to the post of resident manager after ennobling the greater portion of the summer in Brooklyn.

The program carried an excess amount of music, but the arrangement cleverly eliminated the laymen's detection of the conflict, at least to the extent of the vaudeville. The latter seemed to enjoy the layout immensely, scattering due credit in its proper proportions without evidencing any discomfort during the entire long afternoon.

The headline is evenly divided between Sam Mann and Co., and the Arnaut Bros., the latter apparently receiving the honor because of their recent successful double-week engagement at the Palace. Mann deserved the title slinky from every theatrical angle, carrying "The Question." Aaron Hoffman's latest sketch effort, to unexpected heights of success. "The Question," when produced at the Palace some months ago, seemed a loose vehicle and beyond the bright lines, one naturally looks for in a Hoffman job, it seemed a bit "deep" for vaudeville.

Road work has had its effect, and if the Alhambra result can be accepted as a "test," this turn can qualify without competition for its natural spot on the writer's All Star vaudeville bill. As it now stands the sketch is consistent, abounds with originality, is thoroughly saturated with Hoffman's super-wit and, best of all, is properly played. For the playing no little credit goes to Howard Truesdale, who so excellently plays the role opposite Mann. A perfect contrast is provided in the two parts with Mann giving his inimitable smooth performance. The balance of the cast includes Ethel Vezina, Van Sheldon and Eleanor Hicks.

The Arnauts were somewhat handicapped through their late appearance and, while starting a trifle slow, soon struck their stride and with the third imitation scored a succession of laughs, finally bowing off at 5.10 p.m. to Hooper and Marbury, who closed the show with their songs and dances.

The bill opened with the customary pictorial weekly, followed by a series of so-called "Jazz-ical Jokelets on Timely Topics," by Charles Leonard Fletcher. This developed into a genuine novelty, consisting of a string of smart sayings projected via the slide process. Every one procured the desired laughs and while Fletcher can continue to work along this grade, his "Jokelets" should prove in popular demand.

The screen was again used in the succeeding spot by Mr. and Mrs. Gordon Wilde, with their shadowgraphic specialty, the accompanying "explanations" adding results. Wilde manages to keep the shadowgraph art "alive," although he receives little or no help from his competitors.

I. Zar and Dale offered their blackface specialty, a combination of comic and music and found the audience in a decidedly receptive mood. The stuttering stunt in well done and "sore-fire" under any circumstances.

The Three Chums have a musical-singing specialty in rhyme, somewhat similar to the former turn of Will Oakland and Co., but offering no conflict other than in theme. The trio sing reasonably well for musicians and

have connected the affair in proper shape. Their encore brought big returns.

Harry Iair was not a bit affected with his position, a rather difficult one, following the line of songs and proceeded to smack out a goodly hit with his character impersonation. Delf returns to eastern vaudeville with a well-written vehicle, the album "bit" going exceptionally well. The pawnshop impression is likewise good and his dancing helped. Then came Sam Mann and intermission.

Daisy Jean opened the second section with her musical arrangement, the staging of which is especially commendable. The invisible accompaniment to the solo is particularly effective and her vocal selections, following the musical portion as they do, insure returns. Her musical versatility is a genuine vaudeville asset and Miss Jean has constructed the offering to bring out its greatest value. She scored the second honors of the bill.

Dickinson and Deagon, following the rather long list of songs and music, came next and had justified their position with the finale of the girl's character impersonation. As a hapful child, Miss Deagon runs second to few in present day vaudeville. The comedy struck its mark and the final song brought them off with much to spare.

The Arnauts followed and but a few took the "air," the majority preferring to wait for the much billed pair.

Wynn.

## BUSHWICK.

The real inaugural of the fall vaudeville season at the Bushwick Monday afternoon was a success. The show did not balance as well as it should, perhaps, owing to singing acts predominating, and two talky sketches sandwiched in between, but the audience was in a receptive holiday mood and the result was, each act shared in the applause and attention of the afternoon.

It was a bulky audience for any bill to play to. Every nook and cranny of room were occupied. The young folks were noticeably in the majority, but they were decorously nice and an appreciative audience.

Opening was the Great Aki Kuma. The Japanese mystifier has two women assisting him, one, a girl in a dancing number splendidly done, and the other who helps carry out some of the cabinet illusions. There are sections of Kuma's routine that is along the familiar lines of legdramat, with several that appear to be his own special brand. A graceful, easy stage trickster is Aki Kuma, but not sensational.

Britt Wood is a comical chap from his synopating harmonics down to his dancing feet and he appeals both to excellent stage advantage. Too early spot for an act of this calibre. Rosalind Coghlan and Co., in "The Little Bride," pleased the audience to run a little long. One of those farcical things that draws straight and deep on the imagination. Miss Coghlan is the bright, particular member and enacts the role of the prospective bride refreshingly.

Diamond and Brennan appear more entertaining before a special "drop" in "one" which they now carry, the scene conveying the impression that the pair are standing just outside the Frenchly embellished doorway of a big city millinery store. Some new material and a new song or two, with sections of the former turn are employed, the elongated Jim doing his usual eccentric dance to big returns. One joke went unusually well. Sounded brand new. Miss Brennan has some new wardrobe, not only fifty but most becoming.

Brice and King followed. Both worked hard and got the result. They had several new numbers and wound up with a medley of songs.

After intermission Craig Campbell. Notwithstanding that both the Diamond and Brennan and Brice and King acts had deluged the bill with songs, Campbell came out and added to the dose. He seemed in good voice and rendered his numbers impressively. After Campbell appeared Brenda Fowler and Co. (New Acts).

Bert Fitzgibbon may play vaudeville all winter, but it is doubtful if he will ever have such soft picking as at the Bushwick Monday.

Fantasia closed. As the name indicates, it is a stage phantasmagoria pleasing to the eye, with a double effect upon the stage that is not broken by two persons walking between the first screen and the second. There is some try for solo effects, with one woman giving her voice a good workout. Novel illumination and keeps the audience trying to conjecture how the fantascopic idea is worked.

Mark.

## AMERICAN ROOF.

The bill the first half of the week at this house was not one that could be called a good small time vaudeville, and the show executed Monday night before an audience that packed the theatre is the evidence.

Pero and Wilson were the opening turn. It is quite evident the Pero spelling is an abbreviation of Pierrot, as the man works in white face make-up. The turn started the show but fairly well. Miller, Packer and Seis (New Acts), a comedy singing trio, in the second spot, produced few laugh-getting capers via the slap-stick route, but did score on the strength of the singing. The Celli Opera Co., a mixed quartet, offering vocal selections from the operatic works, which were interspersed with two high-class ballads, got three bows at the conclusion of the act.

Ward and Lum (New Acts), men with rather ancient gags and some songs, were well liked next to closing intermission, principally because theirs was the first comedy offering.

"The Phun Filander" (New Acts), a girl act, closed the first half.

Nada Kesser (New Acts) opened the second half and proved herself a hit. The Charles Smith act, "Well! Well! Well!" a travesty on the society and drawing dramas, was the one real laughing hit of the show. The little company in this burlesque carried their points right over to the audience and finished strong favorites.

Next to closing Tom and Stacia Moore drew their usual toll, and the Bartons, with an exceedingly fast acrobatic routine in "one," were the closers. The Hearst-Pathe finished off the show. Fred.

## ROYAL.

The Royal has a peculiar bill for this holiday week that told in itself "material" is not too any affluent at present. The show ran forward with some speed before a packed house Labor Day matinee, but the arrangement would have been otherwise if the management could so have adjusted it.

Closing the performance was a big sight operatic act, "The Futuristic Revue," of eight or nine people, with some high grade voices amongst them. The act is presented by Countess Leonardi, who is a violin soloist in it. The settings and the dressing will carry the turn. Closing the first part or opening the second should be its correct position.

Before this number was another "sight act," Mckay and Ardine (New Acts), who have changed their two-act into a production, really, while keeping it at the two-act pace. In between the two sights was Walter Weems (New Acts), in blackface. He is new to the Bronx and did very well, considering the handicap given him through the position on a bill, burdened down with light entertainment.

Closing the first part Bert Lamont's Montana Five experienced no trouble with their songs in cowboy outfit. Lamont has a good turn in the act, and, in continuation, it seems of the one he was first connected with. No. 4 on the bill were Morris and Campbell (New Acts), with a return date for Arthur Sullivan and Co., who had the third position, in "A Drawing From Life" that is a standard act the way Sullivan plays the husband-loafer of it. Mercedes Clark is now the young wife. She looks nice and does well enough to carry, but can improve upon her role with more force interjected into it. John Dunsmore (New Acts) was second. Harry and Kitty Sutton and Co. opened the show with their lavish looking set for comedy and acrobatic dancing. The act didn't seem to fit in the opening spot. Sims.

## FIFTH AVENUE.

The hit of the bill at the Fifth Avenue the first half was planted directly in the middle of the program, Roy Cummings and Hazel Shelly in "One Afternoon" (New Acts). For a time it looked as though the audience would not permit the show to move on and by the watch it was actually three minutes of applause and bows that followed the finish of the turn. There is nothing wonderful about the act except that it is just the type of kidding vaudeville audiences like.

The show started rather slowly, the first two acts hardly causing a ripple. It was not until the Edwards Brothers appeared that there was a real whole-hearted bit of applause or a laugh. The brothers, in doing the act formerly presented by Collins and Hart, and judging from the manner in which the audience received the cat bit and the burlesque strong-man stuff the turn still has many a day to go before it finally wears its welcome out. Mabel Burke, the singer of ill songs, celebrated her return to the house after a summer vacation by singing "Indiana" and the audience accorded her an ovation when she first appeared. Later when a huge bouquet of flowers was handed over the footlights to her, they simply went wild.

"Peacock Alley," with Vivian Blackburn, held the audience for 27 minutes of laughs. Then came the Cummings and Shelly turn, closing the first half of the night. The show slowed down considerably with the advent of Maryon Vardi and Ota Gyl. There is just a little of that necessary quality called "pop" lacking in this turn to make it suitable for the houses that play to audiences of the Fifth Avenue type. The turn is one that relies wholly on class for its appeal.

Jack Marley, the next to closing spot started off like a big timer, but fell off badly before he finished. At first he got a few laughs, but once in the war stuff there wasn't anything stirring for him. The final touch to the act, a verse or two, is altogether to the small time.

Closed as Johnny Clark and Co., the act formerly known as Soretti and Antoinette, closed the show. There is a new opening, including a scenic production that was not part of the old act. The opening has a transparent drop in "one" representing the exterior of a smart cafe. Through the scrim windows the interior is exposed. A tramp, made up very much as a Joe Jackson, appears, and after gazing about notes the sign "Walter Wanted." He takes it down and starts to enter. Makes four or five attempts, all the while trying for the Joe Jackson effect of having the audience quiet down until he gets in the door, only in this case the tramp comedian failed to rouse the audience to either laughter or applause and the therefore the "ashbin" bit was entirely unnecessary. Once inside the drop is lifted and the former routine of piling things into a five-high and the backward hand jump to a table below is executed. Soretti is using some sort of an apparatus in his present act to execute a swaying table effect after the Bert Melrose style, only in this case the tables above the first are interlocked and the lower

one is controlled by the contrivance, visible at times from the front of the house.

Stevens and Falk (New Acts) opened, and Ford and Goodridge (New Acts) held the second spot. A Hearst-Pathe weekly preceded the show and a Keystone comedy followed it. The business was good on the two upper floors, but the orchestra held a scattering of empty seats. Fred.

## 81ST STREET.

If Monday night's packed house was any criterion, the new policy at the 81st Street theatre is in for a big fall and winter season.

The 81st Street will not play any more "split week" bills, but will keep its Monday show intact for the entire week, with the first holiday show being billed as "continuous from 1.30 to 11 p. m." At least such was the policy Monday when a jam-up house greeted the Labor Day bill.

There has been an augmentation of the orchestra and, instead of seven, there are 14 now. Prominently under the direction of J. Walter Davidson. This same Davidson did himself proud with his high-class numbers Monday night.

For a feature film, Douglas Fairbanks in "Down to Earth." This film could have been used later as a "draw" when there was no holiday through, but the house decided to give the new policy a good start.

In addition to the Fairbanks feature was a new burlesque comedy subject, "The Fourteenth Man," which not only had a pleasing cast of principals—young folks and good looking, especially the women—but the theme itself came up to expectations. There was also the 81st house weekly which included some splendid views of the "send-off parade" of New York's state militia.

Five vaudeville acts, but Monday night the most attention was paid to the Fairbanks film. For the first time Monday the Artcraft feature closed, with the Linne's Classic Dancers, the last act to appear just before its exhibition.

The vaudeville included a painting turn by Janet and Warren Leland, a song and dance routine by Myrtle Young and Jack Waldron, a long talky sketch by Emmett Devoy and Co., comedy patter and musical nonsensicalities by Albert F. Hawthorne and Jack Anthony, and the Linne dancers.

The Hawthorne and Anthony turn carried the comedy section, but the picture department was depended upon to provide the real laughter of the evening, with the Fairbanks film more than holding its own. Mark.

## JEFFERSON.

A regulation bill at the Jefferson the first half. It began with Oakes and Delour, a very fast singing and dancing turn by a mixed couple. They finish strongly with whirlwind spinning and acrobatic stepping; nicely costumed. McCloud and Carp, two young men, one playing the banjo and the other a violin very much in imitation of Trovato, were well received. The following turns: Hooper and Burkhardt, Mr. and Mrs. Sidney Payne in "The Drudge," Cooke and Rochert, Gypsy Songsters (New Acts).

Bob Carlin in janitor make-up (overalls and cap) does a brief monolog and consumed about five minutes with a recitation, a burlesque on eugenics and which is used by other acts. In his monolog he uses the "I think I can" imitation of an auto climbing a hill, also done by an act on the big time. Marcelia's Birds closed the show.

The Pathe Weekly is in the middle of the bill. When the "Get-Away" parade was shown and the orchestra played "Yankee Doodle," the audience stood up, thinking it was "The Star Spangled Banner."

A slide was also shown during the inauguration shortly of increased prices. Jolo.

## 23RD STREET.

As most of the acts showing at Proctor's 23rd Street are trying out or are new the bill cannot be very well gauged there in advance. It's just a show and was a good house to be selected for that purpose, considering the neighborhood of the present day as against the time when the 23rd Street was one of the best and biggest big timers in Manhattan.

The first half held eight acts, with a feature film following after ten o'clock at the night show, and a weekly opening. The vaudeville started with the Cox Family Sextet, a group of six, including a boy of about 18. There are three women in the act and something of a family resemblance throughout. The boy is much more apt to appear through some of the remarks allotted to him, particularly when he said: "Will you be my woman?" Otherwise the turn is small and should be content to remain there.

Rives, Arnold and Co. (New Acts) were No. 2, a position too far up for them in the regular booking way, but this build not have been foreseen. After was Pat Barrett (New Acts), and the same remark applied to the third spot assigned him. Then came Weber and Redford (New Acts) with the reverse the case, after which were Forster and Ferguson (New Acts), who could profitably have exchanged positions with the Rives, Arnold turn.

Next were Violet Benson and Co. in a travesty

sketch, "The High Cost of Living," with the action centering over the cost of an egg 80 years ago. There was a number of laughs through the ridiculousness of the story, broad and far fetched burlesque, but it makes for comedy after running a few moments. Besides Miss Benson are two men, who take to the travesty matter much easier from appearances than Miss Benson. Especially is the food officer, who appears for but a bit at the finish, capable, he adds a touch of exaggeration. The sketch may find a place on the big time. It's a certain laugh of a certain sort.

Next to closing were the Kaufman Brothers in blackface, who opened with their first number of last season, "Suwanee River," then used "Hawaiian Butterfly" and "Night Time Down in Little Italy," inserting jazz talk in between each. They got away nicely. It was the second act on the program to use "Hawaiian Butterfly." There was no special reason even for the first turn employ it since the song is copyrighted and the music publisher is "paying," both turns might be under suspicion. At that it was most suspicious, and should not have been allowed to occur on Tuesday night, after a Monday opening, when the conflict must have been apparent to the acts also.

Lamb and Morton (New Acts) in acrobatics and a set besides talk closed the vaudeville. Sims.

## LAST HALF REVIEWS.

(Aug. 31—Sept. 2.)

### AMERICAN ROOF.

The show the last half not only gave big satisfaction but did splendid business. It was a classy little program the Roof offered, and several of the acts reaped big applause returns.

Wilbur and his mechanical doll, a man working a woman who used the mechanical figure deception fairly well. The doll part fooled enough of the folks out front to get away with a goodly share of applause.

Putnam and Lewis are a male combination. One man does a "wop" and does it well. The usual mismanagement of the English language and confusing of accents by the young Italian was quite successful in causing laughter. Forrest and Church combine singing, dancing and instrumental music, the girl handling the vocal work and the stepping, with the man first playing the banjo and then the xylophone. Not a bad little act but one that could stand a rearrangement.

Henry Clive held close attention and closed up strongly, with his incessant chatter serving its purpose well. Following Clive appeared "The Court Room Girls," with Royan Byron handling the comedy role that Robert Miliken had prior to taking up film work. Byron does well, but plays it much differently, Miliken getting more with his falls and eccentric mugging. Herbert Brooke and Ruth Francis are still in their original roles and keep the act speeding along. The act has new songs since going west and also has some pretty new costumes for the girls, which showed up to advantage at the American the last half.

After intermission appeared Norton and Melnotte (New Acts). "Old Bill Rogers" (New Acts) and Dunham, Edwards Trio (New Acts). Each did very well, in fact the success of these turns obtained more applause than what had preceded them.

The Nellies closed. A good juggling act, with the man handling the entire routine. The man had a sort of Diamond Dick re-up, and it might be that the act could make a better impression were he to adopt some eccentric attire suitable to his style of work.

The Pathe Weekly had an interesting section devoted to the big military parade of last week and held nearly everybody in for the finish. Mark.

## FIFTH AVENUE.

Whatever else may be said about the show at the Fifth Ave. the last half last week, one cannot gainsay the fact it attracted business. Thursday evening the house was literally jammed to overflowing for at least the first part of the show, which was an indication the audience was a holdover from the late afternoon crowd that must have hit the theatre after the farewell parade to the National Guard. The show wasn't a great one, but it was a mighty good entertainment for that house, costing a little more than the average program presented there.

Wolford's Dogs, with a monkey furnishing the comedy, were the openers, the monk getting a lot of laughs that are well worked up by the man handling the animals. The dogs, all of the fox terrier type, seemed willing workers and went after their tricks without that suggestion that they were doing them in fear of the whip. Lewis and Whyte, a very good sister act, with new songs, scored nicely in the second spot.

Arthur Sullivan and Mercedes Clarke in "A Page from Life," by Dan Russell, were a laughing hit from start to finish. Miss Clarke has replaced Ricca Scott in the role of the hard working wife, and if the latter got any more out of the role than Miss Clarke, she is a wonder. The playlet is a gem for laughs, with telling a story worth while. The Hearst-Pathe Weekly followed and split the bill.

Princess White Deer and Co. (New Acts) have a novelty that should fare exceedingly well for one around the big time at least. Maurice Burkhardt, employing his "burglar" bit for the opening and closing of his act, scored solidly. He has a number of the popular bits of the day interposed between the two ends of the turn.

Dorothy Regal and Co. in "Playing the

Game" proved a distinct novelty sketch to the audience. It is a comedy playlet that has something about it that is unusually different, and the manner in which Miss Regal shoots over her comedy lines is most laugh compelling. Ryan and Joyce were in the next to closing spot and "cleaned up" with popular songs and piano playing.

Kaye and Bell (New Acts) closed the bill most ably. Fred.

## NEW ACT REVIEWS.

(Continued from page 23.)

able. The comedy is also a matter of repetition, the comedian being a hired clerk, waits on the girls at they come to buy, but fails to collect off any. This is worked over four different ways. The act could be livened up a bit so as to make it a worth while flash for the small time. At present it is just a fair turn. Fred.

Weber and Redford.

Comedy Juggling.

15 Mins.; Full Stage.

23rd Street.

Weber and Redford, two men, one a comedian and the other the juggler, in a conventional comedy juggling turn, the comedian employing much talk, most of it wasted for the average houses, with other comedy derived from props. The juggler's best is keeping seven rubber balls in the air. Of the comedy not new, the washbasket shovels on the stage by the comedian when the juggler misses trying nine balls is a part. Much of the entire matter is familiar. There are a couple or so of new bits and tricks. The act is for the small time. There has been a juggling act in vaudeville known as Radford and Winchester. This does not seem to be the same nor part of it, although this act does not look new, by any means. Sims.

Bennie and Woods.

Instrumental.

11 Mins.; One.

Palace.

Two young men—pianist and violinist. Open with syncopated duet, piano solo medley with the player travestying the long-haired musician type, "Poor Butterfly" duet exaggeratedly rhapsodized, etc. Both with violins for encore, the pianist doing comedy through holding the fiddle awkwardly. Pleasing turn for an early spot. Jolo.

Forster and Ferguson.

Songs and Talks.

15 Mins.; One.

23rd Street.

A mixed double, young people, with songs and some little talk. There is a change of costume, but it's hardly likely the turn can make the big time without travel elsewhere first. The young man has a pleasant singing voice and the young woman, who also sings, has some appearance. Their songs were "You Were Made to Order for Me," "I May Be Gone a Long, Long Time" (by the boy seated at a table), "Borneo" (by the girl, wearing socks with bare legs, in her change to a pantie suit), "Sweet Emelina" and "Arkansas" for the finish. Sims.

Stevens and Falk.

Songs and Dances.

10 Mins.; Full Stage.

Fifth Avenue.

Two girls presenting a mixture of songs and dances that makes them qualify for the small time. One, with a voice almost baritone, handles the vocal end, while the other devotes herself entirely to stepping. The opening represents an Indian camp, with the songstress offering something about her being the chieftain that is going off to fight. This is followed by the other in an Indian dance. Then the singer returns in gypsy costume and does a ballad. By the time it is finished the dancer has had time to get into a sailor's costume for a hornpipe. This brought a slight hand. "When the Sun Goes Down in Dixie" is used for a closing number with a little dance by the two. Just a fair time turn for an early spot. Fred.

## CAPITOL EXCHANGE BUILDING TO SOLVE POLICE PROBLEM

**New City Regulations at Washington, Effective January 1,  
Will Find Film Exchange Men Housed Under Same Roof.  
New York Men Get Contract for \$550,000 Project.**

Washington, D. C., Sept. 5.

A. C. Mather, owner of the property located at 916 G street, N. W., corner Ninth street, has let contracts for the erection on that site of a ten-story modern film exchange building that will meet with all the requirements of the new police regulations of the District of Columbia, which becomes effective Jan. 1 next.

The deal was promoted by Sawyer & Lubin of New York, who have, it is understood, rented space in the structure to practically every film exchange in the city. The deal involves \$550,000, and the building will be ready for occupancy by the first of the year.

There is to be a projection room 56 feet long in the basement, besides smaller ones on each floor. It is said Mr. Mather proposes the erection of similar structures in other towns throughout the country.

Section 14-c of the Police Regulations of the District of Columbia, to be enforced Jan. 1, and which will compel all local film exchanges to seek quarters in the new structure, or any similar one that may be erected, say:

The storage of inflammable motion picture films shall be in vaults or rooms of fireproof construction, in buildings defined in the building code of the District of Columbia, as building of the second class. Vaults or rooms for the storage of inflammable motion picture films shall have self-supporting brick or concrete walls. Brick walls to be not less than thirteen inches thick, laid in cement and to extend from the ground. Concrete walls not less than ten inches thick and extending from the ground. Top and bottom of vaults shall be waterproof and made of brick or concrete arches not less than six inches thick, no wood top flooring shall be used. Size of vaults or rooms shall not exceed fifteen hundred cubic feet. Openings into vaults or rooms shall be protected on the outer side of wall with approved iron doors at least 3/16 inch thick, and made fireproof by closing against a rabbit at top, bottom and side, hinge side of the door shall close into a groove; door and wall frame approved 3/16 inch fire door, and on inner side of the wall there shall be an iron door of at least No. 14 U. S. gauge steel. All doors to be self-closing.

### BUYS "THE WARRIOR."

Contracts were closed last week between A. H. Sawyer and Herbert Lubin, acting for General Enterprises, Inc., and Harry Raver, whereby General Enterprises becomes the owner of the United States and Canadian rights for "The Warrior." The picture will be stateregistered and the Canadian territory has already been disposed of.

This is the second big film deal Lubin and Sawyer have been interested in during the past few weeks. They were the brokers in the recent Petrova-Super-Pictures deal.

### VA. OUT OF M. P. E. L.

Norfolk, Va., Sept. 5.

At the Convention last week of the Virginia State Exhibitors' Association the local association withdrew from the

M. P. E. L. and changed its name to the American Exhibitors' Association. Some 35 exhibitors, representing over 50 theatres, were present.

After more or less routine business it was voted to inaugurate at once a fight on the prevailing advance deposit system.

### FILM PRODUCING IN DENVER.

Denver, Sept. 5.

Denver is about to have a picture producing company operating and releasing its product in this city.

The National Film Corporation, capitalized at \$250,000, of which over \$50,000 is said to have been subscribed, is to begin operations within the next five weeks, according to a statement by O. D. Woodward.

The sun-drenched atmosphere of Colorado and the rugged picturesqueness of the Rockies are counted upon to assure the success of the venture.

### TALMADGE BREAKS A RECORD.

Philadelphia, Sept. 5.

When the new Norma Talmadge picture, "Moth," completed its week at the Stanley theatre for Stanley V. Mastbaum, it had broken the box office record of that big picture house.

The "Moth" picture was given Mastbaum for the week, in advance of its universal release date, through the Stanley being in need of a feature film. "Moth" will be generally released about Oct. 1.

### ZIEGFELD SUES SCHENCK.

Flo Ziegfeld has served Joe Schenck with papers in a suit calling for damages and an injunction against the exhibition of the Roscoe Arbuckle picture, "His Wedding Night," the complainant averring Schenck's scenario carried parts of a scene from "The Follies."

The part alleged "lifted" is the "One Man Bar" scene in the hit known as "Trenches on Broadway."

### "MANX MAN" VIA GOLDWYN.

Henry J. Brock, who owns the American rights to the George Loane Tucker picturization of Hall Caine's "The Manxman," has arranged to distribute the picture through the Goldwyn Exchanges.

The feature has just completed a four weeks' engagement at the Criterion.

### BUYS BATH HOUSES.

Bath, Me., Sept. 5.

The Maine Theatres, Inc., has bought the three theatres in this city, Opera house, Dreamland and Colonial, from the Abrams Amusement Co., and will take possession this week.

This will increase its number of theatres to 12, most in Maine cities.

### HARRY LEONARD DEAD.

Los Angeles, Sept. 5.

Harry Leonard, picture actor, who tried to kill Anneska Frolik, actress, by shooting and throwing vitriol at her, died from his self-inflicted wound.

### 5-Reel Billy West Comedy.

The King Bee Film Corp., which has heretofore confined itself to the making of two-reel comedies starring Billy West, is making ready for the production of a five-reel comedy with West, based on the story of King Solomon.

### ALICE BRADY'S ENGAGEMENT.

This week there was every likelihood Alice Brady would enter into an arrangement to produce a series of feature pictures, to be distributed by the newly formed Select Pictures Corporation, controlled by Adolph Zukor and Lewis J. Selznick.

The first two plays to be screened will be "Way Down East" and "Life," the rights to which are controlled by Miss Brady's father, William A. Brady.

Wednesday Alice Brady, the World's picture star, left for the south, to personally appear in four of the Loew theatres in that section, at Atlanta, Birmingham, Memphis and New Orleans, spending two days in each city.

### MARGUERITE CLARK, IN PERSON.

The appearance of Marguerite Clark in person in Loew New York theatres on the occasion of her latest feature, when played there, has been arranged through a mutually agreed upon charitable result for the Red Cross, between the film star and Marcus Loew.

Miss Clark consented to appear when "Bab's Diary" is released Oct. 15, upon Mr. Loew suggesting a percentage of the receipts of the day she personally presents herself be turned over to the Red Cross.

### COAST STUDIO FOR ROLFE.

B. A. Rolfe left early this week for Los Angeles, where he hopes to secure a studio for several of the producing companies to turn out Metro features. He is spending several days in Chicago in consultation with several of the larger studio equipment firms.

During the absence of Mr. Rolfe and pending the return of Maxwell P. Karger to take charge of the Metro's 61st street plant, Joseph Engle will supervise that establishment.

### ROMAINE FIELDING DIVORCED.

Minneapolis, Sept. 5.

A divorce was granted here last week to Mabel Vann from her husband, Romaine Fielding, the picture player.

The wife was granted permission to resume her maiden name, Mabel Van Valkenburg. She has appeared in legitimate productions.

### WOMAN SWINGING VOTE.

Cincinnati, Sept. 5.

It is said that Mrs. Maude Murray Miller, a member of the State Board of Censors, may be the cause of the negro vote of Ohio going solidly against the equal suffrage ticket at the November election.

Mrs. Miller voted in favor of allowing "The Birth of a Nation" to be shown when it came before the Censors.

At that, the negro element and its white sympathizers kept the film from being exhibited in this state until this year.



TEXAS GUINAN  
(Triangle)

### PERMANENT BANKROLL.

The new Exhibitors' Co-Operative Circuit, which has been holding a series of conferences in New York, gives every promise of going in seriously for the purchase of state rights features.

It is said \$100,000 was immediately subscribed, which amount is to remain on tap at all times for the quick consummation of any deal that requires quick action. An additional \$100,000 is also to be subscribed, and as soon as a picture is purchased all the members will be called upon for assessments, so that the original bank account shall always be on hand.

This plan has been adopted to obviate the one drawback of the First National Exhibitors' Association, which must call a meeting of its members from various sections of the country to ratify all purchases.

In the case of the Exhibitors' Co-Operative Circuit a permanent committee is to be constantly in New York with absolute power to buy without consulting the other members of the combination.

### KEITH'S ADD FEATURE FILM.

The war picture, "The Retreat of the Germans," which recently played to \$44,000 in two weeks at the Strand, New York, and was taken over for a long run on the Keith time, will become a feature picture subject in conjunction with the big time bills in the Keith theatres, commencing Sept. 17, as well as in the other Keith theatres.

### NEW THEATRE PROPOSED.

Much surprise would be occasioned in show circles if all the proposed theatres, mostly for pictures, contemplated throughout the country, were detailed.

One circuit alone is known to have plans drawn for four or five large houses in as many cities.

### PAUL NICHOLSON IN FILMS.

Paul Nicholson, who, with Miss Norton, has been for a number of years assuring vaudeville audiences that "Ella's All Right," has returned to pictures, and taken a spot in Mae Murray's support that will bring him into prominence as a Bluebird player.

### STOCK IN 3RD AVE.

The old Third Avenue theatre, New York, is to be given a new lease of life by Martin J. Dixon, a veteran Broadway manager and producer, now operating the house, has fixed it up and has an organized company of dramatic stock players signed to open a fall season there next Monday.

### Chaplin Due East.

Charles Chaplin is due in New York almost any day.

According to his attorney, Nathan Burkan, the comedian has left the Coast and is on his way east, but will stop over for a brief time in Chicago. He may arrive in New York by Monday.

### NEW INCORPORATIONS.

Anita Stewart Productions, Inc., Manhattan; \$1,000.00; L. E. Meyer, R. Cameron, J. T. Rubin, 165 Broadway.

Cuban Medal Film Co., Inc., Manhattan; \$50,000; W. L. Dauenhauer, F. H. Knocke, M. Zeno, 1476 Broadway.

Estee's Studios & Laboratories, Inc., Manhattan; \$5,000; E. Spitz, A. Tlach, M. Shelnert, 1439 East 17th St., Brooklyn, N. Y.

U. S. Exhibitors' Booking Corp.; \$1,000,000; G. V. Sullivan, F. G. Armstrong, Clement M. Enger, Wilmington, Del.

Sunny Motion Picture Attachment Corp., Manhattan; \$250,000; C. K. Lsaky, J. Winter, H. Esyanli, 53 West 106th St., N. Y. City.

The Elopers, Inc., Manhattan; \$10,000; I. Stutz, D. Galway, M. Golden, 1476 Broadway.

Rosenberg Operating Co., Inc., Manhattan; \$5,000; I. Hartman, M. Davidson, J. Wilzlin, 808 West End ave.

Reel and Publishing Co., Inc., Manhattan; \$5,000; S. Harris, G. L. Wilson, A. A. Smernoff, 601 West 177th St.

Hiram Perry Snow Corp., Manhattan; \$200,000; H. R. Snow, M. R. Norton, R. Rae, 154 Nassau St.



## WAR FEATURE'S TRADE SHOWING.

Ira M. Lowry is to give a special trade showing of the eight-reel war feature "For the Freedom of the World," from the story by Capt. Edwin Brower Hesser's story, on Monday (Sept. 10), at 10.30 in the Broadway theatre, New York. The producers are making no pretense of a new theme with a triangle in which one of the players must lose, but the story is surrounded with a military atmosphere of the day. There will not be any useless footage taken up with endless military maneuvers with a lot of stage soldiers or extras, those who appear in the picture being crack units from various regiments in the Canadian and U. S. armies.

E. K. Lincoln is featured in the character of a young American who enlists in the Canadian Army, with Barbara Castleton as the young Canadian society girl whom he woos and wins. Romaine Fielding plays a slacker, and has the direction of the picture in charge.

## ARTCRAFT'S BIG ONE—NO STARS.

Artcraft is to make a huge special release of Maeterlinck's "The Bluebird" with a strong company but with no stars.

It is designed to be one of the biggest productions they have ever undertaken.

The deal was consummated through A. Osso, who represents the French Authors' Society.

## SOLDIERS SLEEP ON STAGE.

The 25 members of the recruiting act of the 71st Regiment, at the Brighton theatre this week, are using the stage of the house as a barracks after the performance.

The troops had been encamping in the rear of the theatre in the dog tents, but the cool wave which struck Tuesday forced them to obtain permission from the management to sleep indoors.

Thus far the campaign for recruits has been successful, the turn managing to secure on the average of ten a performance.

## "BABE" LA TOUR "PRESENT."

The recent reports concerning the "drowning" of "Babe" La Tour were smothered this week by the appearance of the former burlesque principal, who has been absent from Broadway for several weeks on a vacation.

The rumor never was published, but managed to gain some credence in the west, where it apparently started, many of her acquaintances in that section mourning her "loss" and sending bereavement notices to her parents.

## SECRET ENGAGEMENTS.

J. L. Sachs, the English producer, who has been in New York for the past nine weeks, sails for home this week. He refused to disclose the result of his visit, stating he preferred to make announcement of his accomplishments on his return to England.

"I have secured the British rights to a number of plays," he said, "but in some instances the contracts have not been signed as yet, and I do not wish to make any announcements of things that might not be consummated. In the case of the artists, some of them have asked me to keep their agreements for the present. One, for instance, is in a domestic squabble and others are signed with shows and playing vaudeville for the time being.

## DANCE ACT SHELVED.

Bessie McCoy's engagement at the Century has caused the temporary shelving of her new dance production, which was of a patriotic brand, showing dances of all the American wars since the Revolutionary struggle in 1777.

Miss McCoy decided not to include the dances in her Century specialty, preferring to store it for vaudeville, in which she will be seen following the run of the Dillingham-Ziegfeld production.

## BLUEBIRD'S SERVICE LIST.

Activities on the service list of the Bluebird subjects for this month show some big changes in the program personnel. The Rupert Julian-Ruth Clifford feature, "Mother o' Mine," will not be released via the regular program, but will be a strictly State rights proposition.

Five women are to be starred in forthcoming Bluebird subjects, with only one male star given any prominence.

The list comprises Mae Murray, Violet Mersereau, Dorothy Phillips, Ruth Clifford and Carmel Myers. The male star will be Franklyn Farnum, whose last co-starring subject with Brownie Vernon will be "A Stormy Night," released Sept. 10.

Miss Myers is one of the newest acquisitions, Miss Myers having been one of the leading women in "Sirens of the Sea" (Jewel Productions).

Sept. 17 Bluebird releases "The Mysterious Mr. Tiller," a Rupert Julian film, with Ruth Clifford starring. Sept. 24, "Flirting with Death," with Brownie Vernon and a new male partner working in the former Franklyn Farnum roles in the person of Herbert Rawlinson.

## STUDIO LIGHTING SCHEME.

A scheme to provide a studio light that will tone down the present strong glare, and thereby also reduce the heaviness of the makeup now necessary for picture playing, has been submitted to a group of men, well enough versed in picture making not to be attracted by the ordinary case of "new invention."

These men are reported to have agreed that the lighting scheme submitted is a feasible one, and they are said to have arranged for its capitalization.

## FIXING UP.

A special order of new wardrobe is being made for the I. Weingarden show, "Sept. Morning Glories." The Weingarden show, under process of reorganization pursuant to instructions of the American Circuit censors, will not be reviewed again by the censorship board until William V. Jennings and Charles Baker look it over on their inspection tour, starting Sept. 10.

Bobby North, who has an interest with Jean Bedini in "Forty Thieves," which has been ordered to "fix up" by the American, sent a representative West last week to stay with the show and make the necessary improvements.

## Large Attendance in Toronto.

Toronto, Sept. 5.

The directors of the Canadian National Exhibition, which opened last week, were particularly pleased with the first period's attendance, the figures for the first seven days showing a total of 415,500. Saturday (Confederation Day) alone netted a gathering of 127,500.



MADGE KENNEDY  
in "BABY MINE"  
(Goldwyn)

## EVANS SUIT SETTLED.

The suit which Charles E. Evans started against the Universal because of the alleged failure of that company to abide with a contract he held under which it agreed to produce "The Parlor Match" in pictures, has been settled out of court. Nathan Burkan, acting for the comedian, secured \$1,650 and the return of the rights to produce the play.

The U. originally agreed to pay Evans \$1,500 for the rights to film "A Parlor Match," giving him an advance of \$1,000. He was also to receive a percentage of the profits. As the production was not made within the time stipulated by the contract, the comedian started suit for the payment of the entire sum agreed upon, with interest, and asked for a return of the producing rights.

## ARBuckle ON THE COAST.

Toward the end of this month Roscoe Arbuckle will return to Los Angeles, to continue his comic picture making at that point over the winter.

For a year or more now, Arbuckle has been in the east making the Arkuckle comedies for the Jos. M. Schenck Co., which Paramount distributes.

Going west with the star will be his two principal funmaking assistants, Al St. John and Buster Keaton. Lou Anger and Herbert Warren will also be in the Arbuckle traveling group.

## RAILROAD TROUBLE.

The American Circuit shows are having trouble with railroad transportation on the jump from the Court, Wheeling, W. Va., to the Grand, Akron, O., the Baltimore & Ohio having reduced its train schedule. It is almost impossible for the shows to reach Akron in time for the split-week opening—Thursdays.

Although the Circuit season opened Aug. 20, the shows have been forced to pass up the Akron Thursday matinee, and it may be necessary to change the route so that Akron may be reached on time. The American considers the Akron date too important to eliminate it for even one performance. The shows open in Wheeling Monday and then go to Akron for the last half.

## LOOKING FOR BILL DOOLEY.

With the definite engagement and ensuing success of Johnny Dooley as a production comedian, a number of producing managers suddenly became interested in his brother, Bill, who is working with Ray and Gordon Dooley at the Riverside this week.

One revue manager made immediate overtures, while two production managers intimated a sincere desire to test the second member of the family's talent.

There are four of the Dooleys in all, the third brother being Gordon, with the fourth a girl, Ray.

The Dooleys were "discovered" in Philadelphia by Bart McHugh, who has a long term contract with the entire quartet.

## Havez Holding Off.

The woman to whom Havez & Silvers disposed of the singing rights to the numbers used by Cecil Cunningham in vaudeville is Edith Dill, wife of Max Dill (Kolb and Dill).

She paid a deposit and was prepared to consummate the deal, but it is understood Havez is loath to dispose of the rights, as he proposes to use as a defense to any possible alimony suit by Miss Cunningham the fact he supports his wife by furnishing her with valuable stage material.

Henry Young, treasurer of the Globe, after working three years steadily without a summer layoff, managed to steal a four-day vacation this week and made a trip through the Berkshires.

## FILMY FANCIES.

By Bert Adler.

We're startled this week! Nothing organized last week!!

However, next week!!! Rain or shine!

(Mostly shine.)

The Anti-Booze Law Will Never Harm Them.

(Can of buttermilk for every name suggested.)

Bill Steiner.

Joe Lee.

Herb Lubin.

Frank Gersten.

Otto Harra.

Lynde Denig.

## Moving Picture Puzzles.

Star's salaries.

Zit's film "reviews."

"Deputy assistant technical directors."

W. W. Hodgkinson.

Office boys in generals' uniforms.

War tax.

## Wildest Press Yarn of the Week.

"Marguerite Clayton organizes factories of the U. S. to send comforts to their employees at the front!"

And just Norma Talmadge comes out and says it isn't real nice for actors to use the war for publicity.

Not a single star pined for the "good old days" in last week's papers!

Good old days—when you got your salary!

(What there was of it.)

Rumor hath it that George V. Hobart entered pictures principally to get fresh "Dinkelspiel" material!

Now and then some of the trade papers print other news than of the publicity department stenographers who have gone on their vacations!

## BRENON'S "EMPTY POCKETS."

Herbert Brenon is at work on the filming of "Empty Pockets," adapted from Rupert Hughes' novel of that name.

Heading the cast are Bert Lytell and Barbara Castleton.

## LYNCH IS BACK.

S. A. Lynch arrived in New York from the Coast Wednesday, where, it is said, he consummated some important contracts for new acquisitions to the list of Triangle stars.

# HARRY MCCOY

(4 Years with Mack Sennett)

Starring in Keystone Comedies

Directing Himself

GERTRUDE SELBY

NEAL BURNS

# S-E-L-B-U-R-N C-O-M-E-D-I-E-S

Los Angeles, Cal

# THESE STEPS YEAR HAV *Thousands of Perf*

This season is no exception to the rule; on the contrary, new business career have we had such a wonderful and varied ballads for our professional friends; each and every song listed was given a thorough trial by artists of reputation before being exploited by our various professional departments, and it was only after successful trials and the songs, each and every one of them, were found to be genuine successes, that we submit them to you.

PROFESSIONAL COPIES & ORCHESTRATIONS IN ALL KEYS

## M. WITMARK & SONS

Uptown Prof. Rooms, AL. COOK, Mgr.

1562 BROADWAY, NEXT TO PALACE THEATRE

CHICAGO	PHILADELPHIA
Schiller Building	35 So. 9th St.
TOM QUIGLEY, Mgr.	ED. EDWARDS, Mgr.
BOSTON	SAN FRANCISCO
218 Tremont St.	Pantages Building
JACK LAHEY, Mgr.	AL. BROWNE, Mgr.
PROVIDENCE, R. I.	LOS ANGELES, CAL.
18 Belknap Street	Continental Hotel
J. CROWLEY, Mgr.	B. HAGAN, Mgr.

## THEN I'LL FIND MY PARADISE

By JACQUES ADRIAN & LEON HOE  
Short and sweet, with "punch" climax that will thrill them.

THREE BEAUTIFUL

## YOU BROUGHT IRELAND RIGHT OVER TO ME

Another "LITTLE BIT OF HEAVEN" by the same writers,  
J. KEIRN BRENNAN & ERNEST R. BALL  
That's what they all say—watch it!

I'VE  
LIT  
WAI

## THEN I'LL COME BACK TO YOU

By JOHN W. BRATTON  
Good for six encores every time. A genuine surprise—not a ballad—greatest extra choruses ever written—each a riot

## WHEN HE'S ALL DOLLED UP HE'S THE BEST DRESSED RUBE IN TOWN

By DONALDSON and BRICE. A rollicking Rube Song with a tune that's a bully good tune. Not a dialect song, but can be used as such.

## TONY SPAGONI'S CABARET

# FTER YEAR LED TO

## rmers.

in the history of our  
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to be



# SUCCESS

ALL THE **WORLD** WILL BE **JEALOUS** OF ME

ERNEST R. BALL never wrote a more beautiful ballad.  
The lyric by AL DUBIN a wonder.  
BIGGEST BALLAD HIT OF THE PRESENT TIME

## THERE'S A LONG, LONG TRAIL

By STODDARD KING and ZO ELLIOTT  
The one and only "Trench" and "Camp" song  
New "Plattsburgh" refrain a sensation.  
SUNG ALL OVER THE WORLD

## SOMEWHERE IN FRANCE

JOE HOWARD'S sensational novelty.  
Striking, original and tuneful. Can't stop it.  
Lyric by Philander Johnson  
An inspiration.

## SHINE JANE

ne re-incarnated.  
ny-response refrain.  
al Qtte. Song.  
ALL-BRENNAN.

## SUKI SAN

By WALTER DONALDSON  
& J. KEIRN BRENNAN  
Dainty, Picturesque Japanese number  
excellent for production.

## MY YIDDISHA BUTTERFLY

By AL DUBIN & JOS. BURKE  
A SCREAM ALL THE TIME.  
WILLIE HOWARD'S big success

## SE HONEY IF YOU ONLY KNEW

By ERNEST R. BALL & WILLIAM GARDNER  
Charming "southern song." Sweet, sympathetic  
appealing.

### HIGH GRADE BALLADS

## THE MAGIC OF YOUR EYES

By ARTHUR A. PENN  
SURE TO LIVE AS LONG AS SONGS ARE SUNG.  
NO TWO ALIKE

## THE NICEST HOME IN D-I-X-I-E

DONALDSON'S latest and best with a  
"patter" and, Gee Whiz, what  
a "fox-trot" melody!

## YOUR COUNTRY NEEDS YOU NOW

By AL DUBIN, RENNIE CORMACK  
& GEORGE McCONNELL  
The Song that gets Recruits and Recalls. Greatest ever.

## THERE WASN'T ANYBODY THERE TO MEET ME YOU'VE GOT 'EM THAT'S ALL

TWO CRACKERJACK NOVELTIES  
BY NEWTON ALEXANDER

## THE ROAD FOR YOU AND ME COME ON OVER MARY TO OLD FATHER JOHN

LYONS & VOSCO'S two big hits  
GOOD anywhere



## NEWS OF THE FILM WORLD

Richard Ordynski, stage director of the Metropolitan opera house, has written a scenario for Theda Bara and is to act in the photoplay.

Samuel Cummins, film broker, has purchased for the Phaz Pictures Co. a negative for \$15,000 from the Trans-Oceanic Film Co., which will shortly be released.

"Madam Who," the first Parsita production featuring Bessie Barriscale, has been completed by Director Reginald Barker. It is from the book by Harold McGrath.

The Author's Film Co. has practically completed all preliminary work on "When Duty Calls," in which Grace Darmond is starred and the trade showing will be in about two weeks.

In addition to receiving \$10,000 a week as salary and 50 per cent. of the profits of her own producing company, Olga Petrova will gather in a few extra shekels by writing her own scenarios.

According to Triangle, 15 theatres in the New York territory have booked the Hart and Fairbanks releases for an entire week's run, commencing with the release of "Double Troubles," the first Fairbanks subject, Sept. 2, and "The Disciple," a Hart feature, Sept. 16.

Under the management of Harry I. Garson, Clara Kimball Young, in addition to her own producing company, which will release eight pictures a year, but also a controlling interest in Fun-Art Films Inc., plans to make and release a two-reel comedy every fortnight, starring Ray and Gordon Dooley, commencing Sept. 13.

Edward Warren is keeping the title of his latest feature under cover and will not disclose it until the occasion of the trade showing. The picture was completed last week and was assembled for cutting. The outstanding point of the story is that it has no crime, no sex reference, no problem and no villain. It is heralded as a simple love story.

The featured player in "The Spindle of Life," a Butterfly feature scheduled for re-

lease Sept. 17, is Ben Wilson. He will be supported by Neva Gerber, Richard LaRoche and Hayward Mask. It is a picturization of Sidney Robinson's novel, "Gladstone," adapted for the screen by Karl Coolidge and directed by George Cochrane.

Carmel Myers is being prominently featured in the presentation of "Sirens of the Sea" at the Broadway, for the purpose of establishing her name and personality in the public mind. In November Miss Myers will bloom as a Bluebird star, with Harry Solter as her director, making her debut in "The Dynast." Starting Nov. 12 Miss Myers will be a regularly scheduled Bluebird star.

Francis Carpenter and Virginia Lee Corbin, who have the leading roles in "Jack and the Beanstalk," will also be seen in the principal parts of forthcoming productions in the Fox Kiddies Series. The other films in the series will include "The Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Al Baba and the Forty Thieves" and "Alice's Adventures in Wonderland." C. M. and S. A. Franklin will also direct the rest of the series.

The E. & H. Distributing Co., headquarters at Atlanta, is now in full possession of the franchise for the sole exploitation of Art Dramas for North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi and Tennessee. Operating the E. & H. firm are Paul A. Engler and Charles W. Harden. Among the first pictures released in the southern territory are "The Golden God" (Apollo), starring Alma Hanton; "Little Miss Fortune" (Erbiograph), with Marian Swayne; "The Moral Code" (Erbiograph), with Anna Q. Nilsson; "Miss Deception" (Van Dyke), with Jean Sothorn, and "Whoso Findeth a Wife" (U. S. Amusement Corp.), also a Jean Sothorn feature.

More than a score of new players, scenario writers and directors have been added to the Triangle Culver City forces since the reorganization of the company. Among the more important of those recently engaged are Richard Bret Harte, scenario writer; Texas Guinan, star; Roy Stewart, who will be starred in western dramas; Belle Bennett, who will appear in "The Valley of Fear"; Arthur Hoyt, in the title role of "Mr. Opp"; Clara McDowell, featured in numerous recent plays;

Ruth Stonehouse, Margaret Wilson, etc. The directorial staff has been augmented by the addition of Lynn F. Reynolds, Jack Conway, E. Mason Hopper, Ferris Hartman, Thomas Heffron and William Mong.

One night last week at the New York theatre, when the performances were being given for the benefit of "The Sun's" smoke fund and stars personally appeared each evening, Roscoe Arbuckle was acting as auctioneer for several articles. It had been arranged between the auctioneer and several of his friends that the latter should start the bidding and keep it up, cue words being used for phony bids. Valerie Bergere was one of the friendly bidders. Her cue word was "Murad." One article put up to be sold was bid \$80 by Miss Bergere, who merely made the bid. Arbuckle kept repeating the amount. Without hearing anything further he finally said "Sold to Valerie Bergere for \$80." "Murad!" shouted Miss Bergere. "Too late," answered Arbuckle.

M. W. and J. G. Kuehn, president and vice-president of the Meta Film Co., have decided to make their headquarters in Los Angeles.

Ivan St. John, a local newspaper writer, is now assistant to Publicity Man J. B. Woodside at the Triangle Culver City studio.

Richard Stanton, the director, is taking a two weeks' vacation at Paso Robles, Cal.

Julian Johnson, formerly editor of Photoplay Magazine, and until recently with Seisnick has arrived here to assume his new duties as editor-in-chief of the Triangle. H. O. Davis created the post for Johnson. He will be held strictly responsible for the pictures turned out by the Triangle from the time the story enters the scenario department until they are ready for marketing.

Amy Jerome has joined the local film colony.

Charles Christie has returned from the east.

Raymond Wells has been engaged to direct William Desmond.

Harry Williams is writing scenarios and directing Keystone comedies.

Dale Fuller now has a dressing room of her own at Fine Arts studio.

Josephine Sedgwick has been engaged for stock by the Triangle.

Lois Weber has finished cutting "The Time of Her Life." Hope it will prove that.

Mildred Harris, who recently joined the Lois Weber organization, is a devoted gardener.

A pet squirrel mistook Philip Smalley for a nut and a bad bite was the result.

True Boardman will support Mildred Harris in her next picture.

## NO RIALTO SALE.

The report that was current along Broadway during the early part of the week to the effect that the Gordon Brothers of Boston were to invade popular priced vaudeville in New York via the Rialto theatre, was denied at the theatre Wednesday by Samuel Rothapfel.

## COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Sept. 5.  
Carl Laemmle is in town on an unexpected visit. There are rumors of a shake up at Universal City, but Laemmle refuses to make any statement. He says he is here merely on a vacation. But—

Henry Walthall has been signed by Paralta. He will have his own company.

Stuart Acheson is here from New York to handle Theda Bara's publicity. He succeeds A. L. Selig, who has been called east to handle the advertising campaign for "Cleopatra."

Anita King has moved to Long Beach.

David Horsley arrived from the east this week and at once set down as false all rumors to the effect that Mary MacLaren had been released by him and would return to Universal. Horsley stated that he and Carl Laemmle were still on the outs and that Laemmle could have the actress only when he agreed to pay his (Horsley's) price, which is not profitable. Horsley also stated that he would go ahead with his productions starring Baby Marie Osborn, Crane Wilbur and Miss MacLaren as per plans originally laid out.

Herbert Butch, formerly assistant to George Sigman at the Griffith studio, is now with Meta.



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## NEWS OF THE FILM WORLD

Robert T. Haines has been signed to appear in pictures.

Hiller & Witk have sold "A Mormon Maid" to the Boston Photoplay Co. for the New England states.

Sydney Lust has purchased "The Wrath of the Gods" for District of Columbia, Maryland, Virginia and North Carolina.

When the new Strand, Lowell, Mass., opens within a month or so, it will be one of the largest picture houses in that city.

The next feature, with Crane Wilbur starred, will be a David Horsley production entitled "Blood of the Fathers."

"Forbidden" is the title of the second release Horsley will make with Mary MacLaren as the star.

"The Little Samaritan," which will have Marian Swayne as the star, was written by the Rev. Clarence Harris.

Clara Williams has commenced work on her first production to be made for Paralta. It has not yet been named.

The third Goldwyn release will be Arthur Hopkins' picturization of "The Eternal Magdalene," starring Maxine Elliott.

Although the fall season has barely been inaugurated there appears to be a few road picture outfits compared with this time last season.

In the cast supporting Mae Marsh in "The Cinderella Man," Goldwyn's forthcoming pro-

duction, will be Tom Moore, George Fawcett, George Farren, Alec B. Francis.

Margaret Mayo announces her retirement from all active work in the theatre to devote her entire time to the screen for Goldwyn, of which she is one of the owners.

Douglas Fairbanks arrived in New York Wednesday and will spend two days in New York for the making of a few scenes for his newest picture.

Wm. Farnum, the Fox star who has the leading role in "When a Man Sees Red," a coming drama, is writing a book entitled "My Friend's Little Daughter."

Eugene Forde and Marjorie Daw, famous on the shadow stage, have begun work under the Wm. Fox standard in Hollywood, Cal., in a new picture starring Gladys Brockwell.

The subway stations are all decorated with one-sheet posters announcing that "Alice Howell is coming to New York at Loew's theatres." Miss Howell is making a series of one-reel comedies for Universal.

Franklyn Farnum becomes a lone star among Bluebirds Oct. 8, with the release of "The Maverick," a feature written by Isola Forrester and Mann Page.

Ella Hall will make her final appearance among Bluebird stars Oct. 1, presenting "The Spotted Lily," a story of sacrifice based upon the destruction of Belgium.

Mae Murray will make her first appearance as a Bluebird star early in November, presenting Robert Leonard's screen version of "The Princess Virtue."

Ralph Clark, manager of the T. & D. theatre, Oakland, Cal., will shortly leave for the east, where he will establish offices for the coast concern.

W. T. Kinson, for two years the Mutual representative at Pittsburgh, has been appointed manager of the General Film branch at that place.

Jules Raucourt has been engaged for the role of W. A. Savage in the film version of Louis Joseph Vance's "Nobody," in the making by Metro.

Jack Dillon has been added to the directorial staff of Triangle at Culver City. His first picture will be a production starring Olive Thomas.

The next production to be made by Director Allen J. Holubar for Universal will be "The Twisted Soul," by J. Grubb Alexander and Fred Myton.

Mary Garden has sailed for America, due at "An Atlantic Port," and will at once commence work on the Goldwyn picturization of "Thais."

Motion picture cameras were thick during the National Guard sendoff last week. Each concern handling the parade made every effort to beat the other firm to the theatre with a "special."

Ten thousand sea gulls were obtained for "Queen of the Sea," Annette Kellermann's new Fox production, because Jack Kelleto, who-associates-John-Adolf-in-directing-the picture, knew the psychology of a sea gull. Kelleto enticed the birds from Northwest Harbor to Bar Harbor by throwing them bits of fish along the entire trip down the Bay. He kept the gulls there for two days by feeding them more fish.

In the National Conscript Army, now getting into activity, will be found more m. p. operators than any other phase of the theatrical workers, with the musicians a close second.

R. C. Cropper, president of the Standard Film Corporation, was in New York recently giving the local picture houses his personal inspection.

No sooner does Harry Raver bring "The Warrior" into New York, with the big fellow Maciste as its star, than the Hanover Film Co. has an unprecedented demand for the former Maciste picture which reached New York some time ahead of the "Warrior." Captain Kimball has about everything sold on the second jump excepting Canada, Missouri, Kansas, Iowa and Nebraska. The Captain has "Camille" on the shelf, with the first release on the states right plan to be made around the first of the year. Featured as Camille is Helen Hesperia. The picture was taken abroad.

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## BIG EXHIBITORS BOOK Fairbanks and Hart Reissues



Here are a few of the great theatres of the country which have booked the Fairbanks and Hart reissues, first run, for a full week's showing.

These are exhibitors whose success is the best indication of their judgment:

**Clemmer Theatre, Seattle**  
**Kinema Theatre, Oakland**  
**Garrick Theatre, Los Angeles,**

**Paris Theatre, Denver**  
**Majestic Theatre, Detroit**  
**Park Theatre, Boston**



These pictures which these theatres have booked are the pictures that made Fairbanks and Hart. The prints are all new, with new paper and accessories. The Fairbanks or Hart series of pictures can be booked separately and at regular intervals of four weeks. They are open to all exhibitors, preference being given to Triangle exhibitors. The first Fairbanks is released September 2d and the first Hart September 16th.

Every exhibitor in the country can pay for these pictures and make a good profit.

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## THEY'RE OFF.

A very pleasant picture is "They're Off!" a weekly release of the Triangle-Kay-Bee, with Enid Bennett. Miss Bennett in this film does some superior work, perhaps because of what she is called upon to do, but she looks the role of the athletic young girl, and that helps greatly. Roy Neel directed the story, that has enough good points in it to overcome the weakness of its foundation, although the weakness, if it is that, is the very thing required to bring out the plentitude of action the picture possesses. One Hackett, a wealthy Wall Street operator, with his daughter (Miss Bennett) visits Kentucky, seeing there an old homestead the daughter admires and which her father says she will own. But the owner of it, a young Kentucky tobacco ranchman, says it is not for sale. So the father wires his New York office to bear the tobacco market, breaking a big pool the Kentuckian is interested in. It ruins the latter and Hackett secures the homestead. Meanwhile the screen shows a Stock Exchange scene of the conventional type, but immediately afterward goes into the race horse business in Kentucky, and this is where the picture grows enjoyable. There is horse racing of the steep-chasing kind and Miss Bennett does much of the riding, she becoming the jockey for her own horse "Satan," given her by her father, and in turn passed over by the daughter to the

young ranchman, to defeat her father's horse, "Wagon" in the Woodward meet. The daughter connived with the ranchman to help him recover the homestead. She observed the only thing her father would pay for, was something he wanted badly and he would want any horse that could beat the "Wagon." She won the race and the ranchman arranged to sell "Masquerader" ("Satan"—disguised) in return for the tobacco ranch, with the young couple also agreeing to marry for the finale. It's a lively picture, well set, well played and as a weekly release a "regular."

## EFFICIENCY EDGAR'S COURTSHIP.

Edgar Bumpus..... Taylor Holmes  
Mary Pierce..... Virginia Vail  
Mr. Wimpie..... Rodney La Rock  
Mr. Pierce..... Ernest Maupain

A bright, excellently constructed light comedy picture with the director deriving a fund of wonderful comedy angles from the short cast. It deals with the courtship of Edgar Bumpus, an efficiency "nut," showing his routine of procedure along efficiency lines in an endeavor to convince the father of the wooed girl how necessary an efficient husband is to her future. His opponent in love, Mr. Wimpie, provides the basis for many of the two-cornered situations with the sub-titles explaining in subtle comedy

how the affair is proceeding. The director deserves untold credit for manipulating so many scenes, considering the presence of but four principals and with such a short 'home to work upon. For a light comedy reel it can feature any program, particularly because of Holmes, who makes a somewhat different camera study and who gets his meaning over in fine style. Wynn.

## IDOLATERS.

Viola Strathmore..... Louise Glaum  
Curtis de Forest Ralston..... George Webb  
Anita Carew..... Dorcas Matthews  
Borul..... Lee Hill  
Burr Britton..... T. S. Guise  
Druce Winthrop..... Hugo Koch  
Oscar Brent..... Milton Ross

"Idolaters" is a Triangle release, written by John Lynch and Monte Katterjohn, directed by Walter Edwards, photography by Chester Lyons and starring Louise Glaum. It teaches the moral lesson about the wages of sin and as such will enjoy favor on a service program. It also shows Miss Glaum in a series of "vamp" gowns that are sensationally startling. The melodramatic story is obvious, but interesting in its unwinding, with Miss Glaum's known skill as a vampire, aided and abetted by a competent supporting company and some admirable direction and photography. Jolo.

## THE LITTLE PIRATE.

George Drake..... Charley West  
John Baird..... Frank Brownlee  
Virginia Baird..... Gretchen Lederer  
Margery..... Zoe Rae  
Butler..... Mr. Titus  
Maid..... Lillian Pascock  
The Boy..... Burwell Hemerick

A very pretty little "kiddle" picture, with a strong underlying domestic drama, along original lines is the Butterfly Sept. 10 release, called "The Little Pirate." Story by Norris Shannon, scenario by Elliott J. Clawson, produced by Elsie Jane Wilson. The immediate proposition is presented, is a wife justified in turning over to her husband for business speculation a fortune left in her trust for the benefit of their little child. There is not an inch of wasted footage, every scene being cut to absolute necessity. The first three reels moves so rapidly they are over before you realize it. Zoe Rae, the child actress, is the star and does admirable work. What looks at the start as if it would develop into a tragic triangle situation, culminates in a very happy ending for all concerned. Very classy production and admirably acted. Ranks with the best of the Butterfly releases. Jolo...

## FUNKHOUSER AGAIN OVERRULED

Chicago, Sept. 5.

Once more Major Funkhouser, the film censor, was beaten in the courts by picture interests, when last week Judge Samuel Alschuler in the U. S. District Court issued an order restraining any city official from interfering with the exhibition of "The Spy," which Funkhouser banned.

The court said "there had been an abuse of discretion in the matter." The mayor and the censor objected to a scene showing an American soldier being tortured, but the judge ruled that that was not sufficient to bar the showing of the film, adding the opinion "that objections to pictures are allowed when they are of an immoral or suggestive character."

Final action in the case of "Within the Law" has not been obtained, although it is understood that a number of cuts have been agreed upon.



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Man  
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# Goldwyn Pictures

## Speaking for Chicago

Oma Moody Lawrence, motion picture critic of the *Chicago Evening Post*, telegraphs to Goldwyn the following enthusiastic approval of Madge Kennedy in "Baby Mine":

Congratulations on Madge Kennedy's first Goldwyn Picture, "Baby Mine" which opened at the Colonial today. The critics at the advance showing here agreed it was a credit to Goldwyn and the industry. Make more like it. We don't care how hard we work looking at Madge Kennedy if she continues in the present form.

# Goldwyn

presents

as its second remarkable release on September 23rd, throughout North America.

# Madge Kennedy

in

# Baby Mine

By Margaret Mayo

Kitty Kelly in *The Chicago Examiner* says: "Madge Kennedy is what Samuel Goldfish predicted—a comedy mine... A comedy gold mine for the exhibitors of America... 'Baby Mine' is a path-pointer for the new comedy era."

Goldwyn Pictures  
Corporation

16 East 42nd St.

New York City



## TRIUMPH.

Neil Baxter.....Dorothy Phillips  
Paul Neilson.....Lon Chaney  
Dedley Weyman.....William Stowell  
Devon Monte.....Wm. H. Dyke  
Lillian Du Pont.....Claire Dubrey  
Rupert Vincent.....Clyde Benson  
Ida Mayne.....Helen Elder

Stagestruck young girls will be taught a lesson if they view Bluebird's "Triumph" feature. It is a screen version of Samuel Hopkins Adams' story published in "Collier's," scenario by Fred. Myton, directed by Joseph DeGrasse. Bluebird has put over a corking surprise in the manner in which the picture concludes. Very artistically done from all standpoints, the story is unfolded of a stagestruck girl going to New York to carve out a career as an actress. At the railway station she meets the leading man of a repertoire company. She goes to the city, attracts the lascivious eye of the manager, who eventually gives her the stellar role in a play in the expectation he will secure her for his own. On the afternoon of the day the show is to open the manager announces the play won't go on, through a fit of jealousy. The girl goes to his apartment to plead with him. He offers her the alternative of accepting his advances or losing her opportunity to make a name for herself. She gets him to phone to let the play be produced that night, then stabs him to death and rushes to the apartment of the author, who loves her. The latter tells her to go to the theatre as if nothing happened, writes a letter confessing he killed the manager and takes an overdose of drugs and dies. Very natural and effective back scenes are shown. Word comes to the girl after the second act that the author has sacrificed himself for her and in the last act she substitutes a real dagger for the fake one and in the big scene stabs herself to death. The picture flashes back to the railway station with the "rep" actor seated beside the girl. He had merely recited the story as an actual occurrence. The actor goes his way and says to the troupe he had concocted a wild tale to cure the girl of her infatuation for the footlights. Girl goes back, encounters her bucolic sweetheart in his Ford car and falls into his arms. The finish is altogether unexpected because the visualisation of the actor's narration is vivid and stirring. A very good program feature. Jolo.

## BETSY ROSS.

Betsy Ross.....Alice Brady  
Joseph Ashburn.....John Bowers  
Carlissa Griscom.....Lillian Cook  
John Ross.....Victor Kenard  
Mrs. Ashburn.....Eugenie Woodward  
Mrs. Vernon.....Kate Lester  
Clarence Vernon.....Frank Mayo  
George Washington.....George MacQuarrie  
Mrs. Griscom.....Justine Cutting  
Samuel Griscom.....Robert Forsyth  
Joel Radley.....Robert Cummings

"Betsy Ross" is a Peerless (World) production, directed by Travers Yale and George Cowi, story by H. A. duBouchet, photographed by Max Schneider. While following the story, it is more interesting than such plays usually are. The romance is well sustained, the action is brisk and unceasing and the settings are attractive. Betsy and Carlissa are Quaker sisters living in Philadelphia early in the American Revolution. Each sister in turn wears the same cape and in keeping a tryst with her lover, and Clarence, seeing Betsy meet Ashburn and accept his caresses, believes the girl to be Carlissa. A duel between the two young men follows, and Ashburn, believing he has killed his antagonist, goes away, assumes another name and joins Washington's army. Clarence, who is wounded, recovers consciousness but is led to believe he has killed the old town crer, who has discovered his plight, and he returns to the English command of General Howe. Believing Ashburn dead, Betsy yields to the importunities of her father and marries John Ross, a Quaker sutor killed presently in battle. The pretty young widow then establishes an upholstery store where her deftness with the needle attracts the attention of Washington as he is seeking some one to make up the flag he has designed. While Betsy is thus engaged she comes face to face with Ashburn, who under his adopted name of Wheatley has become an aide to General Washington, and is assigned to guard Betsy during the fashioning of the flag. He discovers a man is in hiding in the house, and, although intensely jealous and suspecting the man to be a spy, holds his peace out of regard for Betsy's good name. This man turns out to be Clarence, whom Ashburn believed he had killed in the duel, and he is paying a secret visit to Betsy's sister. Clarence is discovered, tried and convicted as a spy, and sentenced to be shot. Betsy, discovering the papers which certify to Clarence's discharge from the British army, hastens with them to General Washington, who has gone to Bordentown. With the general's pardon she returns to Philadelphia in the nick of time to save Clarence's life, and the concluding inference is that she and Ashburn marry. Betsy's race from Bordentown in an old-fashioned one-hoss "shay" is a particularly effective episode, but by no means the only one. Alice Brady is charming in the name part. John Bowers gives a fine, manly portrayal, while Frank Mayo is excellent. George MacQuarrie personates Washington very well, and Lillian Cook makes a sweet and ingenuous Quaker mick. "Betsy Ross" is a praiseworthy offering. Jolo.

## FOX-GOLDWYN SERVICE.

A contract was entered into this week by William Fox for the showing of Goldwyn Pictures in the Fox chain of houses, the initial showings commencing at the Academy of Music.

## UNDER HANDICAP.

Greek Countess.....Harold Lockwood  
John Crawford, owner of Half Moon Ranch.....W. H. Bainbridge  
Arri Crawford, his daughter.....Anna Little  
Brayley, ranch foreman.....Lester Cuneo  
Bat Truxton, project superintendent.....T. H. Gibson-Gowland  
Roger Haggood.....William Clifford  
Lonesome Pete, cowhand.....James Youngdeer  
"Under Handicap," seven reels (or is it eight or nine?), is offered by the York Film Corp. with Harold Lockwood as the star, and an excellent supporting cast, as Metro's latest release. The story is eastern-western, touching the high spots of gay, mad revel in the

metropolis of the more or less effete east, and then the rough spots in the justly celebrated bounding west. Lockwood is the hard-living son of a rich father, and father casts him off with a paltry \$500 and tells him to work out his own career. He does, and finally, when he reaches the west he finds himself opposing his own sire and subsequently brings dad to his knees shouting "mercy." Then the love story in it works out satisfactorily. Fred J. Balshofer, in directing the picture, put gorgeous photography first and made good. But he also went in for footage and that and the sad titles are the faults of the picture. Exhibitors have come to expect light and pleasant titles; well handled and apt, in Lockwood's pictures; also snapped-up action instead of long, wearisome scenes. "Under Handicap" is just the

contrary and it comes as a surprise that Metro should permit an overlength and padded-out subject to go out without revision. It seems incredible that the picture was ever reviewed in the home office before release. In five reels the picture would be admirable. It is probable that Lockwood's popularity will make "Under Handicap" a drawing card, but the young star's reputation is bound to suffer. Jolo.

## Lillian Walker Going to Utah.

Lillian Walker leaves for Utah next week for the screening of the second of her series of Ogden Film Corp. state rights releases. The company is now being organized.

The Giant Hero of "CABIRIA" MACISTE in the seven-reel film sensation-

# THE WARRIOR

Four Weeks Capacity Business At CRITERION THEATRE, NEW YORK, Not A Battle Picture, But A Drama Running Over With Laughter, Thrills, Cheers And Heart-Throbs. The N.Y. TIMES Says: "HE OUT-FAIRBANKS FAIRBANKS"

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"Splendid Picture - And No Fake About It." DAN'L FROHMAN

"Great. I Want To See it Again." ELSTIE JANIS

## REBECCA OF SUNNYBROOK FARM.

Rebecca Randall..... Mary Pickford  
Adam Ladd..... Eugene O'Brien  
Hannah Randall..... Helen Jerome Eddy  
Mr. Cobb..... Charles Ogle  
Emma Jane Perkins..... Marjorie Daw  
Jane Sawyer..... Mayme Kelso  
Mrs. Randall..... Jane Wolfe  
Miranda Sawyer..... Josephine Crowell  
Rev. Jonathan Smellie..... Jack McDonald  
Minnie Smellie..... Violet Wilkey  
Mr. Simpson..... Frank Turner  
Mrs. Simpson..... Kate Toncray  
Clara Belle Simpson..... Emma Gordon

Superlatives, so indiscriminately used with reference to pictures in many instances, seem inadequate in properly approximating the

transcendent merit of the latest Artercraft production, "Rebecca of Sunnybrook Farm." with Mary Pickford in the titular role. It is a master work that is going to stand supreme in its particular niche for several years to come. In its direction, Marshall Neilan has at once placed himself in Picturedom's Hall of Fame. It moves along in perfect unison, devoid of padding, minus the wastage of one foot of film, engrossing and impressive, yet with perfect accord in its relation to suspense and cumulative appeal. The minutest detail has been given careful consideration, with considerable originality evident. In adapting the Kate Douglass Wiggin book for the screen, Frances Marion wrought well. The original story has been retained, with the necessary elaboration enhancing in great measure. Compared with the dramatic production, which was excel-

lently done, the screen version seems magnitudinous. The story is known to thousands, of Rebecca, a member of a large family, who is sent to the home of her aunts for rearing, ultimately inheriting their estate, and, incidentally, marrying the finest young man in the town. It attained its great popularity through its fidelity in picturing the atmosphere of New England, and its analyses of types contiguous thereto. Miss Pickford plays as she never played before, varying lights and shades to elicit the major interest, tearful at one moment and laughing the next, holding the auditor at all times in mute admiration. Her support is flawless, embodying many critics of repute. Artercraft can well be proud of "Rebecca of Sunnybrook Farm." It is the foremost picture of its kind yet produced.

O. M. Samuel.

## SHOULD SHE OBEY?

Allegorical Types..... George A. Slegman  
William Gordon..... Norbert Myles  
Lorna Gordon..... Gene Gennung  
Henry Blake..... J. Webster Dill  
Mamie Blake..... Billie West  
Uncle John..... Andrew Arbuckle  
Marie Gibson..... Alice Wilson  
William Gordon, Jr..... James Harrison  
The Vulture..... Robert Lawlor

"Should She Obey?" is a feature film the Arisona made and which has been acquired by M. H. Hoffman, Inc., for distribution with the Four-Square Pictures label. A private showing Tuesday afternoon lasted almost two hours. The picture has a double purpose, first giving some of Nevada's state officials, including the Governor, and Illinois vice and divorce commission heads, a chance to be camered and captions carried telling what steps are being taken to reduce the Reno divorce crop, and having a dramatic story to demonstrate every day instances where "poisoned marriages" are taking place and where they all land in the divorce courts. The picture derives its title from the word "obey." In the opening section the theme is preceded by a series of allegorical scenes wherein the woman—waker sex—is forced to obey the mandate of the man—either the father or husband making the daughter or wife "obey." It even shows the caveman dominating the female through superior physical strength. The picture is vitally interesting and very well cast. William Slegman directed. He did reel well, but the film is too long. There appears to be unnecessary stretches of "padding" and the usage of certain details and their subsequent extension could just as well be eliminated, cutting down the running time of the picture and enhancing its value thereby. The most specific instance is in the subject's endeavor to impress on the onlooker the fact that the divorced William Gordon in remarrying the actress, Marie Gibson, could not break into society. There is even a scene showing the couple go to London and buy an "audience" with the King and Queen. The opening sections and the closing period are devoted to view of Governor Boyle and Lieut.-Gov. Sullivan of Nevada, and the Nevada state legislature, also members of the Illinois vice and divorce commissions, Chairman O'Hara, former lieutenant-governor, and Judge Kavanaugh, Chief Justice McCarran, Nevada Supreme Court, and some prominent reform movement leaders, church heads and lawyers. The story deals with the early love affairs of two mine workers, William Gordon and Henry Blake. Each marries. Children bless each union. Gordon later becomes rich and then tires of his wife, becoming infatuated with an actress. Blake has his wife leading a dog's life and finally deserts her. Mrs. Gordon and Mrs. Blake wind up in Reno where they obtain divorces. The Blake daughter then becomes an important link in the story, the girl, running away from a convent, and seeking theatrical work of her father who does not know her, not having seen his daughter since she was a baby. Blake is about to send her into a life of shame when he learns the truth. Later, though, he forces her into an unwelcome marriage with a man the picture makers have labeled as a "half-breed" culture. Mother Blake effects a rescue of her daughter, with the grown up Gordon boy assisting with a physical demonstration. The picture does not suffer for want of staging and there are numerous scenes showing the makers have not been afraid of the expenditure. The story environment is pretty closely followed, especially the different home scenes as well as the party affairs given by the rich cliques. There is a "punch" and it drives home the truth daily crowing out of the divorce court calendars. Many may declare that the word "obey" is not always used in our modern marriages, but the fact remains there are "poisoned marriages" and marriages that should never be performed but are just the same, and for these we have divorce courts and Reno. This picture should find easy booking.

Mark.

## EVERY GIRL'S DREAM.

Gretchen..... June Canrice  
Jane Cummings..... Kittens Reichert  
Carl..... Harry Hilliard  
Buddie..... Margaret Flelding  
Mrs. Van Lorn..... Marla Harris  
Myneer De Haas..... Dan Mason

A rather unique denature in production of features is "Every Girl's Dream," a Fox production starring June Canrice; scenario by Adrian Johnson, directed by Harry Hilliard. The scenes are laid in picturesque Holland. The star is a little Dutch maiden, in wooden shoes, wide skirts, linen cap, etc. She is a foundling, reared by a shrew, and her sweetheart is the young foster son of a poor widow. They go through the usual uneven path of true love until the finish, when it is developed she is a princess and he is the Prince of Olenberg and heir to a throne. A collie dog plays a very important part in the proceedings and to depict all this, what looks like a special Dutch village has been constructed. To be sure, with the inhabitants in other costumes, it might have been an old English village, but that's of no consequence. The titles are nearly all written in execrable comedy rhyme, and no point as follows: "We grant our rhyming here is punk, to such extent our rhymester's sunk." In the end as Carl introduces Gretchen to his subjects as the future Queen and Gretchen rolls out of bed. Very pretty little story, excellently done.

Jolo.

## Mary Pickford



## What the Critics Say About "Rebecca of Sunnybrook Farm"

(From the New York "Tribune," Sept. 3)

"Rebecca of Sunnybrook Farm"  
at Strand,

Just Fitted for Mary Pickford.

Mary Pickford is insidious; one does not tire of her; indeed, she grows on one, and, like caviar, olives and other acquired tastes, she becomes a fixed habit.

No one is going to withstand her in "Rebecca of Sunnybrook Farm," which was shown at the Strand yesterday.

She has never had a part with greater possibilities.

(From the New York "Herald," Sept. 3)

Mary Pickford Is Big Hit  
at Strand.

Returns to Comedy Role in  
"Rebecca of Sunnybrook Farm."

New England in its most virulent aspect holds no terror for Mary Pickford. She showed this yesterday at the Strand Theatre in the film version of "Rebecca of Sunnybrook Farm," incidentally adding to her other screen gifts the faculty of doing Charley Chaplin falls.


Vaudeville houses everywhere will profit by showing this  
great New York success.

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**Book "The Gray Ghost" with Priscilla Dean, Eddie Polo, Emory Johnson, Harry Carter. Directed by Stuart Paton. The first and only Sat. Eve. Post serial story ever filmed**

**It's a Big Hit—That's Why**

# Madame PE



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sota, New Mexico, Arizona, West Virginia, North Carolina, South Carolina, Florida,  
Georgia, Tennessee, Alabama, Louisiana, Mississippi, Texas, Arkansas, Oklahoma.

All of Europe except Great Britain and Scandinavia.

All of South America, Cuba and Mexico.

All of Asia except Japan.

All of Africa except South Africa.

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Immediately after THE WHIP was released, following its sensational success  
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HO, MONTANA (De Luxe Feature Film Co. of Seattle); CALIF., ARIZ. (All Star Feature  
Distributors, Inc. of S.F.); KENTUCKY, INDIANA (Robert Lieber); NEW ENGLAND (Amer-  
ican Feature Film Co.); VIRGINIA, DEL., D. C., MARYLAND (Sidney Lust, Inc., Wash.,  
D.C.); CANADA (Superfeatures, Ltd., of Toronto); GREAT BRITAIN and IRELAND (Thea-  
tre Royal Drury Lane, Ltd., of London); AUSTRALIA, NEW ZEALAND, bal. of AUSTRALASIA,  
HAWAIIAN ISLANDS, SOUTH AFRICA (Australasian Films, Ltd.); SCANDINAVIA (Inter-  
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*Story by CAPT. EDWIN BOWER HESSER*

**at 10 o'clock Next Monday Morning (Sept. 10)**

**at the BROADWAY THEATRE** *(Broadway and 41st Street)*

## OBITUARY.

Lieut. Col. J. O. Orr, C.A.M.C., general manager of the Canadian National Exhibition, died Aug. 22 at his home in Toronto of a complication of diseases.

A. Gounon, French comedian, died Aug. 2, age 51. He was playing within a few days of his demise in the Soudis at the Scala, Paris.

James Thompson, age 66, one time a popular minstrel, died in Chicago recently.

In Memory of Our Dear  
**Beloved Mother**

Died August 26th, 1917  
Survived by Three Daughters  
**MRS. CHAS. E. GRAPEWIN**  
**ORA B. CHANCE**  
**FANNIE CHANCE**

L. McAlpin, the Paris correspondent of the London Daily Mirror, died suddenly from heart failure, Aug. 3. Deceased, who was many years connected with the Daily Mail (Paris edition) was well known to artists visiting Paris.

IN MEMORY  
of my former partner  
**BILLY FOGARTY**  
**ETHEL KIRK**

Gene Donner, a booker of small houses and chorus girls in the West, died Sept. 3 in Chicago. He was originally an actor. Donner was struck on the head several years ago and of late had been out of his mind.

Jack O'Brien, aged 46, unmarried, member of the New York Protective Theatrical Union No. 1 for years, died last week of a complication of diseases. The remains will be shipped to Salt Lake City (his home).

The mother of Kerry Meagher died in Chicago last week, aged 75. This is the third family loss Meagher has sustained in the past nine months, during which time his wife and father passed away.

Sue Goodwin, an artist in vaudeville, died Aug. 12 at El Paso, Tex. Her death was recently reported to VARIETY by William Menzel, business manager for Raymond Teal.

James Waldimer, known in stock

**ALEXANDER and FIELDS**



THE  
ORIGINAL  
**Box-Car  
Duo**

Last Half  
This Week  
**LOEW'S  
AMERICAN**

circles in the middle west, died Aug. 30 after a short illness from a complication of diseases. He is survived by a wife and two children.

Ida M. Howard, 62 years, theatrical costumer, died at the French Hospital, New York, Sept. 1, from injuries sustained by being run down by an automobile early in the week.

Mary Donnellon Flannery mother of William Jerome, song writer, died Aug. 31 of acute indigestion at her home in Goshen, N. Y. She was 78 years old.

Philip W. W. Greenwall, 74 years, one of the founders of the Greenwall Circuit of theatres in the south, died Aug. 20 at his home in Fort Worth, Tex. He was born in New Orleans Nov. 6, 1843. In 1888 he opened the Greenwall O. H. at Fort Worth, later with his brother, Henry, forming the southern circuit. He is survived by Mitchell W. Greenwall, son, and his daughter, Mary Greenwall.

**BURLESQUE ROUTES**

**COLUMBIA CIRCUIT.**

(Sept. 10 and Sept. 17.)  
"Al Reeves" 10 Palace Baltimore Md 17 Gayety Washington  
"Behman Show" 10 Gayety Toronto 17 Gayety Buffalo N. Y.  
"Best Show In Town" 10-12 Des Moines Ia 17 Gayety Omaha.  
"Bon Tons" 10 Empire Newark 17 Casino Philadelphia.  
"Bostonians" 10 Gayety Kansas City 17 Gayety St. Louis Mo.  
"Bowers" 10 Miner's Bronx New York 17 Empire Brooklyn.  
"Broadway Follies" 10 Majestic Jersey City 17 People's Philadelphia.  
"Burlesque Review" 10 Empire Brooklyn 17 Park Bridgeport Conn.  
"Burlesque Wander Show" 10 Park Bridgeport Conn 17 Colonial Providence R. I.  
"Follies of Day" 10 Gayety Montreal 17 Empire Albany.  
"Golden Crook" 10 Columbia Chicago 17-19 Des Moines Ia.  
"Hastings Harry" 10 Casino Boston 17 Columbia New York.  
"Hello America" 10 Gayety Washington 17 Gayety Pittsburgh.  
"Hip Hip Hurray" 10 Gayety St. Louis 17 Star & Garter Chicago.  
"Howe Sam" 10 Corinthian Rochester 17-19 Bastable Syracuse 20-22 Lumberg Utica N. Y.  
"Liberty Girls" 10 Empire Albany 17 Gayety Boston.  
"Maid of America" 10 Gayety Boston 17 Grand Hartford.  
"Majestic's" 10 New Hurtig & Seamon's New York 17 L. O.  
"Marion Dave" 10-12 Cohen's Newburgh 13-15 Cohen's Poughkeepsie N. Y. 17 Miner's Bronx N. Y.  
"Merry Rounders" 10 Jacques Waterbury Conn 17-19 Cohen's Newburgh 20-22 Cohen's Poughkeepsie N. Y.  
"Million Dollar Dolls" 10 Orpheum Paterson 17 Majestic Jersey City.  
"Oh Girls" 10 Star & Garter Chicago 17 Gayety Detroit.  
"Puss Puss" 10 Star Cleveland 17 Empire Toledo.  
"Roseland Girls" 10 L. O. 17 Orpheum Paterson.  
"Sidman Sam" 10 People's Philadelphia 17 Palace Baltimore Md.  
"Slight Scors" 10 Gayety Pittsburgh 17 Star Cleveland.  
"Social Maids" 10 Grand Hartford 17 Jacques Waterbury Conn.  
"Some Show" 10 Gayety Buffalo 17 Corinthian Rochester N. Y.  
"Spiegel's Review" 10 Colonial Providence 17 Casino Boston.  
"Sporting Widows" 10 Casino Philadelphia 17 Hurtig & Seamon's New York.  
"Star & Garter" 10-12 Bastable Syracuse 13-15 Lumberg Utica 17 Gayety Montreal.  
"Step Lively Girls" 10 Gayety Detroit 17 Gayety Toronto.  
"Sydell Rose" 10 Olympic Cincinnati 17 Columbia Chicago.

"20th Century Maids" 10 Lyric Dayton 17 Olympic Cincinnati.  
"Watson Billy" 10 Gayety Omaha 17 Gayety Kansas City Mo.  
"Welch Ben" 10 Empire Toledo 17 Lyric Dayton.  
"Williams Mollie" 10 Columbia New York 17 Casino Brooklyn.

**AMERICAN CIRCUIT.**

"Americana" 10-11 Holyoke Holyoke 12-15 Gilmore Springfield Mass 17 Howard Boston.  
"Army & Navy Girls" 10 Empire Cleveland 17-18 Erie 18 Ashtabula Pa 20-22 Park Youngtown.  
"Auto Girls" 10 Majestic Ft Wayne 16-17 O H Terre Haute Ind.  
"Aviators" 10 Garden Buffalo 17 Star Toronto.  
"Blitz Bang" 10 Gayety Milwaukee 17 Gayety Minneapolis.  
"Broadway Belles" 10 L. O. 17 Gayety Baltimore.  
"Cabaret Girls" 10 Victoria Pittsburgh 17 Penn Circuit.  
"Charming Widows" 10 Lyceum Columbus 17-19 Cort Wheeling 20-22 Grand Akron O.  
"Darlings of Paris" 10 Majestic Scranton 17-18 Binghamton 19 Oswego 20-22 Inter Niagara Falls N. Y.  
"Follies of Pleasure" 10-11 Erie 12 Ashtabula Pa 13-15 Park Youngtown O 17 Victoria Pittsburgh.  
"French Follies" 10 Penn Circuit 17 L. O.  
"Forty Thieves" 10 Lyceum Duluth 17 Century Kansas City Mo.  
"Girls From Joyland" 10-12 Warburton Yonkers 13-15 Hudson Schenectady N. Y. 17-18 Holyoke Holyoke 19-22 Gilmore Springfield Mass.  
"Girls From the Follies" 10-12 Orpheum New Bedford 13-15 Worcester Worcester Mass 17 Olympic New York.  
"Grown Up Babies" 10 Savoy Hamilton 17 Cadillac Detroit.  
"Hello Girls" 10-12 Cort Wheeling W. Va 13-15 Grand Akron O 17 Empire Cleveland.  
"Innocent Maids" 10 So Bethlehem 11 Easton 12-13 Majestic Wilkes-Barre Pa 17 Empire Hoboken N. J.  
"Jolly Girls" 10 Standard St. Louis 17 Englewood Chicago.  
"Lady Buccaneers" 10 Gayety Minneapolis 17 Star St. Paul.  
"Lid Lifters" 10 Star Toronto 17 Savoy Hamilton Ont.  
"Mile a Minute Girls" 10 Englewood Chicago 17 Empire Chicago.  
"Military Maids" 10 Gayety Chicago 17 Gayety Milwaukee.  
"Mischief Makers" 10 Gayety Philadelphia 17 Bethlehem 18 Easton 19-22 Wilkes-Barre Pa.  
"Monte Carlo Girls" 10 Gayety Baltimore 17 Trocadero Philadelphia.  
"Pace Makers" 9-10 O H Terre Haute Ind 17 Lyceum Columbus.  
"Parisian Filirts" 10 Century Kansas City Mo 17 Standard St. Louis.  
"Orientals" 10 Olympic New York 17 Gayety Philadelphia.  
"Record Breakers" 10 Star Brooklyn 17 Gayety Brooklyn.  
"Review of 1918" 10 Empire Chicago 17 Majestic Ft Wayne Ind.  
"Sept. Morning Glories" 10 Howard Boston 17-19 Orpheum New Bedford 20-22 Worcester Worcester Mass.  
"Social Follies" 10 Empire Hoboken 17 Star Brooklyn.  
"Some Babies" 10 Gayety Brooklyn 17-19 Warburton Yonkers 20-22 Hudson Schenectady N. Y.  
"Speedway Girls" 10-11 Binghamton 12 Oswego 13-15 Inter Niagara Falls N. Y. 17 Garden Buffalo.  
"Tempters" 10 Trocadero Philadelphia 17 Majestic Scranton Pa.  
"Whirly Girlie Girls" 10 Star St. Paul 17 Lyceum Duluth.  
"White Pat" 10 Cadillac Detroit 17 Gayety Chicago.

**LETTERS**

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GOV LETTER H  
C Herman Armin  
Childay Stanley S P  
Palmer Phillip L

R  
Ramsey Beecher  
S  
Schoenbrunn Chas  
LETTER LIST

A  
Adair Miss Persis  
Adams Mrs A P  
Adams Frank  
Adams Helen N  
Adams Marjorie  
Adler Bert  
Adler Chas J  
Adroit & Burton (C)  
Alexander E T  
Alexander Manuel  
Allen Besse  
Allen Frank  
Allen Gertrude (P)  
Allen Ida  
Allen & Moore (C)  
Ameda (C)  
Amoros & Mulvey  
Anderson Mabelle  
Andrews Mrs W P (C)  
Anglin Rachael (P)  
Anson Joe (SF)  
Antler Trio  
Arnold Dick  
Artols Mrs Walter  
Aster Edith  
Ayres Mr & Mrs Chas (C)

B  
Baker Buddy  
Baker Mildred  
Bannan Chas  
Barnes Gene C  
Barnes John (C)  
Barney Violet  
Barr & Everett (C)  
Bartlett Guy  
Bassford James (C)  
Batchelor Billy (C)  
Beard Billy  
Beck B  
Beck Jessie (C)  
Bender Maize  
Bennett Sam  
Bernie Lewis  
Bertrand Eudoxie  
Billings Josh  
Bimbo Chas (C)  
Bird Margaret (C)  
Black John S  
Blissard Alice  
Bollinger Dolley  
Bond Harry A  
Boyne Hazel  
Brady Jack (C)  
Brooks Olga  
Brooks Willie  
Brown Albert  
Brown Dorothy (P)  
Brown Geo N (C)  
Brown Gertrude  
Brown Jessica  
Brown Pearl  
Brownie Morris (C)  
Browning Beale (C)  
Browning & Denney  
Bruce Madge B  
Burke Jacqueline  
Burlington Four  
Burnett W W (P)  
Burns May & Lilly  
Burows A B (C)  
Burton Chas  
Burt Jack  
Buttner Mr

C  
Caldwell Betty  
Callahan Marie  
Calvin & Thornton (C)  
Caplane & Wells  
Carlin Catherine (P)  
Carlson Violet (C)

Carmen Bernard  
Carter Joe  
Castleberg Jos  
Cates Band  
Cavanaugh Dick  
Cedars Mabelle  
Chief Eagle Horse  
Chief Eagle Horse (C)  
Claire Sidney  
Claus & Radcliff  
Clayton L  
Cleveland Marie  
Cliff Mrs  
Cliff Genevieve  
Clinton Mr & Mrs D (P)  
Coates Lulu  
Cohan S L  
Cole Geneva (C)  
Conway Jack (P)  
Cook Handman (SF)  
Cooke M B  
Copeland Mrs S (C)  
Corbett Selma  
Cornell Helen  
Cosgrove Cleo  
Coulton Dolly (C)  
Cox Flo  
Crawford R Clay  
Croft Irma  
Crowl Chas  
Curran Thos A  
Cuthbert Mr

D  
Dalley Madeline  
Darcy Mrs Harry  
Darling Eva (4 Darling Girls) (C)  
Darling Lee (SF)  
Darling Miss Bobbie  
Davis Flo  
Davis Mary M  
Davis Mr (Blind Pianist)  
Dawson Frank  
Deerle Helen  
DeHollis Wm (SF)  
Deming Jack  
Dericksey Coy (SF)  
De Wiese Jennie  
Diamond Beatrice  
Dodge Billy (SF)  
Dolliver Mrs C P  
Donelson Phyllis  
Dorsey Dolly  
Dorn Anthony  
Dorsch A  
Dosa Billy (C)  
Douglas Gertrude  
Drew Beatrice  
Duchie Tiny  
Dufault Ethel  
Dupont F E (C)  
Dunne John W  
Dupree Mrs L  
Dusey V P (P)

E  
Earle Dorothy  
Earle Geo  
Egan Geo  
Eldridge Clara  
Elliot Walter J  
Ellis Frank  
Emmerson Harry  
Emmy Madame  
Errington Joe  
Errington Myra  
Evans Grace

F  
Faber Earl  
Fagan Mr & Mrs B  
Fagan Noodles Co  
Faganus Margaret (C)  
Faye Elsie  
Fay Miss Billy (Reg)  
Fay Miss Billie (C)  
Faye Bud (C)  
Fellows Eme M

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AMERICAN NOW

REPRESENTATIVE  
**Mark Levy**

**WALTER WEEMS**

wish to thank those kind friends who wished me well on my opening at the Royal. I can't buy space big enough to name them all.

Royal, New York (this week, Sept. 3)

Maryland, Baltimore (next week, Sept. 10)



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CHAS. D.

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(C)  
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Hasson Allie L (C)  
Haydn Fred & Tommy  
Haydn Tommy (P)  
Heck C W (C)  
Hegeman Whitey  
Heinernagel Josie  
Hill Will  
Hillier Evelyn (P)  
Hite Agnes (C)  
Hollaway Geo (C)  
Hollquist Vic (C)  
Howard E June  
Howe V Walter (C)  
Hoyt & Raymo  
Hoyt Add

Leonard Jean  
Le Roy Hilda  
Le Roy Vic  
Leslie J E (P)  
LeVino Dolph  
LeViva Miss (C)  
Lewis Dolly  
Lewis Geo  
Leyland Irene  
Leyle Wm (C)  
Lidell Jack  
Lockhart Roba M (C)  
Loftus Mr & Mrs L P  
(C)  
Loftus Raymond (SF)  
Longfeather Joe (C)  
Lorenz Myrtle  
Lowe Montrose M  
Loweroe Ed (C)  
Lyle J

Newport Hal  
Newport Hal (C)  
Norne Bob  
Norwood Ed (C)

O'Brien Mrs W  
Oliver Jimmie  
O'Neill Bobby (P)  
O'Rourke Mr & Mrs B

Palmer Betty  
Parr Lena (C)  
Patsy Leah  
Paul Master  
Payne Miss P (C)  
Pearce Edna A  
Perkoff Arthur Mrs  
Perley Frank (C)  
Peters Lillian (Reg)  
Piedro Sgr.  
Pisano & Bingham  
Polk Jack  
Pollack & Jeanette  
Prescott Jack (SF)  
Primrose Mr & Mrs G  
Prince Mike

Quealy & Finlay  
Quinlan Harry (C)

Rader John (C)

Raines Elmer  
Randolph Jane (C)  
Raymond Jack (C)  
Raymond Lillian (P)  
Redding Eugene  
Regan Tommy  
Reichardt Irene  
Rice Bros (C)  
Rice Helen (C)  
Resleta

Reynolds Harrington  
Ricardo Bessie  
Riley Joseph  
Rio Violet  
Ritchie W E  
Roberts Bobby (Reg)  
Roberts & Ververa  
Roberts Miss Hobbie  
Roberts Mrs Joe  
Robideux Eugene  
Robinson Eunice (C)  
Robinson Noreline (C)  
Roeders Ians (C)  
Rose Harry  
Ross Lew  
Rothenberger Ed (C)  
Rothert Howard  
Rowe Madeline  
Rowland Adele  
Russell & O'Neill  
Russell Mrs Robert H  
Ryan John A

Sahaya (C)

Salvator (SF)  
Samuels Miss Rae  
Sandberg Harry  
Sans Pearl  
Santell The Great  
Sareno Madam (C)  
Sather Al (C)  
Schepp Chas  
Schriener Jos A  
Scott John  
Senia & Marion  
Seymore & Williams  
(C)  
Shoehan Tom  
Sheldon Van D  
Shobe Gladys  
Sill Wm Raymond  
Sinclair Mrs R E  
Smith R T  
Smith Tom R  
Smyth Al H (Reg) (C)  
Synder Hud  
Synder Thos  
Soll M E  
Spencer & Williams  
Stelger Bessie  
Stephen Murray  
Still Babe  
Stirk Cliff  
Stoddard Marie  
Stone Pearl  
Storya The  
Story R  
Sylvester (Comedian)

Talford Ruth  
Tanaka Hatsu  
Taylor Jack  
Taylor James  
Teala Peggy  
Terry Walt  
Texas Helen  
Texico Chas  
Thoma Edna  
Thornton Anna  
Tonge Lucy  
Turner Gladys

Valli Muriel  
Van Camp Jack (C)  
Vaughan Ethel  
Vaughan Katherine  
Virden Lew  
Von Trott & Morrison

Wagner Mrs J P  
Waldo Bros  
Walker Nancy  
Wallace Morgan  
Walrod & Zell  
Walshs Three  
Walsh Violet  
Ward Arthur F  
Ward Harry (Dutch)  
Ward Sam  
Warrington Geo  
Webb Maudie  
Webb May (C)  
White J  
White's Circus  
White Louise  
Whitely Ethel  
Whitby Bunny  
Wilkinson Pearl  
Williams Griff  
Williams Herbert  
Wilson Billy  
Wilson Lew  
Wilson R  
Wilson Wm  
Wolf W A  
Wood Miss Maurice  
Woodforth Mrs Harry  
Wyatt May (P)

Younger Jack  
Young Ernest  
Young Hadon  
Young Joe  
Young Merwing  
Young Minerva

Ziska Mr Z

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Rivlin Park closed Labor Day, with concerts by the Chicago Symphony Orchestra and operatic bills, both afternoon and evening.

Mel Stolz, the Shubert representative for St. Louis, was in town last week. He had been vacationing amid the Michigan lakes.

Ed Dutton, who managed Menlo Moore's "Little Miss Up to Date" last season, is electrician at the Avenue.

Ed Franksen, formerly stage manager of the Englewood, is now holding a similar position at the Avenue theatre.

(Mrs.) Lillian Lambert, who until several months ago was assisting Ernie Young, the ticket broker, gave birth to a daughter last week.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Claire Keating, formerly of Golding and Keating, who was for a time in Australia appearing there in musical comedy, is now with "The Best Show in Town" on the Columbia burlesque wheel.

Martin Beck and Mort Singer journeyed to New Orleans, starting away on Friday last and going northward to St. Louis in time for the opening of the new Orpheum there on Monday.

BENNY and WOODS

PALACE THEATRE THIS WEEK

(Sept. 3)

Direction,  
ARTHUR KLEIN

# DIAMONDS OF SONG

## FIVE GEMS FOR ANY ACT

THE KING  
NUT SONG  
*Same, in Variety*

**LILY of the VALLEY**

BY  
L. WOLFE GILBERT  
AND  
ANATOL FRIEDLAND

THE SONG  
OF SONGS  
FOR WARTIME

GILBERT & FRIEDLAND'S  
SURE-FIRE SUCCESS

# SET ASIDE YOUR TEARS

(TILL THE BOYS COME MARCHING HOME)

BY GILBERT FRANKLIN & FRIEDLAND

THE GREATEST OF  
"CHEER-UP"  
SONGS

THE  
GREAT NEW ONE

# SOMEDAY SOMEBODY'S GONNA GET YOU

BY  
L. WOLFE GILBERT  
AND  
CAREY MORGAN

THE  
GREATEST  
COON SHOUT OF ALL

IT TAKES A LONG TALL

# BROWNSKIN GAL

TO MAKE A PREACHER  
LAY HIS BIBLE DOWN

BY  
MARSHALL WALKER  
AND  
WILL E. SKIDMORE

THE  
WESTERN  
SENSATION

# SHIM-ME-SHA-WABBLE

BY  
SPENCER  
WILLIAMS

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Elaine Evans stepped into the role of the Irish maid in "Upstairs and Down" at the Cort when Grace Valentine withdrew to join "Lombardi, Ltd." Saturday. Hazel Turney did not go into the part, as at first reported.

"Col." Bill Marshall, the Butterfield house manager who describes his job as that of "selling vaudeville in Battle Creek," has sent out another pamphlet of advice to vaudeville managers. It is called "Give Much and Receive More."

Several vaudevillians are reported to have been injured in a train wreck at Evansville, Ind., last week when almost every member of a baseball team was hurt. No exact information as to the extent of the performers' injuries was obtainable early this week.

Fred Lowenthal regaled several of his assisting attorneys with a pet wheeze, recalled with the local appearance of the Barnum & Bailey circus. He said that John Bunny was with the show and when given a reply that the former film comic was deceased, he remarked that was also true of Messrs. Barnum and Bailey.

Felat's Chicago representatives have formed their own "revue," led by Flo Jacobson and Zex Confrey, giving a free show in the various cafes and picture houses and making the rounds in autos. Each one of the entertainers is introduced when a stop is made and each does an individual stunt, in addition to concerted song numbers.

John Demerest of Demerest and Collette had an unpleasant experience while trolling for fish in a lake near Springfield, Ill., last week. His hook caught in the clothing of the two Cummins boys, aged four and seven years respectively, who had been missing for several days. The lads were drowned, although there was no explanation as to the cause of the tragedy.

Frank McCoy, stage manager of the Chicago company of "Turn to the Right," who, though a blonde, is known as "the gypsy," was presented with a set of golf clubs by the stage crew at Cohan's Grand last week. One of the crew, however, called attention to the fact that while the clubs were good looking and all that, Frank did considerable entertaining at night.

Frank Jacobs, the enlisted son of "bowie knife" Abe, was one of 68 members of the Iowa National Guard selected to go to France, there to learn the intricacies of trench warfare. This is one of various groups of men being sent overseas by the government, the idea being that they will return after mastering the lessons and instruct the main bodies

of fighting men who would thereby be sufficiently trained to go into the front line immediately upon arrival in France.

Granville English, pianist for the Kouns sisters, who was reported drafted, is again with the act. He enlisted with the naval reserves here and was granted a furlough.

The naval head here advised English that it would be all right for him to tour the Orpheum with the act, as he might not be called for a year. Later on the same day of enlistment, he received official notice that he had been drafted, but as he is enlisted, the draft does not include him.

A pacifist gathering, with most of the individuals coming from Wisconsin, where a convention was attempted but failed to materialize because the governor of that state ousted them, descended on Chicago last Saturday. Police here broke up the meeting on that day, but on Sunday they held meetings, it being said that Mayor Thompson, who is perhaps the most unpopular executive in the country, had ordered the police to protect them. Word was sent to Springfield and Governor Lowden ordered out the troops to disperse the "doves of peace." The papers allude to the mayor as "Komerad Bill."

Joe Bennet, manager of the Chicago office of Shapiro-Bernstein, reports a really comic situation created when he applied for a room at an nth class hotel in a small Indiana town last week. Joe was on a motor trip and upon drawing into the town discovered a country fair had attracted the whole countryside and accommodations were at a premium. So he picked out the said hotel and asked for rates. The clerk quoted \$5 per day. Joe asked to see the room which brought a quick reply from the clerk, who said, "Oh, no, you don't. If you see it you won't take it. That's been done to me before."

Lou E. Royster, manager of "Make Yourself at Home," was held up by bandits last week, while nearing the L. station on 47th street. Five men in an auto were operating without interference. Their attention was distracted by the approach of an L. motor-man, whom they also robbed and attacked. Royster lost sixty cents, the highwaymen missing a wallet containing \$50 which he had in his vest. They may have been the same quintette who killed two factory messengers and got away with a payroll of \$8,000. One of the latter bandits was captured in his home, which was surrounded by several hundred police who engaged in rifle attack.

AUDITORIUM (H. M. Johnson, mgr.).—"The Italian Battle Front" (film); held over until end of week, provoking considerable interest.

# RITA BOLAND

in

## SONG SKETCHES

By EVELYN BLANCHARD

Touring Orpheum Circuit

Direction, MAX GORDON

Weeks Sept. 7-14—Orpheum, Los Angeles

San Francisco "Call" said:

First honors went to Rita Boland, who "did a single" in stage parlance, entertaining the packed house alone with "song sketches" that brought out an unusual talent by this chic young woman as a mimic and character artist. No better was her ability evidenced than by a single song which she interpreted as it would be sung by various characters.

San Francisco "Bulletin"—

Rita Boland is a comedienne seldom equaled.

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Turn to the Right" (34th and final week), starting on tour Saturday, after establishing fine record; "Captain Kid, Jr." opens Sunday.

CORT (U. J. Hermann, mgr.).—"Upstairs and Down" (3d week), going very big.

COLUMBIA (F. A. Parry, mgr.).—"Step Lively Girls" (Columbia) (burlesque).

CROWN (Ed. Rowland, Jr., mgr.).—"Rock of Ages" (stock).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Revue of 1918" (burlesque) (American).

EMPIRE (Art Moeller, mgr.).—"The Auto Girls" (burlesque) (American).

GARRICK (Wm. Currie, mgr.).—"The Thirteenth Chair" opened Sunday.

GAYETY (Robt. Schonecker, mgr.).—"The Bliff, Bing, Bang" (burlesque) (American).

ILLINOIS (R. Timponi, mgr.).—"Pals First" (4th week).

IMPERIAL (Will Spink, mgr.).—"Going Straight" (International), this is the play said to hold a plot very similar to "Turn to the Right."

LA SALLE (Nat Royster, mgr.).—"Oh Boy" (3d week), big hit.

NATIONAL (John T. Barrett, mgr.).—"A Daughter of the Sun" (International).

OLYMPIC (Abe Jacobs, mgr.).—"Parlor, Bedroom and Bath" (2d week), big demand; a hit.

PRINCESS (Will Singer, mgr.).—"Good Bye Boys," opened Saturday; should develop into good attraction.

POWERS—Dark: Otis Skinner in "Mister Antoinette" starts Monday.

STAR AND GARTER (Wm. Roche, mgr.).—"Beat Show in Town" burlesque (Columbia).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum; rehearsal 9.30).—"Capacity Labor Day matinee and even a fringe of faces peered down from the top boxes ("four high") upon the proceedings. It was a typical holiday bill, and the entire show, of high calibre, went over in holiday style, everything seemed to be present save acrobatics. Comedy there was aplenty, and there was the contrast of the dramatic in "Somewhere in Mexico" as presented by Donald Brian and his assisting players. The matinee idol was the headliner, but they seemed more interested in Donald than his act. That was proven when Brian appeared in "one" just after Duke Cross had started his new single in following spot (next to closing) and helped Duke out. Cross had started Duke Brian's turn, which was the cue for Donald to enter and ask Duke where he got off since it might be tough without the assistance of the petite Lois Josephine. Cross said he'd get away with it, which proved true since he walked off with the hit of the bill. Cross uses a pianist (Ted Shapiro) and sings ditties, with occasional comments. Two of them (and there were six or more) were patriotic. One of the latter seemed to be in the punch class and is on preparedness, being called "Let's Be Ready." Cross stood on a little shelf placed beyond the footlights to deliver it, and the results were all that could be asked for. He was encored repeatedly, and while his songs did not seem possessed of unusual merit there is something about the way Cross does them that gets the house. During one of the encores, John Sainpolis, a featured member of the Brian act's cast, also projected himself in "one," still in the make-up of Pancho Villa, and when Cross started in to do "Gunga Din," Sainpolis shot him down, just as he had done Brian a few minutes before. That stunt, too, tickled the house. Result: another encore. Very close second to Cross in the size of hit won was Margaret Young, a songstress, on fourth, and similarly nothing unusual in voice nor numbers was displayed. Just the same Miss Young, who makes a very nice appearance, couldn't seem to give the house enough of her wares two of which were distinct songs. Seven numbers in all comprised her assignment—three earned encores. Hazel Moran, a sort of feminine Fred Stone, as far as rope throwing is concerned, opened the show cleverly. She claims to be the only

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woman who is able to spin an 85-foot rope. Felix Bernard and Eddie Janis, in the fancy dress of English school boys, stepped into a hit from second spot with their violin and piano routine. A bit of nifty stepping by Bernard at the finish was of considerable help. Harry Holman and Co. offered "Adam Killjoy" in third spot and it was enjoyed. Ripples of laughter invariably followed Holman's abruptly humorous telephone greetings. Mr. Holman really "makes" the act. Faumonte and Arnold with "The Sergeant" same number five. It is a bright offering but the dancing in "one" at the close won the plaudits, and here the slender Miss Beaumont displayed her grace and ability in the accomplishment of lofty kicking. Jimmie Hussy, assisted by William Worsley, followed, dallying just 23 minutes. As seems usually the case with their nonsense called "The Fox Hunters," a good deal of laughter resulted. Worsley is singing a patriotic num-

ber and so is Jimmie, only his is of burlesque. The closing turn, "Dream Fantasies," as presented by Cleveland Bronner and two girls, also consumed 23 minutes, which made the show late. The act is entirely too long for such a spot, but even though some walked out, the majority stuck to the end. Perhaps it was because the crowd was in holiday mood and perhaps they wanted to see what it was all about. "Dream Fantasies" is a curious mixture of filmy hangings, flimsy costumes, liberal flashings of bare legs, dances and subdued, colored lights. Eleven "numbers" were programed. No doubt it was artist, but anyway the house remained. PALACE (Earl Steward, mgr.; agent, Orpheum).—"The house was sold out before the doors opened Monday night, which marked the second week of vaudeville at the Palace. Ordinarily the audiences here are a very friendly body, but the holiday crowd was extraordinarily so, spilling its appreciation

throughout the run of the bill in flattering quantities. It was also a patient house, since there was no stint in applause when the show noticeably slowed up after the first half of the show had been completed. At that the somewhat lengthy bill approached the Palace standard. Conroy and Le Maire headlined, this being the first of a two-week booking at this house. Next week they will offer "The New Physician," but for the current week they regaled with "For Sale a Ford," which proved a surefire laugh, in spite of the fact it is admittedly not so really enjoyable as some of their other pieces. This pair of popular comedians have in view a new act to be ready about the middle of November. It with touch on a humorous conception of recruiting and is the work of a new author. Another comedy act that went for a sure hit was on directly ahead of Conroy and Le

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Ordinary program this week considering some of its recent predecessors. Leona Lamar, "The Girl with the 1,000 Eyes," toplined, and in addition to holding interest, mystified the large gathering with the apparent ease in which the "code" is connected. The girl gave them much to talk about, which eventually helps box office returns. Spencer and Williams were placed next to closing, and with their comedy talk and business collected favorable returns. Katherine Gray made a good appearance, employing only popular numbers in her repertoire. While her voice is not exceptional, she "sells" her songs well and with a good pianist registered nicely. The Frances White imitation could be greatly improved. The Lovengren Sisters and Neary Brothers offered a new routine for the coast and scored a hit. William Gaxton in "Kisses" repeated well. Charles Olcott scored the hit of the show, temporarily holding up proceedings with his own composition, an Italian patriotic number. Ralph Dunbar's "Maryland Singers," also a holdover, closed the bill nicely. The Royal Italian Trio opened, displaying well trained voices, but exhibiting a lack of vaudeville experience.

PANTAGES (J. J. Cluxton, mgr.; agent, direct).—"The Mimic World" held the topline spot on the bill this week and built up the show to some strength. Felix is the big feature, gathering the best returns of the cast with Chas. Hawgan as Oscar Hammerstein in the second honors. The girls work well and sing nicely. Abrams and Johns in "When Hubby Realizes" were well liked. The Lamplins opened with their comedy turn and gave the program a good start. Joe Roberts is an excellent banjolist, but could

improve his appearance with some effort. Smith and McGuire, two girls from "The Mimic World" turn, held the second spot and did well in that position. Holmes and Holmes were billed, but failed to appear.

HIPPODROME.—Louis London, a character singer, landed the bill's honors with a nicely arranged specialty. Mme. Marlon and Co. offered a protean act, the rapid changes pulling applause. The skit did reasonably well. Delmore and Moore won laughs and closed to a fairly big hit. Bandy and Fields of the "old school" of dancers did fairly well. Daddy Army of comedy acrobats closed the show to laughs. The house enjoyed the usual big business.

CORT (Homer F. Curran, mgr.).—Blanche Ring in "What Next?" (2d week).

COLUMBIA (Gottlob & Marx, mgrs.).—"Here Comes the Bride" (2d week).

ALCAZAR (Belasco & Mayer, mgrs.).—Richard Carle in "1916 Cohan Revue" (last week).

CASINO (Robert Drady, mgr.; agent, Ackerman & Harris and W. V. M. A.).—Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.; agent, Ackerman & Harris and W. V. M. A.).—Vaudeville.

PRINCESS (Bert Levey, lessee and mgr.; agent, Bert Levey).—Vaudeville.

CASINO.—In comparison with previous weeks, the Casino last week presented an exceptionally good bill. Business was slightly off perhaps due to the local bar strike, although it might partly be attributed to the recent siege of mediocre bills. The Ambler Bros. were delegated to the opening position and should receive due credit for some daring ladder balancing, and for their otherwise good display of showmanship. It is without doubt the best opening act the house has held. Leo Filler is a street violinist, quite capable upon the strings, and was enjoyed. Jerry and Gretchen O'Meara offered a protean skit in which the man impersonates various characters cleverly. The woman at the piano is an excellent foil and describes in an able manner the different characters in song while he makes the changes of stage. They proved a decided hit. Stewart's Revue consists of six girls and four men who sing in an ordinary manner and employ a number of old burlesque comedy hits. They also included in

their comedy a number of "wires." E. J. Moore, the Gabby Trickster, was next to closing and provided sufficient entertainment through the fun derived from an excellent plant dressed as a messenger who comes upon the stage, to depart well enough rewarded for his efforts. While no fault can be found with his tricks, the majority of the auditors were unable to appreciate him through most of his work being confined to the front section of the lower floor. Merlan's Dogs closed the show in big time form.

Last week the Elks arranged an entertainment and smoker for John Morrissey (formerly manager of the local Orpheum), a popular personage on the Coast. Many of the acts appearing in local houses contributed to the festivities.

Lou Jacobs' Musical Comedy Co. suddenly brought its engagement to a close at the Majestic last week. But 15 days of a six weeks' contract were completed. It is doubtful whether the company will disband. Poor business practically was the cause, and may be directly placed against the car strike, which caused many riots within the vicinity of the Majestic. The house will resume its former picture policy.

Bert Meyer, former assistant manager, has been announced as resident manager of the local Pantages house.

Ernest Orth, former six-day bicycle rider and at one time partner of Bobby Walthour during his short theatrical engagement, is now connected with Gantner & Matern, the Coast manufacturers. He personally handles the entire theatrical department.

Pat Kerwin has been added to the local Forster Music Pub. Co. staff.

Frank Snowden, Coast representative for Shapiro-Bernstein, has gone east on a business trip, leaving Arthur Bean in charge during his absence.

Matt Keefe has been engaged by Sid Grauman to appear at the Strand for two weeks as a soloist. Grauman intends adding regular talent to his picture policy.

Dick Stanton, Fox director, spent part of his vacation here.

The latest addition to the Ackerman & Harris circuit in Stockton, opened successfully Aug. 29, the house having been redecorated and seated, with a capacity of 1,300. Mark Lichter is manager. The house will play the regular A. & H. road shows of six acts.

"The Lone Wolf" proved so successful to the Grauman's at the Strand it has been held over for a week.

Joe Cohen, the Honolulu magnate, presented a floral piece to Marc Klaw upon the opening of "Here Comes the Bride" at the Columbia. It represents a procenium arch with a map of the new K. & E. territory in the centre. It received some publicity in the dailies.

From present indications the local stage hands will probably receive the demands they made upon the managers a few months back. A settlement may be reached on the basis of 50 per cent. of the increase demanded by the stage carpenters and electricians, and the full amount of \$1 per day increase will be granted to the remainder of the stage crew. A final conference will be held next week. According to advance information, everything points towards a settlement being reached.

## ATLANTIC CITY.

By LOUIS CLINE.

Arthur Hopkins production (Western company) of Claire Kummer's three-act play, "Good Gracious Annabelle," was the holiday attraction at the Apollo, and the big Boardwalk crowd took to the delightful comedy exactly as did the theatregoing public of New York, Boston and Chicago. The delightful pliancy of the situations, the cleverness of the dialog and the audacious naivete of Annabelle, together with the unctuous comedy of

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IN ORIGINAL

"STEPS OF HARMONY"

Booked Solid Loew Circuit

Direction, "SEE-ESS"

Maire, Cooper and Ricardo with their comic skit, "Ab, Gimme the Ring." Miss Ricardo's efforts are natural and she certainly gets results. Alan Brooks, who unprofitably attempted to make a three-act play from his "Dollars and Sense" early this summer and spent a number of weeks in this city with it, reappeared with the vaudeville version as the feature of the bill. The act was on seventh and won enough applause to warrant Brooks making a curtain speech. In it, however, he did not allude to the earlier visit at the Garrick and then the Princess, and his remarks were quite the opposite to those then expressed regarding the local critics in the latter house. Ray G. Huling with his "clown seal" gave the show an excellent start. The aquatic comic with its playing of musical bells and nose juggling of various sorts of balls, was very amusing to the house. McMahon, Diamond and Chaplow occupied No. 2, delivering the bill's first hit. This in spite of the fact that Miss McMahon could not appear Monday night, she having "pulled" a leg ligament at the matinee. But Maurie Diamond more than made good for the trio with his remarkable exhibition of the most difficult of Russian dance steps. This act, even in Monday night's form, might have speeded the latter portion of the show had it been placed there. D'Avigneau's Chinese Duo was third; the house falling for it strong. The singer of the pair billed as Kwong Chang certainly didn't look like a Chinese, and is really an Italian. And when he sang "Pargliaci" in his native tongue, it was a tip-off. Nevertheless the house sure boosted the vocal efforts. Fook Lok, however, is "Chinese," and he too won a big hand with a piano selection anything but brilliant. Helen Trix and Sister Josephine were sixth, with Helen's original song numbers, and before the girls were finished they had won the house. Mike Bernard, who has been sojourning in a local outlying cabaret lately, was allotted the next to closing spot, which he held down with surprising strength, going for a hit. The house insisted on Mike giving an encore. "The Five of Clubs" closed the show, at first causing speculation as to what it was about. But when the men got down to rapid fire club manipulation they held strict attention, for theirs is a clever routine.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—Few people were in the Loop until afternoon on Monday. It having been Labor Day, but those who ventured forth hid themselves to the pop shows, for the sun was not in evidence and the weather far from warm. At that the early shows at the Hipp were a bit under the usual, as expected on holidays. The day shift portion of the bill managed to reach the average, and at least two acts wooed healthy applause, which, however, cannot be entirely blamed on the fact that the house was in holiday mood. Lillian Morley and the McCarthy Sisters placed in the Keystone (fourth) spot, delivered the show's hit at the second performance. Their offering consisted of a song routine. Miss Morley being especially apt and pleasing in her delivery. The sisters too won favor with their numbers, effecting a harmony at times, and one essaying a bit of comedy. "Grey and Old Rose," a dancing couple, also did nicely. They have tastefully staged and dressed their turn along original lines. Both make an excellent appearance, especially the girl. Dave Vine and Lola Temple, in burlesque last season, occupied next to closing spot with a "nut" routine, which amused the house and delivered some much needed laughs. The Tyrolean Troubadors, a novelty singing quintette holding one male voice, closed the show well. All affect native peasant costume, and throughout most of the warbling there is a note of yodelling which always seem to be welcome, and which in this case added charm to the chorus. Harry Brooks and Co. presented "An Old Mine in Man" getting fair returns, but apparently too quiet for the Hipp. The Harb, with comedy acrobatics, were in second spot, doing fairly. Cuomo and Moe, a Chinese couple with a turn framed similarly to that of Harry Hawk, opened the show, doing acceptable. It is reported not to be a copy act, but Hawk has a far classier turn.

# The New Comic Sensation

## "She's Back Among the Pots and Pans Again"

Introduced for the first time at Keith's, Boston, this week by

### Kate Elinore of Elinore and Williams

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"Pots and Pans" the biggest hit I ever had. Sam doing nicely with 'If I Catch the Guy Who Wrote Poor Butterfly' "

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Also publishers of GEO. M. COHAN'S "OVER THERE," Daly and Cool's "COTTON PICKIN' TIME IN ALABAMA," Bert Hanlon's "HE'D RUB, RUB, RUB HIS LITTLE LAMP," and Bill Jerome's "COME ON OVER HERE, IT'S A WONDERFUL PLACE"

the slavey, go to make this play one of the delights of the season. While the cast is now without Lola Fisher and May Vokes, yet Isabelle Lowe, as Annabelle, possesses a certain ingratiating charm; and Lydia Dickson, as Lottie, the under-cook, is the closest approach to Miss Vokes' work seen in this city. Ralph Bunker plays Wembleton, the millionaire, Fred Nicholls is James Ludgate, the butler, John Trevor is Rawson, Robert Palmer is Harry Murchison. The balance of the cast included William Paige, Robert Capron, Frederick Arthur, Russell Morrison, Howard Brooks, Frederick Netherthorn, Claire Spencer and Gladys Brooks. Robert Edmonds Jones' setting for the play are in good taste and exceedingly artistic. Miss Kummer's second play—"Annabelle" is her first—"A Successful Calamity" in which William Gillette was starred last fall, had its premiere in this city, and while "Annabelle" is not nearly so clever in satire, it is an amusing little comedy which thoroughly entertains.

KEITH'S (Jules Aronson, mgr.).—The bill this week is headed by Nora Bayes, booked because of the phenomenal business Keith's did on the occasion of her former appearance two weeks ago, when she broke the house record formerly held by Eddie Foy. Miss Bayes topped the Foy figures by almost \$1,200, and at the opening performance Labor Day the cantatrice played to a capacity audience. Miss Bayes is singing several of her old songs, and she introduced several new ones for her return engagement. Irving Fisher is Miss Bayes' assistant, while Harry Akst accompanied at the piano. A novelty was in the act which introduced Princess White Deer, a full-blooded Mohawk Indian, with Oskomen, and a tribe of Indian braves. The Indian maiden offered a musical singing, tribal dancing act that proved one of the best opening acts at this theatre. The scenic production was novel and interesting. Jim Toney and Ann Norman appeared in a humorous skit entitled "You Know What I Mean." Archer and Belford had their skit, "The New Janitor." Moore and Gerald pleased with artistic bits of variety. Frank Fay, the monologist, amused, and Dupree and Dupree with an artistic cycling act closed the bill.

The final Hippodrome bill of the season at the Million Dollar Pier included "Do Your Bit," a novel playlet dealing with the present Food Problem, by Nell Twoomley, Burns and Foran, Artols Brothers, Florence Timponi, Samosen and Douglas, Emmet Welch Minstrelia. Final week for Dawson's Dancing Dolls at the downtown pier.

The Nixon closed for the season with a big vaudeville show. "Katinka" did splendid business at the uptown legitimate house, as did "Rambler Rose" at the Apollo.

Sunday night Jules Falk, violinist, and

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Why don't you see or write us, sending photo and full particulars? We can use just such people with our big brand new music show,

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The Greatest Laughing Show on Earth

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LEFFLER & BRATTON  
Knickerbocker Theatre Bldg., New York

Napoleon was a scream as a BABY.  
He will be a riot as a big school BOY.

Vera Curtis, grand opera soprano, will be the assisting soloists at the Martini festival concert in the Steel Pier Music Hall, Ciccolini sang his farewell concert Sunday evening, Sept. 2. Murphy's American Minstrelia, now playing their 20th season on the Steel Pier, will be the attraction until the latter part of this month. Signor Lombardi and Signora Naro, character singers, will close their engagement this week.

Julius E. Aronson, who made his entrance into local theatrical business at the beginning of this season, has succeeded in placing Keith's vaudeville house in the success class. Aronson booked the house himself, and by the excellence of the bills he has succeeded in breaking all house records. In fact Keith's theatre has had the most glowing season of its career. The Sunday night business, heretofore meagre, has been of the sell-out variety for the past several weeks. Sunday,

Sept. 2, all of the 2,200 seats were sold, and standing room was at a premium. This is the first time this has happened since the house was built. Mr. Aronson will close the theatre Sunday night, Sept. 9, and will return to the Alhambra, Philadelphia, where for the past two years he has succeeded in putting over two of the biggest seasons the Quaker City theatre has ever enjoyed.

Jerry Hoban, cartoonist of a New York newspaper syndicate who was here over the week-end for a vacation, rescued a woman bather on Labor Day. Hoban turned the woman over to the hospital tent physician for treatment. She revived after one hour's use of the lung motor.

All previous Labor Day records for crowds in Atlantic City were shattered here. So dense was the throng, estimated by railroad statisticians to be close to the half million

mark, that pedestrians had difficulty in making any progress along the famous Board Walk. Many slept in the open air pavilions Saturday and Sunday night, and special details of police were placed to watch over the crowds using these improvised accommodations. From \$10 to \$50 for the night was offered owners of private houses for sleeping accommodations by visitors who had neglected to make reservations at the hotels. Some even begged for the opportunity of sleeping on porches, and the beach was the bed for hundreds of people. Lines leading to restaurants in every section of the city stretched for squares, and by Monday noon a broad famine threatened, with the result that the bakers were called to work to provide for the hungry.

The surf was particularly rough Labor Day, and over a hundred bathers were rescued by the life guards. At one time, in the vicinity of the Steel Pier, 34 people were rescued in ten minutes, and the life boats, which were forced to climb mountain high waves, were riding as low as the gunwales with the rescued bathers. However, there was not a drowning recorded all day. In fact there has not been a bather drowned all season, which record speaks volumes for the red shirted heroes of the surf.

Francis X. Hope, of the Cohan & Harris offices, picked up a block of wood in the surf yesterday around which was tied a piece of cardboard with the pencilled message: "S. S. Bessie V. 130 miles off Sandy Hook sinking. Come quick." Investigations as to whether the message was a bather's prank or whether it was authentic are under way.

Leon Wescott, former auditor of the Stanley Company of Philadelphia, and at present financial representative of a company who are promoting a chain of restaurants in Chicago, was an over Sunday visitor.

John Dougherty, stage manager of the Nixon theatre, was tendered a surprise party at the last performance of "Katinka," at the theatre Sunday night. Dougherty, who recently enlisted, received a comfort kit for use in the field.

Two youthful millionaires from the west are in this city, each in quest of a wife. They are D. C. Livingston and Julius C. Livingston, of Tulsa, Okla. The young men have four brothers, one of whom J. K. Livingston, came to Atlantic City four years ago and while here he met Dorothy Schwartz, daughter of the head of the Schwartz Iron and Steel Works of St. Louis. It was love at first sight, and two weeks after the meeting young Livingston took his bride back to Oklahoma. Another brother, Richard, anxious to follow in his brother's footsteps came here in August, 1916. While here he met Bessie Fox, daugh-

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ter of William Fox, head of the Fox motion picture corporation. The result was a wedding and a honeymoon in Oklahoma. D. C. and Julius announce that they are here for the same purpose as their brothers, and Julius appears to be in a fair way to accomplish his purpose. The young men are being chaperoned in their marital purpose by Dr. Leo L. Roth, of 22 West 75th Street, N. Y. City. The six brothers, along with their father, are members of the Livingston Oil Corporation.

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Atlantic City witnessed, last week, the premier performance of "Rambler Rose," a three-act musical comedy with book by Harry B. Smith and music by Victor Jacoby, produced at the Apollo, by Charles Frohman, Inc. The charming personality of Julia Sanderson, and the twisted-English humor of Joseph Cawthorn—this time minus the third of the trio, Donald Brian—were combined as the starring elements, and though Miss Sanderson, whose beauty is as fresh and youthful as ever, and Mr. Cawthorn, whose humor still bubbles spontaneously, worked like Trojans to make

"Rambler Rose" measure up to the success of "Sybil," the result was far from what was expected, for the author of the book and the composer of the music have given the stars very little opportunity for a display of those talents which have won success in previous vehicles. The plot thread, if such it can be called, has not become trite to the point of inaptitude—though there is an effort toward novelty in causing the woman to pursue the man. The musical score, while light and at times gay, includes only one or two melodies which bear the stamp of tunelessness. "The Gypsy Song" and the "One Look—One Word,"



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both sung by Miss Sanderson, are the exceptions. Both of Cawthorn's song hits—"I'll Be There" and "Poor Little Rich Girl's Dog," are interpolations by John L. Golden and Irving Berlin. "Rambler Rose" is the girl of all-work at the finishing school of Miss Coverdale, somewhere in England. Rose is about to be forced into a marriage with Joseph Cuppy, an impossible moneyed bouncer; but as she has already fallen in love with a young artist, who has visited the school in search of landscape copy, she flees away to his studio in Paris, and there, by a pseudo love affair with the artist's companion in art—a sculptor—she forced a capitulation to her charms. Miss Sanderson is given a much larger speaking part in this new musical comedy than she

has ever had before, and her work is splendid, but the dearth of song numbers was the means of nullifying her otherwise excellent performance.

When Cawthorn is on the stage the performance is humorous and ran smoothly on the opening night, but otherwise the performance dragged along slowly until almost eleven forty-five.

Supporting the stars are Robert Rendel, who possesses a pleasing voice and manly personality; Steward Baird, Ada Meade, George E. Mack, Kate Sergeantson, George Egan, Walter Smith, W. H. Bentley, who staged the production; Ethel Boyd, Doris Pedro and Wilma Walton. A large chorus, both male and female, form the ensemble numbers. The settings are artistic.

Last week the Atlantic City Life Guards held their annual ball in the Million Dollar Pier ballroom. Beach Surgeon Bossert, chief of the Guards, and the City Commissioners, were in attendance. A novel feature of the ball was the bathing suit dance, in which girls, in Kellerman suits and masked, contested for the prizes for the best Venus-like figure. The identity of the winner was kept a secret.

## BALTIMORE.

By FRANCIS D. O'TOOLE. MARYLAND (F. C. Schanberger).—Bill unusually good one, with Ray Samuels, styled the Blue Streak of Vaudeville, as the headliner. She succeeds in putting her songs across with exceptional wit. Dooley and Sales again back with a new line of fun. Paul Dickey and Co. in the "Old Master," Walter Brower, Renee Florings, Collins and Hart, Selma Braatz.

FORD'S (Chas. E. Ford, mgr.).—Film, "The Spy," with Dustin Farnum. It has a strong appeal to patriotism.

NIXON'S (Chas. Throop, mgr.).—John Lawrence and Co. head the bill. Cahill and Romaine, Carmella and Adele, Eddie Hastings. HIPPODROME (Geo. McElmitt, mgr.).—Operatic Sextet, Fox and Cross, Breakaway Barlowes, Lanigan and Tucker, Bud and Nellie Helm.

GARDEN.—A musical comedy and feature film.

PALACE.—"Hello America." GAYETY.—"Mischief Makers."

## BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. O.).—The Dolly Sisters, headliners, opened the regular season with a crash, and playing to a turnaway Monday. The act consisted of dancing and costumes. Kate Elinore and Sam Williams received big applause on their return to Boston, Kate carrying the act as usual, although her feeding partner took a chance at the piano. Swor and Avey scored big on their old blackface stuff, although Swor is beginning to feel the lack of new gags. The two-handed dumb poker game was a knockout, coming as a welcome relief to the Bert Williams pantomime classic that has been worked to death. Bert Leslie and Co. in "Hogan in Mexico," the noisiest Hogan slang number he has yet used. A little soft pedal on some of the work of the cast would make Leslie stand out far better. The remainder comprised George and Lily Garden, Four Nightingales, Joseph Browning and the Novelty Clowns.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Excellent. BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pop and pictures. Excellent.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop and pictures. Good.

GLOBE (Frank Mcagher, mgr.).—Loew stock, using "The Girl Left Behind Me." Beginning to pick up, getting much of the old John Craig stock patrons from the old Castle Square.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pop and pictures. Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and pictures. Good.

GORDON'S OLYMPIA (Frank Hookello, mgr.).—Pop and pictures. Excellent.

PARK (Thomas D. Soriero, mgr.).—Pictures. Big.

MAJESTIC (E. D. Smith, mgr.).—The Fox feature film, "Jack and the Beanstalk," opened Labor Day afternoon, billed for a single week. There is a rumor that Fox has his eye on this house for picture productions with a long-time lease from the Shuberts.

SHUBERT (E. D. Smith, mgr.).—Last week of "His Little Widows." Fair.

PLYMOUTH (E. D. Smith, mgr.).—Emma Dunn in "Old Lady 31." Opened Labor Day. Apparently in for a run.

WILBUR (E. D. Smith, mgr.).—Sixth week of "Oh Boy" going strong.

PARK SQUARE (Fred E. Wright, mgr.).—Last week of return engagement of "Canary Cottage." Next week brings "Good Gracious Annabelle," also for a return booking.

COLONIAL (Charles J. Rich, mgr.).—"Have a Heart" going along nicely, the return of Billy B. Van to his original role strengthening the production materially. Ziegfeld's "Follies" underlined.

HOLLIS (Charles J. Rich, mgr.).—Second week of "Here Comes the Bride," with business picking up as production is whipped into shape.

TREMONT (John B. Schoeffel, mgr.).—"Turn to the Right" opened Monday night and will probably remain here for a run.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Opens next Monday with Henry Savage's "Every Woman" at a \$1 top.

COPLEY (George H. Pattee, mgr.).—Henry Jewett's English Players are on their 13th consecutive week in "The Man Who Stayed at Home," business having been so heavy that the house could not close for alterations as had been planned. Seats are now selling four weeks in advance, after which the run will terminate in order that the seating capacity can be changed.

CASINO (Charles Waldron, mgr.).—Stone and Pillard's Show. Big.

GAYETY (Thomas H. Henry, mgr.).—Mollie Williams' "Own Show." Excellent.

HOWARD (George E. Lothrop, mgr.).—"Girls from Follies." Capacity.

## BUFFALO.

By W. VAN ORDELL.

Monday, Labor Day, marked the official opening of the theatrical season, and it opened with a flourish. Several theatres that have been dark for weeks reopened, one under a new name, and several of the big houses started their season. Buffalo theatre-goers will also be treated to two premieres in succeeding weeks at the Teck. "Gitty Darlin'" will be offered there for the first time on any stage during the week beginning Sept. 10. The following week Ralph Connor's "Sky Pilot" will have its premiere at this theatre. The following attractions hold the boards this week, most beginning with matinees:

TECK (John Oshel, manager).—"You're in Love" to almost capacity house and scored heavily.

MAJESTIC (Millard Cornwall, manager).—"A Little Girl in a Big City." Business good at opening, and the crowd pleased.

SHEA'S (Henry Carr, manager).—A well balanced vaudeville, topped by Blossom Seeley & Co. in "Seeley's Syncretized Studio"; Olive Briscoe, good; Lydell and Higgins, Darryl Girls, Grew, Pates and Co., Eddie and Birdie Conrad, Five Metzetts, Witt and Winter, new pictures. Good crowd, well pleased.

LYRIC.—Opening of a regular vaudeville season headed by the "Broadway Boys and Girls" in musical comedy successes; Harold Yates, Jacques and Clark, Cliff Bailey Duo, Helen Scott, McNally and Co., Russell Quintet. Fair business at opening; went away satisfied.

STAR (P. C. Cornell, mgr.).—Last week of summer stock by the Bonafide Company. First three days "The Professor's Love Story," followed with "Divorcements," after which the regular winter season will open with "Turn to the Right."

GARDEN (Wm. Graham, mgr.).—"The Lid Lifters" headed by Johnnie Weber. New show with some new talent. Crowded house at opening.

OLYMPIC (Wm. Graham, mgr.).—Pop vaudeville, topped by "Marcelle," short musical comedy featuring Billie Libbitt and Eddie Malle; Whipple-Huston Co., Nelson Duo, The Astorian, Guy Bartlett Trio. Business good.

ACADAMY (Julius Michael, mgr.).—Vaudeville and pictures. Bill headlined by Adelaide Carr; Douglas Fairbanks in "Wild and Woolly" film for first half. Business fair.

SHEA'S HIPPODROME.—Douglas Fairbanks in "Down to Earth." Capacity business. RIALTO—(Formerly Family).—Remodeled and opened with first run photoplays. Business good.

FRONTIER, REGENT, STRAND, ELMWOOD, KEITH'S.—Films.

Hundreds of Buffalonians are planning motor trips to Rochester this week for the annual American Horse Show. Domenjos, loop-the-loop aviator, is scheduled to give exhibition flights daily.

Earnest Fleischmann, manager of the Moltoia Gardens and proprietor of Fleischmann's Restaurant, a popular Main street place, spent last week in New York, negotiating for some Broadway entertainment for his cabaret.

Burlesque shows that have made Buffalo this season have usually arrived here three or four girls short. The result is that several downtown cabarets have been drafted from to fill in the ranks. Cabaret men estimate that not less than fifteen of their performers have been taken during the past three weeks, and burlesque advance men are acting as scouts.

Crystal Beach, one of the most popular lake resorts around Buffalo, will remain open until September 15, the management announced several days ago. Other lake resorts are closing daily.

Carnival Court, Buffalo's largest city amusement park, announces it will continue business until snow flies. This has been one of the most popular places in the city during the summer.

## CINCINNATI.

By H. V. MARTIN.

McMahan and Jackson offer a prize of \$25 for the person suggesting the best name for their proposed picture theatre, to be built at Sixth and Vine streets, on the site of the old Glits engine house.

Herman Newman, once chief of the Cincinnati Salvage Corps, and later a lecturer in film theatres, was again committed to Longview Insane Asylum Aug. 30. Newman escaped from the institution about a year ago.

Three Yiddish plays were presented at the Jewish Settlement by a New York company, under direction of Leo Largman, Sept. 3, 4 and 5.

Mrs. Grace Glazier Gordon, 1323 Vine street, this city, filed suit for divorce, Aug. 20, against Eugene F. Gordon, charging he forced her to sing in picture houses and give the money to him.

Attorney Louis Sawyer has issued a statement declaring the shooting of Adeline Rees, former dramatic teacher and now city manager of a picture supplies company, by Mired Buschle, Sawyer's stenographer, Aug. 9, was done without provocation. Sawyer refused to say anything about the case until Miss Rees was out of danger. "The weapon with which the shooting was done, and that I had had on my desk for years, was taken by Miss Buschle and used against one absolutely innocent and without any cause whatsoever," said Sawyer.

Who says a union has no heart? Well, sir, you're all wrong in the case of the musicians' union. For proof of this statement, the doubling one is referred to the good deed of Joseph Sibley, chairman of the committee named by the Cincinnati musicians to meet with theatre managers regarding the strike which is now raging in one-step time. Sibley notified Business Manager Theodore Ayward, of the Grand Opera

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IMPORTER

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OFF THE STAGE



MME. KAHN

House, that a truce would be declared and as a result the Grand would not have to open its season without an orchestra Sunday night, September 2. And as the initial attraction, "Dew Drop Inn," is a musical show, Aylward would have been sadly embarrassed without the orchestra.

However, hostilities were suspended only until the end of this week. Next week "The Birth of a Nation" will return for a two weeks' engagement. By that time it is believed a satisfactory contract can be arranged.

### DALLAS.

BY GEO. B. WALKER.  
MAJESTIC (C. VonPhul, mgr.; W. V. A.).—Good bill headed by a dance revue.  
JEFFERSON (R. J. Stennett, mgr.; Pantages).—Opened last week with excellent bill and good attendance.

HIPODROME (Eleanor Black, mgr.).—Still continues vaudeville policy, but will change to musical comedy for winter season latter part of this month. Bills and business good.

OLD MILL (E. H. Hulsey, mgr.).—Chas. Ray in "The Clodhopper" (film), good business.

QUEEN (E. H. Hulsey, mgr.).—Geo. M. Cohan in "Seven Keys to Baldpate" (film), excellent business.

Business is excellent in all theatres, partly accounted for by the number of troops being concentrated here.

One of the aviation camps has been located at Dallas, which, with the troops already here, should insure prosperous times this fall, particularly in the amusement line.

Gwendolyn Hunt, a local dancer of some fame, joined the dance revue at the Majestic last week.

The profession in general, and particularly in Texas, is mourning the death of Colonel Phil Greenwall, who for the past 30 years has been actively connected with theatricals in this state, having established the first and only circuit of legitimate theatres in Texas. His interests will be looked after for the time being by his daughter, who has practically had charge of his affairs for the past few years.

### DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.).—Nellie V. Nichols, featured; Jessie Busley and Co., Stampede Riders, Lyons and Yosco, Randegger, pianist; Kennedy and Burt, Dancing LaBars, Guardsmith Bros.

ORPHEUM (Tom Ealand, mgr.).—"Pompadour of Rheims," Mabel Farrar, Harry Johnson, Cameron and Howland; also pictures.  
REGENT (Tom Ealand, mgr.).—Large

crowds. Opening of new policy under direction of C. H. Miles, new lessee. Vaudeville program as follows: Girain and Dancing Girls, Three Rosellas, Gene Kent, Pederson Bros., Frazer, Bunts and Harding, Hal Stephens and Co., Frank Bush and "They're Off" (film). Prices 25-35-50 at night, 15-25, matinees. Three shows daily Saturday, Sunday and holidays; otherwise two shows only.

MILES (Paul Dulita, mgr.).—"Rich Girl—Poor Girl" sketch, Big Four, Ward, Bell and Ward, Transfield Sisters, Senate Duo, Three Santons.

GARRICK.—Regular season opened 3 with "The Bird of Paradise."  
OPERA HOUSE.—"His Bridal Night," followed by "Pollyanna."

LYCEUM.—Regular season opening with "Her Unborn Child."  
GAYETY.—"Behman Show."  
CADILLAC.—"Military Maids."

"Kitty Darlin'" comes to Garrick week 17. "Show of Wonders" return engagement week 10.

Two trainloads of prominent Chicago theatrical men attended opening of Palace, Flint, Aug. 30. This house, owned by W. S. Butterfield, will play split week vaudeville.

### LOS ANGELES.

BY GUY PRIOE.

Mabel Baker, prima donna with "Pop" Fischer's musical comedy company at the Omar, was attacked in her room by a strange man and beaten so badly that she is dying in the county hospital. The police have several clues, but as yet have been unable to fix the crime on any person. Ann Montgomery is filling in for Miss Baker.

John Steven McGroarty will close his new play, "Jan," at the Little theatre, and after a week's rehearsal will take it on the road, touring the coast cities. Mr. McGroarty has made a number of changes in the play since the premiere. C. M. Pyke, who was ahead of the Mission Play, also written by McGroarty, is manager of the tour, and L. H. Lubrecht is acting secretary and treasurer.

The wife of Eugene Lewis, scenario writer, died suddenly in childbirth. Fellow scenario writers acted as pallbearers and the husband and father-in-law delivered the funeral eulogies.

Joseph Montrose, general manager of K. & E.'s western circuit, will return from San Francisco the latter part of the week to start rehearsals for "Under Pressure," the second stock production to be made under the new regime. Mark Klaw is still in the north watching the performances of "Here Comes the Bride."

L. E. Behymer has gone north to arrange several concert engagements for Trinity Auditorium.

The "Cinderella Man" is in its third big week at the Morocco, with indications of a fourth week.

S. Morton Cohn, lessee of the Burbank, will go to New York next month. He is now in Portland.

Ed. O'Neill, of Seattle, is now manager of Clune's Broadway.

### MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"Potash and Perlmutter in Society" to big season's opening. 9, "Very Good Eddie."

MAJESTIC (Clarence Bennett, mgr.; agent, Orph.).—Jos. E. Howard and "A Musical World Revue," George Kelly and Co., Gole, Harris and Morey, Jim and Marlon Harkins, "Terpichorean Evolutions," Ed. Morton, Dyer and Coyne. Excellent.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Old Soldier Fiddlers, "The Fashion Shop," Bert Howard, "A Seashore Filtration," Frances and Wilson, Mabel Fonda Trio, last, half—Tameo Kajiyama, "Maid of Killarney," Anderson and Goleis, Viola Lewis and Co., Sparks All and Co., Walsh & Bentley.

MILLER (Jack Yeo, mgr.; agent, Loew).—"Luminous Butterflies," Old Homestead Octette, Dixie Harris and Variety Four, Jed and Ethel Dooley, Charles Gibbs, James Teddy, Xylophone Futurists, Leever and LeRoy. Fine.

SHUBERT (B. Niggemeyer, mgr.; agent, International).—"Her Unborn Child" in second week to gratifying business. 9, "Little Miss Innocence."

GAYETY (Charles J. Fox, mgr.; agent, American).—Lady Buccancers and Mermalda and Diving Beauties. Good. 8, Biff, Bang Bling Co.

Probably no other event of the kind can surpass the Wisconsin State Fair, which opens at Milwaukee Sept. 10 for 6 days, for such a variety of free attractions. The list includes Loula Gertson, aviator; Fearless Greggs, simultaneous automobile looping; Gruber's Animals, sponsored; Karl Euen-Troupe, tumbling; Al Golem, Belgian acrobatics; Five Freres De Kock, Belgian acrobats; Six Cornallins, cycling; Rosa Rosalind, equestrienne; De Carno, 100-foot waving pole; Thaler's Circus, horses, monks and dogs; Sterling and Marguerite, aerialists; Three Los Angeles, acrobats; Basalt and Bailey, strong woman and acrobat; Maj. Fred Bennett, high still dancer; Brothers Martine, comedy acrobats; Takito Japs, acrobats; Six Flying Lamys, comedy ground acro-

batics, trampoline and trapeze casting; LeRoy and Paul, comedy horizontal bar; Rose and Firnkoff Ballet, dancing; Kalinowski Brothers, acrobatics and head balancing; M. L. Tinney, balloon flights and parachute drop; Gordon's War Spectacle, night fireworks. Fifteen bands and three orchestras will supplement the foregoing. Thomas Saxe, of the Saxe Amusement Enterprises, is a member of the advisory board in charge of all amusement features. There will be no "pike" of questionable concessions.

Following the close of a two-day run of the Pickford "Little American" picture, a re-engagement, the Saxe Amusement Enterprises will spend \$20,000 in remodeling, redecorating and refurbishing the Alhambra, with work going on day and night in order to reopen Sept. 8.

### MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards & Driscoll, mgrs.).—Albert Brown in his new play, "The Love of a King." Next week, "Canary Cottage."

ORPHEUM (Fred Crow, mgr.; agent, U. B. O.).—Els and French, Wm. Oakland and Co., Mullin and Coogan, Asaki Joyce, West and Senn, Wallace Galvin, Sid. Lewis, Togan and Geneva opened to packed house.

FRANCAIS (Phil Godel, mgr.).—Little Lord Roberts, Gilmour and Castle, Juggling Delsie, Edmonds and Leeham Rice, Elmer and Tom Hayden and Cardouine, Hill and Ackerman.

GAYETY T. E. Conway, mgr.).—"Liberty Girls." Next, "Follies of the Day."  
IMPERIAL (H. W. Conover, mgr.).—Douglas Fairbanks in "Down to Earth" (film).

The Holman theatre is under new management. Henry E. Jodoin, late of General Film Co., is in charge.

The St. Denis theatre will reopen Sept. 8. N. L. Nathanson is managing director of the new company. Roland Roberts of New York will be manager. Goldwyn pictures will be shown.

The local season opened with a rush, all theatres doing big business.

### NEW ORLEANS.

BY O. M. SMUFFE.

PALACE (Walter Kattman, mgr.).—Martin Beck's own theatre, the Palace, got under way Sunday afternoon with a program consisting of five acts and nine reels of pictures. Mr. Beck, accompanied by Mori Sinker, was on hand for the opening. To Gaston Palmer, an apt juggler, redounds the honor of starting the show and the season. Palmer, in some of the feats employed, evidenced unusual dexterity, especially good being the glass and spoon section. Nevins and Gordon are still



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In "one," the lay figure section remaining the strongest part of the turn. Their reception was very cordial. Mr. and Mrs. Melburne submitted an appealing sketch, containing a large quota of laughs. Their setting is unique and highly commendatory. The Four Swors, two men in blackface and two girls who affect brown coloring, started slowly but gained as the act proceeded. The girls should be laid to the fore as much as possible. Ziegler Sisters, featured, assisted by jazz band, closed in good shape. In its transformation, the former Greenwall theatre, now known as the Palace, presents a handsome appearance, its new furnishings throughout being rich and costly.

**CRESCENT** (T. C. Campbell, mgr.)—In making his New Orleans entry, Marcus Loew has put his best foot forward, his inaugural bill taking rank as an exceedingly entertaining affair. Homer and Dubard, assigned the opening spot, ingratiated themselves into the favor of the audience at the outset, and continued to register throughout. Marie La-varre, blonde and beautiful, has an excellent set of songs, and her return of numbers has been very well chosen. "The Evil Hour" is a frankly melodramatic sketch, encompassing one of those Satanic creatures in the shape of a butler, who finds exceeding merriment in the weaknesses of humans. The playlet scored. Hoey and Lee, headlining the first program, had easy sailing, cornering the honors from an applause standpoint. Mabel Naylor's birds found hearty response in concluding the entertainment. It's a good act of its type, but running a trifle too long at present. The Crescent looked spic and span upon its induction as a link in the Loew chain.

**ORPHEUM** (Arthur White, mgr.)—Bill of light pretensions ushered in the new season. Sophie Tucker and her quintet of jaspers, featured, registered the largest score. Stuart and Keeley, of bill opening calibre, were allotted that spot, doing fairly well. Blanche Merrill's delightful farcette paved the way for an early success for Rice and Werner. Herbert Clifton might tone down his offering. "Married Via Wireless" is valuable in a scenic way. Frank Westphal began by informing auditors he isn't a regular actor. Quite true. The Gladiators closed.

**TULANE** (T. C. Campbell, mgr.)—The Comic Opera Players opened the season to capacity. The company ranks as the best musical stock here in several years. Frank Moulan and Florence Weber in the leading roles were splendidly received. In settings, stage and musical direction excellent discretion was evidenced. "The Fire Fly" opening bill.

**STRAND** (D. L. Cornelius, mgr.)—Pictures. **ALAMO** (Frank Sanders, mgr.)—McCormick and Winehill's Revue.

After an association of ten years, Al. G. Shear is resigning as manager of the local exchange of the Consolidated Film and Supply Co., a subsidiary of Universal. As a token of esteem, the exhibitors in this section presented Mr. Shear with an imposing jewel. Shear is succeeded by Harry Peebles, in charge of a Houston exchange heretofore.

Loew's Crescent, for popularization purposes, disposed of its seats for one cent during the first three days.

Several changes are apparent in the personnel of the Orpheum. Lee Hawes, one of the south's best journalists, will do the press

work for the theatre, the position resulting from Walter Kattman's ascendancy to the management of the Palace. Frank Marclante succeeds Santos Shields as treasurer, Shields having enlisted under the colors. Jack Delbondio, formerly at the Tulane, will assist Marclante. Raymond Hughes will act as main doorman, a post held long and ably by the late William Trimble.

Tom Campbell is still the presiding factor at both the Tulane and Crescent theatres in behalf of Klaw & Erlanger.

McCormick and Winehill are appearing as principals of their own new revue at the Alamo. Billie Madden is the prima donna and Marie Antoine a very active soubrette. The current entertainment, a military affair, is called "The Land of Liberty."

D. S. Holmes has been promoted to the management of Vitaphone affairs at Minneapolis. A. W. Plues is Holmes' successor here.

The Diamond Film Co., a producing concern, has opened offices in New Orleans.

E. A. Schiller attended to the opening of the Crescent in behalf of the Loew interests, and will remain here for several weeks.

Charles E. Bray directed the initiation and inauguration of the Orpheum and Palace. Mr. Bray will be in New Orleans a fortnight.

Reports indicate that a stock burlesque organization is scheduled for the Dauphine.

Campaing Opera Co., headed by Melba, will appear at the French opera house for a short period.

### PHILADELPHIA.

By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.)—There was no chance for those who like dancing going away from this week's show disappointed. It was there in large quantities of every sort, from the classical stuff of the thinly-clad Morgan Dancers to the eccentric legmania stopping by Jack Donohue of Donahue and Stewart, and one could take his choice. The Art Dancers, of course, had the headline position, and deserved it. This is unquestionably the classiest of all classical dancing acts seen in vaudeville, and while the Labor Day audience did not display their satisfaction with applause, the artistic work of the girls, with their generous display of undraped limbs, held the audience in rapt attention. Marion Morgan has no doubt given her greatest attention to unison, and her girls are as near perfect in their ensemble numbers as it is possible. The dancers are here for a two weeks' stay, something unusual for an act of this kind. Donahue and Stewart were next to closing with their "Natural Nonsense" skit, nothing of which was new except the pants-trousers, excuse us—worn by Alice Marion Stewart. By the way, that's a pretty name to go with a pair of such wide-beamed overalls, and this girl is surely a clever comedienne. The pair got a lot of fun out of their nonsense, and the stepping of the lanky fellow scored a great, big hit. Down next to closing

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they were the comedy hit of the bill. According to the program, the Hirschhoff Gypsies were moved down to the closing spot for the night show, changing places with Palfrey, Hall and Brown. The fast work of the gypsies gave the show a strong closing number, while the medley offering of the trio fitted in nicely in the early half of the bill. The gypsies go in strictly for the Russian style of dancing and crowd a lot of leggy stuff into about eight or ten minutes. A newcomer here was Haruko Onuki, a Japanese prima donna with a surprisingly good voice. The Little Oriental has undoubtedly had long American training, for her methods are distinctly of this country. Her voice is of excellent quality and she sings with such expression, though her enunciation is not so clear. In a pretty Japanese costume she made an attractive stage picture, and with two well known ballads and two high class selections she drew down a liberal share of the chief honors of the show. One of the very best of the light comedy sketches in vaudeville is Everett S. Ruskey's "Cranberries," and it is splendidly played by Frederick Karr, Nell Pratt and Marian Day. There is



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29—Majestic, Chicago  
Nov. 5—Davis, Pittsburgh  
12—Keith's, Cincinnati  
19—Keith's, Louisville  
26—Keith's, Indianapolis  
Dec. 3—Keith's, Dayton  
10—Keith's, Columbus  
17—Keith's, Toledo  
24—Keith's, Grand Rapids  
31—Palace, Chicago

1918

Jan. 7—Temple, Detroit  
14—Temple, Rochester  
21—Colonial, New York  
28—Orpheum, Brooklyn  
Feb. 4—Palace, New York  
11—Bushwick, Brooklyn  
18—Riverside, New York  
25—Keith's, Lowell  
Mar. 4—Keith's, Portland  
11—Keith's, Boston  
18—Keith's, Providence

25—Montreal  
Apr. 1—Hamilton, Can.  
8—Keith's, Cleveland  
15—Keith's, Youngstown  
22—Akron  
29—Maryland, Baltimore  
May 6—Keith's, Philadelphia  
13—Albany  
16—Troy  
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28—Syracuse

Orpheum Circuit to Follow

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an abundance of bright dialog, good for hearty laughs and all the situations are made the most of by these clever players. It has been some time since Charley Kenna was along this way with his "Street Fakir" skit, and it was new to a lot of people, especially the out-of-town contingent which always plays the vaudeville houses on a holiday. Kenna sticks close to a lot of his old stuff, but it got plenty of laughs. Ernie and Ernie put over a good-sized bit with their "3 Feet of Comedy." The man does some remarkable stunts for a one-legged person and the girl is an able assistant. The dance finish is just a little long, but was a big applause winner. Nolan and Nolan gave the show a fine start with their comedy juggling. The fellow features the tricks with the hats and has a great variety of them which he handles with good results. The girl makes a nice looking assistant without working very hard. The Pathe Weekly News pictures showed a lot of good war pictures which had the holiday audience applauding.

**NIXON'S COLONIAL** (H. A. Smith, mgr.).—The Labor Day matinee opened the season with capacity houses and an excellent bill. Douglas Fairbanks in "Down to Earth" is the film feature, and probably accounted for the big draw. A strong vaudeville bill surrounded the screen star, including Charles Mack and Co., Bernivool Brothers, Bicknell, Merin Sisters and King and Harvey. The old policy of three shows daily will continue.

**BROADWAY** (Joseph Cohen, mgr.).—This house opened the season this week with the usual Labor Day matinee. Business was reported big. The bill for the first half of the week is Staley and Birbeck, Norine Carmen's Minstrels, Hyland, Patterson and Hart, Four Perrones and the photoplay, "Lone Wolf." Last half—Bobby Heath and Girlies, Chaluppe and Triple, Diana Cooper, June Salmo and the film feature, H. B. Warner in "God's Man."

**KEYSTONE** (M. W. Taylor, mgr.).—Arthur West and Fred Raymond, Jr., in a musical comedy offering, "A Millionaire for a Night," headlines the opening bill of the new season. Others include Bernard and Scarth in "A Tale of a Coat," Al White Duo, "Vim, Beauty and Health," Bert and Harry Gordon, Gallerini Sisters and the first presentation here of "The Red Ace."

**EMPIRE** (Sabloskey & McGurk).—A new policy of vaudeville and pictures will be offered at this house, situated in the Manayunk District. The bill for the first half is Bobby Heath and Girlies, Jimmy Shea, Sam H. Harris and Co. in "His Night Out," Fenwick Sisters. Last half—Princess Kismet, Fagg and White, Frank Rae and Co., the McPhersons.

**Blame,"** a musical tabloid with sixteen people. **NIXON** (F. G. Nixon-Nirdlinger, mgr.).—The vaudeville bill this week includes Cameron, Davitt and Co. in a farce sketch, "The Groom Forgot," Ethel Douglas and Co., Mayo and Tally, Ollie and Johnnie Ganis, Walter and Aster and the photoplays "The Fatal Ring" and "The Gray Ghost."

**NIXON'S GRAND OPERA HOUSE** (W. D. Wegelarth, mgr.).—The Six Virginia Steppers headlines this week. Others, Kaufman Bros., Billy Bouncer's Circus, Hendrix and Padula, Al Farren, Swan and Swan and motion pictures. **WILLIAM PENN** (Geo. W. Metzger, mgr.). First half—Fred Bowers' Song Revue, Bison

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GLOBE (Sabloskey & McGurk, mgrs.).—"The Boys in Blue." The Platinum Beauties; William Wilson and Co. in "The Politician"; Johnny Eckert & Co. in "On the Golf Links"; Homer Mason & Co. in "On the



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(SEPTEMBER 3)

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Edge of Things"; Frozini; J. Louis Mints and Jeann Palmer; Wrenn & Wappler; Stafford & Ivy; Kola, in "The Frog in the Jungle."

CROSS KEYS (Sabloskey & McGurk), mgrs.).—First half—"Storyland," a musical offering headlines. Others, B. Forrest Kelly; "Milady's Gown"; Gurde & James; Johnson & Lee and Texico. Last half—"The Bohemian Girl," a tabloid operatic production; Jimmy Shea; Conrad & Pagnanna; Charles Buckley & Co.; Thompson & Burr; Four Ferrones.

C. C. Wanamaker, for the past two seasons manager of the Garrick, is now associated with Fred G. Nixon-Nirdlinger as personal representative. Mr. Nirdlinger has just returned from an extended trip through the west.

Frank G. Zimmerman, youngest son of J. Fred Zimmerman, has been appointed general representative and treasurer of the Zimmerman enterprises, comprising the Orpheum, Liberty, Keystone and Fairmount in this city and the Edgemont, now nearing completion, in Chester.

Boby Heath and His Girls were one of the features of the big military pageant held in this city last Saturday. The singers were on one of the Emergency Aid floats representing

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### MINERS MAKE-UP

HENRY C. MINER, INC.

B. F. Keith's Theatre entertainments for the sailors at League Island. The float made a tremendous hit.

Grace Hayle, last seen here in "Fair and Warmer," has been engaged as leading woman of the Knickerbocker Theatre Players, who are to present stock shows this season.

ST. JOHN, N. B.

BY PERCY GIBSON.

"Everywoman" commenced what promises to be a most successful season at Halifax, Aug. 13, from which they proceeded to St. John. They are booked via Bangor to Boston, Sept. 10. Regarding the convention of the motion picture exhibitors, to be held here Sept. 8-9, plans are maturing. The Knights of Pythias Castle

Hall has been engaged and a large number of prominent picture men are expected. After some difficulty the Princess theatre, Truro, N. S., has been leased by K. Keittie of Yarmouth, N. S.

ST. PAUL.

By O. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—"Submarine F-7"; Georgia Earle & Co.; Sassey Lillian Gonne & Bert Albert; Fleeta Brown & Herbert Spencer; Hughes Musical Trio; Saunders' Birds; Orpheum Travel Weekly. Milo.

PALACE (Harry Micks, res. mgr.).—Fountain of Love; Eddie Velde & Co.; Willie Smith; Craig & Wade; Sigmund & Manning; Photoplays.

HIPPODROME (Geo. Bowyer, res. mgr.).—Omega Trio; Kathryn Mills; Parrie Green; Francis & Wilson; Brassius & Brown; pictures.

METROPOLITAN (L. N. Scott, mgr.).—Flake O'Hara in "The Man from Wicklow." Next week, 9th, "Potash & Perlmutter in Society."

SHUBERT (Frank Priest, res. mgr.).—Shubert Stock Co. in "The Circus Girl." Week 9, "The Nest Egg."

STAR THEATRE (John P. Kirk, res. mgr.).—"Forty Thieves."

SAVANNAH.

By CHAS. B. HEIDT.

The Bijou opened Labor Day after closed a month, during which time interior decorations and stage scenery were added. A novelty for use by players between acts. It has been fitted up with chairs, tables, magazines, etc., and it is expected the Green Room will be popular with the vaudeville artists making this circuit for half weeks. The color

We respectfully solicit a joint engagement  
with  
MUSICAL COMEDY  
BURLESQUE  
or  
LEGITIMATE GIRL ACT

### JACK QUIGLEY

One of America's Best  
Blackface Comedians  
(Not a Boast, but a FACT)

### HELEN QUIGLEY

INGENUE SOUBRETTE

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Address JACK QUIGLEY, Variety, New York.

LESTER

## CRAWFORD

and HELEN

## BRODERICK

ORPHEUM THEATRE, BROOKLYN, NOW

NEXT WEEK (Sept. 10) ALHAMBRA, Maybe

P. S.—Hope Sime's on his vacation.

DIRECTION,

## HUGHES & SMITH

# The Bluest Quartette of "BLUE" Songs Published

Effects and Bix in  
This song Typical  
of the Title  
GREAT!!

A Scream from  
Start to Finish  
A PIPPIN!!

It's a Real  
Novelty  
A DARE!!

NUF SED!!

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WORDS BY MARVIN LEE MUSIC BY RAY LOPEZ AND ALCIDE NUNEZ

## "UNDERTAKERS"

WORDS BY WALTER HIRSCH MUSIC BY RAY LOPEZ

## "STOCK YARD'S"

WORDS BY WALTER HIRSCH MUSIC BY JAMES (SLAP) WHITE

## "V-I-C-T-R-O-L-A"

WORDS BY WALTER HIRSCH MUSIC BY JAMES (SLAP) WHITE

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## A. RATKOWSKY

28-34 W. 34th St., New York

Entrance—28 West 34th Street

scheme of the interior decorations is gold and  
old rose. Earnest Morrison is manager of the  
Bijou, playing Keith productions.

The Savannah theatre, after dark all summer,  
will reopen Sept. 19 with "Cheating the  
Cheaters." Abe Guckenhimer will manage  
the house this season. William Seeskin was  
manager last season.

### SEATTLE.

#### BY WALBURT.

LYRIC—Burlesque and vaudeville.  
METROPOLITAN (Geo. T. Hood, mgr.)—  
14-15, "The Old Homestead."  
MOORE (Carl Reiter, mgr.)—Opens Sept.  
15 as new home of Orpheum Circuit vaudeville.

PALACE HIP (Joseph A. Muller, mgr.)—  
20, Three Gibson Girls headline bill with  
novel singing, dancing and musical act. Wolfgang and Grille, remarkable balancing. Estelle Wordette and Co. (replacing Christie and Griffin), good comedy. "A Catskill Honey-moon." Harry Dixon, pleasing character singer. Simms and Warfield offer harmony, good. Herberta and Dare, very good. "A Departmental Case" (film). Last half: Two Edwards, good. Poshay and White, registered big. Hobson and Beatty, girls, high-class vocalists. Tom Brown's Blackface Revue, headliners, big-time act. Market and Bondhill, skit, many laughs. Maestro and Co., novelty balancing. "Vernon, the Bountiful" (film). Capacity business.

ORPHEUM (Eugene Levy, mgr.)—Vaudeville and film.

WILKES (Dean B. Worley, mgr.)—27, "The Song of Songs," with Phoebe Hunt and Wilkes Players.

TIVOLI (Norvin F. Haas, mgr.)—Tivoli Musical Comedy Co. in "Passing Revue of 1917," a novel cabaret production. Eddie Harris, Chas. Bennett, Gladys Brooke, Ardez Noel, Dixie White and Bennett Sisters.

PANTAGES (Edgar G. Milne, mgr.)—20, "Little Miss Up-to-Date," headlines strong bill. Speedy, high-powered girl revue. Eddie Martin, pleasing. The Four Roses, negatote whirlwind dancers. Adams and Guhl, won comedy honors. Harry Green, billed as the "King of Nonsense," and probably is such. Octavia Handworth, comedy drama, "Salvation Sue," and the "Neglected Wife," serial film. Capacity business.

MISSION (Jay Haas, mgr.)—Beagle Bar, headline in "Hawthorne of Blue Ridge" (film). RUF (John Hainrick, mgr.)—"Wild and Woolly" with Douglas Fairbanks and "Who's Who," local picture company's weekly of Seattle News.

JEANETTE

LILLIAN

# Morette Sisters

Ingenue

Soubrette

## Musical Specialty

Featured in Pepple & Greenwald's

# ALL GIRL REVUE

Booked Solid W. V. M. A. and U. B. O.

STRAND (Wm. H. Smythe, mgr.)—William Desmond in "Master of His House."  
COLISEUM (E. D. Tate, mgr.)—Billie Burke in "Mysterious Miss Terry."  
CLEMMER (James Q. Clemmer, mgr.)—"Skinner's Baby," with Bryant Washburn.  
LIBERTY (John Von Herberg, mgr.)—Sessue Hayakawa in "Hashimura Togo."  
COLONIAL—"Into the Primitive," with Kathlyn Williams. American Lake army pictures (Chief Seattle Film Co.'s release).  
CLASS A, Aiki, Broadway, Boston, Circuit, Bungalow, Cowen Park, Dream, Good Luck, Green Lake, Greenwood, High Class, Home, Imperial, Isis, Majestic, Olympus, Madison, Palace, Princess, Busch, Queene Anne, Yesler, Society, Union, Washington.—Pictures only.

Four minute talks on matters of governmental affairs were delivered between acts Monday in Seattle theatres. Twenty-two speakers of the "four minute men" service addressed the audience from as many stages.

In common with all the K. & E. houses throughout the country, an American Red Cross "Benefit Day" will be held at the Metropolitan theatre soon.

Chas. A. Thorndyke, an actor who started his career here some 35 years ago at the old Yesler Hall, is visiting Seattle friends this week. He came up from Frisco by auto. Mr. Thorndyke will probably move to Seattle this winter.

George Ford and the Cunningham Sisters have formed a vaudeville turn and opened at the Orpheum Sunday for the Fisher Agency.

Cornelia Glass will leave next week for Salt Lake City to joint the Wilkes' Players there as second lead.

The Tivoli has discontinued the Friday matinee performance for the summer.

Alex. Pantages will leave this week for a trip to California points.

Edward Kellie, Kellie-Burns Theatrical Agency, returned Monday from a hurried business trip to San Francisco.

The Sound Amusement Co. (Seattle) is playing Southern Idaho dates, as follows: Mt. Home, 3-9; Emmett, 10-10; Ontario (Ore.), 17-23; Enterprise (Ore.), 24-30; Weiser (Idaho), Oct. 1-7; Coldmill, 8-14.

46,000 men will be stationed at the cantonment at American Lake (30 miles south). Entertainment for the soldier boys will be ample according to present plans. Klav & Erlanger Coast Stock Players will play there. Armstrong's Baby Doll Musical Comedy Co. are now there under canvas. The Larry Keating Co. has a concession for burlesque performances. It is understood two vaudeville agencies, with offices in this city, will route their shows via this encampment.

Olga Gilbert, secretary Kellie-Burns Agency, is back from a two week's vacation spent in the No. Yakima country.

During the first act of "Sauce for the Goose" production, Wednesday matinee, Wilkes theatre, Phoebe Hunt, leading woman, collapsed on the stage, the curtain was rung

down and the audience dismissed. No evening performance was given. Cornelia Glass, another member of the cast, got up in the part (90 sides) Thursday and finished the week as lead. Miss Hunt has been suffering with laryngitis and was under the doctor's care at the time. She resumed her part Sunday.

Edward J. Fisher, Eugene Levy, Seattle; S. Morton Cohn, Los Angeles, and Bert Levy, San Francisco, left here Saturday for Spokane, Butte and other points in Montana. They will complete arrangements for the new A. B. C.-Fisher-Levy circuit while on the trip eastward.

Following changes in the Wilkes' Players: Phoebe Hunt, lead, to New York City to star in "Broken Threads," opening there Oct. 10; John Sheehan, characters, goes to his home in San Francisco for an extended vacation; V. T. Henderson, goes to New York next week to open with a new production there; George Barnes and Frank Winniger joined the company this week; Cornelia Glass will be transferred to the Wilkes Company in Salt Lake; Harold Burdick, juvenile, and Alexis Luce, leads, left the cast last week to join the army. Only a few of the old favorites will remain after next week.

The funeral services of Maurice J. Burns, oldest and best known booking agent, were held Aug. 28 at the St. Benedict Church, Seattle. Interment in Calvary Cemetery. The floral offerings were the most elaborate of any seen here. Among those sending floral offerings were: Washington State Theatre Managers Association, John Considine, Ackerman & Harris, Joseph Muller, local manager of Palace Hip, W. V. M. A. Show No. 98, Palace Hip orchestra, Billy Daly and C. W. Nelson. The managers of the various theatres, the profession and a host of friends outside of the profession attended the services.

Manager John Hamrick of the Rex has secured cameraman Robert Brackett and a 500-foot picture of local events and will be shown at that theatre each week. The film will be called "A Ring Around 'Who's Who.'" A prize of \$5 being offered to the person around whom the ring is shown on the screen.

The Pathe-Hearst Pictorial Weekly at the



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## VAUDEVILLE

NEW ENGLAND BOOKING

Now being arranged for standard acts. Address

FRED MARD0, Tremont Theatre Bldg., Boston, Mass.

American-Made Japanese with Napoleonic Mentality

**TAMEO KAJIYAMA,****The Only Exponent of Quadruple  
Mind Concentration in the World**

Reading, Writing, Talking, Listening (Telephoning) and Figuring simultaneously—

**THE EXTRAORDINARY MINDS CAPABLE OF MULTIPLE ACTION****YAMA****NAPOLEON****CHICAGO DAILY NEWS**

Napoleon could in a less degree and Julius Caesar. By a quadruple mind concentration this amazing little savant simultaneously extracts cube roots of difficult combinations in figures, reads, tells a story, copies different sentences two at a time, writing them with different hands, and answers rapid fire questions serenely, unflinching, unerringly. It is the most astounding exhibition of complete motor impulse control this side

of the world has ever seen, and if it takes your last potato money go see this delightfully exalting kind of wonder. He reads, writes, listens, talks and figures at the same time, courteously, elegantly, academically and captivatingly. It cannot be explained or described; just go and go now to see him. His quick, charming wit is an attraction, too.

BY AMY LESLIE.

By AMY LESLIE.

An astonishing achievement in mental concentration which Dr. Hugo

strator is Tameo Kajiyama, a gentle, studious little yellow gentleman from Tokyo. He accomplishes extraordinary feats in action of the brain, as

**J. EDMUND DAVIS  
and CO.**

A Comedy Dramatic Episode  
By J. EDMUND DAVIS  
Direction, MARIE JAMES

Clemmer theatre this week was roundly blessed when a picture of a skunk scene was shown under a Tacoma, Wash., date line with the caption "A Scene on Mt. Tacoma." Tacoma persists in calling "Mt. Rainier" "Mt. Tacoma," and slipped over one on the Pathe people by getting the grand old mountain labeled after the City of Destiny (Tacoma).

Tom Crizer has left the Chief Seattle Film Co. as director and will probably go to Los Angeles next week to accept a similar position there.

Burr and Lea are making a big hit on the Pan time in this "neck-o'-the-woods."

**TACOMA, WASH.**

BY W. E. BURTON.

TACOMA.—Dark.  
PANTAGES.—26. "The New Producer," musical tab, high class. Curzon Sisters, good. Mme. Olga and partner, nice costumed dancing. Morgan and Wiser, good. Dornie and Williams, splendid comedy. Harry Coleman, ventriloquist, good. "Secret Kingdom" serial photoplay.

HIPPODROME.—28. Great Janson heads show in illusions. Eddie Vine, good eccentric comedian. L. Dean Sisters, clever. Five Emi-

IRENE AND DOUGLAS

# CARBREY

offering

STYLES, STEPS, STORIES AND SONGS

Direction, IRVING COOPER

HARRY WILLIAM

# FIDDLER and COLE

"NEW COOK AND ENTERTAINER"

28 W. 131st Street, New York

grants, scored. Lee and Lawrence, sketch. "My Lady Raffles," applause. The Arleys, live wire althetes. "Is Marriage Sacred?" picture completes.

COLONIAL.—Marguerite Clark in "The Amazons" (film).

APOLLO.—"Bridges Burned" (film), with Mme. Petrova.

MELBOURNE.—Wm. S. Hart in "The Making of Luke McCain."

LIBERTY.—"The Snarl," featuring Bessie Barriscale.

McK&R

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THE OXYGEN TOOTH POWDER

Gives clean, sound, white teeth—there isn't a person who appears before the public who can afford not to have them.

Use Calox and watch your teeth grow whiter day by day under its Oxygen generating influence.

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**THE RALPH DUNBAR PRODUCTIONS**

Latest Creation—DUNBAR OPERA CO. In revival of the "MIKADO"

40 People—Orchestra of 10

Featuring

**ARTHUR ALDRIDGE and ED ANDREWS**

Touring Redpath Chautauqua Circuit

**CLEVER PEOPLE WANTED**  
Apply Chicago Office

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RALPH DUNBAR, Gen. Mgr.

HARRY WEBER, Gen. Rep.



VAUDEVILLE'S GREATEST ILLUSION-  
IST NOW PLAYING FOR U. B. O. AND  
W. V. M. A.

Direction, SIMON AGENCY.

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ED. F. REYNARD

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**Mlle. BIANCA**

The Classic Dancer with a Production

MLLE. BIANCA

Presents

**ED. F. REYNARD**

The Ventriloquist with a Production

**EDDIE BORDEN**

Supported by "GIR" JAS. DWYER

Direction, HERMAN WEBER

**KEENE AND WILLIAMS**

LOWELL B

VESTA

**DREW AND WALLACE**

"AT THE DRUG STORE"

Direction, THOS. J. FITZPATRICK  
Arrange to book us now



**GEORGE HARADA**

WORLD'S FAMOUS  
CYCLIST

1719 Clybourn Ave.  
Chicago, Ill.

**BLANCHE ALFRED**

and her SYMPHONY GIRLS assisted by  
"GERANT,"

Conductor

Featuring the RAINBOW GIRL

In Novelty Dances

Direction, C. W. NELSON W. V. M. A.

**ADELE JASON**

Featured in PEPPE & GREENWALD'S  
"ALL GIRL REVUE"

Personal Direction, M. L. GREENWALD

WITH YOU SOON



**COLLEGE QUINTETTE**

Presenting a Nifty

Musical Absurdity

"A Fraternity Rehearsal"

Booked Solid

from Seattle, who will be unable to see the  
show there during the three-day stand.

Pantages new theatre, 9th and Broadway,  
is scheduled to open Nov. 1.

The Regent (old Sullivan & Considine Em-  
press) has been renamed the Hippodrome.  
The Ackerman & Harris Hip shows play there  
on the split week policy. Arthur Lotto is  
now manager.

Clarence Somerville, manager of the Liberty  
and Melbourne, is managing the Orpheum in  
Seattle during the absence from the Queen  
City of Eugene Levy.

**YOUNGSTOWN, O.**

The Horne Stock company ended a pros-

**HOUDINI**

Permanent Address: VARIETY, New York



"BACK AGAIN"

BESSIE

JACK

**BROWNING and DENNY**

Direction, CHARLES A. BIERBAUER

Originators

The N. V. A. Quintet

Comedians

"THOSE FIVE MUSICAL MANIACS"

Featured at "Perry's," Coney Island

Instrumentalists

Vocalists

Season 1917-18

*Mabelle Estelle*

TURN BACK  
THE HOURS

A PLACE  
NOW HERE

Management, ARTHUR C. ALSTON

LEW

**ADROIT BROS.**

JACK

**VERSATILE VARIETY OFFERING**

PLAYING U. B. O. TIME

Direction, JACK FLYNN

WARNING—We understand a certain act is using our two closing tricks that are  
fled in VARIETY'S Protected Material Department. Our advice to them is to dis-  
continue their use.

**A Friend of the Family**

IS COMING TO TOWN

JAMES

MURIEL

**SHEER and DARLING**

In

"WOPOLGY"

Address N. V. A. CLUB

perous summer engagement at the Idora Park  
Casino on Labor Day.

The Grand, formerly the leading combina-  
tion house, is now playing pictures, with  
future policy undecided.

Hippodrome, vaudeville, opened a week  
earlier, Aug. 27.

The Park (Felber & Shea) is playing bur-  
lesque last three days of each week and fea-  
ture pictures and combinations other days.

Contractors announce the Liberty, Youngs-  
town's most costly film house, will be ready  
for opening Christmas.

**THE FAYNES**  
THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

ROSE—Eddie Lyons and Edith Roberts in  
"A Burglar by Request."  
PARK—"Hell Morgan's Girl."  
REX—"The Waiting Soul," Petrova.  
ALOHA—Bessie Love in "Nina, the Flower  
Girl."

SUNSET—Raymond Hitchcock in "The Won-  
derful Wager."  
VAUDETTE—Norma Talmadge in "Martha's  
Vindication."

Rivling Brothers circus played here to  
breakaway business Aug. 25 many coming

**TANEAN BROS.**

Worcester, Mass., July 31

TWO HEADLINE ACTS ON PLAZA VAUDEVILLE

and Tanean Brothers Are Clever Tern

Tanean Brothers have the best act on the bill, doing blackface comedy and  
playing on various instruments and concluding with an xylophone number that  
is positively a scream. Good work, boys.  
By George Brinton Seal.



THE CLEANEST NOVELTY  
IN VAUDEVILLE.



**FRANK PARISH  
AND  
STEVEN PERU**

ALWAYS WORKING



He was the first  
talking machine and  
she only cost Adam  
one bone.

**BILLY  
BEARD**

"The Party from  
the South"

Principal comedian  
Al G. Field's  
Minstrels  
Eastern Rep.  
Pete Mack  
Western Rep.  
Simon Agency

**TAYLOR and ARNOLD:**  
Dear Friends—Earl and Ethel, many, many thanks  
for the telegram. Will remember you to the butcher  
boy. Had some weeny soup for dinner last night.  
Sure was good.

Your Pal,  
Jim and Marian.

We also take this opportunity of thanking Bernard  
and Janis for the letter, and Happy Hazel Moran for  
the many Boats she put in for us here last week.  
It certainly makes a person feel good to know they  
have so many nice friends.  
I wonder where Chris and Bob are?  
Next week (Sept. 10), PALACE, CHICAGO.

**JIM and MARIAN  
HARKINS**

Direction, NORMAN JEFFERIES



MY FOLKS  
**RAWSON  
and  
CLARE**

Go to work  
next week  
**OSWALD**  
Auburndale, L. I.

RICKARDS  
AUSTRALIAN  
TOUR

**WILBERT**

Posing  
as a  
Mexican  
Athlete

Umpire, P.F.T.E. MACK

WE ARE SAILING ALONG FINE



**NOLAN  
NOLAN**


**Oh Doctor!**

An actor was in deep distress,  
For he knew not where he went;  
Two-thirds of his three-day salary  
For paid telegrams he spent.  
At last the longed-for answer came—  
Here's what the actor read:  
"Your agent is tired from golfing,  
And is lying sick in bed."

**(COLLECT)**

**HIP RAYMOND**  
"The Dancing Clown"

Leew Time  
2nd Season  
Direction, MARK LEVY




Week of  
S. 3rd  
**B.F. Keith's Royal.**  
"To BE or NOT to be"  
**Walter Weems**



**FRANCES  
CORNELL**

IN "SOMEWHAT DIFFERENT" SONGS  
EXCLUSIVE MATERIAL

HERE'S A FEW "MORRIS GOLDEN'S"  
OPEN ADMIRE CLEVER WOMEN BUT MARRY  
THE FOOLISH ONES—IF THEY ARE PRETTY.  
MANY WOMEN WOULD LIKE TO BE BAD  
IF IT WERE NOT FOR THE FEAR OF BEING  
THOUGHT SO.



PA WOMAN'S DARING CANNOT  
SAFELY BE MEASURED BY HER  
RISQUE REMARKS

PA WIFE IS A COMBINATION OF  
CIRCUMSTANCES AND GUILT.

THE LESS ONE KNOWS THE BETTER ONE  
LOVES.

**EDWARD MARSHALL**  
CHALKLOUIS  
KEITH'S, NEW YORK  
WILTON

During Hard Times  
Benefits and Cat Weeks  
Are STILL Plentiful.

**IF**

2 in 1 is shoe polish and  
3 in 1 is lubricating oil,  
What Is 4 in 1?

Ans.—A Quartette.

**HARRY SYDELL**  
"Squibologist"

Miles Time.  
Direction, MARK LEVY

**KNAPP  
AND  
CORNALLA**


Sept. 10-12—Scenic, Pawtucket, R. I.  
Sept. 13-15—Bijou, Woonsocket, R. I.

THE PINT SIZE PAIR

**JOE LAURIE and  
ALEEN BRONSON**

**PALACE**

New York—Again  
SO WELL?



**FRED DUPREZ**  
Says

An English acquaintance  
borrowed a five-pound note  
from me five weeks ago and  
gave me an L. O. U. I've  
been wondering why he un-  
deserved several letters in  
my name thus:

**DUPREZ**

I haven't got the five  
back yet, but I hope to get  
it later.

American  
Representative **SAM BAERWITZ** 1400 Broadway  
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**NOTICE**

We beg to announce that, beginning  
next week, under the title of

**"Fashion Hints"**

we will picture some of our latest crea-  
tions in men's apparel.

The designer and maker of garment  
will be also announced with each model.

**Fenton and Green**

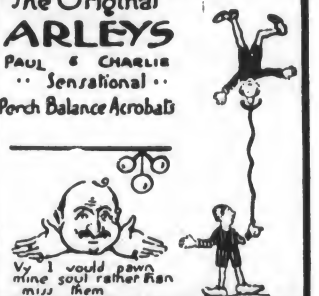
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Going to Work with the NEW ACT  
"The Prunecenter Cabaret"  
IT'S IN "ONE"

**ROACH and  
McCURDY**

A COUPLE OF RUBES

164 Barre St., Montpelier, Vt.

The Original  
**ARLEYS**  
PAUL & CHARLIE  
Sensational  
Porch Balance Acrobats



By I would pawn  
mine soul rather than  
miss them

We have been weighed and  
not found wanting.


**DOLLY BERT**

**GREY AND BYRON**

**FOR SALE**  
An Excellent Novelty  
**Ventriloquial Act**


Suitable for Male or Female—Single or  
Double. Not a "Johnny-get-back-in-the-  
box," or "Square cuff buttons," or "Call-  
ing-to-its-mate."

Address  
**MORRIS GOLDEN**  
c/o Rose & Curtis  
Palace Theatre Bldg., New York City



Louise and Harry  
**LAMONT**

Comedy set in "One"  
"THE LIFE SAVER AND THE  
BATHING GIRL"  
Majestic, Better, Pa.,  
Sept. 6, 7, 8.



**PAULINE  
SAXON**  
SAYS

These people who hold grudges  
Are obnoxious in my sight;  
They make me feel so angry  
I forgive them just for spite.

MAUD "SLIVY"  
**DUNN**

Lady Auburn  
AND  
Queen Bony-Part

Direction,  
**MARK LEVY**

**POLDI LONG**  
PRESENTS  
**LONG  
TACK  
SAM  
CO.**



The Celestial Wonder Workers  
Booked Solid



**HOLDEN  
GRAHAM**  
ARTISTIC BITS OF  
VERSATILITY

Direction,  
NORMAN JEFFERIES

**KENNEDY and KRAMER**  
Featuring MAUDE KRAMER  
DANCING ITEMS  
Direction,  
CHAS. FITZPATRICK

BLACKFACE  
**EDDIE  
ROSS**

Permanent Address, VARIETY, New York

**2-White  
Steppers-2**  
A Study in White  
Direction, CHAS. FITZPATRICK

# HAVE YOU HEARD IT?

---

# "SO LONG MOTHER"

Lyrics by

RAYMOND EGAN and GUS KAHN

Music by

EGBERT VAN ALSTYNE

This song just off the press is sweeping the country

A SONG FOR EVERY MOTHER'S SON TO SING

Let us send you a copy for your approval

A GREAT VAN ALSTYNE MELODY and a WONDERFULLY CLEVER LYRIC

---

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TEN CENTS

# VARIETY

VOL. XLVIII, No. 3

NEW YORK CITY, FRIDAY, SEPTEMBER 14, 1917

PRICE TEN CENTS



VIVIAN MARTIN  
WHOSE NEXT PARAMOUNT PICTURE IS ENTITLED  
"THE SUNSET TRAIL"

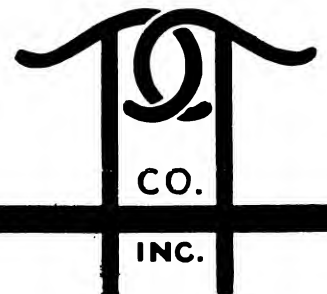


# Madame PETROVA

In Her First Petrova Picture

TO BE RELEASED ON OR ABOUT OCT. 22, 1917.

Petrova Picture Company  
Frederick L. Collins..President  
25 West 44<sup>th</sup> Street New York





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## WHOLESALE FILM COMBINE MAY BE ON ITS FINAL WAY

**Report Again Crops Up, This Time with More Authority, that  
J. P. Morgan & Co. Are Prepared to Assemble Picture  
Industry Into One Corporation. \$100,000,000 Capital.**

For years, and until recently, there have been reports of proposed amalgamations in the film producing industry and these have been published so periodically and often they have ceased to attract any attention. For some unaccountable reason, unless it be the entry of the United States into the war, there has been no publication of late of any such rumors.

It can now, however, be stated with emphasis that the probability of an amalgamation of film interests has progressed considerably beyond the mere rumor stage.

For the past four or five years the banking house of J. P. Morgan & Co. has had investigators touring the country, visiting even the smallest villages, gathering data on the receipts of picture houses, the prices they pay for service, cost of operation, etc., all of which has now been tabulated and reduced to a grand total, the cost of producing feature and other films—in fact everything pertaining to the business. All this has cost a large amount of money, though a comparatively small sum for so vast an undertaking. It is said the expense of conducting this thorough investigation will total considerably over \$700,000.

This accomplished and the result having, according to VARIETY's informant, proved an attractive business proposition from an investment standpoint, the Morgan people have indicated a willingness to enter into an arrangement for financing the industry to the extent of forming a corporation capitalized at \$100,000,000, which would include practically all the important film producing and distributing corporations now operating independently of one another.

It is needless to state that Paramount, with its \$22,500,000 capitalization, reinforced by Arcraft, Select and other entrenchments, is figured on as an important factor in the undertaking.

The main assets of producers, according to the ultimate judgment of the investigators for Morgan, are contracts with the important screen stars and it is understood the Wall Street promoters are at present concentrat-

ing their energies toward securing cast-iron options on the services of the desirable drawing cards wherever, in the opinion of their astute corporation attorneys, there is any possibility of their repudiating their present agreements.

One who claims to know says it is almost a certainty that before Jan. 1 next the amalgamation of film interests will have been consummated. He added that those concerns displaying a disposition to hold back and make unreasonable demands for their present holdings, had better look out.

### LEASE NEW PHILLY HOUSE.

Philadelphia, Sept. 12. Elliott, Comstock & Gest are reported to be the successful bidders for the lease of the new theater to be erected on South Broad street. It is to be a combination office building and theater to cost about \$280,000. David Berg and Harry Publicker, distillers of this city, are financing the proposition and Edward Margolies, of New York, has the contract.

### GUS HILL'S MINSTRELS.

The reports from the road saying minstrels are having a big season financially so far may have led Gus Hill to contemplate the sending out of a minstrel show, to be known as Gus Hill's Minstrels.

This week Mr. Hill was looking about for principals.

### DRAMA FOR FRANCES STARR.

David Belasco has decided to present Frances Starr in a new drama in New York about Christmas time.

The play has been selected but is unnamed.

### NO SMOKING IN CINC.

Cincinnati, Sept. 12. State Fire Marshal Fleming issued an order here Monday prohibiting smoking in all Cincinnati theatres, the edict coming as a preventative measure against fires.

The only house affected is the Olympic, playing burlesque.

### DITTRICHSTEIN'S PLAY.

Calderon de la Barca's immortal play "El Alcázar de Zalamea" is to be produced in New York in English by Leo Dittrichstein, who is to make the American adaptation. Calderon is regarded as the greatest of all Spanish poets, excepting Lope de Vega.

Calderon was born in Madrid in 1600. "El Alcázar de Zalamea" was produced in Europe in several languages, but never enjoyed any great success in Spanish, owing to the inability of the various adapters to translate his beautiful verses.

The great German poet, Adolf Wildbrandt, did it in German and it was produced in Vienna at the Burg theatre in 1884 with music not from the Spanish but employing national melodies from a Jewish cantor at Saragossa.

Mr. Dittrichstein and his company leave for Chicago tomorrow to rehearse there for two weeks prior to the opening in Milwaukee.

### KERN BECOMES PARTNER.

Jerome Kern, the composer, is now one of the partners of the T. B. Harms, Francis Day & Hunter Music Publishing Co., the Harms interests being controlled by Louis and Max Dreyfuss.

Kern has contributed a number of successes to the firm's catalog. He is engaged at present on the score of the new Century show with Victor Herbert. Kern also wrote the scores of "Oh, Boy," "Love o' Mike," "Have a Heart" and many others.

### WAR SONG CONTEST.

The first War Song Contest will be inaugurated at the Fifth Avenue Sept. 24, 25 and 26.

Bill Quaid, manager of the house, says all the music publishers claim the best war song. He will let the Fifth Avenue audiences decide it. At the night performances the first half any publisher may have one or two war songs sung. In the elimination, to be gauged by the applause, the three songs selected will be given another night by themselves for the house to choose the final winner.

It is calculated the turn will run about 25 minutes, with from two to four minutes devoted to each publisher.

### LOST TEETH FOR DISLOYALTY.

Cincinnati, Sept. 12. Ferdinand C. Weiss, former musician in John Weber's prize band, was attacked by Joseph Higgins on the street here Sunday night because he is alleged to have said, "Down with the President. I'm for the Kaiser." Casualty: Four of Weiss's teeth.

### OVER \$13,000 IN DETROIT.

The "Bird of Paradise" (Morosco) at the Garrick, Detroit, last week got over \$13,000.

### SIXTY PER CENT. LESS COMEDY.

With America drawn actively into the European conflict, the many American and Americanized Germans who have heretofore professionally specialized in the German character and dialect are looking around for something new to offer, the principals fearing the continuance of the war will eventually result in that character becoming extinct in American theatres.

Bob Carlin, one of the standard "Dutch" comedians, has eliminated every portion of the character from his work, offering a new Aaron Hoffman specialty in janitor's garb. Many others are following Carlin's lead, the process of natural elimination having taken fully 60 per cent. of German comedy out of theatricals.

### SLACKERS POSTED.

Cincinnati, Sept. 12. District Draft Board No. 3, posting the names of drafted men who did not appear for physical examination, include John Grob and Robert G. Brown, showmen, of this city. Grob gave his residence as "Cincinnati," and Brown registered from the office of "The Billboard," in Opera place, here. They are the only drafted show people who failed to "show up." It is thought that notices mailed were perhaps not received.

Virgil Hoover, a saxophone player, of Norwood, a suburb of Cincinnati, who has been playing in New York cabarets for several months, has joined the Third Ohio Artillery Band, and left Sept. 10 for the cantonment at Montgomery, Ala.

### RAY COX QUITTING STAGE.

With a vaudeville demand that will pay her \$1,000 weekly, Ray Cox seems to have fully reached a decision to quit the stage.

Miss Cox recently completed a tour of the Orpheum Circuit and is now in New York. She has taken up Christian Science and may become a practitioner in that field.

### OVER 100 V. M. P. A. APPLICATIONS

Pat Casey, general manager of the Vaudeville Managers' Protective Association, returned to his offices this week after an extended trip through southern states where he procured applications for his organization from practically every vaudeville circuit and independent manager in that section.

The next meeting of the V. M. P. A. scheduled for Tuesday, Sept. 18, has been postponed because of a Jewish holiday falling on that date. The exact date of the meeting will be determined this week.

At the next gathering of the managers over 100 applications will be acted upon, the majority coming in as a result of Casey's recent trip west and south.

# IN PARIS

Paris, Sept. 1.

A revue by the Belgian chassonier Enthoven is being played at the cabaret in the Latin Quarter, known as the Noctambules. It is a witty effort of its kind in these war days with a strict censor, but considering all places of amusement must be closed at 11 p. m. we cannot be very nocturnal. Following the lead of the *Pie Qui Chante*, it is now the fashion for the cabarets to give little revues on a big scale.

At the Gaité Rochechouart, one of the oldest cafe concerts in Paris, the brothers Volterra are presenting a sort of a revue entitled *A l'Americaine*. But what is in a name?

An excellent revue is being given at the Concert Mayol, where Oscar D. Frenne reigns. It is the best show of its kind in town at present. Its title, "Sensational Revue," is near the truth, there being few male artists in the company!

Clement, a comedian of the Odeon theatre, is now visiting picture houses where war films are shown to speak of the civilian's duties in the rear, in view of the soldiers' sacrifices on the front. The experiment should be extended. But the nouveaux riches and the profiteers have thick hides which will need more than lectures to penetrate.

R. Baratta has booked Vilbert and Bert Angere for the new Quinel revue at the Folies Bergere.

The engagement of Gaby Deslys for the Casino de Paris show next season is confirmed, the salary being given out as \$24,000 per month. Leon Volterra will also have Boucot on the same bill.

In Paris Theatres.—"The Man Who Stayed at Home" (Varieties); "Marie Tudor" (Odeon); "Folle Nuit" (Edouard VII); "Les Deux Vestales" (Gymnase); "Madame et son Filleul" (Palais Royal); "Petite Maude," "La Petite Maison d'Auteuil," etc. (Grand Guignol); "Iron Master" (Ambigu); "Le Chemineau" (Porte St.-Martin); "Le Paradis" (Renaissance); "M. Bourdin, Profiteur" (Antoine); "Un Fil à la patte" (Dejazet); "Le Sursis" (Scala); repertoire at Comedie Francaise and Opera Comique; revue at Folies Bergere, Vaudeville, Mayol, Marigny, Ambassadeurs, Little Palace, Femina, Cigale, Gaité Rochechouart.

Claude Benedict, stage manager of the French theatre in New York, is organizing a series of performances in the suburban theatres of Paris this summer, prior to returning to New York for the winter season.

Paris, Aug. 30.

The Bouffees, now under the management of Sacha Guitry (with a lease of 12 years), inaugurated the Parisian season last night with a comedy written and played by the versatile director. "L'illusionniste" is in four acts. The first is a sort of prolog and consists of a vaudeville show. A cycling act opens the bill, and people begin to imagine they are at the Alhambra when two other numbers follow. The third act, however, is part of the plot, being Yvonne Printemps impersonating an English girl. Sacha follows and gives a neat prestidigitation performance. A fancy lady in the audience falls in love with him, gains admission to his dressing room and proposes through her man friend that the Illusionist (known as Brooks, of the Alhambra) should give a private show that night in her apartments. She then manages to freeze out the man friend, and is alone when Brooks arrives. He proves to be a greater illusionist in love making, entirely wins her heart and then betrays

himself. When he leaves the lady sheds a tear at the thought of her shattered illusions. The extra charm is in the dialog and it forms an amusing comedy written on a slender plot which will be a success.

Schurman, the impresario, is arranging to present in Paris the troupe of the London Gaiety theatre during the forthcoming season.

The Revue is due at the Theatre Rejane next month; Vautrin will shortly be seen at the Theatre Sarah Bernhardt.

R. Baratta is making arrangements with the Variety Theatres Controlling Co. for the booking of acts in London for the Paris Olympia, in conjunction with the Alhambra. By this agreement acts will play a month in Paris, doing 15 days at each hall. A barring clause may figure.

The Odeon is becoming a home of melodrama, Paul Gavault having decided to revive "The Two Orphans." This winter he will also give Sardou's "Affaire des Poisons" with the café concert artiste, Vilbert, and the tragedian, Desjardins; "Claudie," by George Sand, for which André Messager is writing music; "Froment Jeune et Risler Ainé," by Alphonse Daudet; "Pelleas et Melisande," by Maeterlinck.

Raymond Rose's "Jean d'Arc" is to be presented at the Paris Opera, Oct. 25, with the Covent Garden setting as seen in 1913. The main roles will be held by Noté, Frantz and Mlle. Chénal. The opera will later be produced in New York.

Boyau, the French Rugby football player, has been killed at the front. He was serving in the flying corps.

In Paris theatres: "L'illusionniste" (Bouffes); "Vautrin" (Sarah Bernhardt); "Iron Master" (Ambigu); "Two Orphans" (Odeon); "Chemineau" (Porte St.-Martin); "Madame et son Filleul" (Palais Royal); "Deux Vestales" (Gymnase); "Vous n'avez rien à déclarer" (Renaissance); "Folle Nuit" (Edouard VII); "Petite Maison d'Auteuil," etc. (Grand Guignol); "Dick, the Police Dog" (Chatelet); "M. Bourdin, Profiteur" (Antoine); "Le Sursis" (Scala); "Puce à l'oreille" (Dejazet); "The Man Who Stayed at Home" (Varieties). Repertoire at Comedie Francaise, Opera Comique; revues at Vaudeville, Folies Bergere, Cigale, Mayol, Rejane.

## TORPEDOED AND RESCUED.

London, Sept. 12.

A party of variety artists, including Rastus and Banks, George Rowland, juggler, Paul Stephens, equilibrist, and others, returning from a Scandinavian tour had their ship torpedoed and were rescued by a British patrol boat.

They landed on the north of Scotland little the worse for their thrilling experience. All luggage was lost.

## ACTS AT COLISEUM.

London, Sept. 12.

At the Coliseum Seymour Hicks, supported by Isobel Elson, is appearing this week in "The Bridal Suite."

Others on the bill are Dan Rolyat in a comedy sketch supported by Constance Worth; also Frank Whitman.

## Gets "The Great Lover" Rights.

London, Sept. 12.

Grossmith & Laurillard have acquired the English rights to "The Great Lover," from the executors of the estate of Sir Herbert Tree.

## AIR RAIDS AND NIGHT BUSINESS.

London, Sept. 12.

The moonlight air raids has affected the night business at the theatres, but business at the matinees is capacity everywhere.

The programs of a number of theatres are printing announcements anent the air raids. The announcements are fashioned much after the style of those in the programs of the New York theatres regarding the fire exits with the "don't run, walk" advice.

The information is to the effect that the audience will be warned from the stage fully 20 minutes in advance of any air raids.

## LONDON'S LONG RUNS.

London, Sept. 12.

"The Three Daughters of M. Dupont" celebrated its 100th performance at the Ambassadors Sept. 6.

Daly's theatre hit its 250th performance of "The Maid of the Mountains" yesterday.

"General Post" gives its 250th show at the Haymarket Sept. 16.

## VICTORIA-PALACE BILL.

London, Sept. 12.

Van Hoven is back at the Victoria Palace this week; also on the bill are Clarice Mayne and "That," George Mozart, Sam Mayo.

## ONLY SON KILLED IN ACTION.

London, Sept. 12.

Mrs. Carl Rosa's only son has been killed in action.

## SIR GEORGE IMPROVING.

London, Sept. 12.

Sir George Alexander's health is improving daily and his complete recovery can reasonably be looked for in the near future.

## Stormont Shows New Sketch.

London, Sept. 12.

Leo Stormont produced a new sketch, "The Doctor's Duel," by J. E. MacManus, at the Chelsea Palace.

## Arthur Royce for Himself.

London, Sept. 12.

Arthur Royce, for two years with the Will Collins Agency, started in business for himself at Broadmead House, Panton street.

## "The Clock" Is Musical Fantasy.

London, Sept. 12.

Sybil Arundel is presenting this week at the Hippodrome, Golders Green, a new musical fantasy entitled "The Clock."



FRANK VAN HOVEN

Likes this photograph so much he cabled to have it repeated. He wouldn't dare do so if he was in America.

## "TRELAWNY" REVIVED.

London, Sept. 12.

At the New theatre "Trelawny of the Wells" was revived Sept. 7, with Irene Vanbrugh and Dion Boucicault in their original parts, supported by William Farren, Ben Webster, E. M. Robson, Hilda Trevelyan, Nina Sevening, Polly Emery.

It was splendidly played and given an enthusiastic reception. It is undoubtedly a pronounced success.

## ENGLISH EQUITY CONTRACT.

London, Sept. 12.

The Actors' Association is preparing a new standard contract which provides for half salaries during rehearsals, up to \$50 a week, and engagements must be for the run of a piece with no fortnight's notice clause.

## LONDON OPENINGS.

London, Sept. 12.

The premiere of "The Yellow Ticket" at the Playhouse was postponed until today; "The Boy" at the Adelphi to Sept. 14; the Queens, which closed Sept. 9, reopens with "The Off Chance" Sept. 19.

## "ARLETTE" MELODIOUS.

London, Sept. 12.

"Arlette," which opened at the Shaftesbury Sept. 6, is a charming operette, with a good story, melodious music, plenty of comedy, magnificent scenery and costumes.

Joe Coyne, Stanley Lupino, Winifred Barnes were the chief scorers.

## PLAY'S CERTAIN DEATH.

London, Sept. 12.

"The Pacifists" was produced at St. James's Sept. 4. It is a poor play, unworthy of the author and the title would kill an even better piece.

## YEARLY FOR 3 YEARS.

London, Sept. 12.

Max Darewski, pianist, has signed to appear 16 weeks each season at the Palladium for the next three years.

## Appearing While on Leave.

London, Sept. 12.

Two Rascals and Jacobsen, on a short leave from France, are appearing at Finsbury Park Empire this week.

## SENDING MUSIC TO FRANCE.

Sheet music and portable musical instruments of all kinds are in great demand among the American troops in France. Three thousand sheets of late numbers with 30 different titles were shipped abroad this week at the request of E. C. Carter, who is at the head of the Y. M. C. A. force of secretaries carrying on the work among the expeditionary forces.

An individual appeal has been made to every American publisher to ship as many copies of music as he can possibly spare, while the instrument houses have likewise been individually canvassed by the Y. M. C. A. officials for any wares they might feel disposed to present to the troops.

## WORKING OUT COMEDY SCENE.

Savoy and Breunann, who were to have left for London during the month, have revoked their sailing dates in favor of an engagement at the Century theatre, where they are to do a comedy scene with Lew Fields.

Bert Savoy at one time appeared with John Russell, of the former Russell Brothers. The Russell Brothers some years ago were at the Weber & Fields Music Hall, where they did a scene with Weber and Fields.

## Lew Kelly Gone Abroad.

Lew Kelly has sailed for London, leaving late last week, to join the Albert de Courville forces on the other side.

## FIRST "HARD-FAST" CONTRACT OF SEASON GOES TO TANGUAY

**United Booking Offices Engage Cyclonic Comedienne for Full Route, Commencing October 1 at Riverside, New York. Agreement Precludes Picture or Production Work Meantime.**

The Harry Weber agency has routed Eva Tanguay for a big time vaudeville route, commencing Oct. 1 at Keith's Riverside, New York, running until next summer.

The Tanguay-United Booking Offices contract are said to be of the "hard and fast" kind, described in *VARIETY* last week as lately issued by the U. B. O. This particular agreement contains no cancellation clause. It would mean Miss Tanguay will remain in vaudeville for the period routed, regardless of any picture or production offer she might receive meanwhile.

The animated star has but recently finished a feature film, called "The Wild Girl," that is shortly to be exhibited as an entire entertainment on Broadway.

### BERLIN'S DEFERRED HIT.

The first nighters at "The Rambler Rose" (Empire), Monday night, were unanimous after the performance in stating the unqualified hit of the performance from a number standpoint was an interpolated song, entitled "Poor Little Rich Girl's Dog," written by Irving Berlin.

The number was written by Berlin over a year ago and then intended for Sam Bernard in "The Century Girl." Bernard was impressed with the song, but when the show uptown opened last season the number was not visible, much to the disappointment of the comedian, who had counted on it.

At the Empire Joe Cawthorne put the song over with a resounding bang.

### ROUTE TAKEN AWAY.

Bankoff and Girlie have had their entire season's route cancelled by the executives of the United Booking Offices, being among the first several acts routed by that agency.

While the cause of the move is not as yet known, it is understood the action was taken because the act played Erie, Pa., last week, in an opposition theatre.

### INFANTILE PARALYSIS AGAIN!

Davenport, Ia., Sept. 5.

The police have ordered all children under the age of 15 barred from the theatres and amusement parks through an epidemic of infantile paralysis now prevailing in Davenport.

### EMERSON IN LUDLOW ST.

Richard Emerson, a German artist and business manager of the Three Emersons, in vaudeville, has been sentenced to a three-month term in Ludlow street jail, New York, having failed to comply with court orders enant the support of his wife.

Emerson was one of the active participants in the recent White Rat strike, following which his wife instituted suit against him for support, asking weekly alimony.

### J. BERNARD FALLS.

J. Bernard Dyllin, said to be the wealthiest actor in America (despite his futile efforts to disguise the fact), is said to have taken to the rich men's pastime, golf.

Dyllin's favorite pastime hitherto has been visiting the municipal institutions aiding financially and otherwise the sick and destitute, a trait, incidentally, for which he deserves unbounded credit.

Dyllin is training for an 18-hole

match with Eddie Foy on the latter's return from the Coast.

### ANIMAL TRAINER ATTACKED.

Dallas, Tex., Sept. 12.

Martha Florene, animal trainer with the Al G. Barnes Circus, was seriously injured during the parade at Wau-rika, Okla., Sept. 7. She was riding in the cage with seven leopards when they suddenly attacked her. One of the leopards had such a firm grip upon her arm its head had to be entirely severed from its body before her arm could be released. Three of the leopards were killed in the struggle.

Miss Florene was rushed immediately to All Saints hospital at Fort Worth.

### GRANVILLE'S DEPOT BRIGADE.

Bernard Granville, now a private in the 71st Regiment, assigned to recruiting duty, is endeavoring to form what is known in military parlance as a Depot Brigade, to consist of 100 privates, all attached to Granville's regiment and whose duty will be a 90-minute drill weekly. They will never be called upon to leave the state of New York, but must answer any summons to suppress riots, etc.

With the brigade formed Granville will be in line to apply for a captain's commission, the formation of the brigade entitling him to that privilege, although to procure the commission he must comply with all military regulations and pass the required examination.

### DOOLEY ALIMONY INCREASE.

Camden, N. J., Sept. 12.

Vice-Chancellor Leaming Monday, on the petition of the former wife of Johnny Dooley, who was Florence May, a non-professional, increased the alimony allowed her of \$12 weekly when securing a divorce from Dooley some months ago.

The petition alleged Dooley, now engaged by the Shuberts, and of Dooley and Rugel, had advanced his salary to \$500 weekly. A telegram from Dooley was received, assenting to the Chancellor's ruling.

The Dooleys were former residents of this city.

### SHOEMAKER POSING.

Cincinnati, Sept. 12.

Royal Schlenker disturbed the tranquility of theatrical Cincinnati for a few moments this week when he ordered 12 musicians to report at the Grand opera house, where he said he intended staging a big production.

Eventual investigation disclosed that Schlenker was a shoe worker who plays pianos for dances at night time. It is understood he has been arrested by Federal officials for alleged disparaging remarks made against the President.

### N. V. A. Election in December.

The election of officers to the National Vaudeville Artists, Inc., will be held sometime during December in order that the new officials will be in office when the organization removes to its new headquarters on West 46th street, the late home of the former White Rats' Actors' Union.

The building is being entirely remodeled for the entrance of the N. V. A.

### CENTURY'S SUNDAY SHOWS.

It appears to have been definitely fixed that Sunday vaudeville concerts will be given at the Century theatre this season, commencing with the opening of the new production there.

The Century will oppose the Winter Garden on the Sunday night entertainment. The Garden started its bills last Sunday. Just now it has "The Show of Wonders" to draw upon, also "The Passing Show of 1917" soon going out, but remaining within jumping distance of New York for some time, and in addition on the new material of the new Winter Garden production, now preparing.

Some of the principals of the new Garden show are Ada Lewis, Leah Nora, Sylvia Jason, Frank Tinney, James J. Corbett, Ed. Wynn, The Casinos. The new Fred J. Ardath act, "The Decorators," slapstick, somewhat after the style of Willard Simms' vaudeville turn, is to be in the show.

Both the Garden's performance and also the Columbia theatre vaudeville bill of Sunday played to big business.

### SINGERS' CONVENTION.

Lockport, N. Y., Sept. 12.

The opening date for the convention here of the leading soloists of the musical world is set for Sept. 28. Singers from all parts of the country will attend.

Former President Taft is expected to be present. A. A. Van de Mark, well known in musical circles, has charge of the event.

### BELLE BAKER FOR A MONTH.

Opening next week at the Alhambra, Belle Baker will stay at the Harlem stand a solid month, changing her repertoire of numbers weekly.

Miss Baker's popularity in the upper section of the city resulted in the four-week booking, this being the first time a single act has had a run of that length in Harlem since Eva Tanguay staged her celebrated "Salome" dance there for a nine-week run in midsummer.

### DIVORCES IN CHICAGO.

Chicago, Sept. 12.

Jack Frazer (in private life John Fitzpatrick), of the Weber, Beck and Frazer Trio, was granted a divorce in the local courts from Helen Violette (Helen McDemus). Attorney L. A. Berezniak represented Frazer.

Divorce action has also been instituted through the Berezniak offices in behalf of Dorothy Toye against Lester Emerson Stinson.

### TALK IN CLAYTON ACT.

When the Bessie Clayton act resumes its vaudeville tour Lester Sheehan will not support the principal, differences having arisen between Sheehan and the management of the production which resulted in his withdrawal from the cast.

Instead Miss Clayton will have two dancers, with speaking parts. The interpolation of dialog in the specialty precluded Sheehan's participation as well, his inability to handle lines eliminating him as a contender. Sheehan was the first dancing partner with Miss Clayton in her present arrangement.

### Flags for Pillow Tops.

Manager Bob O'Donnell, of the Harlem O. H., is helping business along with "special nights."

One of his latest ideas is to give away flags of all nations which can be made into pillow tops. The girls up that way are falling for the distribution.

### Two Screeners In

Los Angeles, September 12.

Ruth Roland, the screen star, has a Pantages contract. She opened in Seattle last week.

### ACTOR KILLS SALESMAN.

New Orleans, Sept. 12.

Roller Clayton shot and killed a traveling salesman whom he found in a room in this city with his wife, Lulu Ruth Clayton.

The Claytons have been separated for some time. Under the name of Clayton and Ruth, they formerly appeared in the southern small time vaudeville houses.

Clayton, in custody, informed the police his wife began to grow cold and told him she had been dreaming of blond men.

### EDWARDS' LAST "KID" ACT.

When Gus Edwards completes his production of "The Belle of Toytown," he will have given his final "kid" act to the vaudeville stage, having decided to place the future of aspiring juveniles in the hands of others.

Mr. Edwards will confine his future efforts to his music publishing business and the production of revues and vaudeville acts in which matured individuals will be featured.

Edwards was the first to commercialize the possibilities of "kids" on the stage, his original "Schooldays" developing into a headline act that eventually resulted in its dramatization into a full show. Since then he has produced a large number of other productions carrying juveniles exclusively, the principals eventually graduating into individual attractions.

### BARNES IN "OH JUSTINE."

T. Roy Barnes was engaged Monday as principal comedian for the Justine Johnstone production of "Oh Justine," now preparing for the 44th Street Roof, where it will commence its nightly performance at nine.

### STILL AFTER MONEY

Chicago, Sept. 12

Arthur Darve, formerly with a musical act known as the Opera Quintette, is in charge of the White Stars' Actor Union office here, Joe Birnes again having gone on the road with a three-act.

It is insistently stated dues are still being paid by acts and forwarded by Darve into the New York office of the White Rats, located on a cross-town street not far above Times Square.

The reason for Birnes again taking to the road is for missionary work among former Rats, probably to persuade them to "give up."

Recently Birnes offered his services to the Government, and now Joe has a button, showing that he is enrolled in the United States Public Service Reserves, whose members are for Federal service at any place the Government directs.

### "Stone Age" in Storage.

"The Stone Age" scene, one of the features with last season's Century show, was tried for one performance with the current "Follies" production, the idea being to take the section or the road provided it came up to expectations as a part of the Ziegfeld production.

After the try-out it was sent to the storehouse and will not be seen by the suburbanites.

### Havez & Dale, Material Firm.

Jean Havez has formed a partnership with William Dale (late of Bol and Dale), for the writing of special material for vaudevillians.

Dale will devote himself to dialog and Havez to the lyrics. A staff of composers has been recruited.

They are located in the New York theatre building.

### Century Principals Rehearsing.

The principals for the new Century production, "Miss 1917" were called for rehearsal yesterday (Thursday).

The chorus has been in rehearsal over a week.

## STRIKES IN SEVERAL CITIES BY STAGE HANDS AND MUSICIANS

**Cleveland, Dayton, Buffalo, Memphis, Winnipeg and San Francisco Locals Involved. At Two Points Picture Operators Out. Nashville and Indianapolis Troubles Adjusted.**

The apparent tranquility that has been on the surface of union theatrical waters was broken last week when reports of trouble in different sections, contingencies that involved union musicians, union stage hands and union operators.

For some time negotiations have been on between the musicians and stage hands in Cleveland to obtain an increase in the union scale there. Last week the negotiations conducted by the musicians failed and word was received in New York Monday non-union men had been put to work this week at Keith's Hippodrome, Cleveland. With the musicians unable to get their increases, the stage hands, through an agreement reached locally some time ago, immediately abandoned their efforts on the scale issue and joined their union musicians in the walkout.

Unless the local (Cleveland) can adjust its present trouble the Alliance will not take any hand, although Oscar Sheck, deputy organizer, has charge of the stage hands interests at present.

The Cleveland stage hands' local is No. 27 and the musicians, 34.

At Dayton, O., where the union men at Keith's are off duty, claiming the management refused to accede to a demand for a wage increase, the members of No. 66 are not working. All the other Dayton houses are reported as granting the increase. The Dayton trouble is in the hands of the Dayton local for the present.

Trouble at Buffalo was reported Monday, with President Charles C. Shay, of the I. A. T. S. E., there in person. He stopped off on his way east from the big meeting of the American Federation of Labor, held in Minneapolis for the purpose of counteracting any effect that the expected meeting of the "peace rabbits" might have had at that point, but which was prevented by the state and city authorities.

The Buffalo trouble is with the film operators (Local No. 229), with many local picture theatres there without the services of union men. The stage hands' local, No. 10, is not involved, as the theatres signed an agreement with it a few weeks ago.

Reports also reached New York this week the union stage hands (Local No. 169) at Loew's Lyceum, Memphis, had walked out upon the management's refusal to grant the salary increase asked for by the stage hands.

At Winnipeg Monday the picture operators in a score of film houses quit when the owners (reported as affiliated with the Managers' Association) declined to grant a slight increase asked by the union men. Only the m. p. o. local 299 is affected at Winnipeg. Non-union operators are understood to be working the machines at present there.

There is trouble in San Francisco, with the matter likely to be settled before the first of the week. It appears there was an argument about the new wage scale demanded by the S. F. union of stage hands (No. 16) and which at first was declined by the managers, with the stage hands offering a compromise, which may be accepted.

There is no trouble in either Nashville or Indianapolis, although there is talk here the musicians in the Hoosier capital may be mixed up in an argument shortly. The Nashville union trouble was recently straightened out, while a new agreement was recently signed in Indianapolis by the m. p.

operators. For a time the Indianapolis argument waxed hot and heavy, with a court injunction matter one of the things settled by the agreement.

Dayton, O., Sept. 12.

Refusal of the management to meet the new wage scale demanded by the union resulted in a walkout of all stagehands and electricians at Keith's, which may result in a serious situation if not settled within a very short time.

All stagehands in Dayton had been paid \$25 a week, a sum in excess of what is paid in a considerable number of houses throughout the country. Some time ago agitation arose among the men for an increase of \$3 per week. A meeting of the union was called, and it was decided to take action July 1, which action was postponed by national headquarters in N. Y. until August 1.

At the later date set a new situation arose, which tended to alter the case for the time being. Five acts of summer vaudeville at 10-20 were at the theatre, and action was again deferred until September 1. Labor Day decisive plans were carried out. The New York headquarters, then in conference with J. J. Murdock, representing the Keith interests, were informed of the move, and wired back a quick settlement was to be expected, followed on Wednesday morning by a wire stating nothing had been decided upon as yet. The men decided to walk out Thursday if no word was received to the effect that a settlement had been made. Thursday W. R. Record, president and business manager of the local, upon the silence of headquarters, put the demands of the men before Manager James L. Weed (Keith's), which culminated in a walkout just before the matinee. Mr. Weed, with the assistance of the treasurer, assistant treasurer, janitor and an usher, set the stage, and the matinee went on. Thursday night, the big night of the week in Dayton, the police had to be called out to clear the street in front of the theatre as a result of the large crowd clamoring for admission. The lobby was jammed for an hour and a half. Both shows were given and the crowd went home ignorant of the fact that the stage was being worked by Mr. Weed.

and his assistants, and also in ignorance of the strike.

Friday morning three pickets appeared with placards denouncing the house and warning the public not to patronize it, that a strike was in effect. Mr. Record again conferred with Mr. Weed, but to no avail.

It was then serious picketing commenced. It began with three men carrying banners in front of the theatre, two men passing out handbills and a number of automobiles carrying banners stating that the Keith theatre was unfair to organized labor. In an interview with Mr. Record he stated that the matter would be taken up with the local trades council, but that no efforts would be made to call out the musicians as they had no cause for complaint.

Mr. Weed told *VARIETY's* correspondent the matter would be taken up by the New York office, and any action made by him would be governed by that decision. He also added that any overtures toward settlement would have to be made by the strikers, and no effort would be made to get the old men back as the non-union men were ably handling the situation.

When Max Hurtig, manager of the Lyric, heard of the trouble in Dayton he immediately granted an increase in wages, with a few special features added.

Last night Manager Weed stated there would be no settlement of the strike by the Keith management this week. Picketing was still in progress last evening, with the attendance at Keith's very good notwithstanding.

Cincinnati, Sept. 12.

The truce in the musicians' strike, which went into effect for seven days, beginning last week, has been extended for a similar period, and it is believed that peace is in sight.

The truce was called so that the Grand could open, and extended for the benefit of Lyric patrons. Manager Heuck, of the Lyric, was arranging to do without an orchestra this week, for "Nothing But The Truth" is a farce.

Meetings of managers and musicians are being held daily. The melody men want a guarantee of 30 weeks a season, but the managers refuse to grant it. It is thought this clause will be modified.

Oklahoma City, September 12.

The local theatrical union trouble has all been cleared up, and according to the new arrangement all houses will be operating this winter with union men, neither side claiming any victory.

Pantages' Cantonment House

San Francisco, September 12.

According to reports Pantages will build a theatre at American Lake, near Tacoma, Wash., a big army cantonment.

LOEW AND THE SOUTHWEST.

Chicago, September 12.

Marcus Loew's invasion of the south is now to be extended to the southwest according to present plans.

Several Loew representatives are known to be working in Louisiana, Texas and Oklahoma. These men have been instructed, it is said, to skip the towns where Pantages' bookings now attain. These latter towns have Hoddin's houses, which this season passed on to the "Pan" books.

\$1,000,000 THEATRE IN L. A.

Los Angeles, Sept. 12.

A new million-dollar theatre is being built here at the corner of Broadway and Third street. The house is to be in readiness some time in November. It will be operated by Ackerman & Harris and Grauman.

The business section of the town, especially the department store section, is moving. Heretofore the stores have been on Broadway between Third and Ninth streets, but at present three of the Broadway stores are beginning buildings on Seventh street. It looks as though that thoroughfare is to be the main street in the future.

CHORUS PEOPLE'S UNION.

The first formal steps for the formation of the proposed Theatrical Federation of Actors and Actresses has resulted in Federation charters being applied for the following locals: No. 1, New York (International Actors' Union); 2, Boston; 3, San Francisco; 4, Chicago; 5, Philadelphia; Hebrew Legitimate Actors, Hebrew Variety Actors, Hebrew Chorus Union, German Variety Artists and the American Chorus Union.

The latest application to reach Hugh Frayne's New York offices is that of the American Chorus Union—a new body that includes both male and female members engaged in all kinds of chorus work from grand opera down to musical comedy.

TRAUB TAKES N. Y. G. O. H.

According to report, Henry Traub, of the Olympic, Brooklyn, will have the Grand opera house (8th avenue), New York, when the present lease to Morris Schoenbeck expires Sept. 1, 1918.

Schoenbeck is said to have the backing of a wealthy shoe manufacturer. His house has been on the bad list of the Vaudeville Managers' Protective Association, but it is understood Schoenbeck has made application to the V. M. P. A. to have the Grand admitted to the membership of that organization. It will likely be acted upon next week.

BIG TIME IN LOUISVILLE.

It seems quite probable the Keith big-time vaudeville policy will be restored to the Mary Anderson theatre here, with the pop vaudeville bills now at Keith's allowed to remain there, giving the town both brands of the Keith shows.

Big time was formerly at the Mary Anderson, but later shifted to Keith's. It has been replaced there for the past two summers by the pop policy, for the hot weather only.

SINGER'S RETURN PAN-DATE.

Singer's Midgets have contracted to repeat over the Pantages' circuit this season, the new bookings starting February 24.

The act was the best draw ever known in the "Pan" houses.

Two Agencies Claim Act

Two agencies were claiming the booking rights to the Lillian Watson and Dorothy Clark act this week. Harry Fitzgerald and Rose & Curtis have been listing time, with the former empowered to act by Miss Watson.

The booking rights will probably have to be settled by the U. B. O.



HARRY SHEA—On the Left.

The old wheeze about "the bull" suggests itself in this snapshot taken of Harry Shea and a native in the country where the vaudeville man spent his vacation. In the picture Mr. Shea is bigger than a house. The building to the extreme left looks very much like the theatre Mrs. May Shea books at Hackensack, N. J. This cut is supposed to be a surprise party on Mr. Shea. It was incited by an intimate friend of Harry's, Bill Quaid.



## McVICKER'S, CHICAGO, CAPACITY INCREASING FROM 1,300 TO 2,900

**Jones, Linick & Schaefer's Pop. Vaudeville House in Windy City to be Wholly Remodeled. Possible Preparation for New Statelake's Advent.**

Chicago, Sept. 12. Jones, Linick & Schaefer have had extensive plans drawn for remodeling McVicker's by next summer, to increase the seating capacity from 1,300, as at present, to 2,900.

The alterations will do away with the shops in the theatre building, and the new arrangement will place all the seats on two floors.

The proposed opening of the Statelake next year by the Martin Beck interests may have had something to do with the McVicker's improvement. The latter house plays pop vaudeville, booked by the Loew Circuit. While vaudeville is also to be played at the Statelake, the exact brand has not as yet been announced.

### FOX PAYING HIGHER SALARIES?

According to report, the William Fox vaudeville circuit is paying higher salaries this season than it did last. Commencing this week the Fox houses are again playing three shows or more daily. During the summer some held but two performances a day.

Fox has about four and one-half weeks of time. It is leagued with no other booking office nor does it book outside houses. The big time circuits have declared against their acts appearing in Fox houses, previous to fulfilling big time bookings or if big time is looked for, and this condition has resulted in acts asked to play the Fox time demanding an increase in salary, it is said.

### PALACE PRODUCTION REPORT.

Chicago, Sept. 12.

While the report the Shuberts had leased the Palace here for productions seems to have been in error as far as a rental proposition is concerned, it is repeated that house is to play the Shuberts shows, but with the Martin Beck faction remaining as the operators of it, housing the Shubert attractions on the customary sharing basis.

The Palace, according to the story, is making \$150,000 a year, and could not well lease. The deal seems to be dependent upon the final decision concerning the vaudeville policy to be given at the new Statelake of Beck's, when that house is completed.

Mort Singer, who represents the Beck interests at this point, and is individually concerned in the properties, denies any deal has been made to lease the Palace.

Some claim the arrangement with the Shuberts is for them to play musical attractions at the Palace for the next five summers, in the hot weather only.

### PICTURES IN FORSYTHE, ATLANTA

Atlanta, Sept. 12.

The Forsythe will not be a link in the southern United Booking Offices' chain this season, the management deciding to drop playing U. B. O. vaudeville.

The Forsythe will have a straight picture policy, having decided upon for the structure. The reopening date has not as yet been set.

G. O. H., Syracuse, Held by Robbins. Syracuse, N. Y., Sept. 12.

According to rumor, Nathan Robbins has acquired control of the Grand opera house, Syracuse, N. Y., formerly the home of Keith vaudeville there.

The house is being redecorated, with a new entrance on Fayette street. It

is expected to be completed and in readiness for an opening this fall, at which time it will house pop vaudeville.

### HOLDING BACK CONTRACTS.

Complaints have been made lately that a number of agents have been withholding contracts from acts booked in New York until the second day of the acts' appearance, the idea being to stop any squabble in case of a cancellation or salary dispute.

The matter seems to be up to the acts themselves to demand contracts before making an appearance.

### "CATCHING" NEW ACTS.

S. K. Hodgdon has evolved a new system in the United Booking Offices to insure the producers of new vehicles they will be reviewed and properly reported upon before the agency bookers.

Semi-weekly lists are compiled of every new act playing in and around New York, and those are distributed to the employees of the booking offices, with instructions to cover as many as possible without any individual assignments.

The system has proven satisfactory in its initial stage, the reports for the current week outnumbering any previous week during the past season.

### PRODUCING "GIRL ACTS."

Eddie Small and Harrington Reynolds have formed a partnership and will hereafter produce "girl acts." Reynolds has temporarily retired from the stage and will in the future devote the greater portion of his time to producing.

The first of their productions will be entitled "Out There," with 10 people, featuring Estelle House. It is expected to open out of town around Sept. 24.

"Oh, the Women," in which Reynolds was last season featured over the Pantages Circuit, was sold outright to Marty Brooks, while Harry Rapp purchased "The Haberdashery" and has already reorganized it with James Grayden in the lead.

### Small Towns Taking on Pop.

While the prosperity wave has hit certain sections of the country of late, it appears as though the smaller New York State towns have also started to feel its effect. Many managers are beginning to book vaudeville where pictures heretofore have been played.

Numerous munition factories are scattered throughout the northern section of the state and it is the towns within those districts installing the small time policy.

With the beginning of the fall season Joe Eckl has added the following towns to his bookings: Glens Falls (Empire) and Oneonta (Ontario), three acts on a split week policy; Rochester (Victoria), two acts, split week; Oneida (Madison) and Elmira (Lyceum), four acts, split week; Illion (Illion) (formerly booked by Walter Plimmer), five acts, split week.

### Coast Managers Traveling East.

Chicago, Sept. 12.

Sam Harris and Irving Ackerman (Ackerman & Harris), the Pacific Coast vaudeville managers, are due here tomorrow, enroute to New York.

### PRODUCERS IN WRONG.

Two or three producers of acts mostly manufactured for the small time and of the girlie types are reported "in wrong" with the booking heads of the United Booking Offices.

A couple have been informed their turns will not be placed in United houses.

The cause is suspected as from the producers placing their material on other circuits. When a call has been made by the United bookers for one of the acts, the information has been returned "It is working."

The producers say they had to keep the acts engaged to keep them together and would have willingly placed any of the turns on the U. B. O. time if a route and salary could have been agreed upon.

### VICTORIA ON 125TH STREET.

The new Loew theatre on 125th street, due to open Monday night, Sept. 24, has been named Loew's Victoria. It will play Loew's regular vaudeville shows.

Loew's 7th Avenue, now holding those bills, will probably revert to pictures. Marcus Loew, it is said, would have played legit combinations in the 7th Avenue, but neither the Shuberts nor Klaw & Erlanger could furnish him with a satisfactory list of attractions for the season.

The new Loew theatre at Washington will be called Loew's Metropolitan.

### Another Staten Island Theatre.

Moses & Johnson are building a new theatre at Stapleton, S. I., the estimated cost being \$175,000.

The M. & J. firm is the same one that has leased the Empire, Paterson, N. J., for dramatic stock, with Harry Horne director-in-chief.

Richmond has the only other regular theatre on Staten Island.

### Pat Woods Booking Keith's Bronx.

The vaudeville bills for Keith's Bronx theatre, taking on pop vaudeville next week, will be booked by Pat Woods in the United Booking Offices. Young Mr. Woods is also booking Woonsocket and Pawtucket.

The Bronx will play six acts on a split week and feature films.

### Dyckman Changes Booker.

The Dyckman, booked for its first week by the Sheedy agency, was shifted to the B. S. Moss books Monday, Danny Simmons to handle the shows until further notice.

A feature film may be shortly added to the Dyckman bill.

### Loew Renews Lincoln Sq. Lease.

A 10-year option on the Lincoln Square theatre lease, held by Marcus Loew, has been taken up by the Loew people for the full term, commencing Nov. 1, next.

Loew has had the Lincoln Square for seven years. It seats 1,500. Charles Miller is the owner of the property.

### "German Retreat" in 3 Parts

"The Retreat of the Germans at the Battle of Arras on the British Front," the feature film secured by the United Booking Offices for its theatres, will start at the Keith theatres next week. The story is in three episodes, to be shown in consecutive weeks.

The picture is put out by the Official Government Pictures, Inc., of which W. K. Vanderbilt is president. Pathe distributes it and the proceeds are to be devoted to the war funds for the Allies.

### Mrs. Derr in New York Offices

Mrs. N. W. Derr, formerly treasurer of the Keith interests in Philadelphia, has been assigned to the New York headquarters of that organization, where she will be stationed in J. J. Maloney's department.

Her husband assumed the management of Keith's Riverside this week.

### THE WAR TAX ON THEATRES.

Washington, Sept. 12.

The Senate passed the war revenue bill Monday night, and the measure was sent to conference. The House will have it in the very near future.

It is believed the theatrical managers will make their fight against the tax on admissions in the House. After the bill is finally passed by both bodies it will then become effective Nov. 1.

The method of collections will be finally taken up by the Secretary of the Treasury. With him will lie the power of designating how the theatrical managers shall collect from the audiences and how the money is to be transmitted to the Government.

Several New York managers are here today in regard to the measure.

The section of the bill which applies to theatrical admissions of all kinds, cabarets, and also theatre ticket agencies, is reprinted herewith:

**Title II.—War Tax on Admissions.**  
Sec. 700. That from and after the first day of November, nineteen hundred and seven, there shall be levied, assessed, collected, and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment; provided, That the tax on admission of children where an admission charge for such children is made shall in every case be 1 cent; and (b) a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service, or merchandise; and, in addition to the above (c) upon tickets of admission to theatres, operas, and other places of amusements, sold at news stands, hotels, and places other than the ticket offices of such theatres, operas, or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under clause (a) of this section, a tax equivalent to thirty per centum of the whole amount of such excess, such taxes to be paid by the person, corporation, partnership, or association selling such tickets, in addition to the above, (d) a tax equivalent to fifty per centum of the amount of which the proprietors, managers, or employees of any opera house, theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price of such tickets, such tax to be paid by the person, corporation, partnership, or association selling such tickets. In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected and paid a tax equivalent to twenty per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 25 cents, or in the case of moving picture shows and outdoor general amusement parks, main gates, shows and rides therein, the maximum charge for admission to which is 25 cents. No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, or admissions to agriculture, or to the study of agriculture, or admissions to bona fide Chautauques and Lyceum courses which are contracted for and guaranteed by local companies, associations, or individuals.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Sec. 701. That every person, corporation, partnership, or association receiving any payments for such admission shall collect the amount of the tax imposed by section seven hundred, and shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in section five hundred and three of this Act.

Every person, corporation, partnership, or association liable to the tax imposed by subdivision (c) or (d) of section seven hundred shall make monthly returns under oath in duplicate and pay the tax imposed by such subdivisions in full, or collect of and pay to the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation prescribe.

## BOSTON'S 4 BOOKING AGENCIES; FIVE YEARS AGO CITY HAD 14

**Present "Independent" Vaudeville Agencies in Beantown  
Drawing Acts There on Unfulfilled Promises. Town  
at Present Overrun with Acts Laying Off.**

Boston, Sept. 12.

A large number of small and pop vaudeville acts have been brought to this city on the promises of local small booking agencies that they would secure time all over New England at fancy prices. There is a complaint because these promises have fallen flat.

Boston is filled with acts of this character with nothing to do, when they expected plenty. Where the acts believed they would secure bookings for many weeks, it has been found the small agencies could not give them more than two or three days, and the fancy prices were altogether lacking.

In some cases a suggestion has been made that the acts apply to the United Booking Office for bookings, but application there brought the information there was nothing, and the best thing to do would be to go back to the small agent and make him come through on his promises.

Five years ago there were 14 booking agencies in this city. Today there are but four. Three are Stuart Kolins, 218 Tremont street; Fred Mardo, Tremont theatre building; and John J. Quigley, 188 Boylston street.

Managers in general are refusing to have anything to do with the agencies that favored the White Rats during the recent trouble. One man is in very wrong because he tried to book a blacklisted White Rat act under another name.

Some of the acts in town and unemployed are intimating that there might be work for them throughout New England if they would pay certain small agencies more than the regular commission.

### PRODUCTION ENGAGEMENTS.

Laura Tintle, former stock actress, has been engaged by John Cort for the support of Josephine Victor's new play. Three O'Gorman Girls, new Winter Garden show.

Savoy and Brennan, Century. Patsie De Forest, for the No. 2 "Love o' Mike" in the Molly McIntyre role. Miss De Forest had arranged to return to vaudeville when called on to take the production engagement. Nellie King (Molly King's sister), for the same company.

Will Morrissey joined "So Long, Letty" at Oakland, Cal., last week, replacing Hal Skelly.

### HOFFMANN PREFERS VAUDEVILLE

Gertrude Hoffmann may not appear in pictures, she having decided to give up the film possibility for a vaudeville route.

Miss Hoffmann will again present her vaudeville revue of last season, according to present plans.

### SKETCHES WITH STARS.

E. A. Weil is to embark in vaudeville as a producer of acts, with stars in the casts. He has already signed Robert Edson and Hale Hamilton.

Mr. Edson will be presented in "Flying Arrow." He will assume the role of an Indian of education. The playlet was written by Toni Vegas, a Carlisle graduate, inspired by Edson's performance some years ago in "Strongheart." There will be four others, Mary Newcomb, Robert Lee Allen, Philip Lord and John Robb.

The playlet for Mr. Hamilton is called "A Pair of Gloves," written by

Frank Stammers. A company of three will support the star, one of whom will be Florence Flinn.

Mr. Weil has also a one-act musical piece by William LeBaron, the author of "The Very Idea." It is called "Last Night." Silvio Hein has composed a score for it, and Oscar Figman and Dorothy Arthur will head the company of 16 to appear in it.

### Y. M. C. A. AUSPICES.

William Morris has completed arrangements with the Y. M. C. A. officials of this country to supervise the Sunday and holiday entertainments to be given by Harry Lauder during his coming tour of the United States.

Lauder is scheduled to open in New York Oct. 21, and the preceding Sunday will find him lecturing in one of the Association halls in New York City. Lauder's proceeds from this class of entertainment will be donated to the Red Cross fund under the direction of the Y. M. C. A.

### DRAFT RULINGS.

Under the rulings of Provost Marshal Crowder, professional folk "physically fit" will be made to do their bit regardless whether they claim exemption on account of dependents.

A clause in the rulings reads: "Where there exists some arrangement by which the salary or wage of the husband is continued, in whole or in part, by third persons, being employers, insurers, or others, and such portion of the salary or wage either alone or with an allotment of his soldier's pay, will furnish a reasonable support." This means that where the wife of a player is in same company her salary will be sufficient to provide for herself and children. A certain portion of the army pay will also be paid over to her.

Again, in the case of players away from their home towns, the ruling is as follows:

"When a man called for military duty by his local board is, on the date the call issues, in a point outside the state, and can not return without great hardship and expense, he may file an application with the local board wherever he may be for an order to report with the contingent of such local board. Such local board will investigate the case and if deserving will apply by telegram to the local board having his registration card for an order for him to report for military duty to the local board where he is. Upon receipt of such application the local board which has his resignation card will treat the case as provided in Paragraph D, Compiled Rulings No. 10, and will forward with Form 164A, as provided therein, copies of both the registration card and Form 14, but instead of forwarding one copy to the applicant the copies will be forwarded to the local board which makes the application. Upon receipt of Form 164A in respect to the man the local board where the man is will notify him and will furnish him with the necessary meal and railroad tickets and send him to the mobilization camp to which it furnishes men after the manner provided in Paragraph D, Compiled Rulings No. 10."

### "BLUES" SONG INVOLVES FEIST.

Chicago, September 12.

The contest over "The Livery Stable Blues," started by Max Hart against Rodger Graham, has been "willed" to the Feist company; given publication rights by Hart.

Graham may take action against Feist, who has the number under the title of "The Barnyard Blues."

The trouble over the blues song is said to have been of local origin and not in New Orleans. It seems the number was first played by a five-man orchestra in the Schiller cafe, Chicago. The men split up and each faction sold the publication rights, one faction selling to Graham and the other to Hart. Both Graham and Hart have copyrights.

### MORTON'S PARTY ANNULS LEASE.

The farewell party given to James J. Morton by his friends last Thursday was staged in the apartments of Joe Shea and pulled an attendance numbering close to 100. A buffet lunch was served in addition to the "wet" goods, while a danseuse of the Orient cavorted around for the edification of those present and the entertainment of James J. The danseuse was a new "find" credited to Charles Jeter, who is associated in business with Shea.

A handsome traveling bag was presented to Morton and it is reported Joe Shea was also the recipient of a gift, in the form of an annulment of his lease.

### AMUSING THE AVIATORS.

Tommy Gray is arranging to send a weekly or semi-monthly show to Mineola, L. I., to the cantonment of aviators at that stand, and will cooperate in the venture with the officials of the United Booking Offices.

While the Mineola camp carries 3,000 tenants, admittedly the most important branch of the National Army, they have not as yet had a single show.

Under a heavy nervous strain, the officers feel an occasional entertainment will offer some relaxation.

The camp will pay all expenses, the trip being but a short one, while the entertainers who participate will be given a thrill by way of a flight if they wish.

### MILLERS WIN SUIT.

The suit for \$30,000 over a horse contract which the Miller Brothers of 191 Ranch fame instituted against Grant Hugh Browne has been decided in favor of the former.

The contract was for a number of pack and draft animals to be used in Army service.



NAN HALPERIN

One of vaudeville's brightest stars, of whom pages could be written of her artistry and advancement to the foremost line of headliners.

### "GYP ALLEY" FULL OF "SPLITS."

"Gyp Alley" is now the popular cognomen applied to one of the lower floors of the Putnam Building, the new monicker being self-explanatory. The chattering process came as a result of the actual experience of acts who have blindly walked through this attractive "lane," accepting an engagement at one end of the hall and finding the revenue divided into something like 30 equal parts before they reach the exit.

Acts approaching "Gyp Alley" travel there with a fixed price in view. If the figure is \$150 they are generally surprised at the unusual generosity of the individual who managed to "nab" them first, the initial offer usually being \$250. The contract, of course, carries that figure, but before the ink is dry seven, and sometimes more, "agents" are declared in (quietly, of course), and with percentage figured down to a nicety, the act, as a rule, nets about \$68.50.

The Sunday shows also offer a good opportunity for the tenants of "Gyp Alley" with the many splits and rake-offs. Explicit directions are unnecessary to find this magnetic pathway. Start at the lobby and walk upwards. You'll never reach the top floor with much left but your personality, and the odds are short that even the personality won't have to experience a two or three-way split.

### KOUNS ESTATE ROW.

Topeka, Sept. 12.

Nella and Sara Kouns, the prima donna sisters, are rowing with their stepmother in the courts here over the estate left by their father, the late C. W. Kouns, general manager of the Santa Fe Railroad.

The estate totals approximately \$200,000. Mrs. Kouns has been named as administratrix.

The principal point of contention is the family Bible and a set of Fennimore Cooper's works which were their father's. The girls maintain the old family Bible containing the record of the comings and goings in the Kouns family for many generations past should come to them as the direct descendants of the family and that the stepmother has no right to it. The courts are being asked to settle the question of who shall have the custody of the family record.

### MARRIAGES.

Ruby Lewis, of the new Century show, Sept. 11, to Robert McNabb, who has several picture theatres, including the Schuyler, at Broadway and 90th street. The marriage occurred in New Jersey.

William Kelley, stage carpenter of "Breath of Old Virginia," to Hetty Rondos (Rondos Trio) in Portland, O. Both acts are playing the Pantages circuit.

Joseph Urdang (Walter Damrosch's Symphony Orchestra) to Marie Louise Church, non-professional.

Emil De Recat, producer of the Riverview Park (Chicago) revue, to Beatrice Campbell, featured in the revue, August 25.

Count Jack de Beaufort, former husband of the late Irma Kilgallen, who has been war correspondent, author and erstwhile vaudevillian, to Helen Reiman, daughter of a wealthy merchant of Terre Haute. The pair were suddenly wed at Charleston, Ill., last week.

### BIRTHS.

Mr. and Mrs. Frank Burns, son. Mrs. Burns is Thelma Cralton, with "Cheer-Up" at the Hippodrome.

Mr. and Mrs. Charles Reilly, Sept. 10, daughter. The father is with Counihan & Shannon. The Reillys now have six children.

Mr. and Mrs. Wilward Fiske (Fiske and Fallon), at Grand Rapids, Mich., September 8, son.

## DISSOLUTION OF SOCIAL CLUB VOTED BY ARTIST MEMBERS

**Club Members, Lately Organized and Alleged by Managers' Association to Be Remnant of White Rats, Make Final Statement Under Oath. Club Fixtures to Be Sold and Proceeds Donated to Actors' Fund.**

The final remaining evidence of the White Rats Actors' Union, as an organized body, and recognized by managerial interests as such, was obliterated entirely last Sunday when, at a meeting of the so-called Actors' Social Club, the society was disbanded, the lease on the club rooms at 216 West 50th street annulled and a vote passed to sell the furniture and fixtures at once, the proceeds to be contributed to the Actors' Fund.

The Actors' Social Club was organized last May and has held weekly meetings at its 50th street headquarters under the supervision of Dr. Harry Freeman and at times boasted of a membership totalling 200. When the organization was broken up the membership list carried close to 100 names, all in good standing, many not directly connected with the profession.

At the Sunday meeting, Dr. Freeman, presiding, advised the members it was for their own best interests the club be disbanded, since their active connection, while apparently innocent in its own way, had promoted a hostile feeling among the vaudeville managers and probably resulted in a large way in the members being refused work.

A resolution was unanimously passed for publication carrying the signatures of some of the members in which they, under oath, declared they had never joined the society with the intention of opposing any combination of managers, the document being composed by Edwards Davis and signed under a notary seal. The resolution follows:

Whereas: Certain information has been published in the public press and from mouth to mouth to the effect that the Actors' Social Club was incorporated and supported with intentions to oppose any organization or combination of firms or persons; and,

Whereas, It is herein solemnly sworn that no such intention existed in our collective or individual minds, and we by unanimous vote of the club assembled this day, deny this untrue report, and; whereas, accordingly for the clearing of all names of our members and any interested in this club, we do hereby sign our names this 9th day of Sept., 1917.

Therefore, Be It Resolved, That we be disorganized by unanimous agreement and cease to exist as an organization for all time.

Signed: Dr. H. Freeman, president; Chas. Simon, vice-president; Edwards Davis, chairman. Alfred Doria, Jack O'Brien, James Aubrey, directors. William P. Burt, Louis Eichenwald, George Delmore, Thos. Glenroy, Jack McInerney, Jack Pringle, Edw. Rosenfield, Edwin Keough.

Pat Casey, general representative for the Vaudeville Managers' Protective Association, in discussing the organization, said the managers had sufficient information as to the original motive of the club to satisfy them it was meant for other than social reasons despite the sworn statement of the remaining members. However, no action has been intimated in so far as the managerial organization is concerned and it is doubtful if the move of the club directors will have any significance on the so-called "blacklist" where the active members figure.

Dr. Freeman, in discussing the move,

said he had only the interest of the professional members at heart, since the managerial action had no effect on him personally. Dr. Freeman admitted the list published in last week's VARIETY was approximately correct and said the minute books were open for inspection to anyone. The physician, who is a member of Exemption Board No. 127, said he had suspicions as to the source of the managers' information, but could not confirm them.

With the Actors' Social Club disbanded, the vaudeville profession is represented solely in organization quarters by the National Vaudeville Artists, the N. V. A. having taken over the former White Rat Club House for their future headquarters, with an opening scheduled for the first of the year.

### DRAFTED.

Joe Frear (Frear, Baggett and Frear), rejected, physical disability.

Low Preston, formerly manager of "I. O. U." in vaudeville, ordered to report Sept. 19.

Chris Cornella (Knapp and Cornella) went before the exemption board in Chicago, stating he was forced to ask exemption, since two of his brothers had enlisted and another one drafted and that a father and mother were partly dependent.

George Arken rejected, physical disability.

Wilbert Selbert, advance for "The Brat," has been exempted from service for physical reasons.

Jesse Wank, assistant treasurer of the Knickerbocker, New York, has been accepted and will be called with either the second or third quota.

George Page (VARIETY) is with the first increment of New York's drafted men at Camp Upton, L. I.

George R. Lynch, formerly with the Billie Reeves act, is enrolled with the National Army conscripts at Yaphank, L. I. Lynch went into camp with the first five per cent. of New York's drafted quota. Benny Piermont, of the Shedy agency, will go to Yaphank with the second increment.

Jesse Weil will go with the second detachment of conscripts to Camp Upton, L. I. A farewell party for him lasted from Friday until Monday morning. Fred Rath, press publicist of Art Dramas, will go to Yaphank, L. I. next Monday.

Max Finck, leader of the orchestra at the Globe, New Orleans, has been denied exemption and ordered to report for duty. Finck claimed he was the sole support of his wife. He married recently. His father-in-law is worth over a million.

One of the members of the Burlington Four was drafted from the stage of the Loew house at Memphis, the turn canceling its New Orleans engagement as a consequence.

Alec Hanlon, late of the Three Hanlon Brothers, and at present a Loew agent, was rejected because of 88 pounds overweight.

### Placing Coast Dramatic Sketch.

San Francisco, Sept. 12.

Constance Crawley, well known out here, will be booked for a tour of the Orpheum Circuit in a dramatic sketch.

It will open about Oct. 7 either at Salt Lake City or Frisco.

### NEW ACTS.

Hazel Cox, returning to vaudeville as a "single" (Edw. S. Keller).

Six Kirksmith Sisters, returning (Hughes & Smith).

Maude Fealy, in sketch.

Genevieve Clifford and Co. in "The Virginian" (formerly playing "Breath of Old Virginia") (Jos. Hart).

The Littlejohns (juggling) (H. B. Marinelli).

Ed Brendel and Flo Bert, two-act, both formerly in a Bart McHugh production (Bart McHugh).

"Suffragette Revue" with 16 people.

Evelyn Nesbitt, arranging to return to vaudeville about Oct. 1.

Evelyn Bates, single (Morris-Casey).

Arnold Grazier and Adelaide Bell.

Minstrels a la Carte, seven people (Bert Goldberg).

Edith Dill will be known in vaudeville as Edith Martin, not using the name of her former husband (Max Dill). Miss Martin will have a new act written by Jean Havez.

Imperial Troupe is now known as the Bert Hughes Trio.

Al B. White will feature a new girl act with six damsels in support, the entire affair being given in "one" with four special drops. George White will supervise the dancing numbers.

"The Foolish Factory" revived after six years. Nine people. (Billie Burke).

"The Fishing Trip," seven people; "Art," with 10 people (Harry Rafp).

Charlotte Meyers (Bernard and Meyers), is now doing a single act (Rose & Curtis).

Courtney Sisters' new act ready in a fortnight.

Ida May Chadwick and Company (father) in "Wiggins' Post Office."

Charles McCarron has been retained by Martin Beck to supply the book and music for a new production which the manager proposes to produce in the near future. A book is now being sought.

"The End of a Rainy Day," with Nat Leffingwell and Louise Myers.

George Fisher (formerly Fisher and Green), after trying three new acts, is trying another new one by James Horan entitled "Business Is Business."

"Wedding Shells," a playlet with music, four people (Mary Brooks).

Rose Clifton and Nat Cantor, two-act. By Milton Gropper.

"The Dixie Girls Revue," an act with eight females and two males (colored), will open shortly. Carrie Corbin, the colored singer, is to be prima donna. Edward Paulton's "Sultan of Tush" goes into rehearsal this week. It will have a cast of 15 (Bernard & Shurr).

Grant Gardner in "At the Banquet," by Joe Laurie (Hughes & Smith).

Lou Holtz, new single in blackface.

Taylor Granville is to revive "The Star Bout," this time with "an all star cast," according to Taylor. Laura Pierpont will be with it.

Helen Lackaye, in sketch, "Good Fishing" (Jos. Hart).

George E. Murphy (formerly of Murphy, Whitman and Company and for the past few seasons with Tom Ince in picture), has returned to vaudeville with the sketch written by himself and called "Uncovered." Florence Horsfall is featured (Simon Agency).

Harry Holman in a new comedy called "The Cheese Hole Blower."

Charles Marsh, who was juvenile in the Terrace Garden (Chicago) revue, has teamed with F. Wheeler Wadsworth, late of that show. The act is playing Chicago outlying houses.

James Watts, English, is trying out an act this week in New York.

Alfred DeManby and Lillian Durkin (Hull and Durkin), singing. DeManby was last with Ida Brooks Hunt.

Joe Barton, single pantomime cyclist. (Lew Golder).

"Princess Kismet," with seven people and special set, opening on Loew Circuit.

"The Redheads," formerly owned by Jesse Lasky, purchased by William Saxton, who appears in it, on Loew Circuit, Sept. 24.

### IN THE SERVICE.

In order that he might serve with the Canadian Expeditionary Forces, Percy O'Malley Jennings, who had been given a part in the Comstock & Gest production of "Oh, Boy!" turned back the script and is now holding himself in readiness for the call to the front. Jennings expects a commission, having served with the Third New York regiment during the Spanish-American war. Incidentally Percy is also enrolled with the Home Guard of Freeport, L. I., where he owns property. Jennings has been appearing in vaudeville with his wife, Edna Dorman.

Harold Kemp, sergeant in Co. A., 71st Regiment, was presented with a Masonic emblem ring this week by Lew Golder on behalf of a number of his friends in the United Booking Offices. Kemp received his third degree while he was at Liberty, N. Y., with the regiment; on the same occasion Ray Hodgdon also received his third degree and was presented with a ring.

Mercedes, headlining on the Pan-tages time, is taking part in any publicly prompted effort to obtain funds for the benefit of the soldiers. At Edmonton last week he urged crowds gathered about him to contribute towards the "Journal's" (local) smoke fund.

Morris Winthrop is requested by his brother, Philip, to communicate with the latter at once, as he may leave for France at any time now. Philip Winthrop may be addressed, Provisional Battalion of Infantry Machine Gun Company, Syracuse, N. Y. Morris Winthrop is somewhere in vaudeville.

Basil Judson, formerly burlesque musical director and lately in the same capacity at the Lyceum, New London, Conn., is now a civilian employee and stenographer at Ft. Wright, N. Y. He is also conducting picture shows at the Post Exchange theater there.

Dave Thursby (English) has received word over here his two younger brothers have been wounded. Thursby has three brothers and as many brother-in-laws in the English army.

Joseph Kelly, brother of Mabel Kelly (Winter Garden), now a petty officer aboard the U. S. training ship at 96th street and Riverside, is arranging for a vaudeville show for the recruits.

Wm. P. Connelly, Jr., formerly a professional, and brother-in-law of Fred De Bondy, is "somewhere in France" with one of the regiments of the Massachusetts National Guard.

Oscar Reges, eastern auditor for Oliver Morosco, has been appointed a sergeant in the Signal Corps and recommended for immediate service abroad.

David S. Thompson, professionally known as Tom D. Sidney, late of Miller and Sidney, has enlisted in the 26th Regiment of Engineers.

Cliff Marion, son of Dave Marion, has enlisted with Battery F, Third Field Artillery, and is now at Ft. Myer, Va.

U. Mayne Lynton, playing the lead in "The Man Who Came Back," left last week to join the British army.

Diamondo Dilts, with "Pom Pom" last season, is with the 18th Company, Ft. Hancock, Sandy Hook, N. J.

Leo M. Kahn (formerly Lafferty and Kahn) is with Ambulance Co. No. 6, Ft. Benj. Harrison, Ind.

Roy L. Lloyd, formerly with Harry First and Co. and Andy Lewis and Co., is in the army.

George Falkner is with the 2d Company, Coast Artillery, Ft. Du Pont, N. J.

Larry Harkins (with Curtis Bros.) is with the 2d Coast Artillery, Ft. Dupont, Del.

Fred F. Rochou is at Camp Upton, L. I.

### Actor After Naval Recruits

San Diego, September 12.

Paul E. Williams, former circus, stage and film player, now in the navy, was at the Hippodrome last week urging recruiting.

## AMONG THE WOMEN

BY "PATSY" SMITH

If looking for types, they are at the Riverside this week. From winsome, demure Martha Morton right down the program. There is robust May Carson, capricious Elizabeth Brice, classical Mme. Chilson Ohrman, scintillating Belle Baker, the vivacious Scotch lassies, not forgetting the still attractive, variety favorite of a decade ago—Kitty Morton herself. Miss Carson's attractive costumes, particularly the one with the ermine tail, fringe, sets the stamp of class on the act. Mama Morton, after the comedy make-up, donned a black net jet trimmed gown and a becoming black, paradise trimmed, picture hat. You could distinctly hear "Ah's" throughout the audience when Martha Morton appeared with her auburn curls and peach messaline frock made with a surplice bodice and tiny puffed sleeves. Those surprised evidently don't remember Clara Morton when she was a girl.

Elizabeth Brice wore a one-piece putty colored satin—the skirt plaited on the long waist, just below the hips, the whole slightly belted in. The collar, cuffs, and belt were of turquoise blue, and she wore a tam of same shade. A white satin frock had an overdress of two shades of green made up in panels. The darker green panels had light green ruffles on them and each of the panels were edged with a tiny ruffle. The back of the bodice, cut quite low, had a net yoke held up to the shoulders by bands of brilliants. A touch of pink at belt, and just an adequate quantity of brilliant trimming made this gown unusual.

Mme. Chilson Ohrman, in a green net, semi-classical, semi-oriental gown embroidered in brilliants, in long vines and leaves and with an overdress of loose flowing draperies of a wonderful shade of blue-green georgette was an artistic picture. Belle Baker wore a frock of changeable silver and plum lap satin. The skirt was made with a Turkish bottom and was caught up at the hem on either side with a large purple flower—one also finished the girdle at back. An orchid net round neck yoke was outlined with brilliants. Four Scotch lassies in the Wyatt act, in green jackets, plaid kilts, tartans and caps, danced with grace and ability.

The Mollie Williams' show at the Columbia this week is the most interesting this season, inasmuch as there are real specialties in it and the chorus all looks fresh. May Sheridan, who leads most of the numbers, seems superior for burlesque. She wore her dresses well, best one being an orchid and purple combination, at the opening, and the black net and jet for her specialty. A silver cloth coat trimmed with seal was particularly attractive. Nell Gilbert's dress for her specialty number was orange silk. The skirt had four flounces edged with blue. The bloomers and bodice were also piped with blue. Florence Kelly has a black velvet and blue silk wrap trimmed with monkey skin, in the cabaret scene. She was cast for "Nellie Few Clothes." Miss Williams plays a dual role in her playlet, "The Trap." From a modest little stenographer in sombre black she dons a gaudy purple and cerise wrap, smokes cigarettes and changes the heart of her aggressive admirer to such an extent he tries to put her out of his house. In her fashion revue in the last act she flashes one dashing costume after another, making four complete changes, the prettiest being a Nile green silk and georgette draped over little orange

pants. Fancy bathing costumes worn at the opening of the first act had capes of orange and purple. The neat French blue military dresses trimmed with silver, shown in the finale of the act and the black and white costumes worn in the last act, were all very good looking.

The big fall opening of the first half season at the Fifth Avenue included seven women, counting Mabel Burke. Grace Tyson showed an entirely new wardrobe except for the handsome black jet, full length cape or coat of last season. It is difficult to say which color, black or white, suits Miss Tyson's blonde prettiness best—she wears them both, and looks equally smart in each. A pink net and pink sequin dress has not the best lines for her, and she could obtain a better song for her imitations, it would seem. Daisy (Dufty and Daisy) is working overtime with her costume changes—a couple of the indifferent ones could be cut out and improve the whole. Red tights look old-fashioned and sort of hurt an acrobatic act that is trying to keep up to date. The young woman in the Northland and Ward act wears a salmon pink net with a touch of blue on bodice, a scarf of lavender gauze is discarded after the opening. Little Jennie Middleton—clever, appealing, and pretty, also wears a dress of salmon pink—but simple, girlish, and unassuming. The Hale and Norcross act opens with a nauseating snort that all but queers the good act right at the opening. The woman wears a good looking gingham dress. Mrs. Moore (Moore and Whitehead) in the same dress she wore in the Morton and Moore act—or at least the same type of dress—wears a good looking black velvet hat with a generous spray of paradise on it. She walks on and off in the Moore and Whitehead act.

Billie Burke's impelling sweetness and comedy value in Filmland, as well as Stageland, is amply demonstrated in the "Mysterious Miss Terry." There is always something wholesome in her daring caprices, and she sure shows up the "just pretty" women in pictures. One of her dresses has perpendicular tucks in the front of the bodice and skirt, forming a panel, good looking lace collar and elbow sleeves. Another soft plain, pretty dress is distinctly "Billie Burke." It has a box plait falling from the neck at back, loosely caught and bloused at the waist line and again at the bottom of the deep skirt yoke. The back of the skirt falls in pleats and the front of the dress is quite plain and serious-looking—not even a bit of lace at neck or sleeves.

Lew Redelshimer is doing the booking for Chas. Parks' dramatic company, playing through the south. He has already placed the following with it: John Hanley, Iona Jacobs, Juliet De Gregnon, Victor Delacy, Richard Adrain, Dot. Palmer, Joseph Vance, Maude Hillman.

## NEW INCORPORATIONS.

Edward L. George, Inc., Manhattan: \$12,000. A. C. Head, A. R. May, M. M. Eisenberg, 2 Rector street.  
Broadhurst Theatre Co., Manhattan: \$100,000. S. Schwartzberg, G. Dewaltoff, S. Taubenhaus, 234 East 23d street.  
Williamson Bros., Inc., Manhattan: \$300,000. G. Meakin, J. E. and M. Williamson, 1476 Broadway.  
Pro Patria Film Corp., Manhattan: \$10,000. W. A. Miller, J. L. Heeman, R. L. Noah, 200 West 94th street.  
Security Film Co., Inc.: \$7,500,000 G. V. Sullivan, F. A. Armstrong, C. M. Enger, Wilmington, Del.

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

Toledo, Sept. 4.

Editor VARIETY:

I represent 14 acts that have material copyrighted at Washington.

We ask your co-operation to this extent: You have a competent staff; you have a Protected Material Department but you have not an authorized attorney to notify guilty acts.

Our proposition is this: That we each pay the sum of \$100 yearly for the services of your staff and a reputable lawyer to protect our material while we are travelling.

For instance, say I am playing in San Francisco, and an act plays in New York City, using my material. Your staff informs our lawyer and he writes the guilty act to eliminate the material.

The act may do so in New York, but in another town use it again. Your staff correspondents are notified at the time you inform the lawyer, and the material wrongly used is described. Your correspondent in the town where the act is playing sees or hears the lifted material again used, after the lawyer notified the act in New York. Your staff man notifies you and through you the lawyer is again informed, when he brings suit and obtains an injunction against the act. The act may only have a nickle—we'll get that nickle.

I'm sure there will be a number of acts who will want to join our protection club after seeing this.

If this is O. K. for you I will forward check for \$1,400, this to be used for lawyer and staff as you think best.

This should stop a lot of stealing of material.

I don't claim I am original, but I created a style and my material is protected.

In the way I have laid out I think standard comedy acts may be assured of protection while away from New York.

We do not blame booking men. It's business with them. They must fill bills. The N. V. A. is all right, but cannot stop everything. Your staff sees all shows, and being acquainted with all the acts, we can get good service from that.

Anyway there are 14 of us who de-

sire protection in this manner. Instead of paying \$10 to inform a guilty act to cease its use of lifted material, we pay for 10 in advance and take a chance.

Who wouldn't pay \$100 to have protection for a year?

Let's hear from all interested.

Stan Stanley.

[Mr. Stanley appears to have the germ of an idea in his plan above that may be worked out to a satisfactory conclusion through an exchange of opinion among artists interested. VARIETY will publish letters concerning the subject. The matter of any of VARIETY's staff receiving payment is not to be considered. What a VARIETY reviewer might report in the way of lifted material would be no more than he would include in his review, if an extended one of the act or bill. The attorney might be kept informed constantly through some one person appointed by the subscribers to the plan, this person to be continually in New York, securing information himself, also from VARIETY, and acting only in their behalf, on a yearly salary.—Ed.]

Paris, Aug. 20.

Editor VARIETY:

VARIETY seems to be the only American theatrical paper on sale in Paris, for which I thank you.

I have been six months in the ambulance service at the front and was very glad to buy a dramatic paper: on arriving back here.

I have been with stock and rep over home, but "the big show" here is almost as interesting and slightly more dangerous.

George Saunders.

Editor VARIETY:

In your last issue of VARIETY the show for the first half of the week at the Jefferson was reviewed by Jolo. This critic (?) has evidently gained the majority of his experience criticizing trained dogs, etc.

He makes a criticism that our playlet is "amateurishly constructed and played by quite ordinary performers." This appears on the last line of a vivid explanation of said playlet in which he quotes a number of lines we never heard of.

But on the first line of this "criticism" he starts by saying "A good comedy sketch for the split time." Is this his idea of construction?

As to our being ordinary performers and, in fact, quite ordinary, would the gentleman kindly pick out two other people he would prefer seeing in the parts and we are willing to let them try and see what they can do with it.

Why didn't Jolo be square enough to say that the night he sat in the box and reviewed the show, this playlet took five curtains and had the audience in an uproar of laughter.

Mr. and Mrs. Sidney Payne.

## FAIRBANKS DISAPPOINTS.

New Orleans, Sept. 12.

The Strand management was disappointed this week when Douglas Fairbanks failed to "appear in person." He wired his inability to keep the engagement.

The Strand people had hoped to start a popularity contest, as Alice Brady is personally appearing at Loew's Crescent. Miss Brady is proving a tremendous draw.



DORALDINA

Starred in the Pathe feature, "THE NAU-LAHKA," by Kipling.



# VARIETY

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No. 3

Messrs. A. Paul Keith and E. F. Albee saved the White Rats bondholders, through intervening in time to prevent the sacrifice of the White Rats clubhouse, which threatened. There isn't any doubt Messrs. Keith and Albee were the "prominent vaudeville men" referred to in *VARIETY*'s story last week of the "deal" that was attempted in connection with the vacation of the Rats organization from its home. That these two managers thereafter placed the clubhouse at the pleasure of the National Vaudeville Artists and it was accepted, is not a surprise, since they make no secret of their interest in the N. V. A., although for some reason each has prevented any official announcement being made of his part in the clubhouse transfer. They have permitted their press department, however, to denote their ever-present concern in the N. V. A. organization.

But be that as it may and regardless of whether Mr. Albee or Mr. Keith wishes it known, the fact remains that they balked a "job" some leading White Rat tried to put over against his brother members who held bonds under the clubhouse mortgage, and in this way protected those bondholders. The peculiarity of the entire proposition resolves itself into this, in brief: that while the majority of the bondholders were active White Rats and as such could be charged with conspiring to injure vaudeville, where Keith and Albee have large investments, they were protected by the very men they were attempting to harm, while one of their leaders, who was held in power in the organization through the loyalty of its members, was scheming to sacrifice their holdings, amounting to something like \$55,000 among all the Rats, to secure \$5,000 in a secretive manner for himself.

Perhaps nothing could have developed during the White Rat trouble that would more surely set forth the delusions of White Rats who remained loyal, in the sincerity of this scheming leader than the affair of the bonds.

Misguided loyalty to the organization, through its representation in those days, was carried to the very limit by some members. In one instance, and the circumstance is believed to be most accurate, a White Rat saw his name attached to a published affidavit by the White Rats in this paper, and never entered a denial, although he knew nothing of the contents of that affidavit, had never signed it, and did not know the advertisement with his unauthorized name attached was published until seeing it in print. Through loyalty he stood for it, did not remonstrate, allowed himself to be placed on the blacklist for a statement he never made, verbally or in writing, and today is debarred from appearing in vaudeville by virtue of the blacklist, while the man responsible for his present uncomfortable position delights in visiting resorts frequented by actors, and when bidding adieu to say, "God bless you all."

How humans can bear it is not understood by us. The White Rat deception brought so much misery as an aftermath, and for no gain to anyone unless those who may have found it financially beneficial to mix in with the Rats affair, that it's the great surprise there was no revolution in the Rats organization long before its most loyal members commenced to get an inkling of the true conditions, and the real "interest" of some of its leaders.

We are pleased to report this week that the Actors' Social Club is a thing of the past. Its president, Dr. Freeman, was correct in stating that as the club was under suspicion by the vaudeville managers, its future was a waste, since the supporting members must come from vaudeville. That was the view we expressed to Dr. Freeman when he requested some time ago that *VARIETY* cease publishing articles mentioning the Actors' Social Club that might prevent it gaining members. We held no malice against the Social Club, but we did not want it to secure members from the vaudeville fraternity and have those members, perhaps innocently joining, become marked by the managers' association, on the assumption that if they belonged to a club called unfriendly by the managers, then as members they must also be unfriendly.

In this issue under The Forum appears a letter from Mr. Stan Stanley, on protection of material. Mr. Stanley has put forward an interesting observation concerning the best way to protect original vaudeville material. He states there are 13 other artists already in sympathy with his plan. It is worth thought, and also worth other expressions of opinion as to its feasibility by those who wish to have their original

J. J. Murdock left New York this week for a trip through middle-western territory, the initial stop being Dayton.

Charles Feeney, formerly of the New York "World" staff, is handling the press work at the Olympic (14th street).

Dolly Connolly (Wenrich and Connolly), who withdrew from "The Show of Wonders," has returned to New York.

James Holland, president of the New York State Federation of Labor, has been re-elected, as well as the other state officers.

F. B. Scott has been appointed assistant manager of the Orpheum, Kansas City. He was formerly on "The Star," that city.

Duffy and Daisy, cyclists, sail Sept. 15 for Buenos Aires to play a South American tour under the direction of Roger Tolomei.

Harry Lauder sails from the other side about Oct. 1 and will open in New York City Oct. 22, at either the 44th Street, or Casino.

Bert Rollnick, the tenor, placed with the Fred Bowers act by Bernard & Shurr, will take the place of Joe Griffiths, drafted.

With the U. S. alive with soldiers and the wrist watch come to stay, J. H. Benrimo and John Charles Thomas are sporting silk scarfs.

Jack Josephs is again in charge of

with the try-out acts again booked by Ernie Williams in the Loew offices.

The rights for "Treasure Island" for both the United States and Canada are reported taken over by John Cort, who intends to send out two companies this fall.

Jack Mills, formerly of the Broadway Music Co., will assume the responsibilities of professional manager of the McCarthy-Fisher Publishing Co. next week.

Hattie Carmontel, who will play the part of Mrs. Branan in the review, "Irish and Proud of It" will, on account of the Irish cast, resume her own name, Margaret Dempsey.

Bernard & Shurr's "Forward March" company has completed its cast with the additions of Milton Wallace, Esther Harris, Hazel Jones, Jerry Flemming and Kate Gangloff.

The Lyceum, Amsterdam, N. Y., opens next week, playing three acts on a split, booked by Billy Delaney in the fifth floor of the United Booking Offices.

A. J. Collins, who headquarters at South Norwalk, Conn., starts his vaudeville season at both his Palace, S. N., and Empress, Danbury, Monday, Sept. 17.

Lew Dockstader has received a route of 25 weeks over the United Booking Offices circuits, in his war monolog, written by Aaron Hoffman. Lewis & Gordon did the booking.

Tom Bourke, Chicago publisher, press agent and filmist, reached Broadway this week for a week's sojourn in the interests of a Chicago picture concern. Raymond and Caverly.

The present week at Keith's Washington, D. C., is Andrew Tombes' last week in vaudeville. He starts rehearsal Monday with "Miss 1917" at the Century.

Jack Levy has opened offices in the Strand Theatre Bldg., New York. John Bannington, late manager of Roshanara, Amelia Summerville and others, is associated with him.

A dinner was tendered to "March's Musical Merry Makers" by the management of the company at the Hotel Vermont, Burlington, Vt., Sept. 9, after 70 weeks of continuous operation.

James H. Sweeney, manager of the New theatre, Port Jervis, N. Y., will have his house in readiness around Oct. 2, when it will commence its fall bookings. Reconstruction is said to be costing around \$10,000.

Morris & Fell booked The Le Grohs, at present in Australia, where they have been playing for almost two years, to return to this country and open on the Orpheum Circuit at Kansas City November 4. The team are to sail for this country late this month.

Carolyn Lawrence Wagner, formerly a dramatic agent of New York and for the past three years located on the Pacific Coast, was granted a divorce from Wm. Frederick Wagner, a stock actor and director. Two children are given into the custody of the mother.

In the matter of Goldie Pemberton against the White Rats Actors' Union officials in which Miss Pemberton asks for an investigation of the club affairs and an accounting of the assets, Justice Mitchell in Part I of the Supreme Court, New York, after hearing arguments from counsel of both sides, announced he would render a decision within a few days.

## VARIETY FREE

### TO THEATRICAL MEN IN THE SERVICE

While the war continues *VARIETY* will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care *VARIETY*.

material continually protected. It is letters like that of Mr. Stanley's, given publicity, that will eventually work out for the betterment of evils in the vaudeville profession.

Harry McCoy, the film-actor-director, is going into vaudeville.

Helen Carroll and Loretta Hicks at the Grand Union Cafe (125th street).

Jack Farrell, after a year and a half in Berlin, has returned to New York.

Sam Baerwitz has left for Chicago on a trip.

The Strand, Perth Amboy, N. J., will open Oct. 15 with vaudeville and pictures.

William Horowitz will assume charge of the Chicago office of T. B. Harnis & Francis, Day & Hunter.

Frances Kennedy's U. B. O. bookings this season include her exclusive numbers by Wm. B. Friedlander.

The Loew Circuit booking office basketball team has organized for the winter and is awaiting challenges.

Riggs and Witchie will sail around the middle of the month for London, to appear in a de Courville production.

Jack Smith, formerly with the Will Von Tilzer music house, has switched to the Harry Von Tilzer Co.

*VARIETY*'s San Francisco office. Harry Weiss, there for a year, has returned to *VARIETY*'s New York office.

Solly Turek remains assistant broker to Jake Lubin in the Loew office. It worries Solly quite some whether this is fully understood.

William C. Muchlman, assistant treasurer at the Columbia, San Francisco, is spending part of his vacation in New York.

The Edgemont, Chester, Pa., will open October 1, booked by Arthur Blondell. Five-act shows splitting with Camden will be played.

R. F. Ellis MacClellan is no longer with the Leslie Morosco office and has been succeeded there by Stella Bloom, formerly with Oliver Morosco.

A. H. Woods is sending his "Mary's Ankle" company to Plattsburg next Sunday for a special performance for the soldiers encamped there.

Nan Rainsford, for several years switchboard operator at the Orpheum Circuit offices, in New York, has located in a Government position.

Charles Franklyn, the burlesque man, has the auto fever. He has bought goggles and cap. Now he is looking for a car to match them.

Loew's National in the Bronx starts its try out Wednesday nights, Oct. 3,

# DENVER REVIEWER EXPRESSES WHAT WEST LIKES IN PLAYS

**Decries Eastern Taste in Melodrama. Norman Hackett Utters Protest. "Pussy-foot" Thrillers Liked in New York. "The Knife" Starts Something.**

Denver, Sept. 12. Denver, the first city outside of New York and Chicago to see "The Knife," received the western opinion last week of the Walter melodrama.

The opinion was not over favorable and evoked a protest from Norman Hackett, leading man in the company, directed at the dramatic critic of the Denver "Times."

In his review the "Times" critic had said:

"Its characters are abnormal, its subject of small importance. In 'The Wolf,' in 'Paid in Full,' and in 'The Easiest Way,' Walter gave us studies in elemental human passions and in problems of society that are real. In 'The Knife' we have none of these. What interest it possesses is of the sort that any lurid dime novel might give if it were put in drama form and well acted."

The "Times" writer also advanced a reason for New York liking "The Knife" and Chicago and Denver not caring for it. He said:

"The difference between the New York viewpoint and the farther West lies in the sort of melodramatic setting the playwright has chosen. A few years ago a dramatization of Rex Beach's 'The Spoilers' was put on in New York and pronounced a failure. Later it was produced in western cities and was successful. The reason? The West likes its melodrama in the open, its gun play in the saddle, with an even chance all 'round. New York is accustomed to melodrama indoors, with an accompaniment of dark lanterns and the 'Sh! Sh!' of pussy-footing sleuths. The later variety is what we get in 'The Knife.'"

## NO McCANE MARRIAGE.

Chicago, September 12. Joseph Snyder and Lou Houseman, who were storm-bound at Beaver Island for several days last week, returned to the city Saturday. During their absence there was a newspaper report Snyder had married Mable McCane and that they were away on their honeymoon. This was proved to be untrue, since Miss McCane was in the city during Snyder's absence.

The object of the lake trip was a visit to Trout Island, which Snyder and his business partner, Scotten, own. This island, which is of 97 acres, is described as being located "northeast by east by 3/4 northeast of Beaver Island Light" (the way Houseman tells it), has been renamed to that of Snyder's Woods. This name concerns Snyder, Scotten and A. H. Woods, Snyder being interested with Woods in the building of the latter's new theatre here. A mansion is to be built on the island, and there will be a special room for Mr. Woods (which he will probably never use). In his room will be a rack for rejected manuscripts.

## BOSTON G. O. BANKRUPT.

The Boston National Grand Opera Co., Inc., with offices at 1425 Broadway, has filed a schedule in bankruptcy with liabilities amounting to \$128,380 and negligible assets.

Among the claims against the corporation are George Baklanoff, \$5,663; Riccardo Martin, \$6,300; Giovanni Zenatello and Maria Gay, \$15,215; Maggie Teyte, \$5,050; Musical Art Association, \$29,000.

The company's attorney is Nathan Goldberger.

## E. E. RICE TESTIMONIAL.

A monster testimonial is to be tendered Edward E. Rice, the veteran theatrical manager, to commemorate his 40th year in the managerial field. It originated with Raymond Hitchcock, who has already set the machinery in motion for its consummation, and will probably be given at the 44th Street theatre Sunday evening, Oct. 6.

Among the many attractions to be presented are the first scene of "Adonis" with Henry Dixy, Carrie Perkins and as many of the original cast as may be available. The main idea for novel entertainment is the revival of a number of scenes from the various Rice successes with the original actors, such as "1492," with Walter Jones in his role of the tramp; "Evangeline" with Dixey; Fay Templeton, etc.; "The Girl from Paris," with Louis Mann; Clara Lipman, Joseph W. Herbert, Frank Smithson, Phoebe Coyne, and so on.

Rice was in the steamship agency business in Boston when he composed the music for "Evangeline," originally produced at the Boston Museum. He began his managerial career 40 years ago when he took the piece on tour, his first stand being Brockton, Mass.

## "HITCHY" AT 44TH STREET.

Raymond Hitchcock and Ray Goetz completed an arrangement with Lee Shubert Monday whereby they take over the 44th Street theatre beginning Sept. 24 on a rental basis and will present "Hitchy Koo" at the house.

The show finishes at the Liberty the Saturday night previous. Laurette Taylor in "Over There" will open on the following Monday.

## ABARBANELL WITH SELWYNS?

There is a possibility Lina Abarbanell may shortly be announced as under contract to Selwyn & Co., and that that management will make their debut in the musical producing field.

Mme. Abarbanell has the rights to an operetta pronounced by those that have heard it as possessing great possibilities. The Selwyns may become interested with her in producing it.

## THREATENED VIOLATION.

The Fire Department threatened to place a violation against the 44th Street theatre Tuesday night, and the management made quick work of clearing the aisles, which were crowded. The San Carlo Opera Company, under the managerial direction of Fortune Gallo, is the attraction. The company has been playing to an average nightly gross of between \$1,700 and \$1,800.

When the department inspectors threatened the violation summons Melvin Dalberg, attorney for Gallo, straightened the matter out.

## SHIPMAN'S NEXT.

Samuel Shipman has completed a new three-act play dealing with the contrast between the poor, contented individual and the unhappy rich. No producer has been decided upon.

"The Target," the latest Shipman effort, is ready for rehearsal, and will have in its feature role John Mason. It will be produced in Washington by A. H. Woods in about six weeks.

## INTERNATIONAL'S OPENINGS.

The International Circuit people were well satisfied after the receipt statements reached the New York headquarters for last week's business.

About 15 shows and as many theatres opened on the Circuit last week. More start this week, and by next week it is expected to be in pretty full operation.

Among some of the gross statements returned were "Come Back to Erin," at the Emery, Providence (first season on Circuit), \$3,500; "White Slaves," at Lyceum, Pittsburgh, \$5,200; "After Office Hours," Lexington, New York, \$3,500; "Peg," Poli's, Washington, \$6,000.

The new show, "Turn Back the Hours," starring Mabel Estelle, direction Arthur Aiston, now rehearsing in New York, with the author, Edward E. Rose here from Chicago personally directing, has its premiere Sept. 24 in Germantown (Philadelphia). Marie Casemere has joined the company, taking the role which had been assigned to Emma Campbell.

## "OH, BOYS" BIG DRAW.

Chicago, Sept. 12. "Oh, Boy," now running at the La Salle, which it reopened as a production house, drew \$14,800 last week, net, at the box office, about every dollar the theatre can hold.

The La Salle seats 809.

## STEWART LEAVING HIP.

W. G. Stewart, the resident stage director at the Hippodrome for six years, is leaving the institution in about three weeks.

He has promoted a new theatre in which he will be one of the managing directors.

## CRITIC GUESSED WRONG.

Chicago, Sept. 12. Quite some amusement was occasioned by the error in gender made by Felix Borowski of the "Herald" in his criticism of "Good Bye Boys" last week. Borowski evidently imagined Junie McCree was not a male and referred to him as "her."

The show, which got poor notices, still remains at the Princess, but there is a deal on to have the book rewritten.

## QUESTION PLAY.

G. M. Anderson, in association with Lawrence Weber, will shortly present "Yes or No?" a play by Arthur Goodrich. The piece is being cast this week.

There will be a trio of woman stars in the production, Helen Ware, Mary Boland and Helen Holmes having been engaged for the cast.

## WILSON BACK TO LONDON.

William J. Wilson, who has been in this country for about six weeks, has arranged to return to London to take charge of a production which is to be placed in rehearsal Nov. 1.

## NATALIE ALT MARRYING.

Chicago, Sept. 12. Natalie Alt, the prima donna with "Good-bye, Boys," is to be married next month.

Miss Alt admits it, but is withholding all information as to the lucky groom.

## Opening Marks Mack's Return.

David Belasco's production of "The Tiger Rose" opens at the Lyceum, Oct. 2 and will be marked by the return of Willard Mack to the legitimate stage.

He plays an important part in his own piece.

In the cast will be William Courtleigh, Thomas Findlay, Willard Mack, Fuller Mellish, Pedro de Cordoba, Calvin Thomas, Edwin Holt, Edward Mack, Arthur J. Wood, Jean Ferrell, Lenore Ulrich.

## Dickey Has a New Play.

Paul Dickey has completed a new play, the name of which has not been divulged as yet. The finishing touches were made at Fisher's Island, N. Y.

## BERNHARDT LEAVING.

Mme. Bernhardt leaves the Knickerbocker and New York after this week to take up a road tour of one-nighters for three weeks, opening on October 7 at the Auditorium, Chicago, for her first week stand.

The W. F. Connor-Bernhardt contract is for 40 weeks. After filling some mid-West dates the show will go to the West Indies, then return to the states and go to the Coast, with the southern territory in the United States also to be covered.

Bernhardt will make up her daily program from a repertoire of 10 plays. Specialties in the Bernhardt company at the Knickerbocker are Jean Cooper, Helen Moller's Dancers, Annie Louise David, and Florence Hardeman, Rome Fenton, Jean Duval and Company ("Color Gems"), Albert Donnelly. A change may be made in the acts for road travel.

## CASE, NOT FARRAR.

The deal Flo Ziegfeld tried to put over for the appearance of Geraldine Farrar at the Century was made impossible of the prima donna's contract with the Metropolitan, which has three years to run. Under this contract Miss Farrar is guaranteed two performances a week at \$2,000 a performance.

As a result of being unable to obtain Miss Farrar the Century management went after another Metropolitan voice and it is now reported they have Anna Case, who, for the past two seasons, has been devoting her time to concert work, although under contract to the Metropolitan.

## YIDDISH OPERA.

The Thomashefsky theatre, National, on Houston street, will present a comic opera in Yiddish about October 1. It is to be called "Mozzletoy," the Jewish expression for "good luck."

There will be a large company with the principals Yiddish players, but the chorus of boys and girls will be Americans.

Dan Dody is staging the numbers.

## SLATTERY PRESS AGENT.

Dan Slattery, just returned from Boston with "His Little Widows," has been appointed general press representative for Lawrence Weber and G. M. Anderson.

Last season Slattery managed Nora Bayes while she was presenting her own company. He was formerly secretary to Commissioner Bingham when the latter was the head of the Police Department.

## "CHATTERBOX" POSTPONED.

Bayard Veiller's piece, "The Chatterbox," to have come to the Fulton, has been indefinitely postponed, pending the making of a number of changes.

Fay Bainter, who had the principal role, has resigned, and returned to her former part in "The Willow Tree," which opened at the Playhouse, Wilmington, Wednesday night.

## HODGE'S NEW PLAY.

William Hodge is rehearsing a new play which he will present in association with Lee Shubert. The piece is to open out of town Oct. 1.

At present it is unnamed. Two titles are under consideration.

## Passes Philly for Boston.

The Winter Garden show will not play Philadelphia when it leaves New York, but will go direct to Boston for its annual run.

Philadelphia is said to have been passed up as financially worthless by the Winter Garden management.

## "FOLLIES" LAST WEEK.

The "Follies," which leaves the Amsterdam Saturday, is still playing to enormous receipts. The takings last week amounted to \$19,700.

## BETTING TWO TO ONE AGAINST PRESENT PLAY CROP LASTING

**Hotel Agency Men Willing to Gamble No Five Current Attractions Will Live on Broadway Until January 1.  
Five Shows Most Favored. Business Picks Up at Certain Houses.**

Several of the hotel agency men made bets early this week against the probability of any of the shows in town at present lasting on Broadway until the first of the year.

One of the men laid two to one no five shows out of the present crop would last that long. He secured two takers on this basis.

The five shows most favored are: "Business Before Pleasure," capacity last week; "Polly with a Past," at the Belasco, started off like wildfire; "The Very Idea" at the Astor, played to almost \$10,000 last week; "Maytime" and "The Rambler House." Despite the latter show not getting away to a very good start this week, it seems certain the management will hold it in New York until after the holiday period.

Business in general took a lift during the latter part of last week, but conditions in general are not what the managers expected at this time, with the weather so exceedingly favorable for show business.

The current week's list of cut-rates, on sale both upstairs and at the Public Service Ticket Office, and regarded as "regulars" by the staffs there, included "Love o' Mike" (Casino); "This Way Out" (Cohan); "The Inner Man" (Cort); "Over the Phone" (48th Street), for the opening performance; "The Pawn" (Fulton); "Daybreak" (Harris); "Good Night, Paul" (Hudson); Madam Bernhardt (Knickerbocker); "Leave It to Jane" (Longacre); "The Eyes of Youth" (Elliott); "The Man Who Came Back" (Playhouse); "Maytime" (Shubert); "Lucky O'Shea" (39th Street); "The Passing Show" (Winter Garden).

### CHICAGO LEGIT. LINES BRACED.

Chicago, Sept. 12.

The consummation of arrangements last week which sends both the Studebaker and the Colonial back into the legitimate ranks within a month (details of which appear elsewhere in this issue) was the important development of the new season. The news that the Colonial would switch its policy of vaudeville (lately resumed by Jones, Linick & Schaefer) and house A. H. Woods' "Parlor, Bedroom and Bath," which moves over from the Olympic at the end of the month, led to a belief that Klaw & Erlanger, who hold the underlying lease on the Colonial and are part owners of it, had checkmated the Shuberts who had secured possession of the Studebaker. However, it develops that although the Shuberts have gained control of the Studebaker (at a lower rental than the \$44,000 yearly, previously paid), it will be jointly booked by them and K. & E., both sending in star attractions so that every effort will be made to make the house a winner. A large sum is being expended to beautify and remodel the Michigan avenue theatre, the figure mentioned being \$100,000, and it is expected to open Oct. 15.

In the matter of the Colonial, the reason for the sudden change was probably due to the pressure brought by Woods to secure a house for "Parlor, Bedroom and Bath," limited to five weeks at the Olympic and which has developed into a hit. Since Jones, Linick & Schaefer's arrangement with K. & E. stipulates no legitimate shows be presented by them. The deal was welcome to J. L. & S., for the resumed vaudeville policy has not to date

shown bright prospects. The house will very probably hold legitimate bookings throughout the season, with "The Century Girl" is mentioned as following the Woods' hit, but J. L. & S. retain the management. It is understood that the Colonial will be in the pool existing here between the two producing firms, and that may be true also for the Studebaker. Neither one of the two houses has been successful with pictures in the past six months, and their return to the legitimate field coupled with the recent return also of the LaSalle, again gives Chicago its full quota of legitimate houses. This should lessen the seasonal claim of a house shortage.

In the policy changes of these houses is not seen a contest between the two big producing firms, but the necessity for theatres, since both have planned an unusually large number of shows for this season, and advices point to there being more money in the larger cities than on the road.

Both, therefore, have added a house to their respective strings here, and though K. & E. still has the edge in the matter of booking control, the pooling arrangement probably evens up matters.

### 14TH ST. ON INTERNATIONAL.

A deal was consummated this week whereby the 14th Street theatre (6th avenue and 14th) will play the International Circuit shows this winter, commencing Oct. 1. Walter Rosenberg, who now has the former Rosenquest house under lease, fixed up the new booking arrangement with George H. Nicolai, the opening attraction yet to be decided by the International heads.

The 14th Street has had a checkered career and after long service as a legitimate house tried pop vaudeville and pictures, this making its first connection with the International Circuit.

### SHUBERTS' CO-STARS.

The Shuberts have decided to co-star Beth Lydy and John Charles Thomas in a musical piece entitled "The Star Gazer."

It was announced as one of the productions in preparation before the first of the current year.

"The Star Gazer" was written by Cosmo Hamilton, with the score by Franz Lehar.

### MAY REVIVE "PETER GRIMM."

There is a possibility David Belasco may present David Belasco in New York next spring for a brief run in a revival of "The Return of Peter Grimm."

This season the star after opening in Louisville next Monday night will play Philadelphia, Boston and Chicago in "The Music Master." In the latter town it is believed that the piece will remain for at least five months.

As a secondary possibility for next spring Mr. Belasco is holding the Willard Mack play "Alias" for Warfield.

Mollie King, in connection with her present work in the Pathé serial, "The Seven Pearls," will return to the speaking stage, starting this Sunday at the Winter Garden, a Sunday night concert.

### HITCHCOCK'S NEW ONE AT PARK.

When the new Hitchcock-Goetz revue is first shown to the public it is quite likely it will be staged at the Park on Columbus circle, the proprietors having begun negotiations with the new producing firm to that end. It is understood the Pabst Restaurant firm has offered to construct a roof garden atop the Park, provided it is tenanted by Hitchcock and Goetz.

Ethel Barrymore is the latest star sought by the combination, they concluding Miss Barrymore in a revue would be a big draw. Provided she accepts their proposition, Miss Barrymore will stage travesties on the current Broadway plays. Ray, Gordon and William Dooley have been signed for the new show, the deal being concluded this week. Walter Catlett is also engaged, tentatively.

If no new house is landed by December 1, when the new revue is scheduled to open the 44th Street, that theatre will be utilized for that purpose.

The hotels have taken a block of seats for "Hitchy-Koo" for eight additional weeks, beginning with its 44th Street opening.

### EQUITY CONTRACT NEAR SETTLED

Up to Wednesday nothing new had been definitely settled on the new equitable contract for the legit. aside from the fact the Actors' Equity Association was of the belief the Managers' Association would turn the contract over fully ratified by the executive officers inasmuch as the legal clarification had been made and that all remained was a final O. K.

The Equity Council held its usual meeting Tuesday afternoon. Among the subjects discussed was the contract matter, which is expected to be ready for the printer before another week has elapsed.

### NEW ANSPACHER PIECE.

Selwyn & Co. have accepted a new play by Louis Anspacher, which they are to produce shortly. The firm has announced it will present Nat Goodwin and Arnold Daly as co-stars in "Why Marry?" but it is believed they will make another production prior to that. This may or may not be the Anspacher piece, although they have a show now in rehearsal, the nature of which is a secret.

### REVUE POSSIBILITIES.

Cohan & Harris are already considering possibilities for their revue to be placed into rehearsal about Thanksgiving time. It is to open in New York Christmas night, usual heretofore.

At present Bonita and Lew Hearn, Dorothy Jardon and Emma Carus and Larry Comer are being looked upon as eligible for the production.

### "ELOPERS" OUT TWO DAYS.

"The Elopers" lasted two days on the road, the backers deciding to go no further when the returns did not come in at Walkes-Barre and Scranton.

The players were returned to New York last Friday.

### COUNTER REQUEST FOR RIGHTS.

Elliott, Comstock & Gest, who bought the American rights from Oscar Asche, of "Chu Chin Chow" and had to pay an advance of \$50,000, are now in a position to "reciprocate."

Mr. Asche has cabled for the English rights to their "Oh, Boy," and they have replied, asking a bonus of \$25,000.

### "LIFE OF AUGUSTIN DALY."

The Macmillan Company, publishers, has just issued "The Life of Augustin Daly," written by his brother, the late Judge Joseph Francis Daly.

It contains a record of the famous producer's early adventures and his later successes, tales of the careers of noted stage celebrities, anecdotes, etc.

### BOOMING JACK LAIT.

Jack Lait, in spare moments a playwright, has actively begun writing fiction stories for the Chicago "Tribune," the first appearing October 7. Lait is under a three-year contract, and the "Tribune's" publicity campaign on his stories, due to be sprung soon, is perhaps one of the most comprehensive ever undertaken by a daily.

Display advertising will be made in dailies from Toledo to Omaha and Grand Rapids to Louisville, which covers the "Tribune's" actual circulation area. In addition, Lait's stories will be syndicated throughout the country, those papers reprinting the tales, also using display space in popularizing them.

An interesting angle of the "Tribune's" manner of using Lait's works is that each one of his stories is to be made into a two-reel film, to be produced by the "Tribune's" own company under the name of the Indian Film Company. The paper has put up \$75,000 as an evidence of good faith with the Mutual Film, which company will distribute the films (Lait's name featured on each). The Indian Company will therefore produce a two-reeler each week for the next three years.

The Rothacker studios will be used for the work. A stock company will not be used, it being the effort to keep the pictures up to the highest standard.

The first of the stories and films will be called "Bungalow Iale."

### FRAZEE'S "SLACKER."

H. H. Frazee will mark his return to theatricals by producing "The Slacker" by James Montgomery. The play was originally held by Cohan & Harris, who have transferred their rights to Frazee. He has opened offices in the Brokaw building, and Eddie Weil may again be associated with him in the role of general press representative.

### COHAN'S RECORD PIECE.

George M. Cohan is said to have achieved a record in the writing of the book, lyrics and music of the new vehicle in which Cohan & Harris are to present Chauncey Olcott this season.

The entire work was accomplished in five days.

### DRAMATIC WRITER BLIND.

L. V. B. Rucker, a dramatic writer for several years for the Associated Press and United Press, New York, has been obliged by total blindness to leave Broadway for Richmond, Mo., where he now lives, 117 South College street.

Mr. Rucker was known to many professionals along the Pialto.

### BAGGAGE CAR SHORTAGE.

The booking managers have been generally warned by the railroad authorities they must expect difficulty with baggage cars beginning Saturday and continuing until about November 15.

The Government has notified the roads they will need cars for shipment of materials to the various army cantonments and that they will commandeer the rolling stock for this purpose.

### "PAUL" CHORUS OUT.

The six girls in the chorus of "Good-Night, Paul" at the Hudson have been given their notice. The show is to continue in New York with only the principals.

The management of the company received a surprise last week when the showing, after being rather generally panned here, after having "flivved" in Chicago, seemed to catch on. Last Friday and Saturday the Hudson practically sold out.

## SHOWS OPENING

"Shore Acres" (Robert Campbell) for the International Circuit.

With Claude Payton and Doris Woolridge as the principal players, "The Heart of Wetona" has started an International Circuit tour. Claude Saunders is ahead and Col. Marlborough managing.

Howard Sloat has organized a repertoire company, with a jazz band as a feature. It will tour New England.

Clifford Devereau is organizing "Arms and the Man," on the road around Oct. 1. A New York cast is being engaged.

The eastern company, "Oh, You Kid!" (O. E. Wee) has been withdrawn from the road, Wee to devote all his attention to one company which will tour the east.

"Johnny Get Your Gun," now in rehearsal, direction John Cort, with Cyril Chadwick and Bradley Martin among its players, opens next Monday at Albany.

"Furs and Frills," the latest Arthur Hammerstein production, will get started Oct. 22 at Hartford, coming into New York shortly afterward, with no place at present set for it, although a Shubert theatre will house the piece.

Melville B. Raymond has taken to the trail ahead of "Watch Your Step" (Plohn & Levey). Leo Leavitt is managing. The show will be in San Francisco around Oct. 17.

"Nothing But the Truth" (Max Egan), with a Coast tour booked, opened last week. It is due in Frisco Oct. 16. Charles Riggs is ahead and William Flack is managing.

About Oct. 15 there will be quite a reunion in San Francisco of agents and managers who summer in New York. John Daly will be in there ahead of "Erstwhile Susan" (Henrietta Crossman) at about the same time William Flack, Fred Jordan (with "The Knife"), Mel Raymond, and Leo Leavitt.

The William Collier company of "Nothing But the Truth" opened last week. William Molitor is back with the show.

"Our Betters," direction John Williams, is on a road journey.

J. E. Rockwell's all-colored "Sunny South" with new scenery and new material is on the road.

The Fred Stone shows, "Jack o' Lantern," now in rehearsal, opens Oct. 4 at the Forrest, Philadelphia, and after three weeks returns to New York for its Broadway premiere at the Globe. Among those rehearsing are Helen Falconer, Douglas Stevenson, Charles Aldrich, Oscar Ragland, Harry Lewis, Marconi Brothers, Six Brown Bros.

The Eastern company of "Very Good Eddie" opens at the Broad Street, Newark, N. J., Sept. 24.

"Yea, Bo" is the title of a Chicago musical farce, with book by Harry Segall and music from Ben Jerome. The show will be sent around the one nighters in the mid-west and may reach Broadway. The title "Yea, Bo" had been "doped" by some as the name for a successor to "Oh, Boy," the expression being used several times in that show.

Klaw & Erlanger are to send two companies of "Springtime" on tour this season. The first opens in Montreal Sept. 17, playing the middle and far West. The No. 1 company will open in Baltimore Sept. 24 and then go to the Illinois, Chicago, for a run. In the latter show will be George MacFarland, Elsie Adler, Jack Hazard, Charles McKins, Frances Cameron. The Coast company will have Frank McIntyre, Harrison Brockbank, Hattie Burks, Arthur F. Burckly, Zoe Barnett.

"The Fascinating Widow" is to take

to the road again, but without Julian Eltinge. In his stead Hal Russell will play the role created by Eltinge. For the purpose of sending the company on tour a new company, known as the Darsford Producing Co., has been formed. Chris. O. Brown and Jack Perre are interested in the corporation. The show is scheduled to open at the Apollo, Atlantic City, Sept. 20. In the cast will be Julia Gifford, Mabelle Cedars, Mack Marshall, George Gaston, Dorothy Milburn, Page Spencer, Florence Guise, William Phelps, W. J. McCarthy.

Giuseppe Creatore Grand Opera Co., with Frank Gerth managing, will open Oct. 15 at Stamford, with New England territory to follow, the company starting a two weeks' engagement at the Boston opera house Nov. 5. In the Creatore company will be Morgan Kingston, Margaret George, Mme. Regina Vicarino, Hilda Deighton, Pina Garavelli, Edith Cademartri, Ralph Errolle, Alfred Kaufman, Giuseppe Interrante and a chorus of 30, with an orchestra of 32 musicians.

John Cort is to send "Mother Carey's Chickens" on tour for a preliminary season prior to bringing the piece to the Cort, New York, Sept. 24. The show opens at the Broadway, Long Branch, tomorrow night and then plays several weeks in upper New York state.

## STOCKS OPENING.

The Empire, Salem, Mass., stock has engaged Jane Salisbury as leading woman.

William Malley may return to stock producing. He has a location in New England practically picked for a new fall venture.

The Nesbit, Wilkes-Barre, took on a new stock policy Labor Day when the Kreuger Brothers installed a company, with Percy Meldon as stage director.

John Himmellein's company plans to remain at Sandusky, O., all season.

At the Empire, Paterson, N. J., Moses & Johnson are installing a company, comprising Ruth Lechler, D. Forrest Orr, John B. Whiteman, Lester Howard, Victor Fletcher, Edith Gray, Edith Bowers, Erma Irwin, Frank Base, Harry J. Fischer and Jack Doty.

The Family, LaFayette, Ind., long the home of pop vaudeville in that city, at present has dramatic stock under the direction of Jack Boyle.

Denver, September 12.

The Lakeside Comedy Company ended its summer engagement at the Casino last week. Its members left immediately to join the musical stock company being formed at the Grand, Rockford, Ill., to entertain the soldiers at the Rockford cantonments. The principals include Frederick Dunham, Mabelle La Couver and Francis Pierlot.

Sixteen remained with Charles LeRoy to appear in musical comedies at the local Plaza. Emmet Bogan, John Benson, Jack O'Malley, Miss Lee Johnstone, Edith Lawrence and Jeanne Mackenzie were among the latter.

Portland, Me., Sept. 12.

The T. S. Thomas Musical Comedy Company opened its season last week at the Greely's theatre with almost entirely new faces. The company is routed through New England. There is an exceptionally good looking chorus. The personnel is T. S. Thomas, Ed. Henshaw, Moris Perry, Bob Thomas, George Harrington, Ruth King, and the chorus: Helen Davis, Kitty Buckley, Elita Gates, Eva Chappel, Dorothy Der Rivers, Anna Webber, Helen Evans, Ena Reardon.

## POLLY WITH A PAST.

Harry Richardson.....Cyril Scott  
Rex Van Zile.....Herbert Yost  
Prentice Van Zile (Rex's uncle).  
H. Reeves-Smith  
(by special arrangement.)

Clay Collub (an interior decorator).  
George Stuart Christie  
A Stranger.....Robert Fischer  
Commander "Bob" Barker.....Thomas Reynolds  
Polly Shannon.....Ina Claire  
Mrs. Martha Van Zile (Rex's mother).  
Winifred Fraser  
Myrtle Davis.....Anne Meredith  
Mrs. Clementine Davis (her mother).  
Louise Galloway

Parker.....David Belasco  
David Belasco is apparently hogging one division of the legitimate theatrical field, in which the other Broadway producers do not seem to have any interest. That is, the sweetly pretty comedy or farce comedy, such as "The Boomerang," and now its successor, "Polly With a Past," at the Belasco.

"Polly" is a play by George Middleton and Guy Bolton. With the dramatization of the French accent, as happened to Polly, it strikes one as somewhat remarkable, considering Mr. Bolton is part author of the book, that all raciness has been removed from the story. "Polly's Past" is an indecent past, made decent, as far as the audience is concerned, and Ina Claire who debuts as a 22 actress, featured "under Belasco," does her utmost to keep the French accent perfectly pure. This she does as far as the audience is concerned, but it leaves a rather rapid story that is always plain and has only Miss Claire's "zeen" for attention.

Polly was a good girl. Her Ohio home town name was Polly Shannon. She came to New York, upon the death of father, the local minister. Polly wanted to go to Paris to complete a musical education, but finding money tight for sailing purposes, engaged as general houseworker in the apartment of two bachelors. He doted upon a girl-reformer, who spurned his attentions. His friends were advised by Polly, with whom they grew quite chummy (after learning of her own dear and dreary past) that if the reforming girl found out the awful mess was going daffy over a French adventures, she might more carefully observe him. They agreed the plan was a good one, and then they agreed upon Polly to play it.

It needed 40 minutes for the first act to work this out. It could have been condensed into 10 minutes, but not according to the Belasco style of play making. It isn't the "sweet plays" themselves in the Belasco theatre that get over all alone, it's the Belasco way of doing things, and he has done this piece as he has done others. If they talk it's entirely a matter of mistaken Belasco judgment, for he doesn't fall down in any one particular. Thus it is always odds on a Belasco show, if New York sees it, it will get over.

In the second act Polly is Pauline Baudy, or something like that, a French girl with ginkery clothes, high heels and a record. That record started Northampton, N. J., where the scene shifted to, upon the town folk finding out who was with them. They got all the stories of her career, how one pianist had committed suicide through her fascinations, but the climax came when the awful mess introduced the French girl into his family circle as his intended wife. That was a panic. When Pauline informed the assembled company she was "man's woman" and cast her eyes at an elderly man among the bunch, he took her word for it, and went on the run out of the house for safety.

Meantime the awful mess fell out of love with his reforming ideal and in love with Polly. Polly claimed she loved him also, and this led into the third act, which finished it. There are many laughing moments for a 22 audience in this piece. They are still laughing easily, and for \$2 seem to demand less laughs than vaudeville does for 75 cents.

There are laughs, the Belasco name and the desire to see Ina Claire shine as a Belasco star. "Polly With a Past" ought to get along nicely for a while, at least. It's the chance for Miss Claire. Those who admire her will be pleased at her performance, always a good one, without imitations or dancing and very little singing. If there's anyone around who could have done the French girl and accent as well as Miss Claire, Belasco and everyone else have overlooked her. A pretty girl with a sweet personality, who tries for naturalness in each character, as the French dame and the Ohio girl, and succeeds with both. Miss Claire has made her hit upon Broadway at last, the sort of a hit she probably wanted to make. There is no emotion in the piece and no heavy acting.

Of the most Cyril Scott took the lead and helped it. Herbert Yost played the awful mess, as the book had it. Polly might have been doomed to return to Ohio for failing for him, but blame the book for that as well, rather than Mr. Yost. William Sampson did a very nice bit as a reformed souse, allowing himself to be reformed to obtain drinks more easily and surely. Robert Fischer did not arrive on the scene until near the ending of the third act, but got away with a character bit in excellent style. Louise Galloway ran away from the other women, becoming second to Miss Claire. None of the remainder of the company achieved any special distinction, nor did the authors—it's just Belasco and Claire, and the combination will do the trick in this instance. For, notwithstanding the French was pushed in, any school girl can see the play by herself. No doubt nearly all of them will want to, for it's the women who will like this show the most.

It's also the women who will now start talking with a French accent. There were enough of them before, along Broadway. The sudden epidemic may spread. Same.

## BUSINESS BEFORE PLEASURE.

The program at the Eltinge reads that A. H. Woods presents a new comedy in three acts entitled "Business Before Pleasure." That's not exactly the truth. What he presents is Barney Bernard and Alexander Carr in a series of crossfire skits, alternating in "ceding" and the "come-backs," with an able body of artists varying this at regular intervals by feeding one or both.

"Business Before Pleasure," by Montague Ghas and Jules Eckert Goodman, is not, strictly speaking, a play, but, what is much more desirable, it's exceptionally good entertainment. The only really derogatory criticism that can be made of it is that the laughter is too continuous. Before it is over you are actually exhausted. Even the two serious scenes, one melodramatic and the other a heart-interest situation, is interspersed with explosive liabilities.

In addition to a brief preliminary center out of town the piece is now in its fourth week in New York and hopes to run with ease of a freshly decarbonized automobile. The two stars are known exactly where every laugh is and the requisite humoring to give each point. In this they are ably assisted by a remarkably competent supporting company, which includes such artists as Mathilde Cottrell, George Leguerre, Clara Joel and others.

"Business Before Pleasure" is the third of the series of "Potash & Perlmutter" stage entertainments. In this, the latest and best of them, "Abe" and "Mawruus" are disclosed as the proprietors of a picture studio and engaged in the manufacture of feature "films."

The fun revolves around their utter ignorance of the business and the comparison of the salaries they are compelled to pay screen actors as against the people they formerly employed to manufacture cloaks and suits. A summary of the skeleton of the plot is of little or no consequence. It is not the elemental attempt at a story that counts but the series of side-splitting situations in which they become entangled and the brilliant shafts of crossfire wit put into the mouths of Messrs. Carr and Bernard that makes for the funniest entertainment ever seen in New York.

It should remain at the Eltinge for the next two years. Jolo.

## "EILEEN" UNIQUELY ADVERTISED.

Bill Oviatt, acting for Joe Weber, has worked out a unique plan to pre-advertise "Eileen" in its road travel this season, though the Herbert opera will not make many stands. It opens September 24 at Hartford, going in for runs at Philadelphia and Chicago.

Mr. Oviatt is posting a four-page sheet of "Eileen's" music two weeks in advance of the show's opening to about 1,500 residents of the towns it will play, securing the names from the local "Blue Book." The sheet contains refrains of four of the production's most popular numbers. It has an attractive title page and an announcement for the show on the back page. It is costing about 10 cents each to send the advertisement out.

Mr. Weber's production of "Her Regiment," with music also by Victor Herbert, is now preparing to open at Springfield, Mass., October 22, going into Providence for a week, then splitting the next between Hartford and New Haven, coming into a Shubert house, as yet not selected, in New York.

Mr. Herbert has turned out some extremely fetching music for "Her Regiment." It sounds as tuneful as his best. Fred Latham is supervising the production for Mr. Weber. Mr. Oviatt will go out with the company, and Joseph Dillon will be in advance.

The cast complete holds Carolina White, Donald Brian, Dallas Welford, Will T. Carleton, Sidney Jarvis, Alice Hegeman, Paulina French, Cynthia Latham, George Marinett, besides a large chorus of boys and girls.

## Vion Managing "Odds and Ends."

Joe Vion has been engaged by Norworth & Shannon as company manager for "Odds and Ends," which opens in Stamford September 15, and plays out of town for three weeks prior to its presentation at the new Norworth theatre.

## Lyric Reported Taken by Fox.

The report sped along the Rialto Monday that William Fox had obtained the lease of the Lyric (Shubert's), and that starting in October he would define the policy of the house.

Cissy Hines (Noman and Philips) has been granted a divorce and the custody of her child, from Palmer Hines.



# REGULAR LEGIT SEASON ON WITH OUT-OF-TOWN OPENINGS

**"Scrap of Paper" Shows at Atlantic City; "Kitty Darlin'" Pronounced Best Play of Its Kind Buffalo Has Seen; San Francisco Thinks Poorly of "Under Pressure," New K. & E. Production.**

Atlantic City, Sept. 12.

Al Woods produced, for the first time on the stage, at the Apollo Monday night a new melo-drama, "The Scrap of Paper," by Arthur Somers Roche and Owen Davis, adapted from the former's serial story which ran in the Saturday Evening Post some months ago.

The play follows the original story closely, in fact too closely, for there is much that is narrative in the stage version. However, with all the tricks of the old time melo thriller there is keen interest engendered in the play by the chase of a scrap of paper on which are the signatures of three capitalists, who control the coal, food-stuffs and railroad and banking interests of the country. After the paper has been signed a gust of wind flings it out the window and lays it at the feet of Handsome Harry Mack, a confidence man.

Realizing its importance, Mack attempts to make his getaway; but is caught in the steamship office and apprehended by the police as a suspicious character. As he is about to be taken away he manages to slip the paper into the pocket of a clerk. This clerk, Dixon Grant, also realizing the importance of the paper, the existence of which he learned while at luncheon, seeks to use it as a means to secure money from the capitalists, so that he may marry Kirby Rowland. Kirby will have nothing to do with blackmail, but coerces Grant to use the paper as a means to stop such control of the necessary commodities, which the capitalists intend to sell to certain German manipulators.

Mack manages to secure his freedom from the police and thence commences his chase for the paper. The yellow vellum has been given to Tom Hanrahan, a newspaper reporter. Mack drugs him, and confronts the millionaires in their den. He gets a reward of \$200,000. Grant and Kirby are successful in having the agreement nullified by an appeal to the daughter of one of the arch conspirators, who swoons on hearing the details of the plot. Masterson, the instigator of the agreement, capitulates when his daughter recovers from her swoon.

Edward Ellis, who played Blacky Daw in "Wallington," quite ran away with the play, and topped the best efforts of Robert Hilliard, whom Woods is starring in the piece. Mr. Ellis makes of his crook, Handsome Harry Mack, a suave, debonaire scoundrel, who wins the hearts of his audience.

The play is not nearly so clever nor polished as "Arsene Lupin," nor "Raffles," and outside of the first act is rather weak-kneed, though there is considerable interest in the story, in spite of its glaring incongruities of construction.

Besides Ellis and Hilliard, Carroll McComas, Russ Whytall, David Glassford, H. Dudley Hawley, Robert Strange, Edwin Holland, John J. Pierson, Frederick Hand, Vida Reed, Ruth Donnelly, J. Fred Hollaway, Harold Hartshell and Margalo Gillmore are in the cast. The melodrama is in three acts and five scenes. It will play here for the week, and after a short pre-

liminary tour will be seen in New York.

Buffalo, Sept. 12.

"Kitty Darlin'," the musical version of "Sweet Kitty Bellairs," was first shown Monday night (for the week) at the Teck.

The piece is extremely pleasing from start to finish and was locally termed as the best attraction of its kind that has played Buffalo in years. It opened to a packed house.

Guy Bolton and P. G. Wodehouse wrote the book and lyrics; Rudolf Frimol the music. The show was staged by Edward Royce.

It is a Comstock, Elliott & Gest production, with David Belasco reported interested, through Mr. Belasco having been the producer of the "Bellairs" play.

San Francisco, Sept. 12.

The Klaw & Erlanger Stock presented its first production at the Columbia Monday, "Under Pressure," a comedy in four acts by Sidney Rosenfeld.

It entails the story of a lover (J. Anthony Smythe) who declares physical attributes can win any girl. He proceeds to woo the girl (Bertha Mann), who successfully resists all his overtures until the final act, when she accepts him under pressure.

The bedroom scene in the third stanza is rather risqué, while the play on the whole is too talky, without sufficient action to maintain the essential interest.

It was poorly received by a small first-night audience.

## "DEW DROP INN" COMMENT.

Cincinnati, Sept. 12.

Manager John Havlin, of the Grand opera house, is one of the many who believe the new theatrical season will be prosperous.

Mr. Havlin bases his opinion on the run of "Dew Drop Inn" at the Grand last week.

Although lambasted by the critics, the "Inn" did a whole lot better than expected. The show starts with a good prologue, in which three near-burglars plan the robbery of "Dew Drop Inn," after that the first act is bad, but the second and third acts bring the play nearly up to the ordinary musical comedy average.

If this show did well, Havlin wonders what a first-class production would accomplish.

This week "The Birth of a Nation" is at the Grand, where it ran seven successive weeks last season.

## GRASSO LEAVES SAVAGE

Alfred A. Grasso, in charge of the stock department of the Henry W. Savage and also acting the capacity of assistant to general manager, Lou Wiswell, left the firm Saturday. He had been in the Savage employ for 11 years, and at times when the firm was without a general press representative he filled that berth.

John J. Heagney, at Luna Park last summer with the publicity department, has been engaged to replace Grasso.

## SCHOMER COMEDY.

The Shuberts have a new comedy by Schomer in rehearsal at present.

## SHOWS IN PHILLY.

Philadelphia, Sept. 12.—With the opening of the Forrest, where "The Riviera Girl" had its initial showing, and the Broad, where "Our Betters" was the first presentation of the season, the legitimate season of 1917 can be said to be under full sail. The Garrick's opening is set for Sept. 24, with "The Willow Tree," and the Lyric is expected to open the same week or one week later. Business has started well, the Forrest and Broad holding large houses Monday night.

Interest centered in "The Riviera Girl," here for two weeks preparatory to its New York showing. The piece is a Klaw & Erlanger production. Guy Bolton and P. G. Wodehouse wrote the book and lyrics, while the music is by Emmerich Kalman, with scenery by Urban. The latter must be mentioned as a feature, for it was the striking scenic beauty of the production which caught the fancy of the first-nighters before the piece was well started. The story is not a new one. It is of the son of a wealthy father falling in love with one below his rank, but it is nicely threaded in a series of impossible situations, with of course love triumphant at the finish. The company is an excellent one, Wilda Bennett, Arthur Burckley, Louis Casavant, Carl Gantvoort, Sam Hardy, Frank Farrington, J. Clarence Harvey, Marjorie Bently, Juliette Day and Viola Cain contributing to the excellent playing. "The Riviera Girl" was very well received on the opening night and has been put down as a hit that will make good in New York.

"Our Betters," the comedy by W. Somerset Maugham, which had a run at the Hudson last season, was presented at the Broad with the original cast. The piece made an excellent impression and drew favorable comments from the press. A well filled house displayed marked approval.

"The 13th Chair" is drawing well at the Adelphi and is here for a long run, according to present plans.

The Orpheum, a popular priced house, opened its season this week with Thomas Shea in "Common Clay." "Peg O' My Heart," Sept. 17.

The Knickerbocker began its season with "The Deserters," presented by a stock company. The house is under new management, W. W. Miller, formerly of the William Penn, having withdrawn. The company includes Grace Hayle, with "Fair and Warmer" last year; Harry Bond, popular leading man from the west, and such favorites from last season as Marie Warren, Early Western and Charles Moore.

## SHOWS IN FRISCO.

San Francisco, Sept. 12.

"The Cohan Revue" at the Alcazar, while not doing capacity business, is attracting audiences sufficiently large to warrant its retention for a while longer.

"What Next," at the Cort, is holding up surprisingly well for its third week.

The Columbia only did a fair week with its last regular attraction, while the current stock show, "Under Pressure," doesn't promise well for the week now ending.

## PLAY SOLD.

"Ragtime a la Carte," with Jesse Weil, to have been out on the road, but was called off when Weil was drafted, has been sold by Weil to Harry Cordlan, the St. Louis producer, now in New York. He will place a company in rehearsal shortly. Weil retains only a small interest in the production.

## "GOING UP" HAS KRUGER.

Cohan & Harris have practically completed the cast for "Going Up," the musical version of "The Aviator." The only drawback was the necessity of getting an actor for the leading role. This week Otto Kruger was signed for this part.

## SHOWS IN CHICAGO.

Chicago, Sept. 12.

The return shortly to the legitimate of both the Colonial and the Studebaker (details of the policy switches elsewhere in this issue), were important theatrical developments of the past week and within a month both houses will be offering legitimate attractions. News that the Colonial would, beginning Sept. 30, play road attractions following the announcement of the securing of the Studebaker by the Shuberts, led showmen to believe the Colonial switch to be a checkmate on the Shuberts by Klaw & Erlanger. That was, however, not exact, since it turns out A. H. Woods' "Parlor, Bedroom and Bath" is to move from the Olympic to the Colonial Sept. 30 on a sharing basis with Jones, Linick & Schaefer in the regular way. The latter firm remain in control of the house and their house manager also remains.

The draw developed by "Parlor, Bedroom and Bath" makes that show look good until Christmas. Mr. Woods attempted to induce Oliver Morosco to set back his opening date for "Canary Cottage" at the Olympic but to no purpose. It is an open secret that the recent resumption of vaudeville at the Colonial did not hold forth especially bright prospects and hence J. L. & S. were quite willing to accept the latest Woods hit.

With the Studebaker, Colonial and La Salle back in legitimate, Chicago again is given its full quota of that class of theatres. The field will be widened with the new Woods theatre due to be completed around the holidays and also by the shift from pictures to legitimate at the Playhouse, under the same roof as the Studebaker and which will open Oct. 1 with Stuart Walker's production of Booth Tarkington's "Seventeen." There should therefore be enough theatres to house the better attractions and eliminate to some degree the seasonal claim of a house shortage.

Big business throughout "the Loop" continues, with cool weather a great help and on Sunday nights overcoats were in evidence everywhere. "Oh Boy," "Parlor, Bedroom and Bath," "The Thirteenth Chair" and "Upstairs and Down" are doing capacity or close to it. "Captain Kidd, Jr." started off at Cohan's Grand Saturday night with a packed house. It will remain but three weeks. "Mister Antonio," with Otis Skinner, opened at Powers' Monday night.

Perhaps no show in years won such extravagant notices as did "The Thirteenth Chair" at the Garrick. In the middle of last week (the first) the house fell off, but sharply recovered from Friday on.

"Good Bye Boys" has made little impression at the Princess, but its backer evidently intends to keep it in until the end of the month when "The Man Who Came Back" will appear. "Fals First" hangs on at the Illinois, with the weekend takings just about pushing the gross over the stop limit.

## LEGIT. SHOWS ONCE MONTHLY.

Woonsocket, R. I., Sept. 12.

The Park, after a picture policy for the past five years, will open with legitimate attractions tomorrow (Thursday), when "Fair and Warmer" is to come in.

The house will play legit. shows once monthly, filling in with pictures meanwhile.

## Catlett in Chicago Production.

Chicago, Sept. 12.

Walter Catlett, who quit the "Follies" some weeks ago and has been mentioned joining several shows, is here to join "Parlor, Bedroom and Bath."

Catlett will take the role now played by Lowell Sherman, but not until the show moves into the Colonial, Sept. 30.

## 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 new Dillingham, Fred Stone show will be devoid of chorus men.

Hugh Ward will be the guest of honor at a dinner given by the Friars.

Mabel McCann has denied being married to Joseph Syndacker, of Chicago.

Tom Kane went out ahead of the Chicago "Turn to the Right" Company.

Tyrone Power will return to the stage to play the title role in "Chu Chin Chow."

Charles E. Blaney may shortly open the Colonial in Baltimore with dramatic stock.

"Mister Antonio" with Otis Skinner opened at Syracuse last Saturday.

The annual show at the Winter Garden will find Frank Tinney as leading comedian.

A. H. Woods will organize several road companies and a London show of "Business Before Pleasure."

Harry Ridings' wife (Helen Lackaye) will return to the stage in "Good Fishing," a playlet by Frank Ferguson.

George Hassell, comedian in "Love 'o Mike," now has his name in electric outside the Casino.

Mila Simone D'Herley returned from Saratoga Springs last week for rehearsals in the new Century revue.

Nora Bayes, Sept. 10, began a week's tour of training camps to sing for the conscript army at Yaphank.

The Bandbox theatre on East 57th street will be converted into part of the Chatham and Phoenix bank, now adjoining it.

William Ernest Wilke's play, "Broken Threads," with Cyril Keightley in the leading role, went into rehearsal this week.

Caruso will return to New York early in October. It is expected he will open the opera season at the Metropolitan Nov. 12.

The last scene of the "Inner Man" is being rewritten by Wilton Lackaye, despite the objections of the author.

The Garrick, New York, is to be remodeled and called "Le Theatre du Vieux Colombier," and will be the home of French plays.

Every Friday evening Marie Dressler and Mrs. Frederic Elser will entertain the men in khaki at Camp Mills, Mineola, L. I.

Frederic C. Howe, Commissioner of Immigration, is assisting in staging "The Family Exit," by Lawrence Sanker, at the Comedy.

"Pom Pom" started on tour last Sunday. Its first stop was Newport. Next week it goes south and will work around to the coast.

The old Third Avenue theatre, N. Y., will reopen Saturday with dramatic stock. For the opening "Lena Rivers" will be presented.

A new play by Michael Morton, "On with the Dance," has been accepted by A. H. Woods. Another is "Bucking the Tiger," by Mae Tully.

Peggy Wood, Charles Purcell and Gertrude Vanderbilt, of "Mavtime," have been engaged by the Aeolian company to sing for a series of records.

"A Thousand and One Nights," arranged by Owen Davis from the "Arabian Nights," will soon be produced at the Punch and Judy by Charles Hopkins.

Schumann-Heink saved the life of a little boy at Los Angeles this week when she sucked the poison out of a bite on the boy's arm, inflicted by a rattlesnake.

Mr. Stuart Walker of the Portmanteau theatre will present this season "Seventeen," a comedy based upon Booth Tarkington's "Willie Baxter" stories.

Mary Garden, minus 15 pounds of avoirdupois, lost through living on war rations in France, returned to New York Sept. 11. She will start work immediately upon a Goldwyn picture, "Thain."

Rehearsals of a second company of "Love o' Mike" began this week to go on tour. The original company will probably remain at the Casino until late in the season.

Victor Kivaly is to be the business manager of Billie Burke when she returns to the stage shortly, under the direction of Arthur Hopkins and F. Zeigfeld, Jr.

Under the management of Rachmann & Philipp, the Yorkville theatre reopened Wednesday with a musical farce by Adolph Philipp, with Mr. Philipp in the lead, assisted by Miss Gisl and Willie Frey.

"The Red Clock" will have no male characters in the cast unless they have fulfilled their military requirements. There are 64 chorus girls with a male chorus entirely eliminated.

With Justine Johnstone as the star, "Oh, Justine!" book and lyrics by Phillip Bartholomew, will go into rehearsal this week, and will open at the 44th St. roof theatre in October.

The building on the site to be occupied by the new Selwyn theatre in 42nd street is being torn down. Before this theatre is completed, work will have been commenced on two others for Selwyn on the same block.

Amusement parks and their attractions who charge 25 cents or less were added to the list of exemptions from the amusement tax section of the war revenue bill, by the Senate, Sept. 8. More than 500 open air parks throughout the country will be affected.

It is planned to erect a soldiers' theatre at Camp Meade. Application for a charter was made by the Camp Meade Amusement & Mercantile Co., Inc., to erect a theatre, hotel, billiard parlor and restaurant. The theatre will seat 1,500.

Rehearsals for the "Children's Crusade" will begin at the Chamber Music Hall, Carnegie Hall, Sept. 13. Walter Damrosch, conductor of the Oratorio Society, will examine singers for the chorus who can read music on sight Sept. 13 and 20.

"Hamilton," with George Arliss in the lead, written by himself and Mary P. Hamilton, was presented at Atlantic City last week. Mrs. Arliss and Jeanne Eagles are in the cast. The piece opens at the Knickerbocker, New York, Sept. 17.

"Cheating Cheaters" will have three road companies this year. Two will be sent out by the Mittenhals and the other by A. H. Woods. For one of the Mittenhals shows Yvonne Tressler and Murray E. Barnard have been engaged.

Louis Maclean, formerly press agent for a number of Chicago theatres and for a time Martin Beck's personal representative, is now directing the publicity for a half dozen western railroads, having offices on Michigan Ave., the Windy City's most famous boulevard.

"What Happened to Jones" closed at the 48th St. last Saturday. Wednesday "Over the Phone," by George Broadhurst, was presented with Henry Kolker, W. J. Ferguson, Will Deming, Alma Belwin, Marion Valentine, Earle Mitchell, Elizabeth Crandall, J. R. Armstrong and Arlin B. Wilson.

Gustave Ferrari, for four years musical director for Oscar Asche at His Majesty's, London, set foot in America for the first time after arriving from London, where he had been leading the orchestra for "Chu Chin Chow." He will take charge of the music for that production next month at the Manhattan O. H.

"The Judge of Zalamea," the Cohan & Harris play, with Leo Ditrichstein, rehearsed in New York for two weeks, moved to Chicago to continue rehearsals, at the Grand Opera House in the Windy City. Two hundred superns will be gathered there, and Sept. 27 the show will make its premiere in Milwaukee.

Charlton Andrews, who made the English version of "Les Flambeaux" ("The Torch"), by Henry Batallie, which the Shuberts will present this season, has been engaged by A. H. Woods to adapt another French play, Mr. Andrews' comedy, "The Adorable Pest," has been announced for early production by Klaw & Erlanger and Edgar MacGregor.

A vaudeville performance under the auspices of and in aid of the Stages Women's War Relief, was held at the Columbia Club, Whitehall, L. I., last week. The artists who appeared are: Adele Rowland, John C. Thomas, Margaret Romaine, Houdini, H. Cooner Cliff, Minnie Dunree, Gladys Hanson, Hazel Dawn, Harry Kelly, Lucille Gardiner, Ward de Wolf and Earnest Ball.

Mav Dowling, the only lady manager in captivity, who, besides looking after the Chicago "Oh, Justine," is also press agent for it, again put over a good stunt which the Windy City dailies fell for strong. She took the chorus to the 2nd Artillery camp on the lake front, and after the girls donned the khaki, they were drilled in signal work. Of

course a photographer was on the job. One of the best pictures shows four of the girls wig-wagging the show's title.

New York City theatre managers feel the first effect of the delay caused by the limited resources of the railroad caused by the government's commandeering of railroad facilities, in delivering the chairs for the new Broadhurst theatre, which was to have opened Sept. 17 with William Faversham's production of Bernard Shaw's comedy "Misalliance." The chairs were ordered in May, to be delivered in New York four weeks ago. They are expected any day. The premiere of "Misalliance" will be announced shortly.

The announcement comes from Brooklyn that Richardson Webster, treasurer of the Brooklyn Lodge No. 30, Theatrical Mechanics Association, has been selected as candidate for Registrar on the Democratic ticket. Members of the lodge tendered him an ovation Sept. 9 at which he displayed five Liberty Loan Bonds of \$1,000 each, the subscription to the national war debt by theatre workers of Brooklyn. The candidate is a member of the Friars Club in Manhattan and a campaign is already under way there to secure the endorsement of the Brooklyn members of that organization. "Dick" Webster is the first theatrical worker of Brooklyn to receive a political nomination in the memory of the present generation.

Bill Sill, now press publicity director for the Century, has had a long newspaper record in New York. He is very popular with the newspaper men as well as show people, and the Century picked an able one when selecting him. Bill Sill was with Weber and Fields for 14 years. After their separation he personally represented Lew Fields. Sill was the first press man at the Palace and was at the Century before when New Wayburn had it. Before joining Weber and Fields, Mr. Sill was the dramatic reviewer for the New York "World," succeeding Alan Dale, and remained on the "World" until going with Weber and Fields, when Charles Darnott followed him as the "World's" critic. During the recent road tour of Montgomery and Stone in "Chu Chin Chow," Mr. Sill was the business manager of that organization, for Charles Dillingham.

The Shuberts have taken over the Studebaker, Chicago, and are in possession, but before any attractions are presented the theatre will be remodeled and the seating arrangements somewhat changed. News of the deal did not occasion wide surprise since it was previously admitted the Shuberts needed another house or more as an outlet for their attractions here, especially since their efforts to make the Chicago theatre a profitable one was a failure. That the Shuberts took over the Studebaker, however, explains the reason why the owners were willing to cancel the Klaw & Erlanger lease on the house a short time ago. This lease had three years yet to run and the house had been sub-letted to Jones, Linick & Schaefer, who were glad to relinquish control Sept. 1, and who had been conducting it with a picture policy for the past few seasons.

## CRITICISMS.

## Polly With A Past.

A comedy in three acts, by George Middleton and Guy Bolton. Produced by Belasco at the Belasco theatre, Sept. 6. The play will hardly repeat the success of "The Boomerang." Its humor is too gentle, and the situations and characters too sketchily unreal, insubstantial. But it is alive with pleasant comedy and fresh charm.—Times.

It was staged and lighted with the utmost nicety. No detail to enhance the delicacy of its stage pictures has been overlooked. The company was also of notable excellence.—World.

## The Pawn.

A drama in three acts by Azella M. Aldrich and Joseph Noel with Walker Whiteside. Produced by Messrs. Shubert, Fulton theatre, Sept. 8th.

The performance rises above its setting like a cameo.—Times.

As for the staging, it was in the same obvious and mechanical vein as the play itself and the performance.—World.

## Rambler Rose.

Musical comedy in three acts by Harry B. Smith, with score by Harry B. Jacob. Produced by Charles Frohman, Empire theatre, Sept. 10.

It is a pleasant enough story, and Miss Sander sang and danced very pleasantly, but one was obliged to look elsewhere for the touch of novelty.—Times.

It is excessively polite. It is also amiably entertaining. If an audience happen to be amiable and is easily entertained.—World.

## 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.

J. Wesley Rosenquest—S. L. Vivian, trustee, at \$10,000.04.  
Irving Cummings Pictures, Inc.—A. O. Huhn, \$364.91.

## SATISFIED JUDGMENTS.

Tiffany Film Corp. and Joseph W. Engel—Otis Lithographing Co., \$664.18 (May 17/17).

## IRISH ON HAND.

Followers of the Irish style of drama and comedy will have a plentiful supply of attractions to patronize this season, the current season's crop of Irish tenors being extremely bountiful. In addition, many shows featuring the shamrock in their billing will cruise the road.

Andrew Mack returns to the legit stage with Klaw & Erlanger's "Molly, Dear," scheduled for a Sept. 17 opening.

Jamie Kelly, who arose from the depths of a subway shaft (where he originally worked as boss of a construction gang) to uplift the drama, has jumped a peg higher and will open with a Gus Hill show late this month, the title of which is "It's a Long Way to Tipperary." Kelly also contributed the music to the piece. In addition the Brooklyn mechanic has written five songs for the new Anna Held show and added the entire score to Hill's "Bringing Up Father" piece.

Stephen O'Rourke, Bart McHugh's tenor find, has landed in the Century show.

## COMMONWEALTH PRODUCING.

A new film producing company is the Commonwealth Comedy, Inc., of which Joseph S. Klein is president and Arnold H. Kline, vice president, with George Mannkenbeck secretary and treasurer. Frank P. Donovan is directing general and the films will be produced via the General Film, the subjects being released one a week, starting Sept. 28. Among the players are Lou Marks, Pearl Shepard, Hughie Mack, Oom Paul, Leon Miller, Laurie Mackin, Kenneth Clarendon, Marie Jansen, and 70 girls.

The picture will be made in the Thanhouser studio, New Rochelle, N. Y., with the company going to Jacksonville, Fla., when the zero weather arrives.

## ENGAGEMENTS.

Edith Tallafiero, Edith Barker, Helen Marqua ("Mother Carey's Chickens").

Marion Abbott, Judy Lewis, H. J. Cavill, Ina Burke ("Embarash, Ltd.").

Henry Hartshill, Frederic Holloway ("The Scran of Paper").

Edna Waddell, Rose Kessner, Marion Pullar, Anita Franacca, Tom O'Hare ("The Grass Widow").

Charles Stevenson ("The Inner Man").

Eileen Huban, Julia Dean, Robert Edeson and "Willie" Morris ("On With the Dance").

Florence Reed ("Chu Chin Chow").

Maudie Gilbert ("Lombard, Ltd.").

Mabel Carruthers ("The Verdict").

Albertina Marlowe, Vivienne Segal ("Miss 1917").

Alberta Gallatin ("The Family Exit").

Vera Finlay, Eileen Wilson ("Johnny Get Your Gun").

Edith Day ("Good Night Paul").

Ada Lewis ("Passing Show of 1917").

Henry Dixey ("Chu Chin Chow").

Florence Martin ("Good Night Paul").

## SHOWS IN NEW YORK.

"A Tailor Made Man," Cohan & Harris (34 week).

"Business Before Pleasure," Eltinge (4th week).

"Cheek Up," Hippodrome (4th week).

"The Country Cousin," Gaiety (2d week).

"Daybreak," Harris (5th week).

"De Luxe Annie," Booth (2d week).

"Eyes of Youth," Maxine Elliott (4th week).

"Follies," New Amsterdam (14th week).

"Good Night, Paul," Hudson (2d week).

"Hittin' Koot," Liberty (15th week).

"The Incurable Man," Cort (5th week).

"The Lassoo," Lyceum (5th week).

"Leave It to Jane," Longacre (3d week).

"Love o' Mike," Casino (3d week).

"Lucky O'Shea," 39th Street (2d week).

"The Man Who Came Back," Playhouse (54th week).

"The Masquerader," Lyric (1st week).

"Merry Andy," Biltmore (6th week).

"Mavtime," Shubert (4th week).

"Oh, Boy," Princess (26th week).

"Over the Phone," 48th St. (2d week).

"The Pawn," Fulton (2d week).

"Peter Ibbetson," Republic (2d week).

"The Passing Show of 1917," Winter Garden (22d week).

"Polly With A Past," Belasco (2d week).

"Rambler Rose," Empire (2d week).

"Sally in Old England," 44th Street (2d week).

"The Very Idea," Astor (4th week).

"The Wanderer," Manhattan O. H. (4th week).

"This Way Out," Cohan's (3d week).

## BURLESQUE'S BIGGEST WEEK IN GROSS BOX OFFICE RECEIPTS

**Had Labor Day Start. Accepted as Promising Sign. Fred Irwin Show at Columbia, New York, Tops All Others, Nearly Reaching Theatre's High Mark.**

Last week, with Labor Day falling on Monday, the houses franchised on the Columbia Wheel broke all weekly records for that circuit, the sum total of the string reaching a net figure far beyond that ever previously established.

While some of the houses only struck an average attendance, the majority topped their usual attendance, which caused the increase. This is looked upon as a promising sign for the season, and with every show now within the censor's limit the future looks good to those interested.

Fred Irwin's "Big Show," playing the Columbia, New York, returned the best receipts of the circuit, the intake for the six-day period running well over \$8,000, and coming within a few hundred dollars of the house record.

### AMERICAN FRANCHISE REVOKED.

Revocation of the franchise of Izzy Weingarden, the Chicago burlesque manager, was decided upon by the American Burlesque Association when further report was made his circuit show, "September Morning Glories," was not up to the circuit standard and had not been improved as ordered three weeks ago.

Three times the American censors looked over the show and each time the report was the same.

Following the report of the censors William V. Jennings and Charles Baker after seeing the Weingarden show last Friday matinee at the Gilmore, Springfield, Mass., President Peck officially notified Weingarden, then at his home in Chicago, his franchise had been revoked through his inability to make improvements ordered.

There are several shows mentioned as succeeding the Weingarden company, with "Gay Morning Glories" as the most likely successor.

The "September Morning Glories" will play their last American Circuit date at the Olympic, New York, Sept. 24 (week), with its successor to take up its time the following week.

The show is at the Howard, Boston, this week.

While away during the week-end Messrs. Jennings and Baker saw Watson's "Orientals" at the Worcester theatre, Worcester, last Friday night and Saturday afternoon saw Strouse & Franklin's "Girls from the Follies" at the Howard, Boston.

Of the "Orientals" they reported the show as "very good," with first class equipment and brand new scenery, with the principal classifying as "pretty fair."

Of the "Girls from the Follies" they said that it passed muster, with the scenery brand new and the wardrobe in splendid condition, with the principals "good."

The censorship committee will remain inactive for at least two weeks when they will again take to the road and look over two American shows that have been ordered to improve. If either or both of these shows are not up to the niche desired, they will have their franchises revoked.

President Peck said Wednesday the new show would bear the title "Gay Morning Glories," but the franchise matter had not been fully determined. The man obtaining the Weingarden route would have to accept the obligations imposed by the American Cir-

cuit in the organization of the new show that is now being made at the direction of the A. B. C. heads.

### AMERICAN MEETING.

At the quarterly meeting of the directors of the American Burlesque Association Friday (Sept. 7) the subject of censorship was about the most important matter discussed. Three American shows are now under orders to make the necessary improvements or forfeit their franchises.

The directors, including President Peck, I. H. Herk, Chicago; Dr. Lothrop, Boston, and Charles Franklyn, New York, with Secretary William V. Jennings, as the only absentee (the last named was in New England on a censoring trip), decided to try an experiment in Trenton, N. J.

With Wrightstown, a short distance from Trenton, filling up with soldiers who are likely to remain there for some time, the American directors believe the shows may benefit by playing the Grand for a full week instead of the three days at present. Starting Sept. 24 "The Cabaret Girls" will commence the new entire week policy, with "Follies of Pleasure" the second show to try the plan. If the full week idea fails to bring in the returns the half-week plan will be resumed.

The shows that have been playing lay-off time around Trenton have been filling in at Coatsville, Pottstown and Shenandoah, with the Circuit unable to get into Shamokin through another booking policy in vogue there. None of these stands has been exceptionally noteworthy on profits, and the American does not feel justified in making the Shenandoah stand without the jump broken with other one-night stands.

The three shows under censorship ban are "September Morning Glories" (I. Weingarden's), "George Belfrage's" "Biff, Bing, Bang" and Jean Bedini's "Forty Thieves." The directors will give these shows due time in which to strengthen and then if they fail to pass official censorship muster new franchises will be awarded, so that new shows can take their places.

With the Belfrage show the most fault is found with the cast, only one member, the soubret, showing any ability, while the scenery has been judged as "fair" and some sections of the equipment "old stuff."

The meeting was a short one, with the directors gratified over the splendid business reported in the big cities and on the road.

### WESTON DIDN'T SETTLE.

Kansas City, Sept. 12.

William A. Weston, now with "The Hip Hip Hooray Girls," and formerly in vaudeville with a musical act called "The Attorneys," has been sued by May Franklin, who wants to recover \$7,150 alleged to have been advanced by her to Weston in various ways. Miss Franklin was formerly in vaudeville also.

Among the articles itemized as still owed for by Weston and given him by Miss Franklin are a diamond ring, value \$900, and pipes for a trick organ, \$3.50.

Weston, according to Miss Franklin, has never kept any one of the many promises he made to pay her.

### SHOWS ORDERED REPAIRED.

The executives of the Columbia Circuit have instructed Sam Sidman to replenish his scenic and wardrobe outfit, the Sidman show appearing with last season's clothes and canvas, none being touched up.

The Columbia officials viewed the show in Paterson and issued a statement that since the various other franchise holders exerted their best efforts to offer a new show with new equipment for the season, they wouldn't permit Sidman to discourage their efforts.

"The Million Dollar Dolls" also suffered a few changes, particularly in book and cast as a result of the censor's edict. Those two shows were the only Columbia shows coming under the office ruling.

### LEO HAYES SUE FOR DIVORCE.

Leo Hayes, principal comedian with Fred Irwin's "Big Show," was served with papers this week in a divorce action instituted by his wife.

The complainant (Fannie Thatcher) was formerly the wife of Al Reeves.

### CENSORING ON REPORTS.

The Columbia Wheel officials have decided to discontinue their usual trips of inspection around the circuit towns, having made arrangements to procure reports on shows through another source.

Heretofore the executives have made several trips every season through the country looking over attractions and theatres. This season none of the Columbia Wheel officers have left New York, although several general and individual orders have been issued concerning the reconstruction of theatres and shows.

### REMEDYING DELAYED JUMP.

Another show on the American Circuit encountered delay in getting out of Wheeling and Akron, O., last week, the "Army and Navy Girls" not ringing up the curtain last Thursday until after 3 p. m.

The American has eliminated further delays in the Wheeling and Akron jump by having the Pennsylvania arrange for her a sleeping and baggage car in readiness at Bridgeport (across the river from Wheeling) whereby the company will reach Akron around 9 a. m. Thursdays.

The new route will take the shows by way of Wellsville and Hudson into Akron. The baggage car may be run across the river from Wheeling for the additional payment of \$5.00.

### From Automat to Stage.

Everybody went to patronize the Automat, between 46th and 47th for a long time will remember the energetic Sammie Spears. Samuel, who used to open and close the place, has gone into burlesque. According to the hit he made with his voice and feet in "The Speedway Girls" at Scranton, Pa., he will stick to the business the remainder of his life. Leo Cahn discovered the lad's natural ability and placed him in burlesque.

### Costar Moves to Reid's Show.

Charles Costar, who has been ahead of Rube Bernstein's "Follies of Pleasure" for many years, severed connections this week with the show and became the agent for Jack Reid's "Record Breakers." Reid's former advance sent him a wire collect last week containing his "notice."

Costar is offering a reward for "lost trunk, mislaid in transit."

### Princess-Burlesque Picture.

Princess Duver, the "arm" dancer, who came East from Chicago three seasons ago and after some headline activity in vaudeville, under another name, became a vaudeville fixture, has been signed for three years by the Sheldon Burlesque Producing Co.

The "Princess" will offer her specialty as a feature part of the Sheldon "Some Babies" show this season.

### STOCK FLOPS.

Dramatic stock was played by the Jane Lowe company on a split week basis at the Warburton, Yonkers, and Schenectady, N. Y., failed to pay and the last engagement was Saturday. Joe Weber engaged the stock to fill in the days that the American burlesque companies were not playing the two towns.

The Italian War Pictures were booked in for the last half of this week, with the Sim Williams "Girls From Joyland" the attraction the first half.

Up at Schenectady, where Joe Weber is personally managing his house there the half week open to be filled this winter by traveling combinations.

### Carrying Assistant Carpenters.

A number of Columbia Circuit companies are carrying an assistant carpenter. They are not allowed to have anything to do with any of the electrical effects, all reports to the contrary notwithstanding.

### Metropolis' Independent Stock.

There is talk along Broadway that the Metropolis, Bronx, may be playing an independent burlesque policy before many weeks. At present the house is dark.

### MOLLIE WILLIAMS' OWN SHOW.

Mollie Williams has a pretty evenly balanced show, the first section running mainly to comedy, with Miss Williams offering her flashy specialty, with an abundance of attractive songs in the burlesque, she singing a quintet of popular numbers with a change for each, the latter made while the chorus repeats a portion of the number.

It's not the pretentious affair by any means, but a production that gives reasonable value and one that should satisfy the most skeptical of burlesque audiences.

The opener is in a scene of the boardwalk at Atlantic City, Miss Williams remaining inactive during it. The comedy is in the hands of Billy McIntyre in blackface and Amharik Ali, throughout in an eccentric role. There is little or no plot, the affair being divided in the typical "bit" fashion, but the comedy scenes are cleverly arranged and work well up to a series of consecutive laughs. The opener is broken up by two specialties, and in addition Mollie offers "The Trap," a dramatic playlet carrying a special setting and a cast of two besides herself.

The initial specialty is given by Bob and Neil Gilbert, who deal in acrobatic dancing and with a limited number of useful steps gather sufficient in an applause way to register. This is particularly attractive and what they lack in vocal qualities they make up in their footwork.

McIntyre and Sheehan break the full stage scene with a sidewalk patter act, McIntyre in blackface and Sheehan doing "straight." They did surprisingly well, the fast routine of talk registering, a succession of laughs. It's far better than the average olio act, timed properly and with little or no superfluous dialog.

Mollie Williams' sketch, while carrying possibilities, does not fit in a burlesque show. The dialog has a rique atmosphere throughout, but becomes light when the climax approaches. Frank De Camp as the employer, who tries to trap his stenographer, looks the part, but lacks the dramatic ability to build up to the main point. It fills out the first part, but is essentially a vaudeville sketch and could be replaced to advantage with something of a lighter nature.

The second part is largely taken up with Miss Williams' specialty, and this gives it a flying start, with the succeeding comedy profiting accordingly. The show serves to introduce May Sheridan, a leading woman with plenty of personality, an attractive form and a good singing voice. She stood out conspicuously and gathered top honors with little or no trouble. Florence Kelly ranks next in results, doing but a few character "bits," but leaving a very favorable impression.

The chorus is a lively bunch, but Miss Williams should call an immediate rehearsal to eliminate the "blue" notes. The harmony is far from tuneless and could be justified by ferreting out the Miss with a baritone ambition.

The production is up to expectations, with Mollie Williams' wardrobe alone representing a goodly expenditure.

It's a good enjoyable show, well saturated with laughs and easily worth the Columbia circuit's admission fee. Wynn.

### SAM SIDMAN'S SHOW.

The Sam Sidman Show on the Columbia Wheel has a new ring to its book, called "Treach in Town." It was written by Henrietta Keller (program).

Three men, a Hebrew, Irishman and German, are equal owners of a hotel. Everything done in the hotel is done by them, and always at the same time. If a bellboy is wanted, the three proprietors become bellboys. This permits the principal comedians to appear successively as proprietors, waiters, bellboys, cooks and chambermaids.

In the town comes a circus, nearly stranded. Its owner, his daughter and two of the cir-

(Continued on page 18)



# CABARETS

Chicago hotel and cafe managers are up in arms against the movement of the Chicago Brewing Association and the Retail Liquor Dealers' Association, who, after a secret investigation, have come out for abolition of cabarets. William Legner, the millionaire head of the brewers, declared that they were out to "clean their own house." They plan to recommend to the city council, for action during October, a bill keeping dancing and cabaret shows apart from the sale of liquor. Also recommended is the elimination of "standing bars" here, the idea being fewer but larger beer and light wine saloons in connection with restaurants in the congested districts. Mr. Legner estimates that with the discontinuance of distilling there will possibly be 3,000 saloons closing their doors here within the next year. Just what is in back of the brewers' agitation isn't clear, but it is thought the number of police affairs in which cabaret artists are mixed up in has conjured up a "hand-writing on the wall" nightmare. The brewers claim their investigations showed the cabaret saloon exerted an immoral influence, and that in some of the places women openly solicited. Several of the hotel managers appear to be in accord with the brewers' movement, but the majority are strenuously against it and cannot understand how they could advocate the bill when but lately they successfully fought a similar measure introduced before the state legislature at Springfield. Tracey Drake, manager of the Blackstone, held that such an ordinance would be illegal, since in the "Blackstone case" the Supreme Court decided the hotel did not need a dance hall license for tea dansants and after-theatre cabarets.

Announcement was made Sunday of the completion of plans for a reproduction near Atlantic City of the famous Casino at Monte Carlo. The noted resort will be duplicated in almost every detail with the exception of games of chance. The cost will be, according to the plans, \$35,000. It will be located on Brigantine Island, and is to be one of a series of elaborate improvements of practically the entire island. The Casino will be constructed and operated by Frank Bonagiovanni, a successful restaurateur of Pittsburgh, in association with the Herr Corporation and the Bowman, Herr & Herr Corporations, the same capitalists and promoters who are to build the new Biltmore, to be located in the old Bowery section of Atlantic City. In outlining his plans, Bonagiovanni said that he proposed to make the Atlantic City Casino the most attractive place of its kind in America. In acquiring the control of practically the entire Island of Brigantine, which is located to the north of Abescon Island, where Atlantic City is located, which has more than seven miles of beach, it has afforded me the opportunity of which I have long waited," he said. The first steps toward the new project will be a suitable ferry across the north inlet, a distance of a few hundred yards. There is a boulevard 100 feet in width extending the entire length of the strand. This will be extended so as to connect with the ferry. Work will be commenced immediately on the new Brigantine Monte Carlo.

Ruby Dean, a Chicago cabaret singer, shot and killed Dr. Leon H. Quitman, a veterinarian in that city, Thursday night of last week. The pair had just returned from a three-day visit to Fox Lake. Quitman is a married man, unknown to the singer until Thursday. At that time the wife discovered the doctor's discretion and phoned Miss Dean, upbraiding her for "stealing her husband." On his way

to the Dean apartment Quitman met his assistant and his brother-in-law. Both warned him not to see the singer as she had discovered he was married. Quitman, however, insisted upon entering the apartment. The two men, in the meantime, had notified the police, and when the latter entered the apartment Quitman was found shot and unconscious on the floor. He afterwards wrote on a piece of paper that "Miss Dean said she would kill me and she shot me." The veterinarian was operated on, but died early Saturday. The man made a new statement on his death bed, retracting his written statement, and said the shooting was unintentional, really resulting from a struggle to obtain possession of a pistol which was lying on the couch. The Dean girl was a singer at Federal Inn, at Halsted and Addison streets, Chicago, and is supposed to have been of the former vaudeville team of Dunn and Dean.

The Palais Royal new show is to open about Oct. 1. Grace Leigh will head the company of 37 people. Miss Leigh holds a 10-week contract for the restaurant at \$350 weekly. Minnie Lee and several other principals have been engaged. The two Bryants will do their specialty. Pierre and Vogo, who operated the Trouville, Long Beach, this summer, will have entire charge of the Palais Royal floor, with Arthur York representing Paul Salvain. Mr. Salvain will spend most of his time at Rector's, where George Rector and Jimmy Thompson are also located. Rector's, downstairs, is to have a new revue very soon. The Moulin Rouge, underneath the Palais Royal, in which Mr. Salvain is interested, will have no cabaret this season, catering to the dancers only, opening at 8 p. m., serving from a grille. The Moulin Rouge rent is \$6,000 annually. In part it will be utilized for store room for Palais Royal stock.

Hazel Allen and Leonora Hughes are now the dance hostesses of the McAlpin Roof. Miss Hughes, returning from a season at Saratoga Casino, found herself suddenly bereft of a partner through Donald Crane electing to enter the army and who won an appointment to the Officers' Training Corps at Plattsburg.

## BURLESQUE.

(Continued from page 17.)  
cus women decided to stop at the hotel, with the three women agreeing they will jolly the proprietors out of meals and drinks. They attempt to do, which comprises the fun-making. Another woman principal is called Lilly Bright, "looking for her fifth husband," who she can distinguish only through a mole on the back of his neck.  
Mr. Sidman is the leader in the show. In his usual make-up as the German; Albert Frank is the Hebrew and Jack (Mickey) McCabe the Irishman. Gene Carlson and Mildred Tyson are the two circus women, with Elsie Lavedau the daughter of the circusman (George Thurston). Jack Howard is the walking delegate of a union, and he insists everybody working shall go on strike. If for no other reason than his own. Elmer Brown is in black face, a bill poster, who becomes the cook of the hotel upon the walking delegate's order. Frank Niblo is the girl looking for a husband.

Out of this prescription for comedy, it seems as though better fun-making could have been secured, but the Sidman show will go on its circuits ranking only fair. There are some good laughs, mostly begotten with slapstick that is used too gently (although it's no fun for those involved in any way). These laughs are counterbalanced by long stretches where they drop in less frequently.

The bit of the bill, Miss Niblo, in a singing act specialty in the second act that has the best setting, the interior of the hotel. It was billed as the final scene of the act, which had three scenes in all, but the final scene there reverted to the opening scene, an ordinary exterior. The second scene was in "one," a railroad station.  
The principal rule quite well for burlesque, the women especially. The Misses Carlson and Tyson are young, sprightly and good looking. Miss Carlson sang her numbers very nicely. Miss Lavedau runs to ballads mostly. Miss Niblo in her specialty picked rags, with jazz orchestrations. Her "Blues" number started something very real among a small

matinee audience at the Majestic, Jersey City, one day last week.

The men are second to Sidman in everything, and none plays as though he could ever be first, if given the chance. Frank makes more a passable Hebrew. McCabe is the goat of the comedy business. There are two or three table scenes, with nothing up of any account. Some of the other comedy is much better.

The performance stands up well in numbers. These are lively and well done for the most part, although a mistake has been made in using "Sometime" for the first part finale as a solo by Miss Lavedau. She neither sings the song well nor is the stage noisy enough for a finale. It might be better with quicker tempo and ensemble singing of the chorus.

Jack Howard is the voice singer among the men, but he will have hard work following some of the other "straight" men in burlesque, for he really has a straight part. His voice is loud but he has little knowledge of how to use it. The men are not good at all, even in an amateurish manner a patriotic verse near the closing of the performance. Mr. Brown gets very little out of his blackface part.

The largest defect of the Sidman show is its chorus. They must have been scarce these chorus girls, when the Sidman show needed them. As a rule they look awful, and in the opener their clothes do not help them. The finale of the first part finds them in the only attractive dresses, excepting for a green and gold tight scheme in the second part. This helped some, but Mr. Sidman had better replace as many of the older and bigger chorus women as fast as he can find suitable substitutes. The present lot, with but few exceptions among the 18 girls, are injuring the looks of the performance.

The Sidman show has one advantage, and this may work out to the vast betterment of the comedy, in due time. Its story scope is elastic, and is susceptible of new business being added continuously. This no doubt will happen. The show often it does the better average the show will have. That is a matter that appears to be up to Sidman alone, as it is up to Sidman himself to carry his own show along. He is a comedian who can make people laugh, but if he can make other comedians funny, time will tell. It looks like some job in this show. *Time.*

## SOME BABIES.

Woefully lacking in good, clean, laugh-producing comedy, "Some Babies" (Sheldon Burlesque Producing Co.) (American Wheel) seems otherwise capable of meeting requirements, but the lacking ingredient is so conspicuous, the general weakness cannot be overlooked.

The producer apparently aimed for the typical "burlesque" of former days, with plenty of "jazz," a liberal sprinkling of "Hells" and "Dams" and enough "lighted" numbers to satisfy the ground glutinous gaiety. Had he added more bits and less numbers, the effect might have been gratifying, to himself at least, but the comedy isn't there.

The show is given in three scenes, one merely a drop curtain, the exterior of a seminary playground and used for an introductory section, the second act itself being the second scene. The second act showed the ball room of the institution with the entire cast essaying the same characters as in the opener. A runaway was in evidence, its only effect being to cut off a string of seats that might be better utilized for their regular purposes.

The comedians are Tom Coyne and Harry Levan, the former Irish, the latter a Hebrew jester. Coyne is the boisterous type of Celtic comic with an extreme make-up and a strictly stage "brogue." At times he was funny, again suggestive, particularly in dialog. Such phrases as "Go to Hell" should not be permitted, although he seemed a stock line with Coyne, and useful, too.

Levan has little to do but jump around and exchange stage money with Coyne on the stereotyped wagers, accept "slaps" and do an occasional fall. He led one number. Coyne led none. The single section of properly arranged comedy came with the introduction of a travesty on "The Climax." It was broadly funny and productive of several good laughs.

Grace Fletcher is the sobriety, the most important character in this brand of attraction, leading the large majority of numbers, doing her utmost to create enthusiasm, with reasonable fair success and continually in action. Miss Fletcher is good looking, well formed and can dance.

Levan is the leading woman, blonde, good looking and the "voice" of the aggregation. She specializes in ballads. Eleanor Revere filled in while Ray Rottach and Eddie Fox essays light comedy and low comedy respectively. Rottach has a suitable singing voice for his work, and they liked it immensely. Fox is the utility man of the troupe. He did a bit of blackface, a little "tramp" and at various times made himself generally useful otherwise.

The numbers are of the average, one, a chorus number, being encored to monotonous lengths. The production will pass, but never excite the connoisseurs on scenic gems. But even this could be forgotten were the comedy in order.

Princess Duver, who has done much to uplift burlesque with her distinctive brand of torch-song, is an added feature with the organization, offering a subdued dance near the finale of the burlesque. It's a variety of an artistic order, entertaining and yet neither sensuous nor suggestive.

"Some Babies" needs comedy to keep in line with competition. One could consistently suggest an entire new book, but suffice to say that "some" comedy will do. It has very little. *Wynn.*

## THE ORIENTALS.

With the exception of one "Hell" and one very dirty piece of business by the principal comedian executed with the baton while he is directing the burlesque band in the first part, Billy Watson's "The Orientals" is a clean, fast moving burlesque entertainment, short on comedy and comedians, but long on principal woman, and has a corking chorus of 17 girls. The costuming and production are rather unusual for the American Wheel, far in advance of many shows on that circuit.

The show is in three sections, the first part running an hour, holding five numbers, a dancing doll ballet, the burlesque band and the finale. The comedy in this section consisted of bits with the measuring scene, the statue of the old Weber and Fields days and the pocketbook bit as the main laughs. It is named "The Doll Shop." Authorship and staging are credited to Leo Stevens, the principal comedian. The scene is the interior of a lingerie shop, slight snatches of the plot and business having been lifted from the former Roife and Maddock act, "The Doll Shop." There is the Count and his bride looking for "their troo-sue" and then the parade of the models in the self same "troo-sue." Stevens as the shop boy handles the comedy and attends to the statue, replacing the girl when she walks out, and also to the measuring.

One novelty the producer should be given credit for and that is the opening. For a minute after the curtain rises the entire stage is filled with the chorus. While there isn't a line spoken or sung, there is enough action to hold the attention. For the opening the girls are divided into three classes, six ponies as messengers, four mediums as shop girls and five show girls. The costumes for all leave the girls rather bare as to shoulders and busts, but the materials look good and the girls wear what appeared to be silk tights.

The first number of the show falls to Doris Claire, a blonde soubrette with a decided cockney accent, but a hard worker and who landed the only real hit number of the evening in the second act with a lively dancing finish. For the second number, led by Daisy Gallagher, the girls make a change to a rather Frenchy appearing can-can costume, changing to a nifty brown pantie effect for a ballad, which has Dolly Clifford leading. A sextet arrangement for "Sometime" done by the principals certainly has worked out to land with greater effect. For the finale another change of costume is made with the chorus splitting 50-50 on the style of dress in this case.

The second and third parts are run with an olio specialty presented by Dolly Clifford and Daisy dividing them. The first is a number entitled "For the Lookers," which opens with a camp fire scene, followed by Zouave Drill by the chorus. The opening song delivered by the straight man, a rather clever chap, is a little weak. It is something that has been "especially written" and could well be discarded for something that carried a more popular appeal. The "Wonderful Girl" number in this section, for which the girls appear as Red Cross nurses, was sure fire with the interpolation of the patriotic verse. This was also led by the soubrette, who appeared to greater advantage here through having a cap hiding the greater part of her distracting blondness. A Scotch number with Dolly Clifford leading brought a fair return, but "When the Boy Gets Married," which disclosed Vida Sopoto in full tights, led the action to a couple of tableaux which brought the red fire applause. Miss Sopoto incidentally leads the women in regard to dressing. In the first act she displays a trio of gowns well worth while and in final section she again stands out in a sartorial sense.

"At the Fair" is the little of the final section, the scene disclosing a race track, a couple of table scenes and the card bit being worked for the comedy. The five numbers are the best of the show. The opening chorus has the girls in a black and white effect that catches the eye, and later a bathing number forthrightly shows them in one piece suits. An intervening number is "Cotton Pickin' Time in Alabama," well worked up, but the train effect used is cheap and does not get over, especially so because the working crew handling it is visible from the front.

"The Crack of the Whip" and "The Handicap" are two numbers virtually worked as one and run right into the finale. For a horse race bringing down the curtain. For a few minutes there is a bit of dramatic action in this scene, undoubtedly intended for a comedy, but in this case it was played too straight to achieve the desired effect of laughs. One would hate to think the company were really serious in their endeavors to play it straight.

For a "one comedian" show, however, "The Orientals" holds up unusually well. Stevens has Joe McCoy and Jean Schuler assisting him from time to time, McCoy being more or less a general utility man, working straight one minute, appearing a moment or two later as a tough, burly waiter, and filling in generally. Dan Bard is the straight man, possessed of a fairly good voice, dresses snappily and looks good. Stevens holds as his principal asset three sneezes and the expression, "Gee, it's warm!"

In a female contingent there are three women bunched for honor as far as work is concerned. Doris Claire, Vida Sopoto and Daisy Gallagher fill in from time to time, but is bad on lines. The chorus is a hard working, well drilled bunch of girls, who still retain the ability to smile while they are working, and that goes a long, long way with an audience. *Fred.*



# **To the Members of the National Vaudeville Artists, Inc.**

This is to remind you that your Semi-Annual Dues are now payable. You are not entitled to the privileges of this organization unless you carry a paid up card.

The dues are ten dollars a year, payable twice yearly. The current membership cards expire Oct. 1, 1917.

The following is a copy of a letter received from the

## **Vaudeville Managers' Protective Association**

which explains itself:

VAUDEVILLE MANAGERS PROTECTIVE ASSOCIATION  
COLUMBIA THEATRE BUILDING  
47TH STREET AND 7TH AVENUE  
NEW YORK CITY

September 12th, 1917.

Mr. Henry Chesterfield,  
% National Vaudeville Artists, Inc.  
1587 Broadway, New York.

My dear Mr. Chesterfield:

Will you kindly advise me at once what the color of the cards will be that you are to issue to your paid-up members on October 1st?

By giving this your prompt attention it will enable me to notify the members of this association regarding same.

Yours very truly,

VAUDEVILLE MANAGERS PROTECTIVE ASSN, Inc.

Per



*Won't you send in your dues today  
and receive your new card at once?*

## **NATIONAL VAUDEVILLE ARTISTS, Inc.**

1587 Broadway, New York City

HENRY CHESTERFIELD, Secretary

# BILLS NEXT WEEK (SEPTEMBER 17)

## In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Offices; "W. V. M. A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "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** (ubo)  
Joan Sawyer  
Bernard Granville Co  
Lucille Cavanaugh Co  
Wellington Cross  
Montgomery & Perry  
Harriet Rempel Co  
Gaudschmidt  
German War Film  
(One to fill)  
**ALHAMBRA** (ubo)  
Belle Baker  
Gilbert & Friedland  
Futuristic Revue  
Murray Bennett  
Raymond Bond Co  
Moore & Gerald  
Breen Family  
German Film  
**RIVERSIDE** (ubo)  
Blossom Seely Co  
Frank Fay  
Collins & Hart  
McKay & Ardine  
Van & Schenck  
Jessie Busley Co  
Rae Eleanor Ball  
4 Nights  
German Film  
**ROYAL** (ubo)  
Geo L. Gorden  
Sylvia Loyal Co  
Dickinson & Deagon  
"Miss Ritter Appears"  
Caito Bros  
Yvette & Sarinoff  
Avon Comedy 4  
Feature Film  
**AMERICAN** (loew)  
The Zanaroz  
Patten & Marks  
Ray Conlon  
Morgan & Armstrong  
College Quintette  
Wm Dytell Co  
Lester Bros  
3 Waizers  
(One to fill)  
2d half  
The Shattucks  
Kelly & Fern  
Clarence Wilbur  
Kinkaid Klites  
Cray & Cody  
Hal Stevens Co  
The Leightons  
(Two to fill)  
**LINCOLN** (loew)  
Oakes & DeLure  
Alexander & Fields  
H. & M. Giff  
Lord & Whitehouse  
Peggy Brooks  
LaPetite Cabaret  
2d half  
Hearn & Rutter  
Nelson & Castle  
Townsend Wilbur Co  
West & Hays  
Weber & Wilson  
7TH AVE (loew)  
Almond & Pearl  
Cunningham & Ben-  
nett  
Howe & Howe  
Hudler Stetson & P  
Adelaide Lowe Co  
(One to fill)  
2d half  
Forrest & Church  
Howard Chase Co  
Tom & Staisa Moore  
Bell & Grazer  
(Two to fill)  
**GREELEY** (loew)  
Breakaway Barlows  
Louise Mayo  
Nelson & Castle  
Howard Chase Co  
Leonard & Ward  
Kinkaid Klites  
2d half  
Almond & Pearl  
Mary Donahue  
Cunningham & Ben-  
nett  
Lloyd & Whitehouse  
Eddie Foy  
Morde Deluxe  
**DELANEY** (loew)  
The Shattucks  
Clifton & Canton  
"Between Trains"  
Exposition Jubilee 4  
(Two to fill)  
2d half  
Breakaway Barlows  
H. & M. Gilbert  
W. Hutchinson Co  
Weber & Elliott  
Amoros & Obey  
(One to fill)  
**NATIONAL** (loew)  
"Mad Donahue"  
Hooper & Burkhardt  
Jenks & Allen  
Maude Leone Co  
Geo Armstrong  
Rose & Ellis  
2d half  
Burns & Fran  
Nada Kesser

**Albany, N. Y.**  
**PROCTOR'S** (ubo)  
C Powell Co  
Glenn & Jenkins  
H. & E. Puck  
McWaters & Tyson  
Gottler & Cox  
Frescott  
2d half  
Garett Bros  
Morris & Campbell  
Clayton White Co  
Bonita & Hearn  
Harry L. Mason  
Riggs & Urtchle  
**Alton, Ill.**  
**HIPP** (wva)  
Page Hack & M  
Frank Ward  
2d half  
Cecil & Mack  
3 Kanes  
**Atlanta**  
**LYRIC** (ubo)  
(Birmingham split)  
1st half  
Billisbur & Robison  
Francis & Kennedy  
Welch Minstrels  
Conlin & Glass  
Adroit Bros  
**Auburn, N. Y.**  
**JEFFERSON** (ubo)  
Zelda Santley  
Payton & Hickey  
"Court Room Girls"  
(Two to fill)  
2d half  
Arthur & Clark  
Conroy & O'Donnell  
Crewel Fenton Co  
(Two to fill)  
**Augusta, Ga.**  
**GRAND** (ubo)  
(Macon split)  
1st half  
Gillon & Dermott  
Klass  
**Birmingham, Ala.**  
**BIJOU** (ubo)  
(Atlanta split)  
1st half  
The Van Dykes  
Klein Bros  
"Amsterdam Girls"  
Bogie & Brown  
Dunedin Duo  
**Bloomington, Ill.**  
**MAJESTIC** (wva)  
Valentine & Bell  
Fisher Luckie & G  
"Honor Thy Children"  
Tabor & Green  
Karl Emmy's Pets  
2d half  
The Van Camps  
Earl & Sunshine  
Lottie Williams Co  
Harry Rose  
Roy & Arthur  
**Boston**  
**KEITH'S** (ubo)  
Eddie Leonard  
Moore & Whitehead  
Edna Aug  
Lee Kohlmar Co  
Frank Crummit  
J. K. Emmett Co  
Mabel Russell  
Lamb & Morton  
Derkin's Animals  
**ORPHEUM** (loew)  
Gordon & Gordon  
Helen Moratti  
**Brooklyn**  
**BUSHWICK** (ubo)  
Winston's Sea Lions  
Loney Haskell  
Ford Sis & Marshall  
O'Neill & Saxton  
Flo Irwin Co  
Ann Suter  
Kanazawa Japs  
German Film  
**ORPHEUM** (ubo)  
Cecil Cunningham  
Bert Leslie Co  
"Race of Man"  
Brice & King  
4 Mortons  
Bankoff & Girle  
James Lucas  
Mr & Mrs Wilde  
German Film  
**BIJOU** (loew)  
The Brissons  
Challis & Lambert  
Mabel Paige Co  
Geo Rosener  
Bell & Grazer  
2d half  
Patton & Marks  
Howe & Howe  
Clare & Rawson  
Exposition Jubilee 4  
Nobe  
(One to fill)  
**DE KALB** (loew)  
Peto & Wilson  
Adele Oswald  
W Hutchinson Co  
The Leightons  
Dawson Lanigan & C  
2d half  
Oakes & DeLure  
Manning & Hall  
Challa & Lambert  
"Do Your Bit"  
Morgan & Armstrong  
Adelaide Lowe Co  
Brown & Jackson  
Henry Clive  
Techo's Cats  
(Two to fill)  
2d half  
I & D Carbray  
Cunningham & Marion  
(Three to fill)  
**FULTON** (loew)  
Aerial Bartlett  
Leonard & Dempsey  
Gordon Eldred Co  
Eddie Foy  
Amoros & Obey  
(One to fill)  
2d half  
Peto & Wilson  
Manning & Hall  
Maude Leone Co  
Peggy Brooks  
Dawson Lanigan & C  
**WARWICK** (loew)  
Ryan & Rizes  
"When Women Rule"  
Crawford Smith & M  
(One to fill)  
2d half  
Moore White & B  
Lorraine & Clifford  
Mr & Mrs Payne  
Carl Frances

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

**Telford & Co**  
Browning & Dean  
Lola Selbini Co  
**Aurora, Ill.**  
**FOX** (wva)  
Ray & Emma Dean  
5 Violent Beauties  
Demarest & Collette  
H. Gorman 3  
(One to fill)  
**Bakersfield**  
**HIPP** (a&h)  
(Sunday opening)  
(17-18)  
Woodward & Morri's  
Leo Filler  
3 Keeleys  
(10-20)  
King Hume & T  
J & Gretchen O'Meara  
Madam Marion & Co  
(21-22)  
Ambler Bros  
Clifton & Kraemer  
(One to fill)  
**Baltimore, Md.**  
**MARYLAND** (ubo)  
Nora Bays  
Violet Benson Co  
Gene Green  
Browning & Denny  
Wheeler & Dolan  
Parrila Sextet  
Arnold Florenz  
**HIP** (loew)  
Vincent & Maxine  
F. & O. Walters  
Mack & Lee  
"Greater Duty"  
Rob Hall  
Eskimo & Seals  
**Battle Creek, Mich.**  
**BIJOU** (ubo)  
(Sunday opening)  
(Kalamazoo split)  
1st half  
Bertie Ford  
Wilson & Wilson  
Old Soldiers Fiddlers  
Bessie La Count  
**Bay City, Mich.**  
**BIJOU** (ubo)  
(Sunday opening)  
(Saginaw split)  
1st half  
Dan Ahern  
Rome & Wager  
Orr & Hager  
Cooper & Robinson  
"1017 Win Gar Rev"

**Song & Dance Revue**  
**OLYMPIC** (sun)  
Flying LaPearles  
Scott & Christy  
Harry Gibbs Co  
Four Seasons  
Creighton Belmont & C  
**Battle, Mont.**  
**PANTAGES** (p)  
(21-26)  
4 Earls  
Georgia Howard  
Silber & North  
Tom Edwards Co  
Allen Stanley  
"Count & Maid"  
**PEOPLES** (ah-wva)  
(16-18)  
Van Horn & Ammer  
Robinson Duo  
Kranze & LaSalle  
J. Edmund Davis Co  
Lyceum 4  
The Martins  
(19-22)  
(Bill playing Great  
Falls 15-16)  
**Calgary, Can.**  
**ORPHEUM**  
"Box Revue"  
"Prosperity"  
Wm E. Co  
Jordan Girls  
Frank Hartley  
Santly & Norton  
Al Herman  
**PANTAGES** (p)  
Claudia Coleman  
6 Piano Girls  
Willard  
Dream of Orient  
Claude Younger  
Knight & Carlisle  
**Camden, N. J.**  
**TOWER'S** (ubo)  
2d half (13-15)  
Jack & Jessie Gibs  
Nelson  
Morati & Tate  
Fields & Halliday  
F. La Reine Co  
**Canton, O.**  
**LYCEUM** (ubo)  
More Less & M  
Harmon & White  
Beattie Rempel Co  
Color Gems  
Chas F. Semon  
Emerson & Baldwin  
**Cedar Rapids, Ia.**  
**MAJESTIC** (wa)  
Degnon & Clifton  
Geo McFadden  
Daniels & Walters  
Tennessee Ten  
2d half  
Wm Hanlon Co  
Merris & Allen  
Belle Oliver  
"Fascinating Filits"  
**Champaign, Ill.**  
**ORPHEUM** (wva)  
Rex  
Duval & Simmonds  
L. Williams Co  
Harry Rose  
Roy & Arthur  
2d half  
Gallardo  
Claire Hanson & A  
Hirschel Hendler  
"5 of Clubs"  
**Charleston, S. C.**  
**ACADEMY** (ubo)  
(Columbia split)  
1st half  
Frank & Ada White  
Minnie Harrison  
Chisholm & Breen  
Edwin George  
Trovato  
**Chattanooga, Tenn.**  
**RIALTO** (ubo)  
(Knoxville split)  
1st half  
Holmes & Buchanan  
Harry Adler  
"Mystic Bird"  
Nevins & Gordon  
Robt Demont 3  
**Chicago**  
**MAJESTIC** (orph)  
Sophie Tucker Co  
4 Marx Bros  
Mack & Walker  
Jones & Lorraine  
Bert Hughes 3  
Frank Westphal  
Rich & Leonore  
4 Jansleys  
**PALACE** (orph)  
Donald Brian Co  
Willie Weston  
"Corner Store"  
Que & Haw  
V. & E. Stanton  
The Gladstons  
Phina & Ficks  
Jack & Cora Williams  
"GT NORTH'N HIP"  
(wva)  
Howard & Seeman  
Agnes Scott Co  
Donner & Powers  
Hawland & Thornton  
Hilton & Lazar  
Royal Italian 6  
Aerial Mitchell  
Ida Divonoff Co  
Moher & Moffett  
4 American Beauties  
Sato 5  
Linton's Monks  
(Two to fill)

**AMERICAN** (wva)  
2d half  
(21-23)  
Wadsworth & Marsh  
Toomer & Hewins  
May & Kliduff  
Song & Dance Rev  
(Two to fill)  
**AVENUE** (wva)  
Florence Duo  
Ray & Emma Dean  
Earl Pingree Co  
Anderson & Goines  
Sextet De Luxe  
2d half  
Hector  
Bernard & Merritt  
"Honor Thy Children"  
Anderson & Goines  
(One to fill)  
**LINCOLN** (wva)  
Wadsworth & Marsh  
Toomer & Hewins  
May & Kliduff  
5 Violent Beauties  
(One to fill)  
2d half  
Lalor & Geer  
(Four to fill)  
**WILSON** (wva)  
Earl & Sunshine  
Al White Co  
Arthur Rigby  
Asard Bros  
(One to fill)  
2d half  
Cameron & Tufford  
(Four to fill)  
**WINDSOR** (wva)  
Paul Petching Co  
Willard & Jordan  
Chauncey Monroe Co  
Vine & Temple  
Velde Dedie 3  
2d half  
Florence Duo  
Duval & Simmonds  
Denegon & Curtis  
Moore Gardner & R  
Torats Roosters  
**COLONIAL** (loew)  
Jack LeRoy & Sister  
Pollette & Wicks  
Hong Kong Mystery  
Doc Baker & Girls  
Marie Moran  
(One to fill)  
2d half  
McVICKER'S (loew)  
Lewis London  
Noack  
Frear Baggott & Frear  
Homer & DuBard  
Harry English Co  
Grey & Klunker  
Jeannette & Anne  
Hed Mack Co  
Hoer & LeRoy  
Mabel Manyon  
McVICKER'S (loew)  
Frear, Baggott & F  
Grey & Klumper  
Jean St Anne  
Noack  
Ned Mack Co  
Louis London  
Nanon's Birds  
Homer & DuBard  
"Evil Hour"  
Mary Norman  
**RIALTO** (loew)  
Monnetti & Sidell  
T. Lins Sing  
Maggie LeClaire Co  
Anne Kent  
"Hello Japan"  
Senator Murphy  
Welch Singers  
South'n Serenaders  
Hickey & Cooper  
(One to fill)  
(VICTORIA (loew)  
Delphino & Delmar  
4 Cook Sisters  
Chas Tennis Co  
LeRoy & LeRoy  
Scamp & Scamp  
2d half  
Columbia 4  
Fiddler & Shelton  
Owen & Moore  
Sachmer Sisters  
(One to fill)  
**Cincinnati, O.**  
**KEITH'S** (ubo)  
Kay & Bell  
Lazar & Dale  
Alfred Latell & Co  
Dorothy Regal Co  
Dorothy's Celebrities  
Ray Samuels  
Bostock's School  
EMPRESS (abc)  
The Thramnos  
Senate Duo  
Big 4  
"Rich Girl—Poor  
Girl"  
(One to fill)  
**Cleveland**  
**HIP** (ubo)  
Lenox Tilma & Bosco  
Henry Dixey  
Stan Stanley Co  
Lyndell & Higgins  
Inukl  
Harry Holman Co  
Bowman Bros  
3 Darling Six  
Miles (loew)  
Rob Robinson  
"Divorce Question"  
Al Fields Co  
Willie Holt Wakefield  
"Hombardment at R"  
**PRISCILLA** (sun)  
Patrick & Rose  
Moore & Elliott

## HOWATSON and SWAYBELL "A Case of Pickles"

**Howard the Marvel**  
Rubini & Martini  
Enid Carlton Co  
**Columbia, S. C.**  
**PASTIME** (ubo)  
(Charleston split)  
Van De Meer  
H. & E. Conly  
Burlington 4  
Dunbar & Bernie  
Eddie Howard  
**Columbus**  
**KEITH'S** (ubo)  
"Peacock Alley"  
McCormack & Wallace  
Ethel Hopkins  
Fox & Ingraham  
Burns & Frabito  
Hanlon & Clifton  
Ellis Nowlin Tr  
(One to fill)  
**Dallas, Tex.**  
**MAJESTIC** (inter)  
Dancing Kennedys  
Guinan & Newell  
Jim McWilliams  
Mr & Mrs Mel Burne  
Sylvester & Vance  
Carus & Comer  
Lucy Gillette Co  
**Danville, Ill.**  
**PALACE** (ubo)  
Alexander Bros & E  
Vardon & Perry  
Great Howard  
Daisy Harcourt  
"Smart Shop"  
2d half  
Fred Zobelie Co  
Thornton & Thornton  
Chauncey Monroe Co  
Yates Reed Co  
(One to fill)  
**Davenport, Ia.**  
**COLONIAL** (wva)  
Low Wells  
Veteran  
Callist Comont  
"Fascinating Filits"  
(One to fill)  
2d half  
Degmon & Clifton  
Juno Mills Co  
Finders Keepers  
Geo McFadden  
Vernon 5  
**Decatur, Ill.**  
**EMPRESS** (wva)  
(Sunday opening)  
LaSalle Musical Co  
**Denver, Col.**  
**ORPHEUM**  
"America First"  
Chung Hwa Four  
**Des Moines, Ia.**  
**ORPHEUM**  
(Sunday opening)  
Randall & Myers  
Hermine Shone Co  
Patricia & Myers  
3 Vagants  
Olive Stamm  
The Flemings  
Santos & Hayes  
**Detroit**  
**TEMPLE** (ubo)  
Salle Fisher  
Allen & Howard  
E. & C. Barry  
J. & M. Harkins  
5 Mazettes  
Ed Morton  
Bisset & Bestry  
Aki Kuma Co  
**MILES** (abc)  
Friend & Downing  
Michael & Sals  
McIntire Sisters  
Sterling Rose 3  
"Exploits of Africa"  
**ORPHEUM** (loew)  
Mile Therese Co  
Bush & Shapiro  
Bill Pruitt  
Jack Kennedy Co  
Nat Carr  
Beaux & Belles  
**REGENCY** (loew)  
James Teddy  
Herbert Brooks Co  
Mumford & Thompson  
Beatrice McKenzie Co  
Princess Kismet  
Brooks & Powers  
Nellison's Aerial Bal  
**COLUMBIA** (bal)  
Chief Lone Star Co  
Ethel. Mote Co  
Pugh & Brown  
Columbia Players  
McLaughlin & Evans  
**Duluth, Minn.**  
**ORPHEUM**  
(Sunday opening)  
Submarine F-7  
Brown & Spencer

## HEMMENDINGER 45 JOHN STREET NEW YORK

**Norton & Nicholson**  
Hamilton & Barnes  
Ben Deely Co  
El Cleve & O'Connor  
Bert Melrose  
**PANTAGES** (p)  
Will Morris  
"Mr Detective"  
Stuart  
"Woman Proposes"  
Green McHenry & D  
Hadrin  
**Des Moines, Ia.**  
**ORPHEUM**  
(Sunday opening)  
Randall & Myers  
Hermine Shone Co  
Patricia & Myers  
3 Vagants  
Olive Stamm  
The Flemings  
Santos & Hayes  
**Detroit**  
**TEMPLE** (ubo)  
Salle Fisher  
Allen & Howard  
E. & C. Barry  
J. & M. Harkins  
5 Mazettes  
Ed Morton  
Bisset & Bestry  
Aki Kuma Co  
**MILES** (abc)  
Friend & Downing  
Michael & Sals  
McIntire Sisters  
Sterling Rose 3  
"Exploits of Africa"  
**ORPHEUM** (loew)  
Mile Therese Co  
Bush & Shapiro  
Bill Pruitt  
Jack Kennedy Co  
Nat Carr  
Beaux & Belles  
**REGENCY** (loew)  
James Teddy  
Herbert Brooks Co  
Mumford & Thompson  
Beatrice McKenzie Co  
Princess Kismet  
Brooks & Powers  
Nellison's Aerial Bal  
**COLUMBIA** (bal)  
Chief Lone Star Co  
Ethel. Mote Co  
Pugh & Brown  
Columbia Players  
McLaughlin & Evans  
**Duluth, Minn.**  
**ORPHEUM**  
(Sunday opening)  
Submarine F-7  
Brown & Spencer

**Sam Hood**  
Herbert's Seals  
(21-22)  
(Bill playing Duluth  
1st half)

**Ft. Worth, Tex.**  
MAJESTIC (inter)  
Vercé & Vercé  
Rice & Werner  
"Married by Wireless"  
Stuart Barnes  
Ziegler Twining  
Kentucky Five  
(Two to fill)

**Galveston, Tex.**  
MAJESTIC (inter)  
(18-17)  
(Same bill playing  
Beaumont 18-19 &  
Austin 21-22)  
Frank & Tobie  
Nip & Tuck  
Harry Hines  
6 Little Wives  
Hallen & Hunter  
Raymond Wilber

**Grand Forks, N. D.**  
GRAND (wva)  
(20-22)

**Vernon Co.**  
Mahoney & Rogers  
The Salamones

**Grand Rapids, Mich.**  
EMPRESS (ubo)  
Conroy & Le Maire  
"Corner Store"  
Felix & Dawson Girls  
Roth & Shirey  
Mae Curtis  
Jack & Forsis  
(One to fill)

**Great Falls, Mont.**  
PANTAGES (p)  
(18-19)  
(Same bill playing  
Anaconda 20)  
Julia Curtis  
Gudberg & Wayne  
Mercedes  
4 Holloways  
Cook & Lorens  
Vern Cello

**Green Bay, Wis.**  
ORPHEUM (wva)  
2d half (20-22)  
Harris & Manion  
Dave Manly  
"Intern'l Rev"  
(One to fill)

**Hamilton, Can.**  
TEMPLE (ubo)  
Turner & Grace  
Alec MacFayden  
Seabury & Shaw  
Halligan & Sykes  
Ashley & Allman  
7 Little Dairies  
Herman & Shirey

**Hamilton, O.**  
GRAND (sun)  
Walker & Texas  
Stetson & Huber  
Renee Family  
Mills & Moulton  
Gabby Bros & C  
2d half

**McShane & Hathaway**  
Fred Hagan (n)  
Little Hip & N  
Hartford  
POLIS (ubo)

**Morlin**  
M. Hamilton Co  
Gentry & Drayton  
Courtney Days  
2d half

**3 Mortality Girls**  
Evans & Lloyd Co  
Steppe & Cooper  
Great Leon & Co  
PALACE (ubo)

**Kitty Flynn**  
Cameron Devitt Co  
"Volunteers"  
Ralph Baby Co  
(One to fill)

**Hayden & Cardownie**  
Wood & Hall  
Fisher Hawley Co  
O'Neil & Winsley  
Kitaro Japs

**Hanilton, Pa.**  
FEELEY'S (ubo)  
2d half (13-15)  
Sylphonies  
Raymond O'Connor  
Ritter Duval  
Rutana's Birds  
1st half (17-19)  
J & J Gibson  
Winston Trio  
B & H Gordon  
Fred LaRino Co  
2d half (20-22)  
Stewart & Oliver  
"Tale of a Cat"  
Beatrice Lambert  
Carmen's Minstrels

**Hoboken, N. J.**  
LOEW (loew)  
The Hennings  
Barbier Thatcher Co  
Belle Rutland  
Norton & Earle  
(One to fill)

**Daniels & Moore**  
"When Women Rule"  
(Three to fill)

**Houston, Tex.**  
MAJESTIC (inter)  
Herbert's Dogs  
LaFrance & Kennedy  
Connell & Craven  
Tower & Darrell

**Imhoff Conn & Coreom**  
Anna Chandler Co  
Jonla & Hallowans

**Indianapolis**  
KEITH'S (ubo)  
Hill & Sylvan  
G Aldo Raudegger  
Wayne Marshall & C  
H Derosford Co  
Edith Clifford Co  
Fantasia  
Lew Dockstader  
Lunette Sis  
LYRIC (ubo)  
(Sunday opening)  
Gus Erdman  
MAJESTIC & Allen  
Jolly Wild Co  
3 Types  
(One to fill)

**Ithaca, N. Y.**  
STAR (ubo)  
Olsen & Dixie  
Comfort & King  
Brownie Fannin Co  
(Two to fill)

**2d half**  
The Balaguers  
Fennel & Tyson  
Bway Boys & Girls  
(Two to fill)

**Jackson, Mich.**  
ORPHEUM (ubo)  
(Sunday opening)  
"All Girl Rev"  
1st half

**Curtis Canines**  
Armstrong & Strous  
Bijou Min Misses  
Belle Oliver

**Jacksonville, Fla.**  
(ARCADE (ubo)  
(Sunday opening)  
(Savannah split)

**The Skatellers**  
Burns & Quinn  
Eadie & Ramsden  
Warren & Templeton  
Werner Amoros 3

**Janesville, Wis.**  
APOLLO (abc)  
Dura & Judge  
Musical Diamonds  
Duran & Chapman  
(One to fill)

**Jersey City, N. J.**  
KEITH'S (ubo)  
2d half (13-15)  
Keane & Williams  
Wood & Lawson

**Johnstown, Pa.**  
MAJESTIC (ubo)  
(Pittsburgh split)

**Swan & Swan**  
Coward & Conley  
"Chatterboxes"  
Ford & Goodrich  
Dudley Trio

**Kalamazoo, Mich.**  
MAJESTIC (ubo)  
(Sunday opening)  
(Battle Creek split)

**1st half**  
"Merry Go Round"

**Kansas City, Mo.**  
ORPHEUM  
(Sunday opening)  
McIntyre & Heath  
Johnston & Hardy  
Cooper & Ricardo  
"Motorboating"  
Countess Nardini  
Harry Carroll

**PANTAGES (p)**  
(Sunday opening)  
Zertho's Dogs  
Cornell 3  
Ed Blondell Co  
"Honeymoon Isle"  
Harry Watkins

**Knoxville, Tenn.**  
BIJOU (ubo)  
(Chattanooga split)

**1st half**  
Josephine Leonhart  
Hampton & Shirner  
Hendrix & Belle Isle  
Brent Hayes  
Carson Bros

**Lansing, Mich.**  
BIJOU (ubo)  
(Sunday opening)

**1st half**  
Harry Sterling  
Ed & Irene Lowrey  
Wolf & Stewart  
Byal & Early  
Long Tack Sam Co

**Lima, O.**  
ORPHEUM (sun)  
Mareno Nevato & M  
3 Angel Sisters  
Neil Abel  
"Little Miss Flirt"  
2d half

**Toots Paka**  
Hazel Kirk Co  
Gabby Bros & C

**Lincoln, Neb.**  
ORPHEUM  
Kathleen Clifford  
Elsa Ruegger  
"Vacuum Cleaners"  
Ray Snow  
Hufford & Chain  
Three Jahns  
"Hit the Trail"  
2d half

**Little Rock, Ark.**  
MAJESTIC (inter)  
Dorally

**(Four to fill)**  
2d half  
Francis & Ross  
Kelly Wilder Co  
Beeman & Anderson  
(Two to fill)

**Logansport, Ind.**  
COLONIAL (ubo)  
Lewla & Leopold  
Taylor & Triplets  
Thornton & Thornton  
2d half

**"Honolulu Girl"**  
(Sunday opening)  
Leon La  
Spencer & Williams  
Kathryn Murray  
Lovenberg Sisters  
Wm Gaxton Co  
Chas Olcott  
Maryland Singers  
Local

**PANTAGES (p)**  
The Lamplins  
Smith & McGuire  
Abrams & Johns  
"Mimic World"  
Joe Roberts  
HIP (aah)  
Lapold & Benjamin  
8 Black Dots  
Burray & Love  
De Hollis & Co  
"1917 Girl Revue"  
Irving Gossler  
Musical Walsh

**Louisville**  
KEITH'S (ubo)  
(Nashville split)

**1st half**  
Tiny Joe & Midg  
Thorndyke & Barnes  
Ryan & Richard Co  
Elmore & Carleton  
Maxine Bros & Bobby

**Lowell, Mass.**  
KEITH'S (ubo)  
Cyc Brunettes  
Flavilla  
Delacey Rice Co  
Anger & King Girls  
Honey Boy Minstrels  
Arnaut Bros  
Feature Film

**Macon, Ga.**  
GRAND (ubo)  
(Augusta split)

**1st half**  
Sprague & McNeece  
Holmes & Wells  
Theo & Dandies  
Lloyd & McArdle  
Lee Barth

**Madison, Wis.**  
ORPHEUM (wva)  
Bernard & Merritt  
Beaumont & Arnold  
Nan Hagerlin  
(Two to fill)

**2d half**  
Richards & Kyle  
Otto Koerner Co  
Vardon & Perry  
Victor & Helen  
(One to fill)

**Manchester, N. H.**  
PALACE (ubo)  
Martini & Maxmillian  
N. D. Franklin  
Frankie Carpenter Co  
Worth Water 4  
Volant

**2d half**  
Zeda & Hoot  
Hedges & Hedges  
B Beaumont Co  
Donovan & Lee  
"Makers of History"

**Marion, Ind.**  
LYRIC (ubo)  
Skating Venues  
Viola Lewis Co

**2d half**  
Foley & O'Neil  
(One to fill)

**Marshalltown, Ia.**  
CASINO (abc)  
1st half (11-19)  
Redmond & Wells  
Kulolias Hawaiians  
Francis & Noid  
Litt & Noid  
Santucci & Paresl  
Harris & Variety 4

**McKeesport, Pa.**  
WHITE'S HIP (ubo)  
ARTS Bros  
Miller & Lyle  
Mazie King Co  
Castellani & Jardo  
Herbert Lloyd Co

**2d half**  
Stewart & Falk  
Alexander & Fields  
LeRoy & Lytton  
Susan Tompkins  
Paul LeVan & Dolls

**Memphis**  
ORPHEUM  
Karl Jora  
R Remple Co  
Margaret Young  
David Sapient  
Bert Baker Co  
Harold Du Kane 3  
Haeger & Goodwin  
Evans & Irwin  
Rath Bros

**NEW ORLEANS**  
ORPHEUM  
Emily A Wellman Co  
David Sapient  
Bert Baker Co  
Harold Du Kane 3  
Haeger & Goodwin  
Evans & Irwin  
Rath Bros

**NEW HAVEN**  
BIJOU (ubo)  
Olive Green Co  
Rome & Cox  
Wood Melville & P  
Great Leon & Co  
2d half

**3 Herbert Sis**  
Mr & Mrs N Phillips  
Manning Feeny & K  
Courtney Days

**New Rochelle, N. Y.**  
LOEW (loew)  
Carl & Frances  
DeVries Sisters  
"All Wrong"  
2d half

**Raymond**  
Shirley Sisters  
Hawsey DeVera 3

**Norfolk, Va.**  
ACADEMY (ubo)  
(Richmond split)

**1st half**  
Rose & Moon  
8 Chums  
Archer & Beeford  
Hunting & Francis  
M Gray & Boys

**N. Yakima, Wash.**  
EMPIRE (ab-wva)  
(18-17)  
Doris Lester (3)  
Pedrin's Monks  
W Tilttrain Dancers  
4 Casters  
Strand Trio  
Harry Jolson  
Reckless 2  
PALACE (wva)  
Ilse Grannon  
Dunbar's Colleens  
Jones & Sylvester  
Glimore & Romanoff  
GRAND (wva)  
Denny & Peri  
Victoria 4  
Radiant Models  
Balancing Stevens

**Montreal**  
ORPHEUM (ubo)  
Lyons & Yosco  
Paul Dickey Co  
Venita Gould  
Bennett & Richards  
4 Readings  
(Three to fill)

**FRANCAIS (ubo)**  
(Ottawa split)

**1st half**  
Daphne & Dale  
Maurice Sparrow  
Warren & Faust  
Philbrick & Devoli  
"Oriental Singers"

**Muskegon, Mich.**  
REGENT (ubo)  
(Sunday opening)  
G M LaFevre  
Holiday & Willette



**Marie Stoddard**  
Vera Berliner  
Long & Ward  
Australian McLeans  
Hugh Herbert Co

**Ottawa, Can.**  
DOMINION (ubo)  
(Montreal split)

**3 Theodoras**  
Manley & Bregen  
Howard & White  
Dorothy Earl  
"Novelty Minstrel"

**Pasadena, N. J.**  
PLAYHOUSE (ubo)  
2d half (13-15)  
Kipp & Kippy  
Wilson Aubrey 3  
Mason & Gwynne  
"Outclass"

**Paterson, N. J.**  
MAJESTIC (ubo)  
2d half (13-15)  
Reed & Wright Girls  
"Wed Day in Oogie"  
Dunkin & Holt  
Albany & Co  
J K Summet Co  
1st half (17-19)  
A & G Falls  
Brennan & Vaughan  
Brown Harris & B  
D'Avigne's Gypsies  
Kimberly & Arnold  
"Retreat of Germans"  
2d half (20-22)  
Sutter & Dell  
McCormick & Irving  
Mr & Mrs Coppell  
Kane & Williams  
Doree's Beaux & B's  
"Retreat of Germans"

**Pawtucket, R. I.**  
BIJOU (ubo)  
Tyler & Collins  
"Makers of History"  
Texas Four  
"Happened Ruth"  
2d half

**Musical Johnsons**  
Brice Bell  
Fields & Halliday  
Eddie Carr Co

**Peoria, Ill.**  
ORPHEUM (wva)  
The Van Camps  
Fence & Dutton  
"Finders Keepers"  
Adrian

**2d half**  
Valentine & Bell  
Tabor & Green  
Billy Hall Co  
Bernie & Baker

**Philadelphia**  
KEITH'S (ubo)  
Dolly Sis  
Primrose Four  
Sam Mann Co  
A & F Stradman  
Bert Lewis  
Mario & Trevette  
Flying Russells  
Felix Adler  
Kitamura Japs  
GRAND (ubo)

**3 Rians**  
Wrenn & Wopler  
Barton & Hill  
Bothwell Brown Co  
Mullen & Coogan  
Gordon Highlanders  
ALLEGHENY (ubo)  
Lohse & Sterling  
Archer & Ward  
"In the Tranches"  
Davis & Stoddard  
Kitty Frances  
BROADWAY (ubo)  
Eugene Emmett  
"Suffragette Revue"  
2d half

**H & A Turpin**  
Georgia Comedy 4  
Fred Bowers Co  
(One to fill)

**WM PENN (ubo)**  
Newkirk & Homer G  
Whipple Huston Co  
Ed Bordoni Co  
Carmen's Minstrels  
2d half

**Rekoma**  
Mme Blue Beard  
The Sharrocks  
Bobbie Heath Rev  
KEYSTONE (ubo)  
Burns & Jose  
John Geiger  
8 Boys & Girl  
La Costa & Clifton  
Rucker & Winifred  
"Cabaret De Luxe"

**Pittsburgh**  
DAVIS (ubo)  
"Four Hands"  
Sevay & Avery  
Alfred De Manby Co  
Joe Browning  
Dugan & Raymond  
Benny & Woods  
(Two to fill)

**HARRIS (ubo)**  
La Vre  
Long & Gibson  
Kenneth Gratton Co  
Heriz & Evans  
Walter McCullough  
Jolly Tars  
Ward & Faye  
Hanson & Ward  
SHERRIDAN SQ (ubo)  
Johnston split  
Lightning Weston  
Joyce West & M  
Amer Minstrel Maids  
Cummings & Shelby  
Craven & Belmont

**Pittsfield, Mass.**  
MAJESTIC (ubo)  
2d half (13-15)  
Charlotte Parry  
Ford & Goodrich

**Postville, Mich.**  
OAKLAND (ubo)  
Curtis Canines  
Belle Oliver  
6 Colonial Belles  
(One to fill)

**2d half**  
DeBourge Sisters  
J & W Hennings  
Hippodrome 4  
(One to fill)

**Portland, Me.**  
KEITH'S (ubo)  
8 Brittons  
Lewis & Morton  
Jos E Bannard & Co  
N-la Allen  
Wyatt's Lads & L  
Kenny & Hollis  
Feature Film

**Portland, Ore.**  
PANTAGES (p)  
Bert Wheeler  
Johnny Small & Sis  
Al Wohlman  
"Oh Doctor"  
Paula  
Myrtal Vane Co  
HIPP (an-wva)  
(18-19)  
Flying Howards  
Washington 8  
Dora Hiltun  
Davett & Duval  
Haddon & Norman  
Juggling Normans  
(20-22)  
(Bill playing Seattle  
18-19)

**Providence, R. I.**  
KEITH'S (ubo)  
Selma Brown  
Kennedy & Burt  
Adair & Adelphi  
Britt Wood  
Gautier's Toy Shop  
Ed & Lew Miller  
H Short Co  
Diamond & Brennan  
Fellers Hall & B  
MAJESTIC (loew)  
Ryan & Juliette  
Ward & Payne  
Milloy Keough Co  
Celli Opera 8  
Jim Reynolds  
(One to fill)

**2d half**  
Wm Kemp  
Dolce Sisters  
Tr Osborne's Pets  
Frank Farron  
Phunphunds  
(One to fill)

**Quincy, Ill.**  
ORPHEUM (wva)  
Lonzo Co  
Black & White Rev  
Arco Nicholson 3  
(One to fill)

**2d half**  
Luckie & Yost  
"Back to Elmira"  
Frank Ward  
Pace Hack & M  
(One to fill)

**Reno, Nev.**  
MAJESTIC (aah)  
(Sunday opening)  
Bandy & Fields  
Olmsteads  
Amber Bros  
(One to fill)

**2d half**  
Roth & Roberts  
(Three to fill)

**Richmond, Ind.**  
MURRAY (ubo)  
2d half

**Taylor Triplets**  
Mildred Hayward  
Melody 6  
Viola Lewis Co  
Skating Venues

**Richmond, Va.**  
BIJOU (ubo)  
(Norfolk split)

**1st half**  
Gaston Palmer  
Meredith & Snooser  
Schwartz Bros  
Stewart & Donohue

**Roanoke, Va.**  
ROANOKE (ubo)  
Dewitt Young & Sis  
Wm Glast  
Dan Burke & Girls  
4 Swans  
Harry Le Vall & Sis  
2d half

**Frankley & West**  
Hippert & Nugent  
Frank Stafford Co  
Maud Ryan  
Hirschhoff Tr

**Rockford, N. Y.**  
TEMPLE (ubo)  
Albertina Rasch Co  
Mocart & Bradford  
Marguerite Farrell  
Walter Bender  
Regel & Bender  
Mack & Earl  
"Memories"  
Cainela's Birds

**Rockford, Ill.**  
PALACE (wva)  
(Sunday opening)

**Ellers Circus**  
Geo Schindler Co  
Otto Koerner Co  
Harris & Manion  
"Temptation"  
2d half

**Barber & Jackson**  
7 Dixie Boys  
Olga Minkba Co  
Earl & Sunshine  
(One to fill)

**Sacramento**  
EMPRESS (aah)  
(Sunday opening)  
Dave Van Fields & Co  
Margaret Ryan  
Morton & Wells  
Venetian Four  
Irving & Ward  
Totan Arabs  
2d half

**The Azumias**  
The Beaundins  
Miller & Leonard  
D'Amico  
"To Save One Girl"  
Tennessee Trio

**Saginaw, Mich.**  
JOPLIN (ubo)  
(Sunday opening)  
(Bay City split)

**1st half**  
The Seebacks  
Ed & J Smith  
McConnell & Simpsom  
Bobbe & Nelson  
6 Musical Nesses

**Salt Lake, Utah**  
ORPHEUM  
(Open Wed night)  
(10-22)  
Brice & Barr Twins  
Harry Garr Co  
"The Headliners"  
Rita Boland  
Darto & Rialto  
Edwin House  
J & I Melva  
PANTAGES (p)  
Julian Hall  
The Gascognes  
"Woman"  
"Wanted—A Wife"  
Lucy Lucier 3  
Rheinhold & Kauffman

**San Antonio, Tex.**  
MAJESTIC (inter)  
Johnson Bros & J  
Kerr & LaFrance  
Kerr & Berko  
Burt Johnson Co

**San Diego**  
PAX-ADAMS (p)  
Holmes & Le Vere  
"Breath of Old Va"  
"Movie Girls"  
Kondas 3  
Bob Albright  
Burr & Lea  
HIPP (a-h)  
Joe Boney  
5 Harvards  
Merriana Canines  
Virginia Ware  
(Two to fill)

**2d half**  
Nalo & Nalo  
Leons Ponies  
Woodward & Morrissey  
5 Seley  
Daisy Army

**San Francisco**  
ORPHEUM  
(Sunday opening)  
Elio Janni  
China Duo  
Clara Howard  
Frita & Lucy Bruch  
Eva Taylor Co  
Joe Towle  
Three Bobs  
Billy Reeves  
PANTAGES (p)  
(Sunday opening)  
Moran & Weiser  
De Vine & Williams  
Harry Coleman  
"Ned Producer"  
Reeder & Armstrong  
HIPP (aah)  
(Sunday opening)

**Fields Keane & Walsh**  
Two Edwards  
Wolfgang & Girlie  
Eddie Vine  
Gilbert & Usher  
Willis Gilbert Co  
CASINO (aah)  
(Sunday opening)

**The Arley**  
5 Emigrants  
Herr Jensen  
Lee & Lawrence  
"Morn Noon & Night"  
WIGWAM (aah)  
(Sunday opening)

**Adolph**  
Banvard Sisters  
Ponkey & White  
Hoskey & Beatty  
Brown Revue  
Merkit & Bondhill  
Malstro & Co  
2d half

**Dave Van Fields**  
Clifton & Kraemer  
Harry Dixon  
Gibson  
Herbert & Dare

**Sam Jose, Cal.**  
VICTORY (ab-wva)  
(18-19)

**Banvard Sisters**  
Mary Billabury  
Doyle & Wright  
Gilbert & Usher  
"Morn Noon & Night"  
Willis Gilbert Co  
(10-22)

**(Bill playing Sacra-**  
mento 16-18)

**Santa Barbara, Cal.**  
PORTOLA (aah)  
(20-23)

**Leo Fuller**  
Alex Dup  
Fay & Lewis

**Savannah**  
BIJOU (ubo)  
(Jacksonville split)

**1st half**  
Walt Ward & Useless  
L & M Hunting  
"The Miracle"  
Platel & Cushing  
Cowboy Twins & D

**St. Louis**  
ORPHEUM  
Howard & Clark Revue  
Alan Brooks Co  
Herbert Clifton  
Golet Harris M  
Marmel Sisters  
You B  
Hubert Dyer  
COLUMBIA (wva)  
Brooks & Lorella  
Amedeo  
Dale & Weber  
Mariett's Manikins  
Cook & Oatman  
Camp in Rockies"  
Wm Armstrong Co  
Zertho's Dogs  
4 Kings

**GRAND (wva)**  
Andre Sisters  
Billy Morse  
Chlyo & Chlyo  
Princess Veronaca  
"Thru the Mirror"  
Detzel & Carroll  
Gordon & Rica  
"Fashion Shop"  
PARK (wva)  
Vanity Fair  
2d half

**Delton Mareone & D**  
Kerr & LaFrance  
Baron Lighter  
Prince Karmi

## NEW ACTS NEXT WEEK

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

Wellington Cross, Palace.  
Harriet Rempel and Co., Palace.  
Raymond Bond and Co., Alhambra.  
Jessie Busley and Co., Riverside.  
Ann Suter, Bushwick.  
"Mrs. Ritter Appears," Royal.  
Patten and Marks, American (1st half).  
Morgan and Armstrong, American (1st half).  
Maude Leone and Co. (New Act), National (1st half).  
Nelson and Castle (late of "Katinka"), Greely Sq. (1st half).  
Howe and Howe, 7th Ave. (1st half).  
Bell and Grazier, 7th Ave. (2d half).

"The Submariners" (Comedy).  
19 Mins.; Two (Special Drop).  
Riverside.

Al Raymond and Frank Caverly have been hard hit by the war. Rather than raise the slightest argument why American audiences should not tolerate German comedians, with the country at war with the Kaiser's realm, they have discarded the German make-ups, the inseparable chin-pieces and the accompanying Dutchy accent, for an act that is more within the patriotic confines and still enables the comedians to dish up their familiar brand of crossfire to good advantage. Right on the very toes of the Statue of Liberty, Raymond and Caverly, in a prop submarine, emerge from the apparent depths of their painted ocean in "whiteface," dressed as navy fighters, one a petty officer and the other an ordinary seaman. Their sub is styled the Y-4, which is used during the turn for dialog between the comedians that becomes confusing over the seaman's inability to get the explanations straightened out. Raymond and Caverly were funnier, unquestionably, with their German make-ups and the twisting of the King's English, but their new act was very well received at the Riverside, and was well put over. Instead of the old operatic finale they are singing a ballad, which was not only excellently rendered, but made a bully impression. Pretty hard for the pair to get away from their long-identified "bits," but their new vehicle will serve them well for the present. *Mark.*

Mason and Vidocq.  
Blackface Comedy.  
10 Mins.; One (Special Drop).  
23d Street.

The drop represents the roof of an apartment house. Two men, one in blackface, climb up there to rob the apartment beneath. They make a noisy entrance, and, later on, the straight man, probably Will Vidocq (formerly of Haines and Vidocq) hits his partner, Charles Mason (in blackface), over the head with a club, to a complete howl of laughter from the audience. Then they go into the business of a man entering a saloon, to collect hush money and eat the free lunch. There is some conversation over astronomy and some still slides, to a song telling of various theatrical stars, concluding with President Wilson, but forgetting George M. Cohan, though including Charlie Chaplin. There's enough in the turn to keep it going on the small time. If it's just breaking in, as the 23d Street showing might suggest, the comedy will be built up, although as a small timer it's all right now. *Sime.*

Hooper and Burkhart.  
Talking, Singing, Dancing.  
11 Mins.; One.

Man and woman doing conventional small time singing, stepping and crossfire, all crudely projected, including the stepping. *Small timers.* *Jolo.*

Jean Arlyn and Co. (2).  
"Doing Her Bit" (Comedy-Drama).  
15 Mins.; Three (Interior).

"Doing Her Bit," as presented by the Jean Arlyn company, is a gem for the pop house. It does not call for any vivid stretch of the imagination. It has a comedy vein all the way, with a touch of dramatic sentiment bordering on the pathetic at the close, that brings the act to a pretty close. "Doing Her Bit" has a slangy shop girl, devoted to her mother, under criticism and sarcastic fire of an irascible, trouble-making uncle, who finding the girl coming home at midnight instead of getting there as soon as she can after the department store closes at six, tries to poison the mind of the doting mother. About the merriest line of modern slang that has hit the stage in many a day is introduced, with the girl using each phrase effectively. In the word-clash with the uncle the girl emerges triumphant. Miss Arlyn as a shop girl does some bully acting. A corking good type is the uncle, played faultlessly. The mother is the least important role, yet well handled. "Doing Her Bit" is good enough to play any kind of time. It has an honest, natural ring. *Mark.*

Cantwell and Walker.  
"The Reporter and the Soubrette."  
Songs and Talk.  
16 Mins.; One (Special Drop).

A drop showing the exterior of the New York "Daily Blast" is shown. Cantwell, in rather nondescript attire and not at all becoming to the dark-haired entertainer and which was worn throughout, comes out of the newspaper office and comments on the review of the show troupe which he wrote a la baseball style. As he makes some fly remarks about the review, the soubrette of the show, who had been panned by him, enters, and engages in conversation with Buck, the sports writer. Says she is there to show up that reviewer and has brought along her stage wardrobe in a taxi. She makes one change. Her clothes look new and are of modern design. There is an exchange of patter, intended for comedy through the droll and unctuous remarks by Johnny Cantwell. He also sings "A Wild, Wild Night," which has a comedy lyrical twang. Also does a double number with Rita Walker, with a few dancing steps. Palpably evident that Cantwell didn't extend himself, especially in the dancing line. At the 23rd St. the patter for the most part seemed "fast and high" for the audience. The act needs considerable work. *Mark.*

Leslie Clare and Co. (4).  
"The Girl Behind the Cigar Stand."  
18 Mins.; Full Stage (Special Set).

Leslie Clare lands all of the points previously worked out by Dorothy Regal in this same sketch. The company supporting her seems adequate, with the possible exception of the husband. He does not appear to be the "type" exactly and fails to put over his lines to properly land. Miss Clare, a decidedly pretty blonde, looks the part and handles the slang with ease, getting laughs in the right spots and holding the attention when serious. The bell boy and the westerner are well handled as is also the bit of the little girl. *Fred.*

Oaks and DeLure.  
Dancing and Singing.  
9 Mins.; Three.  
American Roof.

Man and woman in whirlwind dancing and singing, with a neck-swing for a closer that sent them across nicely. The woman's solo Monday night could not be understood. Often she appeared to be losing her voice entirely. It may have been nervousness. While the final whirling seems too long and tiresome, the audience applauded during it and at the finish awarded some hearty returns for an opening act. This position they can easily fill on any small-time bill.

Frank Moore and Joe Whitehead.  
Comedy and Songs.  
22 Mins.; One.

A new partnership has Frank Moore, late of Florence and Frank Moore, and Joe Whitehead, hitherto a "single act" in vaudeville. The combination looks very likely. Moore plays the straight, sings and whistles, while Whitehead is dancing. The latter does "nut" comedy, also his "invitation dance," claimed by him as his very own, and he makes of it a comedy bit all through. Whitehead throws his hat all over the stage and into the orchestra, does a nice laughing bit with "The Call of the Yukon" verse, shows a comic still slide of his home town, and works hard continuously, always for some effect. He has a very funny bit, for professionals, in the manner he takes bows (for rapid count). Then there is a bull frog bit by him. Mr. Moore sings "Maryland," opening with the same song he did in the double act before, Whitehead breaking in on it, and they also use vocally "Made in the U. S. A." A woman appears for a moment, for fun purposes. It looks as though this two-man turn will get very much in the big class of comedy acts, according to the favor the 5th Avenue audience extended to it the last half of last week. In the No. 4 position they held up the show. If Mr. Whitehead has been doing the same business as a single, then it would seem he did the very thing necessary, securing a straight man, to bring the comedy out strongly, for as a nut, he's one of the best, with the additional value of being a good dancer to help that along. *Sime.*

Saxton and Farrell.  
Variety Act.  
20 Mins.; One, Three and One (Special Drops).  
23d Street.

Josephine Saxton and Jack Farrell compose this team, taking the full names from a special drop employed, showing the exterior of a vaudeville theatre, with themselves billed as the headliners. That may be some satisfaction to them. If they ever secure the same billing in a regular theatre, it will not be with the present act. The turn opens with the man in the audience, interrupting the woman in the centre of her first song. She, resentful, quits, and the next section is a dressing room, with "props" sweeping out. They exchange comment and when Miss Saxton exits, he recites "The Battle of Life." At one time they threatened to do a travesty on "The Girl of the Golden West," but it didn't happen, and again Miss Saxton seemed bent on a recitation herself, but she didn't. When one thinks what could have happened and didn't, there should be no complaint. Back in "one" they sing and conclude. The act carries two special drops, but that does not lift it above small time. They seem to have gone to some trouble and expense to work over very much worn ideas, "audience business" and "dressing room." *Sime.*

The Clovers.  
Musical, Singing and Talking.  
13 Mins.; One and Two.  
City.

The Clovers (man and woman) are a musical turn endeavoring to get away from the straight idea by inserting a little opening talk and a solo by the woman. In so far as the rearrangement is concerned they have gained their purpose, but could further increase the value by paying some attention to the talk. These "gags" that are being used have long passed by the wayside (perhaps the place where they found them) and they might just as well get a couple of new ones to at least start them off properly. The solo by the woman was passable, while her appearance could be bettered with a change in shoes. The man does a cornet solo, and both go into "two" for a medley on the xylophone, where the real strength of the act lies. It is a nice turn for a pop program.

## NEW SHOWS NEXT WEEK

"Lombardi, Ltd.," Morosco (Sept. 17).  
"Hamilton," (George Arliss) Knickerbocker (Sept. 17).  
"Branded," Park, (Sept. 17).  
"A Scrap of Paper," (Robert Hilliard), Criterion (Sept. 17).

"The Bride Shop."  
29 Mins.; Full Stage (Special Set).

George Choos, who has taken over the former Rolfe & Maddock musical comedy which served Andrew Toombs and Lola Wentworth for a number of seasons, has given the piece an entirely new scenic and costume investiture. Incidentally he has taken a few liberties with the book, cutting out the role of the fiery Spanish girl entirely. At present there are four principals and a chorus of eight. The comedian replacing Toombs, while not possessing the finesse of his predecessor, extracts a number of laughs and should improve with time. The girl and mother are capably played, but the Count is weak. The girl in the chorus who handles a number of lines fails to get them over, and there are several of the ensemble who are a little matronly in appearance. Scenically the production is better than the original if any comparison is to be made. The production, conceived at the Dodd-Ackerman studios, consists of a series of lavender and purple shaded drapes in pastel tints. The costuming is in keeping with it. The present company, however, does not get any of the numbers in the act over with the same verve that characterized the initial principals and ensemble. *Fred.*

Jennie Middleton.  
Violin.  
12 Mins.; One.  
Fifth Avenue.

Jennie Middleton is a young and comely brunette, who plays the violin only, and with class numbers. Miss Middleton can't make big-time vaudeville with her present turn; it's too thin. She must now depend upon youth, for her playing of the instrument, barring her age, is ordinary. If Miss Middleton joined a musical ensemble she would be of more value, but remaining in vaudeville the girl might as well decide to accept small-time bookings. *Sime.*

Selig and Norman.  
Songs.  
18 Mins.; One.  
American Roof.

Two men in a straight singing turn, with one trying for comedy, far from funny. He should stick to the straight singing, for that seems to be what the couple are best suited for. The opening number might be placed further down. The remainder of the songs seem well enough suited. They rely upon grotesque costumes toward the closing for surefire returns. This will keep them in the smaller houses, where such comedy is enjoyed. They could cut down in spots to shorten their running time.

"Old Bill Rogers."  
Comedy Sketch.  
12 Mins.; Three (Interior).

Good, wholesome comedy and a hit the last half. Bristles over with snappy, humorous dialogue. Sections of the cast not the strongest imaginable, but sufficient to keep it going at top speed in the pop houses. The man handling the role of the crusty, crabbed woman-hater, Bill Rogers, not only looked the part, but handled his lines effectively. The other man also got his lines over in bully shape. Other roles are played by two women. The men eclipse the feminine contingent. It's an ingeniously told comedy that depends on dialogue. Nice little twist and a farcical ending that leaves one in an amiable frame of mind. *Mark.*



**Bert and Harry Gordon.**  
Songs, Talk and Dances.  
13 Mins.; One.  
23d Street.

When Bert and Harry Gordon appeared in Joe Wood's "Junior Revue," a vaudeville production, they did an imitation of Eugene and Willie Howard. They left the Wood act and became a two-act themselves, playing in the west. The straight of the present turn still calls his brother, "Willie," probably from the habit acquired while doing the impersonation. But they don't have to impersonate the Howard boys any more, although Bert and Harry Gordon now recall the two Howards as they were about eight years ago, when first breaking into the vaudeville ranks. And this Gordon comedian of a Yiddish type and character has some of the Willie Howard characteristics. Young Gordon can cause laughs by saying little. All his sentences are short and crisp. He can "mug," can amuse by his face and does not fear to talk about and against himself, referring especially in song and dialog to the size of his ears. He has a good singing voice and can dance, but, most important, he appears able to make people laugh without apparently trying. His brother can sing and dance likewise. He is a "straight man" of appearance with some indication of class. They do one song straight and parodied. The comedian's simp face is good for a laugh on sight, and when he manipulates it for "mugging" or pantomime, giggles always follow. They cleaned up easily Tuesday night at the 23d Street. It seems a most promising two-man comedy turn and there's not a doubt but that the Gordon boy is a coming comedian of the Hebrew characterization, whether he eventually lands right in vaudeville or a production. He can make good in either, and will improve as his age advances. *Time.*

**Nelson and Kennedy.**  
Acrobatic.  
6 Mins.; One.  
City.

Nelson and Kennedy have a novel opening, but at present it is being worked a bit too fast. The one dressed as a stage hand should not take the bow after making the fall under the carpet, for that is the place where he could get them on his return. As expected and generally seen among the present acrobatic turns, the boys go in for comedy and also indulge in talk. Both could be censured for better results. This is especially true of the comedy, overdone throughout, most prominent being the sticking of the foot in the other's eye. They are fast and good tumblers, and would no doubt gain more with a straight routine instead of branching off into something they have but a slight idea of. It was the speedy ground work that got them the returns, while the few real laughs might be retained if they wish to vary the act slightly. For an opener in the smaller houses they are perfect.

**'Boys of the 12th' (9).**  
Songs and Dances.  
18 Mins.; Full Stage (Camp).

"The Boys of the 12th" are soldiers from the 12th Regiment, nine of them, with a camp setting but little else. It does not seem to be a recruiting act, just a turn, composed of amateurs, although the young man who recited "Mad Carew" sounded more like an English actor, a professional at least. The youngest member of the detachment was the busiest. He sang, danced and played a mouth organ. If he has not appeared upon the stage, he could. But that's all there is about the turn, commanded by a sergeant. A recruiting spiel might be inserted, to help it along, although the act, if it remains in vaudeville for any length of time, will not find space beyond the small time. *Time.*

**Maude Leone and Co. (2).**  
Comedy Drama.  
20 Mins.; Full Stage.  
City.

Maude Leone is a former stock favorite who now has a light comedy dramatic sketch, assisted by a man and woman. It has a story often done, but hardly played as well. Up to the time of Miss Leone's entrance the skit looks decidedly weak, but her first line appears to pick it out of the rut. Previous to that there is nothing to even hold attention, and while something may possibly be contained in the opening, the man appears to be unable to do anything with it, likewise a number of other situations. The sketch relies upon Miss Leone, who seems well enough fitted to carry it through to a laughing success, while her little dramatic bit is also well handled. The other woman does good work at times when not overacting. The sketch will prove as successful in other small time houses, where it appears to be best fitted for.

**"Futurist East Lynn."**  
Satirical Comedy.  
16 Mins.; Special Drop; Exterior (Two).

Idea done for years. What might happen to "East Lynn" in 1950, with the leading man doing a "cissified" characterized type of housekeeper and the infatuated woman, dressed in attire of a masculine mould, trying to induce the man to run away with her, leaving his home and baby behind. After talk about the love she has for him, the woman (Miss Wardell) says she has the proof of his wife's perfidy and that she has it with her in the form of pictures showing the wife making merry with another man. This film period is used, with the final having the man eloping with the woman. Pretty talky. Wishwashy. The man (Mr. Darrah), in striving to make his role stand out, was noticeably "nancified" in the portrayal. Unnecessary. The picture section was evidently built for a comedy purpose, but it misses. The idea of the sketch, with the film part not bad at all, but most likely to find favor in the smaller houses. *Mark.*

**Stine, Van and Lewis**  
Comedy.  
13 Mins.; One

One of Charles and Fanny Van former acts, with Fanny Van (widow of Charles Van) as one of the principals. It is the stage carpenter turn, with Charles J. Stine now the carpenter. Mr. Lewis, a very tall and heavy fellow, is the woman's partner, who quits her on the stage, when she engages the stage carpenter to continue with her. The turn opens with the Yale "Bola" song, goes into the "strike" matter, with Stine singing, "I don't want to take another fellow's job." A comedy bit toward the finish is when the musicians in the orchestra are told to put on their hats and walk out. They stand up with all styles of old-fashioned hats on. It's a comedy turn quite well known to the vaudeville managers, as played by the originals, and it should be a matter of personal observation for booking purposes. *Time.*

**Goettler and Cox.**  
Songs.  
12 Mins.; One.

Two boys, who sing songs written by them. One is new, "Wild Over Me." Prominent in their compositions is "America, I Love You." The repertoire is introduced by running verse, rather self-laudatory at times. Mr. Cox does most of the singing. He is the lyric writer. Goettler is the composer and pianist. They will do very well in the pop houses or on the small big time. *Time.*

**McWatters and Tyson.**  
Comedy, Songs and Talk.  
17 Mins.; Full Stage (Parlor).  
Fifth Avenue.

Arthur McWatters and Grace Tyson step forward with another new act, somewhat along their style, but with all new material, and without their former trademark — travesty. Burlesque is worked in, though, in the form of a popular song as sung by two melodramatic players in vaudeville. This holds a comedy idea of value, for it's new and can be made very funny. Just now Mr. Tyson does the song too well to give it the proper touch of burlesque. Miss Tyson seems rather to have the idea, she being heavily dramatic in voice and expression while singing. The couple open with a "nut-squirrel" song that allows Miss Tyson to do nutty business. They followed Moore and Whitehead on the same bill, with plenty of "nut" in that turn, which made it quite hard for Miss Tyson, where otherwise it may have been very easy, for nut stuff has been practised by her off and on for many seasons. Mr. McWatters has a "Mother" semi-recitative verse, and then Miss Tyson announces imitations of Anna Held and Theda Bara singing a song, but did only the French, closing her single division with "Yon Yonson" that would be more suitable to them as a double. Their present act is modern and well timed. It runs with speed, helped along by the class and appearance of both. It may and should serve them better than some of their former turns that had heavy thoughts lightly conveyed over the footlights. An important item in connection with McWatters and Tyson is that they are a very agreeable couple upon the stage. This counts for a great deal with any audience. *Time.*

**Denoir and Barlow**  
Songs.  
14 Mins.; One.

Two women. The smaller plays the piano accompaniment and also has a number which sounded like some of the familiar English songs as to its lyrical verbiage. The larger woman has a splendid voice and also enunciates well. Probably her best number was "When the Cherry Blossoms Fall." They should have no trouble in getting desirable pop time. *Mark.*

**Leonora Kerwin and Daniel Wolf.**  
Songs.  
12 Mins.; One.

Daniel Wolf is pianist for Leonora Kerwin, and as such, with Miss Kerwin doing all the singing, should not equally share in the billing the Fifth Avenue gave them in the card announcements, unless there is a better reason for it than appears upon the stage. Miss Kerwin is a very pretty girl. She came from the legitimate. Her comeliness will carry her over, when she acquires a more smiling manner of delivering songs in vaudeville. To secure that manner, it will require the lighter shade of numbers. Last week she was singing severe songs, voice songs really, and while she has a voice, vaudeville will not rave over that so much as they might over her. This was partly proved in Miss Kerwin's last number, a medley, during which she smiled for the first time. It's not a bad scheme when singing songs to smile nearly all the time, unless they are sob ballads or "classical." The medley held a bit of lyrical information that the pianist was not her husband and Miss Kerwin's mother travelled with her. It was superfluous and in bad taste, for a pretty little blonde girl with her hair hanging down her back. Miss Kerwin has a personality if she will employ it, and if she does, with a repertoire of numbers in harmony with it, she will get over as a single, even with the piano-lamp act in "one" she has erected. *Time.*

**Rudinoff.**  
Smoke Pictures and Imitations.  
19 Mins.; Full Stage and One.  
Fifth Avenue.

Rudinoff looks like a Frenchman, with a moustache and goatee. He speaks with a French accent, seemingly forgotten at times in the pronunciation of some English words not so simple for a foreigner, and states he is a Frenchman. His act is smoke pictures with dialog. The flow of talk is incessant, some of it entertaining but containing many puns, most of them as funny as puns are at any time or place. Rudinoff secures the smoke surface through holding a metallic plate, large, over an alcohol-burner, then placing it on an easel. With fingers and brush he rapidly completed his sketches. They were the Statue of Liberty, a steamship and a man rowing a boat. He makes these effective. By removing lines and parts Rudinoff changes the sketches into other views. The sketch section consumes 11 minutes and proves pleasant, but Rudinoff did two acts Monday night. For an encore he whistled "like a bird," doing "The Spring Song"; then with his whistle imitated a chicken. Not even content then, he stuffed a handkerchief into his mouth "just to show the audience," and this handkerchief plugging appeared to bring out, through Rudinoff's breathing, that he had an instrument concealed in his mouth, something, no doubt, all other handkerchief stuffers, headed by Marshall Montgomery, have used. Still untiring Rudinoff then did a double nightingale love-making match with his whistle. By this time the gallery had grown weary of his whistle and started after him, but the downstairs stood for it nicely, giving quite some applause at the finish. If Rudinoff must whistle, he had better insert it in portions between the sketches, winding up with his drawing and omitting in any event the nightingale business, also the chicken imitation. It doesn't become any one who can outline smoke pictures as well as he does to do a variety act. Rudinoff should stick to one thing or another. As a smoke sketcher he can be used in the early part of a bill, minus puns and plus some talk he could afford to pay for. *Time.*

**Dick Williams.**  
Music, Song and Stories.  
11 Mins.; One.  
23d Street.

Dick Williams and his guitar! That's the act, in "one." A tall clean looking fellow of middle age, with a guitar he plays while seated on a chair near the footlights, like a banjo. The turn is reminiscent of the old days of variety, when a banjo player could get away with that. Of late years the plan has been passed up as impossible, through vaudeville's advancement. But Dick Williams gets away with it. He did at the 23d Street and it's quite likely he could do the same thing in a bigger house. Mr. Williams only told two stories. Each was a good one. He told them while stalling around fixing a fixed broken string. Williams is singing when playing his guitar. At the first flash one wonders what he is doing in vaudeville. Then they find out. He has an appealing presence and the turn improves as it proceeds. His "Uncle Joe on the Old Banjo" scored solidly, then Mr. Williams announced he would sing an Hawaiian song as an American would do it, singing "Hickey Dula" in the ordinary way, but getting it away over. Perhaps it is the guitar (that sounds like a banjo); maybe it's Mr. Williams; maybe it's what he does (which is the least likely of the three), but he does it. And if they can put a mouth organ into vaudeville and make it stand up, there's no reason to keep Dick Williams' lonely guitar out. Mr. Williams should dig around New York for two or three weeks, get a few tips from well intentioned friends, reframe the turn for a bit more ginger and jazz, then come back to the big time and make the circuit. *Time.*

## PALACE.

The first real touch of autumn weather brought a capacity attendance to the Palace Monday night where a genuinely good program was on display, the top-line position held by Private Bernard Granville and his aggregation of entertaining associates from the 71st regiment. Granville and company closed the show, the entertaining sections being preceded by a talk on the possibilities of the regiment by Lieut. Borrell, who commanded the squad. Earl Carroll, also a private in the same regiment, was featured, as was Arthur Fields (formerly of West 42nd and Carroll). Carroll responded with a medley of his own compositions, concluding with his latest, "When I'm Through with the Arms of the Army I'll Come Back to the Arms of You." The number, timely as it was and excellently constructed, brought a volley of appreciative applause that speaks well for its commercial qualities. Granville offered a service of station, a short monologue and finished with another patriotic number, while Fields rendered still another of the market's latest war ditties. The accompanying short drill inspired the gathering to an enthusiastic pitch and without a noticeable walkout the company gathered in the applause honors of the evening.

The bill was otherwise entertaining, opening with the Carcetti Brothers, who feature bat juggling and a routine of good comedy in which a bull dog takes a prominent part. It's a lively turn, well fitted to open a program of this calibre and lacking nothing in that spot.

Frank Crummit held the second position, and with his irresistible personality soon had things his own way. Crummit, while registering a hit he can well be proud of, would do something for the general welfare of his specialty were he to eliminate the medley of old numbers for something more up to date. He gets considerable comedy from the selection, but with his voice and other favorable qualities a modern string of choruses would be far more acceptable. And Crummit could improve his facial make-up. At least Monday night he looked a trifle off in that respect. Notwithstanding he scored solidly and deserved every atom of applause received.

Bonita and Lew Hearn, supported by the well-known and equally well-admired Ben Schaeffer, were also listed among the comedy hits, the dialog in "one" registering on every point. The invisible husband "bit" has been thoroughly copied, a majority of the burlesque shows utilizing the "business" in one way or another and for big time vaudeville Bonita and Hearn might look around for something equally useful. Hearn's comedy number pulled many laughs and the double feature of "My Sweetie" sent them off well within the margin.

The Avon Comedy Four, in their second week, repeated last week's honors. "All Round with the Mason-Dixon Line" getting the best returns of the vocal repertoire. It easily outshone another "Dixie" song on the same bill.

The Ford Sisters and Henry Marshall closed the opening section, giving the program that necessary touch of light and shade to make it generally entertaining. The double dances by the girls are particularly well arranged with each getting individual returns. The closing number sent them off a handy hit, outdishing them all well among the leaders of similar turns. Marshall pulled a tidy score with "Harbor of Love," a high class ballad carrying promising possibilities.

Lucille Cavanagh & Co., in their third week, opened after intermission, with the Three Dookeys (Ray, Gordon and William) in the next to closing spot. They added to the comedy and regaled the happy string of fun vehicles preceding found little trouble in marking up a tidy score. The Granville aggregation closed.

Wynn.

## RIVERSIDE.

The drop in the temperature helped business at the Riverside Monday night. It was the first day for the new house manager, N. W. Derr, formerly of Philadelphia, and to offset the chilly winds of the Palisades he turned on a red glow from the footlights that made the incoming folk think the house was specially heated for the first fall in the mercury. Not that the theatre was a bit cold, but the effect was pleasing.

The show proved entertaining, notwithstanding it was top-heavy with songs. The comedy was rather light in proportion to the other sections, but the bill had some favorites up and down more than held up their individual positions.

It was Belle Baker's second week and her popularity was again attested. When her new songs had been rendered the boys were quick with the names of the old standbys they wanted her to sing. Miss Baker touches the sentimental side of the war by reviving "Break the News to Mother," which she put over feely.

McLallen and Carson opened the show and gave it a start with their roller-skating routine. McLallen broke a skate while on the pedestal, but went through the routine of the turn without putting on a new skate. Britt Wood was second. His act was splendidly received, and the young man's music and dancing applauded. Britt had on a new brown derby and a touch of makeup that were misleading the Brooklyn house last week.

Raoul Perlier and his interesting filled in an acceptable period, with numbers ranging from a topical medley to the classics. Applauded. The Four Mortons, with Sam and Kitty the whole works (the younger Martha and Joe only appearing for the closing number), were applauded the talk between the old half of the turn being the piece de resistance. Martha and Joe danced better than they sang,

but they are young yet and have good stage instruction.

Elizabeth Brice and Charles King were on just before intermission, with the act not going as well as it has on other appearances. Mimi Chilson Ohrman did unusually well and could have come back for another number or two. This soloist not only has a splendid voice but has an easy way of putting her songs over which vaudeville audiences seem to appreciate. A nice looking woman, with personality and a dress that showed good taste. A surefire hit at the Riverside.

After Raymond and Caverly (New Acts) had amused the folks, Miss Baker registered her easy come. The closing act, Jack Wyatt and Scotch Lads and Lassies, did everything in, the music appealing to everyone. With war times upon us, this turn appears more appropriate.

Mark.

## ALHAMBRA.

Not a single turn of this week's Alhambra bill failed Monday night to do exactly what the booking office figured for it—and this takes in the Pathe Weekly, which opened the show.

First came Evelyn and Dolly, two neat little girls who sang, rode bicycles and skated, registering a healthy hit and opening act. Nella Allen, a majestic looking woman, with a soprano voice of large range, emitted some excellent vocal pyrotechnics and was more than liked. She is possessed of a peculiar trick of expression. When soaring high note she stands solidly on either the right or left foot and on the toe of the other, constantly alternating from one pedal extremity to the other. Jack LaVier, trapezist with a monolog, was also strongly applauded.

Crawford and Broderick were very well liked. Their smart crossfire went over in good shape. Leslie and Co., in "Hogan in Mexico" written by Archibald, with an unmistakable interpolation of oodles of the inimitable Leslie slang, closed the first part in such manner as to leave the audience in excellent humor. Leslie has three good feeders in the other characters, none of whom have much else to do but straight for the comedian. Bankoff and LaVier, who elicited much applause throughout their act.

Elinore and Williams opened in "one" with crossfire, Sam Williams being the "goat" for Miss Elinore's nonsensicalities. Then he exits while she does a brief monolog, the drop in "one" is raised, revealing Williams in "two" at the piano for a couple of songs well put over. Then comes the Irish song, accompanied by Williams on the piano, and they return to "one" for more crossfire and a duet.

Van and Schenck received applause the moment their card was flashed. Their biggest hits were a "Yiddish" comic patriotic ditty sung by Van, "Joan of Arc" by Schenck, seated at the piano leaning on his left elbow and carrying the melody with his right hand and, for an encore, a corking comedy duet, "I Don't Want to Get Well," describing the mental attitude of a wounded American soldier in a hospital in France with a nurse holding his hand and his disinclination to ever get well. They took the very healthy encore, finishing with "Oh Johnny" Kanazawa Jans, comedy equilibrist, closed.

John.

## AMERICAN ROOF.

The show the first half was well enough framed, carrying sufficient comedy and singing to satisfy the fairly good-sized attendance present. The first part seemed long, with four two-acts in a row. Oaks and DeLure (New Acts) opened, followed by Sells and Norman (New Acts). Fennell and Tyson then kept them guessing for a short time with the male make-up by the woman who, in evening dress suit, made a pleasing appearance. She threw considerable "pep" around the boards during her work, and through it heared her partner suffer in comparison. A slight drag toward closing was harmful, and to some extent, lowered what returns were richly due them.

St. Jeans and Victoria Allen, who did fairly well, preceded Arthur Edwards and Co. in "Nexlect"; the idea nicely set forth and well played, with the cast carrying the piece along to a success in the closing of the first half position.

George M. Rosener, in the second part, proved the class of the evening with his character studies, enjoyed immensely by the entire gathering. Rosener was given the outside electric sign for his own billing and more than upheld his position, notwithstanding he was forced to make a considerable talk around the boards during his act, and comedy. Rosener made a speech at the conclusion of his soldier offering, and wisely departed without attempting to offer another character. Lloyd and Whitcomb were on just before him and kept up continuous laughs with the different method of working. Much pleasure was derived from the travesty work. The audience was quite loath to express approval during the turn with applause.

The Three Gowell Bros. closed the evening with acrobatics and a bit of unnecessary comedy here and there. They kept most seated. Peggy Brooks opened the second half.

## FIFTH AVENUE.

The outside of the 5th Avenue this week is something of an "Anniversary" with "22" being the number added among the no bills, with 11 turns, inclusive of Monday night there in. Acts, including of Mabel Burke and her illustrated song. Two or three films may have been equal to the other turn billed.

Miss Burke's estimated song the first half became somewhat of a feature on the program, particularly to those familiar with

vaudeville. It was of "Huckleberry Finn,"

with the moving picture scenes of the story and those preceding it, directed by Harry Cohn, who specializes in illustrating by motion views the lyrics of popular songs. In the "Finn" film the Avon Comedy Four posed in the preface, where they meet Ted Snyder at Coney Island. Ted tells them (as Ted often does) a song sung by the quartet should be replaced, so he calls up the Watson-Snyder office, and there, in a piano room, may be seen the three writers of the number. Ted Young, Cliff Hess and Sam Lewis. There can be no mistake, they are the originals, for Sam Lewis is leaning against the piano with his hand on his head, the same way he does when explaining how he lost a bet. They write "Huckleberry Finn" for the Avons, who are taught it "that night," by Terence, and then Miss Burke sings it while Huck as played by George Jessel, romps over the countryside with Louise Dale. Mr. Cohn has done about his best in this picture, and "featured" it besides. The pictures of the kids proved very attractive to the 5th Avenue audience. Ted Snyder did not wear his glasses before the camera, but otherwise looked natural, and after he got used to being "shot," smiled—then laughed. Somebody started to applaud when his name was flashed on the screen, then somebody else helped along and Ted almost got a round. He then said "I in person" he might have been shot again.

Another feature of the bill was the hold-over engagement for the first half, from the last half last week, of Moore and Whitehead, the two-man comedy turn. They did almost as well as when seen there last week, and were applauded upon their entrance, an indication of popularity. Whitehead's entrance is carrying a knitting bag, and knitting, saying "skip" every other step, when he skips. New business has been added, of Whitehead jumping rope, with a stage hand used. Whitehead has quite a good deal of nut comedy not before seen at the time. The show opened with Duffy and Daisy, in their trick bicycle riding, the girl as well as the man doing the fancy riding. A part of the act is Miss Daisy's dressing. She exits several times, but always returns in another costume, starting with a union suit of a white upper and red lights, and black tights, then a variety of clothes. Some are strip changes, but they all look neat, and it's new for cycling turns. The act has some good riding with a little comedy, with the man also changing dress once and hats twice. The summer is over for his straw, on the stage, and the show is closing.

Second were Northlane and Ward, doing about the same act they did when starting in vaudeville together. The turn just misses for importance, even with the good looks of the girl, who looks the best in her Chink suit at the finish. Their dancing, singing and piano playing should have developed into something more important by this time. There is talk also, at the opening with the man doing an English fop. After Miss Burke's song, were Hale Norcross and Co. in "Love in the Suburbs," drawing laughs and going in a good natured way. The wit and policeman take care of the role, but the Suburbs band is a heavy house who has a roaring souse sort of snore or throat gargle that is disagreeable through being greatly overdone. Following Jennie Middleton (New Acts) were Moore and Whitehead, then Rudinoff McWaters and Tyson, and Harry Cooper and Co. (New Acts) the show ending with Travilla Bros. and Seal, it being a seven-minute closing turn.

Time.

## 23D STREET.

The 23d Street theatre Tuesday evening displayed a marked increase in attendance over the same night of last week. If that is a sign the house is pulling up its business again, the management should have developed into something more important by this time. Certainly be entitled to some credit for handling a theatre playing the mixed and unknown kind of vaudeville bills it does.

The show the first half was a funny one, four two-acts out of eight turns, with the quartet of doubles equally divided into mixed twos and males. A couple of them conflicted, Belle and Mayo (New Acts) having a Hebrew comedian and appearing ahead of Bert and Harry Gordon (New Acts), also with a Hebrew comedian. Notwithstanding, the Gordons, next to closing, cleaned up the show's hit, seconded by Dick Williams, just before them (New Acts).

None of the turns received anything of moment in the way of appreciation until Williams appeared, who sang a number five acts had passed in review without starting anything. Fred Correll and Co. in a strong act opened. His closing trick, the only one seen, was whirling the woman around while she was seated in a chair held by his teeth. He first did a walk while the woman was in his position. It brought him toward Correll, whirling very fast, causing the lady above to cling on desperately.

Mason and Vidoco (New Acts), second, got some laughs, with Saxton and Farrell (New Acts), third, about on a par with them. After the Belle and Mayo turn the Three Stewart Sisters showed with their dancing turn, presenting an acceptable small time act of its kind.

Following the two hits were Raskin's Russians, a group of nine, probably the same act playing about some time ago as Sam Raskin's Royal Band. It opens with music, players and singers, in Russian costumes, using all string instruments. The leader is a dancer, also "actors" in a wild way, with direct action. The turn is a small time flash if the price is right, differing much from the usual Russian ensemble dancing turn. A feature closed.

Time.

## ROYAL.

There were two new acts scheduled for the bill at the Royal this week, but when the program was presented Monday, but one made its appearance. It was the act of Lucy Valmont and Co. (New Acts), second after the opening. The Royal is still clinging to the policy of seven acts and a comedy movie to close. Monday night there was practically a capacity house. Capacity houses have become the regular thing at the Royal, the billing Winston's Water Lions and Diving Nymphs who close the show, holding the audience to the last and winning a healthy share of applause, were top lined, but in the lights three additional turns were featured. They were Bernard and Scarth, Diamond and Brennan and Fred and Adele Astaire, all fairly well bunched for honors, if one decided on the applause awarded.

There is an improvement in the Royal's orchestra. Leader Nat Kamern has injected some additional pep into the men in the pit. The Hearst-Pathe started the show, after a one-minute overture that began at 8:15, and former Alderman Francis J. Bent followed with his timely war lecture. The ex-city official has framed a good talk for the moment, although his still slides are more or less ancient and could easily be brought up to date with pictures to be secured from any news bureau, which could, at a slight expense, be turned into slides for the purpose of his act. The Lucy Valmont act followed.

In the "Tale of an Overcoat" Bernard and Scarth brought the first laughs of the evening, despite they were the third act to appear in "one." The turn got well deserved applause at the finish.

The first real hit developed in the Astaires, with their corking singing and dancing routine, in full stage. This youthful team have all desired for vaudeville and sufficient showmanship to develop their dancing act, that it stands out as nearly a sensational feature to make their vocal efforts secondary to the stepping, but yet evolving an act that is an asset to vaudeville. They shared the bit of the evening with only one act, that of Diamond and Brennan.

The second section was opened by Marjory Vadie and Ota Gygl, who, all things, especially the Royal audience, considered, achieved a decided hit. Diamond and Brennan, next to closing, won laugh after laugh, and enough applause developed to almost necessitate a speech. The Winston act closed the show.

Fred.

## CITY.

An overflow crowd was evidently expected at the City Tuesday night, for the railings placed before show time gave that impression. It never arrived, although the house was well filled.

Hanson and Kennedy (New Acts) were delegated to the opening spot and did exceptionally well, followed by Grace Hanson, who for a while seemed unable to get started. Her first two numbers did not gain very much and it looked dark for her in the early spot, but her closing telephone number proved strong enough to pull her across. Miss Leonard and Co. (New Acts) and a weekly pictorial closed the first half.

The second section proved better, probably through more comedy turns being placed there. Tracey and McBride next-to-closing upheld the position nicely, although Miss Tracey somewhat hindered the returns by getting a little too rough at times. Nevertheless they liked and enjoyed everything she did from the opening number when she wore a freakish outfit arranged on the style of the latest knitting bags. It got a laugh on the entrance and the after act, as though Miss Tracey could get away with anything, but such was not the case. They probably would have received more if she had not taken so many liberties with her comedy, surely overdone during the Irish number. "Hello, Hello," a quiet comedy skit in suit stage, preceded them and held attention. The piece remains the same, although there may be a change in the cast.

The Clovers (New Acts) opened the second part, while the Oxford Trio closed the evening with their basketball bicycle playing.

## JEFFERSON.

The shows at the Jefferson are running un-interruptedly notwithstanding the decorations being made to the ceiling and other parts of the house. Business was splendid Tuesday night but not what should have been in for the show, which gave Al satisfaction.

The closing Pathe weekly started off. The Three Twine opened the vaudeville section. The act is incorrectly titled, but with the girls rendering a simple but effective musical program the audience was satisfied. The close harmony vocally by two of the girls proved pleasing. Not a bad little act for the pop houses. The Brown and Brown, the former of the former, Werner-Amorosa troupe, got more of the man's comedy and juggling than anything else. They work hard. Miss Jeannette did well with her "Hello, I've Been Looking for You," but that English impression of hers does not seem to hit. Another number more effective could be introduced.

William Lorian, the same Dorian once with Henry Lewis and who possesses a corking voice, sang advantageously and entertainingly. He carries a young woman accompanist. Following the injection of the new Pathe (Astra) series "The Seven Pearls" at this stage, Ed Lynch and Co. offered their little sketch of the husband taming the wife and curing her of jealousy, with the Jeffersonites getting every bit of the idea intended. Only objection of this skit for the pop houses is its length. There are a number of good legittimate laughs.

Elizabeth Mayne, doing a "single" again, showed up well in a nifty new dress, used her personality successfully and put over a successful turn.

song routine to applause. She scored very big and could have remained in view for another song or two.

Josie Flynn and her female minstrels filled up the stage. Act is in good shape, with Miss Flynn the hardest worker in the bunch. With the turn are two attractive looking girls who were introduced as Babe and Josephine Brown, and their dresses, with their transparent material, had a little spice to the turn that was within stage propriety. Girls have good figures and are an asset to the turn that will prove its worth in the pop houses.

The audience liked Andy Rice and his monolog was laughingly received. The Waltheur Trio, cyclists, proved a pleasing closer. The feature film, "Sirens of the Sea," followed.

## BILLS LAST HALF.

(Sept. 6-9.)

### AMERICAN ROOF.

Three hits out of a nine-act show the last half last week. One novelty was the closing act. The act was presented by The Patricks (New Acts), man and woman, presenting feats of strength, the woman acting as the understander.

The only real hits of the show were Daniels and Conrad, closing the first half, with piano and violin playing; Flo and Ollie Walters, sister act, opening the second half; and George Armstrong, with parodies, next to closing. Armstrong had a handicap with another act in the first half also singing parodies, but without scored the most substantial success of the evening.

Hearn and Rutter, with a dancing routine, opened, followed by Sully and Arnold, who, with a repertoire of songs, managed to pull out fairly well. Alexander and Fields, with the former Clarke and McCullough act, gave a very poor imitation of the original. Grace Hanson (New Acts) was next to closing the first part.

In the second half the only turn not already mentioned was that presented by Isa-

third of the series of weekly Screen Jaxs. After the overture appeared The Littlejohns. This man and woman, who juggle articles, clubs mostly, with everything covered with rhinestone, making a most pleasing effect. The Littlejohns have a nice little act, their routine making an impression.

Hal and Frances were followed by Jean Arlyn and Co. (New Acts), both turns pleasing immensely. Then appeared Sol LeVoy, an established favorite at the H. O. H., who had "Send Me Away With a Smile," ill. with m. p., that failed to work during a section of the song.

The pictures included the Triangle feature, "Wee Lady Betty" with a fight as its main climax, and a funny Keystone (Sennett) comedy, "Dangers of a Bride," in which Robert B. Milliken, a former vaudeville, does some excellent work and shows to advantage as a screen comedian.

After Denier and Barlow (New Acts) had rendered their song routine, Walter Schrode and the Beaumont Sisters appeared in Billy B. Van's former vehicle, "Props." The act cleaned up in every sense of the phrase. The turn sticks closely to the former Van routine with the sisters, with Schrode working in a few of his characteristic doodles to laughing results. Schrode steps into Van's shoes most acceptably.

Jack Marley found an attentive and appreciative audience, while everybody stuck to see the Johnny Clark and Co. in the closing spot. "Wee Lady Betty" (film) followed.

Mark.

## 5TH AVENUE.

The fifth Avenue program the last half held quite some entertainment, with a crashing hit in Frank Moore and Joe Whitehead (New Acts) who were talked of as a possible hold-over for this week. It would be quite extraordinary for the 5th Avenue to do so. It seldom holds over an act for the full week. But Moore and Whitehead seemed to just suit the

the ligaments of his back strained through a recent accident.

C. P. Stockhouse, broker for the 81st Street theatre, New York, had his right eye swathed in a bandage this week, as the result of running into the bathroom door of his home, striking his head on the temple just above the eye and discolored it.

Beatrice Wilson, a chorus girl in "The All Girl Revue," was bitten by the pet dog of the Morrette Sisters at Battle Creek last week. A high fever set in, the girl being terrorized with the fear of hydrophobia, which, however, takes from three weeks to three months for incubation.

Macklin Megley, one of the principals of Menlo Moore's "Miss America," fell on the stage of Pantages, Seattle, last week while dancing and sustained a fracture of the right leg. Christie, of Gordon and Christie, replaced him on a few hours' notice.

Mary McLaren (Mary McDonald), a picture actress, may have to undergo a serious operation at the Good Samaritan Hospital, Los Angeles, on her forehead as a result of being injured in an automobile accident two weeks ago.

John Daly, dancer, is at present in Ward One, Seaton Hospital at Spuyten Duyvil, N. Y.

## IN AND OUT.

Three acts disappointed at Proctor's Yonkers, for the last half last week. Two of the Bert Lamont Cowboy turn left it Wednesday. It opened Thursday through two of Lamont's Montana Five act doubling from the Royal, New York, to fill in the vacancies. The Randalls did not open at Yonkers, nor did Harry Lester Mason, who claimed loss of voice. Murray Bennett and the Bullet Proof Lady substituted.

The Ford Sisters and Henry Marshall opened at the Palace, Monday, with Adelaide and Hughes out of the program. The latter team could have held over.

Gert-Roy-Gert in "Mixing it Up" were obliged to cancel the Lyric, Hoboken, this week, through Jes P. Gert, the understander, rupturing himself at rehearsal. The act is expected to be in readiness for reopening in three weeks.

A throat affliction on the part of Bobbie, of Irene and Bobbie Smith, they say, has caused them to cancel their Orpheum route.

Conroy and LeMaire left the Palace, Chicago, bill Tuesday, Frank Conroy acquiring laryngitis. The Bowman Brothers replaced them at the Tuesday matinee and Williams and Wolfus at the night performance, both turns doubling from the Majestic. Mr. Conroy expects to recover in a few days.

"The Log Rollers" were canceled at the Lincoln, Chicago, Tuesday. Peggy Bremen and Brother substituted.

Harry Holman did not open at the Wilson Avenue, Chicago, Monday in his new act entitled "The Cheese Hole Blower." Holman's engagement, when booked at the outlying house, was that his name was not to be used, but merely billing calling for the act's title. Cards around the northside, however, featured Harry Holman "direct from the Majestic," which brought about an objection from the Orpheum and consequent cancellation.

Nada Kesser and the Greater City Four were out of Loew hills the first half this week through reported illness. Bettie replaced Miss Kesser and Bernard and Lloyd substituted for the quartet.

## STRAND HAS WAR SONG.

For the first time since the New York Strand has been open with pictures there is a published popular song being sung there this week by Herbert Watrous.

It is "Over There," the George M. Cohan war song hit.

## OBITUARY.

Alexander Heindl, 83 years, an original member of the Boston Symphony Orchestra, a well known cellist, having been soloist with the original Mendelssohn Quintet and Listermann Quintet, died in New York Sept. 4. He is survived by a daughter and two sons, Mrs. Ida Marie McDonald, Anton and Joseph Heindl.

Harry Frank Stafford, troubled with a cancer of the throat, died at his parents' home in New Rochelle, N. Y., Sept. 8. His last appearance was with Lillian Russell in "Wildfire." Lately he has been writing numerous scenarios for Universal. He was generally known throughout the profession as "Jim" Stafford.

Juanita Perry, bareback rider with Barnum & Bailey's Circus, 23 years of age, died Sept 6 at the Mercy Hospital, Chicago, from injuries sustained while executing a double somersault on her horse. The horse slipped and fell on her, breaking her neck. Her mother came from Riverview, N. Y., for the body.

IN MEMORY  
OF MY PAL  
**WILMOT E. TURNER**  
Killed in Action Sept. 15, 1916  
Somewhere in France  
**JOE H. NIEMEYER**

W. L. Greenbaum, a noted concert impresario, and who, for the past 20 years, has confined his activities to bringing concert singers and musicians to California, died in Sacramento, September 4, after an illness of one year.

Frank H. Fey died of pneumonia August 29 at the home of his sister in Alliston, Mass. He leaves a wife, Emma DeWeale (Emerson Players), and a son. The latter will soon go to France as sergeant bugler with the 102d Machine Gun Company.

James E. Henry, of Henry and Young, and manager of Shelltop Park and Brandywine Springs, Wilmington, Del., died suddenly Sept. 6 in that city. He was 47 years of age.

Mrs. Mary Thompson, 77 years of age, mother of Frederick Thompson, theatrical producer, died September 10 at Polyclinic Hospital, New York, after a long illness.

The father of Joe Wood, the agent, died Sept. 6, age 97. For many years he was the fire chief of San Francisco. Old age was the cause of death.

The father of Miss N. Cavanaugh, press representative of Shea's, Buffalo, aged 73, died in that city Sept. 1. He was a prominent politician there.

The father of Charles Baron, stage manager at Maxim's, New York, died Aug. 23 after a year's illness.

The father of Norman Kissick, the well known official of the A. B. C. of Chicago, died at his home in Iowa last week.

## STONE'S PICTURE OFF.

The scheme to present Fred Stone, the comedian, in pictures has fallen through. The plan originally fostered by Garrison, representative of S. A. Lynch, was for the making of a circus picture with Stone as the principal figure.

The feature was to be made during the months Stone was laying off prior to opening his season in the legitimate. The deal was not completed to the extent of actually starting the picture, and when rehearsals were called for the new Dillingham piece, Stone dropped all negotiations with the picture people.

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

MARCUS LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Hert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kuhl)	ALOZ CIRCUIT (J. H. Alos)	MICHIGAN VAU. CIRCUIT (W. S. Butterfield)

belle Fletcher and Co. entitled "Be Game" (New Acts). The audience had to be game to sit through it.

## CITY.

The show at the City the last half last week played almost as a big time bill. There was a lot of pep and the house was jammed with an audience that liked it.

Belle Orri, on the trapeze, started, and won generous applause. Arthur Geary, with his repertoire of songs, scored distinctively in the second spot. Leslie Clare and Co. (New Acts) presenting Dorothy Regal's former success, "The Girl Behind the Cigar Counter," made the audience laugh.

A Universal Weekly with a number of timely local topics interested. One thing noticeable about the Universal's product, after having seen innumerable Hearst-Pathe Weeklies, and that is the leaders to each of the incidents are full of pep, seemingly lacking in the other weekly.

Brown and McCormick, with dancing, filled in after the picture winning applause and laughs. Stevens and Brunelle started rather slowly with their summer resort flirtation, but finished well on the strength of Louise Brunelle's shapeliness in a bathing suit. This number in reality was the one thing that put it over. "The Bride Shop" (New Acts) was the next, and the girls in the act appealed to the City's audience.

Francis Renault, the female impersonator, with a new series of gowns and three new numbers, held down the next to closing spot. His costumes brought applause.

Sutter and Dell (New Acts) closed the vaudeville, and "The Grafters," a Triangle feature, finished off the show.

Fred.

## 23D STREET.

After a Triangle film had opened the show the last half last week the Pathe weekly followed. Then appeared Denny and Morrison in a light turn that ran to songs. Act not in best shape imaginable.

The Edwards Brothers are a "copy" of Collins and Hart, by permission. Hits were made by the Green Family and Hallen and Fuller, enthusiastically called back for their encore. "Futurist East Lynn," Archer and Ward, Cantwell and Walker and Nine Little Rubens (New Acts).

Mark.

## HARLEM OPERA HOUSE.

With the weather of the sort to boom vaudeville, the Harlem Opera House the last week did a splendid business.

The bill the last half rounded out good pop entertainment. The show was started by the

audiences there.

Several new acts were on the bill. June Dawn, opening the show, was one. Leonora Kerwin and Co., Stine, Van and Lewis, Goettler and Cox and "The Boys of the 12th" (closing the show) (New Acts).

Davy Jones was present with another partner, Hattie Lorraine, a statuesque brunet. Miss Lorraine replaces Mildred Elaine, who replaced Grace Leigh. The Lorraine girl has the looks and carriage, and "Davy Jones" commonplace imitation of Sam Bernard, the turn may continue to have its comedy appeal to those seeing it for the first time.

J. K. Emmett and Co. of two presented a picture in prose, the dialog running wholly to verse, with an attractive setting. It is the story of an old uncle with his niece waiting the Storm King. Appears instead Mr. Emmett as a Knight, who steals away the girl at the finale. It's a pretty idea and picturesque in the mounting.

Sime.

## ILL AND INJURED.

Jeff Callan, manager of the 23rd Street, has fully recovered from a recent and most severe illness.

Beulah Kennedy, soubrette with "Girls from Joyland," became quite ill while the show was playing Brooklyn last week. She was able to continue later.

Helen Weir ("Girls from the Folies"), who became ill with appendicitis when the show played Holyoke recently, rejoins it at the Olympic, New York, next week.

Eileen Wilson underwent an operation for appendicitis at Boston, Sept. 6. She left the cast of "Oh, Boy!" at the Hub because of her illness. Marie Carroll was rushed from the New York company to assume her role.

It was expected early in the week Jo Paige Smith would be at his off (Hughes & Smith) before the week ended. Mr. Smith averted an operation, at one time thought necessary.

Abrams and Johns, at the Pantages, San Francisco, last week were compelled to retire Tuesday night. Miss Johns suffering the loss of her voice. M. Hallett and Company filled the vacancy.

Herbert Hayman is out after having



## BOX OFFICE RECORDS SHATTERED BY INITIAL GOLDWYN RELEASE

**Simultaneously "Polly of the Circus" Shown in 80 Cities or  
More to Unprecedented Receipts. High Water  
Mark Now \$350,000. Goldwyn Heads  
Elated.**

The first Goldwyn release, "Polly of the Circus," appears, from all accounts, to have scored an enormous success in every section of the United States, it having been shown in over 80 cities of the country, opening either Sunday or Monday of this week.

At the Goldwyn offices there are wires from practically all the houses indicating the breaking of records in the matter of attendance. The Goldwyn claims to have put out 82 first-run prints of the picture, and that this far outnumbers the number of prints ever turned out for a feature.

They claim they will take in over \$350,000 on the first picture and will not stop there. They are putting on an additional staff of 100 film salesmen and propose to honeycomb the country at once, without the smaller exhibitor being compelled to wait for a chance to play the feature.

"It is a remarkable statement to make," said Samuel Goldfish, "but one that is true to the letter, that the Goldwyn policy and method of film salesmanship, first devised and outlined at the formation of the new company in December, 1916, has worked out without a change or alteration from the day of its conception and that the Goldwyn method of establishing a company in the confidence of exhibitors themselves has won the approval of the theatre owners. Every possible attention is being paid to building up the company's business with the small exhibitors, at the very start instead of developing their business as an afterthought. The mechanism operated perfectly and there were no deferred showings or hitches because of non-arrival of films. Twenty-five Goldwyn offices have reported by wire that they maintained their schedule in their entire territory."

"The Eternal Magdalene" marks the entry into screen production of Arthur Hopkins as a director. It also marks the debut of Maxine Elliott as a picture star. Goldwyn has divided its American territory into four divisions and placed special exploitation and publicity men in each territory to make a special campaign to bring "The Eternal Magdalene" to the attention of the public. The picture will be released October 7.

Philadelphia, September 12. The local censorship board refused to pass "The Eternal Magdalene," but has granted it a rehearing to-morrow (Thursday), when final judgment will be made.

### CO-OPERATION KEY-NOTE.

St. John, N. B., Sept. 12.

Co-operation was the keynote of the Motion Picture Exhibitors' League of the Maritime Provinces, second annual convention held at St. John, N. B., Sept. 8-9.

The first session was held Saturday afternoon. A motion was brought forward that the league should affiliate with the M. P. E. L. of America. It was deferred until the next convention.

The following officers were elected: President, N. V. Gastonguay, Halifax; Vice-president, F. G. Spencer, St. John; Secretary, J. M. Franklin, Halifax; Treasurer, J. G. B. Metzler, Halifax; Vice-president for N. S. W., N. W. Mason, New Glasgow; Vice-president for N. B., W. H. Golding, St.

John; Vice-president for P. E. I., J. J. Gaudet, Summerside, P. E. I.

The retiring secretary, S. C. Hurley, submitted a most comprehensive report, whilst the treasurer, J. G. B. Metzler, reported the financial condition of the league to be in a healthy state.

Claire Hague, who has been appointed by the Dominion Government to handle and distribute all food films, under the food controller's office, arranged for a local committee, composed of F. G. Spencer and W. H. Golding, for the purpose of placing the food films among the exhibitors.

### GOT AWAY WITH FIFTY FEATURES.

When Mr. and Mrs. N. S. Kaplan, of the Russian Film Corporation, reached here in April after a long stay in Russia they brought over at least 50 feature subjects the Russian company is now arranging to release for American exhibition.

The Kaplans left Moscow at night, making their way through Siberia to France and thence to the States in order that their films would not be confiscated.

They left at about the time the revolutionary pot began to boil over there. As Russia was at war with Germany, troops took possession of the picture theatres and used them as barracks. In this government seizure went houses operated by Mrs. Sophie Kaplan.

Madame Kaplan had started building a big picture house in Petrograd, to seat 2,500, and had four walls built when the government took it over.

### PETROVA-SELECTED CAST.

Mme. Petrova personally selected the cast for her first feature, to be made by her own company, as follows:

Thomas Holding, leading man (formerly with Clara Kimball Young in "Magda" and Pauline Frederick in "The Moment Before"); Anders Randolph (late of Vitagraph); Robert Broderick (of the Famous Players forces); Henri Leoni (the well-known baritone and who has appeared in pictures with E. H. Sothorn and Robert Mantell); Richard Garrick (for six years in pictures as director and who appeared with Mary Pickford); Carl Dietz, Warren Cook, Anita Allen.

Petrova plays the part of a beautiful American girl who comes in contact with foreign diplomacy through being the daughter of an American ambassador.

### BIG "BLUEBIRD" FILM.

Maurice Tourneur has been selected by Paramount to direct the spectacular film production of "The Bluebird," to be done without any stellar artists, but with a large cast of competent players.

It is designed to be one of the biggest productions they have ever undertaken.

### Loop Shortage This Season

Chicago, Sept. 12.

A legitimate house for William Fox's "Jack and the Beanstalk" is being sought, the idea being to play on "off" matinee days, Saturday morning and Sunday afternoon, with Cohan's Grand a possibility.

This proposed booking probably results from the scarcity of picture houses in the Loop this season.

### ANITA STEWART INJUNCTION.

A temporary restraining order was issued by Supreme Court Justice George D. Mullen last week restraining Anita Stewart from working for any person or corporation until she fulfills certain alleged obligations under a contract in existence between her and the Greater Vitagraph Co. The action comes up for argument Sept. 23.

The order was issued on the published report that Miss Stewart had signed a contract to appear in pictures under the management of Louis B. Mayer, who is vice-president of Metro and controls the New England exchange for that concern.

According to the complaint, Miss Stewart started with Vitagraph in August, 1912, and her initial salary was not in excess of \$25 a week. Today, under the terms of her Vita. contract, Miss Stewart is drawing a minimum of \$127,000 a year. What she may draw under her percentage arrangement, if restrained, is purely problematical, but she is guaranteed a minimum of \$127,000 a year. According to Vita., Miss Stewart's contract with them is accumulative in that as far as date of expiration is concerned, she must make up her lost time under certain conditions. She has not worked in Vitagraph pictures for several months. They claim this lost time must be added to the expiration date of her present contract, placing her time with Vita. well into 1919. Not only did she draw a large salary, but Vita agreed to give her ten per cent. of the net profits of all pictures in which she appeared since the signing of her most recent contract. This ten per cent. profit was guaranteed to be not less than \$75,000 a year.

President Albert E. Smith states he is going through with the fight to retain Miss Stewart. "If it costs a fortune," he added, "it is my intention to make Anita Stewart, and, for that matter, every other picture artist in our employ, live up to their contracts."

Miss Stewart's defense to her withdrawal from Vitagraph is understood to be that her profits were withheld until it was reported in VARIETY she had signed with Louis B. Mayer when they were tendered her.

It is not known how Mr. Mayer intended to release the proposed pictures he will make with Miss Stewart, he proceeding on the assumption the temporary restraining order will be vacated. Through his connection with Metro he is ethically bound to turn her pictures over to that distributing organization, but it is understood he has had negotiations with other distributors. Should Mr. Mayer make a deal to release the contemplated Stewart pictures elsewhere, he may resign from Metro's directorate.

### BRENON ALONE.

Herbert Brenon has arranged for a cancellation of his agreement to produce feature pictures in association with Lewis J. Selznick. By the terms of the agreement Brenon retains the fifty per cent. of "The Fall of the Romanoffs," owned by Selznick and himself (the other half belonging to Goldwyn), and which cost \$130,000 to produce. It is to be released as a state rights proposition, and Archie Selwyn will conduct the selling.

In return Selznick retains all past and future profits of Brenon's "War Brides," "The Eternal Sin" and "The Lone Wolf."

Brenon has had an offer of a large salary and a percentage of profits from the First National Exhibitors' Association, but contemplates the formation of a producing company of his own, probably releasing his output via Goldwyn.

### STATE RIGHTING "ALIMONY"

The Selexart Pictures, Inc., has completed a five-reel feature entitled "Alimony," written by Hayden Talbot at the Coast studios.

The feature is to be released under the state rights plan within the next fortnight.

### ANOTHER RUSSIAN RIOT.

Visitors to the Ritz-Carlton ballroom on Thursday evening last week were treated to a little entertainment not on the program. William A. Brady, who produced for World Film another version of the Herbert Brenon feature, "The Fall of the Romanoffs," which Brady calls "Rasputin," was present to witness the Brenon picture. Mr. Brady was there as the guest of Lewis J. Selznick.

During intermission Brady, Selznick and several others adjourned to the cafe for a drink. According to witnesses, Brenon entered and verbally chastised Brady for having encroached on his rights in producing a feature upon a similar subject. Nothing serious happened. Upon returning to the ballroom Brady was informed Mr. Brenon had given instructions not to admit him.

Brady waited until the picture was run off, and upon meeting Brenon on the stairs they came to blows, with no serious damage to either contestant.

"Rasputin" opened at the Park Wednesday night, forestalling the release of "The Fall of the Romanoffs."

It is rumored there will shortly be another picture on the market designed to reap some of the harvest. It is stated Iliodor, who is starred in the Brenon production, has been screened for about 500 feet as a "cut-in" to the old "Ivan, the Terrible" photoplay, and which is to be released under the title "The Last of the Romanoffs."

There seems to be no ill-feeling on the part of the belligerents. Brenon received an invitation to attend the private showing of the Brady picture at the Playhouse last Sunday evening. He was present in a box with Iliodor.

Brady is suffering from the effects of his encounter. In falling down the stairs he strained a ligament in his right leg and has been confined to his home ever since with the member in a plaster cast.

### GETTING BIG SALARIES.

A well known film producer of big features says the salaries of actors who a few seasons ago were getting \$125 and \$200 for picture leads now runs from \$500 to \$750. He cited several specific cases where film actors, then practically getting a "name" in the celluloid ranks, are at present almost naming their own figures.

Studio rentals have also advanced. The film maker, not possessed of his own studio, must hire a plant, and the prices run from \$600 to \$4,500 weekly. This rental does not include any studio help and means only the general equipment.

Furniture and paraphernalia used is generally charged at 10 per cent., with the studio owners making their own valuation of the things hired.

This producer declared that the increase today over yesteryear as to production materials is from 25 to 50 per cent.

Cameramen also get more money today than they ever did, with some of the experts who have "shooting records" able to command from \$125 to \$150 weekly for their services.

Scenarios also cost more and book royalties and subsequent adaptation for the screen show a big increase over former years.

### NEW FILM COMEDY CO.

The formation of a new film comedy company to be headed by Harry Dull as principal player is now under way, the first subject to be completed within the next month.

There is plenty of capital behind the Dull organization and the plan is to have a series issued through some service program.

### PREFERS CONCERTS

Ethel Clayton will shortly retire from the screen at the conclusion of her contract with World Film. She is desirous of going on the concert platform as a pianiste.



## COPIES! COPIES!! COPIES!!!

One of the trade papers this week published the advertisement of the Export and Import Film Co., Inc., Ben Blumenthal, president, announcing the sale of territorial rights to "The Tyranny of the Romanoffs" with Iliodor, which contained an illustration that looks very similar to the advertising copy being put out for the Herbert Brenon feature "The Fall of the Romanoffs."

The Brenon people, through their attorney, have notified Blumenthal that the advertising is a colorable imitation of theirs and that the Brenon contract with Iliodor specifically stipulated the Russian should not appear in any other picture for a period of 12 months from the completion of "The Fall of the Romanoffs."

It is further alleged that "The Tyranny of the Romanoffs" is nothing more than a reissue of "Ivan the Terrible," with some additional footage of Iliodor inserted.

The Russian Art Film Corporation, of 729 Seventh avenue, after weeks of preliminary work, announces that the scheme for distribution of its productions from the famous Moscow Art theatre is completed. They have been advertising for some time and brought over what is said to be some very important Russian screen productions.

Now comes the "New Russia Film Company," with offices in the same building, and announces "the first great Russian features" and "World Famous Russian Artists in Motion Pictures."

It would seem about time the picture trade journals took a determined stand on such matters by refusing to publish any news or advertising matter from those who trade upon the creations of others.

## MICHIGAN EXHIBITORS MEET.

Detroit, September 12.

At a meeting of Michigan exhibitors held last week at the Hotel Statler the Michigan branch of the M. P. E. L. was abandoned and a new state league organized, which will be affiliated with the American Exhibitors' Association.

S. A. Moran, of Ann Arbor, will be temporary president.

Detroit has a local affiliated with the new national association.

Frank Rembusch and Sam Bullock addressed the state meeting.

## RIALTO-TRIUMPH MANAGEMENT.

Arrangements have about been concluded whereby the people controlling the Rialto, Broadway and 42nd, will also conduct the new Triumph theatre, now in course of construction, opposite the Strand, and running from Broadway through to Seventh avenue.

It was intended the Russel B. Smith interests, which is building the Triumph, would operate the house themselves, and although there were numerous bidders for a lease of the new theatre, the owners refused to consider any propositions.

The details were arranged by Felix Kahn, a brother of Otto Kahn, one of the owners of the Rialto, which calls for a rental of \$125,000 a year and a percentage of the profits, and it now only awaits the sanction of Otto Kahn, who is out of the city.

The ground lease of the Rialto has but six of seven years more to run. It is understood the lessees desire to protect themselves for the future in event they cannot come to an amicable arrangement for a renewal.

The new Capitol theatre, just a block beyond the Triumph, is about to be started. It is said its promoters may let the contract for its construction to the Thompson-Starret Company.

## ROMANTIC WORLD SERIES FILM.

If permission is obtained the forthcoming World's Series of baseball games between the Giants, now assured of the pennant, and either the White Sox or Red Sox, with the Chicago Americans very likely to be ousted from the present lead, will figure prominently in a big athletic feature reported under way.

There will be a romance attached to the film, with the crucial point attached to some of the main incidents of the game to be, the makers planning to put some one of the Giants under contract. He will be expected to do something sensational either at the bat or in the field. There is talk that Bennie Kauff will be chosen, if arrangements can be made.

## Piedmont Pictures Corporation OF NEW YORK

729 Seventh Avenue

Confidential Buying and Selling Agent  
for United States and Foreign Countries

## 1,000 PLAYERS FOR TRIANGLE.

A report was current this week S. A. Lynch was negotiating with H. O. Davis for the disposition of the former's interest in Triangle.

Investigation revealed that such a deal is not likely to come to pass, but there have been several conferences looking to the taking over of Davis' holdings in the Triangle Distributing Corporation by Lynch, thereby leaving Davis free to devote himself entirely to the production end of the Triangle pictures. Nothing definite has happened as yet and nothing may come of the negotiations.

Triangle will send producing companies to India and China for the purpose of filming plays that will appeal to these foreign patrons and bring a new type of production to Americans. Later a company is to be sent to Buenos Aires to produce plays of distinctly South American atmosphere.

With ten directors and companies hard at work in almost every section of California, the Triangle studios at Culver City have started a fall producing "offensive" that is expected to employ over 1,000 players until the holidays.

Prompted by the success of the Hart-Fairbanks reissues, Triangle has arranged to star series of plays in which Norma Talmadge and Frank Keenan are featured. These will be reissued on the same plan as the Hart-Fairbanks subject and may be booked independently of one another.

## Fichtenberg in New York for Good.

New Orleans, Sept. 12.

Mr. and Mrs. Herman Fichtenberg have left for New York, where they are going to remain permanently.

Fichtenberg amassed a fortune in the southern picture field, being one of the pioneers of the industry.

He will devote his time exclusively to Paralta, in which he is heavily interested.

## \$35,000 FOR "PEG" RIGHTS.

It is reported in play brokerage circles Artcraft has secured for Mary Pickford the film rights to "Peg o' My Heart" for \$35,000, and a couple of the William J. Locke stories. Artcraft paid \$35,000 for the rights to "Rebecca of Sunnybrook Farm" for Miss Pickford.

Oliver Morosco appears to have been the only legitimate manager who did not dispose of the picture rights to his successful plays for any small sums, unless A. H. Woods be excepted. He is understood to be asking \$25,000 for his "Bird of Paradise." In the pictures himself, Morosco, probably knows the full value of such assets.

## HENRY J. BROCK KILLED.

Henry J. Brock, a prominent film promoter, was instantly killed September 7, near Kingston, N. Y., by the overturning of an automobile in which he was riding. The two other occupants of the vehicle were injured, but only slightly.

Mr. Brock was originally in the clothing business in Buffalo, N. Y. his home. He entered the film business as president of the Kinemacolor Company, from which he retired some three or four years ago, since which time he was actively engaged in the buying and selling of foreign films.

## FANNIE WARD WITH PATHE.

Fannie Ward has signed a long-time contract with Pathe. By an arrangement with A. H. Woods and Pathe, Miss Ward is to appear in the leading roles of the picture versions of a number of the successful Woods' plays, including "The Yellow Ticket," "Common Clay," "Innocence," etc. George Fitzmaurice will direct Miss Ward.

Work on "The Yellow Ticket" will at once be started in New York.

# Scenarios Wanted

for

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Five reel dramas

**GERTRUDE SELBY**  
**NEAL BURNS**

Refined Comedies

**MARY MacLAREN**

Five to seven reels—  
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Horace Davey

# David Horsley Studios

LOS ANGELES, CALIFORNIA

## NEWS OF THE FILM WORLD

Norma Talmadge has added Courtney Ryley Cooper to her staff as scenario editor.

"The Narrow Trail" with W. S. Hart will be ready for showing next month.

Gilson Willetts, novelist, has been engaged by Pathe as scenario writer.

Thomas Meighan has signed with Famous Players-Lasky for another year.

San Jose, Cal., will have a picture theatre costing \$70,000, located on First street.

Ruth Roland will desert pictures to enter vaudeville in a singing act now rehearsing.

Ann Pennington has begun work in her new comedy, "The Antics of Ann," Paramount.

Lina Cavalleri will be directed in her first Paramount picture, "The Eternal Temptress," by Emile Chautard.

The Pathe feature for the week of Sept. 16 is "The Angel Factory," starring Antonio Moreno.

Nat Magner, well known on the Coast, has left for Chicago, where he joins the Selig forces.

Hillier & Wilk have sold the rights to "The Whip" for France and Switzerland to the Mundusfilm Co. of Paris.

Henry Walthall's first story to be screened for Paralta is to be a seven-reel feature. It will be directed by Oscar Apfel.

Keene Thompson has been engaged by Douglas Fairbanks as a member of his scenario staff.

The American Exhibitors' Association has taken new headquarters on the 20th floor of the Times Building.

Chas. W. Harden, of the E. & H. Distributing Co. of Atlanta, Ga., is in town this week "looking for bargains."

Helen Dahl has been cast for a part in "The Secret of Storm County," the new Norma Talmadge production.

Raymond Wells has left the Universal to join the Triangle forces. He will shortly be co-starred with Olive Thomas.

H. C. Hoagland has been engaged by Pathe in capacity of film editor and supervisor of the cutting and film editing.

The first William S. Hart, Inc.-Arctcraft production, "The Narrow Trail," will be ready for public showing next month.

Walter W. Irwin, general manager of Vitagraph, has returned to his desk after a thirty-day trip as far west as Denver.

Ferdinand Gotschalk, now with the Empire All Star Corp., will play the role that he created on the stage in "My Wife."

Helen Ferguson has been chosen for the leading feminine role for Taylor Holmes in his second Essanay Comedy-drama.

Wallace Reid, Anna Little and Conway Tearle will appear in a picture adapted from the novel "A Man of Music Mountain."

"Today," starring Florence Reed, and "The Mad Lover," starring Robert Warwick, will be handled as state rights pictures by Pathe.

Harry Hilliard has severed his connection with the Fox Film Corp., where he has been employed as leading man for the past year.

work on her first picture Sept. 10. The scenario was written especially for her and will be announced later.

William Shanley, a member of the Hollywood forces, was shot and painfully injured while out on location near Morgan City, La., where jungle scenes for "Tarzan of the Apes" are being made.

William Russell began work last week on a

western comedy-drama. The initial scenes are being made in the American Film Studio at Santa Barbara, though the majority will be made in mountain locations.

Marie Dressler has left the Goldwyn studios at Fort Lee and gone to Hollywood. Her first new production, "Tillie the Scrub Lady," was made in the Goldwyn studios. Miss Dressler will make eight pictures a year for Goldwyn.

Paramount has signed George Beban for two more pictures. His contract expired with the completion of "Lost in Transit," released Sept. 3, but Paramount has two scenarios they think fitted to Beban.

Walter K. Scott, expert camera man and who does most of the principal "shooting" for the Lyman H. Howe travel festivals, is in New York for the present, prior to starting on an extended camera trip that will take him to Alaska and through the northwest.

Leon F. Douglass, inventor of a new process of colored photography for pictures, will demonstrate his latest development before the members of the Union League Club, San Francisco. He has donated the use of his invention to the Red Cross.

Charles Chaplin has resumed work at the Lone Star studio, Hollywood, on the last scenes of his twelfth Mutual special, "The Adventurer," which was delayed, first by the illness of the comedian and more recently by an indisposition of Edna Purviance.

Violet Heming has been engaged by J. Stuart Blackton to star in his screen adaptation of Sir Gilbert Parker's novel, "The Judgment House." Conway Tearle is to be leading man and the cast will also include Wilfred Lucas and Florence Deshon.

The New York "Evening Sun" has hit upon a plan to pick up money to buy "smokes" for the troops in France by charging each person 25 cents to enter the Westchester site where the Rita Jolivet picture is being made. The picture promoters are getting some valuable publicity out of the idea.

"The Master Spy," an episode in the career of Yorke Norrov, secret service agent, written by George Bronson Howard and directed by Jack Wells, heads Universal's regular schedule for release for Sept. 24. Kingsley Benedict and Mignon Anderson are the featured players.

With the various United States troops at the different cantonments are picture operators, who will keep in constant touch, thereby giving

the different weeklies all the soldier stuff they can use. Some of the troops are making special pictures to help recruiting throughout the different cities.

The title of the screen drama of international events in which Rita Jolivet is to be starred, is "Lest We Forget." The picture deals with the early German invasion of Belgium and Northern France and the sinking of the Lusitania. It is to be released by Lewis J. Selznick through Select.

D. W. Griffith, who has been in Europe since March 17, will return to America the last week in September. He has taken pictures of actual warfare at numerous points along the western front. Mr. Griffith called Robert Herron, the Glub Sisters and William Bitzer to England to work in a picture which will be ready for presentation the coming winter.

H. J. Bayley, manager of the Minneapolis branch of Vita., has been transferred to the post of branch manager of the company's Chicago office, succeeding S. E. Abel. E. S. Holmes, of the New Orleans office, succeeds Bayley in Minneapolis and he, in turn, is succeeded by A. E. Plues.

Arrangements were made by B. S. Moss last week whereby the Pathemade serial, "The Seven Pearls," with Creighton Hale and Mollie King co-starred, will be shown in all the Moss vaudeville houses, the first episode being shown Monday in the New York houses exclusively. There are 15 eps, the story being written by Charles Godard.

A. Ziehm, former assistant to Joseph Lamy, manager of the Export department of the Piedmont Film Corporation, is now attached to the Goldwyn forces. Ziehm at one time was manager for Pathe in the Orient. Ziehm served during the Philippine war with the United States cavalry and also fought with the French Legion in Africa.

Late acquisitions to the comedy film producing company headed by Charlie Fang, the Chinese comedian, are Hal Benedict, formerly with Frank Powell, and William Zollinger, late of Thanhouser. Benedict will assist Director Robert Carson, while Zollinger will be the chief cameraman. The first Fang subject from the Screen Craft Co. will be "Fang's Fate and Fortune."

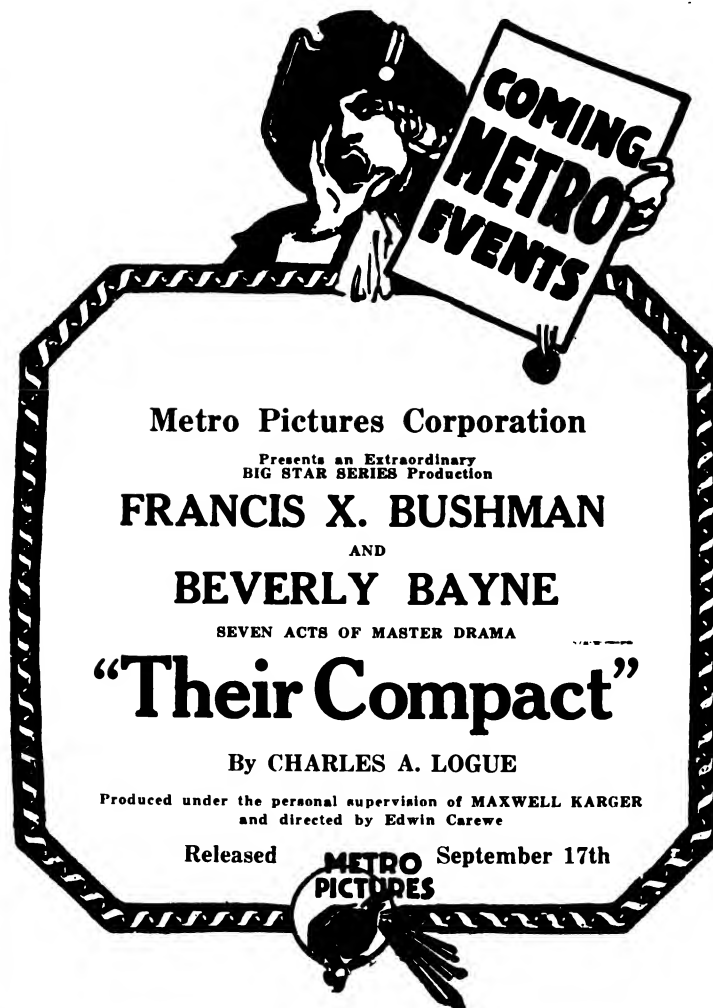
Olive Tell is the possessor of a crayon drawing by James Montgomery Flagg, who pronounced her the most beautiful American girl he had ever seen. Miss Tell will soon be seen in "The Unforseen" (Mutual).



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Produced under the personal supervision of MAXWELL KARGER  
and directed by Edwin Carewe  
Released **METRO PICTURES** September 17th

## NEWS OF THE FILM WORLD

Hereafter Margaret Mayo will devote all her efforts in writing, to the screen, particularly Goldwyn, of which she is part owner.

Exhibitors who booked Helen Holmes in the "Railroad Raiders" have signed contracts for her forthcoming serial, "The Lost Express."

The former scenario writer and director, George Ridgwell, of Vitagraph, returned last week to direct Bobby Connelly in his child actors' series.

Among the players selected to surround Mabel Normand in her first release are Robert Elliott, William Fredericks, Joseph Smiley, John Webb Dillon.

J. R. Warren has been appointed manager of productions by David Horsley and will assume immediate charge of the Horsley studios in Los Angeles.

"The Woman God Forgot," the new Geraldine Farrar pictures spectacle, staged by Cecil DeMille, has been finished and will be released via Artcraft.

"For France," a Vitagraph Blue Ribbon Feature, introducing Edward Earle and Betty Home, written by Cyrus Townsend Brady, will be released Sept. 17.

The Motion Picture Operators annual ball was held at the Exposition Hall, San Francisco, last week to increase the sick and death benefit fund.

Jack A. Pegler has returned from an extended trip through the west and reports the picture business as on the increase, the smaller sections showing big patronage.

Arthur Leslie returned to Broadway, Monday after a month at Atlantic City. He will be given some special newspaper stunts to do for one of the Universal's late features.

Lloyd Lonergan, who wrote the first scenario for Thanhouser and has been connected with that concern since it started, in 1909, has resigned. He has gone on a vacation.

Victoria Feature Films has purchased for the United States and Canada a Cines six-reel

feature, "The Fated Hour." It will likely be offered to state rights buyers.

Pathe has engaged H. C. Hoagland, recently general manager of the Sellig Co., to act as film editor with supervision over the titling, cutting and film editing departments.

The Irving, a new 1,800-seat house in Chicago, opened last week with Mary Miles Minter, in "Charity Castle," the first of her new series of Mutual-American Productions.

Sydney Abel has been appointed special representative of Select Pictures Corp. He resigned his post as manager of the Chicago branch of V-L-S-E to accept the new post.

Mary McAllister, child star of Essanay, will remain with that company, her parents having signed a contract of lengthy duration. Her next picture will be "The Young Mother Hubbard."

H. H. Van Loan is en route for the West, with Honolulu as his first principal stopping off place. Van Loan has a big film scheme in mind as the objective reason of the journey.

The Yorke Film Corp. has removed its producing centre from Hollywood, Cal., to New York, and will commence operations at once on the production of feature films starring Harold Lockwood.

Ruth Stonehouse is the star of "The Edge of the Law," the Butterfly feature to be released Sept. 24. It was adapted for the screen by Harvey Gates from "A Gentle Ill Wind," a novel by Maude Pettus.

Work upon the Famous Players-Lasky Corp. first Lina Cavalieri picture will commence Sept. 13. M. Chautard, former directorial head of Eclair, Paris, has been chosen director.

During the intermission of "The Men Without a Country" at the Broadway, Etta Walmann sings "Send Me Away With a Smile," adding a little more patriotic sentiment to the occasion.

Florence Short (Apollo-Art Dramas) is devoting all of her spare time to aiding the Stage Women's War Relief movement and has

already taken up service in the surgical dressing department.

Douglas Fairbanks is in New York for a few days to take some scenes for his next picture, "Reaching for the Moon." Twelve members of his company accompanied him beside his wife and son.

George Ridgwell, formerly scenario editor and director for Vita., has returned to that organization and has been assigned to direct little Bobby Connelly in the continuation of the Bobby series.

"The Fable of the Twelve-Cylinder Speed of the Leisure Class" is the first of the "Fables in Slang," by George Ade, Essanay is producing this fall. Thereafter one will be released each week.

In the exploitation of the "Aubrey Series" of two-reel Superpictures, Arthur Smallwood announces his company will inaugurate a plan of merchandising and advertising for the purpose of assailing the state rights exchanges in securing bookings.

"My contract with Mary MacLaren is not for sale at any price," is the answer of David W. Horsley to the report he had entered into negotiations with Universal for the return of Miss MacLaren to the U. fold.

Bennett Munson, who has done considerable writing of film scenarios and has adapted some big plays for different screen manufacturers, made the novelization of "Turn to the Right," which Harper's published for public consumption.

Julian Johnson, erstwhile editor of the "Photoplay Magazine," and who came to New York recently to edit the Seisnick film productions, left Saturday for Culver City, California, where he becomes film production editor of the Triangle features. No successor to Johnson has been named nor is it likely any will, his former work, according to rumor, being handled hereafter from the Paramount.

Warburton Gamble will make his initial bow on the screen in "Colonel Newcome." Mr. Gamble played Sir Barnes Newcome with the late Sir Herbert Tree last year. Another screen debutante is Eileen Donnos, appearing with Mr. Gamble in "The Unforeseen," starring Olive Tell and featuring David Powell. Hubert Bruce, the English actor, is another member to make his debut with Emipie All Star. Julia Sanderson, in "The Runaway," is scheduled for release through Mutual exchanges Sept. 24.

The following changes in the management of Mutual's branch offices have been made: J. L. Merrick, manager of Seattle, has been ap-

pointed manager at Los Angeles to succeed T. O. Malcolm, who resigned Aug. 29. C. P. Merwin, former booker at the Seattle branch, has been appointed manager of the office. A. C. Field, manager of the Escabana branch, has been transferred to the sales force of the Milwaukee office, and C. K. Olson, formerly a manager of the Minneapolis branch, has been appointed branch manager at Escabana. B. Whitman, formerly salesman at Wisconsin, succeeding J. H. Booth, whose resignation became effective Sept. 2.

The National Pageant of the American Red Cross will be staged on Rosemary Farm, Lloyd's Neck, Huntington, L. I., Oct. 6. It was written by Joseph Lindon Smith and Thomas Wood Stevens, directed and produced by Mr. Stevens, assisted by E. H. Sothorn, William Faversham and others, with Daniel Frohman casting director. Among prominent professionals in the cast are: Frances Alda, George Arliss, Blanche Bates, Esther Barrington, Barney Barnard, Holbrook Blinn, John Barrymore, Constance Collier, Hazel Dawn, Robert Edeson, William Faversham, Irene Fenwick, Mary Garden, Ernest Glendinning, Kitty Gordon, Hale Hamilton, Gladys Hanson, Marie Horn, Shelly Hull, Rita Jolivet, Walter Jones, Howard Kyle, Ernest Lawford, Eva Le Gallienne, Edith Wynne Matheson, Wallace McCutcheon, Margaret Mower, Julie Opp, Gabriel Perrier, William Bock, Zaida Sears, Vincent Sarrano, Hassard Short, E. H. Sothorn, John Campbell, Frances Starr, Paul Swan, Mabel Taliaferro, Alma Tell, Olive Tell, Ernest Truex, Helen Ware, Jack Wilson, Frances White and Marjorie Wood. It has been arranged to perpetuate the entire pageant in the movies with the original all star cast. The filming will be in seven reels, directed by Wm. Christy Cabanne.

When the war is over one of the first of New York film export experts to leave for the other side will be Joseph Lamy, manager of the Piedmont's export department. Lamy has been across the pond numerous times, having spent years in France, Spain and Italy. He speaks several languages, with Spanish, perhaps, the easiest of the lot for him to use. It was Lamy who introduced many American brands of film subjects in Europe and especially in London.

Jim Jennings, for 38 years with the Barnum & Bailey and at one time one of the best-known trick riders in the country, is now chief guardian of the Seisnick sale in the Godfrey building. Jennings for a long time was attached to the William Fox office force. Anybody seeking entrance to any of the Seisnick inner shrines must first ask "gangway" of Jimmy. The little fellow feels just as gay as he did in the olden days with the big circus.

## VACATION TIME



**HAMPTON DEL RUTH**  
EDITOR AND PRODUCTION MANAGER  
KEYSTONE FILM CO.

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The Screen's Most Original Kiddie Pictures  
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**SERIES**

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One Reel Each Week

Bookings at all VITAGRAPH Exchanges

# WE'RE GIVING A WORTH OF

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LINE"

"THE SONG IN THE HEART OF EVERY AMERICAN"

## "Joan of Arc"

Are You Singing It?

"Go west with this song where it's new and be a riot"

READ THIS GREAT RECITATION ON

### JOAN OF ARC

By ARTHUR BEHAN

Words  
by  
**AL BRYAN**  
and  
**Willie Weston**

'Mid the cannon's deadly rattle  
Many million noble sons  
Fight a never ending battle,  
But they're not the only ones.  
Ev'ry mother, wife and sweetheart  
Helps the cause, you must admit,  
When she rolls her sleeves to do their work.  
She surely does her bit.  
How our enemies must fear it,  
When they know she's in the fray:  
Joan, the Woman, 'tis your spirit,  
And we're waiting for the day  
You'll lead us on to victory;  
Joan of Arc, they are calling you.

Music  
by  
**Jack Wells**

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LINE"

"ALL BOUND ROUND WITH THE MASON DIXON LINE"

CHICAGO  
81-83-85 Randolph St.  
FRANK CLARK

**WATERSON, BE**  
STRAND THEATRE BUILDING, 47 TH  
MAX WINSTON



# WAY \$1,000,000 APPLAUSE

IRVING BERLIN'S BEST BET

## "Whose Little Heart Are You Breaking Now?"

The surest hit we have ever published. Are you looking for a double song that is bound to go over for rounds of applause?—  
Put this on.

THAT GREAT CHICKIE CHOO SONG

## "IN SAN DOMINGO"

You've tried to find a successor for "Yaaka Hula." Here it is; not a Hawaiian song, but a brand new idea "Phrase Song"—with a funnier double version than "Yaaka Hula."

A BREATH OF ERIN

## "YOU DON'T HAVE TO COME FROM IRELAND TO BE IRISH"

A greater song than "Arrah Go On" or "Kelly." Hear it and  
you'll put it on.

A COMPANION FOR THE WEST

## "HUCKLEBERRY FINN"

The song surprise of the year. The cleanest comedy song ever  
written. Go West, my boy, with this hit.

THE QUICKEST SONG HIT ON RECORD

## "I'm All Bound Round With the Mason Dixon Line"

This song is bound to be the clean up of the year. It is only one month old but by the noise that it's making we can tell that it will  
grow up to be a great big hit. "Some double."

The Big Noise of the Year

## "MR. JAZZ HIMSELF"

At last "Alexander's Band" has a real successor by the king of originators, Irving Berlin. Nothing like it ever attempted before.  
Be one of the first to give the public what they're crazy about.

THAT REAL FRIEND

## "FOR ME AND MY GAL"

This song a friend indeed—treat it like a friend. Don't shake  
it. The public likes it. Give it to them.

THE ORIENTAL ALLY

## "FROM HERE to SHANGHAI"

The song you can't replace. Full of atmosphere and melody  
The best song for business on the market.

# IRVING BERLIN & SNYDER

1100 BROADWAY, NEW YORK  
Manager

BOSTON  
220 Tremont St.  
DON RAMSAY

**NINETY-FOUR PER CENT. PRESENT.**

The meeting of the First National Exhibitors in New York last week had a 94 per cent. attendance.

The stockholders assembled approved the appointment of H. Schaalbe, Philadelphia, as managing director, Schaalbe to spend the greater part of each week in New York giving the affairs of the association personal attention.

Schaalbe is an experienced film exchange man. At present is secretary and treasurer of the association.

The business mostly concerned the matter of the Charles Chaplin contract with it, Chaplin having signed with the First National for one year to a guaranteed drawing account of \$1,000,000.

For four or five days Aaron Jones (Jones-Linick-Schaefer) and Nathan B. Ascher, who is the controlling spirit behind the Ascher Circuit of Chicago picture houses, have been in daily conference with the principal manufacturers of New York. Messrs. Jones and Ascher returned to the Windy City Wednesday after arranging for the exhibition in Chicago of a number of features now in the making.

The visiting members of the First National called on manufacturers during their stay in New York. They are reported to have generally informed the men who make pictures that the First National Exhibitors' Association did not intend going actively into the manufacture of film features. Instead they said they were rather in the market to secure the best products.

The manufacturers did not altogether accept the statements on the face, since the First National has Chaplin under contract, and it is known other offers have been made on its behalf, but the opposite side of the fence took the view that if the members of the association, who are exhibitors, should become too active as manufacturers, they would be

incurring the risk of having their supply from perhaps some of the biggest and most extensive makers denied to them, as a body or individually.

It seems to be thought in the trade that the First National members appreciate this possible condition. A combination of manufacturers against the First National exhibitors, or even the largest of those refusing to give the exhibitors their output, might seriously crimp the exhibitors' supply sources, and help whatever opposition in exhibiting film they are now locally encountering.

**LOST IN THE OCEAN?**

One case of American film, consigned to India, and another shipment containing two cases of celluloid features billed for South America, sent over by the Piedmont Corporation, have been lost in ocean transit and the heads of the Piedmont are of the belief that the boat carrying them from Kingston was torpedoed by a German submarine. The Piedmont offices sent them via a United States fruit liner, which got as far as Kingston, where a change to another boat was made.

Not long ago the Piedmont had about given up hope of ever hearing from two negatives that were shipped back from their Paris office when the long-lost pictures made an unexpected appearance around the Piedmont office in New York.

The Piedmont has now taken over the entire Ivan list of productions for foreign placement, handling their distribution in all foreign places excepting Canada. The New York Ivan offices will handle the United States distribution.

**"Intolerance" Generally Released.**

"Intolerance" is to be released in the regular picture houses of the country. It is being booked from the home office in New York.

**SHECK'S PROJECTION INVENTION.**

Oscar Scheck, of the I. A. T. S. E. local No. 27, Cleveland, a former vice-president of the Alliance and who since the Alliance convention in Cleveland last February has been acting as one of President Charles Shay's organizers, is the inventor of the new Scheck adapters by which pictures may be projected with Mazda incandescent lamps and the invention means unprecedented recognition for the Cleveland film man.

Scheck all his life has been an electrical engineer. By his newly tried and tested invention it is possible to use the Mazda incandescent lamps with the ordinary equipment in any film theatre.

Recently H. H. Cudmore, a Cleveland, connected with the Mazda lamp industries at one time and now general manager of the Argus Lamp & Supply Co., Cleveland, visited New York and personally installed the new Scheck adapters in several of the local picture houses.

Cudmore thinks the new Scheck invention will revolutionize the entire field of film projection. The claim is made the screen illumination will be better and will eliminate the screen flicker and also lower the cost of screen projection. The new lamp method also does away with the poisonous gases in the projection which long has affected the health of the operators.

**RAYNOR WITH MUTUAL.**

William Raynor, in charge of the George Kleine N. Y. Exchange ever since the inception of the Kleine Company, resigned last week and Monday took charge of the New York Exchange of the Mutual. His successor in the Kleine offices has not been selected as yet. It is understood that one of the attaches of the Chicago office will be sent East.

**MONARCH PRESIDENT MISSING.**

Chicago, September 12.

Just what has become of Warren K. Wait, former actor and, up to a few weeks ago, the president of the Monarch Film Producing Company, is something the stockholders of the concern are trying to find out.

The Monarch company was incorporated, having a capital stock of \$200,000, with the shares at \$10 par value. J. M. Elfers was the secretary, and another official was a Mr. Thomas, who has entered the army.

The plan of the Monarch's projectors was that no money was to be actually paid into the treasury until the total amount of stock had been subscribed for. Lately it appears that Wait began requesting checks from a number of subscribers and it is known that when he suddenly disappeared about eight weeks ago with his wife and small son, there was missing about \$4,000 of the company's funds. His household furniture was untouched at his flat and letters still arrive at his home address. Last week the local dealer from whom the furniture was purchased took over the apartment and is renting it out furnished.

It is understood the stockholders have not turned the case over to the police, and there is a reason. On the night of his departure Wait received a check from a stock subscriber for \$3,000, which as president he could have endorsed and also appropriated. Instead, however, he mailed it to one of the company's officers and the question arose as to whether it were not possible that Wait was suffering from a mental lapse. Attorneys are now trying to discover just how much money is in the treasury.

It is understood that the concern never got as far as actual picturization.

**THE TRIANGLE**

**Margery Wilson**  
in  
"Mountain Dew"

Released  
September  
16th

A Sparkling New  
Star in a Play  
of Mountain  
Charm and  
Freshness



**William Desmond**  
in  
"Flying Colors"

Released  
September  
16th

A Yale athlete turns  
society detective and  
with daredevil stunts  
captures a thief,  
a bride and  
an income.

**THE TRIANGLE DISTRIBUTING CORP.**  
**1457 BROADWAY NEW YORK CITY**

# Goldwyn Pictures

## The National Verdict Is: Goldwyn Made Good

**N**O LONGER an organization of promises, and at last A COMPANY OF DEFINITE ACHIEVEMENT, Goldwyn Pictures Corporation takes pleasure in quoting, for the benefit of the trade and all lovers of good pictures, the important motion picture and amusement journals, the critics of the great daily newspapers and powerful exhibitors in several sections of the country about the first Goldwyn production, "POLLY OF THE CIRCUS."

### FROM AMERICA'S GREAT DAILY PAPERS:

**NEW YORK TRIBUNE:** There is only one criticism of "Polly of the Circus." It is going to make us all dreadfully dissatisfied with the usual photoplay. Goldwyn's first production is a picture of wonderful charm and power.

**NEW YORK SUN:** "Polly of the Circus" is a good augury that the name of Goldwyn shall not perish from the earth.

**NEW YORK WORLD:** This first Goldwyn production is a rare combination of pictorial and story-telling effectiveness.

**NEW YORK EVE. SUN:** This first Goldwyn picture gives promise of many good things to come.

**NEW YORK EVE. TELEGRAM:** The artistic merit of "Polly of the Circus" is beyond question.

**NEW YORK EVE. POST:** This first Goldwyn picture should appeal to all who appreciate wholesome entertainment.

**PHILADELPHIA PRESS:** Goldwyn's first production is a triumph of the screen. . . . A continuous series of thrills.

**PHILADELPHIA NORTH AMERICAN:** Goldwyn has arrived in more senses than one. "Polly of the Circus" has a strong claim on the "ideal picture" distinction.

**CLEVELAND PLAIN DEALER:** Goldwyn's great first release, "Polly of the Circus," is a picture you will see twice. It is an unusual play and presents Mae Marsh in a role that fits her like a glove.

**CHICAGO EVE. POST:** The whole production is a work of art, not merely a vehicle for the exploitation of a star.

**NEW YORK AMERICAN:** "Polly of the Circus" is a triumph for Goldwyn, for Margaret Mayo and lovely Mae Marsh.

**NEW YORK HERALD:** Here is a production of the highest order, and the work of Mae Marsh reveals all of her appealing powers.

**NEW YORK TIMES:** "Polly of the Circus" is a sincere effort to improve the motion picture art.

**NEW YORK GLOBE:** "Polly of the Circus" is leagues ahead of the average picture. Mae Marsh possesses all of her old-time appeal.

**NEW YORK EVE. MAIL:** You will thrill with every tenth or twelfth run of the camera crank.

**NEW YORK EVE. WORLD:** As a Goldwyn picture, "Polly of the Circus" is even greater than it was as a great stage success.

**PHILADELPHIA PUBLIC LEDGER:** "Polly" is something of real and unusual beauty. It is a memorable production.

**PHILADELPHIA INQUIRER:** "Polly of the Circus" reaches the highest points strived for by previous producers.

**PHILADELPHIA EVE. LEDGER:** "Polly of the Circus" is a gem of cinema art. Progress is written over the whole film. It has a refinement of handling almost new to motion pictures.

**CLEVELAND LEADER:** The lighting and effects and thrills in "Polly of the Circus" must have given the people who achieved them supreme satisfaction as artistic work most creditably done. . . . Goldwyn sets a high standard for itself.

**MINNEAPOLIS JOURNAL:** Here is a magnificent production that will pack to capacity the motion picture theatres of the world.

### THE MOTION PICTURE TRADE PRESS:

**MOVING PICTURE WORLD:** In "Polly of the Circus" we have a great picture. It grips and deeply stirs. . . . Mae Marsh shines her brightest. . . . "Polly of the Circus" will go strong in any house.

**NEW YORK MORN. TELEGRAPH:** Goldwyn's first production is an artistic triumph. "Polly of the Circus" sets a new standard for artistry on the screen.

**MOTION PICTURE NEWS:** Mae Marsh in "Polly of the Circus" again demonstrates her right to be termed the best actress of the shadow stage. . . . Such realistic effects as the picture brings forth have never been paralleled on the screen before. . . . "Polly" sets a high mark for Goldwyn.

### FROM MANAGERS AND EXHIBITORS:

**J. A. QUINN, RIALTO THEATRE, LOS ANGELES:** "Polly of the Circus" played to capacity business at opening, notwithstanding Billy Sunday and Ringling Brothers' Circus as opposition. Enthusiastic praise from patrons and press. I have seen "Baby Mine" and your Maxine Elliott pictures and predict a phenomenal success for Goldwyn. Congratulations.

**L. V. CALVERT, NEW GARRICK THEATRE, MINNEAPOLIS:** Opened to capacity business. "Polly" is a wonderful production and a huge box office attraction.

**N. L. NATHANSON, ST. DENIS THEATRE, MONTREAL:** "Polly of the Circus" broke all records at opening at the St. Denis. Received a tremendous ovation.

**J. R. MUIR, DOMINION THEATRES, LTD., VANCOUVER:** Played to capacity at "Polly of the Circus" opening. My patrons are delighted. Heartly congratulations for your achievement.

**JOSEPH GROSSMAN, STANDARD THEATRE, CLEVELAND:** Overwhelmed by crowds that attempted to enter theatre. All house records for years broken by "Polly." Audience pleased immensely. My congratulations.

**Goldwyn Pictures Corporation**

16 East 42d Street

New York City

## POLLY ANN.

Polly Ann.....Bessie Love  
Howard Straightline.....Rowland Lee  
Jud Simpkins.....John Lockney  
Squire Bacon.....William Ellingford  
Hubert de Courcy.....David Foss  
Junius Trewalker.....Alfred Hollingsworth  
Mrs. Porter.....Josephine Headley

Just another of those versions of the poor house to silks, with virtue triumphant and vice and a scheming relative knocked galley west in the final round. The story being saved from becoming exceedingly commonplace by several touches of comedy here and there and the acting of Bessie Love, the star of the cast. "Polly Ann" is the title role of the picture and is played by Miss Love in a cute manner. J. G. Hawks and Cecil Smith are listed as responsible for the story, which was directed by Charles F. Miller for the Triangle. The scenes are laid in New Hampshire, where Polly Ann is an inmate of the county poor farm until Jud Simpkins, keeper of the local tavern, has her "bound over" to him for a year. She then becomes the maid of all work around the inn, and when a troupe of barnstorming actors arrive on the scene she receives her first thrill by falling in love with the handsome juvenile, who is bald and about forty. The second threat to the story is enacted in Boston in the meanwhile. The county selectmen, having decided to have a regular teacher for the district school, decide to write to a former native son of the town, who is at present in Boston in business. The letter is on his desk at the time that he decides to turn out his nephew, who has inherited a liking for strong drink. The nephew sees the letter and decides that the school teaching job is just the thing for him. He shakes the dust

of Boston from his feet and hits the town just in time to prevent Polly Ann eloping with the ham. A friendship springs up between them, and Polly Ann attends the school. Later her uncle in Boston sends for her, and it develops that she and the school teacher are cousins, but not until the two have had a chance to fall in love and the uncle decides that he is ready to forgive the boy for his former wildness. In the meantime another member of the family has been trying to poison the uncle's mind against the boy, but the latter's reformation having been completed in the little New Hampshire village, he is welcomed back home, and the other is cast out. Fair for a regular program.

## LOST IN TRANSIT.

Niccolo Darini.....George Beban  
Nita Laph.....Helen Eddy  
Lapl.....Pietro Sosso  
Mrs. Flint.....Vera Lewis  
Mr. Kendall.....Henry Barrows  
Paolo Marso.....Frank Bennett  
Baby.....Bob White

In "Lost in Transit," a Pallas (Paramount) release, George Beban has another of his characteristic Italian roles in which he depicts an honest "wop" with a big heart full of love for mankind, and especially for children. He is a junk dealer who finds a child in his wagon, it having been abandoned by its mother. His original intention is to turn it over to the police, but the child worms its way into his heart and he decides to keep it. When it is mistaken for the offspring of a wealthy man and taken from him he is disconsolate until the real heir to the wealthy man is found and a wise judge gives him the custody of the child and the rich man presents him with a check for \$5,000. The detail and atmosphere are very effectively visualized. The cast is competent and Beban is, as in all his film releases, a good delineator of Italian character roles. A good program picture.

Jolo.

## THE LIFTED VEIL.

A current five-part Metro release featuring Ethel Barrymore, the story dealing with the woman whose single mistake in life has made her conscience-stricken, so much so she temporarily sacrifices her happiness rather than make the man she loves the victim of her error. The woman (Miss Barrymore) has, in a moment of weakness, succumbed to the entreaties of her girl friend's husband, later realizing the actual sin. She flees to Europe and lives in seclusion for two years. While abroad she meets the inevitable choice of her affections, but sooner than marry him with her past, returns home. He follows. Meanwhile, heavily veiled, she visits the congregational minister and seeks advice. Her repentance is not actual, but her happiness is in jeopardy, and because of the former fact the minister gives her little solace. Her sweetheart calls and she refers him to the clergyman. The latter refuses to divulge the secret and the man is filled with jealousy and suspicion. He proposes an alliance without the conventional ceremony and she repulses him, driving him from her home. Later she becomes engrossed with the minister's attention, who had fallen in love with her, and, mistaking gratitude for love, becomes engaged to him. At the altar she faints, suddenly realizing the mockery of her action. The ceremony is postponed, but, meanwhile, she marries her original choice, the reconciliation arriving with his proper understanding of conditions, and they sail for France, he with a hospital unit, she as a nurse. It's tensely dramatic in sections, passages from the Bible being cleverly pictured in for descriptive purposes. Miss Barrymore's expression is a study in itself and in this specie of role she excels. The support is very capable and the direction, along the standard of Metro work, is particularly good. Like the locations, the majority being interiors. It's a rather old story, somewhat differently pictured in this release, but well told. As a program feature it should hold up with the best of the average.

Wynn.

## A STORMY KNIGHT.

John Winston.....Franklyn Farnum  
Dr. Fraser.....Jean Hersholt  
Mary Weller.....Brownie Vernon  
Richard Weller.....Hayward Mack  
Mr. Weller.....Frank McQuarrie  
"A Stormy Knight," the Sept. 10 release by Bluebird, looks as if it was originally intended for a serial. It is that sort of a "mystery" melodrama, starting off with exceptionally fine exterior photography and taking the spectator through a series of thrilling adventures. An easy-going young man, while loafing at his bungalow one night during a storm, is attracted by cries for help. Opening his door, he finds a pretty girl standing there drenched, who pleads with him to come to her aid. She guides him into the swamp, where a man is lying insensible. The hero carries the man to his hut and goes for a doctor. On his return both have disappeared. Then follows in quick succession a series of mysterious encounters in which the girl is involved, culminating in the hero finally marrying the girl as he has her handcuffed to an auto, without knowing who or what she is. Then it is developed the whole thing was a frame-up on the part of the fathers of both, and that it succeeded admirably. The suspenseful interest is sustained to the finish, in the expectation something of interest will occur. When the denouement is simply the marriage between two people one is apt to be a trifle disappointed. It is based on a story by Jack Cunningham called "The Fourth Glove," scenario by Waldemar Young, produced by Elmer Clifton, photography by Virgil A. Miller. Jolo.

## GERTRUDE SELBY

NEAL BURNS

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BILLY  
WEST  
COMEDIES  
—  
THE  
Funniest  
Man  
on the Continent



"IF IT'S A BLUEBIRD-IT'S GOT TO BE GOOD"



## THE FALL OF THE ROMANOFFS.

Nicholas II., Emperor of Russia, ..... Alfred Hickman  
 Rasputin, ..... Edward Connelly  
 Ilodor, ..... By Himself  
 Prince Felix, ..... Conway Tearle  
 Grand Duke Nicholas, ..... Charles Craig  
 Wilhelm II., Emperor of Germany, ..... George Denueburg  
 Baron Frederick, ..... R. Paton Gibbs  
 Theofan, ..... William E. Shay  
 The Infant Czarowitch, ..... Master Lawrence Johnson

Alexander Kerensky, ..... W. Francis Chapin  
 General Korniloff, ..... Peter Barbierre  
 Anna, ..... Mile. Kitty Galanta  
 Princess Irena, ..... Pauline Curley  
 Sonia, ..... Mile. Marcelle  
 The Czarina, ..... Nance O'Neill  
 Herbert Brenon's spectacular film depiction of "The Fall of the Romanoff" is a two-hour collection of historical events arranged in chronological order and hence is more episodic than dramatic as a timely presentment of current history nothing could be more up to date, unless it be a one-reel news weekly. For this, and the "elaborateness" and the collection of "atmosphere," the Brenon special should prove a most potent drawing card and will probably be snapped up by exhibitors with avidity the moment it is released. In brief flashes are scenes of the interior of Siberia, the vodka shop, village types, etc. From there the scene changes to Pretrograd, to the winter palace of the Romanoffs, a monastery in the Caucasus, the apartments of the Czar and Czarina, home life in the Ural mountains, the interior of the Duma in session with Kerensky, "the man of the hour," delivering a speech, the front of the winter palace with the mobs assembled prior to the overthrow of the dynasty, a stupendous festival arranged for the trapping of Rasputin, during which a man leaps through a window on horseback upon the festival board, and so on. With respect to the "acting" the production is a one-part affair—practically all the screening being confined to scenes in which Edward Connelly as Rasputin, holds the centre of the stage. The film was constantly punctuated with close-ups of Connelly to give more effective revelations of his facial expression, and these comprised an overabundance of "eye acting." The cast, on the whole, was exceedingly capable and effective, and the production gives the impression of lavishness and splendor. There is but one comedy scene in the two hours.

Jolo.

## RASPUTIN.

Rasputin, ..... Montague Love  
 Ines, ..... June Eividge  
 Rodin, ..... Arthur Ashley  
 Ida, ..... Violet Arzoo  
 Vasia, ..... Julia Dean  
 Princess Sonia, ..... Pinna Nesbitt  
 Czar Andre, ..... Hubert Wilke  
 Czarina Katherine, ..... Florence Beresford  
 Paulus, ..... Charles Crompton  
 Choyneki, ..... Frank Beamish  
 Mikula Dvorkin, ..... Joseph Granby  
 Varnileff, ..... Robert Fisher  
 Pasloff, ..... Edward Elias  
 Kerensky, ..... Henry Hull

The World Film's production of "Rasputin," now in seven reels, if cut to five, or even six, parts, considering its timeliness, should prove to be the best possible program feature. Not that it is a wonderful picture, but with the interest in the subject of the recent fall of the Russian dynasty, an intelligent picturization of the events leading up to it, the patrons of program houses are certain to flock to "Rasputin." It is probably the most pretentious feature ever attempted by the World, and, with the elaborate campaign of publicity which is to be given the presentation in New York at the Park theatre, it should draw. The scenario was prepared by E. Richard Schayer, direction by Arthur Ashley, photography by Jacques Monteran. The name part is played by Montague Love, who is excellent in the earlier scenes, but when, later, he is pictured as a resident of the Czar's palace, with a Svengali beard and hypnotic eyes, he is altogether too Macchivellian and suave. True, he has by that time, lived for ten years in refined surroundings, but no ignorant peasant, unable to read or write, would in an entire lifetime, cultivate the manners of a gentleman of society. There is an exceptionally strong supporting cast. Hubert Wilke as the Czar is a trifle too robust and virile for the type generally associated with the character of Nicholas Romanoff, late Czar; Henry Hull as Kerensky is too youthful, and these things are the fault of the casting director rather than the actors themselves, who acquitted themselves creditably. There are some fine night scenes and one or two huge sets that lend majesty to the production. The production, on the whole, costuming, scenery, detail, etc., is all carefully worked out. Program exhibitors can safely boom "Rasputin" as an exceptional feature with the certainty it will make good with their audiences.

Jolo.

## KING-BEE MOVING

The King-Bee Films Corporation will move its producing organization to Los Angeles October 10. In addition to the two-reel twice monthly releases it is planned to make a series of five-reel comedies, with Billy West starred. J. Frank Brockliss has bought the English rights to the King-Bee comedies.

West has written the book, lyrics and music of a musical comedy, "Well, I'll Be Darned," described as a musical oddity in three knits.

## FLYING COLORS.

Brent Brewster, ..... William Desmond  
 Ann, ..... Golda Madlen  
 Capt. Drake, ..... Jack Livingston  
 Ruth Lansing, ..... Laura Seare  
 Craig Lansing, ..... J. Barney Sherry  
 Jimmy McMahon, ..... Geo. W. Chase  
 Brewster, Sr., ..... John Lockney  
 The Cookney, ..... Bert Offord  
 Stenographer, ..... Mary McIvor  
 Manager's Son, ..... Ray Jackson

A commonplace story of the lighter fiction type is utilized as the basis for "Flying Colors," a Triangle feature with William Desmond starred in it. The outstanding point that is driven home is that Desmond is going after the high pole vaulting, rough and tumble stuff that has made Douglas Fairbanks such a strong favorite. In the role of an ex-Yale athlete of considerable fame, the acrobatics are very well accounted for. The picture, as a whole, is an acceptable program feature, as the story contains just enough suspense to hold the interest of the audience. Desmond plays the role of a young college graduate who has tried various lines of endeavor after leaving his institute of learning, all culminating in indifferent success. Finally his wealthy relatives cast him out to shift for

himself, and he decides that he will be a detective, specializing in society work. He becomes associated with an agency and is sent to Poughkeepsie, where a number of mysterious jewel robberies have taken place in fashionable circles. After he is on the ground awhile the society detective recognises one of the guests as an English crook, whose picture has been posted in the private rogue's gallery of the agency, but the crook is a little too clever to be caught. In the meantime a love interest is brought in by the introduction of the hostess' sister to the detective, who is posing as one of the guests. The crook, in an attempt to make a final haul, decides to compromise the hostess, whose husband has left the house to close a big business deal. The latter, however, returns unexpectedly, and to prevent the disclosure of the true state of affairs, the detective takes the blame. The crook, in the meanwhile, making a getaway. An auto chase follows and naturally the detective is victorious. In the meantime he has started to propose to the young sister, only to discover that she believes that a young married couple should be able to get along nicely on \$40,000 per year, this puts a kink in his plans, which are later straightened out by a relative dying and making him his sole heir.

Fred

## THE WOMAN BENEATH.

Betty Fairchild, ..... Ethel Clayton  
 Tom Connolly, ..... Curtis Cooksey  
 Mrs. Fairchild, ..... Isabelle Berwin  
 Mr. Fairchild, ..... Frank de Verne  
 Rupert Barnetley, ..... Crawford Kent  
 Mrs. Connolly, ..... Eugene Woodward

A rather inconsistent story, well told, well played and competently directed is "The Woman Beneath," a Peerless (World) release, written by Willard Mack, directed by Travers Vale, photographed by Max Schneider. It is one of those tales of a western miner, wealthy, who comes to New York, meets a society girl, falls in love and marries her. Finding she doesn't love him, he pretends his fortune has been swept away in speculation, and in the end is very happy when she clings to him and finds that she has learned to reciprocate his true affection. There is a subsidiary plot in which a society man has abandoned the husband's sister and tries also to win the wife away. There is a new leading man in the photoplay, Curtis Cooksey, who gives an excellent performance of the young miner-husband. Only a fair program picture.

Jolo.

# Chosen

by the Livest Exhibitors in New York

## as the

# Serial

# Winner

## of the Season

Marie Walcamp made the Universal Serial, "Liberty," a tremendous financial success for thousands of Exhibitors—she has made "THE RED ACE" even greater through her amazing fearlessness—daring—and thrilling stunts in each of the 16 episodes.

ASK any Exhibitor who ran "Liberty," with Marie Walcamp, and be amazed at what he says about the results with that serial. Then remember you get THE SAME DIRECTOR—the far greater PUNCH serial in "THE RED ACE" than "Liberty." Take our little "tip" and grab it now.

Ask your nearest Universal Exchange for the Big, Free Advertising Campaign Book that shows you how to put this gripping serial over in a stunning way through ads, teasers, stunts, posters, banners, novelties, etc. This campaign book shows you how to do it without effort on your part. Simply follow directions. Get busy now! Universal Film Manufacturing Company, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



A "The RED ACE"

Featuring Fearless Dashing MARIE WALCAMP

Directed By JACQUES JACQUARD

UNIVERSAL SERIAL

**THE MAN WITHOUT A COUNTRY.**

Barbara Norton.....Florence La Badie  
Philip Nolan.....H. E. Herbert  
Captain Banforth.....J. H. Gilmour  
Mrs. Blair.....Carey Hastings  
Phineas Blair.....Ernest Howard  
Pop Milton.....Charles Dundan

Jewell Productions, Incorporated a few weeks ago, has acquired from Thanhouse "The Man Without a Country," a screen version of Edward Everett Hale's story of the same name. It is the fourth of a series they will offer to the trade, the first being "Come Through," the second "Pay Me" and the third "Sirens of the Sea." Lloyd Lonergan wrote the present day version of the Hale classic and Ernest C. Warde, who did "The Vicar of Wakefield" for Thanhouse, is the director. The cast is a large and excellent one, headed by Florence La Badie and H. E. Herbert, and the lighting and photography are noteworthy features. Thanhouse has made of "The Man Without a Country" an up-to-date counterpart of the situations which confronted Philip Nolan in the original tale, which is laid in the time of Aaron Burr. In the novel Nolan is on trial for treason and in a burst of anger declares that the United States be

damned and he hopes he may never hear of it again. He is sentenced to spend the remainder of his days on a warship, and specific and strict instructions are given that he is never to receive any news of his country for the remainder of his days. He thus spends 35 years and dies full of remorse. The picture opens with two children, a boy and a girl, left orphans. They go to live with their aunt and uncle, and when the girl grows up she becomes betrothed to a wealthy young man who stands with the uncle for strong pacifist tendencies. The United States declares war upon Germany and the boy enlists. When the man engaged to the sister declines to enlist she gives him back his engagement ring and goes to France as a Red Cross nurse. On the way back, on leave, the steamer is torpedoed and it is believed she has been drowned. Even this does not inspire a desire for enlistment and the young man, when solicited to enlist at his club, says exactly the words uttered by Philip Nolan in independence times. The man to whom he utters them was an old friend of his father's, and that night he brings to the man a copy of the E. E. Hale book, begging him to read it. He does so and the Philip Nolan life story is visualized, with the engaged pair being witnesses of the events through the aid of double exposure. The next morning he enlists, his

stance returns home and is locked in his arms. The picture is wonderfully impressive and a strong argument for recruiting. As such it should receive the endorsement of army and naval officials throughout the country. All told it is probably the finest production ever turned out by Thanhouse and should prove a big money maker. Jolo.

**BESSIE LOVE IN N. Y.**

Bessie Love, the former Triangle star, is in New York at present with her personal manager.

The youthful star is about to close a contract in the East calling for her services for the next year.

**Horkheimer-Goodrich Contract.**

H. M. Horkheimer says he has a contract with Edna Goodrich for feature pictures, which are to be released via Mutual. He leaves for the Coast next Monday.

Hiram Abrams, president of Paramount, who is also going west, may make the journey with Horkheimer

**THE SEVEN PEARLS.**

"The Seven Pearls" is the newest Pathe serial, bearing the Astra trademark, having Mollie King and Creighton Hale co-jointly featured. The first episode was shown in the B. S. Moss houses the first half of this week and the usual "thrills" attended the exhibition. The first ep. comprises two parts, devoted more to getting the serial idea under way than anything else. "Seven Pearls" may run into channels familiar to picture regulars and at times hit the impossible trail, but the first ep. got away to a good start with an idea that can give the principals and camera man untold possibilities. The theme starts in Turkey with the Sultan disposing himself in his harem. The Sultan has a valuable necklace with seven costly pearls attached. This he leaves with an honest countryman, who at the beginning of the story had an American orphan girl as his adopted daughter. When the Sultan returns for the necklace, which the Bey had deposited in a secret panel-hiding place, it is missing. The American girl, Ilma (Miss King), had taken it out of its secretive resting nook and was admiring it when Harry Drake, a young American (Creighton Hale) touring Constantinople, steals it away, believing it belonged to another American, who is noted international crook. Prior to this theft Drake had rescued the girl from a nearby stream. The Sultan is about to kill Ilma's adopted father when Ilma rushes forth. She has never been seen by the Sultan before and he becomes enamored of her. He demands her as payment for the loss of the pearls. She asks time in which to seek the thief, having seen him plainly through the barred window when Hale lifted the pearls from a table with a cane crook. The respite is granted, but one of the Sultan's bodyguards accompanies her. The international crook and his band get the string of jewels but Drake refuses to have anything to do with them, although he had purloined the string direct. Prior to the departure for America of the band, its leader, young Drake, with the girl and her bodyguard accompanying, the main crook gives to each of his five men a pearl, keeps one himself and tries to bestow the other on Drake. The crook puts it in the heel of one of Drake's shoes which the thief takes from the young man's stateroom. Then follows efforts to deprive Drake of the single pearl by different individuals, with the girl even entering his hotel room and being interrupted in the act by Drake. Another tall person caters and is about to leave with the jewel when another man, just outside the door, checks his getaway and at the point of a gun makes him hand over the pearl. The distribution of the seven pearls to seven persons gives the scenario a chance to run the complete series with the melodramatic interest all up to the manner in which the girl, who is sure to be helped by Drake until the end, recovers each missing jewel. Miss King looks well and in the opening ep. appeared to excellent advantage with Hale, who has a likable personality and carries himself well without too much of an effort at mock heroism. Mark.

**THE HOSTAGE.**

Lieutenant Ivo Kemper.....Wallace Reid  
Nathalia.....Dorothea Abril  
Sophia, her sister.....Gertrude Short  
Kemper.....C. H. Geldert  
Vanvoyd.....Guy Oliver  
Eunice.....Camille Ankewich  
Boyadi.....Noah Berry  
Ragnor.....George L. Spaulding  
Marienka.....Lillian Leighton  
Paul.....Lucian Littlefield

Beulah Marie Dix wavered for a time between her well-known pacifist tendencies, as shown in "Moloch," and the spirit of the present day, and finally came out triumphantly for the real heroic. Miss Dix knows whereof she writes when she spins tales of wars and warriors and she has done just this in "The Hostage." The Lasky people have done their share under the efficient direction of Robert Thornby, and Wallace Reid this time proves himself a real screen star. The man who can play a hero who is called upon to violate a trust and who can still retain the sympathy of his audience as Reid does in "The Hostage," is something besides a good-looking figure-head. Reid does some acting in this picture that will boost him still further along in the hearts of his admirers. Brigadier Kemper, head of the Lowlanders, caught in a bad position, is forced to give his son, Ivo, as a hostage to the Highlanders. He purposes to violate the truce and makes his son conceal a dirk to effect an escape at the time of the truce violation. Ivo is turned over to Boyadi and his treatment at the hands of the kindly mountaineer wins his deep gratitude. Boyadi's daughter, at first decidedly hostile, becomes a sympathetic companion and the love element begins right away. The night appointed for his escape comes speedily, but Ivo realizes he can only escape by killing Boyadi. He refuses to do it and next morning finds himself a prisoner at the hands of the outraged mountaineer. In an effort to make him reveal his father's plans, of which he is really ignorant, the mountaineers plan to torture him. He is saved by the protest of Boyadi and the fact that he behaved with credit at the time of the invasion. He is therefore reprieved for twelve hours and allowed to take his farewell of Nathalia. The denouement comes just before the execution, when a real truce is brought in the nick of time. Actors, star, director, author and cameraman have contrived to make an absorbing story of "The Hostage," with a proper admixture of thrills and heart interest. It has the right amount of martial spirit to make it popular in these times. Jolo.

# Goldwyn

presents

Under a Policy of  
Wide Open Booking

George Loane  
Tucker's  
remarkable production  
of

Hall Caine's  
greatest story

# The Manx-Man

with  
Elisabeth Risdon  
and Henry Ainley



This remarkable production is exclusively distributed throughout North America by Goldwyn, by arrangement with the late Henry J. Brock.

Bookings and reservations are now being accepted at all Goldwyn branch offices, and trade showings will be held in each branch as quickly as possible. It is available to all exhibitors on the open booking plan. This splendid picture played to capacity for one month at the Criterion Theatre, New York City.

**Goldwyn Distributing Corporation**  
16 East 42nd Street  
New York City

**POLLY OF THE CIRCUS.**

Polly of the Circus.....Mae Marsh  
John Douglas, the Minister.....Vernon Steele  
Toby, the Clown.....Charles Eldridge  
Big Jim, Boss Canvasman, Wellington Player  
Barker, Owner of the Big Show.....

George Trimble  
Mandy.....Lucille Laverne  
Hasty, Her Lesser Half.....Dick Lee  
Deacon Strong.....Charles Riegel  
Julia, his Daughter.....Lucille Satterthwaite  
Deacon Elverson.....J. B. Hollis  
Mrs. Elverson.....Helen Sanger  
Sally.....Isabel Vernon  
Jane, the Widow.....Viola Compton  
John Carr

John (Twin Soul of Tom Sawyer),  
Stephen Carr  
Little Polly.....Mildred Call  
Bingo and the rest of the Beesties,

By Themselves

The first release of Goldwyn, "Polly of the Circus," is at the Strand this week. Goldwyn has been organized for some time. It is well known in the picture trade, although not sending out a film in the year or so since it was formed. Goldwyn's first feature was therefore awaited with interest. The "Polly" film may have been the selection for that particular release, for there isn't much doubt but that Goldwyn has made several features within its life. Taking the Margaret Mayo play, quite familiar in name and story to the public of all this country, and starring Mae Marsh in it, Goldwyn has made a noticeable commencement of its feature releases. As a weekly or feature release that does not come into the "special feature" class for the exhibitors, "Polly of the Circus" is a good card. It presents no one extraordinary point, unless thoroughness might count, for the picture is thorough in the filmization of an appealing subject, the circus, and Goldwyn has made this more so by making "recollection" an early bid for approval. The film omits the customary announcement of the screen adapter and director's names at the start, but immediately delves into the entrance of a circus in town at daybreak, using for this portion a trio of youngsters, who afterward are the important personages of the story. Two of the youngsters, boys, are seen reaching the circus bills and awaiting its arrival. One is awakened in the dawn by his chum pulling a string dropped out of the window, the string being attached to the toe of the sleeper. This will bring back memories to all "country boys." It's like growing up again. The circus employed was a wagon show, with one ring, but the director made a great deal of it, showing many circus scenes, in and outside the tent, all faithfully drawn (excepting, perhaps, the fire scene), with an "audience" that looked too real to be a mob of supers. It was an odd, if sad, coincidence, that the day before the "Polly" film was given to the light, one of its principal scenes had an actual and fatal counterpart in the Barnum and Bailey circus, in the west. Polly, in the picture, telling her friends she would do a double somersault on her horse, "Bingo," that night, tries it and falls, when she is taken, badly injured, to the home of the local minister, where considerable of the visualized story is placed. In the B-B circus Saturday, a woman bareback rider attempting the double somersault, was killed. (May Wirth is about the only woman rider who is now successfully accomplishing this most difficult of feats on a horse's back). When Polly left the circus her ring friends bought "Bingo" for her and sent it to the clergyman's home. One of those friends, the clown, who had loved her mother, an acrobat (killed in the same ring and the same town when Polly was a kidlet in the crib), lost all heart when his little Polly was injured. He needed money. Big Jim Henley wrote that to Polly. It was Toby, the clown, and Jim, who had bought "Bingo" for her. So Polly decided to race "Bingo" at the county fair for the purse of \$500 offered in the free-for-all. She won. Her winning coat her home, for Old Deacon Strong forced a promise from her never to see the minister again. Deacon Strong's daughter was laying wires for the Rev. John Douglas. And Polly returned to the circus, after taking part in one of the best horse races the screen has shown. But the rest is the story of "Polly." You may remember it, and if you can't you can imagine it. When seeing this feature, prepare to save a tear for Big Jim, who guarded Polly throughout her circus days because he loved her, then lost her, to the minister, his boyhood pal, for it was Big Jim as a Tiny Tim who ran away from home the same day he got up early to see the circus of the night. He went out with it, on the fall end of a circus wagon, to be a boss canvasman in the end. "Polly of the Circus" seems to run somewhat longer than a customary release. It has what would be called a well-balanced company, and it's a picture that does not call for a star. There are any number who could have fitted into the Polly role, but the name of Mae Marsh in connection probably makes it sure-fire. Miss Marsh has a better looking in pictures than when she was much younger. Her pug nose and mount manner are still with her and each helps. Averaging with the best of the film is the photography. Some graphic pictures on the circus lot that called for technical knowledge of the cameraman for best results are exhibited. Many are sharply brought out with a roll background that aids the sharpness. Some may say this film seems a trifle padded or could have been cut down further, without any harm accruing, but it's a circus picture. As such it should do what the circus always does, draw the children and make the parents go with them. As the first Goldwyn release the wisdom of using "Polly" is evident. It was the best of judgment.

Stone.

**BARBARY SHEEP.**

Kathryn—Lady Wyverne.....Elsie Ferguson  
Sir Claude Wyverne.....Lumsden Hare  
Benchaalal.....Pedro De Cordoba  
(An officer in the native Algerian Cavalry.)  
Archemed, a native guide.....Macy Harlan  
The Mad Marabout.....Alex. Shannon  
The Innkeeper.....Maude Foré

This Artercraft feature, in which Elsie Ferguson is starred, ranks well up with the best of modern releases, complete in every little detail, well directed and excellently cast and acted, and pictured in a manner that rings genuine of the locale in which the action is supposed to be thrown. It's a story of the

desert, adapted from the novel of the same title by Robert Hitchen, with much of the action supposedly staged in Algiers, the scenes this Oriental spot being convincingly realistic. The story is of the wife of a British sportsman, the chap who neglects his spouse for the rod and gun. A trip to Algiers results in her infatuation with an Arabian chieftain. Nothing happens, but she treads dangerous paths. The husband, through a premonition, returns from a hunting trip in time to save her from what looked like a compromising position. The story stands up and ends well with the conventional dramatics or the sensational bandit material usually found in Arab-

set yarns. The exteriors are particularly good and look far from the stereotyped studio village scenes, hordes of camels striding into view with innumerable natives joggling about here and there. Miss Ferguson never overplays her role and pictures minute emotions in the "close-ups" with no apparent self-consciousness visible. Lumsden Hare as the husband did an English peer in perfect fashion and Pedro De Cordoba as the chieftain gave an admirable performance in his unique character role. The direction, credited to Maurice Tourneur, calls for commendation, the general work being especially good, while the selection of locations showed excellent judgment. It's a splendid feature, well worthy to carry the Ferguson name in the billing and far above the usual program feature in every department.

Wynn.

WORLD PICTURES BROADWAY

# Because


It has every element of good drama  
in it, "The Marriage Market" will make  
a big success for World Exhibitors.

## Three Stars —

WILLIAM A. BRADY,  
Director-General,  
WORLD-PICTURES  
present

CARLYLE BLACKWELL  
JUNE ELVIDGE  
with  
Arthur Ashley  
in  
"The Marriage Market"

Story by CLAY MANTLEY  
Directed by ARTHUR ASHLEY





**THE LITTLE SAMARITAN.**

An Erbo-graph feature designed along rural lines, with Marion Swayne as the village Miss, poor, but good-hearted, good, but generally despised, finally coming into her own with the adjustment of the simple complication, earning vindication and becoming engaged to the village minister. It's a story very similar to the style of photo-play through which Mary Pickford rose to starring heights. Miss Swayne as Lindy Lou, the orphan ward of her grandmother, is the butt of her companions. Her bright light is questioned and she is continually denied the privileges of association with the other children. There is a mortgage, naturally, on grandma's home. Also the essential hard-hearted Squire who threatens foreclosure. The new minister arrives. Some collection

money is missed and Lindy is suspected. But old faithful Noah, a town character, shoulders the blame and is jailed. The village villain is the son of the village snob, and it requires but little imagination to see him steal the coin. The minister, through a regular picture circumstance, unearths the vital clue and the robbery is cleared, likewise Noah and Lindy Lou. Then the inevitable love scene and promised heart, etc. It's dull throughout and, while capably acted, is so weak in idea it cannot class even as a program feature. The story is clear to everyone long before the points become visible. The colored man playing Noah's role is an excellent film type, but probably too aged for feature parts. The Squire was very well pictured, typical of the small town and a suitable contrast for his associates. The

direction is passable, but with this story it is merely a matter of following lines. "The Little Samaritan" was part of a double feature bill when reviewed. It's sufficiently interesting to fill that sort of bill, but cannot stand up alone as a program card. Wynn.

**STATERIGHTING BARRISCALE.**

The Triangle Distributing Company is to state-right the last of the Bessie Barriscale pictures that it has on its shelves. The story, by C. Gardner Sullivan, and called "I Love You" at completion, is now named "Temptation." Under that title it will be marketed.

**FOR THE FREEDOM OF THE WORLD**

Gordon Harvey.....E. K. Lincoln  
 Ralph Perry.....Romaine Fielding  
 Gordon's mother.....Jane Adler  
 Gordon's father.....Nell Moran  
 Gordon's college chum.....Walter Weems  
 Dollie Milburn.....Barbara Castleton

"For the Freedom of the World," presented by Ira M. Lowry, was given a private showing at the Broadway Monday. This film was manufactured by the S. & M. Film Co., Philadelphia, and has E. K. Lincoln, Barbara Castleton and Romaine Fielding featured. The scenario was by Capt. Edwin Bower Hesser, and the completed production runs through eight parts. Its length may mean it will be distributed via the state rights channels. "For the Freedom of the World" deals with the present world's war, using a battle "Somewhere in France" as the big scenic feature. The picture has some undeniably interesting phases. There are times when the action goes at triphammer pace and knocks out some home-run thrills, then again there are stretches of celluloid waste, with also periods when the war idea seemed to get into boundless tracks and away from the film makers altogether. So big and expansive does the theme become at times that minor details are overlooked in the apparent desire to cut the film short somewhere. Eight parts. Too long. Perhaps Hesser knew every inch of the celluloid way he goes with this war story, but 'tis well that the camera can take in all kinds of latitude and longitude and that there is no limitation to the scenario license nowadays and that directors can take all kinds of liberties with the work at hand. Then again there is the imagination. One can expect most anything in the pictures and get it. If anything is missing then Mr. and Mrs. Audience can imagine the rest. The scenario deals with the honest and uncrispulous soldier. But after one of the longest imaginative battles ever fought in front of a camera the principals pass through several critical climaxes, with one dying and the other two pretty close to death. Mr. Lincoln, a likable chap with a pleasing personality and withal a zealous actor, does some excellent work as Gordon Harvey. As the "villain" and the man who made army life miserable for Harvey and his sweetheart (who later became Mrs. Harvey) Mr. Fielding enacted the role with finesse and characteristic dispatch. The principal woman was Barbara Castleton, a pleasing type of the patriotic miss and subsequent devoted wife. Her emotional scenes were handled impressively. The other roles for the most part were splendidly taken, particularly the mother by Jane Adler. One section was where Perry had seemingly gone unchallenged through the Canadian army camp and had encountered the miss who had turned him down because he was a "slacker," not only takes liberties with her right before the very tents of the army but later gave physical resistance to uniformed officers who interfered. A lack of complete army surveillance is noticeable in other sections. The film has Mrs. Harvey, who had been married with full regimental ceremonies, according to the picture, becoming a nurse and getting right within the very confines of her husband's regiment, with only Perry, now a commissioned officer, having been breveted for supposed bravery under fire, able to recognize her. If either the wife or husband is discovered on the fighting front each is liable to a death penalty. Thereby hangs the remaining sections of the story. Perry tracks the man and wife into a meeting on the front. Then in the presence of his commanding officer Lieut. Harvey fires a bullet into the heart of his wife. It looked like a heart shot but Mrs. Harvey doesn't die. The husband thinks she is dead and he goes out to perform what is termed the "death mission." The commanding officer had called for volunteers to fire a mine and the job fell to Harvey. The mine is fired after a long battle scene. There are some very commendable features. The scenes of the training camp and the physical exercises were splendidly photographed, while the battle scene showed a heavy expenditure of money. The picture tried to tell too much but for the most part works up melodrama as only modern film making can round it up before the camera. The scenes of the Canadian soldiers in action and some of the "trench close-ups" prove valuable assets. Lowry has tried hard to make a sensational feature. Where audiences are not exacting and the war news continues to hit the front pages and army cantonnements are active, "For the Freedom of the World" will fill the bill. Mark.



Justifies all expectations—a triumph *even* for Artcraft.

**"BARBARY SHEEP"**

A picturization of Robert Hichens' famous novel; Scenario by Charles Maigne; directed by Maurice Tourneur;

is praised by critics on New York dailies

New York Tribune:

"Maurice Tourneur directed the picture, which is equivalent to saying that it was beautifully done. The scenes in the desert are magnificent; so are Miss Ferguson's clothes, and the settings are splendid also."

New York Times:

"Another event of importance in the film world took place yesterday at the Rialto where Elsie Ferguson, who was lately induced to desert the legitimate stage for a limited period, made her screen debut in an adaptation of Robert Hichens' "Barbary Sheep." On the screen Miss Ferguson's sensitive beauty becomes almost Gibsonsque, and she doubtless will be able to command a huge salary from the movie magnates just as long as she chooses to employ her talents in that direction."

Vaudeville Theatres can now book Elsie Ferguson—thanks to Artcraft—Don't miss this opportunity.

**ARTCRAFT PICTURES CORPORATION**  
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**HARRY MCCOY**

(6 Years with Mack Sennett)

Starring in Keystone Comedies  
 Directing Himself



## BILLS.

(Continued from page 21.)

**St. Paul, Minn.**  
**ORPHEUM**  
 (Sunday opening)  
 Jean Adair Co  
 Wood & Wyde  
 Clifford & Willis  
 Delro  
 "Act Beautiful"  
 Juggling Nelson  
 McCarty & Fay  
 HIPP (abc)  
 Martin & Florence  
 Nizon & Sans  
 Walsman & Porter  
 Arthur Barrett  
 Shaws Circus  
 2d half  
 McGreevy & Doyle  
 Norton Dennis & G  
 Stroud Tris  
 Those 5 Girls  
 De York Tris  
**PALACE (wva)**  
 Aerial Bartlett  
 Grace Linden  
 "Every Man Needs"  
 "On Beach to Walk"  
 2d half  
 2u half  
 Tasmanian 8  
 Carle & Ines  
 5 Young Americana  
 Temptation  
 (One to fill)

**Schenectady, N. Y.**  
**PROCTOR'S (ubo)**  
 The Leland  
 Reed & Wright Girls  
 M. Montgomery  
 Morris & Campbell  
 Edwards Bros  
 2d half  
 J & K Demaco  
 M. Burkhardt  
 Midnight Rollickers  
 Fern & Davis  
 Young & April  
**Seranton, Pa.**  
**POLI'S (ubo)**  
 Elliott & West  
 Octavo  
 W Ward & Jiris  
 Scott Gibson  
 Gladys Taylor Co  
 2d half  
 Clayton Conrad  
 Selgie & Neal  
 Rutan's Song  
 Conrad & Conrad  
 Dairy Maids  
**Seattle, Wash.**  
**PANTAGES (p)**  
 3 Mori Bros  
 5 Sullys  
 Norline Coffee  
 Willine Solar  
 "Winter Gar Rev"  
**PALACE-HIPP**  
 (ah-wva) (16-19)  
 M DuBois Pets  
 Stewart & Earl  
 2 Pearsons  
 Charlie DuFour  
 Ebner & Reusch  
 B. Alfred Co  
 (20-22)  
 (Bill playing Tacoma  
 16-19)

**Sioux City, Ia.**  
**ORPHEUM (wva)**  
 (Sunday opening)  
 4 Musical Lunds  
 Gaffney & Ward  
 Ed. Reynard Co  
 Norris & Allen  
 Mlle Blanca Co  
 2d half  
 Retter Bros  
 3 Misses Weston  
 Stevens & Hollisters  
 Dor & Deschelle Co  
 Howard's Bears  
**South Bend, Ind.**  
**ORPHEUM (wva)**  
 (Sunday opening)  
 Armstrong & Strouse  
 "Lincoln of U S A"  
 Geo Morton  
 (Two to fill)  
 2d half  
 W S Harvey Co  
 Lewis & Leopold  
 Fremont Benton Co  
 Al Shayne Co  
 (One to fill)

**Spokane, Wash.**  
**PANTAGES (p)**  
 Saint & Sinner  
 J & D Miller  
 The Cromwells  
 Brady & Mahoney  
 "Bon Voyage"  
 HIPP (ah-wva)  
 (10-15)  
 Matilda & Corpos  
 Hughes Sisters  
 Eldridge Barlow & E  
 Sam K Otto  
 Relf & Murray  
 Nols Dogs  
 (10-22)  
 Salesman & Model  
 Prince & Crest  
 Frick & Asair  
 T Lindsay & Bugs  
 Wells & Rose  
 3 Melvins  
**Springfield, Ill.**  
**MAJESTIC (wva)**  
 (Sunday opening)  
 Gallardo  
 Clinton & Rooney  
 "Back to Elmiria"

**St. Paul, Minn.**  
**ORPHEUM**  
 (Sunday opening)  
 Jean Adair Co  
 Wood & Wyde  
 Clifford & Willis  
 Delro  
 "Act Beautiful"  
 Juggling Nelson  
 McCarty & Fay  
 HIPP (abc)  
 Martin & Florence  
 Nizon & Sans  
 Walsman & Porter  
 Arthur Barrett  
 Shaws Circus  
 2d half  
 McGreevy & Doyle  
 Norton Dennis & G  
 Stroud Tris  
 Those 5 Girls  
 De York Tris  
**PALACE (wva)**  
 Aerial Bartlett  
 Grace Linden  
 "Every Man Needs"  
 "On Beach to Walk"  
 2d half  
 2u half  
 Tasmanian 8  
 Carle & Ines  
 5 Young Americana  
 Temptation  
 (One to fill)

**Stockton**  
**HIPP (abh)**  
 (Sunday opening)  
 Strasslers Animals  
 Scott & Wilson  
 (Four to fill)  
 2d half  
 Olmsteads  
 Margaret Ryan  
 Monette & Wells  
 Veronette Four  
 Irving & Ward  
 Titian Arabs  
**Superior, Wis.**  
**PALACE (wva)**  
 King Bros  
 Gardner & Revere  
 Craik & Wade  
 Craik 8  
 2d half  
 4 Southern Girls  
 "Every Man Needs"  
 Jere Sanford  
 Kapt Kidder Co  
**BROADWAY (abc)**  
 Ward's Dogs  
 Newport & Stirk  
 Nana Sullivan  
 Junior Rev

**Syracuse, N. Y.**  
**TEMPLE (ubo)**  
 J & K Demaco  
 Sullivan & Mason  
 M. Burkhardt  
 Midnight Rollickers  
 Fern & Davis  
 Young & April  
 2d half  
 The Leland  
 Tommy Hayden  
 Reed & Wright Girls  
 Louis Simon Co  
 H & E Puck  
 Edwards Bros  
**CRESCENT (ubo)**  
 Feunet & Tyson  
 Arthur & Clark  
 Conroy & O'Donnell  
 Bway Boys & Girls  
 2d half  
 E & L Corlee  
 Zeldia Santley  
 "Court Room Girls"  
 Payton & Hickey  
 Jollie Jeanette  
**Tacoma, Wash.**  
**PANTAGES (p)**  
 4 Roses  
 McCormack & Swor  
 O Handsworth Co  
 Harry Breen  
 "Miss Up to Date"  
**REGENT (ah-wva)**  
 (16-19)  
 Frank Wilbur Co  
 Keeler & Belmont  
 2 Specs  
 Princeton 5  
 Austin & Balley  
 "Girl in Moon"  
 (20-22)  
 (Bill playing North  
 Yakima 16-17)

**Terre Haute, Ind.**  
**HIPP (wva)**  
 (Evansville split)  
 1st half  
 Carlotta  
 Blinckham & West  
 Lew Welch Co  
 Madison & Winchester  
 Haverman's Animals

**Toledo, O.**  
**KEITH'S (ubo)**  
 "Dream Fantasies"  
 Retter Bros  
 "The Cure"  
 Frances Kennedy  
 Sam Hearn  
 Scarplott & Vavara  
 Ferry  
**Toronto**  
**SHEA'S (ubo)**  
 Harry Fox  
 Misses Campbell  
 Dancin' Girl Delhi  
 3 Hicker Bros  
 Howard's Ponies  
 John P. Wade Co  
 Asahi & Girle  
 Street Urchina  
 HIP (ubo)  
 Joe & Vera White  
 Natalie Morgan  
 De Armo & Marguerite  
 Joe Byrontotten Co  
 Chappelle & Tribble  
 Hill & Ackerman  
**YONGE (loew)**  
 The Ziras  
 Ernest Racket  
 Congressman Kiddy  
 Fraser Bunce & H  
 White's Dolls  
 Sadie Sherman  
 Great Santell

**Trenton, N. J.**  
**TAYLOR (ubo)**  
 2d half (16-19)  
 Vim Beauty & H  
 Daly & Berlow  
 "Tale of a Coat"  
 Herbert Slaters  
 Dave Glaver  
 Ross Levan & Sully  
**Troy, N. Y.**  
**PROCTOR'S (ubo)**  
 Garclnetti Bros  
 Dorothy Earl  
 Clayton White Co  
 Bonita & Hearn  
 Hilar L. Mason  
 Riggs & Urtchle  
 2d half  
 Catherine Powell  
 Glenn & Jenkins  
 M. Montgomery  
 McWaters & Tyson  
 Guttler & Cox  
 Jack Lavier  
**Vancouver, B. C.**  
**ORPHEUM**  
 Marck's Lions  
 Norwood Hall  
 Diamond & Grand  
 "Night Boat"  
 Mang & Snyder  
 Chas Howard Co  
 Frankie Heath  
**PANTAGES (p)**  
 Dumitrescu Dunham Tr  
 Lane & Harper  
 "Friendly Call"  
 Nell McKinley  
 "Oh You Devil"

**Victoria, B. C.**  
**PANTAGES (p)**  
 "Girl from Starland"  
 Chester Cruber  
 "Every Man's Sister"  
 DeMichell Bros  
 "Miss America"  
**Victoria, Minn.**  
**LYRIC (wva)**  
 (21-23)  
 King Bros  
 Gardner & Revere  
 Craik & Wade  
 Craik 8  
**Waco, Tex.**  
**MAJESTIC (inter)**  
 (16-17)  
 Beeman & Anderson  
 Francis & Ross  
 Kelly Wilder & Co  
 International 4  
 Mrs. Hughes & Co  
 Clark & Hamilton  
 Five Nelsons  
**Walla Walla, W.-va.**  
**LIBERTY (ah-wva)**  
 (16-17)  
 DeVeaux Bell & Joe  
 Virgil & LaBlanche  
 Jennings & Barlow  
 Eugene Pace Players  
 La Petite Elva  
 "When We Grow Up"  
 (21-22)  
 (Same bill playing  
 Spokane 16-18)  
**Washington**  
**KEITH'S (ubo)**  
 Walter C Kelly  
 Helen Tris Co  
 Garry McGarry Co  
 Ellmore & Williams  
 Perella Sextet  
 Raymond Wiley  
 Nolan & Nolan  
**Waterbury, Conn.**  
**POLI'S (ubo)**  
 Dal Beanie & Co  
 Wood & Halpin  
 Wells Norworth & N  
 Mr & Mrs Phillips  
 O'Neill & Walmsley  
 Foolish Factory  
 2d half  
 The Pelots  
 Bell & Monte  
 James Grady Co  
 Gray & Graham  
 Wood Melville & P  
 6 American Dancers

**Waterloo, Ia.**  
**MAJESTIC (wva)**  
 (Sunday opening)  
 Retter Bros  
 June Mills Co  
 Olga Mishka Co  
 Stevens & Hollisters  
 Vernon 5  
 2d half  
 Wilfred DuBois  
 Tennessee Ten  
 Vine & Temple  
 Ashal Japs  
 Largay & Snoe  
**Wheeling, W. Va.**  
**VICTORIA (sun)**  
 Jules Jane & L  
 Paul Bauwens  
 Marcelle  
 Darn Good & F  
 Gulnan & James  
 2d half  
 Henry & Adelaide  
 Gladys Correll  
 Gilroy Haynes & M  
 Maley & Woods  
 Garden Beiles  
**Wilkes-Barre, Pa.**  
**POLI'S (ubo)**  
 Clayton & Conrad  
 Selgie & Neal  
 Rutan's Song Birds  
 Conrad & Conrad  
 Dairy Maids  
 2d half  
 Elliott & West  
 Octavo  
 W Ward & Jiris  
 Scott Gibson  
 Gladys Taylor Co  
**Winnipeg**  
**ORPHEUM**  
 Eddie Foy & Family  
 L Fitzgerald Co  
 Libonati  
 Kilter Hawksley & M  
 Gonne & Alberts  
 Fern Bigelow & M  
 Saunders Birds  
**PANTAGES (p)**  
 Morris & Beasley  
 Larson & Wilson  
 Rigoleto Bros  
 Six Serenaders  
 Ash & Sharo  
**STRAND (wva)**  
 Mabel Fonda 3  
 Vernon & Co  
 Mahoney & Rogers  
 The Salamobos  
 2d half  
 (Bill playing Ft. Will-  
 iam 1st half)  
**Woonsocket, R. I.**  
**SCENIC (ubo)**  
 Musical Johnsons  
 Bill Bell  
 Eddie Carr Co  
 2d half  
 Yacotack  
 Tyler & Crollano  
 Jack Alfred Co  
**Worcester, Mass.**  
**POLI'S (ubo)**  
 Hayden & Cardownie  
 Low Holts  
 Adria Almase Co  
 Brendell & Bert  
 Tango Shoes  
 2d half  
 DuVal Sisters  
 Morlin  
 Martha Hamilton Co  
 Kuter Clair & K  
 Duffin Redcap Tr  
**PLAZA (ubo)**  
 Svergal  
 3 Moriarty Girls  
 Evans & Lloyd Co  
 Mahoney Bros & D  
 Kitaro Japs  
 2d half  
 (To fill)  
 Swan & O'Dea  
 Dooder & Nelson  
 Rome & Cox  
 Ralph Bably Co  
**Yonkers, N. Y.**  
**PROCTOR'S (ubo)**  
 Bert Sheppard & R  
 Tommy Haydn  
 Watson Sisters  
 DeWitt Burns & T  
 (One to fill)  
 2d half  
 Potter & Hartwell  
 Lottie Grooper  
 "In the Dark"  
 Sullivan & Mason  
 Flynn's Min Revue  
**Youngstown, O.**  
**HIP (ubo)**  
 Emmett De Voy Co  
 Whitfield & Ireland  
 Alfred Bergen  
 Foster Ball Co  
 Sig Franz Tr  
 Leavitt & Lockwood  
 The De Bars  
 3 Equills  
**Paris**  
**ALHAMBRA**  
 Lee Altos  
 2 Lillies  
 W Bellonini  
 Tom Wong Tr  
 Leon Rogee  
 3 Dreadnaughts  
 4 Banolas  
 Two Tomboys  
 Ester Lokalu  
 Trombetta  
 Carnalla & Eddie

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**AT LIBERTY**—Baritone for harmony act. Can arrange numbers. Experience. Appearance. Personality. Voice. The act that gets him must be booked now. F. R. G., Variety, New York.

**AT LIBERTY** for acrobatic act, a perfect lady understander and catcher. Catching everything from bounding table. Apply Mariette Benedict, 1764 3rd Ave., New York.

**AT LIBERTY**—Pianist (8 seasons U. B. O. and Orpheum Circuit) for Vaudeville act, as accompanist or musical director. Also consider lady or gent partner. D. R., 904 Palace Theatre Bldg., New York.

**BOOKING FIRST-CLASS ACTS** for cabarets in South America, Panama, Canada, and all the principal cities in the United States. **BILLY CURTIS** (General Manager), Broadway Booking Office, Gaity Theatre Bldg., Room 601, New York.

**CHORUS GIRLS WANTED (50)** WHO CAN DANCE AND SING. CAN ALSO USE PRINCIPALS FOR MUSICAL COMEDY. GIRL ACT. M. THOR, PUTNAM BLDG., NEW YORK.

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**FIRST CLASS FEMALE IMPERSONATOR.** Barefoot dancer. Sensational gorgeous wardrobe. Beautiful makeup. Immaculate appearance. A real novelty. Bernard, 615 West 135th St., New York City.

**FOR SALE**—Extra fine velour cycloramic drop, dark brown used but one week. Can be seen by appointment. Write O. R. G., Variety, New York.

**FRENCH** operetta singers wanted quickly. Long season guaranteed. Artistic director, tenor, soprano, baritone, comic. Experienced artists only. Write A. Landys, Impresario, 1214 Times Bldg.

**GREEN VELVET** cyclorama, slightly used; good condition; can be seen by appointment only; party out of town. Write Jos. Burt, Variety, New York.

## KROWS WITH GOLDWYN.

Arthur Edwin Krows, formerly press representative for Winthrop Ames and author of one of the most comprehensive volumes on the theatre, who has lately been attached to the Triangle publicity staff, retires from that office tomorrow and will in the future be with Goldwyn.

## Cleo Madison After Separation.

Cleo Madison, formerly a picture star, who has just completed a stock engagement at the Wigwam here, is about to secure a separation from her husband, a local automobile salesman, whom she married seven months ago. As soon as the legal detail is attended to she is to go east.

## Returns to Speaking Stage

Arthur Ashley, director-actor with the World Film, leaves shortly to go on tour as leading man in "The Man Who Came Back." He played the part during the vacation of Henry Hull, the creator of the role.

## "RAMONA" IN 8 REELS.

Los Angeles, Sept. 12. William H. Clune's picture, "Ramona," shown here a year ago, has been cut to eight reels and is at Clune's Auditorium.

The reduction has been arranged so the entire story is told, giving a two-hour show.

## Lasky Leaves for the Coast.

Jesse Lasky again left last Saturday for Los Angeles, where he will overlook the studios for about six weeks.

**OFFICE FURNITURE**—In very good condition; can be had reasonably; all oak. Only used a short while. Quick Buyer, Variety, New York.

**TENNEY'S ACTS**—Sketches and monologues are standard. Full of originality, "pep" and "getover." He sells acts, not promises. Write him now. Allen Spencer Tenney, 1493 Broadway, New York.

**VAUDEVILLE** sketches by a writer of twenty years' standing. Still at it. Fred J. Beauman, Room 409, Senate Office Bldg., Washington, D. C.

**WANTED**—Acrobatic dancing girl or good fancy dancer for vaudeville acts now working. C. B., care of Variety.

**WANTED AT ONCE COMEDIAN FOR MUSICAL ACT.** EDWARD E. NICKERSON, N. V. A. COR. KING ST. AND LONG BEACH AVE., FREEPORT, L. I.

**WANTED** for a vaudeville act, 1 comedian, 1 straight man as doctor, 5 girls and 1 large lady. Call 802 Columbia Theatre Bldg.

**WANTED**—Partner, man who can sing ballad and age to work with a dancer. Alvora, 319 W. 44th St., N. Y. C.

**WANTED**—Pony girls not over 5 feet high. Must be good singers, dancers and little acrobatic work required. Long engagement, good salary. Send photos, full particulars. Apply Tony Wilson, 28 W. 52d St., New York.

**WANTED**—Position as singer, possessing tenor voice of fine quality and good range. Address M. C. Grady, 19 Davis St., Bangor, Me.

**WANTED**—Lady for recognized standard act. Steady work; one who can do back bend and one trick on trapeze or ring. Answer care of Gardner, Variety.

**WANTED**—Young lady as partner for dancing act. Gracful, fancy dancer, about 5 ft. 3 actual height; weight about 115. Address Dancer, care of Variety.

**WHITE SATIN COSTUMES** suitable for skating act. Have only been used a few weeks, excellent condition, and will be sold at a sacrifice. Costumes, Box 40, Variety, New York.

**WILL BUY A FOUR OCTAVE MARIMBA.** PHONE J. B. FRANKLIN, 601 GAITY THEATRE BUILDING, NEW YORK.

**WILL BUY** good comedy gag, trick stuff, little talk on the slap stick order, for aerial act, lady and gent. Want three good laughs. Performers answer. Box 55, Variety, New York.

## BURLESQUE ROUTES

(Sept. 17 and Sept. 24.)

"Americans" 17 Howard Bldg. 24-26 Orpheum New Bedford 27-29 Worcester Worcester Mass.  
 "Army & Navy Girls" 17-19 Erie 19 Ashtabula Pa 20-22 Park Youngstown O 24 Victoria Pittsburg.

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 Entrance—28 West 34th Street

"Auto Girls" 16-17 O H Terre Haute Ind 24 Lyceum Columbus.  
 "Aviators" 17 Star Toronto 24 Savoy Hamilton Ont.  
 "Beaman Show" 17 Gayety Buffalo 24 Corinthian Rochester.  
 "Beat Show in Town" 17 Gayety Omaha 24 Gayety Kansas City Mo.  
 "Big Bing Bang" 17 Gayety Minneapolis 24 Star St Paul.  
 "Bon Tons" 17 Casino Philadelphia 24 Miner's Bronx New York.  
 "Boonians" 17 Gayety St Louis 24 Columbia Chicago.  
 "Bowerys" 17 Empire Brooklyn 24 Park Bridgeport Conn.  
 "Broadway Belles" 17 Gayety Baltimore 24 Gayety Philadelphia.  
 "Broadway Frolics" 17 Peoples Philadelphia 24 Palace Baltimore, Md.  
 "Burlesque Review" 17 Park Bridgeport Conn 24 Colonial Providence R. I.  
 "Burlesque Wonder Show" 17 Colonial Providence 24 Gayety Boston.  
 "Cabaret Girls" 17 Penn Circuit 24 L O.  
 "Charming Widows" 17-19 Cort Wheeling W Va 20-22 Grand Akron O 24 Empire Cleveland.  
 "Darlings of Paris" 17-18 Binghamton 19 Easton 20-22 Inter Niagara Falls 24 Garden Buffalo.  
 "Follies of Day" 17 Empire Albany 24 Casino Boston.  
 "Follies of Pleasure" 17 Victoria Pittsburgh 24 Penn Circuit.  
 "French Frolics" 17 L O 24 Gayety Baltimore.  
 "Forty Thieves" 17 Century Kansas City Mo 24 Standard St Louis.  
 "Girls from Joyland" 17-18 Holyoke Holyoke 19-22 Gilmore Springfield Mass 24 Howard Boston.  
 "Girls from the Follies" 17 Olympic New York 24 Trocadero Philadelphia.  
 "Golden Crook" 17-19 Berchel Des Moines Ia 24 Gayety Omaha Neb.  
 "Grown Up Babies" 17 Cadillac Detroit 24 Gayety Chicago.  
 "Hastings Harry" 17 Columbia New York 24 Casino Brooklyn.  
 "Hello America" 17 Gayety Pittsburgh 24 Star Cleveland.  
 "Hello Girls" 17 Empire Cleveland 24-25 Erie 26 Ashtabula Pa 27-29 Park Youngstown O.  
 "Hip Hip Hurrah" 17 Star & Garter Chicago 24 Gayety Detroit.  
 "How Sam" 17-19 Bastable Syracuse 20-22 Lumberg Utica N Y 24 Gayety Montreal.  
 "Innocent Maids" 17 Empire Hoboken 24 Star Brooklyn.  
 "Irish Big Show" 17 Empire Newark N J 24 Casino Philadelphia.  
 "Jolly Girls" 17 Englewood Chicago 24 Empire Chicago.  
 "Lady Buccaneers" 17 Star St Paul 24 Lyceum Duluth.  
 "Liberty Girls" 17 Savoy Hamilton Ont 24 Cadillac Detroit.  
 "Maids of America" 17 Grand Hartford 24 Jacques Waterbury Conn.  
 "Majestics" 17 L O 24 Orpheum Paterson. Marlon Dave 17 Miner's Bronx New York 24 L O.  
 "Merry Rounders" 17-19 Cohen's Newburg 20-22 Cohen's Poughkeepsie 24 Hurtig & Seamon's New York.  
 "Mile a Minute Girls" 17 Empire Chicago 24 Majestic Ft Wayne Ind.  
 "Military Maids" 17 Gayety Milwaukee 24 Gayety Minneapolis.  
 "Mischief Makers" 17 So Bethlehem 18 Easton 19-22 Wilkes Barre Pa 24 Empire Hoboken.  
 "Million Dollar Dolls" 17 Majestic Jersey City 24 Peoples Philadelphia.  
 "Monte Carlo Girls" 17 Trocadero Philadelphia 24 So Bethlehem 25 Easton 26-29 Wilkes-Barre Pa.  
 "Oh Girls" 17 Gayety Detroit 24 Gayety Toronto.  
 "Orientals" 17 Gayety Philadelphia 24 Majestic Scranton Pa.  
 "Pace Makers" 17 Lyceum Columbus 24-26 Cort Wheeling W Va 27-29 Grand Akron O.  
 "Parisian Flirts" 17 Standard St Louis 24 Englewood Chicago.  
 "Puss Puss" 17 Empire Toledo 24 Lyric Dayton.  
 "Record Breakers" 17 Gayety Brooklyn 24-26 Warburton Yonkers 27-29 Hudson Schenectady.  
 "Reeves Al" 17 Gayety Washington 24 Gayety Pittsburgh.  
 "Review of 1918" 17 Majestic Ft Wayne 23-24 O H Terre Haute.

"Roseland Girls" 17 Orpheum Paterson 24 Majestic Jersey City.  
 "Sept Morning Glories" 17-19 Orpheum New Bedford 20-22 Worcester Worcester Mass 24 Olympic New York.  
 "Sidman Sam" 17 Palace Baltimore 24 Gayety Washington D C.  
 "Sight Seers" 17 Star Cleveland 24 Empire Toledo.  
 "Social Follies" 17 Star Brooklyn 24 Gayety Brooklyn.  
 "Social Maids" 17 Jacques Waterbury 24-26 Cohen's Newburg 27-29 Cohen's Poughkeepsie.  
 "Some Babies" 17-19 Warburton Yonkers 20-22 Hudson Schenectady 24-25 Holyoke Holyoke 26-29 Gilmore Springfield Mass.  
 "Some Show" 17 Corinthian Rochester 24-26 Bastable Syracuse 27-29 Lumberg Utica N Y.  
 "Speedway Girls" 17 Garden Buffalo 24 Star Toronto.  
 "Spiegel's 'Review'" 17 Casino Boston 24 Grand Hartford.  
 "Sporting Widows" 17 Hurtig & Seamon's New York 24 Empire Brooklyn.  
 "Star & Garter" 17 Gayety Montreal 24 Empire Albany.  
 "Step Lively Girls" 17 Gayety Toronto 24 Gayety Buffalo.  
 "Sydell Rose" 17 Columbia Chicago 24-26 Berchel Des Moines Ia.  
 "Tempters" 17 Majestic Scranton Pa 24-25 Binghamton 26 Oswego 27-29 Inter Niagara Falls.  
 "20th Century Maids" 17 Olympic Cincinnati O 24 Star & Garter Chicago.  
 "Watson Billy" 17 Gayety Kansas City Mo 24 Gayety St Louis.  
 "Welch Ben" 17 Lyric Dayton 24 Olympic Cincinnati O.  
 "Whirley Girls" 17 Lyceum Duluth 24 Century Kansas City Mo.  
 "White Pat" 17 Gayety Chicago 24 Gayety Milwaukee.  
 "Williams Mollie" 17 Casino Brooklyn 24 Empire Newark.

### INTERNATIONAL CIRCUIT.

(Sept. 17)

"After Office Hours" Majestic Buffalo N Y.  
 "Come Back to Erin" 17-19 Lumberg Utica 20-22 Bastable Syracuse N Y.  
 "Common Clay" Poli's Washington D C.  
 "Daughter of the Sun" 16-19 Boyd's Omaha 20 Lincoln Neb 21-22 St Joe Mo.  
 "Girl Without a Chance" National Chicago.  
 "Going Straight" 16-19 Majestic Peoria.  
 "Hans & Fritz" 21-22 Grand Trenton.  
 "Heart of Wotona" Lyceum Pittsburgh.  
 "Katsenjammer Kids" Orpheum Nashville Tenn.  
 "Leave It to Me" Grand Worcester Mass.  
 "Little Girl God Forgot" Park Indianapolis.  
 "Little Girl in a Big City" Prospect Cleveland.  
 "Little Miss Innocence" Southern Columbus.  
 "Millionaire's Son & the Shop Girl" American St Louis Mo.  
 "Mutt & Jeff" Strand Hoboken.  
 "One Girl's Experience" Shubert Milwaukee.  
 "Peg o' My Heart" Orpheum Philadelphia.  
 "Safety First" Lyric Memphis.  
 "Shore Acres" Lexington New York.  
 "Step Lively" Garden Kansas City Mo.  
 "The White Feather" Auditorium Baltimore Md.

"The White Slave" Lyceum Detroit.  
 "Trail of the Lonesome Pine" Emery Providence R I.  
 "Unborn Child" Gayety Louisville Ky.  
 "Which One Shall I Marry?" Imperial Chicago.

## LETTERS

When sending for mail to VARIETY, address Mail Clerk.

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.

### GOVERNMENT

#### LETTERS

Childray Stanley M

Herman Armin

Miskow Carl

Palmer Phillip L

Ramsey Beaucuer

Schoenbrunn Chas

Adams Frank

Adams Gene

Adams Mack

Adams Marjorie

Adler Bert

Admont Missie (C)

Adroit & Burton (C)

Ager Maude (P)

Albertine Madam

Allen Carroll A

Allen Frank

Allen Ida

Allenstein Max

Amedia (C)

Amoros & Mulvey

Anderson Mabelle

Andrews Mrs W P (C)

Anson Joe (SF)

Antler Trio

Arlyn Jeanne

Armstrong Doc

Ashburn Carroll

Aster Edith

Ayres Mr & Mrs Chas (C)

Bailey Bill

Bailey Pearl

Bailey Rena

Baker Miss Buddy

Bannan Chas

Barnes Carolyn F

Barnes John (C)

Barr & Everett (C)

Barrett Dan

Barry Joseph J

Basil & Allen (C)

Bassford James (C)

Bassitt & Bailey (C)

Batchelor Billy (C)

Baxter Elmer A

Belmonte Harry

Bennett Al

Bernard Mrs Billy

Bimbo Chas (C)

Blasco Magician

Blizzard Alice

Boorum Harry

Boyne Hazel

Brady E D

Brady Jack (C)

Bromley Ben (C)

Brooks Olga

Brown Albert

Brown Geo N (C)

Brown Melville (SF)

Browne Josephine

Brownie Morris (C)

Browning Bessie (C)

Burnett Rexford

Burns Cora

Burns May & Lilly

Burrows A B (C)

Burton Chas

Burt Jack

Burt Joseph

Buttner Frank

Byron Frank

C

Calvert Lillian

Calvin & Thornton (C)

Cameron Madeline

Carbrey Mrs John

Carlson Violet (C)

Carr Mrs Eddie

Carter Joe

Cedars Mabelle

Chief Eagle Horse

Chief Eagle Horse (C)

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Clare Ida

Clarkson Miss Billie

Claus & Radcliffe

Clay Miss Bobby

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**SOME ONE'S MORE LONE-  
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**SAYS I  
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## WONDERFUL GIRL, GOOD NIGHT

**THE MAN BEHIND THE HAMMER  
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**SOME LITTLE SQUIRREL IS GOING TO GET  
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costumed Ethelyn Clark was substituted. She is still very much with the act, though not billed nor programed, being referred to on the program as "The Unknown." Joe has a way of singing his numbers that makes them

liked. The use of a number of assisting people to "create atmosphere" for the songs is emphatically secondary, even the male quartet being forgotten alongside the work of the principals. The lightning bolt effect rather

startled the house, but was forgotten with the spectacle of real water falling in a shower. Howard still enjoys considerable local popularity. They insisted on having two songs in "one" after his act, and he finished with "There's a Lily Somewhere in France," inferring that the authorship lay with him. Alan Brooks just moved his act, preps, cast and aphorisms over from the Palace, where he appeared last week. And the Majestic crowd seemed to enjoy "Dollars and Sense" as much, for they gave the slender Brooks a chance to say a few bright words after the black drape had fallen into place. He referred to his act as a little play which is perhaps as descriptive as "act" or "sketch," but recalls his unsuccessful venture into the legitimate early in the summer. Between

Brooks and Howard came Herbert Williams and Hilda Wolfus with their "Hark, Hark, Hark," which they bill as a "comedy classic." The very comic doings of Williams, aided by as a big pair of midget yellow shoes as ever sold, handed the house many laughs. The turns really carried the show not only because of its position in the exact middle of the matinee bill but the popularity of the team. One of Williams' new stunts is a "flag" consisting of a dollar bill, the end of which is clamped in the prongs of a hair curler. The two acts which opened the show and the brace of turns which closed it aroused but fair appreciation. Charles Grobs, Dottie King and Co. started the proceedings with a dancing routine which carried a number of scenic changes. Miss King's toe work stood out both in the solo number and the Indian finale, the latter a rather pretty picture. Rena Parker with a song routine unchanged over that of last year was second. There is a thirty quality to her voice that is likeable, and she sure looks peachy in her Hawaiian costume, employed at the finish. In fact she has as neat a grass costume as one will see. Haruko Onuki, the little Celestial beauty, offered three classical songs in next to closing spot, and while she drew attention there was no enthusiasm over her vocal efforts. Hubert Dyer assisted Ben Coyne with their comic ring act closed the show. Half the house walked out; the other half had a good laugh furnished by the finish of the turn.

PALACE (Earl Steward, mgr.; agent, Orpheum).—A show fully up to the Palace standard this week, being a classy entertainment throughout and rich in comedy. Also it was productive of a number of hits. Compared with the Majestic, whose lines were filled with drops and hangings, the bill was light, but on paper it probably held a top salary list. It would be hard to state just what turn in particular is entitled to the show's honors, for at least four acts appeared to share equally, they being Nat Goodwin, the Kouns Sisters, Conroy and LeMaire and Ed Morton, while one or two more right in the running. In point of applause there is small doubt that Nellie and Sara Kouns, in seventh spot, were the biggest recipients. These remarkably sweet voiced sisters were programed for three numbers, but they encored as many more. Everything they sung was perfectly done, with their "Echo" number being the best liked. Mr. Goodwin, who followed the sisters, was, of course, the headliner. It is perhaps a coincidence that he should be topping the Palace bill, while Joe Howard, whose marital affairs are almost as equally numerous and familiar to the public, should occupy a similar position at the Majestic. In his prime Mr. Goodwin was considered the finest light comedian on the American stage, and even now in the mellow stage of his career, he still retains an admirable sense of humor and the ability to brilliantly amuse, perhaps from being also America's champion continuous relay business. Conroy and LeMaire were placed in the middle of the show, which is fifth spot. This is a holdover week, they being the attraction to Mr. Goodwin. The favorite burnt cork comics offered the insurance skit, which is coupled with "The New Physician," and it must be said that the house had even more laughs than with the Ford nonsense last week. No doubt a goodly portion of the house has heard the "Physician" before, but repetition by this class of comedians is welcome rather than otherwise, which was proved again Monday night. Ed Morton was on second, starting off with "Mason-Dixon Line" and finishing with a comic, which was his seventh number. He pulled down a sure hit. One lyric that caught the house was "There'll Come Back to You," a topical number predicting dire things for the Kaiser. Jim and Marion Hawkins were moved from No. 6 to No. 4, probably so that he could kid "Finders-Keepers," a playlet on third. They sure liked Jim's comments and his antics, and they made him come out for an encore stunt. The May Tully playlet, "Finders-Keepers," was presented by George Kelly, assisted by Anna Cleveland and Nora O'Connor. It was thoroughly enjoyed and well acted, winning complete attention throughout. Its plot is away from the beaten paths. Hackett and Brown, new as a song and dance team this season, exchanged places with the Hawkins. They cleverly sang a duet, then displayed their dancing wares, both showing class in that direction. Hackett uncorked several new steps of an acrobatic nature, while Miss Brown displayed a litheness and looseness that places her at the top with the exponents of high kicking. Miriam and Irene Macintosh exhibited their "dear old" dances, closing the show. Although their billing called for scenes which they appear to have discarded, they gave their four numbers before a black draping only. The girls, as last season, have three barefoot numbers. The

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at looks like his greatest success and their big Revue, sang his latest and wh

## SOMEWHERE IN FRANCE

The melody is a wonderful  
march tune

### IS THE LILY

while the Lyric, by PHILANDER JOHNSON,  
is an inspiration

Julius P. Witmark, N. Y.:

Chicago, Ill., Sept. 10, 1917

Act met with ovation at Majestic Theatre here. Somewhere in France Is the Lily a veritable sensation. Absolutely the biggest song hit I ever had. Good Luck and Best Wishes.—Joe Howard.

The other was JOHN W. BRATTON'S great novelty song

## THEN I'LL COME BACK

THIS A DOUBLE HEADER

### TO YOU

AND WAS SUNG BY

At the PALACE **ED. MORTON AND BOWMAN BROS.** At the MAJESTIC

and from reports received, neither act had extra choruses enough with which to satisfy their audiences. There are six of them, each a sensation.

Chicago, Ill., Sept. 10, 1917

Julius P. Witmark, N. Y.:

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Julius P. Witmark, N. Y.:

Then I'll Come Back To You a tremendous hit with us at the Majestic today. Biggest song we've had in years.—Bowman Brothers.

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routine is interesting, however only half the house remained seated.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—The day shift show during the early portion of the week appeared to be above the average, the reason being that considerable comedy was present. The early Monday shows were running considerably over the hour and thirty minutes allotted the seven acts, and that probably necessitated cutting one turn from the later afternoon performances so that the night shift would be able to swing in at five o'clock. The individual hit fell to Bob Lichter, a good single, who failed with a two-act, and hence again is going it alone. He was once known as "Baron" Lichter, but since the war he wisely "rouse mit" the title thing. Lichter, on fourth, at first acts the

very nervous man, discovering handkerchiefs of various kinds in different pockets. But when seated at the piano he puts over his numbers very cleverly, easily winning the house, his sense of humor being his big asset. They liked his burlesque of an operatic trio best, and on the form displayed Lichter should deliver in the bigger houses. Donegan and Curtis, on third, with a melange of songs, dances and a bit of travesty, did very nicely. They are said to have just arrived from the east, and look good enough to be considered a standard pop turn. The American Comedy Four, next to closing, provided many laughs. As the men aren't over good in their singing, they have the right idea in making the comedy the big part of their turn. The "dance" of the quartet is especially clever. Minerva Courtney and Co. with "The Heart of the

Canyon," carried a setting especially effective. Its a likeable playlet, though a bit rough in spots. It reeks of the western desert, with the make-ups of the two assisting men (especially the smaller one) being splendid. The Five Violin Beauties closed the show, with their routine a bit slow at times, as it is to be expected from such a turn. For some reason only four girls appeared. The act has been with one of the Winter Garden shows. Bingham and West were second, doing fairly. Christian Christensen, who says he has walked, run, swam, rowed and rode a bike well within one hour (54 minutes), and who displayed two trunks full of trophies gathered in various parts of the world, challenged anyone to run him three-quarters of a mile on a tread mill contrivance, along the lines as that used by George Brown in his walking stunt.

Christian then ran his training mate, Rudy Hansen, and, of course, beat him badly. It made an interesting opener, however.

William Forbes, who has been connected with the Great Northern Hippodrome as resident manager, is now in the same position at the Palace, Detroit. Will Cunningham of the Associated Booking office (not A. B. C.), who has been booking the house, is now the general manager, replacing the Hoffman brothers.

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### MONTREAL

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—The first musical comedy of the season, "Canary Cottage," opened to big business. Next, "Miss Springtime."

ORPHEUM (Fred Crow, mgr.; agent, U. B. O.).—Chas. E. Evans and Co., "Seven Little Darlings," Dorothy Toye, Alexander MacFadyen, Halligan and Sykes, Seabury and Shaw, Ashley and Allman, Herman and Shirley. House packed and every act went over big.

THEATRE FRANCAIS (Phil Godel, mgr.).—"Married Ladies' Club," Carroll Troupe, Cooke and Stevens, Guy Bartlett Trio, Parise Duo, The Morrisseys, Chas. Deland and Co., Rakoma, The Menards, Mosher, Hays and Mosher.

GAYETY (Tom Conway, mgr.).—"Follies of the Day," to well pleased houses. Next, "Star and Garter."

IMPERIAL (H. W. Conover, mgr.).—Billie Burke in "Mysterious Miss Terry" (film).  
NEW GRAND (Geo. Rodsky, mgr.).—Feature films.

Geo. F. Driscoll, one of the present lessees of His Majesty's theatre, is offering a prize of \$500 for the best play written by a Canadian.

Ellis Dean Lloyd, treasurer of the Imperial, was called to report but was found unfit for military service.

J. H. Alos of the Alos Booking Agency is publishing a picture magazine called "The Moving Picture Digest."

### SAN FRANCISCO

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ORPHEUM (Fred Henderson, gen. rep., agent, direct.).—The Orpheum program is generally good this week. Elsie Janis, the topliner, is the best from a standpoint of

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Katherine Murray, a singing comedienne, with a bewildering array of costumes, has the art of making her audience know she is clever and attractive, and they all agree with her. She has an entirely excellent set of songs and more than enough ability to do justice to her ditties. A young man named Murry Rubens got considerable syncopated tone out of the piano accompanist.

Personal Direction, EDGAR ALLEN

entertainment and box office draw the house has carried in many months. Miss Janis delivered a hit in handy fashion. Joe Towle, following Janis, had a rather difficult handicap to overcome, but scored a substantial hit nevertheless. The Three Bobs, jugglers, closed the show with the assistance of a trained canine, holding the majority in for the finale. Spencer and Williams did even better than last week, this being their second at the house, while Leona Lamar, the Girl with 1,000 Eyes, could remain still another week, the interest in her mode of delivery and the correctness of her replies causing considerable comment. Katherine Murray suffered because of the opening spot assigned to her for the hold-over week, many of the Orpheumites arriving after her specialty had been staged. The Lovenberg Sisters and Neary Brothers danced their way to successful returns, while Taylor Grattan and Co. registered a string of laughs with their comedy sketch.

PANTAGES.—The Pan show is far above the average seen at the house. Chas. Ahearn and Co. are the feature, offering a series of original novelties on wheels, the principal doing considerable talk as well as the expected returns. "The Garden of Roses," a descriptive terpsichorean production with special scenery, marked up a favorable impression, the snake dance getting the best returns. The other dances were rather well liked. Kane and Herman have enough bright material of the original brand to warrant the elimination of the "chestnuts," which only took the edge from their otherwise clever routine. They were greeted with sufficient applause to warrant a brace of bows, but refused to acknowledge it at all. Nelson and Nelson opened the bill and gave it a rattling start. Godfrey and Henderson, very good, while the Guiliana Trio comprise the usual operatic singing specialty with the conventional routine employed by similar acts.

HIPPODROME.—Roth and Roberts, a character team, have a good line of cross-fire patter. With a slightly improved routine they might prove acceptable for the better grade of circuits. Asiles and Dolores, well liked. Od-done has a novelty that was fully appreciated. Herbert and Dare closed with a good line of acrobatics holding them in. Harry Dixon, billed, failed to appear. McIntosh and his Musical Maids won favor.

GORT (Homer F. Curran, mgr.).—Blanche Ring in "What Next" (3d week).

COLUMBIA (Gottlieb & Marx, mgrs.).—K & E Company in "Under Pressure" (1st week).

ALCAZAR (George Ebey, mgr.).—Richard Carle in "Cohan Revue 1916" (2d week).

CASINO (Robert Drady, mgr.).—A. H. & W. V. A. Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.).—A. H. & W. V. A. Vaudeville.

PRINCESS (Bert Levey, lessee and mgr.).—Bert Levey vaudeville.

Harry Cornell, who severs his connection as manager of the Pantages, Oakland, Sept. 22, is mentioned as the probable manager for the Orpheum, Oakland.

M. Meyerfeld, Jr., of the Orpheum circuit, received last week a testimonial of appreciation in the form of an engraved inscription from Congress and President Wilson for his part as director of the Panama-Pacific Exposition.

Louise Dresser, who closed her Orpheum tour here after playing only one week, did so on her own volition, according to M. Meyerfeld, Jr. He used every effort to persuade Miss Dresser to at least play the two weeks here and in Los Angeles, and says he regretted very much she did not continue on the picture. Mr. Meyerfeld is of the opinion Miss Dresser did well here considering her handicap by having a poor piano accompanist.

CASINO (Robert G. Drady, mgr., agt., sh-wva).—The Casino is giving a two and one-half hour show which includes the feature picture. The second night show runs until 11:30, which is an unusual late hour for vaudeville patrons. The house continues to do a good business, which is considered remarkable as this location was never considered a good one. It is in the heart of the apartment house district and naturally gets that class of patrons which measures up with the best house. While the same grade of vaudeville is offered here as at the Hippodrome, a few blocks distant, the Casino gets 25 cents, while the Hippodrome in a much better location is only getting 15 cents. The

## EDITHE STRICKLAND

MODISTE  
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bill this week is fair entertainment. The Olmsteads open the show with physical culture work. The man displays a splendid physique in his poses. He also makes a neat talk and demonstrates a routine of exercises which he advises the audience to go through each morning. Two juvenile entertainers, Beatrice and Blossom, were second, the children of which the oldest does not appear to be over ten, naturally were liked, as they made a very pleasing appearance. Their closing number, a cake walk, won considerable applause. Clifton & Kramer, a mixed team, offer some talk and songs. Such lines as "Don't know whether to kiss him or kill him" and "feeding him raw meat" are included in their comedy efforts. Five Violin Misses make a neat appearance and play the instruments well; the same cannot be said of their dancing attempts. They, however, make a pleasing number. Morgan, Fields and Snyder get more out of their singing than their comedy, and should stick more to the former, as they have good voices. Scott and Wilson get quite a few laughs with talk, one of the men working from a stage box and later steps on the stage, where the team do some clever acrobatic stunts in a manner that wins much applause. Some of the talk in the early part of their routine sounds like it might have been secured from Madison's budget. Strassie's Seals made an excellent closer. The feature was really surprised with its apparent remarkable intelligence.

The California Cowboy's Roundup was held at Ewing Field, starting last Saturday, for three days.

Since the Wigwam's return to vaudeville policy last week it was noticed that most of the acts on the opening bills there last week had recently played in the other Ackerman & Harrie's houses downtown. The future routings will call for some acts appearing at the Wigwam first. While this arrangement does not affect the Wigwam on any way or the other, the Missionites who are in the habit of coming downtown will have the opportunity of seeing some of the acts twice.

With the street car strike still in force the theatres are not getting the attendance they would under normal conditions, yet they are not affected to any great extent and business is holding up at all downtown theatres.

John Lee Enlow, a Ringling circus employee arrested on the charge of selling liquor to soldiers, confessed he was a deserter from the United States Army. Enlow gave his real name as Allan A. Caylor and asserted that he deserted at Nogales, Ariz. He begged for a chance to go to the front.

(Continued on page 54.)

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### ATLANTIC CITY.

By LOUIS CLINE.

Keith's theatre closed Sunday for the season of 1917, and Nora Bayes hung up another box office record for a week's business. This is the second time in one season, in fact within one month, that Miss Bayes broke the theatre attendance record. Her figures were two hundred dollars better than the previous engagement, or \$9,600.

The final hippodrome show of the season was played at the Million-dollar Pier Sunday evening, Sept. 9. Emmet Welch Minstrels will continue for the balance of this week, and if business continues as good as it has been, it is altogether probable that the Welch show will continue for still another week.

Ettore Martin, who has been playing for seven seasons on the Steel Pier, with his

symphony orchestra, will close his season Sunday, Sept. 16. The soloists for that evening will be Vera Curtis and Earl Marshall. Martin will play compositions from his own pen on the occasion of the last Festival Concert. It was Martin's intention of taking a flyer in vaudeville, with six instrumentalists and two soloists, but it is hardly likely he will follow out this idea, as he prefers to book a tour through the south with his entire orchestra numbering 50 men. Vessella and his Italian band will not conclude his Steel Pier engagement until Nov. 1, the usual closing time for the Pier. Murphy's American Minstrels will close the season Sept. 26. Signor Lombardi, character singer, and Signorina Naro, soprano, completed a month's engagement at the Steel Pier Sunday evening last.

The Steeplechase Pier will not close until about Oct. 1. Gaill Curci, the grand opera soprano, who was booked to play at Keith's theatre Sunday night, Sept. 16, but cancelled. Curci will sing at the theatre about January 1.

William Godfrey, who has been attending to the business management of Keith's, has booked the Boston Opera Company for Christmas night. The opera to be played at that time will be "Faust."

George Arliss, in "Hamilton," a new play by Mary Hamlin and George Arliss, was the attraction at the Apollo the last three days of last week.

### BOSTON.

By LEM LIBBEY.

KEITH'S (Robert G. Larsen, mgr., agent, U. B. O.).—A bill that panned out surprisingly well was easily topped by Walter C. Kelly in his "Virginia Judge" classic. Kelly went even better than usual, because of his long absence from Boston. The Novelty Clintons opened without many signs of novelty. Edward Marshall, the chalkologist, put his smooth little act across with finesse. The Misses Lightner and Alexander received generous applause, although the act did not show to advantage for several reasons. Donovan and Lee received their customary welcome from that substantial portion of the audience that was Irish and proud to let Donovan know it. Kalmar and Brown in "Nursery Land" repeated their previous hit. Janet Adair, with Miss Adelphi at the piano, put over a neat personality stunt billed as "song recitations." Els and French in their Halloween dancing act did not hit the house right and received one of the poorest receptions ever received at this house last Monday evening. "Makers of History" closed,

holding the house surprisingly well for a posing act, the white make-up enabling some of the likenesses of America's greatest men to be so realistic as to be startling.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—The Goldwyn release, "Folly of the Circus," was the feature of this week's bill. The vaudeville acts comprise "What Happened to Ruth," the Duffin Redcap Troupe, the Texas Comedy Four, Pielot and Schofield and the LeMarte Brothers. Good.

BIJOU (Ralph Gilman, mgr.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"Enlighten Thy Daughter," extensively advertised, drew heavily Monday night. The pop bill includes the Aldine Brothers, the Yarosky Duo, Jim Dixon and Will Bradley.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—The College Quintet went big. Mabel Paige and Co. in "The Lesson" also scored. Other acts the first half included Cooper and Cox in "Magic Pills," Ward and Pryor and Jewett and Pendleton.

GLOBE (Frank Meagher, mgr.).—The Loew stock company this week tried "The Misleading Lady" with a fair house opening performance. Next week "Arizona" will be used with hopes of better business.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Snappy bill, headed by the Townsend Wilber Co. in "A Smart Aleck," an exceptionally clever and well presented sketch. The Cell Opera Co. in "Old Madrid" received a big hand. The remainder of the bill included Port and DeLacey, the Dolce Sisters in "Harmony Land," Frank Ferrin, Ryan and Juliet and Rose, and Ellis, billed as the "Two Jumping Jacks."

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"A Holiday in Dixie" heads this week's bill, which includes Schepp's Circus, Lella Davis and Co. in "As It Will Be," Holden and Herron, Swars and Clifford, Fields and Holiday and Sevilla and Pife.

GORDON'S OLYMPIA (Frank Hookello, mgr.).—Billie Burke in the film, "The Mysterious Miss Terry," is this week's big drawing card. The vaudeville comprises Norton and Earle, Tyler and St. Claire, Marie and Billy Hart, McGuire and Barnes and the Aeroplane Girls.

PARK (Thomas D. Soriero, mgr.).—Pictures, with Ethel Barrymore in "The Lifted Veil" well advertised.

MAJESTIC (E. D. Smith, mgr.).—This Shubert theatre, an excellently situated \$2 house, did so well last year under a short lease by Fox that it is going to run along this fall for some little time to come as a Fox picture house at a \$1 top. "The Honor System" this week.

SHUBERT (E. D. Smith, mgr.).—"His Little Widow" closed Saturday, leaving the house dark for a week pending the arrival of Robert Mantell Monday for a two-week engagement after away from the city for three years.

PLYMOUTH (E. D. Smith, mgr.).—"Old Lady 51," which opened Labor Day, is running along smoothly and making money.

WILBUR (E. D. Smith, mgr.).—Seventh week of "Oh Boy" showing no let-up in business, with heavy advance sale.

PARK SQUARE (Fred E. Wright, mgr.).—"Good Gracious Annabelle" had its opening at this house nearly a year ago, and from indications its return engagement will be a surprise. It was taken out of Boston a year ago just as it was beginning to find itself after the first few performances.

COLONIAL (Charles J. Rich, mgr.).—Last week of "Have a Heart," which has been going fair. Ziegfeld's "Follies" opens next Monday night with a whale of an advance sale last Tuesday.

HOLLIS (Charles J. Rich, mgr.).—"Here Comes the Bride" starting strong on its third week. Exceptional cast and first and third acts, which are weak, are being strengthened constantly.

TREMONT (John B. Schoffel, mgr.).—"Turn to the Right" on its second week. Apparently in for a run.

BOSTON OPERA HOUSE (Lawrence McCarthy, mgr.).—"Every Woman" opened Monday night at a \$1 top, this being the first

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ABE OLMAN, MGR.

**FORSTER MUSIC PUBLISHER INC.**

time the house has been open in months, although it is one of the most costly theatres in America.

GOPLBY (George H. Pattee, mgr.).—Fourteenth week to practically capacity business of "The Man Who Stayed at Home," produced in stock by the Henry Jewett Players. Manager Pattee has announced the company will close Sept. 29, to let the carpenters and painters in the house before he starts springing his list of new fall productions, which will include some of Shaw's plays never seen this side of the water.

CASINO (Charles Waldron, mgr.).—Harry Hastings' "Big Show." Capacity.

GAYETY (Thomas H. Henry, mgr.).—"Maid of America." Excellent.

HOWARD (George E. Lothrop, mgr.).—"The September Morning Glories" flanked by a snappy house bill. Big.

Dan Coleman, the burlesquer, is a Boston boy, and Manager Waldron of the Casino makes a shrewd move by featuring this fact in his Sunday advertising.

Marcus Loew's newest Boston house, the Columbia, will not open until Sept. 24, according to the latest announcement. Originally he rebuilt the famous old house, but shortly before due to open it was destroyed by fire and a new theatre has been constructed.

Mary Desmond, the concert singer, has been engaged definitely as a soloist at the Park by Manager Soriero. The Park Symphony Orchestra opens its season next Monday under the direction of William A. Krauth.

Bookings by Manager McCarthy of the Boston opera house, which he says he is going to put back on the map this year, include Andrew Mack, Sarah Bernhardt, Harry Lauder,

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**BUFFALO.**

BY W. VAN ORSDILL.

TECK.—"Kitty Darlin'," reviewed elsewhere in this issue.

STAR (P. C. Cornell, mgr.).—Opening of regular winter season with "Turn to The Right." Buffalonians turned out en masse Monday night. Thoroughly enjoyed it.

SHEA'S (Henry Carr, mgr.).—Headed by Harry Fox, assisted by Lew Pollock at the piano. Well received. Brother St. Denis with his "The Dancing Girl of Delhi," with Vaude Hoff assisted by Betalo Rubino and Company, good; John P. Wade & Co. in "The Coral Romance," fair; Misses Campbell, "Street Urchin"; Asaki, Three Hickey Brothers, Howard's Ponies and Dogs.

MAJESTIC (Millard Cornwall, mgr.).—"The Heart of Wexona," for week. Rather pleasing to fair audience.

LYRIC.—Vaudeville headed by the Five Young Americans; Bennington and Scott; McLaughlin and Evans; The Five Servians; Two Mariowes; Ethel Mote and Co.; film. Business good.

GAYETY (R. Patton, mgr.).—Barney Gerard's Some Show with Edmund Hayes. Many new numbers, some new scenery. Pleading. Crowds good.

GARDEN (Wm. Graham, mgr.).—"The Burlesque, pleasing large crowds at opening.

OLYMPIC (Bruce Fowler, mgr.).—Pop vaudeville headed by "Sally's Visit," musical comedy. Voltaire and Loydo; Leonard and Hale; The Reynolds; Maley and Woods; films.

ACADEMY (Jules Michael, mgr.).—Pop vaudeville headed by Three Rianos. Four other acts. "The Sawdust Ring," film. Business fair.

SHEA'S HIPPODROME—Mae Marsh in "Polly of the Circus." Special music by orchestra of 30 pieces. Capacity business.

RIALTO.—Second week of "Parentage," film. Business fair.

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Two Buffalo theatres, Academy and Regent, were closed several hours Tuesday afternoon out of respect for Henry J. Brock, president of the Intercean Film Co. and president of the Maxman Co., who was killed in an automobile accident near Kingston, N. Y., Friday afternoon. Mr. Brock's home is in Buffalo. He had left his New York office at noon Friday for a surprise visit to his family here. The machine turned turtle and he was killed almost instantly. The remains were brought here and interred Tuesday. Henry Brouse, a

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theatrical man of Canada, who was with Mr. Brock, suffered a contusion but will recover.

Twentieth Century Hall, a musical hall, opened Monday night with Oskanontion and Princess Chiquilla in songs and stories of the Red Men, playing to a fair audience.

Crystal Beach closes officially the coming Saturday.

### CINCINNATI.

By H. V. MARTIN.

Society leaders are dividing their time between working for the Red Cross and the proposed Art theatre which will be established in this city. Ruth Allen, promoter of the enterprise, believes she will be able to raise the \$8,000 necessary to make the first season a financial success. Miss Allen declares that the Art theatre will not be a "high brow" enterprise, but will present plays appealing to the general public. The special province of the theatre, she says, will be to bring out Cincinnati authors' first works.

Charles H. Zuber no longer is publicity agent for the Lyric. Manager C. Hubert

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Heuck has appointed Rudolph Benson, of the "Times-Star" staff, to that position. Rudie is also press agent for Chester Park and until recently held down that job at the Empress. Oscar A. Dobb, dramatic editor of the "Times-Star," succeeds Benson as press agent for a string of local picture houses.

Henry Friedman, cashier of the Chester Park clubhouse, who was the offer in the "1770" tableaux at the water pageant at that resort last week, says he has been made an offer to take the same part in a vaudeville act which is expected to start from New York soon.

### DALLAS.

By GEO. B. WALKER.

MAJESTIC (C. Von Phil, mgr., Inter.).—Imhoff, Conn and Corneio; Jonia and Halliwell; Tower and Darrell; Connell and Craven; La France and Kennedy; Herbert's Dogs; Anna Chandler. Business good.  
JEFFERSON (R. J. Stennett, mgr., Pantaxes).—"Beauty Orchard"; Olsen and Johnson; Minnie Allen; Alexandria; Harlon Knight and Co. Second week; business good.  
HIPPODROME (Eleanor Black, mgr.).—"The Girl from Broadway." Great Gilbert and Laidinche Duo. Business fair.  
OLD MILL (Lawrence Stewart, mgr.).—"The Barrier" film. Crowded.  
QUEEN (John DeStefano, mgr.).—"The Hestage" film. Business excellent.

Eleanor Black, manager of the Hippodrome, has recovered from her recent illness and is expected back from the coast this week.

Business at all theatres and picture houses was hurt to some extent the past week on account of a hot local prohibition campaign. Spectators were stationed at every prominent corner from 8 to 11 P. M. during the week and in this way it cut into the theatre business. The election is Monday, with the Prohibs seemingly in the lead.

Business all over the state is reported as excellent, account of the influx of men for the different training camps.

The Dallas opera house, the only local legitimate theatre, will open the latter part of this month.

### DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.).—Albertina Rasch; Macart & Bradford, Marguerite Farrell, Walter Brower, Mack & Earl, Regal & Bende, Memories, Camilla's Birds.  
ORPHEUM (Tom Eiland, mgr.).—"Divorce Question," Harry Sydel, Bob & Robinson, The Zlora. Feature picture.  
REGENT (Earl Hennessy, mgr.).—Willa Holt Wakefield, "Edge of the World," Al Fields & Co., Neal Mack & Co., Herbert & Dennis, Gillie & Johnny Yannis. Feature picture.

MILES—Lew Cantor & Co., Dolores Grey, Hunter & Shaw, Strand Trio, Lockhart & Laddie, Single Barrett. Feature picture.  
The Orpheum, Regent and Miles are now following the same policy of continuous shows from noon until 11 p. m. with vaudeville and pictures for the same admission price.

GARRICK—"Show of Wonders"; next, Alice Nielson in "Kitty Darlin'."  
OPERA HOUSE—"Pollyanna," followed by "Turn to the Right."  
LYCEUM—"Which One Shall I Marry" followed by "The White Slave."  
ADAMS—Vaughan Glawer stock in "Bonnie," a new play, first time presented on any stage. Next, "A Full House."

The Woodward Theatres Co., Detroit, has raised the prices of three downtown houses from six to seven cents.

W. O. Kenan, of the Crescent theatre, Adrian, is spending \$10,000 in improvements.

George M. Prendergast has been appointed house manager of the Majestic Gardens in Grand Rapids, succeeding Sid Lawrence, who has been appointed assistant manager of the Gulligan & Smith Theatrical Enterprises in that city.

The Young People's Union of Lansing are making a strong effort to close the theatres Sunday.

Sept. 24th is the date set for the opening of the new Colonial, Detroit, with vaudeville and pictures.

The union operators and the Detroit exhibitors have come to an understanding regarding the new wage scale. The original demands of the union were flatly ignored, but when arbitrated the operators were granted a slight increase in wages. The new wage scale went into effect Sept. 1.



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J. O. Brooks, manager of the Madison Film  
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both enterprises being controlled by John H.  
Kunsky.

Ten thousand dollars will be spent in re-  
modeling the Broadway Strand, Detroit,  
which is to be exclusively a Paramount-Art-  
craft playhouse.

### LOS ANGELES.

BY GUY PRICE.

Carl Walker, Pantages manager, has gone  
east on a two months' vacation, his first in  
seven years. He is accompanied by Mrs.  
Walker and baby.

Will Wyatt returned from the north last  
week.

Walter Hearn, the Mason's publicity man,  
is back in town after three weeks in the  
mountains.

The Omar is drawing big crowds for the  
first time in several months.

Al Nathan, Superba manager, has reached  
the stage of affluence where he can scoff at  
street cars. It's a 1918 model.

Anneska Frolik, shot by Harry Leonard,  
the actor, who died from a self-inflicted  
wound, is slowly recovering.

### SAN FRANCISCO.

(Continued from page 48.)

Quite a few acts playing the Pantages cir-  
cuit finish their contracts in San Francisco  
and return east, rather than accept a cut  
in salary which is offered for Oakland and  
Los Angeles. Morris & Allen, the Pantages  
bill last week, jumped to Chicago, where they  
will open on the Association time.

Major Sidney Pelotto, who was in charge  
of the California Boys Band on its recent  
vaudeville tour, is prominent on the staff of  
directors in a little theatre for children in  
which the children will essay the principal  
roles in plays written by children which  
will be produced. An admission of five cents  
will be charged for children and ten cents for  
adults.

Ed Redmond, for many years in dramatic  
stock on this coast, will open this week with  
his own musical comedy company at the Vic-  
tory, San Jose. Beale Hill has joined the  
new company for the leading female role.

J. J. Cluxton, personal representative for  
Alexander Pantages, with headquarters in San  
Francisco, who was reported to have handed  
in his resignation to take effect October 15,  
will not retire from that position at this  
time. This decision was reached through  
the changes in management of two of Pantages  
theatres made necessary by the resignation  
of Harry Cornell, of the Oakland house, which  
takes effect Sept. 22. Carl Walker, who was  
in charge of the Los Angeles theatre, was  
accepted for the draft. The Oakland house  
will be under Mr. Cluxton's supervision from  
this end, while Charles Nelmeier, who was  
assistant to Cornell, will likely be selected  
to look after the Oakland interests. Frank  
Steinfeldt is mentioned for the Los Angeles  
berth during Mr. Walker's absence. Ac-  
cording to the latest army ruling Mr. Walker  
is exempt from military service, being a  
married man with dependents. Mr. Walker  
will leave for his annual vacation, which will  
include a trip east.

Willie West, who has been playing a sum-  
mer engagement with his own company at the  
Oaks, Portland, Ore., returned to San Fran-  
cisco last week. The company disbanded.

According to reports from Portland, Ore.,  
the Ben Dillon Musical Comedy Co. opened  
to good business there at the Lyric. It is  
doubtful, however, if business will hold up  
owing to the poor location of the house.

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Anthony Smythe has joined the Klaw & Er-  
langer company at the Columbia. Harrison  
Ford, who had the principal part in "Here  
Comes the Bride," will have a juvenile part.  
Jimmy Liddy, playing the juvenile role in  
the "Bride," will not be in the cast of "Under  
Pressure."

The Columbia theatre, for some time getting  
along without music, has again installed  
an orchestra.

Jeannett Spellman, playing the Faller cir-  
cuit in Australia, arrived here on Sept. 9 on  
the "Ventura."

Blake and Amber will probably install a  
musical comedy company in the Columbia,  
Oakland. This is the theatre successfully  
producing the Dillon & King company for  
several years.

"So Long Letty," playing its third return  
engagement (4th week) at Oakman last week,  
did a good business. Cyrl Ring is the man-  
ager with the company.

Will Morrissey made his initial appearance  
in the part vacated by Lew Skelly and for-  
merly played by Walter Catlett last Saturday  
with "So Long Letty," at the MacDonough,  
Oakland.

Abe Olman, general manager for Forster,  
music publisher, who has been here for sev-  
eral weeks, has placed "Some Sweet Day,"  
his latest song with the "Cohan Revue" and  
is being used by Ben Linn and Jane Urban.  
Tyler Brooks, with "So Long Letty," will  
also use the song commencing this week at  
Sacramento.

Ruth Edel, who was a member of the Kolb  
and Dill company during the engagement at  
the Alcazar, has joined the Monte Carlo  
aggregation sailing for Honolulu Sept. 20.

N. L. Watton, financially interested in the  
Colonial, Stockton, will be the manager of  
the Strand, Sacramento, in place of J. C.  
Diepenbrock, who has been accepted for the  
draft.

Ralph Quouvie, local manager of the Vita-  
graph, left for a visit to the east last week.  
Harry Naugel will be in charge during his  
absence.

Will King, formerly of Dillon-King, re-  
turned here last week from New York and  
reorganized his musical comedy company,  
which will open in Fresno Sept. 10. Negotia-  
tions are on for a San Francisco house where  
the company will appear following the Fresno  
engagement. Mr. King, who is the principal  
comedian with the show, will not be in the  
cast during the Fresno engagement. Reece  
Gardner and Jack Wise have joined the Will  
King company. Lew Jacobs, erstwhile pro-  
ducer comedian and manager, whose show  
recently closed at the Majestic here, has ac-  
cepted a position as manager for Will King's  
company.

### MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—  
"Very Good Eddie," fine opening. 16, "Polly-  
anna."

MAJESTIC (Clarence Bennett, mgr.; agent,  
Orph.).—Nan Halperin, Mack and Walker,  
Senor Westony, "A Country Store," Phina,  
"The Sergeant," William Ferry, "A  
Pierrotte's Dream." Excellent.

PALACE (Harry E. Billings, mgr.; agent,  
W. V. M. A.).—The Blacker, Arthur Righty,  
George & Mae LeFevre, Delton, Mareana &  
Delton, Flo Adler, Florentine Duo; last half—  
"Temptation," Harris & Manion, "Lincoln of  
the U. S. A., Detzel & Carroll, George  
Schindler, Eller's Novelty Circus. Fine.

MILLER (Jack Yeo, mgr.; agent, Loew.).—  
Hong Kong Mysteries, Mabel Ellsley & Co.,  
Ben & Hazel Mann, Hickey & Cooper, "Work-  
ing for the City," Delphina & Delmora, "Sen-  
ator" Francis Murphy, Good.

SHUBERT (B. Niggemeyer, mgr.; agent,  
International).—"Little Miss Innocence," with  
good opening. 16, "What Girls Experience."

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*Oscar Lorraine*

GAYETY (Charles J. Fox, mgr.; agent, American).—"Big Bing Bang Show." Hlg. 16, Military Maids.

EMPRESS (Henry Goldenberg, mgr.).—Sto.: burlesque, "Bridal Belles." Leo Ditrichstein's new play, "The Judge of Zalamea," a translation of Calderon's "El Alcalde de Zalamea," will be given its premiere here at the Davidson this month. Mr. Ditrichstein's company includes Betty Caillab, William Ricciardi and Jean Bedouin, who were with him in "The Great Lover"; Percy Ames, Garet Hughes, Albert G. Andrews and Madeline Delmar.

The season of German stock will open at the Pabst Sept. 23. Practically all of last year's ensemble has been re-engaged and further strengthened by Grete Meyer and Carl Zisold from the Irving Place theatre, New York, and Reinhold Kummerehl and Robert Sonnenberg from the German theatre in Cincinnati. This will be the seventh season of the house under management of Ludwig Kreles, who frequently is seen in the cast.

## NEW ORLEANS.

ORPHEUM (Arthur White, mgr.).—Edwin Arden and "For Pity's Sake" stand out clearly on current program. Arden's vehicle is impressive while the bucolic travesty provokes

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unrestrained merriment. Ballyhoo Trio vary their acrobatics away from monotonous conventionally. Wessner and Reesell revived much ancient humor interlarded with ungalnful dialog. Holt and Rosedale, two plump gitties, pleased in their singing interlude. Bernie and Baker were the applause hit. Maria Lo and Co. kept everyone seated until the final curtain.

The Crescent and Palace are having a merry little small time war. Both "papered" judiciously during the first week, capacity houses being quite naturally the rule. The Orpheum garnered its usual returns. Arthur White, manager of the Orpheum, was honored by the local Elks, who attended the opening in a body.

CRESCENT (Abe Selligman, mgr.).—Nothing pretentious about the hill at the Loew house the last half last week. Joseph K. Watson, who topped the program, did fairly well, but was hardly strong enough for the position. Jean St. Anne, a Frenchman who has seen service in the trenches, easily ran away with the honors in his song specialty. St. Anne, released for being physically incapacitated, is a handsome chap, possessed of a light baritone of good quality. He makes excellent use of his former military connection without the usual cloying aspect. Noack found favor in the opening spot. Gray and Klumker are not as efficient as when the male member affected blackface. Their turn should be speeded and kept compact. It wavers noticeably at times. Fear, Baggott and Fear made a capital closing act.

PALACE (Walter Kettman, mgr.).—The last half (6-8) show at the Palace surpassed its predecessor, giving excellent value and containing the proper variety and balance. The Ziegler Sisters were held over due to the cancellation of the Burlington Four, giving the show a dandy start. May Elinore (working much along the lines of her sister, Kate) and Violet Carleton, a husum miss, proved entertaining. Miss Carleton's imitations are quite good. Their finish could be braced somewhat. "The Miracle," a thought transference turn in which piano playing is employed, made a highly acceptable headliner. It's part of the act that played here first under the Morris regime. Big time can use this offering very handily at present. Only material is keeping Isabelle D'Armand and Dolre in their present position. Miss D'Armand is the same petite, charming actress

with a wealth of personality, and her partner is much above the average encountered in a "two" act. Their routine is meaty in part but the composite specialty lacks continuity. Guaran and Newell concluded the entertainment adeptly, the acrobatic dancing and Chinese atmosphere being novel and palatable.

## PHILADELPHIA.

By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—The holding over of the Morgan Dancers was a sort of an innovation here this week, this being the first time a classical dancing act of this kind has been played a second successive week. Certainly it had no effect on the Monday's business, the house holding slightly better houses than usual. Of course the weather conditions, which have been ideal for the theatres catching the home-coming crowds, must be considered in fixing the reason for the business, but the past summer had a remarkable run and it looks as if it was to continue right through the winter. The Morgan Dancers made no change in their offering, but seemed to be working smoother than when first seen. The act has made good here, sharing a liberal percentage of the honors this week. There are few better character playlets in vaudeville than "The Cherry Tree," presented by Harry Green and Co. In addition to being a well written sketch, it is carefully and capably played by all members of the company. It is not recalled whether the woman now playing the lead is the same as appeared in it here last season, but if so, she has improved splendidly and the company gives a finished performance that is delightful. The piece is filled with good, bright comedy lines and business and was hugely enjoyed. Cecil Cunningham has a fine lot of songs and does remarkably well with them without displaying as much voice as expected from a former operatic prima donna. "The History of the U. S. A." is retained with a new verse covering the present war, which was a big hit for her and she landed solidly with her encore number, one of the very best "orchestra" numbers ever heard here. Eddie and Lou Miller scored a good sized hit with their sinking turn. The boys have good voices, harmonize well and handle the raggy kind of music as well as an operatic number. Down next to closing was not the best spot for this pair as the show was laid out Monday afternoon, but a shift of places by Green and the Dancers improved it and heaped the boys. Bert Swor, one of the Swor Brothers, has built up a first rate single turn in blackface. It is a straight monolog with a variety of character opening with some good war talk. Some of his gags and stories failed to hit the mark because of recent use here, particularly the one about the army, which he used for a finish. It was told here last week by Swor and Avery. The blackface fellow was a big laughing bit and fitted in the bill nicely. Every once in a while one happens to encounter an acrobat who uses his head for another purpose than permitting his top-mountain to use

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Direction,  
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TALK THAT CREATES LAUGHTER  
LAUGHTER THAT CREATES BOOKING  
BOOKING THAT CREATES MONEY  
MONEY THAT CREATES EVERYTHING

It as a springboard and the result is most interesting. The Jack Alfred trio on this week's bill deserves to be commended for working up a novelty in an ordinary hand-to-hand offering. These boys start their act crudely, for it is easy to guess what is coming as soon as they move their apparatus, but as soon as they go into their tricks they keep up a running fire of cleverly handled comedy lines and bits of business which lifts the act right up to the front rank class. Their tricks are good and nicely done, but the feature of this act is the way it is presented. Arnold and Taylor open their singing turn just as crudely as the acrobats and finish just as successfully after they start the songs and music. The girl used one old number, which held her back at the start, but followed with some new songs, every one of which was ably rendered, and with the assistance of the man, who is a first rate ragtime pianist, they pulled down a liberal share of the honors. Wheeler and Dolan, in a series of dances ranging from the old-fashioned minuet to the modern stepping, did very well in the opening position, and La Sylphie disclosed a pretty form in a posing act for the closing number on the bill. Girl ushers were used for the first time in this house on Monday and will become a permanent fixture, the management finding it impossible to obtain boys for the place.

BLJOU (Joseph C. Dougherty, mgr.).—The 28th season for this house, the original "Home of Keith's Vaudeville" in this city, began with this week. The same policy of split-week bills, two shows daily, will prevail. For the first half the Potpourri Minstrels with Dottie Caire as principal headlined, with the following supporting bill: Elliott and Weber, comedy and songs; Ernie and Ernie in "Three Feet of Comedy"; Clayton Conrad, who offers cartoon creations, and Krazy Kat Kapers, a lively musical and comedy skit. "On the Edge of Things," one of the Homer Miles sketches, headlined with the following acts: Ward and Cullen, Tanen Brothers, Frank Carman and motion pictures.

ALLEGHENY (Joseph Cohen, mgr.).—Vaudeville and pictures constitute the week's bill here. The film feature is Douglas Fairbanks in "Down to Earth," with the following vaudeville acts: Bison City Four, "The Dairy Maid," a musical farce; Bobby Heath and Giviles, Rodgers and Wood, Chappelle and Triple. NIXON'S GRAND OPERA HOUSE (W. D. Wegerath, mgr.).—Louis Simon and Co. in the new comedy sketch, "The New Chauffeur," is the headliner this week. Others on the bill are: "Dance Fantasies," Milla Cellina's Dogs

and Ponies, Loney Haskell, Finley Barton and Charles J. Hill, Archer and Ward and Pathe Weekly pictures.

KEYSTONE (M. W. Taylor, mgr.).—Binns and Burt, Senna and Weber, Catherine Chalmers and Co. in "Uninvited," Green, Muller and Green, Clayton and Lenny in "On the Boulevard," Frederick V. Bowers' Big Song Revue, the headliner and the film feature, second chapter of "The Red Ace."

COLONIAL (H. A. Smith, mgr.).—June Caprice in "Every Girl's Dream" will be the featured film offering this week, with the following vaudeville acts: Ethel Douglas and Co. in a series of classical and modern dances, headliner; Frank LeDent, Kaufman and Lillian Mayo and Tally, Watson's Dogs.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—"Seven Keys to Baldpate," with George M. Cohan in the principal role, will be the film feature this week. The vaudeville bill includes: Six Virginia Steppers, Charles Mack, the Schmeltans, "Two Little Sweethearts" and Laurie Ordway.

GLOBE (Sablowsky & McGurk, mgrs.).—Max Landow's tabloid production of the opera "The Bohemian Girl" headlines this week. Others: Princess Kismet and Co., Eugene Emmett, Charles Buckley and Co. in "Crazy the Fireman," Kute and Klever, Ran and Co. in "The Tall Tale Tattler," Carson and Willard, Clifford Nelson and Jane Castle, Richards, Prant and Martin, MacPherson's Two Scotch Highballs.

CROSS KEYS (Sablowsky & McGurk, mgrs.).—Irving Cooper's new girl act, "U Need a Girl," features the first half. Others: "On the Edge of Things," Frozini, Barrett and Murray, Van and Pierce, Stafford and Ivy, Last half—William Bowen's "Too Many Sweethearts," headliners; others: Ernest Dupille, Connors and Foley, Meredith and Meyer and motion pictures.

EMPRESS (Sablowsky & McGurk, mgrs.).—First half—"The Jolly Tars," six clever fellows in a musical skit, headliners; others: Orth and Ahlola, Musical Five, Last half—E. W. Wolf presents "Hello, Jazzland," Walter Kaufman, Jones and Greenly, Fall Bros. and Co. motion pictures.

WILLIAM PENN (Geo. W. Metzel, mgr.).—First half—Ted Rolley's "Who's to Blame," a musical tabloid, headliner; others: Kelly and Galvin, "Three Boys and a Girl," Naloni and Bosale Barriscale in the film feature "Wooden Shoes," Last half—"Small Town Opry," a musical tabloid; Gene Green and the film feature, Olive Thomas in "An Even Break."

BROADWAY (Joseph Cohan, mgr.).—First half—William Bowen's "Too Many Sweet-

hearts," Ernest Dupille, Melodious Four and the film feature, Norma Talmadge in "The Moth," Last half—Bob Baker's "Boys in Blue," John Eckard and Co., Frozini, William Wilson and Co., Krazy Kat Kapers and the film feature, Emily Stevens in "The Slacker."

H. T. Jordan, general manager of the Keith interests here, has been appointed a member of the committee to entertain the Japanese Mission, now visiting this country, on their way to this city. Mr. Jordan has arranged an unique program.

Willow Grove and Woodside Park, the two big outdoor amusement enterprises in this vicinity, closed this week.

During the past week F. G. Nixon-Nirdlinger has added to his other theatrical interests the Locust and Belmont picture houses, which will feature Paramount and Artcraft pictures in the future.

### SAN DIEGO, CAL.

Military activities have given a spurt to the theatrical business here. Two stock companies have opened since Camp Kearny was well under way.

The Liberty Players are at the Strand for an indefinite engagement, opening with "Enter Cover," last week. "Class" was added to the opening performance by the appearance before the curtain of Major General F. S. Strong, commander of Camp Kearny, and Hon. Lyman J. Case, former secretary of the treasury. Both had kind words for the new company.

Chas. Klenot, of San Francisco, has opened a season of musical stock at the Lyceum theatre, long a lull because of its location. The company is doing well.

The Silver Strand, a new theatre, has opened at Coronado. It is the first theatre at the fashionable resort. G. A. Bush, of the Broadway and Superba theatres here, is manager.

Road shows have moved to the Isla because of stock at the Strand.

### SEATTLE.

BY WILBURT. METROPOLITAN (Geo. T. Hood, mgr.).—

7. Fleischler Juvenile Opera Co.: 14-15, "Old Homestead"; next, "So Long, Letty." MOORE (Carl Reiter, mgr.).—Orpheum Vaudeville, opening 15th with following bill: Dillford Mack Players, Norwood & Hall, Ben-see & Baird, Frankie Heath, Mang & Snyder, "The Night Boat," Col. Diamond & Daughter, WILKES (Dean B. Worley, mgr.).—Last week of Phoebe Hunt as leading woman here in "Broken Threads." This play had its premiere here, and will have its New York presentation Oct. 15, with Miss Hunt in the leading role. Souvenir photos given out every performance for farewell week.

LYRIC.—Burlesque and vaudeville. ORPHEUM (Jay Haas, mgr.).—Etude Sextette heads Sunday bill, with Jazz Band offering that pleased. Snowball Sisters, as Gold Dust Twins, novel. Phil Bennett sings and yodles acceptably. Orpheum Players (Athon Co.) have good comedy-drama sketch. Wilhem Shereaux offer novel musical turn. Good patronage.

TIVOLI (Norvin F. Haas, mgr.).—"1917 Review," final offering of the Tivoli Musical Comedy Co. Eddy Harris impersonation of "Harry Lauder," Violet Robinson's "Valencia Suratt," Bonnie Ruel's "Pavlova," Dixie White's "Nora Bayes," Bert Thomas' "Edwin Booth," Gladys Brooke's "Anna Held," Ardes Noel's "Clarice Vance," and Chas. Bennet's "Albert Chevalier" are exceedingly noteworthy. House dark 9-22 for extensive alterations. Opening 23 with semi-weekly changes of bill; musical comedy and vaudeville acts.

PANTAGES (Edgar G. Milne, mgr.).—A military satire, "Miss America," with Jean Walters and Macklin Megley, tops new bill opening Monday. De Michele Bros. instrumentalists, featured. "Girl from Starland," spectacular scenic novelty. "Every Man's Sister," fine allegorical comedy-drama. Chester Gruber has a way all his own. Vera Keith sings late illustrated songs. Fourteenth chapter of "Neglected Wife" serial completes. Capacity business.

PALACE HIP (Joseph A. Muller, mgr.).—Two Seattle acts vie for headline honors. Sunday bill: Nina Gilbert & James Guy Usher in "The Opponent," and Dot Posty and Co. in "Morning, Noon and Night." Both comedy offerings of better class enacted by experienced cast. Doyle & Wright, good comedians. Willis, Gilbert & Co., novel turn. Mary Billabury has good voice. Barnard Sisters, good aerial act. Capacity business.

REX (John Hamrick, mgr.).—Jack Garden in "The Rance Race"; Fatty Arbuckle in "His Wicked Nick" (film).

STRAND (Wm. H. Smyth, mgr.).—"Double Trouble," with Douglas Fairbanks.

MISSION (Jensen & Von Herberg, mgrs.).—Harold Lockwood in "The Hidden Spring."

CLEMMER (James Q. Clemmer, mgr.).—"Within the Law," Margaret Hillington in stellar role; Gulterson's Imperial Russian orchestra program.

CLASS A (William Smith, mgr.).—Lew Fields in "The Man."

COLISEUM (E. D. Tate, mgr.).—Geo. M. Cohan in "Seven Keys to Baldpate" (film).

COLONIAL.—"No Greater Love," with Regina Badet.

LIBERTY (John Von Herberg, mgr.).—George Behan and Bobbie White in "Lost in Transit."

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Jay Haas is now house manager of the Orpheum, replacing Clarence Summerville, who was drafted for war duty.

Ruth Roland, Pathe film star, has been booked for a tour of the Pantages circuit, and will open at the Seattle house 10th in a singing act. The final chapter of "The Neglected Wife," in which she is starring, will be shown that week, so the audience can see her both on the screen and in person.

The Rothermel and McCullough Musical Comedy Co. will reopen the Lyceum, 23d, when the new musical comedy-vauville policy, as noted in Variety last week, becomes effective. Rothermel is a musician and McCullough a well-known producer. Dick Harding will be the comedian; Mary Ellen sourest (late Winter Garden show); Ed. Ellis leading man; Harry and May Brunell (Sunsetville of Broadway Co.). The company carries its own costume and scenic equipment. "Mabel, Mary Poppins," "Lights of Broadway," "The Country Maid," "Love Shm," "Roshie the Sea," "Song Shop," "The Snuffragette," "Miesine Girl" and "Island of Never Was" are among the productions to be offered. Ten-cent matinee, and 10, 15 and 25c. prices at night will prevail. The Kellie-Burns Agency will supply the vaudeville acts.

# MABEL FORD SISTERS DORA and HENRY MARSHALL

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## "A Miniature Musical Production"

### Synopsis :

Act 1—Booked at Riverside (Sept. 3).  
Act 2—Stopped show completely—speech—flowers.  
Act 3—Moved from 3d position to 5th, at night show.  
Act 4—Stopped show again—speech—flowers.  
Act 5—Booked to play Palace theatre, New York, this week (Sept. 10).

Love and Kisses to JOE SULLIVAN

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To "Uke" for the U. B. O.

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"Leave Me Alone  
DARN YOU"

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BEEHLER & JACOBS

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## SYE ALI

At Liberty

Wife works in chorus Route 1. BRISTOL, N. H.

John Spickett, theatrical magnate of Alaska and formerly in the theatre business here, spent several days in Seattle this week looking over the feature film market.

Dean Worley, general manager of the Wilkes Brothers' theatrical enterprises, attended the opening of the Salt Lake Company, Inc. Ben Ketchum, former manager of the Alhambra here, is holding the managerial reins of the Salt Lake house.

George Primrose, accompanied by his wife, visited here Wednesday, prior to leaving for New York to begin rehearsal for a new vaudeville offering for the new season. The Primrose farm at Mountnomah, Ore. (just south of Portland city limits) is closed for the present.

Henry Hall joins the Wilkes Players Sunday. He arrived here first of the week from California accompanied by his wife.

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IN  
"STEPS OF HARMONY"

The item in Variety of Aug. 24 relative to new Pantages house in Portland, was erroneous as to city. Portland has a Pan theatre only three or four years old. Spokane

is the city where the old Pantages show shop will be replaced by a new and modern one seating 1,800. The American in that city will house the Pan shows until the new house is completed.

James Guy Usher and Nina Gilbert, former stock stars here, played the Palace Hip this week on the W. V. M. A. time.

Grace Huff, leading woman, opens with the

Wilkes Players Sunday in the star role. She replaces Phoebe Hunt, who leaves Saturday for New York to star in "Broken Threads" production, which has its New York premiere Oct. 15.

The Ed. J. Fisher Booking office changed quarters this week. The Kelle-Burns Vaudeville Agency has the second floor of the same building.

The 12th annual convention of the Scandinavian Singing Society here 2-4, at Masonic temple was largely attended.

The Wilkes theatre has had the S. R. O. sign out every performance this week—the farewell of Phoebe Hunt, who goes to New York City next week to star in the Broadway production of Ernest Wilkes, "Broken Threads."



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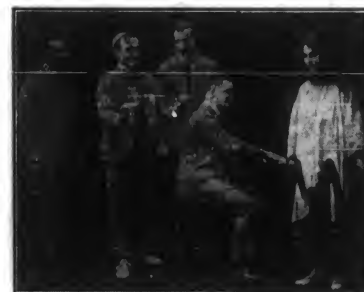
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 "A Fraternity Rehearsal"  
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**MAXINE DOUGLASS**  
 IN VAUDEVILLE  
 Gradually coming up for air

Robert Athon is producing a number of "girl acts" at the Orpheum theatre and these musical tabs seem to be very popular with the ticket holders.

Wm. R. Daley has been chosen as San Francisco representative of the Kellie-Burns Booking Association.



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And so I'll Say  
He is the Wellington of Song,  
And For Him no Waterloo awaits.  
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That's McGarry!

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—New Orleans Picayune.



# VARIETY

VOL. XLVIII, No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 21, 1917

PRICE TEN CENTS

## CRITICISING THE CRITICS ON THE NEW YORK DAILIES

**Wide Variance in Opinion Expressed by Metropolitan Reviewers. "Criticism" Often Sacrificed for Flippancy. Paralleled Newspaper Reviews on Recent New Plays Tell Their Own Story.**

"Curtain!" The season of 1917-18 is with us, and from now till the buds bust anew, the Rileys, Rosenthals and Rockinghams of the marts and related byways will have their grins over the quips and quibbles of printed speech in stage criticism, and the children spawned of the art muses their elations and their tears. 'Tis a merry world, lads, and for the many who guffaw there must be victims who slip and sprawl and break their feelings upon the ice, and whether they be pushed or shoved, what avail, so long as they evoke the emotion derisive and uproarious.

Already, despite the few rounds of the clock of the new span, nineteen new productions have bumped their way through New York's none too wide stage doors, and in their survivors, breathe a native ambition to be heard and to persist. Those that came and have already gone got the journalistic impetus to the junk heap and some of those that hang on do so in the shadows of fates sealed soon or late to join their fellows of the rubble, if the wish and published wisdom of their newspaper recorders find favor with the gods.

Already, too, with the morning young and the sun ruddily blazing, the first weeks of the new life theatrical are huddles of pilgrims back stage in the shelter of their own world, shrinking wet-eyed and dismayed—the players told here and there in screeching public prints that they cannot act or act too much; the authors informed they are vain pretenders; the producers warned they are impostors.

Alas! That the Aladdins of the playhouse, those who labor in the search for new treasures, those who essay to interpret them, and those who report the finds cannot seem to find parallel roads.

With all fresh art concepts beyond the seas bleeding from wounds that will be slow to heal, the horizon is all ours, and how much might be done to enrich us of the flesh and

us who are to come after, when the records of the theatre of our times shall be scrutinized and our endeavors and, perhaps, paucity, furnish riddles for posterities.

Stage art in the wilderness, and no Moses! Every wave of ether aquiver with drama as it has never quivered before, all mankind seething in an alchemy of infinite situation to evoke visions of tenderness, truth and beauty, and our voices still or muffled, our tongues clanking with chains forged on the fires of the cocksure, the inept, the indolent, the arrogant, the stupid, the venal, and the envious jurors of the public press.

In theatrical Manhattan shambles is a synonym for premiere. The hail to playwrights who are expert, deft, exploratory and productive is reluctantly loosed; the sneer for misdirection or incompleteness, a gully that stretches to the jowls; the welcome to the fledgling aspirant, a raucous gloat as of a ghoul adrool over the discovery of fresh and tender meat.

Tell the faculty this and their waistcoats expand with the choler you bestir. Egad! Would you throw garbage at the gods! That is a privilege they reserve for themselves.

Lower in the scale by leagues than the creative force, criticism is an art. Its inspired votaries are entities visioned to see truth even in darkness—"to see the object as in itself it really is," as a gifted critic once defined his function. Presupposing scholarship, comprehending intimate familiarity with life in approximate variants of the elements that must go to the tinctures of drama, comedy, farce, tragedy and other passing forms of playhouse expression, he who would accept the responsibility of town crier for the mimes and masses must be credentialed with his vellum. He must know. Mere weavers of words won't do. He must know life in the raw as well as in its progressive states of exaltation. He must know his theatre of other countries, other times. He must be "there." We may only go forward, we human creatures, by the aid of torches blazing the way to truth. But what confu-

(Continued on page 17.)

### ONLY PICTURES IN BERLIN.

A report by returning travelers from Berlin says that only pictures are now drawing business to the theatres of that city.

Theatres playing legitimate productions or vaudeville are somewhat scarce. The Wintergarten, a famous Continental variety hall before the war, has given up that policy, with the Apollo trying it instead, but without much success.

The reports bear out the stories of lent carried by the dailies of the present general conditions in Germany.

### MARBURY'S BOOTH SCHEME.

Elizabeth Marbury and Freddie McKay are planning an innovation at the Booth theatre. Their scheme is an intimate musical show, to start at 9 p. m. nightly and run until 1 a. m., with a bar in conjunction with the performance. The bar and promenade are to be in the present lounge room.

A revue type of entertainment is proposed, but it will be more or less disconnected, so that no matter what time any of the audience arrives there will be no story thread to pick up.

### CAMP'S OWN THEATRES.

Ayer, Mass., Sept. 19.

A chain of theatres which will handle pictures and vaudeville is proposed for the big National Army cantonment, Camp Devens, near here. Maj. Reginald Barlow of the 302d Infantry, a New York actor, is behind the move and has given it a wonderful push.

Already officers of the various companies now in camp have contributed \$5,000 toward the \$50,000 needed for the project.

After the theatres are opened it is planned to charge 10-15 and all profits are to be divided for the benefit of the company funds.

### ONLY CITY WITHOUT VAUDEVILLE

Tampa, Fla., Sept. 19.

This is probably the only city of its size (35,000) in the U. S. without vaudeville of any kind. The picture houses in town are prospering accordingly.

The Tampa Bay Casino will play road attractions commencing October 22, when "Stop, Look, Listen" is booked.

### BACKING WINTER CIRCUS.

Los Angeles, Sept. 19.

Negotiations are under way to establish a Winter Circus here, the scheme to be financed by Charles Chaplin, William H. Crane and Charles Ringling.

### LITTLE THEATRE MAY NOT OPEN.

Winthrop Ames may not open his Little theatre this season.

His production of "Saturday to Monday" is scheduled for the Booth, following the run of "De Luxe Annie" there.

### 2D NIGHT SHOW FALLS OFF.

Chicago, Sept. 19.

Business in the outlying vaudeville houses which lately opened for the season have uncovered that the second evening shows have fallen off over the attendance of last season. The reason appears to be that a considerable proportion of young men have either joined the colors or been accepted in the draft.

Heretofore the second night shows have largely been made up of younger audiences than those drawn for the first.

### ZIEGFELD'S "GIRLS DE LUXE."

A trio of the girls now in the "Follies" have been dubbed Ziegfeld's "Girls de Luxe," because they have been taken to Boston with the company to open the show and remain there one week, after which they are to return to New York and become members of "Miss '17" at the Century. The transportation for their return has been arranged on a de luxe train and therefore the appellation. The girls are Lillian Tashman, Gladys Loftus and Dorothy Leeds.

### GARDEN'S BIGGEST CHORUS.

The largest chorus of girls ever assembled in a Winter Garden production will be in the forthcoming show there, as yet unnamed. There will be 107 young women of the line in the production.

Another Garden record goes to Rufus LeMaire, who is booking the Sunday vaudeville concerts there. He is the youngest man who has held that position.

### "A DREAM," SAYS ELLIOTT.

Chicago, Sept. 19.

William Elliott was in town last week for his first survey of the rejuvenated La Salle, of which he is a co-lessee with Comstock & Gest.

After inspecting the house and seeing the turnaway business of "Oh Boy" he remarked that the "whole thing was like an Arabian Night's dream." Beginning this week the Saturday night top was raised to \$2.50, with the boxes at \$3 per seat. Two-thirds of the house is disposed of by the ticket agencies, for every performance, they getting \$3 per seat, because of the 50-cent premium paid by them to the box office.

### BAYES IN COHAN REVUE.

About the first engagement for the George M. Cohan Revue (Cohan & Harris), to be produced around Christmas time, is that of Nora Bayes.

Miss Bayes' vaudeville engagements, prior to rehearsal time for the production, include two weeks (October 1-8) at the Palace, New York.

# LONDON BECOMES OPEN FIELD FOR LEGIMATE PRODUCTIONS

**Monopoly on Musical and Dramatic Productions in England by the Late Charles Frohman and George Edwardes Now Divided Up Among Several Men and Firms. Alfred Butt, at Present, Holds More Legitimate Theatres, Followed by Albert de Courville as an Active Producer.**

London, Sept. 19. The London autumn season has opened with unusual success and much earlier than in pre-war times. The summer season was phenomenally successful and never at this time has the welcome "House Full" sign been so prevalent as during the last few weeks.

Encouraged by the condition legitimate producers are vying with one another for first honors in that field of amusements. In years past most of the high class musical and dramatic productions were either made by George Edwardes or Charles Frohman, many in conjunction. Both producers have now passed away and the so-called "monopoly" enjoyed by these late magnates has been divided among half a dozen or more producers or firms.

Among these may be mentioned Alfred Butt, who, in addition to directing the Palace, Empire, Victoria Palace and is co-director with Walter De-Freeze in the Variety Controlling Co. circuit of provincial variety houses, controls at the present time more legitimate theatres in London than any other manager; Albert de Courville, who makes the revue production at the Hippodrome, a couple of smaller houses, has touring revues and is now heavily interested in the English productions of a number of dramatic plays which he secured on his recent visit to America; Grossmith & Laurillard, springing into prominence with the London presentation of "Potash & Perlmutter," following it with a series of other American pieces; Andre Charlot, who makes a specialty of producing musical shows; Jay & Hutchinson, who are making legitimate productions of native plays; Charles B. Cochran, who in addition to conducting the Ambassadors' theatre (off Shaftesbury avenue) has "The Better 'Ole" at the Oxford, "Carminetta" at the Prince of Wales, "Damaged Goods" at the St. Martin's and a number of touring companies, and so on.

Now comes Gilbert Miller, an American young man, son of the illustrious Henry Miller, with a long lease of the Garrick and who proposes embarking on an extensive scale in the production of legitimate plays. It seems to be a wide open field with plenty of competitors.

## "PACIFISTS" TAKEN OFF.

London, Sept. 19. "The Pacifists" was withdrawn from the St. James' stage Saturday. Hutchinson & Jay will revive "The Liars" there Sept. 29.

## ELLEN TERRY'S VARIETY DEBUT.

London, Sept. 19. Ellen Terry will make her initial debut in the varieties Nov. 6 at the Coliseum, London.

## GILBERT MILLER'S GARRICK.

London, Sept. 19. Gilbert Miller has leased the Garrick for 14 years, commencing in October.

## MRS. CAMPBELL IN "13TH CHAIR."

London, Sept. 19. The first of the American produc-

tions secured by Albert de Courville on his recent visit to America will be "The Thirteenth Chair," to be presented at the Duke of York's, Oct. 9, with Mrs. Patrick Campbell in the leading role.

## AMUSING 3-SCENE SKETCH.

London, Sept. 19. At the Hammersmith Palace Syd Walker produced last week a new three-scene sketch, entitled "Stolen Fruit," by Percival Langley and himself.

It is highly amusing.

## COLISEUM'S FEATURES.

London, Sept. 19. G. P. Huntly and Eva Kelly are at the Coliseum this week in "Selling a Pup," Ellaline Terriss, Beattie and Babs, Lily Fairney and Marie Novello are on the bill.

## "YELLOW JACKET" SCORES.

London, Sept. 19. "The Yellow Jacket" was produced at the Playhouse Sept. 12, and scored. It is splendidly acted by Allan Aynesworth, Arthur Wontner, Sydney Valentine, Lane Bayliff, but Gladys Cooper, in the leading female role, is not sufficiently dramatic.

## LESTOCQ SERIOUSLY ILL.

London, Sept. 19. William Lestocq, the late Charles Frohman's general manager in London, is seriously ill.

## "THREE WEEKS" REVAMPED.

London, Sept. 19. At the Strand the Roy Horniman adaptation of Elinor Glyn's "Three Weeks" has been revised and redressed.

Basil Gill is now playing the lead.

## "Topsy Turvey" Moved About.

London, Sept. 19. Various changes have been made in "Topsy Turvey" at the Empire. Business is good.

The next production there will be under the management of Andre Charlot.

## "Houpla," with Graves, Booked.

London, Sept. 19. "Houpla," with George Graves in his original part, has been booked for a tour of the Moss Circuit.

## "MAGISTRATE" SUCCESSFUL.

London, Sept. 19. The musical version of "The Magistrate," christened "The Boy," by Sir Arthur W. Pinero, produced at the Adelphi, Sept. 14, is highly successful.

It is a capital book, with good music, splendid dresses and scenes. Donald Calthrop as the boy and W. H. Berry as the father are fine; C. M. Lowne and Nellie Taylor also scored.

It was produced by Robert Courtneidge. Fred Thompson, responsible for the new version of the farce, has followed closely the lines of the original comedy and considerable of Pinero's dialog has been retained.

## FORCED ACT TO BOW.

London, Sept. 19. The report Frank VanHoven withdrew from the program at the Victoria Palace last week proved upon investigation to be untrue.

The act ahead of him was a terrific riot and refused to go before the curtain for a bow. VanHoven was headlined and refused to appear until the previous act had silenced the audience with bows.

The management threatened to sue VanHoven for the amount of his salary (\$750) and additional damages of \$2,000. Later the act took their proper bows and VanHoven completed his engagement.

## VICTORIA-PALACE ACTS.

London, Sept. 19. At the Victoria-Palace this week Tom Walls is presenting a new musical entertainment, "Chunes and Chatter," Yorke Stephens in a new sketch, "A Forgotten Combination" and Margaret Cooper in songs at the piano, are also on the bill.

## PAVILION'S BILL.

London, Sept. 19. The Pavilion continues its policy of straight variety. The new items this week are Florence Way and Co. in a comedy episode, Sherbo Quartet, Nella Webb.

## "Inside the Lines" Duplicated.

London, Sept. 19. Earl Derr Bigger's play, "Inside the Lines" at the Apollo, celebrated its 150th performance Sept. 17 and is going along very well.

One touring company has proved highly successful and another starts Oct. 1.

## Daisy Dormer's Successful Debut.

London, Sept. 19. Daisy Dormer's appearance in the legitimate as the coster heroine of "London Pride" was a decided success.

## "Around the Map" Additions.

London, Sept. 19. At the Alhambra new scenes have been introduced in "Round the Map" for Violet Lorraine, Alfred Lester and Nelson Keys.

## Hichen's Novel Filmization Disappoints

London, Sept. 19. Butcher's film production, adapted from Robert Hichen's novel, proved disappointing when shown here.

## Wal Pink's Musical Revue.

London, Sept. 19. A new musical comedy revue by Wal Pink and Herbert Darnley was successfully produced at the Royal, Leamington, last week, with a strong company.

## Alice Lloyd's Daughter Engaged.

London, Sept. 19. "Little Alice," the daughter of Alice Lloyd and Tom McNaughton, is reported engaged to Pery Allen.

## 300th for "Seven Days."

London, Sept. 19. "Seven Days' Leave" at the Lyceum has registered its 300th performance and continues to excellent business.

## 2D YEAR OF "ROMANCE."

London, Sept. 19. "Romance" has passed its 800th performance at the Lyric and celebrates its second anniversary Oct. 8, when souvenirs will be distributed.

## EVIE GREEN DIES.

London, Sept. 19. Evie Green, the musical comedy actress, died suddenly at Portsmouth, Sept. 11. At the inquest it was held her demise was due to Bright's disease.

Her husband, Commander Arbuthnot, is away on active service.

## ARTHUR PRINCE ILL.

London, Sept. 19. Arthur Prince, ventriloquist, is in a hospital at Salonica recovering from an attack of fever. He expects to return to the front shortly.

## AUSTRALIAN CONDITIONS.

Joe Willard (Willard and Wilson) now in Australia, says the conditions as they are now prevailing throughout the country are not very pleasant, although he states American acts are received everywhere with enthusiasm. Almost every building in Sydney flies the Stars and Stripes.

Patriotic airs on the stage, such as "Yankee Doodle," "Dixie" and the like, make a tremendous hit.

Prior to America's entrance into the war, American acts upon their appearance would be hooted and hissed and cries of "You're too proud to fight" would resound throughout the houses. But conditions have changed and American acts are looked upon with favor.

At the time of Mr. Willard's writing (Aug. 17) the country was tied up in the throes of a general industrial strike. Quoting from his letter: "They have more strikes here than revolutions in Mexico." All railroads and street car lines are at a standstill. Illuminating gas is turned off, no coal is obtainable and butter, eggs and other foodstuffs cannot be touched from trains or ships.

The wharfs and docks are congested with boats filled with perishable goods that are spoiling, with no labor obtainable to unload them.

The government is importing strike breakers and the heads of the unions have notified the government that any attempt upon its part to employ the strike breakers would result in trouble and probably bloodshed.

The militia is ready and at the first signs of an outbreak the entire country will be placed under martial law. Cafes and refreshment parlors, together with a number of theatres, have all been closed. Theatres open are paying half salaries while the strike lasts, and sooner than not work at all, acts have accepted the terms. However, all acts will play the full time after the trouble at their contracted salaries.

The American boat "Ventura" is in its dock, having unloaded nothing but the mail, and sailing has been postponed indefinitely.

Some of the acts then playing in Australia were Willard and Wilson, Camille Trio, Alvin and Williams, Kelly and Drake, Francis Padduzzi, Joe Reed, Alf Grant, Ray Traynor, Billie Seaton, Archie Onri and Dolly, Marie King Scott, Lady Gen Mai, Thurber and Thurber, Raymond Loftus, Jimmy Dunn, Early and Laight, Glen Echo, J. C. Mack and Co., Mabel Morgan, George Crotty, Tom Haverly and Co., Connors and Witt, Tom Rees and Boss, Wise and Surprise.

## \$11,400 in Milwaukee.

Milwaukee, Sept. 19. "Potash & Perlmutter in Society" with Jules Jordan and Charles Lipson, played here last week and drew \$11,400 gross on the week.

**THE PALACE**  
OXFORD STREET, MANCHESTER

8-30 MONDAY, JULY 16 8-50

THE FAMOUS FRENCH COMEDY FARCE:  
**THE GIRL FROM CRO'S**

MARGARET MOFFAT  
STANLEY COOKE  
AND  
**FRANK VAN HOVEN**



## STRAIGHT VARIETY PROGRAMS REGAINING FAVOR IN ENGLAND

**Hour-Revues and Longer Entertainments in Halls Replaced by  
Former Policy of "Turns." Few New Productions  
Planned for This Season, With Old  
Variety Faces Reappearing.**

London, Sept. 19. The death knell of one-hour revues and those of greater length in the variety theatres has apparently been sounded and the single turn looks like coming into its own again. Not only has the London Pavilion, the Palladium and others reverted to "all variety," but 12 houses on the Gulliver tour (London Theatre of Varieties) are now playing all variety programs, marking the return to vaudeville of many old-timers not seen on the boards for the past few years.

Various reasons are assigned for the change of policy on the part of the music hall managements, among them the increasing difficulty of transportation of scenery and baggage due to the movement of troops and munitions, and the decline in popularity of the revue entertainment in the provinces, owing probably to a surfeit of this style of amusement the past few seasons.

Thus far this fall there have been few new revue productions made for tours in the music halls, and from present indications those now out will cease to exist before long.

### EQUALITY.

Chicago, September 19. Everything appears to have been 50-50 with the former acts of Young and Brown and Lockett and Waldron. The former was composed as a "sister" act; the latter, two boys. They separated and rejoined, one as Young and Waldron, and the other as Lockett and Brown.

Both acts are here this week—Lockett and Brown at the Majestic; Young and Waldron at the Palace. Each act is appearing No. 2 on their respective programs and each receives the same amount of salary for the local engagements.

### THORNTONS BOOKED.

James and Bonnie Thornton have been routed for 40 weeks over the United Booking Offices and Orpheum Circuit time, opening somewhere in the east September 24.

The booking was direct, E. F. Albee ordering the time arranged after a consultation with Thornton.

### RAY COX MARRYING.

Rax Cox and Harvey J. Flint will be married within 10 days or so. The announcement is official. Mr. Flint is a Providence business man, lately associated with Goldwyn, the film corporation, and he will locate permanently in New York.

Miss Cox says the report of her retirement from the stage may have been started through the cancellation by her of a vaudeville route for a full season on eastern big time that was to have commenced next Monday. But she is not going to permanently leave the stage, says Miss Cox.

James Forbes is now writing a comedy in which it is possible Miss Cox will be seen as the star.

### LEONA LAMAR PICKS GIANTS.

San Francisco, Sept. 19. Considerable space was devoted by the local papers when Leona La Mar, "The Girl With 1,000 Eyes," predicted at the Orpheum, during her performance, that the New York Giants will

win the World Series, also that the first game of the series will be played in Chicago.

When Miss La Mar finishes her present Orpheum circuit route at Omaha early in February, she will immediately start the tour again, at Winnipeg, giving her 43 consecutive weeks on the Orpheum. The return engagement was arranged by Harry Weber this week.

### NO CHANGE IN EIGHT YEARS.

"The Old Toll Bridge," as played by Jere Grady and company, may hold the "intact" record for vaudeville.

Not a change has been in the sketch since first appearing in the variety theatres eight years ago, not in personnel, dialog nor business.

Mr. Grady was the principal player is supported by his wife and Madeline Clark, who was the original mother in "The Fatal Wedding."

Billy Grady, a "nevy" of Mr. Grady's, books the act. It has already received a full route in vaudeville for this season.

### CENTURY'S SPANISH DANCER.

Among the attractions booked for the new Century theatre production is a Spanish dancer of much fame in Europe.

Other dancers with the same show are George White and Emma Haig.

### DAN HENNESSY BACK.

The United Booking Offices staffs saw with considerable pleasure Dan Hennessy once again around his old quarters during the past few days.

Mr. Hennessy returned looking like himself again, after a long siege of an irritating illness that many physicians could not diagnose.

The past summer spent at Paul Smith's in the Adirondacks is thought by Mr. Hennessy to have been the most beneficial of the several trips made by him to secure relief.

### MRS. FOY ILL.

Mrs. Eddie Foy, mother of the Foy's, now touring the Orpheum Circuit, was forced to retire from the specialty at St. Paul because of illness and was immediately removed to a hospital at Colorado Springs, Col.

Her eldest son, Bryan, accompanied Mrs. Foy and will remain with her during her stay there. She will return east when the Foy's reach that point.

### "BUGS" BAER WRITING.

"Bugs" Baer, the New York World humorist, has finally felt the crying need of new comedy material in vaudeville and has succumbed to an offer to provide special dialog for acts.

Baer's first effort is a "single," which he has delivered to Dan Casey, the title being "The Traveller."

### Jas. C. Morton in New Firm's Act.

The first vaudeville production to be staged by the new producing firm of Violinsky and Harry Fitzgerald will be a miniature musical comedy carrying 10 girls and 6 principals, with James C. Morton featured.

The script was supplied by Morton, who will stage it, Violinsky contributing the melodies. This dissolves the Morton act, which was composed of himself, wife (Mamie Diamond) and daughter.

### RE "BLACKLIST" QUESTIONS.

Numerous complaints have reached the Vaudeville Managers' Protective Association of small time agents using the "blacklist" as an excuse for not procuring booking for their clients. Many of the acts reported as "black-listed" have been removed from the sheet, but, not having been made aware of the action, their representatives continually insist they are "black-listed" and cannot be offered.

Pat Casey, general manager of the V. M. P. A., has asked that acts be notified that they can easily learn their status by visiting the organization offices in the Columbia Theatre Building, where information will be given to those who cannot definitely learn as to what action has been taken in their case.

Another string of acts were "lifted" from the list this week after lengthy investigation by the managerial interests proved they have been inactive since the White Rat strike. The identity of those acts are not revealed for publication, and unless the individual learns himself, the only manner in which it will become public is through a franchised artists' representative including the names on his "open time" sheets and offering them for engagements.

### ENFORCED SOBRIETY.

Several complaints have been received at the headquarters of the Vaudeville Managers' Protective Association from its members anent vaudeville artists appearing at theatres in an intoxicated condition. Heretofore the circuit generally attended to those cases, but from now on it seems the matter will be supervised by the V. M. P. A. officials.

One individual in particular, in the Greater New York Keith time, was summoned to the V. M. P. A. offices by Pat Casey and advised his future time would be temporarily held up until he found it consistent to report for work in proper condition, while several others were advised to be particularly careful in future or a similar fate would befall them.

### CYCLED AROUND ROOF'S EDGE.

New Orleans, Sept. 19.

While 10,000 persons gazed in amazement from below, Walter Ward (Walter Ward and "Useless"), during his engagement at the Palace here, cycled around the edge of the theatre's roof.

The Palace roof is nearly 100 feet above the sidewalk. Had Ward fallen he probably would have been killed instantly.

### EDESON IN VAUDEVILLE.

The A. H. Woods office this week announced Robert Edeson as heading the cast of its forthcoming production of "On With the Dance." This brought forth a denial from E. A. Weil, who claims to have Edeson under contract for the current season for vaudeville. Mr. Edeson opens in a sketch at the Palace next week entitled "Flying Arrow."

In event the sketch is not the success anticipated there is a likelihood Weil will consent to Edeson taking on the Woods engagement.

### AFTER "GIRLS."

"Girls" is the cry of New York "girl act" producers at present. Last week a diligent search for girls was made by about a half dozen offices along Broadway, including Edwards & Osborne (Columbia), Thor (Putnam), and Marty Brooks (Putnam).

The burlesque offices were just as zealous in an effort to land girls, with Sam Robinson leading the hunt. Robinson is managing the newly formed "Gay Morning Glories" company.

### INVESTIGATING PRODUCER.

The Vaudeville Managers' Protective Association has ordered an investigation of the activities of one Mr. D'Arigneau, a California producer, who recently came east with an act styled the Chinese Duo, the investigation following the complaint of a cabaret artist who alleges D'Arigneau, on the promise of producing and booking a new specialty for her, procured \$350 in cash.

According to the woman, she was employed in the Churchill restaurant show when D'Arigneau approached her and painted a glorious future in vaudeville. A visit to the Palace theatre followed with more explanatory dialog after which came the passing of the \$350. D'Arigneau has since given the woman a note for that amount, but his producing ambitions have waned.

The V. M. P. A., if its investigation upholds the woman's complaint, will force D'Arigneau to repay the woman in full or suffer the cancellation of whatever attractions he may control.

### FRITZI SCHEFF'S SHOW.

Poughkeepsie, N. Y., Sept. 19.

A week-end (Sept. 20-22) vaudeville show will be given, commencing tomorrow at the Collingwood opera house here. It will be headed by Fritzi Scheff, reported to be playing on percentage. The admission scale is one dollar, top.

Others in the bill are Robert Emmett Keane, Hayes and Johnson, Warren Travers and Co.

The show was booked for the opera house through Tom Kirby, of New York.

The Collingwood recently changed management. King & Rosen are now the managers.

### AL WHITE'S "GIRL ACT" IN "ONE."

A "girl act" of six girls, led by Al B. White, with a special scenic equipment furnished by P. Dodd Ackerman, will be given to the vaudeville stage, all played in "one." The special setting will be elaborate and built for "one" in the general scheme.

The turn bill is called "Al B. White and His Playmates." It will be ready in three weeks.

An ensemble turn, given entirely in "one," is something of a novelty for vaudeville.

### TANGUAY OPENING NEXT WEEK.

The Eva Tanguay vaudeville tour for this season will start next week at Proctor's, Newark, where Miss Tanguay will remain for the full week, showing twice daily. It will be in the nature of a workout for her new act, the official Tanguay opening occurring the following week at the Orpheum, Brooklyn, with the Alhambra, Bushwick, and Riverside afterwards, in that order, for the Keith New York houses.

Miss Tanguay will again carry her trombone player, Grupp, and also (until he is ordered to report, having been accepted in the draft) will have Eddie Weber leading the orchestra.

### JOAN SAWYER SINGING.

A new vaudeville act has been ordered by Joan Sawyer. A portion of it will entail Miss Sawyer in song.

### Stout Lady Retires.

Lowell, Mass., Sept. 19.

Weighing 680 pounds and in her 53d year, Mme. Flossie Onellette has returned to her home here, after an extended tour with a circus, and says she is through with the show business.

### Remick's Philadelphia Headquarters.

Jerome H. Remick & Co. have opened headquarters in Philadelphia for the popularization of their numbers, delegating Howard Ross to assume charge at that point.

Mose Gumble supervised the opening, which took place Thursday of this week.

## STARTLING FACTS TO BE BARED BY EXAMINATION OF RATS' BOOKS

**Investigation of Affairs, Property and Liabilities of Organization To Be Conducted Before Referee. Leaders of Strike Movement Fear Result. Directors Alleged To Have Approached Managers. Officers in Ticklish Position.**

With the current week's decision of Justice Mitchell in the matter of Goldie Pemberton versus the White Rats Actors' Union, wherein the petitioner requests an investigation of the organization's affairs and finances, a severe body blow was dealt the executive of the former, and with the ensuing visitation and investigation of the property, effects and liabilities of the W. R. A. U. it is expected some startling disclosures will be made public, particularly as to the activities of certain individuals during the recent strike.

Justice Mitchell, in granting the demands of the petitioner's council, appointed Lewis Schuldenfrei as referee, and the initial hearing is scheduled for the latter part of next week. It is expected the case will require at least two and possibly three months before the referee's findings will be completed, after which the defendants have the privilege of an appeal.

There is no appeal from the decision of Justice Mitchell, and with the knowledge that "inside affairs" of the Rats will be publicly aired, the executives and officials are said to be exhibiting a rather nervous attitude, realizing that all the secrecy maintained anent their moves during the strike have availed them nothing, and now every minute detail will be revealed for public perusal.

The action places one of the officers in a rather compromising position, for among the documentary evidence of the plaintiff is a series of letter copies wherein he accused his associate defendants of the very things the plaintiff contend they are guilty of. One letter, couched in his usual language, accuses the organization officials of perjury and forgery.

The main angle around which the investigation revolves concerns the relation of the White Rats Realty Co. to the White Rats Actors' Union, the plaintiff contending that under the latter's charter its directors had no right to utilize the organization funds for the purchase or lease of real estate. A section wherein an officer's salary is discussed shows he received \$75 weekly, while \$100 was to be held in escrow until he succeeded in lifting the clubhouse mortgage, the plaintiff claiming this evidences the organization was paying a salary for services rendered to a real estate corporation. Accompanying affidavits of members picture the monthly assessment for the privilege of entering the clubhouse, while the organization to which they paid dues was supposed to be paying an exorbitant rental for the property.

The next step compels the defendants' counsel to file an account of the financial transactions of the organization for the past year. The executives possibly figure themselves safe in this respect, but the referee proceedings will bare the activities of every one holding an office in the order since its inception. If the referee finds funds have been diverted, it is very possible criminal action will ensue, the parties responsible being the board of directors of both the W. R. A. U. and the Realty Corporation, the latter carrying the names of those who were always prominent in White Rat agitation.

It is now understood some of the Rats' directors, fearing the consequences of an adverse ruling, are hesi-

tening to line up with the plaintiff and "come clean" with what information they deem of value. Several others are said to have approached the executives of the Vaudeville Managers' Protective Association, offering to trade their store of "inside information" for restoration to the good graces of the managerial association. These offers are understood to have been turned down, the V. M. P. A. professing no interest in the Pemberton proceeding other than what they might learn of the doings of the leaders during the strike.

One member of the White Rats, after "resigning" and signing an affidavit to that effect, is understood to have donated \$260 to the strike fund the following week.

The accounts of the strike and levy fund are understood to have been centralized in one book, which was open to but three members of the board. Later on the levy, strike fund and membership receipts were separated.

The levy fund was ordered paid direct to certain individuals for protective purposes, and no accounting of these receipts have been made public. One officer has been quoted as saying the strike cost the Rats organization \$23,000, but no idea of the gross receipts has ever been given out. What became of the balance, provided there was a balance, may make interesting testimony, while the various amounts subscribed to the levy fund may be equally interesting.

Attorney Alvin Sapinsky, of Joseph & Alvin Sapinsky, attorneys for Miss Pemberton, proposes to call every one of the directors of both the Realty Co. and the W. R. A. U., many having been served either personally or by publication.

### LOCAL STAGEHANDS MATTER.

The stagehands of New York and Brooklyn a few weeks ago put in a request to the theatre managers for an increase in the present wage scale, and a final answer was expected from the meeting of the United Protective Managers' Association Wednesday afternoon.

Interested in what the managers decide are the unions No. 1, of stagehands; No. 35, electricians; and No. 4, stagehands of Brooklyn.

An amicable adjustment is under way according to report.

At the conclusion of the conference President Shay had with the Managers' Association Wednesday, Shay, with the finding of the managerial committee, submitted the report to a wage scale committee of 15 men of the Theatrical Protective Union, who had been notified to be present for a conference Wednesday night.

The stagehands' committee expected to come to some decision before the conference adjourned.

### ONE HEBREW UNION.

At the meeting of the Central Federated Union of New York and Brooklyn Sept. 14 the report was submitted that the Hebrew Actors' Union No. 5 fully indorsed the decision that "there shall be one local of Hebrew Actors," and the matter was referred to Messrs. Bohm and Holland, of the C. F. U.

The C. F. U. men have been instructed to request the issuance of a charter by the American Federation of Labor to the Hebrews' union.

### STRIKES ON AND OFF.

While several of the local affiliations of the International Alliance Theatrical Stage Employees of the U. S. and Canada and heads of the Alliance were trying to adjust wage controversies and straighten out "strike" matters in several localities, fresh trouble broke out in two of the Poli Connecticut houses with the musicians. The cities were New Haven and Bridgeport.

The trouble at Bridgeport (Musicians' Local No. 63), in addition to affecting the picture houses, also hit three houses controlled by S. Z. Poli. A request for an increase in the local scale caused the trouble.

Sympathetically aligned with the musicians in Bridgeport are stagehands (Local No. 109) and the m. p. operators (Local No. 277), who will not remain on duty in houses employing non-union musicians.

The houses on the picture list in Bridgeport affected are the Bostwick, Barnum, Liberty, American, Bijou, Palace and West End.

In Winnipeg the operators are still out, with a report that a settlement is near at hand. The condition at Cleveland is still muddled and chaotic, with the union stage local yet to make an appeal to the alliance for help in settling the trouble.

Buffalo has straightened out its recent trouble, with President Charles C. Shay (I. A. T. S. E.) personally helping bring about an amicable adjustment. The operators have signed an agreement.

A representative of the Lowell (Mass.) stagehands and operators came into New York this week, and, through the main Alliance offices and theatre interests affected in the Lowell trouble, a satisfactory adjustment was made.

There is nothing new in the San Francisco matter. Word from a coast representative of the I. A. T. S. E. reported the condition out there as satisfactory, with no mention made of the prospective union trouble there. This is believed to indicate the S. F. local has reached an agreement upon the new wage scale matter.

From Chicago this week came evident indication to Alliance heads that picture operators out there are trying to have a new wage scale put into effect and that heads of the old Exhibitors' League are trying to arrange for a permanent settlement. The Chicago matter, as far as the union end is concerned, is left to Richard Green, one of the I. A. T. S. E. vice presidents. Lee Ochs, head of the M. P. E. L., has been in Chicago in person and is taking up the Windy City controversy with Green. No serious trouble is anticipated. The two sides are hopeful of effecting an amicable agreement.

Re the American Federation of Musicians' end, all of the trouble so far has been left to the local unions to settle, unless the matter becomes too much for them to handle without calling in the aid of President Webber.

### DAYTON STRIKE SETTLED.

Dayton, Sept. 19.

A settlement of the strike by the local stage hands' union against Keith's here was effected Saturday between W. R. Record for the union and James L. Weed, Keith's manager. The trouble arose over the matter of scale.

Keith's starts its big time season in the local house next Monday, it having been delayed a week through the strike.

### UNITED'S TRYOUT THEATRE.

The Olympic, Brooklyn, has been designated as the regular tryout house for the United Booking Offices. All acts unknown are asked to show there Wednesday each week for two shows, one in the afternoon and one in the evening.

Ben Barnet is booking these performances as well as the house.

### LOEW'S WEEK-END RAISE.

Several, if not all, of the Marcus Loew New York, vaudeville theatres will experience an increase in the admission scale for the week-ends, without the other part of the weekly scale being affected. So far the increase has been placed in operation at the American, Greeley Square and Orpheum, all in Manhattan.

At the latter two the Saturday and Sunday night prices are up to 35 cents instead of 10-15-25, with the matinees 20 cents, top. At the American the Saturday night prices run to 35 cents, instead of 25, as heretofore, with the matinee 20 cents instead of 15. The American's Sunday night price has gone to 35 cents, orchestra and balcony.

### ROYAL'S PRICES GOING UP.

Commencing October 1 the scale of Keith's Royal, Bronx, will advance to 50 cents in the boxes and a few front rows of the orchestra, although the matinee admission prices will remain 10, 15, 25. The full night scale will be 15, 25, 35, 50.

The increase at the Royal will be in furtherance of the Keith management plan to place the Royal, as far as the Bronx is concerned, on the same footing with the two biggest houses of Keith's in Manhattan—Palace and Riverside—thus placing the trio of vaudeville theaters in the same grade and giving each a similar program.

The Palace and Riverside play the largest and most costly vaudeville bills in America, with the Palace's admission scale running to \$2, top (boxes).

### POLI MUSICIANS STRIKE.

The Musicians' Union of Connecticut has clashed with the S. Z. Poli circuit, and last week ordered their members out of Poli's three theatres in Bridgeport (Lyric, playing stock; Poli's and Plaza, both playing vaudeville and pictures). The regular two-week notice has been served on Poli's management at New Haven, and the musicians there walked out last Saturday.

The difference seems to lie in the wage demands. While Poli agrees to pay the same scale as enacted by the New York musicians for the same work, the union demands are a trifle higher, consequently the action.

### BALL FANS GETTING READY.

The baseball fans among the agents are already laying their plans for a trip to Chicago to witness the world's series games that are to be played there.

Several agents not in Chicago for several years will make the event one of double importance by also looking over whatever western material is showing around at the time they are there.

Those who figure on the trip include Jimmie Plunkett, Hugo Morris, Murray Feil, Maurice Rose, Jack Curtis, Max Hayes, John C. Peebles, Chas. Bierbauder, M. R. Manwaring.

Eddie Leonard is trying to arrange a split week between the Palace, New York, and the Palace, Chicago, for the week of the games.

### "EPPEY" LEAVES VAUDEVILLE.

M. S. Epstein, the vaudeville agent, formerly active on the Loew agency floor, has practically retired from that branch of theatricals to devote his entire attention to pictures.

Epstein is preparing for an extended trip south and west to exploit a 4-reel picture of the Russian revolution, said to be the only picture carrying views of the present Russian dictator, Kerensky.

Horace Brodsky, the London artist, is in this country and has been appointed art director and scene designer for the Grainger Scenic Studio.

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

Atlanta, Sept. 15.

Editor **VARIETY**:

Could I through you secure any monologs or anything like—one that may be used for blackface, Hebrew or Italian? I will be greatly obliged.

I am enlisted and would like to entertain the boys here, as I try to put something on three times weekly at the different Y. M. C. A. buildings.

Anything I receive, also music, etc., will be sincerely appreciated by all of us.

Private Abe Levinson,  
Base Hospital, Camp Gordon,  
Atlanta, Ga.

September 15, 1917.

Editor **VARIETY**:

I am at last next to closing and no chance for you to review my new act. Was playing western time when I got my call to report to Camp Custer, Battle Creek, Mich.

The Mrs. sure cried, but I said: "Well, little woman, you can do your big time single now without the bench and excess." So we finished at that beautiful town of Gary, and I am now a first-class rookie—drummer boy for Battery E, 329th Field Artillery.

Shoot on a few **VARIETIES** here, as it is sure lonesome. No more four shows a day, no cross stage managers, or 10 per centers, and we were just coming into New York to work for Fally Marcus. He had a Saturday for us at Glen Cove.

Wish you could review the big show here. It is a bit from start to finish. We have no chorus men here at present. Only thing I miss is the automaton.

Bobbie Benson,

(Benson and Moore.)

Now Private Frank A. Rakertraw,  
Camp Custer, Battle Creek, Mich.  
Battery E, 329th Field Artillery.

Reading, Mass., September 19.

Editor **VARIETY**:

Noting the statement in **VARIETY** where the Bostock Riding School claims priority to the riding device known as a mechanic, I wish to state I have been using the mechanic act on and off since 1906, having full-page cuts of it in the Boston "Herald" February 25, 1906.

I used the act with my Indoor Winter Circus (playing theatres). Edward Shipp played the act in theatres several winters with his indoor circus. Danny Ryan played the mechanic act at Coney Island, N. Y., several years ago. I never gave a thought to the priority of the mechanic. It has been in use so long it is ancient history.

Oscar Lowande.

Editor **VARIETY**:

In your last issue you were kind enough to report on my act.

Will you please allow me to say a few words in reference to this.

I am the originator of the whistling act I am now doing. I was the first one who ever presented to the public a dialogue between two loving birds. All other acts introducing this kind of business are copies of this, my own creation. I introduced this work in America the last week of November, 1898, at Keith's Theatre, Union Square, New York City.

In 1899 I appeared in a vaudeville road show managed by Weber and Fields, and headed by Joe Hart, doing my full show, which consisted of

smoke painting, cartoon in colors, whistling, talking and shadowgraphing, and I have in my possession clippings of the leading newspapers in America and Europe stating that I am the originator of all what I do.

Rudinoff.

Salt Lake City, Sept. 18.

Editor **VARIETY**:

I see "Toomer and Hewins" listed under Bills Next Week in **VARIETY** as playing the American and Lincoln, Chicago, this week.

It is four years since I appeared in that act. Am now on Orpheum Circuit in sketch written by Aaron Hoffman, "The Headliner," and we go to the Majestic, Chicago, in a few weeks.

Kindly publish this to prevent any misunderstanding.

Henry B. Toomer.

Chicago, Ill., Sept. 14, 1917.

Editor **VARIETY**:

I am deeply pained to read in **VARIETY** that Oscar Loraine threatens to "sic" me onto you.

I have nothing but praise for his masterpiece of verse, as printed therein. Will you convey to him my deep appreciation of his splendid effort, with the suggestion that, however, he might have found a paraphrase of "Shades of Night" a more grateful medium of expression, somewhat in this manner:

Oh, the window shade was falling,  
And the bed was sagging down;  
The springs came from the dump, I think,  
On the other side of town.

The mattress was the wooden sort,  
Oh, you know that kind of thing;  
They stuff some shavings in a sack,  
And then lay it on the spring.

Sheets are changed there every week,  
And the pillow cases, too;  
Unless the laundry doesn't come,  
Then they last at least for two.

A broken glass of ancient hue,  
Standing high upon a shelf;  
The running water runs and runs,  
When you run with it yourself.  
(a clever line, Oscar!)

Why linger on? We all have seen  
Full our share of dirt and gloom;  
This is just the faintest picture  
Of a "mad-house" hotel room.  
—Henrietta Harrison.

London, Aug. 28.

Editor **Variety**: The enclosed paragraph, headed "Cochran Attacks Revue," was in a recent **VARIETY**.

I have not attacked Mr. de Courville's or any other revue.

I run a new column in the London "Evening News" on Monday and Thursday, and I ventured to criticize unfavorably the revue "Smile." In the same column I gave great praise to the vastly superior productions of Mr. Charlot's "Cheep" and "Bubbly."

Charles B. Cochran.

Joe Michaels Booking in Loew's.

Joe Michaels was given a franchise this week to book acts in the Loew Circuit offices. Previously Mr. Michaels has been handling placing turns in other of the pop vaudeville agencies in New York.

## PRIMROSE COMPLAINS OF "LIFT."

George Primrose, the veteran minstrel and showman, has, he believes, very good grounds for complaint against the producers and bookers of the vaudeville act called The 7 American Minstrels. On the evidence as secured by Mr. Primrose, his grievance appears to be well based, although some of the pertinent points made by the minstrel man are contradicted in statements by others concerned.

Mr. Primrose returned from his northwestern home to New York about two weeks ago to prepare for his tour this season in vaudeville, with his well known turn of himself, starred, and seven boys in blackface. The boys with him at the close of last season had played with Primrose for several years, more or less. Mr. Primrose claims he taught all of them what they did in the act he presented. After 102 weeks of almost continuous time, the Primrose eight-turn closed the season in the spring.

Reaching New York, Mr. Primrose heard all of his boys had been formed into the same act they had performed with him, calling themselves The Seven American Minstrels and were being booked in vaudeville by E. K. Nadel, of the Pat Casey Agency.

Mr. Primrose says he saw the act and that all business in it, all jokes, songs and music were the same as he taught the boys when they were with him, excepting that the minstrel semi-circle had been changed into a military camp setting, with his former end-men converted into chefs, and the blackface minstrels as soldiers.

Among the boys with him last spring and who were in the "copy act," as Mr. Primrose alleges, were Jack Weir, Billy Duke, Harry Sievers, Charles Kent, Charles Webb and Ned Stevens. Mr. Primrose stated he believed the "copy act" was playing in theatres booked in the United Booking Offices, without the executives of that agency knowing it was a "Primrose act" through the name of Primrose not being used in connection with the billing of the Seven American Minstrels. The veteran appeared to have the impression Pat Casey was responsible, securing that impression through Casey's position as general manager of the Vaudeville Managers' Protective Association, but when informed Mr. Casey was quite unlikely to know about a turn booked by one of his office men on the smaller time, Primrose decided Mr. Nadel had arranged the "lift." Nadel, who has been producing and booking acts booked out of the Morris-Casey agency, said he was acting merely as booking representative for the turn, that he had no other interest whatever in it, and refused to handle the act upon the application of Harry Sievers for him to do so, until the boys agreed to change their plan for a semi-circle into a camp setting. The latter, says Nadel, was his own idea, to get away from the conventional minstrel grouping, and he would reclaim it if the American Minstrels discontinued. Monday Mr. Nadel stated he had seen Mr. Sievers, the manager of the act, who claimed there were now but four of the original boys in the turn, that they are using nothing they did in the Primrose act.

Pat Casey, when seen, knew nothing of the circumstances. He said the last time he saw George Primrose was in a three-act in whiteface at the DeKalb, Brooklyn, last spring. Inquiry at the Loew booking office disclosed Mr. Primrose had produced a three-man singing act, called the Primrose Trio in the early summer, and for the first three days the act opened on the Loew time (DeKalb) appeared in it himself, but not again after that engagement. Mr. Primrose and his new collection of blackface young men, among whom is Ned Stevens (who returned to Primrose from the other act), left New York Sunday to take up a tour which will include return engagements over the Pantages Circuit.

## "FLAG STUFF"—OUT!

Seattle, Sept. 19.

Several western cities bar the use of the national emblem or the national anthem for advertising purposes in any stage performance, and the law, which is enforced, carries with it a fine of \$100 and a jail sentence of 30 days for violation. There is a report Denver, San Francisco and other western cities have sent for copies of the Seattle ordinances to duplicate them.

The Seattle ordinances are modeled after those of Baltimore. The first provides—the national anthem, "The Star Spangled Banner," shall not be played, sung or rendered in any theater except as an entire and separate composition, without embellishments, nor can it be used for dancing or as an exit march.

The second ordinance provides it shall be unlawful for any person, company or troupe in any public entertainment to make use of the United States flag in any way palpably designed solely to gain applause. Use of the flag as a costume, city officers say, will be regarded as a particularly flagrant violation of the ordinance. The only legal use of the flag on the stage is in its proper place in a strictly military setting, such as a military or camp setting.

## TALKED TOO MUCH.

Over enthusiasm because they were granted a demanded increase in salary caused the cancellation of a season's route on a two-man comedy act recently formed and immediately accepted by the United Booking Offices, their conversation resulting in the demand of several other comedy combinations reaching the offices.

The act in question recently opened at a New York theatre for a three-day stand and were held over for the full week. When their request anent salary was favorably received they are reported to have openly boasted of their ability to get what they wanted, according to the booking agent, whereupon a number of other comedy acts immediately demanded similar increases.

The act is now working, but its route has been cancelled as an example to others and a warning not to discuss salaries indiscriminately.

## "COPY" CLAIM ALLOWED.

The charge of "copying" laid against Mayo and Tally by Adeline Francis has been allowed by the Vaudeville Managers' Protective Association and the National Vaudeville Artists. Each organization has notified the two men not to use the phonograph bit Miss Francis claims as her own and which she has had copyrighted.

Mayo and Tally are in New York this week. They expect to meet Miss Francis and effect some arrangement whereby they can use the "bit." It is stated that, although Richy Craig, a burlesque comedian, has been using an idea along the same lines for several years, Miss Francis' copyright may be invoked to prevent Craig's further use of it.

Mayo and Tally used in their act a song they had sung for the phonograph company, singing a chorus or two on the stage with the record on the instrument. Miss Francis based her complaint upon this. She is known as "The Graphophone Girl," singing and talking with a talking phonograph record, while on the stage, the combination practically composing her entire act. Miss Francis addresses the phonograph as though it were a human partner.

Harry Mayo declares the Mayo-Tally turn does not infringe upon Miss Francis' act. He says that using the graphophone might as well be compared to one accused of copying through employing a piano or ukelele.

# VAUDEVILLE

## IN THE SERVICE

A yarn concerns the Seventh Illinois Regiment, largely made up of Irish names and known as "The Fighting Seventh." In Company I there are about six Jews, some of whom were former boxers. A controversy arose over the fighting ability of the six, with the result half a dozen glove contests, with the Jewish lads all returned victors. When the captain heard of the affair, the six were called before him, but instead of punishing them they were all appointed "non-coms," getting corporal's stripes. The Seventh is quartered at 40th and State streets, Chicago, and is due to go to Houston soon.

Sammy Levy, the rotund professional "convincer" with Waterson, Berlin & Snyder, was voted a wonderful specimen of soldierhood by his exemption board and has hastily registered into the National Army. Samuel weighs close to 200, supposed to be overweight, but the examining physicians opined Sammy would lose weight after he received the joyful tidings. He began dropping avoirdupois Monday and is losing consistently daily.

Cortlandt Marsden, dramatic editor of the Boston "Traveler," recently turned down by the army medical examiners when applying for a lieutenant's commission in the aviation corps, will enter a Boston hospital for two weeks to be operated upon. Immediately upon being released from the hospital Marsden will again attempt to join the colors.

Lieut. Thomas J. Armstrong, son of James Armstrong, the booking agent, who was commissioned a second lieutenant at Fort Meyer this summer, and who has been stationed at Camp Lee, Petersburg, Va., with the National Army cantonment there, has been transferred to the National Guard cantonment at Camp Shelby, Hattiesburg, Miss.

Charles Lyons, treasurer of the Republic, New York, was rejected for the aviation division after three months' training at Mineola, where he received his pilot's license. The reason for rejection was that one of his legs was shorter than the other. He made an appeal and carried his case as far as the White House before finally accepting the refusal.

James B. McKowen, the Chicago agent, has been appointed permanent first sergeant of his company at the officers' training camp, Fort Sheridan, Ill. He goes into Chicago every Saturday, the week-end privilege being taken advantage of by four-fifths of the men. That is true also of the Great Lakes Naval Training Station nearby Fort Sheridan.

Serving from Local 35 (m.p.o.) I. A. T. S. E., Milton Weil (operator, Winter Garden); Paul Bracco (operator), with the army; Thomas Bird (assistant electrician, Belasco), with the aviation corps, Texas; Joseph Roth (operator, Century), Quartermaster's division, Pershing's troops, and William Hodgins (Cohan theater), on the "Granite State," training ship.

Four members of Sousa's band, who enlisted, have been made bandmasters. Frank Simmons was made bandmaster of the Aviation Corps, Fairfield, O.; Frederick Sutherland, of the Engineer corps, N. Y.; J. J. Cheney, assistant of the same band, and Earnest Gentile, assistant bandmaster of the U. S. Marine corps.

Among those named at the officers' training camp at Plattsburg last Saturday as entitled to receive final instructions from senior officers and who are almost certain of commissions were Marc A. Lagen, Jack Devereaux and David H. Wallace.

Adolph Osso, representing French authors over here, was notified by the French consul last week to hold himself in immediate readiness for service

in France. Osso expects to sail any day.

Claude L. ("Duke") Boyd, treasurer of the Valentine, Toledo, and previously treasurer of the Empire, that city, enlisted May 25 last, and last week was ordered to the 74th Brigade, 37th Division, Camp Sheridan, Alabama.

Herman C. Fowler, owner of theatres in Elma, Montezano and other Grays' Harbor (Washington) towns, left for Fort Sam Houston last week to join the aviation corps. His wife will manage the theatres while he is away.

George E. Lovett, at one time press representative for the former firm of Gordon & North, is a corporal with the 12th Recruiting Co., Columbus Barracks, Columbus, O.

Stewart Halliday, last season with the Feiber & Sheat Stock, Akron, O., has been accepted for the 21st Battalion of the Canadian Contingent.

R. H. Dunlop, last season agent of the Coburn Players, is in the Medical Unit of the Regular Army, stationed at Camp Dix, near Trenton, N. J.

Arthur F. Ward, eccentric dancer and known in the English music halls, is with the 2d U. S. Cavalry, Ft. Meyer, Va.

J. L. Hunter, formerly chief auditor for the George Kleine exchanges, has joined the Royal Flying Corps of the British Army at Toronto.

Bill Roddy, the advance agent, has received a commission as Captain. He will be attached to the department of transportation of troops.

Edmund Goulding, last with Ziegfeld's "Follies," is with the Overseas Supply Train, now at Governor's Island awaiting orders to go abroad.

Arthur B. (Buddy) Fields (enlisted as Albert Fisher) is in the Sanitary Department, First Texas Inf., at Camp Bowie, Ft. Worth, Tex.

Albert Spalding has cancelled his tour of the United States and Canada to join the aviation branch of the signal corps as an interpreter.

William Black, formerly in "Levin's Old Shoes," is with Co. D, 108th Engineers, Camp Logan, Houston, Texas.

Bennie Boyer, last with the Popular Plays and Players, enlisted in the Quartermaster's Corps and is at Camp Upton, Yaphank, L. I.

James Gorman, Jr., son of the producer, is attached to the Marines at the Brooklyn navy yard.

Elliott Bernstein (son of Louis Bernstein, the music publisher) has enlisted in the 22nd N. Y. regiment.

Harry Reinert, of the Reinert-Gray agency, is acting as clerk of Exemption Board, New York, No. 115.

Will Gordon (Gordon Bros.), in the Quartermaster's department, U. S. A., New York.

Fred Rochon, known professionally as Peerless Pendleton, is at Camp Upton, Yaphank, L. I.

Baker Moore has enlisted in the Ambulance Corps, now at Fort Slocum.

V. L. Nicholson, for many years secretary to Tom Campbell in New Orleans, has enlisted in the Navy.

Two sons of Henry C. Clarke have enlisted. Mr. Clarke is of Chicago and owns the Empress, Cincinnati.

Arthur L. Whitman has joined the Naval Reserve.

### DRAFTED.

Ray Hall (Palfrey, Hall and Brown), was examined while playing Philadelphia last week, but was exempted; dependents.

Joe McGinnis, treasurer of the Gayety, Brooklyn, has been drafted.

Leo Cahn, who has an office in the Gayety theatre building, drafted.

Allan Schneebie, treasurer of the Hudson, reported at Camp Upton, Yaphank, L. I., Wednesday.

Geo. C. Mack ("Bostonians") was re-

jected in his home town, Chicago, for defective eyesight (near-sighted).

Pollie Grimes, married about a year ago, and now with "Love o' Mike" (Casino, New York), has been accepted.

Little Billy went through all the formalities of the draft law last week, being examined and registered as physically incapable for the national army.

Clarence Summerville, manager of the Liberty, Melbourne and Circuit theatres (Washington), has been accepted and joined the American Lake contingent Wednesday.

Barney Kelly, attached to the Charles Barton offices (burlesque), went to Camp Upton per governmental instructions Thursday morning.

George Holloway (Four Holloways), twice rejected for the English Army, was also rejected on the American draft.

Howard J. Green, ordered to report at Yaphank, L. I., Saturday.

Warren Yates, organist at the Regent, Paterson, N. J., reported at Camp Dix, Wrightstown, N. J., Wednesday. Lena Alber, his assistant at the house, has replaced him at the theatre.

Charles King (Brice and King) was ordered into the National Army this week, his appeal for exemption being denied. King claimed exemption on the ground of dependents.

Jim McGrath, electrician at the Vitagraph studio, Brooklyn.

Bobby Howard, treasurer of the Bijou, reported at Camp Upton, Yaphank, L. I., Wednesday.

Charlie Mack, formerly of Swor and Mack, was taken from the Colonial, Philadelphia, last week by Federal authorities and placed under arrest on a charge of non-registration.

The Three Kundles are a man and two boys, the older the father of the youngsters. While at the Audubon, the father, 29 years of age, was ordered to report under the draft, following his acceptance.

Eddie Lorrain (Lorrain and George), has been notified to report at Yaphank, L. I.

Wallace Shunk, assistant electrician at the Amsterdam, ordered to Yaphank, L. I.

George Rudolph, assistant electrician, New York Hippodrome, leaves Saturday for Camp Upton, L. I.

Joseph Andrea, Italian bandmaster, has been drafted in Cincinnati and will go to Camp Sheridan, Chillicothe, O. Mr. Andrea has written to Gen. Edwin Glenn, commander of the camp, asking permission to organize a band there.

H. S. Davis, of the Empress, Cincinnati, staff, has been ordered to a cantonment.

Wilfred (Billy) Blett (Hayden, McIvor and Blett), reports at Yaphank Saturday.

Irving Rose (Irving Rose and Etjel Troxler) ordered to Camp Upton, Yaphank, L. I.

### HANDLING FILM FOR SOLDIERS.

An announcement has been made from the headquarters of the National War Work Council of the Y. M. C. A. that the Young Men's Christian Association has been duly authorized by Major General Pershing to take charge of the handling and exhibiting of all motion pictures which are to be shown of the U. S. troops in France.

This work has progressed to the extent that the greater part of the film making equipment has been shipped and a big force of operators recruited.

### Eddie Fields' Report Untrue.

Philadelphia, September 19.

A report reaching the relatives here of Eddie Fields (Greenfield, Two Rascals and Jacobsen) that Fields had been killed in action at the French front was found by his folks to be untrue.

The three-act enlisted with the English army on the other side. They were playing at the time in the London halls.

### "DAMAGED GOODS" FOR ARMY.

The United States Government has taken up the film version of the Breux play, "Damaged Goods," and is to present it at the various cantonments as an object lesson to the troops.

This move came about last week and the initial showing was given at the National, Washington, Sunday night before a number of officers. Several speakers were present, including Secretary Daniels, who stated that almost 100,000 troops of the French Army were out of the service because of illnesses contracted while at the front.

Richard Bennett, who appeared in both the stage and film versions of the play, was also present by invitation to talk on the subject with which the film treats. The invitation was sent by Major Pullman, head of the governing board of the City of Washington, whose predecessor tried to have the actor placed under arrest when he presented the play originally.

With the Government taking the film play of "Damaged Goods," official sanction is given to a story practically condemned by every municipal government in the country and those who presented it were threatened with arrest in almost every town they visited.

### CAPT. RAY HODGDON SELECTED.

Captain Ray Hodgdon of the 71st Regiment has been ordered by the War Department at Washington to report at the School of Arms, Ft. Sill, Oklahoma, for a course there in bomb and grenade throwing. It will require about eight weeks.

Captain Hodgdon is the only one detailed from the 71st to Ft. Sill within a year.

### SOLDIERS FORMING MINSTRELS.

Tacoma, Wash., Sept. 19.

T. Moore, of Local 93, I. A. T. S. E.; F. C. Haywood, of vaudeville, and J. Ralph Neely, of dramatic stock, now serving with the 2d Regiment, Washington Infantry, took a flyer in vaudeville last week, opening at Pantages' here with a skit, titled "The Mother and the Flag."

The principals are planning on a minstrel turn to be composed of members of their regimental company, the idea being to combine the amusement angle with an effort to recruit.

### ALIEN DRAFT MEASURE.

Alien professionals now playing over here may be affected by the Chamberlain joint resolution making aliens subject to draft, unless protected by treaty agreements or by law from becoming citizens. It was passed by the Senate Sept. 12.

An amendment was agreed to under which in the next draft credit will be given to states where there was an excess of American citizens drawn as a result of the exemption of aliens.

Aliens who claim exemption are subject to deportation unless they leave the country voluntarily within 90 days after the measure goes into effect.

### SEND NAMES OF SERVICE MEN

The Stage Women's War Relief is desirous of learning the names of men in any way connected with the theatre now in the United States service.

The S. W. W. R. is the one war relief organization limited strictly to the profession, and they want theatrical men to feel it is their own war relief.

### RAYMOND & CAVERLY ON LOEW.

The Loew Circuit has engaged Raymond and Caverly in their latest act, "The Submarine," to open on the Loew time Oct. 24, remaining a full week in each house, using one of their former turns for the second half bill.

Jake Lubin for the Loew Circuit houses, east, has given the act 20 weeks, and Walter Keefe, for the western time (booked from the same office) 20 more.



## MUSIC PUBLISHERS BENEFIT THROUGH THEIR ORGANIZATION

**Smaller Publisher Getting Most Beneficial Results. "Non-payment" System Permits of Greater Latitude in Work on Songs.**

The Music Publishers' Protective Association held its regular semi-monthly meeting in the organization headquarters Tuesday night, admitting to membership Daniels & Wilson, a publishing firm of San Francisco.

The meeting was taken up with trade discussions and committee reports.

Indirectly as a result of the efforts of the M. P. P. A. the popular music publishing industry is now in better condition than it has been at any time during the past five years, many of the publishers branching out with new offices in eastern and western centres, while practically every publisher has a promising catalog with seven or eight "working" numbers, a striking contrast to conditions formerly, when the payment system was in vogue and a publisher confined his efforts, financially and otherwise, to "making" one song.

The smaller publisher has benefited particularly by the eradication of the payment system and the new reforms anticipated by the organization promises gratifying results to the industry at large. The reconstruction of jobbers' bulletins segregated organization members in one section, keeping the publisher who undersells his product in his own class.

A line of co-operation is expected to be established between the jobbers and the Association members that will increase the former's revenue and place the working conditions between both branches of the business on a better basis.

### HARRY CARROLL'S "SMOKE" SONG.

Omaha, Sept. 19.

While at the Orpheum last week, Harry Carroll, on Thursday night, sang a song to aid smoke contributions for the soldiers, suggested to him through many newspapers raising "Smoke Funds."

The "World-Herald" here gave the number first page publicity. It will be published by Remick & Co.

The lyric is:

"The Old Tobacco Box."

A nickel or a dime or a quarter  
Ain't a darned cent more than you  
"orter"

Spend for "terbaccor,"

If you don't you're a slacker,  
'Cause it's just as essential as water.  
Just like little Jack Horner,  
There's a li'l box standing in the corner  
Of the old tobacco store  
Right next door—

If we see you pass it by, you're a goner.  
(CHORUS.)

Don't forget to give 'em lots of good  
old Durham.

If the boys have got the blues, it's sure  
to cure 'em.

Through the long, long hours they  
can smoke and think  
Of the good old days when they  
could buy a drink.

A little pack of "makin's" in the big  
red box

Will kind o' soften up a lot o' hard,  
hard knocks,

So drop three sacks and one sack  
more

In the old tobacco box in the old  
tobacco store.

(Hear 'em drop.) Bump tiddily um  
bum, bum, bump.

### MARDO JOINING SHEEDY.

About Oct. 1 Fred Mardo, of Boston, will join the New York booking

agency of M. R. Sheedy's. Mr. Mardo will probably bring into the Sheedy office several "Sunday nights" he is booking around Boston, also a few houses in which he is placing the bills, giving Sheedy perhaps two and one-half weeks of more time. The Sheedy agency is now booking some New England houses.

It is quite likely Benny Piermont, who has charge of the bills in the Sheedy agency, will shortly be ordered to report at Yaphank, and in that event Mardo will also take care of the other bookings in the office.

For some years Fred Mardo has been a well-known New England booker. Up to last spring he represented the Marcus Loew booking office at Boston, but the connection was severed following the White Rat strike



GEORGE PRIMROSE

Who is leaving for a long vaudeville tour in the West, including the Coast.

failure. Mardo with some other Boston independent agencies have been feeling of late the weight of the Vaudeville Managers' Protective Association disclosure, through being unaffiliated with the V. M. P. A., and in addition, suspected of having handled "White Rats acts" during the "strike" troubles.

His removal to New York is expected to take Mardo personally out of the Boston booking field.

The specific houses Mardo takes into the Sheedy New York office are the Portland theatre, Portland, Me., Dudley Street theatre, Dover, N. H., and Revere theatre, Revere Beach, Mass.

A couple of small houses booked by Mardo will be placed with Stuart Kollins, in Boston. Kollins is now the Boston representative for the Sheedy agency.

### Clayton Takes Masconi Boys.

Bessie Clayton signed the Masconi Brothers for her act this week. The brothers were formerly at the Winter Garden.

The Clayton act is to open in about three weeks.

### FOUR BROTHERS REJECTED.

Chicago, Sept. 19.

The Four Marx Bros. went in a body to a Chicago recruiting station to enlist in the Illinois Infantry and were promptly rejected, one for defective eyes, one for flat feet, one for physical incapability because of the result of an operation, and the other for general reasons. The Marx quartet are all subject to draft, being numbered in the 6,000 group.

### AGENT WAIVES COMMISSION.

This week Harry Weber notified all his acts playing the Orpheum Circuit, he would waive the commission due him on salary during their Calgary engagement, on the time.

Calgary is a four-day stand, five performances, at a good sized cut from the regular salary paid an act on the circuit. It was a realization of this which caused Mr. Weber's action.

At the same time the agent advised his acts to carry as far as possible with them when travelling, all music and paraphernalia belonging to the turn, rather than to rely upon baggage trains or express companies.

### LIQUIDATED DAMAGES DID IT.

The first instance where the new "Play or Pay" contract, now being issued by the United Booking Offices,

demonstrated its equitable value occurred when Kalmar and Brown, at Keith's, Boston, telephoned the New York offices and threatened to retire from the bill because of billing.

Eddie Darling, who received the message, notified the act he would take immediate steps toward forcing it to live up to the agreement, and called attention to the clause anent liquidated damages for non-fulfillment of all terms.

The act decided to play regardless of billing, and advised Darling accordingly.

### NEEDS SPEED IN VOOD.

Barney Oldfield, who has no peer as the speed driver of an automobile, may tackle vaudeville. Inducements are being held out to him through George O'Brien of the Harry Weber agency.

The vaudeville managers are of the opinion Mr. Oldfield would be an attraction, and the racing driver has a gold car to exhibit on the stage, also a monolog, if arrangements are completed.

The reported salary for Oldfield was about \$1,000 weekly.

### BOHM AGENCY CLOSED.

Some of the agents gathered in the hall on the fourth floor of the Putnam building last Thursday afternoon shed tears when the furniture in the office of the late Frank Bohm was sold piecemeal by Mrs. Bohm, who thereupon closed the agency, that during the life of her husband had been looked upon as the leading small time artist's representative agency.

After Bohm died an arrangement was effected through which Lou Adelman assumed charge of the office, acting for Mrs. Bohm and himself. The widow drew a weekly remittance from the office and it started off with a large list of acts. Of late months Mrs. Bohm is reported to have failed to receive her weekly remittances, through the office falling away to nothing in the matter of bookings. Meantime Adelman had given some attention to the production of "girl acts." Adelman is said to have left last week for Chicago, where he expects to locate.

Geo. King and Sol Unger were in the Bohm office at the time of its closing, with Adelman.

### 71ST'S BENEFIT.

The 71st Infantry will hold a benefit performance at the Hippodrome Sunday night, the proceeds to go to the enlisted men's dependents.

Raymond Hitchcock is sponsor, and practically every star at present in the metropolis has signified a desire to appear.

There will be a military demonstration under the command of Capt. Fern.

Bernard Granville was rather embarrassed last week when he ordered a section of his recruited Depot Brigade to muster in according to army regulations. Granville had signed up a long string of volunteers, all professionals, assuring them their duties merely consisted of a short drill weekly. When the men reported and learned they would be forced to take the oath of allegiance to the army, etc., the majority took the "air," leaving Granville with a Depot Brigade of 30. One hundred is necessary to reach "full strength."

### FREE WILD WEST.

Seattle, Sept. 19.

Those desirous of witnessing the strenuous sport of broncho "busting" can see a real wild west show at the American Lake cantonment just west of here, where 10,000 wild horses are being tamed by a number of "Wild Bills" under Uncle Sam's directions.

Seattle, Sept. 19.

The management of the Pendleton (Ore.) Roundup announces the advance sale this year has broken all previous records. The first day the money poured in over \$1,000 per hour, a total of \$12,000 for the first day. The big show is to be held Sept. 20-22. The grandstand seats 10,000; the bleachers 21,500.

### SIMILAR ACT TITLES.

There is a confiction of titles in the acts that are the property of Walter De Leon and Mary Davies and that which Ed. Gallagher is producing, to be presented by Gallagher and LeMaire.

The title in question is "Behind the Front," the former act having used that title over the Orpheum circuit last season.

### Broadway's Philadelphia Office.

Will Von Tilzer's Broadway Music Publishing Company will open a Philadelphia office next week, with a permanent representation in that city.

Harry Newman, recently of the Kendis-Brockman staff, and formerly with J. H. Remick, will supervise the Philadelphia stand.

Hill and Whitaker returned to America last week, after 11 months in England.

## NEW ACTS

Elsie White, "The Plain Clothes Girl," in character songs, with costume changed for each number, all following the description conveyed by the title (E. K. Nadel—Morris & Casey).

"The Movie Girl," with 10 acts, a Rowland & Clifford (Chicago) vaudeville production, opening first on southern U. B. O. time. The same firm has six other "girl acts" in preparation (Morris & Feil).

Langdon McCormack, three new acts, each with a mechanical effect novelty. McCormack's "Naval Battle," formerly in a Winter Garden production, is playing Keith's Boston this week (Johnny Gorman).

Hyman Meyer, formerly a single pianist in vaudeville, is now accompanist for the act known as "Janet of France" (Janet Martino).

"The Blacksmith Shop," with five people and special scenery, a Fred J. Ardath production, without Mr. Ardath.

Tom Brown's girl act, headed by the Pepper Twins, "The Road to Romany," six people. The Mendelssohn Four, violini and singing (Chas. Wilshin).

Lillian Steele has engaged Jimmy Shea for her act (Lillian Steele and Her Chums).

Bond, Quimby and Anglin in "Bobbie at the Seashore."

Herman Berren (formerly The Berrens), single pianolog (Max E. Hayes), Frank Naldy (Naldy and Naldy) and Harry Hoyt, two-act (Fred Saona).

"The Bride of the Nile," the Louis Simon act produced for two weeks last season, in rehearsal (Edw. Keller).

Jimmie O'Brien and Adele, two-act. Two Georges (reunited).

Frank J. Franc (formerly with "Le Cafe Futurist"), single, with a "baby" cello.

John and Emma Ray, new act, in about four weeks (Jack Levy).

Olga Kargau, Russian lyric soprano, from grand opera, with a pianist (Pete Mack).

Robert Millikin, one of the principal comedians in recent Keystone comedies under Mack Sennett's direction, is returning to vaudeville, having resigned with George Choos and will head one of his "girl acts." Millikin formerly was with Choos' "Court Room Girls."

Patsy De Forest changed her mind and gave up her engagement in "For the Love of Mike." She will return to vaudeville in the act Blanche Merrill has written for her. Miss De Forest refused to rehearse longer with the production upon finding the Scotch number, properly belonging to her role, has been assigned to another.

Harry Tighe, with a company, in new act.

Lewis & Gordon are planning to produce eight new acts for the coming season. The first will be a mystery farce melodrama with eight people, entitled "In the Dark," by Mack Esplan; "Love Thy Neighbor," by Benjamin F. Glazer (produced by the Washington Square Players last season under the title of "Altruism"); "The Island of Love," by John B. Hymer and Aaron Hoffman; "The Class of '79," also by Hymer; two acts by Sidney Burton and Al. Lewis, entitled "Old Folks Home," and "What Do You Want?" (the latter a novelty of stage life); "The Diamond Necklace," with Paul Jones, and "Make Yourself at Home," in which Jess Dandy is to be starred. Both were written by Nathan Kussy.

Mile. Amato and Aurelia Cocia in "The Love of Pierrot," dancing production.

A. Seymour Brown, presenting "I Beg Your Pardon," 12 people (John C. Peebles).

Sylvia Clark, single (James Plunkett).

"The Little Liar," by George Damerel, in which he will appear.

Genevieve Davis (formerly of Six

Colonial Belles) and Lew Fitzgibbon (brother of Bert) two-act (Beehler & Jacobs).

Mr. and Mrs. William Morris, comedy sketch. (Harry Pincus.)

Wells Norworth and Moore will present a new act on the Loew Circuit commencing Oct. 1, for a period of 15 weeks, that were arranged by Abe Thalheimer.

E. A. Weil has engaged Jack Squires to join Dorothy Arthur in a singing and dancing act.

"Yucatan," a "girl act," headed by James Fraser and Harry Vokes. (Herman Becker.)

Billy Gould contemplates an immediate return to vaudeville as a single.

It has been settled that all booking contracts for the Lillian Watson-Dorothy Clark "double act" will be handled by Harry Fitzgerald.

Clayton Macklen and Co. (formerly with Louis Mann's vaudeville sketch), in "Never Again," a playlet with three people.

Angie Weimers (single) (Arthur Klein).

Beth Bellair in a single with special songs by Jean Havez.

Mr. and Mrs. Arthur Don in "A Defective Detective," by James Madison.

William E. Whittle, the ventriloquist, has in preparation a new act entitled "Teddy on the Job."

Trixie Hicks, Eddie Lambert and Al. Hinton (Rose & Curtis).

Jane La Brun, prima donna, and Joe Kernan (Bernard & Shurr).

Frank Hirsch (formerly with Jack Wilson Trio), and George Watts (Watts, Medley and Townes).

Pending his order to report for rehearsals with the new Hitchcock-Goetz show, Billy Dooley, now working with Ray and Gordon Dooley, will work around the eastern vaudeville circuits with a girl. The Dooleys will dissolve as a vaudeville trio after the current week.

Arthur Fried and Eddie Carr in the former Cantor and Lee act. (Al Lee).

Dave Mills and Sid Gibb in "The Black Forger." (James Plunkett).

Martin Guild and Harry Ross (formerly Anthony and Ross), in "At the Election Polls." (Bob Baker).

Reynolds and Small have purchased the producing rights of Victor Morley's former sketch "A Regular Army Man," and will reorganize it with Harrington Reynolds in the lead.

## MARRIAGES.

John McCarthy, manager of Poli's Plaza, Bridgeport, Conn., last week, to Anna Roberts, of that city, non-professional.

Billy Morrissey, pianist with May Ward, eloped last week and married the daughter of a wealthy brewer of Fall River, Morrissey's home town.

Rose Belmont, last season with Sam How's burlesque show, to Walter McClain, a musician with the 4th Maryland Infantry, at Laurel, Md., where the groom is stationed. He was with the "20th Century Maids" last season.

Lieut. Frederic H. Cruger N. G., U. S., non-professional, to Pinna Nesbit, World Film Corp.

## BIRTHS.

Mr. and Mrs. Matt Kolb, at Chicago, Sept. 10, son. Mr. Kolb is with the "Darlings of Paris."

Mr. and Mrs. Eddie Malle, Sept. 11, daughter. Mrs. Malle is one of the "Jeanette Sisters."

Mr. and Mrs. Frederic Gibbs, August 16, a daughter. Mrs. Gibbs was formerly Violet Fisher, daughter of the late Chas. E. Fisher. The mother is known professionally as Dianne D'Aubrey.

Mr. and Mrs. Joseph Leblang, Sept. 15, daughter.

Mr. and Mrs. Ralph Kohn, Sept. 18, son. Mr. Kohn is with A. H. Woods.

Mr. and Mrs. Bernard Folette (Roches Monkeys), Sept. 17, son.

## ILL AND INJURED.

Ester Coryl (Grindell and Ester) suffered a sprained ankle during their act at the Orpheum, Detroit, last week. They finished the week, however, but without dancing.

Harry Sydel, very ill, is at the Hamot Hospital, Erie, Pa.

Artie C. Rice, recently severely injured in an automobile accident, is out, although bearing scars of his close call from death.

Mrs. John Billsbury (nee Laura May Murphy) was suddenly stricken with appendicitis and was operated on at the American Hospital, Chicago, September 15.

Dottie Fields, of the "Echoes of Broadway," a girl act, was stricken with an attack of inflammatory rheumatism last week at the American theatre, Chicago. The act was on, and she was dancing. It was necessary to carry her off the stage.

Johnny Ford, now appearing with Vera Houghton, was forced to retire from the bill at a Brooklyn house because of a wrenched knee sustained while dancing.

Jack McGowan, now with the New York Guardsmen, is recovering from a recent sabre cut, inflicted on march when one of the horses next to him became skittish and reared, so that in the jam the sword of a brother cavalryman swung and struck Jack on the face below the eye. McGowan appeared on the Amsterdam roof last Saturday night and received an ovation, when he went to the floor in uniform and sang one of his old numbers with the "Midnight Frolic" show.

James Armstrong is on the sick list, a severe cold preventing him from getting any sleep since last Sunday. 'Tis his first illness in two years.

Harry Counselman, carpenter, who has been attached to the Paragon studios, New Jersey, is very ill with liver trouble. Counselman has been with several road companies.

Marie Doris, of the Tulane Theatre Stock, New Orleans, is at the Turo Infirmary, that city, recovering from an operation.

Tony Wilson, husband of Josephine Amoros, recently had a serious operation in a French Hospital, New York. According to latest reports, he is steadily improving.

## CONTRACT WITH ALL NAMES.

Chicago, Sept. 19.  
An order that all contracts issued by the W. V. M. A. and the western U. B. O. offices are to specify the names of the individuals of each act booked, will probably be given out this week. This measure is to protect the booking agencies against blacklisted persons from joining trios, etc., which employ no name billing.

The idea was suggested by Sam Thall. It developed from the fact that Joe Birnes appeared in a turn throughout the summer and played in several houses on the books of the Interstate, W. V. M. A. and U. B. O. It is argued a contract which specifies the names of persons on the act's roster would be subject to cancellation if shown other persons than those mentioned appeared.

## JAZZ BANDS PASSED UP.

So far the American Circuit shows playing the New York and Brooklyn houses have not sported a "jazz band."

It was the belief before the season started burlesque would be "jazz banded" to a frazzle, with the result all the managers appear to have passed it.

## Little Rock Open for One-Half.

After Oct. 1 the Palace, Little Rock, Ark., will have its Loew bookings discontinued, and so far as can be learned will play Pantages show the first half as heretofore.

The house has lately been playing a split week policy, with the first half bookings coming from the Pantages office and the second half from the Loew office.

## IN AND OUT.

Golet, Morey and Harris had to cancel the Orpheum, St. Louis, this week, through one of the boys in the act having been called for draft examination. Grace De Mar substituted.

Cooper and Ricordo, to have opened an Orpheum Circuit tour at Kansas City this week, asked for a postponement, which was granted, through the mother of one of the couple being seriously ill.

The Four Mortons missed one show at the Riverside last week, due to the illness of one of the quartet.

Wellington Cross was not in the Palace bill this week, the retention of the Bernard Granville act and of the Three Dooleys necessitating a shift. Cross will be listed in next week's Palace program.

Billy De Vere substituted for Nada Kesser at the Orpheum, Brooklyn, the last half of last week. Miss Kesser cancelled the full week through illness.

Port and DeLacy withdrew from the Bijou, Brooklyn, the last half of last week, with Connors and Huych filling the vacancy. Sickness was the cause.

Anna Chandler, on the Majestic, Dallas, bill last week, indulged in a controversy from the stage with the orchestra leader at Monday night's performance regarding his ability to play her music. The audience sided with the leader, as the result of which Miss Chandler left the stage and program.

The Breakaway Barlows canceled the first half at the Greeley Square through illness. Replaced by Boss Brothers.

Norinne of the Movies was out of "Pan" time for a full week, at Spokane, suffering from laryngitis. She picked up the time again at Seattle.

The Hardy Brothers are out of the Majestic, Milwaukee, bill this week, on account of illness, replaced by the Dancing Tyrells.

Blossom Seeley was forced to retire from the Riverside program Wednesday afternoon because of throat trouble. Two of the accompanists in the act offered a specialty. Miss Seeley was expected to return to the bill before the expiration of the week.

The 71st Regiment Recruiting Act at the Palace, New York, has been running unevenly of late. Late last week the 71st recalled nearly all of the enlisted men, reducing the number in the turn to four or five, including the principals. Later a few more were added, but the turn did not go to its full strength again until Tuesday night, when a Red Cross nurse (Italian), lately returned from the front, also appeared and gave a five-minute talk.

## A. B. C.'s ADDED BOOKINGS.

Chicago, Sept. 19.  
The A. B. C. bookings of the northwestern string of houses lately added to the books, actually begins Oct. 1, the first road show opening at that time in Miles City, Mont. The added weeks, of which there are nine, practically end in Frisco, although an affiliation to bring the shows within reach of the original A. B. C. houses from Denver east is being made. Shows routed from Oct. 1 jump to Miles City from the nearest of the A. B. C. northern houses.

## Loew's Latest Southern Openings.

The latest Marcus Loew theatres opening are the Army Pot theatre at Camp Oglethorpe, Ga., Sept. 24; Modjeska, Augusta, Ga., and Lyric, Chattanooga, Oct. 1.

## Colonial Reopening October 1.

Keith's Colonial, New York, has been definitely set to reopen its season October 1.

## Greenwood in Birmingham.

George B. Greenwood, who formerly conducted a vaudeville agency in Atlanta, has opened a similar office here.

# VARIETY

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The indiscriminate use of the American flag as a means of procuring applause for vaudeville acts should be stopped. It carries no significance of patriotism on the part of those who employ it, and the habit has become so universal that even the laymen of the present day recognize it as a cheap theatrical trick, generally utilized as a means to prevent "flopping." The habit was originally popularized by foreign acts, and now with the United States involved in the European war foreign acts of all descriptions either enter or exit with the flag in evidence. It naturally pulls spontaneous applause, but this benefits the act in no way whatever. Recently a private in the regular army requested information from a superior officer as to whether he should stand and salute the flag when it was displayed in a theatre. If this were the rule in army regulations, with the current audiences composed of a goodly percentage of uniformed men, the audience would be standing almost as long as sitting. The vaudeville managers would do well to prohibit the use of the American flag on the stage only in such instances where it is really necessary to a stage setting.

Ruth Royce opens another tour over the Loew Circuit Oct. 1.

Clarence Hyde has been appointed as general manager for Henry Miller.

Ouida Bergere retires from the American Play Co. offices Oct. 1.

Walter Keefe has gone to Chicago on a business trip.

Harry Reichenbach returned last week from his recent trip to Italy.

Abe Silver has returned from his vacation and is back with Waterson, Berlin & Snyder.

Carl Walker, the Pantages manager at Los Angeles, is in New York this week.

The Elite, Des Moines, formerly a picture house, opened last week with small-time vaudeville.

Clark Brown, general manager of the Canadian Circuit, has returned from his rest.

Van and Schenck leave vaudeville and the Amsterdam Roof this week, through a call for rehearsal at the Century.

Jeff Callan, manager of the 23d Street, sent out New Year's greeting cards, printed in Hebrew.

The Forster Music Co. will move to its new quarters at 154 West 45th street around Oct. 1.

Bonita and Lew Hearn's present intentions are to return to London next March and play in a revue there.

Frank Naldy has started divorce proceedings against his wife, Buddy Ralph (Smith and Ralph). They have been married one year.

The Shubert, Brooklyn, started its Sunday vaudeville (Loew) concerts last Sunday. The house is booked for the Sabbath by Moe Schenck.

Leon Kelmar, manager of the Casino, Narragansett Pier, R. I., and Hannah Coleman, non-professional, will be married Oct. 1 at the Pier.

Commencing Sept. 24, the Columbia, Boston, will play its initial Loew show, booked by Sol Turek. Five acts on a split week.

Maggie Davis, dancing soubrette, and wife of Jesse A. Sharp (former producer of Williams and Walker plays), died August 25.

"Dude" Harris will be the assistant to Conn Little in the box office at the 44th Street, which is to be renamed The Hitchcock.

The Friars have scheduled a dinner for September 30 to Hugh J. Ward, in the Monastery. An entertainment will be given under the supervision of Friars Fred Niblo and Thomas J. Gray.

Until a permanent house manager is appointed, John C. Blockhaus, general manager for the B. S. Moss circuit, will look after the managerial interests of the Jefferson. Mr. Ryley, formerly at the house, is now managing the Prospect for the Moss offices.

Ned Alvord, the transportation expert of Chicago and formerly of the Western Vaudeville Managers' Association staff, now manager of Keith's Bronx theatre, is introducing a new fad in managerial costumes, wearing what is termed a "complaint jacket" and a "two gallon hat."

A switch in treasurers will shortly occur when John Green goes from the Riverside to the Royal. John H. Stevens from the Royal will be at the Colonial, while Jean Gillispie has returned from his vacation and returned to his position as assistant treasurer at the Royal.

A story was reported around this week that sounded silly through it connecting the names of some well known vaudevillians as about to promote a new society of artists. Those mentioned denied any foundation to the "pipe."

The ticket speculators reaped a harvest Monday night (Jewish New Years)

Wayne Christy, now traveling representative for the Gus Sun offices, who is in New York, conferring with Pete Mack about certain acts playing western houses and is seeking new material for the Sun houses, is not to remain permanently in either New York or Chicago. Sun has arranged that Christy divide his time between the two cities, with stop overs for conferences with the main headquarters in Springfield, O.

A manager named Goldstein from Patchogue, L. I., visited Jake Lubin, of the Loew agency, last week to arrange for season's bookings for his property. Goldstein has been procuring attractions from several of the independent agencies around Broadway and had become dissatisfied with his shows. Lubin quoted the applicant a reasonable weekly figure, but was advised it was too high, the manager telling Lubin heretofore he had been buying acts for \$3.50 per person and board. Patchogue is not on the Loew books.

Billy Grady, who books the girl acts for George Choos, was hailed before U. S. Marshall McCarty the other day, to explain a letter he had sent through the mails. As the best thing Billy does is to explain, he got away with it, but was uncomfortable for a time. Addressing a letter to another agent, Grady wrote on the back, "Notice to Postmaster—This does not contain any government matter, scandal, dirt or information for Germany, so don't open." And so the Government wanted to know what Grady's idea was. He told Marshall McCarty he thought of using it as a plot for Choos' next "girl act" and when the Marshall laughed at that one, Bill told him another, then walked out before he got over it.

## TOMMY'S TATTLES.

By Thomas J. Gray.

With all the real battles going on in Europe, vaudeville teams who fight in their dressing rooms are no longer noticed.

This is the age of disguises—"Doc" Steiner has a moustache.

Interviewed on the coming season's prospects, the following well-known theatrical celebrities spoke as follows:

Lieutenant Tenor, the old-time musical comedy favorite: "It looks like a bad season for me. They are not writing shows with naval officers any more, so I guess I won't work until the spring revivals."

Mons. Slamming Doore, the French farce writer: "It looks like a bad season for me. The high cost of lumber makes it almost impossible for the managers to build stage sets with seven or eight doors for the characters to run in and out of. By next season things will be all right. I intend to have my stage sets dressed with curtains, if I can find curtains that will make a noise when you slam them."

Hi Artt, who takes show business seriously, said: "I feel satisfied Art will have a great season. The picture producers have announced they are only going to issue artistic films."

Will Grabb, the cut-rate ticket man: "It will be the biggest season ever. If all the theatres have successful failures I will make a fortune."

Goldie Form, the chorus girl, who has been in show business ten years and never left New York (only to go to Atlantic City or New Haven on an opening night or Long Beach for a week-end): "Isn't the price of gasoline something awful?"

Jazz Hokum, "The Big Boy on the Small Time": "Say, Cull, we kill 'em everywhere. I have all this week booked, and my agent promised me the first half of a split matinee in Hoboken for next Wednesday. It's a great season, Pal, for the wife and me."

Steel Tunes, the well-known composer: "It's terrible. I can't get the scores of any of the foreign operas, and I'm afraid I'll have to try and think of an original melody."

## VARIETY FREE TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

Leonard Bergman, treasurer of the Amsterdam, is having his first vacation in five years, because of the house being dark this week prior to "The Revira Girl" coming in.

Arthur Fried, connected with the Fox studio in Los Angeles for the past year, has returned to New York and will hereafter do song writing. He also intends to re-enter vaudeville.

One of the Majestic theatre building, Chicago, elevators broke a chain cable Wednesday, falling and wrecking it. The only passenger had just stepped out of the car.

McCarthy & Fisher have added the second floor of the building in which they are located to their professional department, the original space being inadequate.

Trixie Friganza left "Canary Cottage" in Montreal Wednesday last week, got into New York Thursday, left for Chicago Friday and opened in Minneapolis (Orpheum Circuit), Sunday.

Don Barclay has gone on the road with "The Follies," notwithstanding the proposed addition of the "stone age scene," in which Barclay was to have an important part, was omitted before the show opened in Boston Monday.

Joe Young and Bert Grant are considering the possibilities of a new sentimental ballad to be constructed around the recent Russian revolution. The composers propose to utilize their right names on the title covers for commercial reasons.

Regal and Bender, while at the Temple, Detroit, were asked by secret service men to show their registration cards, some one in New York notifying the officers that they had neglected to register. Both had their cards.

around the big time vaudeville houses.

The 3d Avenue theatre stock will play next week "Ishmael," Marie Doran's adaptation of Mrs. Southworth's book.

The rehearsals of "Oh, Justine" have been temporarily held up, the delay allowing Laurie and Bronson an opportunity to accept several weeks in vaudeville. The team is playing out-of-town dates, coming into New York for a week just prior to resuming rehearsals with the show.

John Stevens, with the stage crew of the Fiske O'Hara show, now on the road, has tendered his resignation as a member of the board of trustees of the New York Local 35, I. A. T. S. E. Being out of town prevented him from acting in his official capacity. A successor was named at the meeting of No. 35 Sunday.

At the premiere of the George Arliss presentation of "Hamilton" at the Knickerbocker Monday night, practically all the inhabitants of Canandaigua, N. Y., were present. Mary P. Hamlin, the co-author of the play with Mr. Arliss, is the wife of the president of the Hamlin Bank there. A special train brought the party to New York. "Hamilton" is her first effort at playwrighting.

Inside news regarding the appointing of William Currie, who succeeded Sam Gerson, as the Shubert general manager for Chicago, says a man satisfactory to both the Shuberts and K. & E. was to be selected, the latter firm being interested because of the pooling arrangement of both firms' theatres in the Windy City. Neither firm put forth a mutually acceptable candidate and then the selection of a man was left to E. D. Stair, who chose Currie.

# CHICAGO TICKET AGENCIES BEING EDUCATED IN "BUY OUTS"

**Westerners Started In on "Oh, Boy." Other Managements Insisting on Big Purchases. Agencies Taking 325 Seats Nightly for "Canary Cottage"; 300 for "13th Chair."**

Chicago, Sept. 19.

Since the eight weeks' buy of tickets on "Oh, Boy" by the local ticket agencies, which was the first deal of the kind here, there appears to be a tendency on the part of producers to insist on similar arrangements for attractions stamped as a metropolitan success.

"The Thirteenth Chair" has the support of the brokers, they taking 300 seats each performance.

Early this week a deal was made by Jay Barnes, of the Morosco staff, for the agencies to take over 325 seats each performance for eight weeks on "Canary Cottage," opening at the Olympic, Sept. 30. Ernie Young, Waterfall and Oppenheimer will handle 150 tickets, the rest going to the Couthouli agency.

It was first planned to present "Canary Cottage" here at a \$1.50 top, but the general prosperity enjoyed by the legitimate attractions thus far and the willingness of the brokers to accept the buy, led to the top being set at \$2.

The agencies are paying a premium of 25 cents per ticket. All the agencies are handling "Oh, Boy" tickets and have been doing so since the second week of the show's opening.

## HOLDING BACK ON "BUY OUTS."

The New York theatre managers and the hotel ticket agencies are in a quandary at present regarding the steps the Government is going to take in collection of the War Tax. That there has been no definite settlement as to what the law is to finally be is causing the hotelmen at least to hold back on making "outright buys" for shows at least beyond the Nov. 1 date when the Tax Law as finally passed is to become effective.

The result is that the buy for "The Riviera Girl," opening at the Amsterdam next week, the new Fred Stone show, for the Globe late next month, and several of the other new shows on their way with early New York openings assured, are all being held up at present.

The hotels and Klaw & Erlanger finally got together Tuesday and a buy for the first eight weeks of the production was arranged, the gross reaching within \$300 of \$80,000.

## ADVERTISING GRAND OPERA.

Chicago, Sept. 19.

Something new in efforts at popularizing grand opera has been mapped out by the Chicago Opera Association management, which, it seems, is solely in the hands of Campanini.

The latter has been so busily engrossed up to now arranging for his four-week season at the Lexington Ave. opera house, New York, this winter, that he gave little attention to subscriptions here.

It has been virtually decided on to enter into large advertising campaign in the Chicago dailies. Between \$30,000 and \$50,000 will be spent so, the idea being to force business into the seats selling from 50 cents to \$3 at the Auditorium. The reason for the move is found in the discovery subscriptions for the lower priced seats was not up to expectations.

Last year cut rates for clubs and

parties were not very successful. Up to now concert and operatic managers have pinned their faith to blue book and social register mailing lists.

This popular advertising campaign, therefore, will be watched with interest, for it is "new stuff" for grand opera managers. Subscriptions to the higher priced seats is, as reported in VARIETY sometime ago, considerably ahead of last year.

## TYLER'S 17-YEAR-OLD "FIND."

Rochester, N. Y., Sept. 19.

George Tyler, here for the opening of "Pollyanna" (Coast company), at the Empire Monday, is enthusiastic over his discovery who is playing the lead in the production.

The girl, 17 years old, is Helen Hayes, who was a child actress with Lew Fields in several productions, and her present manager proclaims her as one of the stars within a very few seasons.

The next production that George Tyler is to make is entitled "The Dancer," to go in rehearsal in about a fortnight.

## "POST" SHOW CALLED OFF.

Charles B. Dillingham called off the production of "General Post" after witnessing a full dress rehearsal of the piece at the Century Sunday night. Mr. Dillingham and his wife were the only ones present in the auditorium. The piece has been in rehearsal for a number of weeks under the direction of Frederick Latham.

An entire English company had been engaged, a noted English actor by the name of Alderson having been brought from England for the titular role under an eight weeks' contract.

## HOW FLO AND HITCHY SETTLED.

The row on between Charles Dillingham and Florenz Ziegfeld on one side and Raymond Hitchcock on the other has finally been thrashed out to the satisfaction of all concerned.

As a result, Hitchy has promised to appear in the Coconut Grove show atop of the Century, after he finishes with his own show further downtown.

## WIDOW MURPHY MARRYING?

Dame Rumor has it the widow of the late Joseph (Kerry Gow) Murphy is to remarry and that a certain Irish actor is mentioned as being the prospective groom.

When Murphy died he bequeathed considerable money and real estate to his widow.

## CARTER DE HAVEN, PRODUCER.

Carter De Haven and Fred Jackson have formed a partnership to produce. They have offices in the Amsterdam Theatre Building and already have two productions under consideration.

The first will be called "Ba, Ba, Black Sheep."

## "BUTTERFLIES" AGAIN.

Smith & Golden are preparing to place a revised script of "Poor Butterflies" into rehearsal in about two weeks.

Salisbury Field has completed re-writing and reconstructing the play. The same men have accepted a new play by Frank Beacon and will be ready to select the cast in about three weeks.

## NO CHORUSMEN AT CENTURY.

The handsome, dashing, gayly prancing boys of the chorus received a cruel shock at the Century last week where a host of their ilk gathered for jobs in "Miss 17."

They became so insistent Ned Wayburn finally permitted them on the stage, and after lining them up made a speech in which he expressed the sentiments of Flo Ziegfeld ancient chorusmen in general and those present in particular.

The substance of the speech was that there were to be no chorusmen at the Century this season or any succeeding seasons during the war. Ziegfeld felt every chorusman should have a gun on his shoulder and be doing his bit for the country.

As a further punch it was added that there would be no chorusmen in the "Follies" next season either.

At the Empire, where the Frohman production of "The Rambler Rose" is playing, with a male chorus of 14, there is an announcement in the program regarding the members of the organization that are subject to the draft, which states "The following members of the company are subject to draft and hold the 'red ink' numbers as given: Malcolm Murray, No. 1575; Perry Higgins, No. 2656; Kenneth Tudo, No. 311; Jack Donnelly, No. 48; Bernard Fritze, No. 847; Garrett Carroll, No. 639; Alexander Morrissey, No. 2718, and Jack Bick, No. 435." Over 50 per cent of the chorusmen in that one show are eligible for service.

## AUDITORIUM CLOSED.

Des Moines, Ia., Sept. 19.

Des Moines' oldest playhouse—Auditorium—is dark after elaborate preparations had been made to reopen it as the city's headquarters for drama and light comedy.

In its place, if negotiations are promulgated, will rise a new half-million dollar theater.

Two weeks ago "The Little Girl That God Forgot"—an International Circuit show—played a week at the house to the worst business in the history of local theatricals.

The house was immediately closed, although almost an entire season's bookings had been contracted for.

New York and Chicago theatrical men were here all last week looking for a site for a new legitimate house and there was talk of razing the old Auditorium and erecting a new playhouse in its place.

## DITRICHSTEIN SHORT ON SUPERS.

Chicago, Sept. 19.

"The Judge of Zalamea," Leo Ditrichstein's adaptation of a Spanish classic, started rehearsing here Monday and is due to open at Cohan's Grand Sept. 30.

The show calls for an extraordinary number of supers—150. When specifications regarding the supers were read it was found the types so varied the task of obtaining the full quota would be difficult of accomplishment and the number was cut to 75.

Both George M. Cohan and Sam Harris will be on hand for the premiere. It is said that this will have been Mr. Cohan's first visit to Chicago in two years.

## PERSHING DRAMATIZED.

Hal Reid has gone and done it. General Pershing, now leading the United States Army in France, is to be the hero of his next melodrama, placed in rehearsal Wednesday.

The piece is entitled "Capt. Russell of the U. S. A.," and it is to play the International Circuit.

## Rep Better Than Local Stocks.

Stock companies adjacent to New York City are not doing as well as expected, while traveling repertoire outfits in eastern territory have done remarkably well so far.

## MIS-USING "OVER THERE."

Chicago, Sept. 19.

According to advertisements of the show one Billy S. Clifford is touring, it is billed as "Billy S. Clifford, in 'Over There' by George M. Cohan."

Mr. Cohan's New York attorneys have instructed their Chicago representatives to take immediate action against Clifford for the misuse of his name.

George M. Cohan has never written a play called "Over There." The song of that title was written by him.

There is a Billy Single Clifford, so called, who has toured the middle-west and south of recent seasons under his own management, in musical pieces.

## PRODUCERS WOMEN SHY.

During the past week producers doing musical shows and revues for the coming winter sent out a cry for "name women."

Klaw & Erlanger are looking for several women with names for the Gene Buck revue, the next production they are to stage; Cohan & Harris are after women for the Cohen Revue of 1917, to be produced about Christmas time; Hitchcock and Goetz are also after women for their new revue, and the Shuberts have sent their scouts out for new names and faces for several musical shows they have in prospect.

## HOUSE RECORD TOTTERING.

Detroit, Sept. 19.

The house record at the Detroit O. H. is now tottering with "Turn to the Right" as the attraction. The show opened to \$1,533 Monday night and the advance indicates all previous gross receipts are to be topped this week. The show is here for two weeks.

George Kingsbury, the company manager, leaves for a three weeks' vacation to supervise the advent of a new American citizen. Eddie Cooke will come on from New York to replace him during that time.

## CENTURY EXPECTS FOREIGNER.

It seems the Century management is building up its faith for a "big name woman" for the new production in Al Levering fulfilling a mission which took him to Europe five weeks ago.

It is to secure the signature of the woman to a Century contract. The Century people are expecting daily to hear from Levering by cable.

It is understood Ethel Levy is the woman abroad the Dillingham-Ziegfeld management wants.

## CORRIGAN'S LIFE INSURANCE.

It is related, distinct and apart from any press agency connected with the H. H. Frazee management, that Emmett Corrigan has declined to accept the role proffered him in "Drafted" unless Mr. Frazee insures his life.

The story of the piece has to do with a German and a girl, with the foreigner made despicable, which through the German stage atmosphere placed about him in these times, Mr. Corrigan believes justifies his demand.

The James Montgomery piece has been renamed "Drafted" and will be produced about Oct. 1.

In the cast besides Mr. Corrigan are W. H. Thompson, Pauline Lord, Lizzie Hudson Collier, Harry Brown, Allan Dinehart.

## JOLSON'S "GOOD FRIDAY."

"Robinson Crusoe, Jr.," with Al Jolson, is due in this section shortly on its return from the coast. The show will actually close Nov. 24 at New Haven, which will be its third showing there.

The company then immediately begins rehearsals for a new Winter Garden show, due around New Year's. The tentative title for the new Jolson show is "Good Friday," with Jolson retaining the same role as now.



# SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Record Season in Theatrical History Expected. Big Cities and One-Nighters Experiencing Terrific Spurt. Everything in Stagedom Doing Business. New York and Chicago Theatres Particularly Prosperous Just Now.**

The record season in theatrical history! That is what seasoned theatrical managers confidently look forward to. They see nothing to prevent it, gauging by the start this season has made, the indications for the immediate future and the prospects in sight.

Even a casualty list from the European front will not stop the tide, according to one showman who always has his ear to the ground. That casualty list is remote at present, according to his view, for the U. S. His opinion is that before the Americans will become actively engaged in large numbers, the armies abroad will be quartered for the winter, with small likelihood of great loss before the spring, if peace does not eventuate from the current efforts before that time.

Everything in stagedom is doing business just now. The theatrical spurt is terrific. It is not alone confined to the big cities, with New York and Chicago securing the cream at the present moment, but extends to the one-nighters. Towns not previously on the theatre's map are now giving a return to the traveling road attractions. The legitimate, vaudeville, burlesque and pictures are prospering, with the big cities favored.

The same showman states with a positiveness seemingly obsessing him that regardless of any condition arising within the near future, New York and Chicago are "set" for '17-'18, theatrically. Apart from the usual transients which will be greatly augmented this winter in all other large towns, especially these two cities will have an influx of soldiers and relatives, the soldiers given grace before joining regiments or camps and wanting to spend their remaining liberty days in a big place. They will have money and will spend it.

This assertion is supported to quite some extent by current conditions along the New York Rialto. An advance sale of any magnitude in a Broadway theatre at present is a rarity. The sale is nightly and largely at the hotels, indicating the number of transients already here.

Often of late several \$2 houses have had a turnaway. Shows that ordinarily would not have remained over their opening week, appear to be doing some business, and those that are not are pronounced simply impossible.

In no field has the brace been felt more strongly than in burlesque. The increased receipts there are astonishing. It is claimed also for burlesque that if the rush of theatrical business should subside, to even an alarming extent, that branch of theatricals will be the last to feel the decline.

The picture trend may be judged through three of New York's leading film theatres, all on Broadway (Strand, Rialto and New York), playing to their largest gross just now, although the trio of film houses are within five blocks of one another.

Vaudeville is another amusement flourishing, with the big time and small time theatres of Greater New York fully pleased in all respects over their patronage thus far since Labor Day. Keith's Palace had an elegant summer's business and speeded up its pace with the fall season's start. The Loew Circuit theatres are in line with big business, while out of town vaudeville managers simply state that they have nothing to wish for excepting that the business continues at the gait it has held for the past two or three weeks.

The Broadway houses got a fast start on the Labor Day week, with a fine weather break since, bringing it right up to date, with a real holiday attendance Monday and Tuesday nights of this week, over the Jewish New Year's period. It was quite possible that had the \$2 theatres announced a special matinee Monday, they would have drawn in proportion to all other holiday matinees of the year.

The first two days of the current week found the managers up in the air about their arrangements with the cut-rate agencies. The seats had been issued, and when the big business came on the holidays they tried to get some of the already issued seats back, but failed because sales had already been made. The hotels had practically no returns on those two nights, but some did send the returns to the theatres prior to the big push on the part of the theater-goers, and had to keep the phones busy getting seats.

Wednesday afternoon there was a general let-up in the business all over, and the matinees at all of the houses was off.

The list of cut rates available for Wednesday night and matinee performances included "Over the Phone" (48th St.); "The Inner Man" (Cort); "Lucky O'Shea" (39th St.); "Good Night, Paul" (Hudson); "The Pawn" (Fulton); "This Way Out" (Cohan); "The Love o' Mike" (Casino); "Daybreak" (Harris); "The Eyes of Youth" (Elliott); "Leave It to Jane" (Longacre); "The Man Who Came Back" (Playhouse); "Maytime" (Shubert); "The Passing Show" (Winter Garden).

VARIETY's estimate of box office takings for the current attractions and past week is:

"A Tailor Made Man" (Cohan & Harris) (4th week), \$10,000 last week and going strong. The report is the Cohan & Harris, adjacent to the Eltinge, is securing around \$600 nightly at least from the overflow to "Business Before Pleasure" at the latter house. "The Tailor Made" business jumped right up middle last week. Has a sell-out Saturday matinee.

"Business Before Pleasure" (Eltinge) (5th week). Looks like the comedy hit of a decade. \$12,140 last week, apparently more than possibly the Eltinge could hold. In the entire theatre there are five seats held at \$1.50 and 10 50-cent seats. Piece plays itself, dialog and situations creating the comedy. Freely predicted the A. H. Woods stupendous laughing hit will remain at the house two years, if not longer. Already drawing them in for the second and third time.

"Cheer Up" (Hippodrome) (5th week). Looks like the Hip has another big success like "Hip, Hip, Hoorah," the first Dillingham piece there two seasons ago. Business picking up steadily since the opening of new show, with receipts reaching the record at this season, averaging \$60,000 weekly. Success not ascribed to show, an unusually cheap one, but to the influx of strangers. Last week \$56,300, with \$63,559 the week previous. First two days this week business was 30 per cent greater than corresponding week last year. Show's first full week was played to \$57,400.

"The Country Cousin" (Gaiety) (3d week). \$6,000 last week—not big for the house.

"Daybreak" (Harris) (6th week). \$5,000 last week.

"De Luxe Annie" (Booth) (3d week). \$3,900 last week. Show doesn't seem to be there for New York run, although there has been talk of trying another house.

"Eyes of Youth" (Elliott) (5th week). \$6,800 last week—equal to its receipts Labor Day week, although house got \$2,100 Labor Day (two performances).

"Good Night, Paul" (Hudson) (2d week). Leaving Oct. 6, according to report. Got \$3,800 last week. Is said to have spent \$2,000 on advertising.

"Hitchy-Koo" (Liberty) (16th week). \$14,500 last week. Move into 44th St. (renamed The Hitchcock) next week not considered wise by impartial theatrical observers, who do not look upon the 44th Street's location and past record with favor, but fine for the Shuberts, who manage the house. Thought that Raymond Hitchcock may have been influenced by his name retitling the theatre. Laurette Taylor in "Out There" to the Liberty, a return date for the show, with Miss Taylor to make two new productions while at the Liberty during the season.

"The Inner Man" (Cort) (6th week). Leaves this week. \$3,100 last week. "Mother Carey's Chickens" opening at Cort Tuesday.

"The Lasso" (Lyceum) (6th week). Between \$4,500 and \$5,000 last week. Not much expected from it. Only another week. "Tiger Rose" follows.

"Leave It To Jane" (Longacre) (4th week). \$6,500 reported for last week. More generally estimated. Show considered in fair line for run.

"Love o' Mike" (Casino) (4th week). \$5,700 last week, mostly through cut rates. Leaving shortly. "Kitty Darlin'" may go in, or be placed at the Lyric. If the latter house for the Alice Neilsen show, "The Masquerader" will be moved into another local Shubert theatre.

"The Man Who Came Back" (Playhouse) (55th week). Now in its second season. Ran through the summer. About \$5,500 last week. Moves to Chicago to-morrow night. Grace George to follow.

"The Masquerader" (Lyric) (3d week). Between \$8,200 and \$8,400 last week. Did \$9,000 its first week.

"Mary's Ankle" (Bijou) (5th week). \$5,200 last week.

"Maytime" (Shubert) (5th week). Show not the draw its favor warrants. \$11,700 last week. The Shubert can hold \$18,000.

"Oh, Boy" (Princess) (27th week). Still playing to all the house can hold at the scale. \$7,000 weekly.

"Over the Phone" (48th Street) (2d week). About \$4,200 last week. Show reported not to be there for big money.

"The Pawn" (Fulton) (2d week). Leaves Saturday. Has done nothing. To be succeeded by "Branded," formerly "The Innocent Sinner," which has been rehearsed of late very quietly.

"Peter Ibbetson" (Republic) (3d week). Hung up a record for a return to a New York house, after a lapse, getting \$11,000 last week—something never before accomplished under like conditions in New York.

"The Passing Show" (Winter Garden) (23d week). Getting along to the finish of its Garden run, with diminishing receipts accordingly, but the gross held up weekly by the Sunday night concerts, now again playing at the Garden, to same old capacity crowd every Sunday night.

"Polly With a Past" (Belasco) (3d week). Bids fair to rank with "The Boomerang" as a draw. A sell out every performance since the opening. A thin, sweet and pretty play, greatly helped at the box office by the presence and work of Ina Claire, its star. \$11,000 last week, the Belasco's capacity.

"Rambler Rose" (Empire) (2d week). No signs of decided success. \$12,000 last week, at the \$2.50 top scale. Orchestra selling heavily, balcony light and gallery practically nil.

San Carlo Opera Co. (44th St.) (3d week). Very good business reported, mostly through subscriptions. Have

had turnaways. About \$1,700 nightly. Leaves Saturday.

"The Very Idea" (Astor) (6th week). \$8,950 last week. Has averaged \$9,200 weekly since opening. Holding up strongly and figured as a laughing success.

"Experience" (Manhattan) (1st week). Opened Monday, to fill in for three weeks until "Chin Chu Chow" opens.

"This Way Out" (Cohan's) (4th week). Goes out Saturday, having remained four weeks, the length of the buy by the hotels. \$3,400 last week. "Here Comes the Bride" opens at Cohan's Tuesday night.

"Lucky O'Shea" (39th St.) (3d week). With Allan Doone, reported having the Broadway mark for low receipts this season. \$1,200 last week.

"Midnight Frolic" (Amsterdam Roof). Now doing its biggest business, with the added advantage of "The Riviera Girl" following "The Follies" into the Amsterdam, "The Riviera Girl" opening Monday. It is reported that show did \$14,000 in Philadelphia (Forrest) last week.

Of the shows opening this week, "The Scrap of Paper" at the Criterion, is thought but mildly of; "Hamilton," with George Arliss, at the Knickerbocker, doesn't seem to have any greater chance, unless Arliss pulls it over. The show opened to \$1,860 Monday night and got \$1,380 Tuesday, looked upon as great second night business. "The Family Exit" (Comedy) opened Wednesday night.

The outlying theatres around New York have been doing nothing fancy of late in the matter of the gross. Last week at the Bronx opera house "The Knife" got \$6,000; Jane Cowl in "Lilac Time" at the Montauk, Brooklyn, \$7,800; "Cheating Cheaters," Teller's, Brooklyn, last week, \$5,700; "The Brat" at the Standard last week, \$5,600.

Chicago, Sept. 19.

No question about the season, practically in full swing, looming up as one of exceptional prosperity and compared with last season's slow start, business thus far is considerably ahead. But two out of the eight current attractions have failed of big business and only one has been playing to a loss.

Otis Skinner, with "Mister Antonio," which opened last week, is in the hit class, making five big successes, the others being "Oh, Boy," "The Thirteenth Chair," "Parlor, Bedroom and Bath" and "Upstairs and Down." Box office takings last week, particularly the latter end, were extraordinarily heavy. Even Sunday night, the eve of the Jewish New Year, found business better than expected and Monday night holiday crowds were everywhere in evidence.

The big time vaudeville houses have been faring excellently, with the managements predicting new records for the season. The Sunday matinee business at the vaudeville houses shows a marked increase over last year, probably because of the number of enlisted men in town over the week end for recreation.

"Mister Antonio" (with Otis Skinner) (Power's) (2d week). Excellent business the first week, the star winning fine notices. Started Monday and drew over \$12,500 first six days. Should easily stay until November, when "Come Out of the Kitchen" arrives.

"Oh Boy" (La Salle) (5th week). Continues to turn away business. Got nearly \$12,800 last week—remarkable, considering the limited capacity. The Chicago success is commensurate with that of the New York company. Top price raised to \$2.50 at the box office for Saturday night starting this week.

"The Thirteenth Chair" (Garrick) (3d week). Had a sensational start and continues a steady draw and should enjoy a long run. Not capacity, but that is not expected for such an attraction in a house of this size. Getting around \$13,000.

"Parlor Bedroom and Bath" (Olympic) (4th week). Should remain until the holidays, figuring on the heavy de-

(Continued on page 16.)

## SHOWS OUT OF TOWN

New Haven, Sept. 19.

"Odds and Ends of 1917," at the Shubert, Monday, played to an audience eager to show appreciation.

The revue is clever, there are some good songs and dancing, a good chorus, but the performance, though pleasing, was a bit "dragged out." It will be necessary to bolster up the second part of the show if it is to make a successful showing in New York. There are a number of innovations in the settings, perhaps the best being a telephone scene, at the top of the list of individual hits of the evening.

Jack Norworth and Lillian Lorraine sang and danced well. Norworth conducted the whole show and sang several songs. Miss Lorraine was conspicuous in her gorgeous costume—and the costumes for the entire show were much above the average. Harry Watson, Jr., drew plenty of laughs, most through the telephone skit mentioned above and through his military manoeuvres, and his impersonations. Laura Hamilton, Norma Phillips and Joe Herbert, Jr., are worthy of more than special mention. Prominent in the cast besides were Joseph Maddern, Marjorie Poir, Jack Edwards, John Birch, Margaret Adair, Maxine Brown, Ubert Carlton, Winnifred Dunn, Elinor Dayne.

"Odds and Ends," with a few of the odds left off should have success because everything in it seems to be in vogue. It contains everything from a bath tub scene to a scene from the trenches in France; a prize fight, and a feminine water nymph, who remains six minutes under spurious water.

The production is in three acts, with 15 scenes. It will shortly be seen at the new Norworth theatre, New York.

Norworth & Shannon are programmed as presenting the production.

Atlantic City, Sept. 19.

William Hurlbert's four-act comedy, "Saturday to Monday," produced at the Apollo Monday night, is rich in well turned repartee. There is a dash of originality and some well contrived situations, with four clever character delineations.

At times it takes on the air of "Good Gracious Annabelle" and at others there is a suggestion—in treatment—of "A Successful Calamity," but it resembles neither in plot germ.

The piece concerns a very masculine man, with a sense of humor, and a very, feminine woman, with a sense of the bizarre, who sign a contract to live together as husband and wife for three days of each week-end. For the remainder of the week they are free to do as they please. To bring forth complications another woman is brought into the story. The "other woman" has risen to a dare by still another man, to visit the other man in his flat at night. When the time comes for this "other woman" to make her escape from her escapade without the janitor of the apartment house being any the wiser, the "Saturday to Monday" husband is the one to help a friend in need.

Norman Trevor as the husband gave a capital performance. Cecil Yapp was splendid as the ridiculous playwright and Ruth Maycliffe was charmingly naive as the wife.

Winthrop Ames, who produced the play, with the assistance of Henry Travers, has given the four acts three attractive and tasteful settings.

Washington, Sept. 19.

The new Billie Burke piece by Clare Kummer, "A Rescuing Angel," is here this week and may do \$15,000 gross.

The play and star, under the joint management of Arthur Hopkins and Flo Ziegfeld, go to Philadelphia for two weeks, after this date, entering the Hudson, New York, Oct. 8.

Chicago, Sept. 19.

The rush of big business attendant on the new season has shown no sign of abatement, which is all the more reason for the Studebaker and Colonial returning to the legitimate ranks. One ticket broker remarks the town has gone theatre mad. This opinion probably resulted from the bang-up business done by every attraction last week, especially toward the latter end, and on Saturday night those shows other than the recognized hits turned in near capacity statements. Sunday night, in spite of the entrance of the Jewish New Year, found the theatres much better off than was expected.

"Good-bye, Boys" Saturday night won the largest house since it opened. The show leaves the Princess this week, but every line has been rewritten and the characters injected with new life, though the cast remains intact. It will probably reach Broadway in November. The first two weeks resulted in a loss of about \$5,500, split between the two weeks.

It will be succeeded at the Princess Tuesday with "The Man Who Came Back." W. A. Brady is not taking any chances with his New York winner, for he has sent here James Decker, considered one of the best billing experts in the country, and Decker's presence presages an extraordinarily large posting campaign.

The departure of "Good-bye, Boys" leaves "Oh, Boy" without opposition in the musical comedy field, until the arrival of "Canary Cottage," Sept. 30. It is hardly possible for "Oh, Boy" to draw any stronger than now.

Otis Skinner, with "Mister Antonio," has caught on splendidly at Powers, and it looks easy for him to remain until November, when Ruth Chatterton arrives with "Come Out of the Kitchen."

"Parlor, Bedroom and Bath" still points to a real success, with an \$11,000 gross last week. It has one more week at the Olympic before moving one block to the Colonial (Sept. 30) and giving way to "Canary Cottage" because of the prior booking.

"Captain Kidd, Jr.," did nicely at Cohan's Grand, getting around \$9,000 for its first week. It will leave at the end of next week as per schedule and after playing eastern dates comes westward, going to the coast.

The new Ditrachstein play, "The Judge of Zalenia," will open Sept. 30 at the Grand and is in rehearsal here now.

"The Thirteenth Chair" and "Upstairs and Down" continue as hits.

## SHOWS IN LOS ANGELES.

Los Angeles, Sept. 19.

The Mason reopened Monday with "The Knife," very well received by public and critics. Business is surprisingly good.

"Watch Your Step" to arrive next week, followed Oct. 1 by the new K. & E. production "Here Comes the Bride."

At the Morosco "Bunker Bean" is doing capacity business. The piece is especially well played, with Richard Dix as Bean, and Minna Gombel as The Flapper. The local papers proclaim this the best piece here in some time and it is likely it will run for several weeks.

## SHOWS IN FRISCO.

San Francisco, Sept. 19.

"The Cohan Revue," doing an ordinary business, took a sudden jump the past week. The Saturday takings established a new house record, although signs early this week run toward an expected slight slump.

At the Cort "What Next" is in its final week, and attendance decreased noticeably.

The Columbia is doing surprisingly well considering the adverse publicity given "Under Pressure."

## SHOWS IN PHILLY.

Philadelphia, Sept. 19.

The opening of "The Wanderer," scheduled to take place Thursday night, was the important feature and the only new offering of the week in the legitimate house. Business at all the theatres was reported very good, as was expected with the Jewish New Year being celebrated.

"The Riviera Girl," in its second and last week at the Forrest, is going strong and is a hit of no small proportions. Considerable work has been done to the piece since it opened here. Fred Stone in the new musical comedy, "Jack o' Lantern," comes in Sept. 24.

"Our Bidders," with its rather startling story, is doing nicely at the Broad and causing some talk. Billie Burke in "The Rescuing Angel," Sept. 24, for two weeks.

The Garrick, which has been showing pictures for several weeks, "At the Battle Front" being the present bill, opens its legitimate season Monday with Cohan & Harris' "The Willow Tree."

"The Thirteenth Chair" continues to draw well at the Adelphi and bids fair to make a profitable run. "The Brat," with Maude Fulton, the authoress, in the title role, will be the opening attraction at the Lyric, Oct. 1.

The Walnut Street theatre, popular prices, will open its season Monday with "The White Feather" as the attraction. "Peg o' My Heart" is at the Orpheum this week, with "Turn Back the Hours" to follow.

"Deserters" continues at the Knickerbocker, where the stock company has met with a warm welcome. "The Easiest Way" next week.

## K. &amp; E. PLAYERS LEAVING FRISCO.

San Francisco, Sept. 19.

"Under Pressure" will be the last production of the Klaw & Erlanger Players at the Columbia this season, the regular road attractions commencing with "Watch Your Step," opening Sept. 30. The K. & E. Players originally intended remaining here for five weeks, "The Adorable Pest" having been mentioned to succeed "Under Pressure," the fifth week, but as no rehearsals have been called, the company will leave the end of this week, playing a few stands into Portland, with Seattle and Spokane to follow.

According to Theodore Barter, business manager of the company, the K. & E. Players were originally intended for northwest territory, using the California cities for organization purposes and for initial presentation of new productions.

In the event of the company leaving this week, the Columbia will probably be dark next week.

## "BROKEN THREADS" OPENING.

"Broken Threads," by William Ernest Wilkes (one of the brothers controlling the Wilkes theatres in Seattle and Salt Lake City), being produced by the Pacific Theatre Corporation, having Lodewick Vroom as manager, is to open in Atlantic City Oct. 10. It is to remain out for about three weeks before being brought to New York.

The cast includes Cyril Knightley, Francis Byrne, William Roselle, Fred W. Peters, Daniel Hanlon, Robert Cummings, Harry Redding, Paul Stanton, William Pringle, Walter Green, John Ward, Florence Carpenter, Phoebe Hunt.

## Cort's (Frisco) Regular Opening.

San Francisco, Sept. 19.

The Cort's regular season starts with "The Knife" Sept. 24 (week), following "What Next," which closes a profitable month's engagement this week.

The report Oliver Morosco has taken a year's lease on the Cort is denied by the management here, who state the usual road attractions will be seen here this winter. Morosco's productions, however, will again use the Cort next summer.

## ONE-NIGHTERS FLOURISHING.

Chicago, Sept. 19.

That practically all the one-night stands in the mid-west are starting off with excellent business is verified by several of the best known routing experts here.

On the James Wingfield string "My Soldier Girl" is doing exceptionally well. Last Wednesday in Hancock the gross was \$1,170.75 and Thursday \$1,114 at Calumet. Both days, rain.

Robert Sherman, who has two companies of "A Good For Nothing Husband" on the one-nighters, is putting forth a third production of that show, designed for the International Circuit. In this latter production Gazzola & Clifford are interested.

Charles S. Primrose, who has one company of "One Girl's Experience" turning in profits along the one-night stands, is shortly producing a second company. Clifford, Gatts and Gazzola are sending out replicas of shows now making money in the one-day stands.

There appears to be but one real failure to date among this class of attractions noted lately. It is "The Girl Gloria," embellished with extravagant heralds and which got a gross of \$24 on the matinee and night of its opening date. The title seems to be against the show. It also ran afoul several large fairs in Indiana. It was produced by Aubrey Stauffer, with backing by "little" Abe Jacobs. The latter has refused further support and the play was closed Saturday.

## SPANISH OPERETTA COMING.

The wealthy Cubans and Spaniards financing the production of Joaquin Valverde's Spanish operetta "The Land of Joy" have taken the Park theatre for five weeks, beginning Oct. 29, to present the Tango King's work there.

The American version is by Ruth Boyd Ober. The American principals include George Leydecker, Nanette Flock, Irving Brooks. They leave here Sept. 25 for a three weeks' run in Havana.

They have the house on a guarantee and an option after the initial period of rental. Raymond Hitchcock is trying to get the Park to open about New Year's with his new revue.

In the meantime the World Film has made an arrangement for five additional weeks at the house and will follow the Russian film which they have there at present with three other features.

## BOOKING CONFLICT.

Manchester, N. H., Sept. 19.

"Fair and Warmer" and "You're in Love" are booked for the Park here Sept. 22. Manager H. F. Corbett of the theatre says "You're in Love" will have the date. He tried to have Lee Parvin, in advance for "Fair and Warmer," switch to Sept. 21. It is doubtful, however.

P. F. Shea, owner of the Park, when advised of the conflict, stated he had forgotten all about "Fair and Warmer."

## "SICK ABED" NEXT.

The next production Klaw & Erlanger are to make in association with Edgar J. MacGregor will be "Sick Abed." Rehearsals commence after the "Under Pressure" production is launched.

"Sick Abed" is to be ready for New York by Nov. 1.

## 3D "HANS AND FRITZ."

The one show of the numerous Gus Hill productions this season of which he was skeptical was "Hans and Fritz," owing to the German title.

Business, however, has been so good with it Mr. Hill is now casting a No. 3 show to appear in it.

## Yorska in "Madame Cecile."

Selwyn & Co. have placed Mme. Yorska under contract for the principal role in the new Louis K. Ansbacher play, "Madame Cecile," which goes into rehearsal next week.

## MAYTIME.

The program at the Shubert theatre, where "Maytime" is being presented, says nothing of the fact that this musical delight was adapted from the German, or that it was the hit of last season at the Irving Place theatre, New York, where it was presented in the original tongue under the title of "Wie Einst Im Mai." According to the program it might be the original work of Rida Johnson Young, who is acquainted with the book and lyrics, while Signund Romberg is responsible for the score, out, of course, in these times it may be just as well that the fact that the hit is from the German be overlooked, although it is doubtful if the American public would permit it to keep them from a theatrical performance that is in the fullest sense of the word worthy, and "Maytime" surely is a worthy effort.

"Maytime," however, fooled even the producers, for the little faith in the production prior to its Broadway hearing and the marked success it enjoyed the first week in New York caused them to rearrange the plans for the theatre in which it is being performed. Now the show from all indications is about to fool the seven wise men of the theatre (as the agency men might well be dubbed), for they have bought heavily for the run of "Maytime." If recent business is to be taken as an indication of what business is to be drawn by the piece, then the ticket agencies are about to be badly stung. The night the show was reviewed the last five rows of the lower floor were empty and here and there in the first eleven rows were little spaces where two or three seats were vacant which said it was a bad night for the hotels.

What's the answer? Have we arrived at a time in the theatre when to attract an audience one must fill the stage with lights or lights or less and have them murmur the chorus of suggestive or semi-suggestive songs, or must the "book" be "dirtied up," or is it that the management brought so pretty a production to New York at the wrong time of the year? The latter is the more possible. "Maytime" in December might have been the season's success in a musical way.

"Maytime" lives up to the billing of "a play with music." It is in reality almost a musical version of "Milkstones," and its story, though starting rather slowly in the first act, compels attention. Rarely is there a musical work presented with so wholesome an atmosphere, so well founded a story and withal having the necessary elements of comedy and permitting of the introduction of specialities so legitimately. There are laughs aplenty and yet there is occasion when a sob rises as the hero and heroine pass.

Musically there are two numbers remembered. "Will You Remember?" is the motif of the lovers, and it forms the finale music for each act. The other, "Jump Jim Crow," would lead one to believe that even in the days prior to the Civil War New York's elite tripped a dance similar to the fox trot of today.

The action takes place over a period of time starting in 1840 and ending in the present century. There are the references to the Winter Garden in the last act. Accordingly one of the characters in the final act must have been 97 years old.

The sets do not seem unusually costly but are adequate. The first represents the garden of the Van Zandt home in Washington Square in 1840. The second shows Mme. Delphine's Night Club in 1855, the third the interior of the Van Zandt mansion in the early '80s, and the last act is the same location with the interior redraped.

The cast contains 22 principals, although there are several roles filled from the chorus from time to time. Ten girls and 10 boys fill out the ensemble numbers. The casting of the leading principals must have been a difficult task, but no matter how difficult it has been overcome very well. But one character runs throughout, played by William Norris, who starts in the first act as a youngster of 20 and finishes in the final scene as a chicken chaser of 97. It is the role to which all of the comedy has been intrusted, and Mr. Norris does yeoman service in it, although he was rather lost as the boy in the opening act.

Peggy Wood and Charles Purcell, the young lovers in the first act, are most happily chosen. During the first three acts they carry their supposed advance in years remarkably, but it is in the first and last acts that they shine particularly, especially in the last when they are the grandchildren of the original lovers. In this act the big surprise of the evening is disclosed in the flippant, slang tossing chorus lady of the Winter Garden enacted by Gertrude Vanderbilt. Miss Vanderbilt is developing into a real singing and dancing soubrette.

In the first two acts the work of Arthur Albro, first as a gypsy and later as an Italian tenor (the preage of P. T. Barnum) made a distinct impression as did also the performance of Douglas J. Wood in the role of the profligate husband of young Ottillie Van Zandt (Peggy Wood). In the second act the Spanish dancer, another protege of P. T. Barnum, played by Minna Valleri, who also danced, is worthy of gracious comment. Her costume at least lent a delightful touch of color to an already brilliant scene. Maude Odell has but a bit in the third act, as is also the case with the character of the comic comedy of the Dallas Weir style out of the role of an auctioneer.

Even the "Maytime" is for the best part laid in the decades ago, there are times when the lines take much of a Broadway tinge, as may be borne out by the following. When the youthful Ottillie is describing the young apprentice with whom she is in love, states he has the bluest eyes and the straight-

est legs, she is immediately informed by her maiden aunt that to all maiden ladies those of the opposite sex must and at the waist line. Another example is brought forth in the second act when the Spanish dancer informs P. T. Barnum that she does not relish the idea of being dragged about town late at night to dance at clubs, and that she is a respectable married woman with two kids. P. T. replies that the fact she has kids, and above all the fact that she is respectable, are to be kept in the dark, concluding with "To be successful on the stage you must be popular, and you can't be popular if you're respectable," adding in sotto voce, "Most women would prefer being popular to being respectable."

The staging of "Maytime" was in the hands of Edward P. Temple, who deserves particular praise for his compelling pictures at the close of each act. They are well thought out and hold the interest impressively. Allan K. Foster arranged the two dance numbers, one in the first act to accompany a song, "It's a Windy Day at the Battery" (which falls far short of scoring), and the "Jump Jim Crow" in the second act, which earned several encores.

There are 12 numbers in the four acts, each of which fits into the action and helps to carry it along.

Had "Maytime" come to New York later in the year, there is no doubt that it would have taken the town, but at present it is just a question of how long the cut rates can keep the upper section of the house going after the buyout for the lower floors runs out. If business can be successful as he held up by this method until about October 15, when the season begins, the piece may attract a society following that should keep it in town until the early part of next year, for it is a delightful performance. Fred.

## THE VERY IDEA.

"The Very Idea," now running successfully at the Astor, is, first and foremost, a corking farcical comedy, with exceptionally clever lines. It is by William LeBaron, staged by W. H. Gilmore. But if played by artists of less distinction, it would be exceedingly indelicate, if not actually vulgar. The author might argue that the subject of eugenics is a serious and scientific one, and that he has treated it in the underlying plot with the utmost dignity. True, but, as before remarked, if the parts were enacted by folks who did not conduct themselves as gentlemen and gentlemen, it would be certain to offend the better class of theatre goers. The story is of a wealthy young married couple in New York are childless. The wife's brother has written a book on eugenics. Learning of their desires he plans to have his chauffeur, a strapping young man of Irish-Scotch extraction, enter into compact with Nora, the maid, to bear a child which shall be adopted by the wealthy pair. Chauffeur and maid are engaged to be married anyway, and insist they shall be legally wed before they will become parties to such an arrangement. Eugenet has no objection to such an arrangement, which concludes the first of three acts. To those at all familiar with stagecraft it goes without saying that at the conclusion of the play the chauffeur and his wife will have their child, and refuse to part with it, and that in due time the wealthy married pair will eventually be blessed with an heir of their own.

But it is in the humorous unfolding of the plot the entertainment consists. A more delicious characterization of the "silly ass" wealthy young husband, as done by Ernest Truex, would be difficult to conceive. He plays it as an American gentleman scared in every way without having had to worry about the material things of life, never once resorting to horseplay, or, in spite of the "spicy" lines, being indelicate. Also the fact that the eugenist is the brother of the wife lifts the piece from anything bordering on suggestiveness. The arguments in favor of eugenic marriage are cleverly delivered in humorous conversation, but driven home, nevertheless. Probably the most difficult part is that of the eugenist, and Richard Bennett makes of him an unexaggerated human being, minus long hair or the other embellishments usually associated with faddists.

The dialog is punctuated with bursts of hysterical laughter on the part of the audience, due to the skill of the author and the artistry of the actors.

A farcical scene in the last act bears some resemblance to the finish of a vaudeville sketch played by Dorothy Rogers and company several seasons ago.

If Messrs. Anderson & Weber, producers of "The Very Idea," ever contemplate the organization of a second company they would do well to give as careful heed to the selection of the players as they have for the original cast. Jolo.

## RAMBLER ROSE.

"Rambler Rose." Whither it rambles, nobody knows. That's just about all that can be said of the production that the Frohman Company is presenting at the Empire, with Julia Sanderson and Joseph Cawthorne as the stars. These two former members of the firm's tri-star combination, which included Donald Brian last season, are appearing in a production practically sans story, sans song, and above all, sans personality, with the exception of that of Cawthorne's. The firm should congratulate themselves it was not Cawthorne who left them when the former combination broke up, for the reason that his performance from start to finish. It may be that Julia attracts them, but Joe amuses them, and Donald is missed.

In the latter's place there is an English tenor, John Goldsworthy, who, in his time, has sung the leading juvenile roles in road

companies of Broadway successes. His selection seems to make more acute the loss of Brian.

"Rambler Rose" might have been presented to better advantage if on a stage of greater depth than the Empire, for as a musical show it was, or at least appeared to be greatly cramped there. The chorus numbers, staged by some one unknown as far as the program was concerned, have naught but the most old-fashioned evolutions that one could imagine, and are shown to slight advantage.

There are 24 girls and 14 boys, although at the opening it appears there are 28 girls in the chorus, through two of the minor principals working in with the girls. There are 13 principals listed, and this may be used as an alibi for the non-success of the show. At that, the Empire is getting \$2.50 for all of the lower floor and the same for the front rows of the balcony.

"Rambler Rose" is listed as a musical comedy in three acts with the book by Harry B. Smiley and the songs by Victor Jacoby. Hid away from the program there is a line that Irving Berlin wrote one song, the biggest laughing hit of the show, "Poor Little Rich Girl's Dog," placed in the third act, and last Friday night Cawthorne, who sings it, was not supplied with sufficient verses to play the melody as demanded. The other songs that came into the near-hit class were "Bundle of Nerves," also a Cawthorne number, and "Come to Gypsy Land," Miss Sanderson's number in the final act. There has been an effort made to force the latter song but there is a doubt if it can be done.

The costumes for the first two acts, other than the clothes worn for the opening number, are very much to the bad, and there is nothing to interest the women until the final act, when some more or less startling color schemes are introduced.

Miss Sanderson sings several numbers in a more or less colorless voice that fails to make an impression. The tenor, Goldsworthy, also falls short of achieving, and other than Cawthorne there is no one in the cast who stands out except Stewart Baird, as a sculptor. He supplies a variety and desire to please utterly lacking on the part of the others.

For the little she has to do Ada Meade does handsomely and scores. As for comedy, there is one assistant to Cawthorne in Georgie Mack.

Gauging as to what the comedy situations in the piece may be, one can obtain an idea when it is said that outside of the two songs Cawthorne has, the biggest laugh in the show is a "measuring bit."

Were it not that "Rambler Rose" had the names of Julia Sanderson and Joseph Cawthorne attached there would not be a chance for it at the box office. It is old-fashioned, with its best bits of comedy lifted from burlesque. Had the best of burlesque comedy been lifted the show might have had a chance. Fred.

## PAPER DELAY.

Complaint is being made around Broadway booking offices that the express companies are delaying shipment of paper to the various road companies, as well as picture outfits, now playing distant road territory. Several companies have been playing sections without any paper.

One office shipped some paper to a nearby Pennsylvania town. This week word was received the paper had arrived eight days late, after the traveling outfit had played the date.

It developed this week the express companies are swamped and so serious is the condition the Wells Fargo, American and Adams have indefinitely abandoned all local service for the first time in their history.

Adams issued a two-day embargo, due to expire today (Friday). It expected to have things cleared up in pretty good shape by that time.

An unprecedented rush of business, the return to the city of thousands of vacationists and the moving of thousands of troops has caused the congested condition with the companies.

## LANCASHIRE PLAY.

Jack Morris (secretary to Lee Shubert) in association with Anton Scibilia have a new play with the locale laid in Lancashire. It is entitled "Penny Wise."

They are to start rehearsals of the production in about a week. Margaret Nibloc has been engaged.

## "Louisiana Lou" for London.

Lee Ephraim has completed an arrangement to produce "Louisiana Lou" in London. He cabled Maurice Rose, of Rose & Curtis, an advance payment of royalty on the Addison Burkhart piece. Either Bobby Leonard or Gus Yorke (Yorke and Adams) will play the piece abroad.

## COMEDY—BEFORE OPENING.

The big situation in "Mary's Way Out" which Oliver Morosco will shortly produce, sounds new for the stage. Through one act in its entirety, a woman, about to give birth to an illegitimate child, lies abed and she has as nurse the wife of the man responsible, the wife having deserted the man because of his infidelity and taken up the profession of nursing.

In spite of this "Mary's Way Out" is a comedy.

It is the joint work of Ashton Stevens, dramatic critic of the Chicago "Examiner," and Charles Michelson, the Washington correspondent of the Chicago "Herald" and for a time the scenario editor for Essanay.

## "SHORE ACRES" REVIVAL.

"Shore Acres" is to be revived for a tour of the International Circuit, with Henry Horton in the late James A. Herne's original role.

Horton starred for years in "Eben Holden," "The Village Postmaster," etc.

The next new one to open on the International Circuit will be "The Royal Divorce," featuring Eugenia Blair, the start being made Oct. 1 at the Walnut Street theatre, Philadelphia.

## TITLE CHANGED.

Starting Sept. 24 at Albany, the management of the Lem B. Parker show, "A Barren Woman," will hereafter style the piece, "The Third Sex," the New York interests of it believing it expedient to change the production monicker at this time.

The show will play the \$1.50 houses, trying three weeks of one-nighters prior to taking up the big city time.

E. D. Rider is managing and Harry Yost is handling the advance.

## SOLDIER THEATRE.

Chillicothe, O., Sept. 19.

A theatre to seat 6,000 is planned for Camp Sherman, where 40,000 drafted men are encamped. Secretary of War Baker at Camp Sherman expressed the hope that no objectional plays would be shown.

The Red Cross contemplates building a hotel and club house at the cantonment.

## "DEW DROP INN" CLOSING.

Buffalo, Sept. 19.

After "Dew Drop Inn" plays Cleveland next week, it will close, and the company go to New York.

The show is here this week. It opened in Chicago recently, leaving there after a brief stay for a road tour.

## LOUIS MANN IN A PLAY.

Louis Mann says he will play about eight or ten more weeks in vaudeville, after which he will produce a new play written for him by Samuel Shipman.

## STONE SHOW LEAVING.

The Fred Stone show, "Jack o' Lantern," rehearsing at the Globe, leaves New York Saturday for Philadelphia, where it opens at the Forrest, remaining there until Oct. 13, when it closes and comes into New York for its Broadway premiere at the Globe Oct. 15.

The Dillingham offices had figured on Oct. 4 as the opener, but this date was changed.

It is understood that Mrs. Fred Stone, whose stage name is Allene Crater, will have an important role in the new show.

## Week for Contract Settlement.

Up to the middle of this week nothing new had developed on the equity contract matter between the Actors' Equity and the Managers' Association, aside from the belief by interested parties that it would reach a final decision by both sides before the end of another week.



## 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.)

Lillian Parish will return to the stage, by way of "Miss 1917."

Robert Sherman has in preparation a new play entitled, "Cheating a Husband."

Helen Haynes, 17 years old, will head the "Pollyanna" company going to the Coast.

Mrs. Julia Chandler has been engaged by David Belasco as a special feature writer.

"As Others See Us" opens at Stamford, Conn., next week with Emanuel Reicher.

Laurette Taylor will take "Out There" to Plattsburg for the entertainment of the troops.

"Miss 1917" will have Robert Hood Powers as musical director.

"Experience" began a limited engagement at the Manhattan O. H. Monday.

Chas. Koster states he remains in advance of "Follies of Pleasure."

Joaquin Valverde, Spanish composer, has arrived in this country with an operetta entitled, "The Land of Joy."

Gertrude Reynolds won her fight to obtain the fortune left by her husband, James Pollock McQuaid.

"The Torch," the Shubert production, opening about Oct. 15, with Lester Lonergan and Amy Ricar.

Victor Mapes's comedy, "The Lassoo," leaves the Lyceum the end of this month, as "The Tiger Rose" opens there Oct. 1.

"The Mountain Girl," running at Daly's, London, was secured by Elliot, Comstock & Gess for New York.

A voting contest has been inaugurated at the Century to determine which girl is best suited to play the typical "Miss 1917."

Beatrice Beckley, of "The Knife," left last Saturday to begin rehearsals shortly in another Broadway show.

Francis Rogers, barytone, will start a tour of American camps in France under the auspices of the War Council of the Y. M. C. A.

With the completion early next week of the Broadhurst theatre on 44th street, the Shuberts will have 16 theatres under their control in New York.

Rehearsals of "Broken Threads" started Monday with Cyril Keightley, Francis Byrne, William Roselle, Florence Carpenter and Phoebe Hunt.

Emanuel Reicher opens at Stamford, Conn., next week in "As Others See Us," a comedy by Lillian Bradley and Henry B. Stillman. Lucille Watson will be featured.

"Augustus in Search of a Father," written by the late Harold Chapin, who was killed in action in France, will be produced this season in New York by his mother.

Stella Mayhew will be starred in "The Mix Up," produced by George Eby, opening at the Alcazar, San Francisco, Oct. 9. This is the same piece she starred in two seasons ago.

Thompson Buchanan obtained leave of absence from his regiment to witness the premiere of his play, "Our Daily Bread," which opened at the Duquesne, Pittsburgh.

Robert Edson will play the part of an Indian in his new sketch entitled "The Flying Arrow," written by Toni Vegas, an Arizona Indian.

"Seven Days on Leave," the new Daniel Frohman production of the London success, will open at the Majestic, Boston, early in October.

Rehearsals of A. H. Wood's "On With The Dance" began Thursday. The cast includes Robert Edson, Julia Dean, William Morris, and Eileen Hagan. It opens Oct. 15.

John Philip Sousa left Chicago, Sept. 14, at the head of his marine band for "some where unknown." Sousa's band will resume activities soon after the war.

"Nerve," a high diver (Albert Gorman Steinberg), has granted an absolute decree of divorce from his wife, Elizabeth Lorraine Steinberg.

The Henry Miller theatre will open around the holidays with "Anthony in Wonderland." In the cast are: Mr. Miller, Joseph Kilgour, Florence Shirley, John L. Shine, Marguerite St. John.

According to an arrangement between Constance Collier and the Woman's War Relief,

the women of "Peter Ibbetson" will devote one afternoon each week to the making of Red Cross supplies.

The new Greenwich Village theatre opens next month with three new plays, "Behind the Waxen Picture," "Efficiency," and "The Festival of Bacchus." Fred Conroy is director of the theatre.

Chester Rice leaves "The Boomerang" at St. Louis to join the David Warfield company. Frank Young, who was back with "Seven Chances," will similarly act for "The Boomerang," which is returning from the Coast.

An entertainment for the house fund of the 81st Street theatre by members of the Screen club will be given Sept. 25. After a vaudeville bill a feature film will be made on the stage in full view of the audience by directors, camera men and members of the club.

Rehearsals of "The Torch" will commence shortly, under the direction of Lester Lonergan. Mr. Lonergan will play the lead. In the cast are John S. O'Brien, Walter Ringham and Helen Fulton. The opening is scheduled for Oct. 22.

Joseph De Milt is back with "Captain Kidd, Jr." with Walter Duggan out ahead. The latter's business cards have a photo of a naked infant tickling a typewriter with its feet. Each card costs two cents, but what the picture means, even Duggan doesn't know.

John McCormack will sing at Carnegie Hall, Sept. 30, the entire proceeds to be given to the emergency fund being raised by the Friendly Sons of Saint Patrick to provide funds for aid of dependents of the members of the 165th Regiment.

Another benefit in the form of a bazaar will be given some time before Christmas at the Stage Women's War Relief. Arrangements are being made by Zelda Sears, and will be held in the workroom of the society, 866 Fifth avenue.

Arrangements have been made between A. H. Woods and Guy Bolton, whereby the latter will adapt the play "Loute" to the requirements of musical comedy. "Loute" was done in this country before under the name of "The Girl from Rector's."

Plans are under way for the opening of the Grace George season at the Playhouse. Among the plays selected are: "Elevation," by Bernstein, translated by Jules Eckert Goodman; "Eve's Daughter," by Alicia Ramsey; and "Mrs. Prudence," by William Hurlbut.

"The Inner Man," with Wilton Lackaye, leaves the road this week and goes on the road. Mr. Jouvey, general staff manager of Jacques Copeau at the Theatre du Vieux Colombier, will arrive in New York shortly, bringing scenery and costumes for the series of plays to be given at the new French theatre named as above, in N. Y. (Garrick).

A letter, delayed for several months, from Mary Anderson de Navarro to Joseph Ritter details for the present the plans he entertained of bringing the actress to America for a series of performances, the entire profits to have been given to war relief funds. She is engaged ahead for some time.

Madison Corey has secured Dolores Costello for the title role in "The Grass Widow." Howard Marsh is to be leading man, and Phil White, principal comedian. The other principals are Victor Morely, Gretchen Kastan, Rose Kessner, John L. Kearney, Sid Aiken, Marie Oswald.

President Wilson sprang quite a surprise upon the audience of the Belasco Saturday night when he suddenly came walking into the theatre accompanied by Mrs. Wilson. Amid cheers and tremendous applause, he seated himself in a box and watched "Polly with a Past."

Food Administrator Hoover has placed a ban on all stage meals. If an eating scene forms a part of the play, managers will have to return to papier mache chickens, etc. The official announcement issued by the U. S. Food Administration follows: "The food administration is asking the theatrical and picture people to refrain from using real food in their productions during the war."

Ada Reeves, now playing in Sydney, Australia, was the respondent in an equity suit, in which her husband, Wilfred Cotton, applied for an order for an injunction to restrain her from preventing him carrying out his duties as her managing partner, and from depriving him of his privileges in that capacity. He also asked that he and his wife be appointed joint receivers to deal with the assets of Ada Reeves's tour until the hearing of the suit.

Mrs. Fiske will be seen this season in a new comedy by Philip Moeller. It is a comedy dealing with the life of George Sands, the

French novelist. It is expected to be presented next month under the joint management of K. & E. George Tylor and Arthur Hopkins, who will direct the production. Plans for the production of "The Belle," with Mrs. Fiske, have been temporarily abandoned.

The three new theatres Selwyn & Co. have planned on 42d street will be named the Selwyn, Margaret Illington and Margaret Mayo theatres. Proposed plays this season by the firm are "My Baby," by Margaret Mayo and Jerome Kern; "All Night Long," by Avery Hopwood and Irving Berlin; "The Piper of Pan," by Edward Childs of the "Why Marry," by Jesse Lynch Williams; "Madame Cecile," by Louis K. Anspacher; "Double Exposure," by Avery Hopwood; "Don't Be Afraid," "Too Much Efficiency," "Tea for Three," "Losing Eloise" and "The Mighty Hunter."

## CRITICISMS.

## Over the Phone.

A comedy in three acts, by George Broadhurst. Founded on the Hungarian of Imre Földes. Produced by George Broadhurst, at the 48th St. theatre, Sept. 12.

For the most part one wondered how George Broadhurst ever expected that an American audience, long accustomed to see its own life reflected on the stage, would take any real interest in a production so obviously hybrid.

There was only one scene, and it was tasteless and adequate. The general performance proceeded very smoothly. —Times.

## ENGAGEMENTS.

Fred Niblo, Violet Heming, Hilda Spong (K. & E. production, "Under Pressure"), Diana Allen ("Miss 1917").

Lionel Atwill (Grace George's rep.), Henry Lewis (New Winter Garden show), Jean Shelby ("Here Comes the Bride").

## JUDGMENTS.

Judgments filed in the County Clerk's office. The first named in the judgment debtor, the second the judgment creditor, and the amount of judgment.

Box Office Attraction Film Rental Co., Inc.—Wright Illustrating & Engraving Co., \$582.14.

Hale Hamilton and Charles E. Rless & Co., Inc.—Travelers Ins. Co., \$51.41.

## JUDGMENTS VACATED.

Michael R. Sheedy—E. H. Van Ingen, \$286.17 (Aug. 8, '17).

## JUDGMENTS CANCELED.

Mrs. David Warfield—G. Durie, \$1,570.76 (May 25/17).

Alfred E. Aarons—C. Elias, \$1,757.08 (Jan. 17/16).

## SHOWS AT BOX OFFICE.

(Continued from page 13.)

mand. Got around \$12,000 at \$1.50 top. Show moves over to the Colonial at the end of next week, forced out by the prior booking of "Canary Cottage."

"Upstairs and Down" (Cort) (5th week). Demand still big, but business has dropped off slightly. Averaged \$11,000 weekly for the first four weeks.

"Captain Kidd, Jr." (Cohan's Grand) (2d week). Did quite well the first week, considering the hits in town, drawing around \$9,000. Moves out next week, going on a long tour. Will be succeeded by Leo Dietrichstein in "The Judge of Zelenia."

"Pals First" (Illinois) (6th week). Is about breaking even; considered good in light of the length of its run in a house apparently fitted for musical shows only. "Springtime" will succeed it Oct. 14.

"Good Bye, Boys" (Princess) (3d week). Drew about \$3,000 last week and lost in excess of \$2,500 for each of the first two weeks. Business Saturday night, however, was surprisingly good. Moves out Saturday, with "The Man Who Came Back" opening on Tuesday next. "Boys" takes to the road with a new book that has been written by a writer whose name is not disclosed. Reported belief new book will "make" this show.

## MET. WANTED SYLVIA.

The directorate board of the Metropolitan opera house made Marguerite Sylvia an offer to become a member of the forces at the New York temple of music. The offer was necessarily declined, as the prima donna has already signed with the Chicago Opera Company and will appear in "Carmen" and "Cleopatra."

## New Princess, Toronto, Opening.

Toronto, Sept. 19.

The Princess opens about Oct. 1, with "Miss Springtime."

## SHOWS OPENING.

One of the "Stop, Look, Listen" shows opened last Saturday at Allentown, Pa. It is to play week stands and will open Oct. 14 at the Auditorium, Chicago, for a month, as the entertainment of the Police benefit to be held there. The show receives a guarantee for the Chicago engagement and holds several guaranteed weeks along the line of its big city travel this season, playing east of Chicago. In the company are Chuck Reisner, Alton and Allen, Hazel Boyne, Geo. M. Smith, Mary Ambrose, Leon Leonard, Pearl Hamlin and a chorus of 26. The other "Stop, Look, Listen" production, opening around New York and bound for the Coast via the south (playing the military camps there, for two and three-night stands), has Freeman and Dunham, Grace O'Malley, Zella Rambeau, Australian Stan Stanley, Shaw and Lee, Bobby Harrington, Lida Kane, Peggy Reynolds and a chorus of 24. The shows are put out by Marty Sampter and Gus Hill.

Ed. McDowell will manage "Eileen," opening Sept. 24 at Hartford, Conn. William L. Wilken is going ahead of Weber show. The "No. 2" "Birds of Paradise" opens within the fortnight, with Frank Gibbons in advance.

Clark Ross has gone on the road to manage his new, "Leave It To Me" show, which has been given a route via the International Circuit. Harry Mocks Stewart is featured. The cast includes Belle Malette, Larry Smith and Joe West. It opened last week at Hoboken.

Howard Sloat has engaged a band and orchestra to travel with his new dramatic repertoire company which will tour New England this winter.

George Geott, general manager for the Leflier & Bratton offices, has gone on the road for a week or so with the L.-B. production, "Very Good Eddie," which had a very big opening at Newport News. George Hooper is managing the show while Lester Davis is ahead.

The preliminary tour of "The Sky Pilot," founded on two tales written by Ralph Connor, the Canadian author, will take in the principal cities of Ontario. The piece opens in Toronto, Sept. 24. In the cast are Brandon Hynan, Regina Wallace, Ernest Anderson, Harry D. Southard, Annette Andre.

"Little Miss Innocence," with Chas. Gramlich in the lead, opened at the Shubert, Milwaukee, Sept. 9, and is booked over the International Circuit. Others are Blanche Wilcox "Teeters" and wife, The Winterhoffs, Jack Wald, Fred Vance and wife, and a chorus of 16.

"Believe Me, Xantippe" opened at McCauley's, Louisville, Sept. 10, to a large audience. This starts the tour of Richard Buhler under the management of A. G. Delemater. In support are Max Von Mitzei, Howard Hall, John Prescott, George Boesel, Chas. Canfield, Carl Norman, M. Tello Webb, Margaret Knight, Rose Mayo, Louise Orendorff, James McArthur, Frank McGuire.

"As Others See Us," by Lillian Trimble Bradley, will have its initial presentation at Stamford, Conn., Sept. 25, with Emanuel Reicher and Lucille Watson in the principal roles. This will mark Mr. Reicher's debut in an American role in an American play.

"Captain Russell, U. S. A.," opens a tour of the International Circuit Oct. 1.

Billie Burke, in "The Rescuing Angel," by Clare Kummer, opens at the Broad street, Philadelphia, Monday night.

Henrietta Crosman in the leading role of "Erstwhile Susan," created by Mrs. Fiske, opens her season at South Bend, Ind., next Tuesday night, en route to the coast.



## CRITICISING THE CRITICS.

(Continued from page 2.)

sion and bumping of heads must ensue when the forest is a bedlam.

He of the bellowing askance may tell the players, authors, producers and auxiliaries of flaws in their case-ments that his genius perceives, tell them in metaphors that find favor in bar-rooms; convey the intent of his meaning in words that he will coin on occasion rather than agitate his mind for the exact shade, that they are trespassers, pretenders, poachers, and even worse, and he may say these things in type that shrieks, and it is quite all right, for he is an oracle. The king can do no wrong. Criticism of a critic is as acid to a wax cube. He is the most feminine of animals when himself assailed. Though it occurred almost a full decade ago, some of the guild are still sputtering their remonstrance against the wild and impertinent adventure of a free lance writer who sought to interview them, one by one, and reflect respectfully if not reverently his impressions of their individual characteristics when at work. Public values or deficits quite as logically as the player folk they microscope, they'd have none of the interviewer.

A curb to transaction.

Let us scan a close-up of the "object" as in itself it really is.

Let us first see who are the men who act as the stage oracles for New York's dailies and important weeklies.

Let us see from what particular environment or university of books of life they won their degrees warranting their assumption of cosmic authority.

Then let us present excerpts showing head-on collisions from their reviews of the new productions, of, say, the past several weeks.

Here's the reviewers' Who's Who:

"Times," John Corbin, Chicago.  
 "Tribune," Philip Block, Kansas City.  
 "Vogue," Louis De Foe, Adrian, Mich.  
 "Sun," Lawrence Reamer.  
 "American," Alas Dale, Birmingham, Eng.  
 "Commercial," D. J. O'Keefe, Boston, Mass.  
 "Journal of Commerce," Frank E. Pope, Springfield, Mass.  
 "Herald,"

"Evening World," Charles Darnton, Detroit.

"Evening Journal," C. F. Zittel, New York.

"Evening Globe," Louis Sherwin, Denver.

"Evening Telegram," R. G. Welch, London, Eng.

"Evening Post," J. Ranken Towse, Stratham, Eng.

"Evening Sun," Stephen Rathbun.

"The Herald's" dramatic department, for many years, has been conducted namelessly, following orders from its publisher, James Gordon Bennett. One of several writers especially familiar with theatrical matters reports the new productions.

The various ascribed.

The "Tribune's" current reviewer is a fledgling here, his relation to the paper in his present capacity dating back but weeks. The "Morning World's" authority's experience in the theatre prior to his advent in New York was confined to a department on a Chicago newspaper under the caption, "What's New To-night." The "Evening World's" oracle had been miscellaneous reporting in Detroit; the "American's" critic had been a stenographer for a theatrical writer before he branched out as an authority on his own account; the "Times" reviewer is a dean of the theatre, as is the "Evening Post's," who, hailing from Stratham, Eng., has been a theatrical writer since 1874.

And here's a symphony of harmonies which is to be found in the same measure and in essence in the same spirits in reviews of the less recent past, and, God save us! the future:

## "RAMBLER ROSE."

Music is pleasantly repetitious and then we learned that one lady who said it was lovely was a relative of one of the authors. Cawthorne is funny by turns though his turns are labored. Cawthorne has missed it on songs this year. No one connected with the production has noted the change in musical comedy for some time.

"Somebody" has been guilty of the singularly grave offense of writing genuinely funny lines

The scenery is more or less 1880. Ada Meade proceeds on the principle that if you only sing loud enough you can drown all the mistakes you make. Really, the best things in the performance were two most appetizing little creatures named Ethel Boyd and Doris Prado. The sight of them compensated for the music. As for the rest of the company I would pray with Charles Lamb: "God bless 'em! And when He makes any more,

for the funny man to speak those funny lines—his own funny way, for the benefit of non-idiot. Ada Meade must be credited with a distinct hit. As an actress she had a certain magnetism that was unusual. She sang, but was even better when she didn't. The music was sweet without cloying. I am too dense to fathom the depths of musical comedy stories as a general thing. Miss Sanders sang self-litigiously and correctly. Stewart Baird, who looked anything but romantic, was a sculptor."

"Nearly all the songs in the opening act are given to the young woman with the loose flowing hair, and she sings of roses and dreams, and smiles with a cheerfulness that put any possible prejudice quite out of the question. Ada Meade was compelled to sing a lively number in the studio scene until she was out of breath. The music is tuneful, charming at times."

"The one unusual feature is the charmingly written score. I never liked Donald Brian, but, after seeing his successor, I've come to the conclusion that Mr. Brian is a great actor. His successor is a large, bony Englishman of the type whose idea of the type whose idea of enunciation is to press the pillars of his throat and swallow his vowels. When Miss Sanderson sings she does nothing right, and when she dances her principal achievement is a deft concealment of the fact that she really cannot dance."

## "POLLY WITH A PAST."

"This delicate light comedy is another 'Boomerang.' It will be here when the Summer comes again."

"The story, notwithstanding its lively charm, was only a sort of milky way for the starchy ascension of Miss Claire."

"One phase of Eastern social life was represented, and for the first time this season really good manners and deportment were observable on a New York stage."

"Polly" is a 'young' person, daughter of a minister in East Gilead, Ohio, who, left to her own resources, enters domestic service. She wants to save money to get to Paris and have her voice manicured. One of the young men whose behavior she becomes, is in love with a mad girl, who has a mania for redeeming sinning people from the errors of their ways. She refuses to have anything to do with the youth, as he is so uninteresting. To awaken her interest in him his friends and Polly concoct a scheme.

## "THE COUNTRY COUSIN."

"The play is delightful."

make 'em prettier!" "Globe."

"It is a pleasant box-office entertainment with the prospect of a long career ahead of it."

"The first act is slow. Not until Ada Meade appears with her apparently inexhaustible supply of 'pep' does it begin to brighten. There is a large chorus, the girls being pretty."

"The merry little comedy from which it is taken adapts itself nicely to musical treatment."

"Miss Sanderson lost none of her Mayday beauty, and still beats with the tenderness of childhood. She exhibited her willowy grace in several dances, and showed no sign of a lessened power to fascinate."

"Rambler Rose" in its utter conventional and its general lack of fibre might rival even some of Mr. Drew's old plays. There is evidence that it is made up of scraps of an old comedy, after the manner of the Princess around the corner, which started the new fashion of dealing in made-over plays. In short, "Rambler Rose" is a musical comedy flower gone to seed. It is all hackneyed, banal rigamarole."

Polly shall be a siren with a lurid and spectacular past, the youth shall fall into her toils, and Myrtle shall save him. There is your play."

"It can hardly be said its authors make the most of their situation. Its intrinsic values are rather sketchily developed and the aim and end of all are manifest long before the final curtain. The story as a story is not strong."

"Had the great advantage of growing better as it went on. Probably the last act of the three was the most entertaining."

"For fear he has been overlooked, it is suggested that the army bureau which recently issued a call for those adept in camouflage, send David Belasco before the Germans get him. If he was not already qualified, Mr. Belasco most certainly made good last night. Beneath delicate tints there creaked a most conventional farce."

fight has of patriotism."

"A first-class American play." "Theodore Roosevelt."

"Deliciously entertaining." "Evening Journal."

"Scores at the Gaiety. It was all agreeable and had the literary touch which differentiated it so pleasantly from some other plays that seek to represent American life in any phase. A play that must be soon."

"The Country Cousin" has about as little of what we like to believe is the American spirit of to-day as a dog

## "DE LUXE ANNIE."

"One of the most absorbing and neatly written mystery plays of several seasons."

"An odd network of mystery ingenious enough to keep audience interested. Its pretense of psychological or scientific purpose is, of course, far from true."

"Likely to have a long and prosperous career. It is a vast improvement upon most of the theatrical entertainments to which it is closely kin."

"One of the very oddest plays seen along Broadway in about ten years."

"Thank goodness 'De Luxe Annie' had nothing worse than a dual personality. She might have had a triple or quadruple. We might also have been at the Booth theatre watching the poor 'gell' wading through those arduous and pedestrian personalities only to find her sweet self at the very end."

"It is enough to say that the mystery is quite novel, and is capably sustained until the proper time. In the main, as all readers of William James, Boris Stille and Morton Prince will recognize, it is scientifically accurate. It is the most original thing of the kind and most cleverly worked out since 'Seven Keys to Baldpate.'"

"Is giving Broadway all the thrills of a mental earthquake."

"The suspense of the first two-thirds of the play had the audience on the edges of their seats."

And more of the same strip ad nauseum.

"The play is curiously unreal."

"The gay doings were badly done."

"Since the earliest days of the American drama this variety of play has found favor with the public."

"No more than three of its twelve or thirteen characters are better than caricatures. It is not a first-class American play."

and the acting and stage management and scenery were those of a two-year winner."

"One of the puzzle dramas that are not explained to you until the last scene. Having exhausted all reasonable theories up to the time, you are then given your cue, and are privileged to shake your head and wisely observe to yourself: 'Ah, now I understand. Before the dog bit her she was the queen's laundress.'"

"A new model in so far as it has a Prince-Hyalop double-action amnesia-personality attachment. In all other respects it is a very, very tottering old model. It belongs in the if-you-like-this sort-of-thing-is-it sort-of-thing-like class. Personally, I thought it was a bore up to the last act."

"What the stage needs most of all is an intelligent stage manager. We still have, to be sure, Belasco, who knows how to produce a play SO FAR AS ACHIEVING AN EFFECT is concerned. De Luxe Annie's stage tricks are impossible to that it defies comment. The only mystery about it is that it has found its way to the theatre. The whole nasty mess is nothing more than the old badger game in a new guise. A play of this sort makes one sick and tired of the theatre."

"Of the mystery there was no question once the play was under way. There was only confusion when there was not intentional merit."

"The mystery there was no question once the play was under way. There was only confusion when there was not intentional merit."

From the "Morning Sun," Sept. 10:—  
 The presses were held up last night

until the fews could be put into print that Alberta Gallatin has been engaged by Edward L. George for Lawrence's three-act comedy, "The Family Knit," which will take in the public at the Comedy theatre on Tuesday evening, September 18. The fact that Miss Gallatin spent last year in the movies also had to be inserted before the paper could be printed.

From the "Morning World," Sept. 10:—  
 SUCH A KILLING GIRL!  
 Florence Reed is Worse Than War in "Chu Chin Chow."

Morris Gest announced yesterday that the firm of Elliott, Comstock & Gest has engaged Florence Reed, who was the siren in "The Sunders" last year, to play the role of a "desert woman" in the forthcoming production of "Chu Chin Chow" at the Manhattan Opera House next month.

When Chu Chin Chow enters Bagdad disguised as a Chinese Mandarin with his band of forty robbers concealed in the castra, the desert woman destroys the entire number by pouring boiling oil into the castra and presenting Chu Chin Chow with a handsomely carved dagger where it will do the most harm. Thus, Miss Reed is called upon to commit forty-one murders at every performance. And she is such a sweet-looking young woman too!

Let us take a close-up of other phases of the subject.

Managers seeking beauty or material profit assiduously honeycomb all possibilities for stage realization—manuscripts. Producing those their judgments elect, they take their productions out of town for shaping with the certainty of losses, because of the unknown character of their offerings. Guided by what they learn from observation of their new pieces, as interpreted by the players and framed by the atmosphere of scenes, costumes and audiences they stick to the frontiers until they have roped out plastic wrinkles. Then they bring their shows to New York.

Representatives of about a round score of daily and Sunday newspapers attend the opening nights. The curtains fall, as a rule, at about eleven, and copy must be turned into the newspaper offices of the morning sheets before one o'clock, and for evening papers any time before the works begin to whirr for next day's issues. Pressed by time and with the irk of responsibility a considerable factor of his psychology while sitting in judgment on a new play, the critic, as he is today in New York, is necessarily harried. Even if he have genius for his employment, he cannot be quite true to his subject. Despite himself something of the inescapable strain of his task must atmosphere the very faculties he must confer with in composing his critique. Very well! the job is done, and next day's papers circulate his verdict, in a measure, from ocean to ocean, for the echo-critics of cities, towns and hamlets outside faithfully read New York's judgments for later authority for their own. New Yorkers read the opinions. If the notices in the main are bad and the producer scarce, that's the end of the new production.

If the manager believes the untavable newspaper wrong, and he have capital large enough to warrant the hazard, he may persist in keeping the play before the public until he has lost or won wholly. If the play closes abruptly due to the manager's decision influenced by the criticisms, players who had been rehearsed four or more weeks without remuneration are thrown out of employment. If the notices are, for the most part, laudatory, the manager, if he be of the class governing his business by the journalistic thermometer, plans for a long stay in New York, and the players trench themselves in comfortably for the season or a good part of it. If the newspaper notices are good and bad, say, evenly divided, the manager is in a quandary. He can only wait to see if the public will or won't, stimulating, as wisely as his powers permit, attention to his offering. If the criticisms single out cer-

(Continued on page 22.)

# AMONG THE WOMEN

BY "PATSY" SMITH

For brain fag and absolute relaxation, I can strongly recommend the Rialto shows most any week. The Rialto audiences take themselves seriously—they seem to be awed by the great orchestra and the quietness of the vast auditorium. After "Bacchanale" by the orchestra a film was shown visualizing Tennyson's poem, "The Brook" which turned your tired thoughts close to nature and held them there. "Elegie" by the cellist, The Animated Magazine—stirring your hearts with the views of your own soldier boys. Marion Rodolfo singing the famous aria from "L'Elisir d'Amore," then the interesting Hichens story, "Barbary Sheep." The picture starts with Elsie Ferguson parting great velvet portieres twice as tall as herself, walking across a stone court and right down to the camera. She rests her arm on the stone balcony and shows the world her most pensive expression. Miss Ferguson displays through the story her newness in screen work by her quick, jerky mannerisms. None of her dresses would attract attention—in fact, Miss Ferguson is not at her best in this picture. Probably in doing an English woman of fashion she thought it best to be true to life and not make her look too stylish. Only ultra effects or the severest simplicity shows up in screen work.

Lillian Doherty has taken on to herself a new partner and changed her name to Scalia. Scalia is an Italian musician of no mean ability and if Lily is not pinched for kidnapping, they threaten to invade vaudeville. The big event took place in the Catskills a few weeks ago and is replete with romantic flavor. Lillian is one of the former Doherty Sisters. Anna, who married a wealthy Englishman a couple of years ago, is doing splendid Red Cross work in London.

At the Alhambra Tuesday the tremendous show of enthusiasm following Murray Bennett's dramatic rendering of "What Kind of an American Are You?" was greater than I have heard anywhere this season, following a war song. The graceful dancing of the little Breen girls, the clever life-like portrayal of the callous business woman of the big city, by Elizabeth Shirley in "Remnants," and the artistic operatic offering of the Countess De Leonardi were part of the female contingent of entertainers. Then there was Belle Baker! Miss Baker in her brilliant dress sang seven songs and had to beg off on the strength of an evening performance. Countess De Leonardi has spared no expense in the presenting of the "Futuristic Revue." A wonderful white and gold silk drop first greets the eye, then a black and white set, with the singers all in black and white costumes. A curtain of gold and white squares is the background for the Countess' own violin specialty, and her costume, of the hoop skirt period, is of six-inch frills of white net over satin. The last scene is half Oriental, half Venetian, with the three women in white satin skirts, brilliant gold cloth overskirts and velvet bodices of the 18th century. Countess Leonardi leads the orchestra from the stage for a couple of the big numbers.

The wife of a well known legitimate star who is about to enter vaudeville, will shortly institute divorce proceedings against him and the suit will not be contested. She is a non-professional. The couple seem to have arrived at an amicable arrangement for the dissolution of the marital ties. It is the man's second matrimonial venture, his first

wife having passed away some five or six years ago. Shortly afterward it was rumored he would marry a prominent actress now permanently located in London, at one time the wife of a prominent author-producer. The husband is understood to have already in contemplation a third affair of the heart which will probably eventuate into another tying of the knot for him.

The Harry Hastings' Show at the Columbia in "McNally's Flirtations" is the most spectacular seen there this season—besides including real comedians in the cast (Dan Coleman and Phil Peters). Miss Titi is the singer of the organization and Ester Higbee wears the best looking clothes. It's not the dressing of the principals, but the chorus, however, that stands out in this show. Daring little tunic bodices with green ruffles sticking out at the back, worn for the "Wonderful Girl" number, American beauty velvet dresses for "Rockaway" and the closing costumes were all out of the ordinary, but it is the Champagne Ballet that will be remembered all along the burlesque route. The stage set for the finale of the first act was an enormous grape arbor and large champagne bottles stood out conspicuously. The chorus, in skirts of ribbon, which formed baskets, with flowers hanging over the tops, worked out in the different pastel shades, made a pretty picture. For the curtain a large canvas was hastily spread across the darkened stage and a half dozen large bottles dropped part way down from the flies, tilted over, pouring out imaginary wine in front of the assembled company.

Only four women on the Palace bill this week. Harriett Rempel in a sketch entitled "Just Around the Corner," did a child of the tenements. Ray Dooley is again doing her "Moon" song and featuring her cute little bare toes. Lucille Cavanagh's act grows on you. An Indian dance in it is new. A wonderful green and gold cape covers a gold cloth knee-length dress, split on the sides, which shows glints of red and green in it. A red feather on her head sets the Indian seal on the costume. Joan Sawyer's first gown is of wisteria georgette over-net embroidered in brilliants. A good looking black chiffon gown is hid beneath an unattractive green chiffon drape. Her last dress is the most decorative. The skirt is of shaded orange and has a fur-trimmed zouave. A purple and silver girdle makes an effective addition to the color scheme.

Janet of France was at the Fifth Avenue the last half of last week. Her little pamphlet, advertising that her brothers Robert and Marcel were fighting in France, undoubtedly interested all who received it. In pink satin and purple velvet, and a great head dress of pink and black aigrettes, she lacked the anticipated "chic." As a tough girl of the type, she tells you in French how she hides her "swag" when the police come along. Finally, she is Joan of Arc in a brass spangled armored dress. The two women in the Lee Wrothe sketch are well gowned. The round faced blonde in the plum turban who sang in the box for Oscar Lorraine, worked very well and fooled most of the audience into believing she didn't belong in the act. The two girls, who work together in the "Cabaret de Luxe," wear particularly pretty dresses—the last ones of pink georgette and lace with a touch of blue ribbon at belts and on their large pink hats being most effective. The tall blonde, and even these two girls would

do well to take a few lessons in the gentle art of pointing their toes while kicking.

The woman of Manning and Hall makes her appearance in a flashy red velvet cape trimmed with gray fur. She looks capable of holding down a regular job. During one of their exits she playfully kicks her little partner, to the great delight of the American last half audience. Ray and Wynn open pretentiously with a drop indicating they are going to be fair dames of 1719, 1819 and 1919. For 1719—they use "Quakeress" dress; for 1819, hoop skirts and pantalets, and for 1919 Miss Ray announces Miss Wynn will show the young man of 1919. Hope Eden (with Prescott) wears sheer green material over silver and has a fresh, up-to-date-ness that is rather unusual in acts of this sort. There is something rather fascinating about Mary Donahue. In silver cloth, white silk and lace she sang two numbers delightfully and nearly spoiled the good impression by singing two others unsuited to her voice.

A most unusual happening, particularly noticeable from a feminine viewpoint, was the wearing of blue at the American Monday night by every woman on the bill, from Mrs. Zanara's baby blue dress and tights to Jerome and Carson, with the exception of Betta, in boy's clothes. Miss Carson threatened to break the color scheme by coming out in white silk gathered on a net yoke with a handsome embroidered lace panel in front, but changed to a blue silver brocaded taffeta. Miss Armstrong (Morgan and Armstrong) opened in a blue and white satin stripe character dress, trimmed with black fringe, and changed to mustard colored satin. The young woman in the Wm. Lytell sketch wore net over blue and a rose velvet wrap sporting white fox collar and cuffs. The College Quintet includes a versatile woman with an attractive premature patch of white hair on either temple. She first appeared in a light blue velvet wrap trimmed with brown fur and a black net skirt over blue. Four changes of costume followed, her last being a red satin pierrot dress.

Evelyn and Dolly, at the 5th Avenue, sure set a pace for an opening act with their fast work, together with their splendid wardrobe. Salmon satin, white fur trimmed skating costumes, dainty pink silk and lace (worn for Dolly's parasol dance), orchid and gold satin Jap costumes and the white and black ruffled affairs worn for the bicycle stunts, were all unusually pretty.

Grace De Winters falsifies in her suggestion that her dummy is giving impersonations, and Adele Rowland might get real angry if she took Miss De Winters seriously. She would do well to work throughout the act in the girlie makeup she closes with. One of the women in "Overtones" makes a mistake by wearing dark blue, as the contrast is not good. The one with the red hair looks well in bronze embroidered net. Mrs. Bert Fitzgibbons charmed with her simplicity. They are closing with a song now, in which Bert tells her how wonderful the up-to-date girl would be if she had an ounce of brains, and Mrs. Bert adds a verse of her own composition, which ends, "You have everything to make you a wonderful boy, when the whole U. S. A. goes dry."

## Two Weeks More for Repairs.

There will be no further censoring of the two shows of the American Circuit, Jean Bedini's "Forty Thieves" and George Belfrage's "Biff, Bing, Bang," until they have had at least two weeks to fix up per previous instructions.

According to word at the American's offices both show managements will make every effort to build up the shows to the standard desired.

## BRACING UP "DOLLS" SHOW.

Among the shows on the Columbia Circuit that is making haste to strengthen up in divers departments is the "Million Dollar Dolls." It is an operating company production. The Columbia heads received some bad reports and pressure was brought to bear to have certain improvements made.

Another Columbia show is also fixing up, with several others reported as being off color on general production and principals.

## ARMY GIRLS' "SMOKES."

The Army Girls' Transport Tobacco Fund, similar to the New York Evening Sun's Fund to send smokes to the American soldiers in France, collected, Wednesday of last week, from the audience of the Palace, Baltimore, \$273. The collection was made by Maybelle Gibson of the Al Reeve's show, assisted by the women of the company.

## CHORUS GIRL CHANGES.

Few are the burlesque companies on either the Columbia or American circuits that have not made changes in the chorus girl personnel.

Several of the troupes have had nothing but trouble with chorus girls since opening.

## DINKINS' NEW PEOPLE.

Tom Dinkins' "Innocent Maids" has changed principals.

Mabel Howard, soubrette, and Harry Harvey, Hebrew comedian, are now with the show.

## Jump Made on Time.

The American Circuit shows start their full week experiment at Trenton, N. J., Sept. 24.

There was no delay in the American show making the Wheeling to Akron jump last week, "Hello Girls" arriving in Akron in plenty of time Thursday for the matinee, the trip being made via the Pennsylvania.

## Burlesque Club Moving.

The Burlesque Club will have a building of its own on West 48th street next season if the present plans of the officials do not miscarry. The club is located on Seventh avenue, between 47th and 48th streets. The quarters are inadequate, and a larger space is necessary for the rapidly growing membership.

The new quarters will be procured during the coming season and ready for occupancy when the new officers are elected, the election being scheduled for next May.

## Weingarden's in Independent Time.

Upon receipt of a wire from the American Circuit executives that his American Circuit burlesque franchise had been revoked through his inability to fix up the show as ordered, following the granting of three weeks in which to improve, I. Weingarden came to New York last week and made a personal request that he still be given further time in which to change the show. This was not granted.

Just what will become of the Weingarden show ("September Morning Glories") is not known, but after the last American Wheel performance at the Olympic, New York, September 29, it may make some changes in the company and play independent time.

## Same Song in Ten Productions.

William V. Jennings, secretary-treasurer of the American Circuit, has seen at least ten shows since the opening of the season, including several on the Columbia wheel. In each he has heard the same number, but handled differently by each company.

The Majestic, Utica, N. Y., opened on split-week policy, together with a feature picture, completed the program, Sept. 17. Five acts booked by Joe Eckl

## MAJESTICS.

Fred Irwin has a well-defined task before him to reorganize his "Majestics" into the necessary shape to bring it up to the Irwin standard. The material is there, but the principals and the possibilities, but the entire affair is loose, decidedly loose. It takes just such a burlesque man as Fred Irwin to recognize the faults and speedily eradicate them. The book, lyrics and music are credited to Paul Cunningham. This means practically nothing, but the book merely carries along the explanatory phrases in rhyme, all admitting the absence of plot, etc., while the lyrics and music are in a large way of the popular brand.

The show carries 12 principals, far too many for this particular show, some doing practically nothing. The featured people are Cunningham and Florence Bennett. They do comparatively little, but what they do, they do well. Their specialty near the finale of the burlesque was the individual hit of the piece, topping in class construction and returns the several other specialties, but for burlesque principals they go too much in the background. Cunningham is a very capable "straight," dominating the comedy scenes, as he should, and exhibiting a well developed voice. Miss Bennett has taken on weight, but retains her natural ability and looks well in "clothes."

Divided in two sections with the several specialties interrupting the action, eight scenes are flashed, the first showing a Broadway cabaret. The comics dash on and off, deliver a number or "bit" with the chorus breaking up the monotony with some excellent singing. Incidentally Irwin has assembled one of the best singing choruses ever grouped. They harmonize perfectly and are genuinely musical. And he has dressed the show with care, making a reasonable expenditure, but getting full value.

The specialties really comprise the show, most of the comedy being shown in that manner. The first introduced Alla, Tyson and Belmont, the comedy being handled by Alla. The act needs much. It is badly arranged, contains nothing new and should be restaged. The principals wander on and off with no set routine. Alla is funny, "sells" his material well and really deserves a better vehicle. Tyson continually turns his back to the audience, misses his points and fails to enunciate properly. A weak dance constituted his sole effort. Tyson doesn't belong in this specialty at all—in fact, his department throughout the show failed to register any favorable impression. Miss Belmont is a hard worker, looks good, and sings fairly well, but in her vocal efforts she could improve to some extent by toning down a trifle. She and Alla could build a good specialty, but it would require an entire act. The present dialogue is reminiscent of too many ancient acts.

LaPine and Emery came next in the specialty arrangement. LaPine is really the best of the male comics. He can deliver a character song, shows experience in his work and gets more for his efforts than any other in the show. Miss Emery was well opposite together. Miss Emery was well opposite together. LaPine monopolized the turn, and well deserved to. If the show is rearranged LaPine could be safely assigned to the stellar role.

Doc Dell in tramp make-up filled out the vaudeville portion. Dell will be watching. He seems to have confidence when alone, but in the grouped comedy scenes he stood out conspicuously.

A boxing "bit" near the finish brought back thoughts of Don Barclay. It gathered a continuous string of laughs, but didn't reflect any great credit on the pen of Cunningham. This show was a Leo McDonald, who launched Irwin's "Big Show." It has all the essentials to guarantee success, carries a roster of very capable people, but it's loose, awfully loose. Wynne.

## GIRLS FROM THE FOLLIES.

In the second part of Strouse & Franklin's "Girls from the Follies," at the Columbia, Fred Binder, the principal comedian, admits he is a member of the garbage men's union. Other than the load of filth he delivers on the stage, "The Girls from the Follies" is a mighty fast moving burlesque show, brimming over with numbers, and an almost "cooch" at the finish, toned down. This dancer is the biggest card of the show, according to the billing outside the theatre. On the program there is a special admonition to wait for her who is hailed as "The Modern Venus," supported by her "Eight Dancing Nymphs."

In reality the show is divided into three sections. The first part, entitled "In the Air," runs about 70 minutes, with 13 numbers and the opening chorus. This opening, a march number, serves as an introduction to the female contingent, the girls marching on the stage one at a time while the name of each is shown on a card. The chorus first and the principals bring up the tag of the procession. Then in quick order five numbers follow one another until the comedian is on. The numbers preceding his were led by Fay Shirley, Madge Devoe, Harry C. Van and Bonnie Lloyd, the first real pep showing with her number. The first five numbers show the chorus is a well working hard, willing to keep going at top speed all the time. The girls are divided into two sets, ten show girls and a dancing group of eight. Of the latter the one on the end on the left side of the stage stands out as a winner, both on looks and work. Her work is so good she makes an otherwise a wonderful bunch of girls seem small by comparison.

The chorus numbers, staged by Teddy Russell, who also plays a small part, though not leading any numbers (suspicion pointing strongly to her as the "cooch" dancer), are full of action and well worked out. The girls in the first part make five changes, in-

cluding the opening costume. All of the costumes look snappy, but run to tightness mostly toward the end of the section.

The second part, "Cohen's Vacation," and there are six numbers, Fay Shirley leading two in succession. One is a corksucking audience number, but it is a little far having the girl hand out glasses of beer to those in the boxes and front rows. It is a corksucking stunt for the house where the major portion of the audience is stag. In this section the opening chorus and the first three numbers are run through in the same order as the opening of the first part. A comedy quintet composed of the men offers an olio entertainment while the stage is being set for the dance specialty, which runs only about four minutes.

In the first part Binder's comedy in Hebrew character leans entirely to the suggestive. For his big laugh he relies on a scene with a rubber bulb of water in his trousers pocket. Tom Robinson does Irish opposite Binder and uses the only "Hell" in the show, otherwise getting laughs in many spots. The other three men among the principals usually work straight, although filling in here and there with character bits.

The women women honors are about equally divided between Fay Shirley, the prima donna, and Bonnie Lloyd, a gingery soubrette. The former wears clothes well and has a lot of them, showing four different gowns in the first part. The soubrette runs her a close second in dressing, wearing a trio of exceedingly gaudy dresses, and a flaming coat and costume. Madge Devoe, also of the soubrette type, in her manner of leading numbers manages to put the songs assigned to her over in fairly good shape, but runs a bad third on dressing. A green dress at the opening is accompanied by white shoes that are badly in need of cleaning.

When one considers the laughs Binder gets in the second half by working in an almost clean manner, one rather regrets he resorted to his rough stuff earlier. A laugh gotten by clean method is worth two gained by dirt, although admitted the former is the more difficult. The Devoe girl also has a couple of lines in the show here and there that could be censured.

All the credit in the show is for the numbers, the way that they are put over and the chorus which works like fury.

The comedy in the second section centers around a table scene, a flaming coat room scene (well down) and a telescope bit. The latter is the one suggestive touch in this section, barring Binder's looking under the girl's skirts. The telescope is led up to with the usual slapstick while the victim is supposed using the glass; both of the comedians are walked by the use of the usual "you'll cry it on him" stunt and then the Devoe girl comes in for the big climax, and the comedian reverses a slapstick that has a rounded piece of wood resembling about six inches of broom handle, abutting at right angles, which he starts to use on the girl.

The special bit of colored cyclorama is used for the dance specialty which follows the olio offering of the quintet. Ten of the girls in strip tights are draped on the stage and the eight dancers precede Athena Hananle, then also draping themselves along the floor until she completes her stepping. With lowered light and an air of mystery about this number it could be worked to better advantage. Fred.

## HARRY HASTINGS' BIG SHOW.

The Harry Hastings' "Big Show," at the Columbia this week, will carry Dan Coleman, its featured comedian, along to about the limit of burlesque's popularity for a male star, before the season closes. Coleman, always a good comedian, with his own style, is doing his best now. At least his best up to date. Mr. Coleman appears to use intelligence in his work. That means something, even if other comedians without it doubt the statement.

The two-act piece is called "McNally's Filtration." It's a well arranged show for entertainment. There are some new bits of business, and Coleman is so certain of his audience he can interject a bit of spice here and there with the streety or not streety.

Several scenes, with a story enough to hold it together. Coleman, after playing McNally in the first act, dons skirts for Carmenita in the final act and scene, a roof garden. This has been his usual procedure. He also retains a ship scene from one of the former shows he starred in "Progressive Wheel." An able second in the slapstick comedy is Phil Peters, in funny makeup, and who grows on the house as the play proceeds. Between the two principal comedians there are issued many laughs. Their slapboard bit, of some slapstick matter, and Peters "dying," was real funmaking.

The show looks well in the scenic side. Its attempt at a ballet in "The Land of Graces" (or "Gages") at least was an effective picture, and this led to a finale of the first part that had a new plan, also topical items and patriotism, although the applause ran out on the patriotism, leaving the curtain to descend quietly. The patriotic portion of this should be attached to an act and called "I'll Follow You," also something, if memory is right, that Coleman used before, but not in exactly the same manner.

There is a school room scene, fashioned much after the original, and in it the few girls, some principals, really look young. This is almost a startling innovation for burlesque, a youthful look, and there are about eight of the 18 girls who fit that description. The others are above the average, however, and all look nice and neat in the several changes that mostly have fights to the fore in the dressing plan.

Another innovation for burlesque, if not for show business, in fact, is an acrobatic sing-

ing quartet, called the "Run-Way Four." It is something never before seen on any stage. Four boys (who form part of the male chorus) become a singing quartet in what would be properly the next to clunk position. They sing fairly well, do some comedy, and close with a fast Arab acrobatic routine that brought them the big bit of the performance. It's really a novelty turn.

A couple of the principal women are blonde, the other two are brunet. Babe Burnette first shows as a number leader. She is one of the good looking blondes and a two-footed kicker with a pretty kick in either foot. Lorraine also leads numbers, and does a very neat piece of business with Mr. Coleman at the "Refreshment Bar." Alma Bauer is a part of a specialty by Mr. Coleman and herself. But before that Mr. Coleman sang a song, he announced as having been composed by Thos. Allen, the musical director of the show, and himself. It was, "Are You An American?" He having stated he would step out of his character to sing the number. Another brunet around was Jett, whatever that means. The program called her a "Mysterious Woman." She sang mostly. Frank O'Neill filled in a short wait by singing, and another wait was "killed" by a foolishly dressed girl, playing a violin.

The songs seem to be especially written. They have enough life to them not to notice the absence of popular numbers. Ed Hanford wrote the story, with the music by Messrs. Coleman and Allen. The latter two of the good might be looked for. One or two of the melodies, even though conventional, are pleasing. A big show finale has been saved by Mr. Coleman simply appearing and singing a "Good Night" song. It's a simple, inexpensive expedient that may serve as well as any other.

Mr. Hastings has a good burlesque show this season, and if he doesn't mind, with no wish to be personal, it is the best show his name has ever been attached to, in burlesque. Sims.

## BURLESQUE DOUBLES IN BOSTON.

Boston, Sept. 19.

The receipts for burlesque in Boston, at the Gayety and Casino, have nearly doubled so far this season over the same period last year.

The local increase is especially noted by the burlesque men, since it was entirely unexpected in this city.

## ZIEGFELD WARNS SHOW.

Flo Ziegfeld this week sent a warning to the Fred Irwin "Majestics" that he would commence proceedings against everyone concerned unless two full scenes he alleged were lifted from his "Follies" of this year were not at once removed from the performance of the Irwin show.

"The Majestics" was at Hurtig & Seamon's 125th Street last week, when a representative of Ziegfeld's saw the performance. This week the show is laying off. It reopens next week at Paterson, N. J. Mr. Irwin informed Ziegfeld the scenes would be taken out, it is said.

## PUTTING IT OVER!

Several burlesque managers have sent strict orders to their customers and tailors under no consideration to make any street clothes for any of the people who have been sent there to be measured for stage wardrobe. The members of one company went to a certain tailor's and ordered street wear, which was charged to the burlesque management.

## ORGANIZING "GLORIES."

As far as known at present the new "Gay Morning Glories" (burlesque), which starts a tour of the American Circuit at Philadelphia October 1 (taking up the time laid out for the Wein-garden show, "September Morning Glories," which has lost its franchise), will be run by the Circuit on the co-operative plan.

Charles Baker, who is organizing the company that went into rehearsal at Bryant Hall Monday, has engaged Mark Lea (who has been directing the Empire stock, Indianapolis) to produce the new American outfit. George A. Barret will be musical director. Jimmie McCabe will be with the show.

Sam Robinson, who managed "Military Maids" last season, will handle the "Gay Morning Glories."

Lea has turned out the book which will have the sanction of the American heads before the show hits the regular circuit schedule.

## REAL FOOD DOESN'T LOAF.

On the heels of Herbert Hoover's announcement that hereafter all productions in films and stage scenes that employed an eating scene were to return to papier mache meals or eliminate the scene entirely from the piece, came a letter addressed to Hoover from Sam Scribner, of the Columbia Amusement Co., as follows:

"In reply to your letter in which you request that during the war we do not use any real food in scenes or acts in our theatres, would say that at any time there is any real food around any of our theatres, we never get a chance to use it on the stage—the actor eats it! However, if there is any used in any of our theatres or with any of our plays, it shall be stopped immediately, and prop food substituted.

"When I first went into the theatrical business, some 35 years ago, the food situation existing amongst the actor folk was just as distressing then as it is now to the Government, if not more so. And if at any time there was any food used in any of the scenes, it was always properly husbanded and saved for the trip home—overland!"

## BURLESQUE BIG IN WEST.

Des Moines, Ia., Sept. 19. Burlesque is to have its greatest year in the west, according to reports of managers and agents playing Des Moines.

A concrete indication burlesque is coming into its own in the west, is seen in the action of Harold D. Cavanaugh, manager of the Berchel theater, Des Moines, the home of Columbia Wheel attractions. Mr. Cavanaugh, after having sold out completely on each of the three burlesque aggregations which have played here thus far this season, has telegraphed to the Columbia Amusement Co., New York, asking that Des Moines be made a five-day stand instead of three days as has been the rule for the last two seasons.

Billy Watson's "Beef Trust," which opened the season here, was induced to remain in the city for five days and sold out at every performance, establishing a new box office record for Des Moines.

The shows come into Des Moines from the Columbia, Chicago. They have Sunday, Monday and Tuesday at present, with daily matinees. The remainder of the week is a lay off. Manager Cavanaugh wants to sign up with the Columbia people for five days of burlesque each week.

Attractions, including Anna Held, Lyman Howe, O'Brien's Minstrels and Al Jolson in "Robinson Crusoe, Jr.," are coming to the Berchel within the next month.

## CHICAGO'S BEST.

Chicago, Sept. 19. The reports of big business in the burlesque field are substantiated by the takings of several of the five houses here.

Especially good houses have been enjoyed by the Star & Garter, in spite of the close proximity of the Empire.

Until this season the Star & Garter never had a real sell-out, but that has occurred as often as three times weekly of late.

The biggest Sunday was recorded by "Oh, Girl," last week's attraction. The house is managed by Col. Bill Roche.

## STOCK IN MONUMENTAL.

Arrangements have been made for the Monumental, Baltimore, Sept. 19, to play independent burlesque stock, starting about Oct. 15, the house having been taken over for that purpose by Hon. Nichols.

The new lessee has engaged S. M. Driesen to act as business manager and Lew Redelsheimer was commissioned this week to recruit the new company.

Nichols is the same man who formerly operated the Holliday street, Baltimore, burlesque.



# BILLS NEXT WEEK (SEPTEMBER 24)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "U B O," United Booking Offices; "W V M A," Western Vaudeville Managers' Association (Chicago); "P," Pantages Circuit; "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)**  
Robt Edson Co  
White & Haig  
J & B Thornton  
Wellington Cross  
"Naughty Princess"  
Browning & Deany  
The Nightingales  
"German Film"  
**ALHAMBRA (ubo)**  
Belle Baker  
Winton's Seals  
Morris & Campbell  
"Race of Man"  
Amy Suter  
Sascha Plator Co  
(Feature Film)  
**RIVERSIDE (ubo)**  
Lucille Cavanaugh Co  
Bernard Craville Co  
Act Reg Recruiting  
Act  
Moore & Whitehead  
Diamond & Brennan  
Swor & Avey  
"Futuristic Revue"  
4 Meyakos  
**ROYAL (ubo)**  
Brice & King  
Jos E. Bernard Co  
Peck Leader Co  
Frank Fay  
Raymond & O'Connor  
Brown & Taylor  
Feature Film  
(One to fill)  
**AMERICAN (loew)**  
Great Santelli  
The Parsblys  
Nelson & Castle  
Raymond & Caverly  
Ethel Costello  
Smith & Troy  
Alvin & Kenny  
(One to fill)  
2d half  
Leonard & Ward  
T Osborne's Pets  
B & N Heim  
Bell & Graver  
Dale & Wilson  
W Hutchinson Co  
Raymond & Caverly  
Jolly Johnny Jones  
(One to fill)  
**LINCOLN (loew)**  
Breakway Barlowes  
Sadie Sherman  
Prescott  
Samson & Douglas  
Eddie Foye  
(One to fill)  
2d half  
Mary Donahue  
Forrest & Church  
"The Neglect"  
T & S Moore  
"Ham Tree Mule"  
(One to fill)  
**2TH AVE (loew)**  
The Zirras  
Nadia Kesser  
Clark & Francis  
Billy Elliott  
"Heir for a Night"  
(One to fill)  
2d half  
Oakes & Delure  
Burns & Payne  
Pecky Brooks  
Lloyd & Whitehouse  
Zelaya  
Rosa & Phil  
**GREIFLEY (loew)**  
The Shattucks  
Manning & Hall  
Adie Oswald  
The Nerlect  
B & N Heim  
Belle & Renhof  
24 half  
Helen Jackley  
Rae & Wynn  
Savannah & Georgia  
Mabel Davis Co  
Nadia Kesser  
Phonographs  
**DELANCEY (loew)**  
The Zenaros  
Pae & Wynn  
Savannah & Georgia  
Maud Leone Co  
M. M. Burr  
Raskin's Humilians  
24 half  
The Parsblys  
Lewis & Hurst  
Great Santelli  
Satie Sherman  
"Heir for a Night"  
Pecky Brooks  
Belle & Renhof  
**NATIONAL (loew)**  
Challa & Lambert  
Duffy & Montague  
"Greater Duty"  
Lester Ross  
(One to fill)  
2d half  
Breakaway Barlowes  
Nelson & Castle  
Townsend Wilbur Co  
Billy Elliott  
College Quintette  
**ORPHEUM (loew)**  
Selig & Norman  
Leonard & Dempsey  
Amoros & Oby  
Pecky Brooks  
Lloyd & Whitehouse  
Exposition Jubilee 4  
"Jolly Johnny Jones"  
2d half  
Kate & Wiley  
Challa & Lambert  
Howe & Howe  
Duffy & Montague  
Geo Rosener  
Raskin's Russians  
**BOULEVARD (loew)**  
Mary Donahue  
Forrest & Church  
W Hutchinson Co  
Geo Armstrong  
Rose & Ellis  
2d half  
Pera & Wilson  
Helen Morati  
Manning & Hall  
Clarence Wilbur  
Kinkaid Pitters  
**AVE "B" (loew)**  
Raymond  
"Do Your Bit"  
Henry Clive  
(Three to fill)  
2d half  
Ryan & Juliette  
Dave Glover  
Ward & Curran  
Belle Rutland  
A Lowe Co  
(One to fill)  
**Brooklyn**  
**ORPHEUM (ubo)**  
Dolly Sisters  
Gilbert & Friedland  
Sam Mann Co  
Duffy & Ingle  
"Mr. Inquisitive"  
Geo & Lilly Garden  
(Feature Film)  
(One to fill)  
**HUSHWICK (ubo)**  
Blossom Seeley Co  
Watson Sisters  
Avon Comedy 4  
Bert Leslie Co  
Frank Crummit  
Martelle  
Selig Loyal Co  
(Feature Film)  
(One to fill)  
**BIJOU (loew)**  
Helen Jackley  
Lewis & Hurst  
Jenks & Allen  
Arcadia 3  
Clarence Wilbur  
Kinkaid Killies  
24 half  
3 Gowell Bros  
Louise Mayo  
Leonard & Dempsey  
"When Women Rule"  
Lander Bros  
(One to fill)  
**DE KALB (loew)**  
Burns & Payne  
Helen Morati  
Hooper & Burkhardt  
Townsend Wilbur Co  
T & S Moore  
3 Gowell Bros  
24 half  
The Shattucks  
Grace Hanson  
Jenks & Allen  
"Greater Duty"  
Exposition Jubilee 4  
Weber & Wilson  
**PALACE (loew)**  
Ryan & Juliette  
Belle Rutland  
West & Hale  
Coke Shan  
(One to fill)  
2d half  
Raymond  
Crawford Smith & M  
C L Fletcher  
(Two to fill)  
**FULTON (loew)**  
Oakes & Delure  
Grace Hanson  
College Quintette  
Jim Renaldi  
"Ham Tree Mule"  
24 half  
Burns & Payne  
Samson & Douglas  
H Chase Co  
H. G. Oswald  
Smith & Troy  
**WARWICK (loew)**  
Verna Doo  
Dunn Sisters  
"All Women"  
Rob Corlin  
Adelaide Lowe Co

**2d half**  
Zirras  
Shirley Sisters  
"Do Your Bit"  
Henry Clive  
Clock Shop  
**Albany, N. Y.**  
**PROCTOR'S (ubo)**  
Ollie Young & April  
Tony Haylen  
Thos Swift Co  
"Midnight Rollickers"  
Sullivan & Mason  
Montana Five  
2d half  
The Nellies  
Reed & Wright Girls  
Calte Bros & Coyne  
Carmen's Minstrels  
Chas Kenna  
Derkin's Animals  
**Allentown, Pa.**  
**ORPHEUM (ubo)**  
Gray & Byron  
Bob Heath Rev  
De Lier & Termini  
(One to fill)  
2d half  
Morlin  
"Bridal Shop"  
Jawth's & Anthony  
Hill Ackerman  
**Alton, Ill.**  
**HIPP (wva)**  
Princess Verona  
Baill & Allen  
24 half  
Chiyo & Chiyu  
Clinton & Rooney  
**Altoona, Pa.**  
**ORPHEUM (ubo)**  
3 Alex  
J. I. Connally  
Steve Freda  
Theo & Dandies

**2d half**  
Hiatt & Geer  
Clifton & Kramer  
(20-27)  
Harry Dixon  
4 Kings  
(One to fill)  
(28-29)  
Herr Jensen  
Johnson & Beatty  
Herbert & Nare  
**Baltimore, Md.**  
**MARYLAND (ubo)**  
Harry Fox  
Harry Green Co  
Cantwell & Harris  
Smith & Austin  
Arnold & Taylor  
Athor & Reading  
The Gerschmids  
HIPP (loew)  
Will & Kemp  
3 Creightons  
E Lynch Co  
Lew Wilson  
Hoosier Girls  
(One to fill)  
**Battle Creek, Mich.**  
**BIJOU (ubo)**  
(Sunday opening)  
(Kalamazoo split)  
Mercedes  
4 Holloways  
Cook & Lorenz  
Von Cello  
**Bay City, Mich.**  
**BIJOU (ubo)**  
(Sunday opening)  
(Saginaw split)  
1st half  
Merry Go-round Co  
(Tab)  
**Birmingham, Ala.**  
**LYRIC (ubo)**

**The Professionals' Original Name**  
**CONTINENTAL HOTEL**  
**LOS ANGELES and SAN FRANCISCO**  
**Shady and Pursey (Toby-Poly)**  
**Buzzelle & Parker**  
Lacost & Clifton  
Rucker & Wilfred  
"Dairy Maids"  
Will & Winter  
**Ann Arbor, Mich.**  
**MAJESTIC (ubo)**  
(Sunday opening)  
(Jackson split)  
1st half  
Harry Sterling  
Ed & Irene Lowery  
Wolf & Stewart  
Bya & Early  
"Long Tail Sam Co"  
**Anniston**  
**LOEW (loew)**  
Adanac Trio  
J & O Vais  
Helen Page Co  
Kramer & Kennedy  
Jarvis & Harrison  
2d half  
Barry Nelson & B  
Juggling Delisies  
Ward & Schubert  
Joe Remington Co  
May & Billy Earle  
**Atlanta, Ga.**  
**LYRIC (ubo)**  
(Birmingham split)  
1st half  
Brent & Hoves  
L & M Hunting  
Manda Gray & Boys  
Stewart & Donohue  
Werner Amors Co  
**GRAND (loew)**  
Eskimo & Seal  
Mack & Lee  
Walter & Moore  
Elizabeth Cutty  
Vincent & Maxine  
2d half  
M York's Dogs  
Corcoran & Mack  
Gilmore & Brown  
Katherine Milley  
N & S Kellogg  
**Ansonia, Ga.**  
**GRAND (ubo)**  
(Macon split)  
1st half  
Clark & LaVier  
Hilbert & Nuezt  
Girard & Gardner  
Tina Joe & Midg  
The Creightons  
**Bakersfield, Cal.**  
**IMP (ubo)**  
(23-25)  
Two Blondies  
**Bridgeport, Conn.**  
**POLY (ubo)**  
Selma Brantz  
Evelyn Elkins

**Martha Hamilton Co**  
Wood Melville & P  
6 American Dancoers  
2d half  
Kittaro Japs  
Wyu Ora  
Scott Brown  
"Love Ladies"  
(One to fill)  
**PLAZA (ubo)**  
Swan & O'Dea  
Dooley & Nelson  
"Road to Roman"  
(One to fill)  
2d half  
Zeda & Hoot  
Lew Holts  
Stalder & Scott  
Merlon's Dogs  
**Buffalo, N. Y.**  
Sasha S (ubo)  
Paul Dickey Co  
Gene Green  
Alex McFayden  
Marguerite Farrell  
Herbert M & L  
Seahury & Shaw  
Garcinetti Bros  
Palfrey Hall & B  
**LYRIC (sun)**  
Pierce & Burke  
Moore & Elliott  
Gilroy Haynes & M  
Eld Carleton Co  
**OLYMPIC (sun)**  
Novelty Clintons  
The Lemonts  
Barney McNamara  
Howard  
Ed Latelle  
Jack George 3  
**Butte, Mont.**  
**PANTOGES (p)**  
(28-3)  
Julia Curtis  
Goldberg & Wayne  
Mercedes  
4 Holloways  
Cook & Lorenz  
Von Cello  
**PEOPLE'S (ab-wva)**  
(23-25)  
Swain's Pets  
Wright & Walker  
3 Dixie Girls  
Orpheus Comedy 4  
Little Caruso Co  
Aerial Eddies  
(20-29)  
(Same bill playing  
Great Falls 22-23)  
**Calgary, Can.**  
**ORPHEUM**  
Eddie Fox  
L Fitzgerald Co  
Lihonita  
Klinter H & McC  
Gonne & Alberts  
Fern Bleglow & M  
Saunders's Birds  
**PANTOGES (p)**  
Parson & Irwin  
Firelode Revelle  
Lord & Fuller  
Wilson's Lion  
Wilson Bros  
**Camden, N. J.**  
**TOWER'S (ubo)**  
2d half (20-22)  
Ross Levan & S  
Hendrix & Padula  
Ed & E Adair  
Rose & Ashban  
Crossman's Entertain-  
ers  
**Cedar Rapids, Ia.**  
**MAJESTIC (wva)**  
"Chief Little Elk"  
Flinders Keepers  
Vine & Temple  
3 Jahns  
Dunbar's Hussars  
2d half  
Valentine & Bell  
Dunbar's Colleens  
Adrian  
Azard Bros  
(One to fill)  
**Champaign, Ill.**  
**ORPHEUM (wva)**  
"LaSalle Musical Co"  
2d half  
The VanCamps  
Geo Schindler  
"Black & White Rev."  
Mack & Maybelle  
Page Hack & Mack  
**Charleston, S. C.**  
**ACADEMY (ubo)**  
(Columbia split)  
1st half  
Ward & Useless  
Meredith & Snoozers  
3 Chums  
Ellmore & Carleton  
Frawley & West  
**PLAZA (sun)**  
Maley & Woods  
Hazel Kirk Q  
Wm Trainor Co  
Fred Hagan Co  
24 half  
Crutchfield  
Jack Reddy  
Kenneth Grattan Co  
Hilp & Napoleon  
**Chattanooga, Tenn.**  
**RIALTO (ubo)**  
(Knoxville split)  
1st half  
Burns & Kissen  
Wesner & Rosner  
Leleirini Son  
"Water 110"  
(One to fill)  
**ARMY POST (loew)**  
Barty Nelson & B

**Fantasia**  
Lightner & Alexander  
Van & Bell  
**EMPRESS (abe)**  
Siegler Harrold  
Lockhart & Laddie  
De Loria Gray  
Leaver & Le Roy  
Ward Bell & W  
Hunter & Shaw  
**Cleveland**  
**MIP (ubo)**  
Nat Goodwin  
Rooney & Bent  
Whitfield & Ireland  
Francis Kennedy  
Emmet De Vey Co  
McCormack & Wallace  
Miller & Lyle  
Hanson & Clifton  
(Feature Film)  
**MILES (loew)**  
H Brooks & Co  
Nat Carr  
Neil Mack Co  
Robert London  
V & C Avery  
Howard & Ross  
**PRISCILLA (sun)**  
Two Brownies  
Gladys Corriell  
(wva)  
Alice Nelson Co  
Paul Burman  
La Toys Models  
**Columbia, S. C.**  
**PASTIME**  
(Charleston split)  
1st half  
The Skatelles  
Lee Barth  
Frank Stafford Co  
Gillon & Dermott  
Billy Kin Kald  
**Columbus, O.**  
KEITH'S (ubo)  
LeRoy Alma & B  
Rey Samuels  
Harry Holman Co.  
Anned Bergen Co.  
Alfred Lytle Co  
3 Darling Sis  
McKae & Clegg  
(One to fill)  
**Dallas, Tex.**  
**MAJESTIC (inter)**  
Verce & Vercl  
Denori & Barlow  
Rice & Werner  
Stuart Barnes  
Married via Wireless  
Kiss & Harvey  
Ziegler Twins & 5  
**Danville, Ill.**  
**PALACE (ubo)**  
Joe Roberts (Tab)  
**Howatson and Swaybell**  
**"A Case of Posh"**  
2d half  
The Brads  
Foley & O'Neil  
Jolly Wild Co  
Doc O'Neil  
Seven Dixie Boys  
**Davenport, Ia.**  
**COLUMBIA (wva)**  
(Sunday opening)  
Valentine & Bell  
Largy & Snee  
B "Swede" Hall Co  
Adrian  
Wm Hanlon Co  
2d half  
Sterling & Margaurite  
Earle & Sunshine  
Morris & Allen  
Hawallan Serenade  
(One to fill)  
**Decatur, Ill.**  
**EMPRESS (wva)**  
(Sunday opening)  
Florence Duo  
Luckie & Yost  
"Thro' Looking Glass"  
Zeno & Mandell  
"Dancing Girl Delhi"  
2d half  
Lonzo Co  
Espe & Dutton  
Lew Welch  
Harry Rose  
(One to fill)  
**Denver**  
**ORPHEUM**  
Brice & Barr Twins  
Harry Girard Co  
"The Headliners"  
Rita Holland  
Charles & Rialto  
Edwin House  
J & I Melba  
**PANTOGES (p)**  
Howard Kibel & H  
"Miss Hamlet"  
Lella Shaw Co  
Swain's Animals  
3 Lyons  
**Des Moines, Ia.**  
**ORPHEUM**  
(Sunday opening)  
Hugh Herbert Co  
Harry Carroll  
Clifford & Willis  
Asahi Tr  
Vera Berlinger  
"Motorboating"  
International 4  
**Detroit, Mich.**  
**TEMPLE (ubo)**  
Conroy & LeMaire  
Lambert & Ball  
Lyell & Higging  
Great Lester  
Marie Fitzgibbons  
**Herman & Shirley**  
Bounini Bros  
Great Asaki  
**OKPHUM (loew)**  
Primrose Minstrels  
Marie Lavarrs  
Congressiana Kitty  
Gray & Klumper  
Homer & Dupard  
Noack  
**AGENT (loew)**  
Naynon's Birds  
Francis Murphy  
Mary Norman  
Howe Lee  
Chong & Moy  
Ailee Hamilton  
Freak Baggott & F  
**MILES (abe)**  
Tommy Denver  
Sallie's Visit  
Lixie Harris & 4  
Joad & Ebbel Doolay  
Dunn & Adams  
(One to fill)  
**COLUMBIA (sun)**  
The Newmans  
2 Scotch Killies  
Barlowe & Deurl  
Columbia Players  
Chaunau & Lanacourt  
Sol Carter  
**Dubuque, Ia.**  
**MAJESTIC (wva)**  
Geo McFadden  
Earl Pingree Co  
June Mills Co  
Deggott & Clifton  
(One to fill)  
2d half  
Paul Petching Co  
Granville & Mack  
"Chief Little Elk"  
Vine & Temple  
Arco Bros  
**Duluth, Minn.**  
**ORPHEUM**  
(Sunday opening)  
Wood & Wyde  
Arthur Havel Co  
Roland Travers  
Betty Bond  
Juggling Nelsons  
Aveling Lloyd  
Trigano  
**Durham, N. C.**  
**MAJESTIC (inter)**  
Verce & Vercl  
Denori & Barlow  
Rice & Werner  
Stuart Barnes  
Married via Wireless  
Kiss & Harvey  
Ziegler Twins & 5  
**Easton, Pa.**  
**ABLE O H (ubo)**  
B & L Walton

**Sylvia Clark**  
Hawth & Anthony  
The Menards  
Gray & Byron  
B Heath Rev  
Taneen Bros  
Hill & Ackerman  
**St. Louis, Mo.**  
**ERVSCH (wva)**  
Chiyo & Chiyu  
Donner & Powers  
Cook & Oatman  
3 Types  
2d half  
Fashion Shop  
(Picture)  
**Edmonton, Can.**  
**PANTOGES (p)**  
Morris & Bowley  
Larson & Wilson  
Rigoletto Bros  
Six Serenaders  
Ash & Sharo  
**Elizabeth, N. J.**  
**PROCTOR'S (ubo)**  
2d half (20-22)  
Ed Lee Wroth Co  
Walter Hayes  
Lerner & Ward  
Bison City 4  
Merlan's Dogs  
**Erle, Pa.**  
**COLONIAL (ubo)**  
Montambo & Wells  
Street Urcin  
"The Firebug"  
Belle Fitzgibbon  
"Dream Fantasies"  
**Evansville, Ind.**  
**GRAND (wva)**  
(Terre Haute split)  
1st half  
Taylor Triplets  
Bernard & Merritt  
"Lincoln of U S A"  
Moor Gardner & R  
Karl Emmys Pets  
**Fall River, Mass.**  
**BIJOU (loew)**  
Howard Sisters  
Quent & Newlin  
G Eldred Co  
H & M Gilbert  
LaPetite Cabaret  
2d half  
Ruth Howell 3  
Connors & Edna  
"Children of France"  
The Telegraph  
Whitney's Doll  
**Fargo, N. D.**  
**GRAND (ubo)**  
McPherson's Dancers  
McGreedy & Doyle  
Deveraux & Prince

HEMMENDINGER 4 JOHN STREET  
4 John St  
Inquiries to the Professionals



Those 5 Girls  
Kallakowski Bros  
2d half  
Tony & George  
Sembury & Price  
"Cloak & Suit"  
LeRoy & St Clair  
Filant, Mich.  
PALACE (ubo)  
(Sunday opening)  
(Lansing split)  
1st half  
Don Ahlborn  
Rene & Warner  
Orr & Hagen  
Cooper & Robinson  
"1917 Win Gar Rev"  
Pt. Wayne, Ind.  
PALACE (ubo)  
(Sunday opening)  
Geo & May Lawrence  
McConnell & Headler  
Great Howard  
Melody 6  
Al Buayue  
Louis Hart  
2d half  
Sigbee's Dogs  
Armstrong & Strouss  
Belle Oliver  
"International Rev"  
Arthur Kuy  
Prince Kai-Mi  
Pt. William, Ont.  
ORPHEUM (wva)  
(24-25)  
Kling Bros  
Gardner & Revere  
Sigmond & Manning  
Rural 6  
(28-29)  
(Same bill playing Du-  
luth, 1st half)  
Fort Worth, Tex.  
MAJESTIC (inter)  
Holt & Kowalski  
Maria Lo Co  
Four Swans  
"For Pity's Sake"  
Cooper & Hicoroo  
Fera Richieu & F  
(Due to fill)  
Galveston, Tex.  
MAJESTIC (inter)  
(24-25)  
(Same bill playing  
Beaumont 25-26 &  
Austin 28-29)  
Herbert's Dogs  
Laurance & Kennedy  
Counsell & Raymond Co  
Imhoff Conn & C  
Tower & Darrell  
Jonis & Hawaiian  
Grand Forks, N. D.  
GRAND (wva)  
Mahoney & Rogers  
Vernon Co  
The Salamobos  
Great Falls, Mont.  
PANTAGES (p)  
(20-26)  
(Same bill playing  
Anaconda 27)  
Claudia Coleman  
8 Kansas Girls  
Willard  
Dream of Orient  
Claire Younger  
Knight & Canale  
PALACE (ab-wva)  
(22-23)  
Tossing Austins  
Cooper Simmons & W  
Juvias Earle  
"Mountain of Love"  
Laurey & Pearson  
Hamilton, Conn.  
TEMPLE (ubo)  
Warren & Firsirot  
Lyons & Yosco  
Howard's Ponies  
Venita Gould  
Beunett & Richards  
El Key Sis  
(Due to fill)  
Orion  
Next Abel  
Marengo Navaro & M  
(Two to fill)  
2d half  
4 Pierette  
Calue & Odom  
CaBerry & Camp  
Cooper & Hickey  
"Wedding Party"  
Hartford, Conn.  
MULS (ubo)  
The Littlejohns  
Law Hott  
Futurist & Lynn  
Clark & Verdi  
Glady's Taylor Co  
2d half  
3 Herbert Sis  
Swan & Oles  
"Road to Romanay"  
Harry Delf  
Piplax & Panlo  
PALACE (ubo)  
Evelyn & Dolly  
Mahoney Bros & D  
5 Parks Co  
Barry & Langton  
"Love Ladies"  
Bartello & Co  
Baker & Rogers  
C Chaloner Co  
Bernard & Scarth  
"Makers of History"  
Haxleton, Pa.  
FEELEY'S (ubo)  
2d half (20-22)  
Stewart & Olive  
"Tale of a Coat"

Beatrice Lambert  
Carmen's Minstrels  
Hoboken, N. J.  
LYRIC (low)  
Ward & Curran  
Africa Hladova  
The Arrens  
(Two to fill)  
2d half  
White Steppers  
Lulu's Friend  
(Three to fill)  
Houston, Tex.  
MAJESTIC (inter)  
Dancing Kennedy  
Guilran & Newell  
Jlm McWilliams  
Mr & Mrs Mel Burne  
Sylvester & Vance  
Lucy Gillette Co  
Carus & Comer  
Huntington, W. Va.  
HIP (sun)  
The Crutchfields  
Jack Reddy  
Grattan Co  
Little Lily & Nap  
2d half  
Maley & Woods  
H Kirk 3  
Wm Trainor Co  
Fred Hagan Co  
Indianapolis, Ind.  
KELI'S (ubo)  
Kay & Bell  
Lazar & Bell  
Geo Kelly Co  
Joe B. Brown  
Doree's Celebrities  
Dooey & Saxes  
Johnny Clark & Co  
LYRIC (ubo)  
Skating Venues  
Viola Lewis Co  
Chauncey Monroe Co  
Morley & McCarthy Sis  
Fred Zobedko  
O H (ubo)  
"Paradise Valley"  
(Tab)  
Jackson, Mich.  
ORPHEUM (ubo)  
(Sunday opening)  
(Ann Arbor split)  
1st half  
Booth & Leander  
Burns & Lynn  
Joe A Sparks Co  
Fay 2 Cooleys & Fay  
La Graciosa  
Jacksonville, Fla.  
ARCADE (ubo)  
(Savannah split)  
1st half  
Lloyd & McArdle  
Chisholm & Brien  
Dan Burke & Girls  
Wm Sloss  
DeWitt Young & Sis  
Jamesville, Wis.  
APOLLO (abc)  
2d half  
Frances & Nord  
Nixon & Saus  
Kelso Bros  
Stratford 4  
Jersey City, N. J.  
KEITH'S (ubo)  
2d half (20-22)  
Bert Fitzgibbon  
The Littlejohns  
Lucy Valmont Co  
Kalamazoo, Mich.  
MAJESTIC (ubo)  
(Sunday opening)  
(Battle Creek split)  
1st half  
Folly & Maselmo  
Montrose & Allen  
Coyle & Morrill  
Odvia  
Marie Russell  
Kansas City, Mo.  
ORPHEUM  
(Sunday opening)  
Kathleen Clifford  
"Rubeville"  
Priscilla & Myers  
De Leon & Davies  
Aus McLeans  
"Hit the Trail"  
PANTAGES (p)  
(Sunday opening)  
Gerard's Monkeys  
Schooler & Dickinson  
Singer's Midgets  
Artrim & Vale  
Romanoff Sisters  
Knoxville, Tenn.  
KEITH'S (ubo)  
(Chattanooga split)  
1st half  
Thornadyke & Barnes  
Jennie Middleton  
Eddie & Ramsdell  
Pistel & Cushing  
Maxine Bros & Bolty  
Lafayette, Ind.  
FAMILY (ubo)  
The Brads  
Vardon & Perry  
Minerva Courtney Co  
Foley & O'Neil  
Prince Kar-Mi  
2d half  
Herbert Germaine 3  
Hawley & Bellaire  
Melody 6  
Al Shayne  
Alexander Kids  
Lancaster, Pa.  
COLONIAL (ubo)  
2d half (20-22)  
Dainty Virgilia

Wheeler & Potter  
Ed Borden Co  
"Small Town Opry"  
Lansing, Mich.  
BIJOU (ubo)  
(Sunday opening)  
(Flint split)  
1st half  
The Seebachs  
Ed & Jack Smith  
McConnell & Simpson  
Bobbie & Nelson  
6 Musical Noses  
Lima, O.  
ORPHEUM (sun)  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
2d half  
Orton Tr  
Rubini & Martini  
Kelly Wilder & Co  
Jones & Johnson  
Mishka Olga  
Lincoln, Neb.  
ORPHEUM  
"America First"  
Chung Hwa 4  
Norton & Nicholson  
Hamilton & Barnes  
Ben Dewey Co  
El Clevie & O'Connor  
Bert Melrose  
Little Rock, Ark.  
MAJESTIC (inter)  
Lester Merces  
Fogarty & Williams  
"Dream Garden"  
(Two to fill)  
2d half  
Reddington & Grant  
Johnson Bros & J  
Travers Douglas Co  
Morley & McCarthy Sis  
Fred Zobedko  
LOEW (low)  
2d half (27-28)  
Erie & Erie  
Luciana Lucca  
C McDonald Co  
Jimmy Britt  
Lanigan & Jones  
Logansport, Ind.  
COLONIAL (ubo)  
Hawley & Bellaire  
Sparks All Co  
Jos H Howard  
2d half  
Berrick & Hart  
Jack Dresner  
(One to fill)  
Los Angeles  
ORPHEUM  
(Sunday opening)  
Elsie Janie  
Jow Towle  
Three Bobs  
Spencer & Williams  
Lorenberg Sis Co  
Kathryn Murray  
Leona Le Mar  
Eva Taylor Co  
PANTAGES (p)  
Kane & Herman  
Nelson Nelson  
(Birth of a Rose)  
Ahearn Tr  
Godfrey & Henderson  
Guilian 3  
HIP (abh)  
King, Hume & Thomas  
Leo Filler  
Jack Case  
Fay & Lewis  
Ambler Bros  
Woodward & Morrissey  
Brown Revue  
Louisville  
KEITH'S (ubo)  
(1 Nashville split)  
1st half  
Eddie Howard  
Polina Sis & Leroy  
Welch Minstrels  
3 Southerners  
(One to fill)  
Lowell, Mass.  
KEITH'S (ubo)  
Three Brittons  
Nella Allen  
Schrode & Beaumont  
Lewis & Norton  
Volant  
James Lucas Co  
(Feature Film)  
Macon, Ga.  
GRAND (ubo)  
(Augusta split)  
1st half  
Josephine Leonard  
Hampton & Shriner  
"Mystic Bird"  
Nevis & Gordon  
(One to fill)  
Marshalltown, Ia.  
CASINO (abc)  
2d half  
Military Miners  
Arthur Barrett  
Ward's Dogs  
Newport & Strik  
Clifton & Manning  
Macon City, Ia.  
CECIL (abc)  
Arthur Barrett  
Transfield Sis  
Mueller & Myers  
"Junior Review"  
2d half  
Redmond & Wells  
Phillips & Mack  
Larry Simpson  
(One to fill)

McKeesport  
WHITE'S HIP (ubo)  
Lightning Weston  
Ford & Goodrich  
Whipple Huxton Co.  
Arthur Whiteleaf  
Craven & Belmont  
2d half  
Laidlaw  
Edna Showalter  
Oliver & Opp  
Burns & Frohlo  
6 Larneda  
Memphis  
ORPHEUM  
Alan Brooks Co  
H. Beresford Co  
Grace De Mar  
Mike Bernard  
Beaumont & Arnold  
Rowley & Young  
5 of Clubs  
LYCEUM (low)  
Barnes & Robinson  
Frankie Fay  
Manning Sullivan Co  
Andy Lewis Co  
Amina  
2d half  
The Totos  
Storm & Marsden  
Freddie James  
Jessel & Jessel  
Harry Thompson  
Milwaukee, Wis.  
MAJESTIC (orpb)  
Hermione Shone Co  
Willie Weston  
Vacuum Cleaners  
Ethel Hopkins  
Maurice Burkhardt  
Regel & Bender  
Bert Hughes Troupe  
Feature Film  
PALACE (wva)  
(Sunday opening)  
Harvey Trio  
A Nicholson 3  
Earle & Sunshine  
7 Dixie Boys  
Barber & Jackson  
(One to fill)  
2d half  
May & Kiduff  
4 American Beauties  
Hilton & Lazar  
Anderson Rev  
(Two to fill)  
Minneapolis, Minn.  
ORPHEUM  
Nan Halperin  
Delro  
McCarthy & Faye  
Randall & Myers  
Caliste Conant  
"Act Beautiful"  
Jean Adair Co  
PANTAGES (p)  
(Sunday opening)  
Hong Kong Mys  
Frank Busby  
McDermott & Wallace  
"Revue de Vogue"  
Martyn & Florence  
PALACE (wva)  
Aerial Bartlett  
May Myra  
"What Man Needs"  
American Comedy 4  
Temptation  
GRAND (wva)  
Vernon Co  
Mahoney & Rogers  
The Salamobos  
Balancing Stevens  
Montgomery, Ala.  
GRAND (ubo)  
(New Orleans split)  
1st half  
Dunedin Duo  
Klein Bros  
Van Dyck Co  
Boylo & Brown  
"Island Belles"  
Montreal  
ORPHEUM (ubo)  
Valand Gables  
Kenny & Hollis  
Elise Williams Co  
Mikie Campbell  
"Color Gems"  
(Three to fill)  
FRANCAIS (ubo)  
(Ottawa split)  
1st half  
The Leland  
Gray & Graham  
Chapelle & Tribble  
Bway Boys & Girls  
(One to fill)  
Muskegon, Mich.  
REGENT (ubo)  
(Sunday opening)  
De Bourge Sis  
Armstrong & Strous  
Frank Gardner Co  
Belle Oliver  
6 Colonial Belles  
2d half  
Woolfolds Musical  
Comedy  
Nashville  
PRINCESS (ubo)  
(Louisville split)  
1st half  
Mazie Evans & Boys

Harry Adler  
Amsterdam Girls  
Van Bros  
Sprague & McNeese  
Newark, N. J.  
PALACE (ubo)  
2d half (20-23)  
Merlan's Dogs  
Alberto  
Wellington Cross Co  
Robt Edson Co  
Shapnel Dodgers  
MAJESTIC (low)  
Pero & Wilson  
Louise Mayo  
Ward & Payne  
Howard Chase Co  
Zalaya  
Weber & Wilson  
2d half  
Arrens  
Selig & Norman  
Ethel Costello  
Prescott  
George Armstrong  
Dawson Lanigan & Co  
New Haven, Conn.  
BIJOU (ubo)  
Svengali  
Scott Gibson  
Tonio Shoes  
(One to fill)  
2d half  
Selma Braas  
Kitty Flynn  
Steppe & Cooper  
6 American Dancers  
New Orleans  
PALACE (inter)  
(Montgomery split)  
1st half  
Pillsbury & Robison  
Frances Kennedy  
Conlin & Glass  
Adroit Bros  
(One to fill)  
LOEW (low)  
Prelies Circus  
"All Wrong"  
Fax & Cross  
Alice De Garro  
DePace Opera Co  
2d half  
Barnes & Robinson  
Frankie Fay  
Manning Sullivan Co  
New Rochelle, N. Y.  
LOEW'S (low)  
Shirley Sisters  
Milroy Keough & Co  
Crawford Smith & Ma  
2d half  
Dunn Sisters  
Bob Carlin  
(One to fill)  
Norfolk, Va.  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Holmes & Buchanan  
Eckoff & Gordon  
Bert Levy  
Ronald & Ward  
Am Minstrel Maids  
N. Yakini, Wash.  
EMPRESS (ab-wva)  
(23-24)  
Matilda & Corpas  
Hughes Sisters  
Edridge Barlow & E  
Sam K Otto  
Relf & Murray  
Noia's Dogs  
(23-29)  
(Same bill playing  
Walla-Walla 23-24)  
Oakland, Cal.  
PANTAGES (p)  
Moran & Weiser  
De Vine & Williams  
Harry Coleman  
"New Producer"  
Reeder & Armstrong  
HIPP (ab-wva)  
(23-25)  
Van Field Co  
Margaret Ryan  
Morton & Wells  
Venetian 4  
Irving & Ward  
Yetuan Arsh  
(20-20)  
(Same bill playing  
San Jose 23-25)  
Ogden, Utah  
PANTAGES (p)  
(27-29)  
Julian Hall  
The Gascognes  
"Woman"  
"Wanted, A Wife"  
Lucy Lucier 3  
Reinhold & Kauffman  
Omaha, Neb.  
ORPHEUM  
(Sunday opening)  
Mintvire & Heath  
Johnson & Hart  
Ranton & Hayes  
Elsa Ruger Co  
Ray Snow

Three Vagrants  
Orville Stamm  
Ottawa, Can.  
DOMINION (ubo)  
(Montreal split)  
1st half  
Turner & Grace  
Orben & Dixey  
5 Millands  
(2 to fill)  
Pasasie, N. J.  
PLAYHOUSE (ubo)  
2d half (20-22)  
Fred Correll Co  
Raymond & O'Connor  
Plo Handell Co  
Dorothy  
Lillian's Dogs  
Paterson, N. J.  
MAJESTIC (ubo)  
2d half (20-22)  
Doree's Beaux & B  
McCormick & Irwin  
Mr & Mrs Caplin  
Keene & Williams  
Sutter & Del  
Pawucket, R. I.  
Schuch (ubo)  
Lamarie Bros  
Sconeid & Martin  
Crawford & Broderick  
Farrell & Taylor Co  
2d half  
Mario & Trevette  
Chas Reilly  
The Myatts Lads  
Philadelphia  
KEITH'S (ubo)  
Walter C Kelly  
Jennie Busley Co  
Perella Sextet  
Kimberly & Arnold  
Helen Trlx & Sis  
Leavitt & Lockwood  
Rudinoff  
The Yaitos  
4 Lukens  
GRAND (ubo)  
Lohse & Sterling  
Rains & Clarke  
Kitty Francis Co.  
Wilbur Sweetman  
Cantwell & Walker  
Edwards Bros  
ALLEGHENY (ubo)  
Kanazawa Japs  
A & H Turpin  
Greys Pates Co  
Eddie Borden Co  
(One to fill)  
KEYSTONE (ubo)  
2d half (20-22)  
La Costa & Clifton  
Rucker & Winifred  
Cabaret De Luxe  
Pittsburgh  
DAVIS (ubo)  
Golet Harris & Morey  
Elmore & Williams  
Primrose 4  
Stan Stanley 3  
"Peacock Alley"  
Laurie & Bronson  
Boston School  
James J Morton  
Pontiac, Mich.  
OAKLAND (ubo)  
J Walters & CIEZ  
Doc O'Neil  
Weiss & T George  
(Two to fill)  
2d half  
Hector & Pais  
Frank Gardner  
Daisy Harcourt  
G & M La Fevre  
(One to fill)  
Portland, Me.  
KEITH'S (ubo)  
Cycling Brunettes  
Heiges & Hedges  
Kennedy & Burt  
John Griger  
Crawford's Fashion Sh  
Donovan & Lee  
Portland, Ore.  
PANTAGES (p)  
4 Roses  
McCormack & Swor  
O Handsworth Co  
Harry Green  
"Miss Up to Date"  
HIPP (ab-wva)  
(23-26)  
Frank Wilbur Co  
Keeler & Belmont  
2 Specks  
Princeton Five  
Austin & Bailey  
"Giri in Moon"  
(27-29)  
(Same bill playing Se-  
attle 23-26)  
Providence, R. I.  
KEITH'S (ubo)  
Eddie Leonard Co  
Lee Kohlmar Co  
Arnaut Bros  
Rell Cunningham  
Russell & Ward Co  
Conrad & Conrad  
The Randall  
Jack Alfred Co  
MAJESTIC (low)  
Musical Chrysalis  
Lee & Bennett  
Ed Farrell Co  
Burke & Herria  
Gardner's Maniacs  
(One to fill)  
2d half  
Gordon & Gordon  
Betta  
Curry & Graham  
"Well Well Well"  
Lane Plant & Tis  
Golden Tr

Readin- Pa.  
HIP (ubo)  
Buzzele & Barker  
"Double Exposure"  
Tanean Bros  
Wilton Aubrey 3  
2d half  
Steve Frede  
Julie Ring Co  
Cummings & Shelly  
"Rising Generals"  
Richmond, Ind.  
MURRAY (ubo)  
2d half  
Jas H Howard  
Lalor & Gear  
Sparks All Co  
Gus Erdman  
Lonas Hawaiian  
Richmond, Va.  
BIJOU (ubo)  
(Norfolk split)  
1st half  
H Laval & Sis  
Maud Ryan  
Ryan & Richfield  
B & H Gordon  
Alex Bros & Evelyn  
Roanoke, Va.  
ROANOKE (ubo)  
Rose & Moon  
Warren & Templeton  
Archer & Belford  
Hunting & Francis  
Gaston Palmer  
2d half  
Van DeMeer  
Corbett Shep & Dono  
"The Miracle"  
Edwin George  
Rochester, N. Y.  
TEMPLE (ubo)  
Salle Fisher Co  
Allen & Howard  
Ed Morton  
J & M Harkins  
E & C Barry  
5 Mettels  
Aki Kuma Tr  
Bisset & Beatty  
Rockford, Ill.  
PALACE (wva)  
(Sunday opening)  
Pollard  
C Hanson & Vill 4  
Fremont Benton Co  
Henry Frey  
Tennessee Ten  
2d half  
Harvey Trio  
Weber Beck & F  
Haviland & Thornton  
June Mills Co  
Fascinating Filtr  
Rock Island, Ill.  
ILLINOIS (abc)  
Francis & Nord  
Geo Paul Co  
Litt & Nolan  
Tetumeter Japs  
(One to fill)  
2d half  
Santucci & Parrel  
"Junior Review"  
(Three to fill)  
Sacramento  
EMPRESS (abh)  
(Sunday opening)  
Flying Howards  
Washington Trio  
Dora Hilton  
Davett & Duval  
Haddon & Norman  
Juggling Normans  
2d half  
Frank Wilbur Co  
2 Specks  
Keeler & Belmont  
Princeton Five  
Austin & Bailey  
"Giri in Moon"  
Saginaw, Mich.  
STRAND (ubo)  
(Sunday opening)  
(Bay City split)  
1st half  
Bertie Ford  
Wilson & Wilson  
Old Soldiers Fiddlers  
Beale LaCont  
"Flirtation"  
Salt Lake, Utah  
ORPHEUM  
(Open Wed night)  
(20-20)  
Louise Dresser  
Chas Oleott  
Dorothy Brenner  
Flying Weavers  
McIntosh & Maids  
Wm Gaxton Co  
Maryland Singers  
PANTAGES (p)  
Holmes & Le Vere  
"Breath of Old Va"  
"Movie Girls"  
Rondan 3  
Bob Knight  
Burr & Lea  
San Antonio, Tex.  
MAJESTIC (inter)  
Frank & Tobie  
N & Tuck  
Harry Hines  
6 Little Wives  
Hallen & Hunter  
Raymond Wilbur  
San Diego, Cal.  
PANTAGES (p)  
The Lamplins  
Smith & McGuire  
Abrams & Johns  
"Mimic World"  
Joe Roberts  
(Continued on page 22)

HIP (abh)  
Laypo & Benjamin  
8 Black Dots  
Jerry & O'Meara  
Irving Gossler  
Musical Walsh  
Madam Marion Co  
2d half  
2 Blondes  
E J Moore  
Morgan Fields & S  
Violin Beauties  
Clifton & Kraemer  
Hiatt & Geer  
San Francisco  
ORPHEUM  
(Sunday opening)  
Theo Kosloff Co  
Mrs Gene Hughes Co  
Benice & Baird  
5 Nelsons  
Chinese Duo  
Billy Reeves Co  
Clara Howard  
Frits & Lucy Bruch  
PANTAGES (p)  
(Sunday opening)  
Venetian Gyles  
Edna Kelly Co  
Claire & Atwood  
O'Connor & Dixon  
Frank Morel  
HIP (abh)  
(Sunday opening)  
Early & Light  
Le Dean Sisters  
Barney Sisters  
Dave Von Fien Co  
"To Save One Girl"  
Miller & Leonard  
D'Amico  
CASINO (abh)  
(Sunday opening)  
The Azumas  
Morton & Wells  
Venetian  
Margaret Ryan  
Irving & Ward  
Tennessee Trio  
Teuton Arabs  
San Jose, Cal.  
VICTORY (ab-wva)  
(23-25)  
The Beaudions  
Miller & Leonard  
"Save One Girl"  
Tennessee Trio  
The Azimas  
(28-29)  
(Same bill playing  
Sacramento 23-25)  
Saskatoon, Sask., Can.  
EMPIRE (wva)  
(27-10)  
Wellington 8  
Omega Trio  
Sam Hood  
Herbert's Seals  
Savannah  
BIJOU (ubo)  
(Jacksonville split)  
1st half  
The Whites  
Minnie Harrison  
Burlington 4  
Browning & Dean  
Holmes & Wells  
St. Louis, Mo.  
ORPHEUM  
Sophie Tucker Co  
Santley Millership Co  
Edwin Arden Co  
Bernie & Baker  
Frank Westphal  
J & C Williams  
Feature Film  
(One to fill)  
GRAND (wva)  
Rambler Sisters  
Roe Perry  
Kenny & LaFrance  
Schon & Walton  
"Back to Elmira"  
Kaliyama  
Valvada & Brazil Nuts  
Delton Marengo & D  
PARK (wva)  
Goldie & Mack  
Low Welch Co  
Holliday & Willette  
"Fashion Show"  
(24 to fill)  
"Goodbye N'way" (tab)  
EMPRESS (wva)  
Cervo  
Tom Davies Co  
Madison & Winchester  
Reynolds & Donegan  
(One to fill)  
2d half  
Lamonte Catecos  
Cook & Gorman  
Burke & Burke  
Bonner & Powers  
3 Types  
St. Paul, Minn.  
ORPHEUM  
(Sunday opening)  
Jella Arthur  
Bob Knight  
Gould & Lewis  
Lone & Ward  
Marie Stoddard  
Hazel Moran  
La Zier Worth Co  
HIPP (abh)  
Sembury & Price  
Pine & Mack  
"Clunk"  
LeRoy & St Clair  
Great Clavton  
2d half  
Adair & Adair  
Farrell & Walton  
McPherson's Dancers  
Great Clavton  
(One to fill)

## CRITICISING CRITICS.

(Continued from page 17.)

tain players for good or bad mention, these players profit or suffer according to the measure of faith the manager places in the particular opinions involved. In any case, the producer has invested preliminarily before his curtain rose, anywhere from, say \$10,000 to \$100,000 to give life to the accepted manuscript. If one critic with a trend of flippancy finds stimulus for his flare in the way certain scenes, situations or players strike him, his critique is almost sure to be a reflex not of the piece observed, but of his own comic interpretation of it, and this critique as a mirror of what happened is necessarily consciously or unconsciously dishonest. If another critic with an abhorrence of musical comedy isn't sparked out of his seat by some or many features of a new production of that class, how is he to enthuse over a form of stage diversion he doesn't like at any time? If the star, or a certain player, or author or producer of another play of a kind that another critic can only tolerate when offered in its brightest forms is in this critic's bad books by reason of past performances of one sort or another, impersonations in the past that jarred the critic's sensibilities, or pieces written or produced that the critic didn't like, is it to be asserted that the prejudice won't acrimoniously color the review now forming in the play specialist's cerebrum? If the press agent of the manager following a stupid practice of lazy publicity men has saturated the dramatic editor with stories of the plots and situations of the new piece, and the dramatic editor has read these which he must in his editing of them for publication as advance notices, is it to be understood that the surprises of the play, such as they may be, in character or direction, can be given a fair criticism?

Naturally, those who read opinions of the new play in their favored sheet, are influenced by the particular point of view of the writer whose very position infers authoritativeness. Naturally, too, those papers with the larger circulations affect the greatest number of readers. Naturally, also, if the papers with the greater number of readers who are theatergoers carry denunciatory notices, the manager has an uphill fight on his hands. Naturally, if the newspapers with reviewers who are themselves artists, men of imagination and verbal boxes of rainbow tints for its expression, agree that the new offering is a delight, a novelty, finely acted and exquisitely produced, do not reach the masses, what is the result? Of what avail the eulogies of true prophets?

Other consequences of the phobia: the producing activities of the native theatre have declined more than 60 per cent. within the past ten years, the theatres of the country have been forced for want of attractions to resort to the fill-ums, authors who during a full market might have been tempted to write, have let their ideas perish. At times criticisms will be found in agreement almost to the actual terms used to deride or destroy. When these agreements occur, it is a safe conclusion that the covert conferences of critics in lobbies, and foyers between acts on opening nights have given the razor edge to the concordances.

Where the theater specialty writers are proved careless ill equipped or insincere, publishers should give the berths to competent, men who are constructive and not destructive, and that the rank and file of New York's newspaper critics are not constructive is shown in the absence of imagination in their strictures, and in the pitiable examples of atrophied invention they have, for the most part, displayed when members of their guild have themselves tried their hand at playwriting, play producing, scenario devising or even creative publicity.

## OBITUARY.

Mabelle Mahlum, wife of George F. Belfrage (manager of the "Hip, Hip, Hooray Girls," Columbia burlesque show), died at her home in Denver Sept. 15. Mrs. Belfrage suffered for a long time from rheumatism of the heart, and her sudden death was not unexpected. Mr. Belfrage was at his wife's bedside when she died.

IN MEMORY  
of our  
BELOVED BROTHER

**WILLIAM R. SWOR**

Who died Sept. 16, 1915

**JOHN, JIM AND ALBERT**

John Harris, 30, was killed at Napanee, Ind., while making "a slide for life." The wire on which he was making the slide from the top of the Napanee standpipe, in connection with a farmers' celebration, snapped. His wife was among the spectators who witnessed the accident.

William Reichman, 35 years of age, was found in bed by his landlady at a rooming house in West 55th street, New York, with a gas tube in his mouth, unconscious. Doctors failed to revive him and he died within an hour. He was known in the house where he died as an actor.

In Memory of

**MY DEAR WIFE**

**MRS. MAX COOPER**

Who departed this life Sept. 15, 1917.

**MAX COOPER**

Edward Booth, for several seasons an electrician at the Metropolitan O. H., died in Cavendish, Vt., as the result of an automobile accident Sept. 6. A widow survives. Both Larkins and Booth had belonged to Theatrical Protective Union No. 1.

Arthur P. Ingraham, a musician, 53, committed suicide September 10 at the home of a brother, in Seattle. Despondency, resulting from ill health, is believed to have prompted the act.

In Memory

of

**MY DEAR MOTHER**

(MRS. MAX COOPER)

Who departed this life Sept. 15, 1917.

**IRENE RICARDO**

Robert Crickmore, aged 53 years, brother of Charles Crickmore, assistant international president I. A. T. S. E., died recently in Owatonna, Minn., of stomach trouble. A widow and three children survive.

Albert Williams, a former employee of the Hippodrome, San Francisco, and for a short time connected with Varney Bill Posters, was shot and killed at Oakland, Cal., last week, by Mrs. Catherine Vickery.

Mrs. John Siebert (Dorothea M. Hall) died at her home in Newark, N. J., Sept. 14. Mrs. Siebert was a former vaudevillian and later managed the Thornton Agency until forced to retire by her last illness.

Howard Winburn, after a short illness, died Aug. 25. He was organist at the Vaudette theatre, Atlanta, Ga., and had hosts of friends amongst the theatrical and musical profession.

Leo J. Murphy, 31, formerly a monologist in vaudeville, died in the City Hospital, Youngstown, Ohio, September 14, following an operation for appendicitis.

Madge Milton died Sept. 9 of tuberculosis at her home in Los Angeles. The deceased was Mrs. Edward Curran, of Curran and Milton. Her husband and a daughter survive.

H. A. Larkins, last at the Lyceum as assistant electrician, died Sept. 12 in New York of heart trouble. A widow survives.

The mother of Irene Riccardo (Cooper and Riccardo) died at the Wesley Memorial Hospital, Chicago, last week.

## BILLS LAST HALF.

(Continued from page 21.)

**PALACE (wva)**  
La Marie & St Pierre  
Rogers & Brockman  
Royal Italian 6  
Wheeler 3  
(One to fill)  
2d half  
Fishers Circus  
Andre Sisters  
Cayenne Minstrels  
Ten Dark Knights  
(One to fill)

**Seattle, Wash.**  
**ORPHEUM**  
(Sunday opening)  
Mark's Lions  
Norwood & Hall  
Diamond & G'daughter  
"Night Boat"  
Mang & Snyder  
Chas Howard Co  
Frankie Heath  
**PANTAGES (p)**  
Saint & Sinner  
J & D Miller  
The Cromwells  
Brady & Mahoney  
"Don Vesper"  
**PALACE-HIPP (ah-wva)**  
(23-26)  
Milo Vagoe Co  
Kruiger & King  
Watson & Little  
Burglars' Union  
Belgium Trio  
Fairman & Patrick  
(27-29)  
(Same bill playing Tacoma 23-26)

**Schenectady, N. Y.**  
**PROCTOR'S (ubo)**  
Morin Sisters  
Keane & Williams  
H & E Puck  
Goettler & Cox  
Jack Lavier  
2d half  
Catherine Powell Co  
Glen & Jenkins  
Leroy Lytton Co  
Walker Brower  
The Stampede  
**Scranton, Pa.**  
**POL'S (ubo)**  
Wormwood's Monkeys  
Virginia  
Orth & Cody  
Gypsy Singsters  
Watts & Storey  
2d half  
The Pelots  
Home & Cox  
Football Factory  
Kuter Clair & K  
Gen Pisano Co

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

**Springfield, O.**  
**ST'N (sun)**  
Cliff Bailey Duo  
Rubin & Martin  
Mishka Olga  
Jones & Johnson  
Chas F Semon  
2d half  
Nero & Co  
Stetson & Huber  
Omer Hebert's Rev.  
Mills & Moulton  
(One to fill)

Leroy Lytton Co  
Walker Brower  
The Stampede  
(One to fill)  
2d half  
Morin Sisters  
Keane & Williams  
Thos Swift Co  
"Overtones"  
Goettler & Cox  
Jack La Vier

**Tacoma, Wash.**  
**PANTAGES (p)**  
"Girl from Starland"  
Chester Cruber  
"Every Man's Sister"  
De Michell Bros  
"Miss America"  
**REGENT (ah-wva)**  
(23-26)  
Deveaux Bell Co  
Virgil & LaBlanche  
Jennings & Barlow  
E Page Players  
La Petite Elva  
"When We Grow Up"  
(27-29)  
Matilda & Corpus  
Hughes Sisters  
Eldridge Barlow & E  
Sam P Otto  
Rieff & Murray  
Nola's Dogs

**Terre Haute, Ind.**  
**HIPP (wva)**  
(Evansville split)  
Gallardo  
Cecil & Mack  
Alfred White Co  
Tudor Cameron Co  
Linnes Dancers

**Teledo, O.**  
**KEITH'S (ubo)**  
"Corner Store"  
Jones & Lorraine  
Norton & Melnotte  
Dave Roth  
Gaylord & Lancton  
Sig Franz Tr  
The De Bars  
3 Quillies

**Toronto**  
**SHEA'S (ubo)**  
"Nurseryland"  
Nonette  
Low Madden Co  
Will Oakland  
Heider & Packer  
Lewis & White  
Mankiehl Tr  
The Le Vars  
**YONGE (loew)**  
3 Rozellas  
B McKenzie Co  
Platt  
B Duffett Co  
Columbia City 5  
Jas Teddy Co  
(One to fill)

**Trenton, N. J.**  
**TAYLOR O H (ubo)**  
2d half (20-22)  
J & J Gibson  
Sylphons  
Billy Randolph  
Silver & Duval  
B & H Gordon  
Fred Lorraine Co

**Troy, N. Y.**  
**PROCTOR'S (ubo)**  
The Nellies  
Reed & Wright Girls  
Gaiter Bros & Coyne  
Carmen's Minstrels  
Chas Kenna  
Derkins Animals  
2d half  
Young & April  
Tonny Hayden  
H & E Puck  
"Midnight Rollickers"  
Sullivan & Mason  
"Montana 5"

**Union Hill, N. J.**  
**HUDSON (ubo)**  
Jack Orl  
Nick Verger  
M Montgomery  
Ann MacDonald  
Joyce West & M  
Bison 4  
Brown's Musical Duo  
**Vanover, B. C.**  
**ORPHEUM**  
"Band Box Revue"  
"Prosperity"  
Wm Ebs Co  
Jordan Gloria  
Frank Hartley  
Santy & Norton  
Al Herman  
**PANTAGES (p)**  
3 Mori Bros  
5 Sullys  
Norline & Coffee  
Willie Solar  
"Winter Car Rev"  
**Victoria, B. C.**  
**PANTAGES (p)**  
Dumitrescu Dubash Tr  
Lane & Harper  
"Friendly Call"  
Nell & McKinley  
"Oh You Devil"

**Waco, Tex.**  
**MAJESTIC (inter)**  
Johnson Bros & J  
Travers Douglas Co  
Kerr & Berko  
Burt Johnson  
"Variety DeFance"  
Marion Harris  
Reddington & Grant

**Walla-Walla, Wash.**  
**LIBERT (ah-wva)**  
(23-24)  
"Salesman & Model"  
Prince & Crest  
Prince & Adair  
T Lindsay & Bugs  
Wells & Rose  
3 Melvins  
(28-29)  
(Same bill playing Spokane 23-25)

**Washington, D. C.**  
**KEITH'S (ubo)**  
Morgan Dancers  
4 Mortons  
McKay & Ardine  
Rae Ellmore Ball  
Walter Weems  
A & F Stedman  
Ed & Lew Miller  
Burdella Paterson

**Waterbury, Conn.**  
**POL'S (ubo)**  
1st half (24-26)  
Olive Green Co  
Kitty Flynn  
"Courtin' Days"  
Harry Delf  
Bernard & Scarth  
Breen Family

**Waterloo, Ia.**  
**MAJESTIC (wva)**  
(Sun opening)  
Sterling & Marguerite  
Lew Wells  
Veterans  
Morris & Allen  
Fascinating Flirts  
2d half  
Argo & Virginia  
Flinders Keepers  
Henry Frey  
Wm Hanlon Co  
(One to fill)

**Wilkes-Barre, Pa.**  
**POL'S (ubo)**  
The Pelots  
Rome & Cox  
Football Factory  
Kuter Clair & K  
Gen Pisano Co  
2d half  
Wormwood's Monkeys  
J Larvett's Circus

**Winnipeg**  
**ORPHEUM**  
Submarine F 7  
Nina Payne Co  
Georgia Earle Co  
Milo  
Hughes Musical 3  
Brown & Spencer  
Gallagher & Martin  
**PANTAGES (p)**  
Doris Lester (3)  
Pedrin's Monks  
W Tiffin Dancers  
4 Castles  
Strand Trio  
Harry Johnson  
**STRAND (wva)**  
Harry Davis  
Mitchell & Mitch  
Walton & Brandt  
Dr Joes Sanitarium  
2d half  
(Same bill playing Ft William 24-25)

**Woonsocket, R. I.**  
**BIJOU (ubo)**  
Chas Kelly  
Marjio Trevetto  
"What Hap Ruth"  
2d half  
La Marie Bros  
Crawford & Broderick  
Schofield & Martin  
**Worcester, Mass.**  
**POL'S (ubo)**  
Zeda & Hoot  
Jimmy Meehan  
C Chaloner Co  
Stempe & Cooper  
"Sherman Was Right"  
2d half  
Evelyn & Dolly  
Carlita & Howland  
"Somewhere in Fr"  
O'Neill & Walmisley  
G Taylor Co  
**PLAZA (ubo)**  
Bartello & Co  
Statzer & Scott  
Wyn Ora  
Baker & Rogers  
Great Leon Co  
2d half  
Futurist E Lynn  
Barry & Langton  
"Courtin' Days"  
(Two to fill)

**Yonkers, N. Y.**  
**PROCTOR'S (ubo)**  
Private Judson House  
H & A Seymour  
Le Maire & Callager  
Harry Tighe Co  
Eva Fay  
(One to fill)  
2d half  
Frank Dobson  
The Sharrocks  
"In the Dark"  
Kaufman Bros  
Eva Fay  
(One to fill)  
**York, Pa.**  
**O H (ubo)**  
Witt & Winter  
Julie Ring Co  
Cummins & Shelly  
"Dairy Maids"  
"Sufragette Revue"

## CABARETS

The new Maxim revue opened Monday night in Jules Keller's gold mine on 38th street. It looks as though making munitions is the only business that can best the restaurants nowadays for profit. Maxim's drew big night through the summer, with the former revue, both produced by Percy Elkeles, who put on the first restaurant revue New York ever saw—and at Maxim's. Billy Sharp staged Mr. Elkeles' latest show. It is a good lively little entertainment, of the usual number of principals for that place and chorus girls, six this time, which may say that while Maxim's is getting better shows from Elkeles right along, it is not paying as much for them as it did, otherwise the producer could have afforded more girls. An important vaudeville agent who saw the opening performance of the revue, when asked what he thought it was costing the house by the week, replied \$1,200. The chances are that he guessed about twice as much as it is actually getting, but it looked like a \$1,200 show. Northland and Ward from vaudeville, Jeanette Hackett and Grace Bradford are the show's principals with Simone De Beryl doing a French, and her own, specialty. Miss Bradford as a number leader looms up quite the best of the assemblage, with Miss Hackett putting ginger into her work and more into her costumes. Both are good looking girls. So is Miss Northland, who leads a number or so with Mr. Ward, they both doing their former act's finish. The costuming of the revue is a prominent feature, perhaps the most prominent. It is very attractive. The opening number sees the chorus girls in what amounts to a dress parade. Later there is another catchy costuming scheme. A novelty in the production is the finale of the second part, where the girls, carrying parts of a ship, build it up on the floor of the restaurant, their remaining inside when it is completed. It's rather a heavy undertaking for a restaurant floor and requires plenty of room, but the idea is a novel one. In staging Mr. Sharp has done very well. His plantation finish for the first part is extremely lively, with a variety of step dancing by the girls, and the opening of the second part, where the chorus use cymbals, makes that section start with a snap. The show could be more evenly balanced in its sections, but the Monday night performance amounted to little more than a dress rehearsal. Mlle. De Beryl is singing French songs and dancing. She has a couple of costumes that hide but little of much, and her French songs may prove an attraction to the French people in town. It's her return to the stage, after an absence of some seasons, since she married M. Agoust. When De Beryl first appeared in the Metropolis, at the one time Follies Bergere, in stereopticon posings, she approached close to a sensation for face and figure. Maxim's has a fine little revue, as they run nowadays. It will be worth while for the Broadway producers to drop in there just to get an idea or so.

"Good-Bye, Laddie" is what Gus Edwards calls the revue that opened at the Winter Garden Cafe, Chicago, and which is voted the best cafe entertainment yet offered in the Windy City's dining palaces. Certainly it is the classiest show the Winter Garden or any other cafe here has yet held. It is given in two "Hello's" and one "Good-Bye," and features the vivacious Margaret Haney, Dan Healy, Helen Marie Aiken, Miss Hafford and Marvel, the deaf and dumb dancer. (The show in itself is really made up of choice numbers taken from the various cafe revues which Edwards has produced in the New York cabarets. But there are

several new and exclusive numbers offered for the first time. By far the best of the latter is "What Will Become of You, Little Doll Girl?" written by Billy Gaston and bought from him by Edwards. It has an unmistakably alluring lilt. Miss Haney and Mr. Healy lead the number, which, in addition to the choristers, was also well encored by a youthful male quartet which Gus brought along with him. Numbers familiar to New Yorkers are "I'm Fishing for a Hubby" (from the Martinique show), "I Could Make You Marry Me for That" (from Reisenweber's), "When I Went to School with You" (from Henderson's), and "Movie Love" (from the Shelbourne). The latter number was a great favorite, bringing forth as many encores as the "Doll" song. The lyrics are credited to Will D. Cobb, but everything else belongs to Edwards. From the way the show drew people into the cafe (all the professionals in town and almost every one of note was on hand) the Winter Garden management has a real metropolitan entertainment, for it is understood that the entire revue was brought here intact. "Good-Bye, Laddie" is to remain at the Winter Garden for ten weeks, receiving a guarantee of \$1,500 weekly, but may stay longer.

San Diego experienced a surprise upon finding the recent ordinance passed there prohibiting dancing where liquor is sold stimulated business in the cabarets. Three big cabarets are now open in San Diego, with each doing very well, getting most of the play from enlisted men. Large soda fountains furnish soft drinks, served by attractive looking waitresses. Dancing is the feature of each resort. The Monte Carlo cabaret at Tijuana, Mexico (18 miles from San Diego), is doing a capacity business. There are no restrictions there. The Palace and Rudder's Grill, both located near San Diego military camps, still retain their licenses, an order issued which would have revoked them having been rescinded.

Ruby Dean, the cabaret singer and former vaudevillian who shot and killed Dr. Leo Quitman in Chicago two weeks ago, was held for the grand jury and charged with murder. The parents of the victim charge Miss Dean with blackmail, the hearing of last week being a dramatic affair. According to one opinion the girl may escape extreme penalty because of the death bed statement of the man, in which he is reported to have said the shooting was an accident. Previously he had written on a sheet of paper that he had threatened, but according to the Illinois law the death bed statement is accepted as final and eliminates any prior statement.

Healy's Golden Glades will put on its winter show shortly, with a large list of fancy ice skaters. The singing chorus, who are now all skaters of more or less ability, will have three numbers on foot, one staged by Thomas Healy himself. The producer of the others remains a secret until they are exhibited, when likely one of the numbers, a novelty for restaurant, will divulge his name to the old timers. Healy's ground floor this season is to be for dancing only, without a show of any sort. Last winter the downstairs room had a revue and before that a cabaret performance. Through the upper floors giving entertainment, Mr. Healy has concluded to try dancing only as an extra attraction on the street level. Among the skaters holding over at the Golden Glades for the new show will be Ella Dallerup and Katie Schmidt, who skate

as a team, and the Paulsens, Harry and Elsie. All are big favorites there. Miss Dallerup is possibly the most striking looking ice skater over here. She is a blonde, of splendid appearance and figure. The Glades has been open throughout the summer, not having a day below \$1,000, even in the hottest weather. Its advertising in the dailies has been attractive. Of late the Healy announcement was headed by "Tres Beans; Let's Go."

Earl Fuller's Jazz Band is said to have made the best instrument record of a jazz tune ever turned out. It was made by Fuller for the Victor, and is called "Yah Be Bah," with "Slippery Hank" also on the disc. The sale may run to over 300,000. Fuller, by picture and name, is being heavily advertised on the Victor list and in stores selling Victor records. Rector's is also securing big publicity, all paper announcing the restaurant where Mr. Fuller has his orchestras. Joe Raymond, the crack rag violinist of the Fuller combination, has played for 394 consecutive nights in Rector's without missing an evening.

Awanna Treveau, who is supposed to be a cabaret singer and whose real name is Mrs. Flossie Mills, attempted suicide in the Federal building, Chicago, last week, where she had gone to air her troubles. She claimed that Victor J. Isackson was a white slave and he had brought her to Chicago. Also that he had attempted to kidnap her adopted child. Mann act evidence was insufficient and she was directed to the Morals Court, where both were arrested. The woman was released pending the trial of the man next month. She then attempted inhalation of chloroform and afterwards was accompanied to the home of friends by a detective.

The Century Roof or Coconut Grove will open about one week following the premiere of the new Century production, downstairs. The Roof will secure a license, but to obtain it a new entrance will have to be built on the 62d street side, to remove it from within the 200 feet limit to a church. The added entrance will be the only one to upstairs on that side of the building, as all other paths from the theatre below to the Coconut Grove are obliged to be closed. It is reported the securing of the license will involve an expense of \$20,000.

A report this week said a committee of restaurateurs had or shortly would visit Mayor Mitchel and ask him to lift the one o'clock ban, now that the restaurants had faithfully observed his one o'clock closing order. That was an experiment with the mayor and the restaurant men would like to have him experiment again, placing the closing time now at two. The committee has some hopes the mayor will relent, for a trial period at least. It is said, however, the mayor refused all-night licenses with a two o'clock limit at Coney Island for this special Mardi Gras week.

The Hotel Morrison, Chicago, will have to defend an action brought against it by the City of Chicago, to compel the hotel to take out an amusement license or abandon its cover charge of 50 cents a plate at Terrace Garden. The hotel people stated to investigators that the cover charge was to cover the expense of providing expensive entertainment for diners. The case is to come up Sept. 24.

Joseph C. Smith, after several months of correspondence, is to put on a new show at Terrace Garden, Chicago. The new revue will open September 23, its tentative title being "The Revue of Revues." Part of it will be a new ice show, described as an "ice extravaganza," and called "The Fairy and the Prince," which will have Norval Baptie and Gladys Lamb featured.

The ice section will have the joint production of Smith and Baptie, who became friends when both were at Healy's New York, last winter.

The Chicago police went on a raiding bee last week, cleaning out a number of smaller Loop hotels and some just across the river. The Lyons, St. Charles, La Salle House (not La Salle Hotel), and 'Mother Burke's' were included in the places raided. The La Salle House is next to detective headquarters, and it, with another hotel, was visited again Monday by the police.

The Casino, Brighton Beach, will have its contents sold, James Meade, who ran the restaurant this summer, authorizing it. Mr. Meade reopened the Casino, after repairs were made. It is said to have stood him \$60,000. He is understood to have had a seven-year lease, with a graduated annual rental of from \$12,000 (first year) to \$15,000. The Brighton season at the most is three months.

Collisina's and Freiberg's, the only two all-night cabarets in Chicago, regardless of the 1 o'clock law, had the lid clamped down on them, following agitation in Chicago dailies. Patrons are allowed in the places after hours, but no liquor is sold.

Adre and Sherri are rehearsing a new revue for the Hotel Martinique, New York, carrying Margaret Carmem, as the feature principal, with a supporting chorus of eight girls. The production will be initiated at the Rockwell Terrace in Brooklyn, opening there next week for a two-week run, coming to New York then.

Rehearsals are being held for the new revue that will be produced at the Ritz-Carlton Saturday week, under Henry Fink's direction. Among some of the girls will be Mary and Helen Gormley and Alice Dull. Elsie Huber is also with Fink's forces.

May Brundage, a Chicago cabaret singer, committed suicide last week, after vainly trying to reconcile herself to being an entertainer. Her husband is clerk at the Hamilton Club in that city. She had appeared but a few weeks.

Ray Miller, eccentric drummer and nut entertainer, recently with the Bennett Five, has left the act, and will open at the St. Regis Hotel, Montreal, with a new combination of five, booked by Billy Curtis.

The Newhouse Hotel, Salt Lake City, will have a girl revue, placed by Blake & Amber, San Francisco. Salt Lake is a dry town.

Mme. Marguerite and Frank Gill, the dancing team on the coast for the past five months, posing for pictures, have returned to the Bismark Hotel, Chicago.

The Charles Strickland orchestra, well known for some time at Healy's, disbanded Saturday. It had been playing at a summer resort.

Somer's Hall in East New York, under the management of Frank Gaspard, opened last Saturday night, with a revue, staged by Dan Dody.

Rector's starts its matinees in the main dining room Sept. 29, at three o'clock.

Britt Wood is in Ziegfeld's "Midnight Frolic," at the Amsterdam Roof.

Jayne Herbert is vocal soloist at the Crown Hotel, Providence, R. I.

## NEW ACTS NEXT WEEK

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

Robert Edeson and Co., Palace.  
Wellington Cross, Palace.  
"Naughty Princess," Palace.  
Peck, Leader and Co., Royal.  
Raymond and O'Connor, Royal.  
Brown and Taylor, Royal.

Harriet Rempel and Co. (3).  
"Just Around the Corner" (Comedy).  
21 Mins.; Full Stage (Special Set).  
Palace.

"Just Around the Corner" is designated on the Palace program this week as a comedy by Tom Barry. If by a comedy is meant humorous dialog employed to develop a wistful, pathetic story of the unhappiness of a poor little tenement house girl who dreams of beautiful things, the description is correct, but not otherwise. Miss Rempel plays Ashes, a wisp of a girl living with her uncle, a drunken sot, who uses her as a drudge. Her only joy is the companionship of a little crippled boy, who loves her enough to share his meagre supper with her. Ashes is anxious to go on one of those fresh air outings to Coney Island, provided by a charity organization. She has never been to the beach and pictures it as a most beautiful spot. The crippled boy would like to go also, and she asks permission of uncle to go the following day, saying he promised her that boon the previous Christmas when she was ill. He knocks her down and tells her such things are not for her. Standing in a doorway, with a spot illuminating her face to sort of "celestialize" her, the back drop depicting the interior of the tenement is raised (lights down) and there stands a Prince Charming in modern evening clothes, cape coat, silk hat, etc. He tells her he will take her to the Ritz for a repast. She has no proper habiliments. He had provided for this, tells her that just off are a lot of clothes he purchased on his way to her. She changes to a dainty costume and is about to start when she remembers Little Timmer, the crippled boy. She can't go without him. That was also provided for. Her Prince has met the child on the stairs—he had once been a medical student and had, promptly, by a twist, straightened the child's limbs and he was now well. Enter boy in sailor suit, prancing about with glee. They are to go to the beach the following day, etc. Uncle enters and attempts to interfere and is knocked down by the Prince. Eventually lights fade and Prince calls to her that he must go and she must be brave. Lights raised and Ashes is standing again in the doorway. It was all a dream, from which she is awakened by the brutal command of uncle. Little cripple re-enters and says he can see no hope for them. Despite her protestations that there is and she stands there transfixed by the beautiful dream, or vision, or whatever it was she experienced, the cripple's judgment seems, in this instance, to be founded upon material facts. If that is comedy, it is a mighty gruesome kind. Miss Rempel's performance is a carefully thought out and painstaking one and her supporting cast competent. But the whole thing is "a slice of life" and a "dream story" that vaudeville audiences are not keen about. With a happy ending the result might be different. Who knows!

Julo.

Sutter and Dell.  
Bicycling.  
11 Mins.; Full Stage.

A straight man and a comedian offering a bicycle routine that makes them qualify as strong enough a turn to close or open better class bills. The boys have a few novelties worked out and manage to get any number of laughs as well as applause. Closing the show at the City last week, they scored substantially.

Fred.

## BILL DOUBLY REVIEWED

The first half of this week's program at the American theatre, New York, was seen the same evening (Monday) by two of VARIETY'S reviewers, without either knowing of the other's presence. It happened through accident, occasioned by the holiday.

Both reviews as written by them are published in this issue, and their policies on the New Acts of the American bill are paralleled below.

Fenton and Green.  
Burlesque Magic.  
14 Mins.; One.  
American Roof.

It really isn't fair to call this team "burlesque magicians," for at the best they just stall along at the magic stuff without ever doing a trick. This has the desired effect of getting laughs, for whenever the straight is about to perform a trick, which has been led up to with a preparatory speech, the comedian appears and interrupts with some fool business that makes the audience howl. There are about 13 minutes of this sort of foolery, which gets better as it goes along, and then for a finish an eccentric dance is offered, the cause being "magic dance pills." The idea is well done and that makes all the difference in the world. It is a corking two-man act out of the usual run for laughs.

Fred.

Betta.  
Violiniste.  
14 Mins.; One.  
American Roof.

Clad as a ragged youngster in knickerbockers, with hair cropped rather close, Betta has one guessing as to her sex until one sees the program define her as "The Dainty Maid of the Violin." She may be just as dainty as the program indicates, but she certainly can play the violin and Monday night stopped the show, opening after intermission. Betta is a very clever artist with the bow and has been wise in the selection of her program. She opens by playing off stage and then slowly wanders on to the center, offering a classical selection which won her some applause. This she follows with "I Hear You Calling Me" and a selection from "Carmen." Her closing number was "Kiss Me Again." It was this that stopped the show and she gave "Poor Butterfly" as an encore. It is a turn that can fill a like spot on big time bills.

Fred.

College Quintet.  
Piano, Songs and Brass.  
20 Mins.; Two (15); One (5).  
American Roof.

A quartet of men and a girl are in this combination, the quintet presenting a rather pleasing singing and musical turn, with comedy throughout. The finish might be made stronger with the introduction of a little jazz at the present time. The opening takes place in a college boy's room with the quartet rehearsing for the glee performance, comedy and a couple of good numbers. The girl arrives and does a number with the boys, which is rather well worked out, a little comedy being tried for at all times and getting laughs. After 15 minutes of this the act goes to "one" and an operatic selection is played in burlesque fashion on the brasses. This takes the act out of the class of ordinary singing and piano turns of this type. At present the turn is a good small time act, and will do for an early spot on bigger bills.

Fred.

Walker and Blackburn.  
Comedy.  
14 Mins.; One.  
American Roof.

This team of colored entertainers have talk that is shy on laughs but long on applause, judging from the manner in which they were received on their first eastern showing Monday night. Their act consists of the usual singing and dancing opening and closing with a couple of numbers in between the talk. Speed is what is needed, then they will pass on the small time.

Fred.

Fenton and Green.  
Travesty Magic Act.  
One.  
American.

Down next to closing on the American Roof, Fenton and Green, with their burlesque, or travesty, or "nut" act, or by whatever way you may attempt to describe it, kept the audience in rare good humor. The straight man comes upon the scene and announces, in all seriousness, he will perform some feats of legerdemain. In each instance, just as he is about to consummate a trick the "nut" appears and spoils it all with some remark or "business." It is done with such speed and so consummately timed as to be certain of getting a laugh whenever it is seen. For a finish straight gives "nut" some magic pills, which will make him dance, which leads up to an eccentric dance finish for both. Good act anywhere, any time.

Julo.

Betta.  
Violiniste.  
14 Mins.; One.  
American.

Pleasant looking woman with bob-tailed hair, dressed as a boy, with suit torn in one or two places to indicate raggedness, but said suit carefully brushed and fluted shirtwaist of exquisite daintiness. Opens with classical selection, following it with "I Hear You Calling Me," operatic selection with variations; "Kiss Me Again" (rhapsodically) and, for insistent encore, "Poor Butterfly." An artist with the violin, with no attempt at theatricalism other than costume. Act would make good on any bill.

Julo.

College Quintet.  
Vocal and Instrumental.  
19 Mins.; Two, One.  
American.

Although working mostly in "two," and finishing in "one," the entire act could work before the front drop. Four men and a girl, who do a lot of "college boy" kidding and harmonizing and all paying court to the girl. A couple of the "boys" play the piano accompaniments, one does a burlesque imitation of a girl singing "The Last Rose of Summer," the girl changes costumes a couple of times, bits of clean comedy here and there, and for a finish the four men play a travesty "Poet and Peasant" overture with brass instruments, the girl leading them and tripping about in "Yama Yama" costume. Riotous three-a-day act.

Julo.

Walker and Blackburn.  
Colored Comedians.  
14 Mins.; One.  
American.

Two colored men with usual singing, dancing and crossfire. Nothing very original about style of working or material. Small timers.

Julo.

Henry Berlinghoff, formerly connected with William Morris, has added a managerial capacity in the Fredericks' Scenic Studios, to his other current theatrical activities.

## SHOWS NEXT WEEK NEW

"The Riviera Girl," Amsterdam (Sept. 24).  
"Lombardi, Ltd.," Morosco (Sept. 24).  
"Out There," Liberty (Sept. 24).  
"Here Comes the Bride," Cohan (Sept. 25).  
"Mother Carey's Chickens," Cort (Sept. 25).

St. Clairs and Jazz Band.  
Music and Dances.  
14 Mins.; Full Stage.  
Columbia (September 16).

Just why this combination selected a jazz band to accompany them is problematical, unless they succumbed to the popular habit in vogue with singers and dancers, for they are sufficiently talented to hold any spot on a modern bill with no other musical aid than the house orchestra. The St. Clairs are a boy and girl, apparently youngsters, with the former one of the best dancers introduced around Broadway vaudeville in some time. He offered some twists and steps in his dancing that should keep the copyists busy for awhile. Eccentric to a degree, he has all the essential rhythm and grace for his work, and in addition displays a speed no less remarkable than surprising. The jazz aggregation never started. Their opening number was poorly arranged and played worse. Following this they had the stage alone for two numbers and both "flopped." They look far from the jazz combination New York has been accustomed to welcome from the West and South, carrying the style and appearance of a "home-made" orchestra with Chicago ideas. A dancing number entailing a syncopated wedding introduced the banjoist as a singer partner with the girl. The musician seemed deadly afraid of his part, and came near "killing" what was otherwise a novelty hit. But the double dances stopped proceedings. The boy did all sorts of aerial and ground tricks with his feet, and looked like genuine production timber. If the St. Clairs remain in vaudeville they should drop the musical attachment and work alone. They can't miss.

Wynn.

E. E. Clive and Co. (2).  
Comedy Sketch.  
12 Mins.; Five (Parlor).  
23d Street.

E. E. Clive is playing a new sketch, comedy, in which he is an English fop, with a title, married to an American girl, tired of his silliness. To avoid the publicity of divorce, the husband suggests he shoot himself. His wife refuses to believe he has the nerve. Trying, the Englishman finds he hasn't, but when a burglar enters the apartment, he threatens to tell the police unless the intruder shoots him. While they are talking it over, the wife reappears and thinks her husband a hero. It doesn't sound altogether new in idea or treatment, but Mr. Clive plays the English role very well, and it will make a mild laughing sketch for an early spot on the small big time bills.

Sime.

Nine Little Reubens.  
Songs and Dances.  
23 Mins.; Full Stage (Special Set).

The act has ten people. Majority of precocious age. One of the young men acts as a "straight," who alibis his presence in the supposed country group by saying he came down to help one of the country misses celebrate her birthday anniversary. Act makes a flimsy attempt for real countryside environment. Specialties are introduced. The features were a solo by the "straight," a "double dance" routine by two of the boys and an imitation of Frances White singing "Mississippi," with a dance that was well done. This girl has possibilities. The act as it stands is in bad shape, but will do for the small time.

Mark.



**"Sherman Was Right" (9).**  
Musical Comedy.  
27 Mins.; One, Four and One (Special).  
City.

"Sherman Was Right," billed as "Red Cross Girls," is Herman Becker's new act at the City the first half. Featured are Watkins and Lavan. The act carries seven girls, one in a light principal role, leading several numbers and making some pleasing changes of costume. The act, while in need of work, made a good impression. It is prettily dressed, the outfits for the closing numbers being especially attractive. A "girl act" has been built around Browning and Lewis' old recruiting act with changes made in some of the patter and the turn elaborated so that it runs through 27 minutes, taking in a hospital scene that needs strengthening. Al Lavan handles the comedy and does very well with it, while Billy Watkins not only looked the ideal part of a soldier, but also used his voice advantageously. He also worked his lines effectively. The act needs a rousing song hit. Could stand two surefire numbers, the "In the Army of Great Men" proving all right, but the other numbers don't stand out as well. Watkins did exceptionally well with his first song. Becker has spent money on the act and should be encouraged. It made an impressive flash. *Mark.*

**Manning and Hall.**  
"Always Late" (Comedy).  
11 Mins.; Two and One.

Manning and Hall are evidently experimenting with new talk and comedy, and the last half of last week at the American Roof it sounded as though they were rather unfamiliar with it. The combination was intended for comedy, with the talk revolving about their respective differences in size. Manning is somewhat smaller than Miss Hall. Opening in "two" she is seated in the center, complaining her partner is always late, and finally rises, whereupon Manning is noticeable in a condition almost too late to be saved. After some brief comedy talk Manning does a corking soft-shoe dance that would probably fare better in the position now being utilized for Miss Hall's solo. That does not carry much weight even with Manning singing off stage. The final bit of business should be rearranged, and might prove more successful were Miss Hall to refrain from indulging in any comedy tactics whatsoever, and instead carry her straight idea throughout. Manning appears capable enough, and does not have to overwork for results. They should prove a good comedy turn for the small big time programs. All they need right now is plenty of work.

**Green and Parker.**  
Blackface.  
16 Mins.; Two (Special Drop).  
City.

Green and Parker appear to have a solid comedy vehicle. The man is a porter at a railway station, with the woman, dressed as a light-colored wench, doing the show girl. There is some talk about the girl going away with a troupe. The greater part of the dialog is of a humorous vein and new vintage. A song is used at the close that helped. Act voted a hit at the City. *Mark.*

**Barry and Layton.**  
Comedy Skating.  
13 Mins.; One.  
City.

Barry and Layton, in from the west, struck the City bill this first half and in full truth of the stage vernacular, "cleaned up." They do more than offer fun with the rollers, as they open with some "nutticism," talk a little and then do a comedy "boxing bit" to a little dancing routine that put them into good shape for the skating finish. *Mark.*

**Yvette-Saranoff.**  
Musical, Singing and Dancing.  
18 Min.; One (Special Drops).  
Royal.

Yvette and Saranoff, previously "singles," are now a novelty musical turn, entirely different from anything in that particular line in some time. Hernian Timberg supplied the material which will undoubtedly firmly establish the couple in the bigger houses as a standard act when it is sufficiently worked and properly timed. Its only defect now is that the opening appears to drag. The closing number is a valuable piece of business. This assured a proper standing at the Royal Tuesday night, where the audience seemingly was in favor of everything they did. Yvette is interpolating bits from her former act, while Saranoff is probably doing likewise. They should do exceedingly well in any spot on any bill.

**Portia Sisters (4).**  
Contortionists.  
12 Mins.; Full Stage.  
Columbia (September 16).

The Portia Sisters, evidently right from the circuses, have one of the best bending specialties in modern vaudeville, the sisters opening with three working atop pedestals, while the fourth essays comedy from the ground. They offer a string of contortion stunts in unison, one of the girls, on the center pedestal, being particularly clever. Three red plush parted drops are hung in the background, the girls working in blue tights, completing a pleasant contrast in colors. Every individual feat gathered something at the Columbia Sunday, where the turn closed the show and kept the entire house seated. The free use of American flags calls for condemnation. They should be eliminated entirely. It's a cheap bid for kind applause, and this act doesn't need it. It's becoming monotonous to every one but the flag manufacturers. As a vaudeville act the Portia girls can fill the closing spot on any big-time bill, minus the flags. *Wynn.*

**Exposition Four.**  
Songs.  
16 Mins.; One.

The Exposition Four are colored singers, who have been playing throughout the Middle West. Dressed in white trousers and blue coats, they made a nice appearance, but somewhat harmed the impression by attempting uncalled for comedy in a number towards closing. While it was not sufficiently harmful to detract heavily, it nevertheless did not look very well, for none possesses the slightest idea of comedy, and they should remain a straight singing quartet. They depend solely upon their harmony, utilizing a few old numbers. In the next-to-closing position they scored substantially.

**"Mrs. Ritter Appears" (5).**  
Comedy Sketch.  
25 Min.; Full Stage.  
Royal.

"Mrs. Ritter Appears" is a comedy sketch by George Kelly. A husband (Charles Wyngate) goes almost insane after seeing his wife (Virginia Edwards) act in an amateur performance, but it needs 25 minutes in plain ordinary dialog to explain this, with a dash of comedy only placed here and there. If the performance supposed to have been seen by the husband corresponded with that of this sketch, his sudden change surely was permissible. The playlet is poorly constructed. Its dialog cannot possibly gain more anywhere than it did at the Royal Tuesday night. The act was moved up after Monday, to keep the house seated during it. The sketch and cast are on a par. The sketch in its present form cannot possibly receive much consideration for big time hooking. It may survive in the smaller houses.

**Belle and Mayo.**  
Songs and Talk.  
10 Mins.; One.

Belle and Mayo, man and woman, with songs and chatter. The act opens with the woman popping out of the wings, saying "Greetings," then telling the audience what they would like to do, principally to make a hit. She retires and from the other side jumps out a Hebrew comedian, who shouts, "Hello, Peoples," and then they go on with the turn. Some of it in talk hinges on the girl saying she will never marry any but an Irishman, with the Hebrew starting to sing Irish songs. One or two remarks, perhaps more, sound original with this couple, but they don't happen often enough, although maybe all of the material was specially or home written. That may be true also of the patriotic song they used, a sort of "History of the U. S.," mentioning names only, starting with Columbus and closing with Wilson. It may have been suggested by Jean Havez' "History of the U. S. A.," a peer among lyrical patriotic numbers for story writing. This one and that of Havez' could be employed to denote the difference to all budding song writers, Havez with his finished product and this song, of crude construction and words. There's many a lyricist hidden away and there are many others who won't go into hiding, the more the pity. The Hebrew comedian of the turn appears to have a comedy idea or two. The young woman has some looks and does well enough for her partner. *Simé.*

**Janet of France.**  
Piano Act.  
18 Mins.; One.

Janet of France has a French accent, and sings songs. The turn opens with her male pianist, unnamed, in a lower stage box. The girl inveigles him upon the stage, where he becomes the star of the turn through a chicken impersonation while the young woman is changing gowns. The chicken imitation has been done to death on the variety stage, but this pianist (who is the nearest thing in that line to Jimmy Tate, Clarice Mayne and "That," we have had over here since Jimmy left) makes an altogether different bit of fun with the chick, chick stuff. The act is the now usual lamp-and-piano-in-one. Janet starts off with a French ditty about a "Naughty Fif," then doing a French Apache, afterward singing "Making Eyes" in the American way, and closing, dressed as a French peasant boy, with "Joan of Arc." It was the latter that saved Janet. With the "Joan" song now so well known in melody through its popularity Janet might have sung the song in French, if she is French. That would at least have been a diversion, something not furnished otherwise, excepting by the pianist. As framed just now Janet cannot make the biggest time. She can, however, the small time if clinging to the accompanist, and doubtfully may be able to secure small big-time bookings. *Simé.*

**Barnes and McGuire.**  
Talk, Songs and Dances.  
21 Mins.; One.  
23d Street.

A two-man talking act, with Mr. McGuire as the straight (formerly of Anthony and McGuire) and Mr. Barnes, Hebrew comedian (formerly of Barnes and Barren). The act opens with Mr. McGuire walking upon the stage in a bathrobe, inquiring if his trousers have been returned. Mr. Barnes enters with them. It's an excellent introduction to get them on the stage. With McGuire's straight work and Barnes' comedy, this team should develop into a first rate comedy act. Barnes is tall and lanky, with a funny way that is helped by his natural appearance and manner, neither of which he attempts to disguise. Barnes' dancing can always be worked up to an applause point. *Simé.*

**Ed. Lee Wrothe and Co. (5).**  
"The Janitor" (Comedy).  
23 Mins.; Five (Parlor).

Ed Lee Wrothe, quite well known throughout the profession, and lately featured in burlesque, is now in vaudeville, with his standard character, the janitor. Mr. Wrothe's act likely bears that title, not announced at the Fifth Avenue last half last week. It's the same story previously used, of the janitor of an apartment house impersonating the husband of one of the tenants, to assist the wife in securing a \$25,000 legacy, her husband being in the naval service and away from home at the time. Mr. Wrothe's present company has five people, two quite young. They fit in nicely. His own drollery as the janitor is almost always sure for laughs. The finish drags out. A couple of times the proper moment for the finale arrived, but was passed over. It will make entertainment for big time in the comedy line for an average turn of that description. *Simé.*

**Amanda Gray and Boys (2).**  
Songs.  
15 Mins.; One (Curtain).

A three-singing turn. Amanda Gray is the title bearer, with two unnamed young men singing with her when she is not soloing. They open as a trio with "Hello, I'm Looking for You," then Miss Gray sings alone, with the boys doing a duet, after which the three use Berlin's "Ragtime Lucca" for a finish, encoring with "Little Italy." The most marked feature is the large collection of fur worn by Miss Gray on her striped dress, not changed during the act. It's a turn that can get along on the small big or big small time, but there is nothing striking in connection. It suggests Miss Gray had ideas that have not been realized, although she selected a couple of very good voices in the young men with her. *Simé.*

**Johnson and Crane.**  
Talk, Songs and Dances.  
14 Mins.; One.  
23d Street.

A boy and girl, with the young man owning a pleasing baritone voice. He displays it in a solo. Before and after there is little else to the present turn, which may be the fault of the turn itself. It starts off with the boy looking at the girl's leg and seems to believe stuff like that is best liked. The girl is a blonde, fairly good looking. In a change made according to the story where the young man reappears in evening dress, the girl is a Red Cross nurse. During the act is something about "The Old Tin Lizzie." Unless they wish to try once again with something better they will be held to the small time with this turn, and there is nothing done in it here to indicate they can go beyond with any other matter. *Simé.*

**The Kervilles.**  
Jugglers.  
7 Mins.; Full Stage.  
23rd Street.

The Kervilles, man and woman, give most attention to billiard ball juggling off a prop table, much the same as W. C. Fields has done, only the Kervilles neglect the comedy Fields tried for and secured. The woman is pretty and well formed. She rides a cycle in tights toward the ending of the turn. Where this sort of juggling is unknown the act will do nicely, but rather in the opening position. *Simé.*

**The Zanaras.**  
Athletic.  
8 Mins.; Full Stage.  
American.

Man and woman in full blue tights, open in semi-light for a few poses. He somersaults a few times, then a rather elaborate looking perch act, with the man understanding to the woman's trapeze and other work above which looks more effective than it actually is. *Jobo.*

## AMERICAN ROOF.

Capacity to the point of discomfort atop of the American Monday night with the house getting the overflow from the legitimate theatres on the same spot, there being a great crowd out because of the holiday. The show was overburdened with acts in "one," with but two fully full stage turns. The opening act and the sketch in the second half were the only ones requiring the full depth of the stage, although the Colugo Quintet (New Acts) closing the first part opened in "two" and closed in "one."

The first part along with five acts moved along very slowly, but after intermission section with four turns walked away with the honors of the bill. The Zanaras, a novelty aerial turn, opened the show, with Walker and Blackburn (New Acts), colored comers from the west, holding the second spot. Ray Conlon, ventriloquist, with his ventriloquist offering was third, getting a lot of laughs, and going to an applause finish with the singing of "A Long, Long Time."

Morgan and Armstrong (New Acts), a man and woman team, have a hokum routine, and seemed to amuse immensely. (New Acts), a violinist, opened the second half of the bill and practically stopped the show. She can handle the instrument, and has a carefully selected program. William Irtell and Co. in "A Night at the Club" were a big laugh from start to finish. Fenton and Green (New Acts), with their burlesque magic offering in the next to closing spot, were another of the evening's laugh winners, finishing strong with their ventriloquist offering. Jerome and Carson, with singing and acrobatics, also in "one," closed the show. Fred. Jolo.

## RIVERSIDE.

The Riverside was packed to overflowing Monday night, the S. R. O. sign being in evidence at 7.30, something unusual for the house due to the holiday, of course. And the program was entirely satisfactory from every possible point of view, being evenly divided between McKay and Ardine, and between Seelye and her Synopacted accompanists. The double selection showed good judgment, for those two specialties monopolized the evening's honors, the former closing the first half and the latter act preceding the final turn. Miss Seelye had the greatest aggregation of "Jazzists" in America (the Fields combination from Chicago's South Side). After witnessing their performance the eastern jazz organizations loom up like counting-ports. With Lopez in the orchestra handling a cornet like only he can, the musical portion is well nourished, while Fields, Salisbury and Davis handle the vocal department. Thorpe at the piano. Their introductory number is a masterpiece, after which Miss Seelye runs through excellently picked selections with every one gathering an individual bill. The show and dance with Seelye and Fields practically stopped proceedings, and its rendition forced a brace of encores. The routine is perfect as it stands, and should go through the season unchanged.

McKay and Ardine justified their billing with the best turn this couple have ever staged. The spot was difficult, but McKay's delivery and Miss Ardine's ample overcome all obstacles to the expected hit. The act is carefully produced, each succeeding section overshadowing its predecessor in value right up to the finale.

The show opened with the Four Nightingales, who offer a string of statutory poses in the dim light, closing with some strength feats. It's an interesting arrangement, and makes a good opener, something different from the conventional and a bit above the average act of its kind.

Eleanor Hall was second, with her violin and classic numbers. Miss Hall found the Riverside gathering comparatively easy, closing to a solid round of applause. Her military medley is timely and well played.

Jessie Busley and company in "Daisy's Particulars" and formerly played by Florio (Sasha) did out a sufficient quantity of laughs to warrant her place on the bill, but

Miss Busley would get far more results with a little repose. She overplays the feature role, thereby losing some of the best points of the sketch. It's a drawback at present. It sounded as though written by themselves, with a conglomeration at times that does not bring a ripple. If possible to change it immediately they should do so.

Keene and Williams appeared to be placed in an advantageous position, but somehow failed to gather their usual score. They closing, but the woman continually failed in the early section to work anywhere near like herself, and the laughs generally accredited to her there did not arrive. This made it rather hard for them. Considering what they gained, they deserve credit for the effort they displayed in attempting to get across. Grace DeWinters was liked with her ventriloquist changes, she practically retaining the same routine, with a few changes, both in numbers and costumes on the dummy. Her crying bit was liked, and the applause that greeted it was unusually heavy.

The Washington Square Players offered "Overtones" for the first time. The house was inclined to be restless around the opening, but soon centered their attention upon the light playlet that seemed to grow on them as it progressed.

## PALACE.

This Jewish New Year, in its second day, was probably the strongest drawing card at the Palace Tuesday evening, for there was not a seat to be secured by 7.30 and shortly afterward standing room was at a premium. The show has three hold-overs, the musical quartet around the big time in this spot. Van and Schenck followed, and were greeted with a reception at both ends of their specialty. The comedy Hebrew song by Van is a "pippin," the best of its kind he has had. The "Wop" number and Schenck's ballad could be eliminated for something with a stronger punch. But this pair can pass on personality and singing voices. Any song sounds like a hit in their hands.

The Pathe Weekly opened intermission, with Frank Fay following. Fay has a good routine, a good pianist and fair numbers. And Fay knows how to score a point. He sang a number on a piano, and his delivery. Fay is a good attraction on any bill. The Blossom Seelye act came next, with Collins and Hart (New Acts) closing the regular vaudeville the final attraction being the first episode of the German Retreat film.

Wynn.

The show started promptly at eight o'clock, with the Pathe Weekly, did not conclude until 11.30. The second half an hour of the first of the three episodes of the German War Pictures, or rather the Retreat of the Germans at the Battle of Arras. The first act was the Gaudesmidt Brothers, eccentric clowns, with well trained poodles, the animals aiding materially in supplying comedy to the acrobats. Rudinoff came second with his "smoke painting" and whistling. He concludes with a bird whistling duet. Harriet Rempel and Co. (New Acts), with the Dooleys following, and Lucille Cavanagh and Co. closing the first part. The military demonstration opens the second half of the bill and was riotously received.

Joan Sawyer's back with a new and very act. She started two waltzes and a fox-trot with George Harcourt, changing costumes for each number. The first wait while Miss Sawyer changes is filled by a violin solo by her own leader and the second by a pianist, who does nothing else. Montgomery and Perry pulled a lot of laughs with their nonsensicalities, but they are still weak with the finish. The colored man's harmonica playing for their closing leaves nothing for the boys to do but bow.

For the war pictures there was introduced to the audience Mr. MacLeod, formerly treasurer of the Orpheum, Brooklyn, who has been a private in the Canadian army since the outbreak of hostilities, and who has been decorated after having been wounded three times. Before he started lecturing on the pictures it was announced E. F. Albee had arranged to give MacLeod a position for the remainder of his days. Jolo.

## FIFTH AVENUE.

The Jewish holiday in all probability was directly responsible for the heavy attendance Monday, and standing room towards closing was at a premium. The house was well filled in the early part, with an appreciative audience inclined to applaud, but unfortunately the first section contained nothing extraordinary, and the act, who had passed away lightly, other than one or two exceptions.

Bert Fitzgibbons was headlining, and easily pulled down his usual score, although it took him a little time to get his new act in order to gain the top honors. Fitzgibbons as usual went through his partly frantic methods before introducing his wife from an upper box, whereupon his success was assured. Previously Mabel Burke sang "Me and My Gal" with an illustrated slide, helped along in the second chorus by a singer in the audience. They seemed more willing to listen to Miss Burke than the "pluggers."

The Four Lukens did exceptionally well, closing the show with their sensational transatlantic specialty, and were rewarded throughout the running. A number of daring stunts in mid-air were skillfully performed, and they showed up remarkably well, inasmuch as the risky throwing did not once miss.

Evelyn and Dolly opened the show with a rearranged routine, which right now does not appear as strong as before. The girls open with a skating number, upon which they do a dance that more work on that order could be present, other than the new wardrobe. The number is weak, especially in the opening while in "one." The remainder of the act is practically the same, other than new wardrobe that has been added to every number. It was the final bicycle stunt that really saved the act, and more work on that order could be inserted instead of the dancing, which is rather light-weighted. Powder and Chapman were next, and started out as though they had intentions of tying up the show, but as they continued the act seemed to slide the wrong way, especially in the talk, which is about the only place where a change would

benefit them. The boys are clever soft-shoe dancers, especially the one doing the solo, which the singing is also passable. But the talk is a drawback at present. It sounded as though written by themselves, with a conglomeration at times that does not bring a ripple. If possible to change it immediately they should do so.

Keene and Williams appeared to be placed in an advantageous position, but somehow failed to gather their usual score. They closing, but the woman continually failed in the early section to work anywhere near like herself, and the laughs generally accredited to her there did not arrive. This made it rather hard for them. Considering what they gained, they deserve credit for the effort they displayed in attempting to get across. Grace DeWinters was liked with her ventriloquist changes, she practically retaining the same routine, with a few changes, both in numbers and costumes on the dummy. Her crying bit was liked, and the applause that greeted it was unusually heavy.

The Washington Square Players offered "Overtones" for the first time. The house was inclined to be restless around the opening, but soon centered their attention upon the light playlet that seemed to grow on them as it progressed.

## ROYAL.

Just before show time a rush hit the Royal Tuesday night that completely changed its atmosphere and to some extent resembled a mass meeting. No doubt it was the second holiday crowd. The racks were cleaned out early.

Howard and Clayton, who opened with skating, found many late arrivals banging seats. It did not appear to affect them any, and they concluded their stay with a whirlwind skating dance, which enabled them to depart well enough rewarded.

A switch in the first part changed Dickinson and Deagon to closing, bringing "Mrs. Ritter Appears" (New Acts) up a notch. The former did surprisingly well, and easily gained the laughing honors up to their appearance. They found things rather easy for nothing previously was presented to conflict. Their comedy, especially the kid stuff, received continuous laughs, while they insisted upon Dickinson rendering more songs.

George and Lily Garden held down the No. 2 spot in good style, offering a repertoire of popular and classical numbers upon the xylophone that were immensely enjoyed. Sylvia Loyal and Yvette followed, together with an attractive setting in full stage and a picturesque sight after the flight of the pigeons, received some hearty applause. Miss Loyal's versatile performance, including juggling, wire walking, etc., went a long way towards gaining her the returns.

The second half Yvette and Saranoff (New Acts) opened, followed by the Avon Comedy Four, who easily walked away with the applause bit of the evening. They were placed in the closing position, prior to the showing of German War Pictures.

## CITY.

The show the first half was quite diversified. The Nellis opened. A man, working straight, does all the juggling, with the manipulation of the three cigar boxes for a closing "bit." Not a bad little act for the pop houses, but the man might try a different make-up.

Al. Noda was second. This chap, who chanced versatility all around the space, "one," is Harold Yates. His main stock in trade is whistling, which he does much better and more effectively than his dancing, juggling or musical numbers. Yates should specialize more as half the time he is out of breath from dancing when attempting another phase of his routine.

"Red Cross Girls" is Herman Becker's new act, "Sherman Was Right" (New Acts) and made a nice "flash." Everett and Marquis (George and Veronica) made a pleasing impression, but in the pop houses should not dwell too much on the importance of having done a production service with "The Blue Baker." The stage was dressed like a million dollars for this turn and it flashed some class that helped the bill noticeably. Hard working pair, with Veronica Marquis doing some effective toe dancing. She is cute and prepossessing and much of the strength of the turn rests upon her singing and wardrobe changes. Act did very well in the City.

Worths and Mayne was the name assumed for Barry and Layton (New Acts), who recently came in from the west. Sure-fire comedy. The Great Lambert and his impersonations of famous composers were unusually well received, the City audience taking very kindly to his production of characteristic of such men as Strauss, Paderewski, Holman, Liszt, closing with the death scene of Sengval in "Trilby." Notwithstanding that the act seemed to run interminably, the City crowd didn't mind its monotonous length. The musical part could be shortened and still credit given Lambert for the imitation of Green and Paderewski (New Acts) had them laughing all the way.

After Frank Wilson had closed the show, and did some corking good stunts on the bicycle, a Triangle feature film followed. Mark.

## JEFFERSON.

The Jefferson received its share of the holiday theatre patronage Monday night, and the bill was well received. Several acts were particularly well liked.

The first act, another episode of the Pathe serial, "Seven Pearls," a late edition of the Pathe-Heart Weekly and a feature film from the Vita shelves, "For France."

The Gorgathus Trio opened. Fancy shooting. Act hasn't changed much in past years aside

from the investment in a new drop and the usage of what Gorgathus terms is a trench gun of his own design. The drop is in deep-sea, with a time, the painted idea representing a land fort, with a battleship in the harbor nearby.

Sherman and Reese need new material. The men worked indifferently and lost ground with their early crossfire. Act fared fairly well. Conrad and Pagana (New Acts) followed by Charles Horne and Co. in "Old Bill Rogers"; laughably received. Horn outshines his support, but cast apparently sufficient to convey general theme in smaller houses.

This week the "Seven Pearls" episode was not sandwiched in between the acts, but was shown at the close of the show and just prior to the exhibition of the film feature, "For France." After the current picture weekly appeared Edmunds and Leodon (New Acts), with Princess White Deer and her Indian, turn making an impression in the next spot. The dancing of the princess proved the hit.

Frank Mullane had tough sailing until he sang a number in Jewish, and that established him. Mullane got the best returns with his songs. White's circus, with the leaping greyhounds receiving the most attention, was interesting. Act a little old-fashioned, but judging from its Jeffersonian impression still holds novelty.

## 23D STREET.

The 23d Street theatre is not in a Hebrew neighborhood, nor in the Hebrews frequent in bulk, so the big business there Monday night was the blame upon the Jewish New Year's, which looks to be the best holiday now the year around for show business.

Nevertheless the house held pretty close to capacity, before a fair show that had six new acts out of the seven turns. The Elvera Sisters opened, going to a fast finish with their acrobatic work and getting over very strongly. The girls changed dresses and should have worn the second dress to open with, keeping their clothes along that style, which is very becoming to both. One of the sisters is taking "falls" very nicely and they work them in well for a laugh. Either the 23d Street stage is cleanliness personified or the girls know how to keep dust from attaching itself to them, for although they were all over the stage, rolling about, their dresses remained spotless.

E. E. Clive, the first of the new acts, was second, and brought some comedy with him, then Johnson and Crane, a mixed two-act, that missed, followed by Frank Gordon, a magician, with an act likely arranged entirely by himself, after which was "The Modiste Shop," supposed to be a girl act and perhaps it is, with Barnes and McGuire next to closing, and the Kervilles, ending the performance, before the picture. Sims.

## COLUMBIA.

The combination of acts comprising last Sunday's Columbia program was undoubtedly the best from every theatrical angle that house has carried in several seasons, every act standing up in its own merits, and some coming up improving in merit and results right down to the Portia Sisters (New Acts), who closed the bill. The bill didn't carry any names particularly "big," but was constructed on genuine merit, and Dick Kearney arranged it to bring out its greatest possible value. The week's turning slightly colder improved the attendance, and the house measuring close to capacity was on hand for the matinee performance.

Daley and Berlow opened with modern dances, the man being especially graceful and exhibiting some apparently difficult whirling. Holding the girl on his shoulders, he executed a series of rotations that called for spontaneous applause. The concluding dance found them a trifle tired, but their preceding work guaranteed them safely by and they can be consistently credited with a hit. If modern dancing still calls for vaudeville recognition Daley and Berlow are quality. The Portia Sisters, in the second spot, and with a series of songs and a few stories entertained nicely. Dunsmore carries more volume to his singing voice than musical quality, but the Columbia gathering seemed well pleased with his efforts and regarded him accordingly.

Drew and Wince followed with their drug store skit, the comedy contained therein reaching the desired spot with little or no trouble. It's a clean-cut specialty, light in theme and nicely arranged with a song here and there to break the dialog monotony. The man should be the stronger comedian, but he does not do so. The girl is sufficiently attractive and talented in talent to handle her role, the net result being an entertaining little turn. They should find it comparatively easy to keep busy with this vehicle.

Bert and Harry Gordon gave the bill a good lift in the succeeding position, the comedian pulling down a number of good legitimate laughs. The act suggests the former vaudeville specialty of Eugene and Willie Howard in construction and delivery, but the boys do not suggest a "copy" by any means. They carried off one of the real big hits of the afternoon.

"The Girl in the Suburbs" still retains a punch for those who have never seen the skit and there were many of those at the Columbia. It recorded a goodly number of laughs and registered sufficient applause to warrant a brace of curtain calls.

Ford and Gracich followed with a routine of musical songs. The material stands up itself, although the pair handle it well. One descriptive number carried several verses with some good comedy "business" attached. The girl had an opportunity for several changes and introduced some attractive gowns. They deserve a portion of credit for their progressiveness, for they have a specialty that

runs somewhat ahead of the conventional double act.

Three new turns completed the bill in St. Clair and Jazz Band, Jimmie Lucas and Co. and Portia Sisters (New Acts). It was a corking show for Columbia prices, one that would have done justice to a big-time theatre with a prominent name added for conventional purposes.

Wynn.

## LAST HALF BILLS.

(Sept. 13-18).

### AMERICAN ROOF.

The last half last week about the American was attended by a well filled house. The Adanac Trio opened, followed by Manning and Hall (new acts). Rae and Wynn presented their miniature song cycle in "two" before a special drop. The girls in their latest idea are offering an acceptable act with considerable merit. While they were appreciated, the special numbers lack the proper punch. George M. Rosener, headlining for the full week, re-created his success of the first half.

Frescott, assisted by Hope Eden, held down the closing spot in the first half admirably well, securing about everything possible under the circumstances. Frescott does the usual gathering of articles in the audience, while Miss Eden appears sufficiently well posted and set on her readings. Considerable comedy, of great help to them, both principals appearing to have an idea of comedy, never once failing to grasp the opportunity for an ad lib remark.

In the second half the bill held real strength, with Mary Donahue (new acts) opening. Miss Donahue should never have offered her final number, "Lots and Lots," a comedy skit featuring Joe Greenwald, pulled down the laughing hit of the evening. This sketch was last season played over the Orpheum Circuit by Phil White. It has been recast, with the son apparently taking himself too seriously to de-

rive the real benefit from a rather fat part that Mr. Lorraine changed the speed and the tones, besides the melodies. He might be said to have a real sense of humor. Toward the end Mr. Lorraine played "Lookout Mountain," using a flannel girl as he has done before, and for the final of the song, went down into the orchestra, shaking hands with a few men in front, also threatening with his violin to start something if the applause was not forthcoming. This was not in any way a lift of "Tom Barnes" musket business.

One of the acts opening from the audience was Weber and Elliott, with Weber, a Hebrew comedian, seated in front, and objecting when Elliott explains his partner is absent. Weber insists upon the full act or the return of his money, saying Weber had given him a pass to see the show. There is a song, "When the Time Comes to Go," and a yodeling finish that got over quite strongly, so much so the boys appeared to think they could stall curtains to hold up the performance. One of the bad ones in the talk is the "Speeding" (arrested for spitting) gag. It's a fair comedy turn with singing that can stand improvement. The Hebrew comedian averages quite well, and there is a good appearing straight.

The Vivian sharpshooting act opened with the Montana Five and Clark and Verdi way down on the bill, the latter two act next to closing. "Cabaret de Luxe" closed the vaudeville, followed by an O. Henry film.

Amanda Gray and boys, Ed Lee Wrothe and company, Janet of France (new acts).

Time.

### HARLEM OPERA HOUSE.

On the night they give away everything from a needle to a plover the Harlem opera house it is jammed from pillar to post. Last Thursday was no exception. With Roger Gray acting as a comedy announcer the folks up that way laughingly demonstrated the free distribution of gifts was as good as a turn.

## 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 LOEWY CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Aloz)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

Otherwise it should prove a laughing success for the smaller houses.

Exposition Jubilee Four (new acts), and Lillian's Dogs closed.

### 23D ST.

Nothing pretentious about the last half show although it appeared to satisfy the rather large gathering, giving excellent value through containing sufficient variety to form an acceptable program.

The Norvelles did nicely in the opening position with their delayed acrobatic specialty. Clara Harrison and company (new acts), was followed by Howard and Warden (new acts).

Earl and Curtis took a while to get started, but finally landed with a light singing number for a closer, although the patriotic number following was really unnecessary. The woman might endeavor to further change her style after completing the talk, for the stern look retained detracts from the following work. Jennie Middleton was next, doing a straight violin turn, surprisingly well received. Miss Middleton appears rather cold during her playing and might spread an occasional smile that would aid considerably.

"Mime. Bluebeard" is a farce presented by Fred Ardath. Involving a story often utilized in other turns on the same order. Much humor is inserted for laughing purposes, wherein the playlet is nicely held up. Skipper and Kastrup caused the big rumpus in the next to closing spot, with numbers splendidly delivered. The couple made a striking appearance upon their entrance, and continued to build up as they progressed, with a Chinese dope number taping the climax in perfect style. The number is not overdone, although considerable dope talk is inserted. Potter and Hartwell kept the act as the toughest of the star. The act was attractive from the start, with crettonne hangings. The big trick gained the best returns, when a head to head balance brought them down to the floor from a standing position against the proscenium.

### 5TH AVENUE.

The 5th Avenue program the last half last week was of peculiar complexion through having two acts that started with an intentional wait while the turns were used plainly. The show also held almost continuous singing, but it all went to make up an entertaining program, which, as a whole, could be termed the 5th Avenue's best show for some time past.

One of the best and strongest hits was scored by Oscar Lorraine, the comedy violinist, who has revised his turn for this season. It contains much new material. That is sufficient for anyone who "gets" Lorraine's own style of laugh making and likes it. He is now giving imitations of "bookie" calls upon the instrument. His slightly mispronounced words, not overdone, are funny. The comedy violin playing brought laughs, in the manne-

The show itself seemed to give big satisfaction, and there was sufficient novelty.

Lambert and Brown gave the bill a good start, the couple making a pleasing appearance and getting applause with several of their balancing acrobatic-tricks. Northlane and Ward did not get much on their opening, but the dancing brought them something. Roger Gray and company, including two women, got a large sized hit, and Gray's manner of funmaking struck a happy medium. After the prize drawing came a Keystone film, the subject not hitting up the laughter as others have done at this house.

Goettler and Cox started away slowly, but finished up strongly, especially on their melody. The boys responded as far as the Prince and White Deer and company, with the recitative Oakman, who also sings well, has an attractive Indian atmosphere, and at the H. O. H. proved a distinct novelty. The Princess is a hardworker, with her buck and wing dancing being well done. Goldsmith and Lewis closed the vaudeville section, and their comedy and music were enjoyed. The feature film was "Ten of Diamonds" (Triangle).

Mark.

### CITY.

On the race tracks they have what is known as "in and outers" as far as certain horses running to form are concerned. At the City the last half last week there was a practical demonstration of it as compared to the show presented there during the same period of the week previous. Just as much as the show of the previous week, the City's show was a small-time show, so then was the one of last week a small-time show, and how small-time! Eight acts, a weekly, and a feature made up the bill. The Three Kundles opened on the slack wire. Harry and Grace Ellsworth followed, and George Nichols and Co. in a comedy skit, held the third spot. The Universal Weekly split the bill.

The second half held the Romya Four (New Acts) as the opener, with a small applause result, with the first real hit arriving with Dixie Norton and Cora Melnotte. The opening, specially written, that the girls are the only ones in the house, as far as the City's calibre are concerned. Some day a vaudeville writer will wake up and discover all audiences are not Palace audiences.

James Watts, assisted by Rex Storey (New Acts) followed and was the laugh hit of the bill.

Moss and Frey, next to closing, had a hard time holding the audience, the house emptying about one-third while they were on, and when Jessel and Marlin (New Acts) arrived, closing the show, they did not have enough to play to to make it interesting for those remaining to see Louise Glaum in "Idolators," which closed the show.

Fred.

### EARL STEWARD REMAINS.

Chicago, Sept. 19.

Earl Steward will remain as manager of the Palace. At first it was stated that he would look after the Orpheum, Oakland, after that house has been remodeled, and that Will Tisdale would step into the Palace position. The latter is to be assigned to another Orpheum theatre.

Last season Mr. Steward managed the Orpheum, Milwaukee, previously having been a legitimate house manager. He is considered one of the most popular managers here, although he but lately took over the Palace management.

Will G. Tisdale has been appointed manager of the Majestic, Milwaukee. Tisdale took charge of the house late last week, succeeding Clarence Bennett, who opened it this season and who is understood to have been transferred elsewhere.

E. F. Doherty has succeeded Shep Butler as press agent of the Palace. Doherty is also on the staff of a local newspaper.

### PRODUCTION ENGAGEMENTS.

Joe Cook and Jack McLallen for "The Red Clock." Others are Muriel

Window, Miriam Carson, Virginia Duane, Ruby De Remer, Dave Abrams, Ralph Brainard.

Frank Otto (Merrill and Otto) may play the title role in the production of "The Aviator." It was reported last week Otto Krueger (now in "Here Comes the Bride") would have the part.

Frank Fay, with "Miss Widow," a new Shubert musical piece shortly to be presented.

Marguerite Calvert and Kuy Kendall (not a team), with Arthur Hammerstein's "Furs and Frills."

Helen Coyne has been placed with the new Winter Garden show by Jack Lewis.

Arthur Cunningham (Century).

Ethel Arnold (Arnold and Taylor) is reported having received an offer for a Shubert musical production.

### Cantonment Makes Lowell Lively.

Lowell, Mass., Sept. 19.

The Ayer cantonment is rapidly filling its quota of 33,000 soldiers, with local ammunition plants and mills working overtime on Government contracts, making this city quite flourishing, theatrically.

Over 1,200 boys of this town are serving in the army and navy.

## WANTS, ENGAGEMENTS SALE and EXCHANGE

\$1 for 25 words. 3 cents for each word over  
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ACTS SUITABLE FOR CABARET. FRED S. FINN AGENCY. BILLY CLOONAN, MGR. 331 GAIETY THEATRE BUILDING, NEW YORK.

AT LIBERTY-PIANIST (8 SEASONS U. E. O. AND ORPHEUM CIRCUITS) FOR VAUDEVILLE ACT. AS ACCOMPANIST OR MUSICAL DIRECTOR. ALSO CONSIDER LADY OR GENT PARTNER. D. R., 904 PALACE THEATRE BLDG.

AT LIBERTY-Robust tenor; voice top range and thoroughly trained for any kind of stage work. Legitimate or vaudeville preferred. X. Y. Z., care Variety, Times Square.

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COSTUMES FOR SALE. SOUBRETTE COSTUMES. NOVELTY COSTUMES. ATTRACTIVE PRICES. CALL FROM 4 TO 6. CHAS. CORNELL'S PRODUCTIONS, 1562 BROADWAY, NEW YORK.

DE FLESH SCENIC STUDIOS, BROOKLYN, N. Y.-Original scenery and modern decorations. Reasonable. Studios-Casino Theatre and 447 Halsey St. Tel. Bedford 8594-J.

EDITH JONES, who was formerly with the Jones family of Monmouth Beach, Fresh Pond Road, New Jersey. Write your brother, Frank Armstrong, at once. He has waited years to see you, having just learned you are on the stage. 561 Hudson Ave., West New York, New Jersey.

GET DRAFTED for a season's route. Be a general in the army of mirth. Secure your ammunition from an old timer with new ideas. Acts, parodies and exclusive songs written to order. Terms reasonable. Let me show you. Leo Le Vine, 1229 Tinton Ave., Bronx, New York.

I WILL PAY \$40 FOR SPECIALTY CHORUS GIRLS; MUST HAVE EXTRA GOOD APPEARANCE. APPLY 701 COLUMBIA THEATRE BLDG.-FRED HEIDER.

ONE HUNDRED CHORUS GIRLS WANTED BY THE ZIEGFELD OF VAUDEVILLE FOR GIRL ACTS THAT WORK AND WORK STEADY. NO LONG REHEARSALS. NO HALF SALARY. NO LAYOFFS. FOUR MONTHS IN NEW YORK. B. D. BERG, 1562 BROADWAY, NEAR 4TH ST. BRYANT 1053.

100 SINGERS and dancers, also good chorus girls wanted immediately for revues and productions. Artists only. Bernard & Shurr, 213 Strand Theatre Bldg., New York City.

PRESENT ADDRESS WANTED OF Frederick J. Kelly, formerly manager of the Bijou Theatre, New York City. Write to Variety, Box 45.

REFINED SINGING AND DANCING ACTS. "SINGLES, DOUBLES, TRIOS AND SISTER ACTS." AFTERNOONS BETWEEN 4 AND 5 P. M. DAILY. TO CHARLES BARON. "OMAR KHAYYAM ROOM." MARTINIQUE HOTEL, BROADWAY AND 32D ST.

TENNEY'S ACTS-Sketches and monologues are standards. Full of originality, "pep" and "getover." He sells acts, not promises. Write him now. Allen Spencer Tenney, 1493 Broadway, New York.

TREASURER wishes position in theatre or on road; five years' experience; strictly sober; for references can refer to well known managers that have employed me. Box 134, Providence, R. I.

VAUDEVILLE acts written per your order. One-third down. Sketches for placement. Readings by appointment, or by express on approval. Frederic Cromwell, Bradford Hotel, Chicago.

WANTED-A MAN TO PLAY A FRENCH PART IN A GIRL ACT. ALSO A MAN TO PLAY JUVENILE ROLE. CHORUS GIRLS NEEDED AT ALL TIMES. M. THOR, PUTNAM BLDG., NEW YORK.

WANTED-BANJO PLAYER WHO CAN SPEAK LINES FOR VAUDEVILLE ACT. H. C. GREEN, VARIETY, NEW YORK.

WANTED-For immediate engagement, for Pettecoat Minstrels, the classic girl minstrel act in vaudeville, single girl with vaudeville experience. Must have class, good wardrobe and good singing, dancing or musical specialty. Good, sure salary. Act playing U. E. O. time. Can also use sister team; prefer musical comedians. Call on Chas. W. Boyer, at New Victoria Hotel, Saturday, Sept. 22, or Sunday, 23d, between hours of 10 and 12 o'clock.

WANTED-Lady musicians, cornet and piano preferred; also good singers. Write immediately, stating all, to Louis Hodges, 15 W 108th St., New York City.

WANTED-Young man not over five feet, who can take acrobatic falls and do a little tumbling. Write, Falls, Variety, New York.

WHO NEEDS light weight woman for mystery, magic or musical act? Educated nine musicians; adaptable experience in vaudeville. Tackle anything, go anywhere; short notice; references. Pearl Gray, Grand Hotel, Chicago, Ill.

WANTED-A WARDROBE TRUNK IN GOOD CONDITION; MUST BE REASONABLE. WRITE AT ONCE. JACKSON, VARIETY, NEW YORK.

FOR SALE-OFFICE FURNITURE IN VERY GOOD CONDITION. WILL BE SOLD REASONABLE. R. M., VARIETY, NEW YORK.



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Three Sensational hits that have proved themselves in the past few weeks to be the biggest encore getters from Maine to California. Performers who need a good new song or have a weak spot to fill will be guaranteed a genuine hit with any one of these three numbers.

We head the list with the sensational Irish ballad hit.

## "THAT'S WHAT IRELAND MEANS TO ME"

By JOE GOODWIN and JIMMIE HANLEY

---

The second song is a wonderful Southern tempo ballad.

## "LOOKOUT MOUNTAIN"

By JOE GOODWIN and HALSEY K. MOHR

---

The third number is an infectious rag that is full of life, snap and ginger.

## "THE RAGTIME VOLUNTEERS"

By BALLARD MACDONALD and JIMMIE HANLEY

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Chicago, Grand Opera House Bldg.

Boston, 240



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We are happy to announce some wonderful numbers not yet off the press.  
A song that will startle the natives.

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By **DARL MACBOYLE and NAT VINCENT**

The second song--a great comedy song that is absolutely restricted to  
certain territory and to certain performers. Advise us where you want  
to sing it and we will give you permission.

## **"COME BACK TO AARON"**

A comedy Jew song.

By **JOE GOODWIN, BALLARD MACDONALD and JIMMIE HANLEY**

Another novelty comedy song.

## **"SAILING AROUND"**

By **CHARLES BAYHA and NAT VINCENT**

A beautiful high class ballad.

## **"YOUR EYES, YOUR LIPS, YOUR HEART"**

By **ROBERT A. KEISER**

The most wonderful double of the year--a comedy song full of business.

## **"SOME NIGHT"**

By **WILL J. HARRIS, JOE GOODWIN and NAT VINCENT**

# **& CO. 224 WEST 47th STREET NEW YORK CITY**

**Tremont Street**

**'Frisco, Pantages Theatre Bldg.**

# MOVING PICTURES

## COUNTER AMALGAMATIONS RISE LIKE MUSHROOMS OVER NIGHT

**The Reported \$100,000,000 Film Industry Merger in Last Week's Variety Amazes Picture World. More Big Combines Under Way. Pathe May Ally With Goldwyn and Metro. Other Phases.**

The report of a more or less imminent amalgamation of film interests in last week's *Variety* seems to be doubted in some quarters, but it is a fact, nevertheless, that it has set the wise-aces a-forging.

Incidentally it seems to have brought to light what is declared to be an even more imminent combination of interests, though on nothing so large a scale as the \$100,000,000 corporation in formation for the practical control of the film manufacturing business.

It is now stated that Pathe is looking for an alliance with Goldwyn and Metro, with a view to building up an organization to be in a position to compete with the Zukor interests and thus contend for first honors in the production and releasing field.

According to the report, the plan emanates from J. A. Berst, general manager for Pathe, who is alleged to be somewhat nettled over the invasion of the serial field by Paramount.

Some weeks ago it was stated in *Variety* that Pathe was completing arrangements for the taking into its company of additional capital, amounting to several millions, and that at that time most of it had already been subscribed.

It is conceded in film circles Pathe has a most comprehensive selling organization, which is further strengthened by the Hearst alliance, which enables it to secure almost invaluable publicity via the Hearst-Pathe weekly and the Hearst publications. Officials of Pathe admit their main weakness is in the number of stars under their control and that they are seeking others. They have Pearl White, Gladys Hulette, Frederic Warde, Antonio Moreno, Jeanne Eagels, Molly King, etc., but this list, as compared with the formidable array lined up for Paramount-Artcraft-Select releases, is comparatively small.

Mr. Berst is understood to have recently had conferences with Richard A. Rowland, president of Metro, and Samuel Goldfish, head of Goldwyn, looking over lining up the Goldwyn and Metro releases for the Pathe exchanges, which would give him, in addition to the above-mentioned stars, Nazimova, Emily Stevens, Harold Lockwood, Rushman and Bayne, Emmv Whelen, Ethel Barrymore, Edith Storey and Mr. and Mrs. Sidney Drew from Metro, and Maxine Elliott, Mae Marsh, Mabel Normand, Madge Kennedy, Mary Garden, Jane Cowl, etc., from Goldwyn. There is also some mention of the inclusion of the Triangle-Paralta stars in the combination.

No announcement has been made of the method of distribution to be made of the new Mme. Petrova pictures—the only formidable star whose releasing plans are not yet determined, or at least made public.

While an arrangement such as above indicated may sound feasible enough, the rumor of a return of Samuel Goldfish to Paramount will not down, in spite of official denials. Any resumption of business relations between Adolph Zukor and Goldfish would not mean the latter's withdrawal, but an amalgamation of interests.

In all the rumors of alliances between important picture producers there has never been any intimation of William Fox allying himself with anybody. He has always stood alone, and those in his confidence declare he will always do so.

Whether or not the \$100,000,000 amalgamation of film interests is ever consummated, film producers have about agreed upon a combination of interests for their mutual interests in another direction.

It is circumstantially reported most have agreed to a plan put before them by an enterprising theatrical employment agency to take stock in one gigantic booking office, through which all the screen actors other than the high-priced stars are to be engaged.

The advantages to be derived from such a scheme are manifold. Not only will the manufacturers participate in the commissions but the main benefit to be derived will consist in keeping salaries down to a basis that will prevent them from becoming prohibitive. They will be prevented from making offers to actors under contract elsewhere, and actors will not be able to hold out for fancy salaries by claiming they are in receipt of more flattering offers from competitors.

### SECOND REVIEW FAVORABLE.

General Enterprises, Inc., which recently purchased "The Warrior," is the first concern to secure a second set reviews on a picture.

On acquiring the big Italian feature they cut it from eight to seven reels, retitled it and made other improvements.

The newspapers have made commendatory references to the improvements.

### NO MORE LOUISE GLAUM REPORTS

Louise Glaum has returned to Los Angeles and will resume her work with Triangle at once. That sets at rest all rumors concerning her withdrawal from Triangle. Miss Glaum states she is under contract with that organization for over a year.

Miss Glaum's next picture will give her a character of a different type than any which she has recently done. She desires to abandon "vampire" roles in favor of leading emotional parts.

### BEUTINGER FILM.

Arrangements are being made by Mrs. Margaret Beutinger, the 27-year-old mother of five children, who startled the quiet little place of Caldwell, N. J., recently by shooting and instantly killing her husband, and who later was acquitted on a plea of self-defense, the evidence also proving Beutinger was a degenerate, for a multiple reel feature that will deal with her life's story.

Mrs. Beutinger has written the scenario herself and has arranged for prominent roles to be played by her kiddies, namely, Margaret, Fred, Marie, Christopher and Billy (Buster), the script being entitled "Vindication." She is also writing a book that will be called "The Bondage of My Soul."

The first Beutinger trial had the jury disagreed, but the second rendered a verdict of acquittal. When the Beutinger estate was found insolvent, Mrs. Beutinger hit upon the film feature and the book as means of bringing in some big money.

### JUDGE PANS "FUNKY."

Chicago, Sept. 19. Before Judge Crowe in the Circuit Court last week the film interests again defeated Chicago's censor czar, when the Vitagraph won an order prohibiting the city authorities from interfering with the exhibition of "Within the Law."

No permit, however, was issued and the Vitagraph attorneys appealed to the court. The contention was that as Major Funkhouser was supposed never to have passed a civil service examination, he had no power to authorize or restrict the showing of films as a police official. Therefore the Vitagraph attorneys, setting forth the claim that Chief of Police Schuetzler and Mayor Thompson alone had such power, asked that both executives be cited in contempt of court.

The chief of police appeared before Judge Crowe Monday, and Tuesday the court in strong language gave it as his opinion Funkhouser was trying to "ride" the city's law department. If that be the case, said Judge Crowe, it was time the censorship be eliminated here.

Winfield R. Sheehan, general manager of the Fox Film Corporation, is here to direct the battle against the Funkhouser censorship methods.

Funkhouser denied permits for "The Conqueror" and "When a Man Sees Red," both Fox releases. The Fox attorneys will ask for permits again tomorrow, and if refused are prepared to carry the fight all the way to the highest court of the land in an effort to settle the censorship troubles here for all time. Sheehan is very determined in his attitude.

The Fox attorneys won a quick victory in "The Spy" trouble here several weeks ago by going into the Federal courts and may take the same course. They contend that one man directing the morals of a whole community is ridiculous, unlawful and unwarranted.

Judge Crowe's opinion in the "Within the Law" fight was in a similar strain.

### BUYS "CO-RESPONDENT."

Jewel Productions, Inc., has bought the Advanced Motion Picture's screen adaptation of "The Co-respondent," directed by Ralph Ince, and featuring Elaine Hammerstein and Wilfred Lucas.

It will open at the Broadway, Oct. 6.

### Comedy's Release Date and Title.

The release date for the first Paramount-Sennett comedy is Oct. 7. It will be called "A Bedroom Blunder."

### "Eternal Temptress" on Cavalieri Film.

"The Eternal Temptress" is the story written by Fred deGressac for the first Paramount-Cavalieri feature, now being filmed under the direction of Emile Chautard.



LOUISE GLAUM

Triangle's screen star, LOUISE GLAUM, was in New York on a ten days' vacation, before commencing work on a series of spectacular productions at the Culver City studio. Miss Glaum's intention to visit the city was kept secret at her request, as she did not wish to make personal appearances.

### LINDER'S IMPORTATION COSTLY.

The bringing of Max Linder, the French film pantomimist, to the United States proved a costly venture to Essanay, according to the inside dope, mostly through the physical inability of Linder to continue work, owing to the after-effect of injuries received while serving his country in the present world's war and the demand for subjects not being up to the expectations of the men behind the Essanay "Linder specials."

All efforts so far for Linder to recover his former health have not succeeded in reassuring either Linder or Essanay the comedian's contract will be fulfilled.

When the Linder subjects were first exploited, Essanay appropriated a special sum for an advertising campaign, which to date is understood to have fallen under the ban of the "efficiency expert" who has been looking after Essanay's general interests in Chicago.

### HOWE'S TRAVEL SHOWS.

Five outfits of the Lyman H. Howe Travel Festival films have been sent on tour, the exhibitions to play the legitimate theatres en route, anything from a one day stand to a week's engagement.

Howe is not traveling with any of the pictures, having retired from public activity. He is living at Wilkes-Barre, Pa., where his general offices are presided over by S. M. Walkinshaw.

The booking for the Howe road shows is done by R. E. Gillaum, assistant general manager, stationed at Wilkes-Barre.

With the Festival this year are pictures of the last roundup in Oregon, life at Annapolis and a brand new film, showing the firing of battleship guns at night target practice.

It is not very likely that the Howe pictures will ever play New York again, as the last experience was sufficient to convince the general offices New York was a costly experiment for them.

### STATES RIGHTS PRICES UP.

There is discussion in some quarters as to whether selling films by states rights has deteriorated and whether there is little market for features through those channels.

One manufacturer, who has dealt in service and states rights propositions, is of the belief the right kind of a picture can demand the right kind of a price as a states right commodity.

This man declared the outlook for states rights buyers this fall and winter looked mighty good and that there were many independent features, now in the making, to be released only via the s. r. system.

Some of the prices to be asked for certain pictures would stagger the small town bankers, but the makers say that war conditions and the high cost of film making forces them to demand a stiff figure for their product.

### BUYS TUCKER'S "MOTHER."

The McClure Syndicate film department has purchased the George Loane Tucker production entitled "Mother" and will release it on a state rights basis.

It is the third important Tucker feature of the series he made in England, to be released in America, the other two being "The Manx Man" and "I Believe."

### Evelyn Nesbitt Has "Picture Eyes."

Evelyn Nesbitt was confined to her suite Wednesday at the Hotel Majestic, suffering from what are known as "moving picture eyes." Dr. Heiman, the Majestic's physician, was in attendance.

At the Metro studio where Miss Nesbitt was working in a picture Tuesday, it was said by Julius Steger Miss Nesbitt would be there Thursday, as the effect of the violet rays upon her eyes was but temporary and not serious.

**\$20,000 FOR 100 DAYS DECLINED.**

James Granger, known in film circles in Chicago, recently made an unusual offer to the Epoch Producing Co. for a limited showing of "The Birth of a Nation."

Granger offered \$20,000 cash for the picture for 100 days for the city of Chicago only. He wanted to present the film at 25-50, the reason that J. J. McCarthy refused the offer, the latter saying the "Birth" was drawing \$1 top in Ohio at present.

Last season the "Birth" was widely shown in Chicago. It is a problem, however, whether it will be allowed this season, in light of a law passed by the legislature prohibiting a picture or play inciting to riot. This bill was gotten through by the colored vote.

**DES MOINES' \$100,000 HOUSE.**

Des Moines, Ia., Sept. 19.  
Des Moines is to have a \$100,000 picture theater—the finest in Iowa and one of the largest and best equipped in the middle west.

Work will begin Oct. 1 on the new film hippodrome, which will seat 1,800 persons. It is expected to be ready for occupancy not later than Jan. 15, 1918.

C. C. Taft, a local cigar manufacturer; Abe Frankle, theatrical man, and Ira B. Thomas, state insurance agent, are behind the project. Kraetsch & Kraetsch are the architects. The property is owned and leased by F. T. Pierret. The theater will be situated on Locust street, near Eighth, in the heart of the city.

**"WILD GIRL" FIRST AT STRAND.**

The latest report concerning the first appearance of the Eva Tanguay film, "Wild Girl," is that the picture will be shown as the week's card at the Strand, New York, within the next month.

**INCREASE ORCHESTRAS.**

Although this fall inaugural of show business in New York and Brooklyn saw an increase in wage scale paid to the musicians, and which went into vogue Aug. 1 in the bigger picture houses, the fact remains that the Strand not only added at least a dozen men to its big orchestra but the Rialto also plans to add eight members to its present augmented orchestra around Oct. 1. The additions will be regulated by the new wage scale.

**Garson-Gleichman Partnership.**

Detroit, Sept. 19.

Harry I. Garson and Phil Gleichman have formed a partnership and incorporated, to take over the lease of the Broadway-Strand, Detroit. Mr. Garson is president and Mr. Gleichman secretary, treasurer and general manager.

Mr. Garson will spend most of his time in New York looking after the interests of Clara Kimball Young, while Mr. Gleichman will have charge at the Broadway-Strand. About \$10,000 is to be spent in improvements.

The Broadway-Strand has contracted for 42 Artcraft-Paramount pictures, playing each a full week.

**Picturizing at Hickory Nut Gap.**

The Advance Motion Picture Corp. has a company of 36 people at Hickory Nut Gap, Bat Cave, N. C., headed by Eileen Hammerstein, under the direction of Ralph and John Ince, and reinforced by a number of natives, making their exterior scenes, which will be completed this week.

The picture is an adaptation from a novel called "The Battle Cry," but the title will be changed for the film version, so it won't conflict with "The Battle Cry of Peace."

**Mrs. Castle's Next Film October 14.**

Four of the Mrs. Vernon Castle film subjects, made under Pathe contract, have been completed, with the first, "Stranded in Arcady," to be released October 14.

**GOING AROUND THE WORLD.**

Harold Bolster, late vice president of General Film, who resigned to become general manager for Goldwyn, starts next week for a trip around the world for the purpose of establishing Goldwyn exchanges in all quarters of the globe.

He sails from San Francisco Oct. 4 for Sydney, Australia, where he will meet a number of organizers and salesmen sent in advance. Trade showings will be held in Sydney, Christchurch, etc. The Australian offices established, Bolster leaves for India, Java, Dutch East Indies, China, Japan, the Philippines and Hawaii, after which he will give his attention to the principal countries of Europe.

**NAPLES CONCERN HERE.**

The Poli Film Corp. of Naples will open offices here for the distribution of its productions.

Its first three releases will be "The Good Thief," "Outside the Limits of Her Soul," starring Tina De Angeles, a celebrated Italian opera singer, and "The Wolf," starring De Grasse, a famous Italian actor.

The pictures were made by Count Antemora, with Ambrosia for a number of years, and who directed "Christus."

**HARRY POPPE, YORKE P. R.**

Harry Poppe, formerly with Mutual, and more lately associated with Chester Beecroft in the film export business, has been appointed press representative for the Metro-Yorke company, which has been moved east. The company will produce a number of pictures in this section of the country, with Harold Lockwood as the star.

Fred J. Balshofer, president of the company, since his return from the coast last week, has established offices in the Metro suite. These are in charge of Wiley Gibson, as business manager.

Those who accompanied the president and star from the coast include, Richard V. Spencer, scenario writer; Lester Cuneo, William Clifford, John Schronberg and Antonio Gaudio.

**CORRECTED CONFLICTION.**

An inadvertent confliction in titles has occurred with Essanay and Bluebird, but the matter was promptly adjusted by Bluebird, on learning of Essanay's prior claim to the title, abandoning a somewhat similar one and renaming their feature.

Essanay recently released its Taylor Holmes picture, "Fools for Luck," while Bluebird, in ignorance of that, had in the making a feature called "A Fool for Luck." Upon notification of the similarity they retitled it "Anything Once."

Bluebird's advertising department, not having been notified of the change, or it having slipped the mind of the publicity manager, inserted in last week's VARIETY an announcement of their forthcoming release under the original name.

**Feature Film Over Orpheum.**

Chicago, September 19.

The film, "The Retreat of the Germans," will play over the Orpheum Circuit, the same as it is now doing in the eastern big-time vaudeville houses, commencing on the Orpheum chain October 1, first playing next week in the Orpheum-book houses here and in Milwaukee, also St. Louis.

**STOLEN FILMS RECOVERED.**

Cincinnati, Sept. 19.

Detectives employed by the Universal have just recovered picture films of the Cincinnati Chamber of Commerce outing, stolen at Columbus, O., Sept. 6, after having been passed by the State Board of Censors. The pictures were shown at Keith's yesterday.

Sept. 29 they will be seen at the Variety theatre.

**COAST STUDIO EXCITEMENT.**

Los Angeles, Sept. 19.

Several picture studio changes are imminent here.

Kalem closes all its Coast companies. Metro is arranging to lease a studio here for practically all its companies.

It is rumored Pathe will lease the old Kalem studio and will establish four companies here.

Report has it that Goldwyn has leased the old Fine Arts studio now being used by Triangle-Keystone. H. O. Davis admits negotiations for the latter, but refuses to confirm names.

**PATHE'S WAR PICTURES.**

The Pathe offices in New York, in addition to obtaining the official sanction of the British government in showing late war pictures in which British armies take part, have also a batch of war pictures from the French war department. The first release of the latter, styled "Special," will be made Sept. 23.

The first release is a three-part film styled "In the Wake of the Huns," which will show the French section devastated by the invasion of the German army. The films were taken by the cinematography division of the French war office.

Pathe also is going to release the first French navy pictures ever shown in the States, the naval scenes being furnished by the same offices as the army reels.

**SEEKING SCENARIOS.**

Up and down Broadway for the past week a number of film company agents have been seeking picture scenarios, with little success perching on their banners.

Good comedy scenarios appear to be in the biggest demand, as most of the established companies, in addition to having a regular staff of writers, grind out film subjects to order, with magazine stories and late novels grabbed almost as soon as they reach print.

**MACISTE REPORTED KILLED.**

Upon the arrival on Broadway last week of E. Mattson, of the Scandinavian Film Company (Olsen & Co.), it was said the giant Maciste, the star of "The Warrior," "Caboria," and other films, had lost his life in action at Bain Zassa Plateau during the recent great Italian drive.

A cable was sent the Italian war department for official news. Maciste, when last heard from, was with the Italian troops. Maciste's right name is Ernesto Pagani, and when discovered for film work he was a dock laborer.

**"Manxman" in Loew Theatres.**

Marcus Loew has booked the George Loane Tucker production of Hall Caine's "The Manxman" for his chain of theatres, through the Goldwyn Distributing Corporation.



PETROVA

The first PETROVA feature by the PETROVA PICTURE CO. will be released about Oct. 22.

**FORMER DIRECTOR AVIATING.**

Bennett Moulton, ex-Metro director an aviator in France with the American Flying Corps, returned to New York last week on a brief furlough and goes back in a fortnight.

Moulton has brought down his sixth enemy "plane," and is anxious to add to his laurels.

**CHARLOTTE SKATES IN FILM.**

Chicago, Sept. 19.

The first feature of the Commoa wealth Pictures Corporation has Charlotte as the star, and, although no title has yet been chosen, the picture will probably be released late in October.

The scenario calls for a war background, and in it Charlotte will be seen on the ice and in a number of outdoor sports. Oscar Eagle is directing the film, with Eddie Hibben the technical director. Jack Meredith plays opposite Charlotte.

The picture is being filmed at the Rothacker studios.

**BALL PLAYERS IN PICTURE.**

Marty McHale, the former New York American baseball club pitcher, who once took a fling in vaudeville with Mike Donlin, has now become a full-fledged picture producer, having completed a five-reel novelty, entitled "Stars of the Diamond," directed by Tom MacAvoy.

Tris Speaker is in with McHale on its manufacture. Several other diamond celebs appear.

The sub-titles for the film are being written by Arthur (Bugs) Baer, of the Evehing World staff.

**WAR PICTURE ROUTED.**

"On the Italian Battle Front," the war film controlled by Jack Goldberg, has been routed for a full tour of the John Cort circuit in the west, opening Oct. 1 at Fargo, N. D. It will play week stands mostly, with the exception of the Majestic, Los Angeles, where it may remain two weeks, also at the Cort, San Francisco.

The Shubert office in New York is laying out an eastern route for it. Mr. Goldberg will open the film around New York as a special attraction at Fox's City theatre, next Monday, the Fox circuit having booked the feature for 33 days.

**SOME CIRCULATION**

Added to newspaper displays and the publication of the Anna Katherine Green story complete in more than 50 cities, Paramount will also go into a comprehensive billboard campaign for exploiting its first serial, "Who Is Number One?"

The billboards will cover cities and suburbs that have a total population of 50,000,000 persons and the newspaper advertising will reach more than 25,000,000 persons, not once, but from 20 to 30 times.

**DOUBLING ON SETS.**

The Clara Kimball Young Co., which has lately placed the two Dooleys, William and Gordon, under contract for two-reel comedy pictures, has discovered a new economy, one unusual in film producing circles, where the general motto is spend as much as you can. This company, however, proposes to utilize the sets of the dramas in which Miss Young appears as the scenes in which to enact comedies after the star is through with them.

It looks like a great chance for a scenario writer who can grind out stuff to fit the scenery.

**FEATURE ON SUFFRAGE**

Hal Reid has completed a 6,300-foot film feature entitled "Mothers of Men," based on suffrage.

The leading part is that of a woman governor of the state whose husband has been convicted of murder. She knows he is innocent and is about to become a mother. What she does in such a situation forms the plot.

## TWO NEW BLUEBIRDS.

Early in November two new stars will be added to the Bluebird flock, in the persons of Mae Murray and Carmel Myers. The other Bluebirders for the season are Ruth Clifford, Dorothy Phillips, Violet Mersereau and Franklyn Farnum. "The Princess Virtue," introducing Miss Murray as a Bluebird star Nov. 5, was created by Robert Leonard from Louise Winter's novel of the same title. Her supporting company will have Wheeler Oakman as leading man, with Paul Nicholson the heavy.

The other new star to the Bluebird program, Miss Myers, will make her first appearance in the series Nov. 11, playing in "The Power." Kenneth Harlan will be her leading man and Charles Hill Mailes will be prominent in her support.

## RASPUTIN IN SERIAL.

It is now announced Rasputin, the former Russian monk, who is featured in Herbert Brenon's "The Fall of the Romanoffs," World Film's "Rasputin" and Ben Blumenthal's "The Tyranny of the Romanoffs," also plays an important role in "The Hidden Hand," a Pathe serial now in preparation, featuring Doris Kenyon.

A Pathe official says:

"To the best of our knowledge, we were the first to think of placing this character upon the screen. It originated in the mind of Arthur Reeve and Charles Logue, authors of "The Hidden Hand" serial. The scenes involving Rasputin were completed last June."

## REICHENBACH VISITED ITALY.

Harry L. Reichenbach returned to New York last week after seven weeks in Italy in search of film features for the American market. He claims to have secured a number of pictures suitable for the local market.

Owing to a palpably German surname he traveled in the allied countries as Harry Lafayette, with the knowledge and consent of the American consular officials.

Reichenbach visited every studio in Italy. He states their cameras are not less than ten years old, not one able to photograph a fade-out.

A brother of Enrico Caruso, the tenor, is at one of the studios, he says, as an extra, for 14 cents a day.

## FILMY FANCIES.

By Bert Adler.

Only ONE star enjoined this week.

Anita Stewart ~~may~~-er or may not work for Louis B., of Boston.

To repeat: To be famous is to be enjoined.

Busy week note: Brenon battled Brady and bought out Selznick's interest in the Herbert Brenon Film Corporation.

Herb always did work fast.

Those Illiodor armed guards should have been on hand to separate 'em.

M. H. Hoffman announces that pictures don't need release dates. We know lots that don't need RELEASING.

Keystone scenario staff takes enforced vacation because director takes their typewriters for use in scene. If directors in other studios would discover uses for typewriters thataway, the scenario output as a whole would improve.

Week's Wildest Press Yarn.

"Earle Williams' Loss of Necktie Worth \$2 Costs Vita \$3,000."

Moving Picture Puzzles.

Editorial reasons for script rejections.

A. H. Sawyer.

Gilded waiting rooms.

Why exhibitors like being "gyped."

Ads that aren't read.

The Anti-Booze Law Will Never Hurt Them.

(Can of beer milk for every name suggested.)

Joe Engel.

Herman Becker.

Joe Reddy.

Allan Allen.

Hiram Abrams.

Who Are You With?

Ed Thanhouser.

Clara Williams.

Anita.

Ruth Roland.

In Bryant Washburn's case "Who Are You With?" pertains to Essanay and the U. S. Army.

"Who Are You With?" could also be properly asked of any exhibitor who is deciding between the Exhibitors' League and the American Association.

Lee and Jake formerly meant the Shubert boys whenever you saw it in print, but now it means the heads of aforesaid scrapping exhibitors' bodies.

That is to say are you with Lee or are you with Jake? You picks your man and remits your dues.

SHIPMAN HAS A STANDARD.

Samuel Shipman besought the Lasky people to permit him to buy back a scenario which he had sold to the firm several months ago. The story, the author believed, was not up to the standard he had set for himself and he wanted to rewrite it before being produced.

Coast Exhibitors' Service Plan.

H. O. Davis, general manager on the Pacific Coast for the Triangle Film Corporation, is opening an exhibitors' service station for advertising, press, pictorial and printed matter at Culver City.

The plan is to give the exhibitor direct service from the studios.

Norma Talmadge's \$200,000 Insurance.

Norma Talmadge has lately insured her life for \$200,000, with a Philadelphia company. Her sister, Constance, also took out some life insurance at the same time.



First Screen Appearance of a Noted Beauty

**Goldwyn**  
presents

**MAXINE ELLIOTT**  
in **FIGHTING ODDS**

By Roi Cooper Megrue  
and Irvin S. Cobb

A Story of a Wife's Loyalty  
and "Big Business"

Exhibitors throughout the world will do a tremendous business with this celebrated star, who is beyond question the most widely exploited woman in America.

**Goldwyn Pictures**  
Corporation

16 East 42nd Street

New York City



**PETROVA ON SPEAKING STAGE.**

Mme. Petrova's contract with Frederick L. Collins, president of the Petrova Picture Co., provides she may continue her stage pursuits when not actually required at the studio.

Petrova is, therefore, planning a brief appearance on the legitimate stage at one of the smaller houses, like the Princess, in a series of recitals on afternoons other than regular matinee days. She will present some of the big moments from important plays, several impersonations and a number of new songs.

Chicago, Sept. 19.

From reliable sources it is stated here the Petrova Picture Co. has signed a contract with the First National Exhibitors' Association for the distribution of its output.

According to the report the First National is to pay over a lump sum on the delivery of the respective negatives, which will insure the Petrova Co. against loss and a slight profit and to release the pictures on a percentage basis.

At the offices of the Petrova Co. no confirmation of the Chicago dispatch was forthcoming, nor was any denial offered.

**New Company for Each Hyland Film.**

Although the first of the Peggy Hyland features under the trademark of the Mayfair Film Corporation has been finished, the first release date of "Persuasive Peggy," has not been settled. It may be arranged within the fortnight.

For each of the Peggy Hyland subjects a new director and new company will be engaged, Miss Hyland being the only member of the company whose services are retained.

**PERSHING ARMY PICTURES.**

With the General Pershing army in France are a score of picture experts, who are taking pictures that will eventually reach the United States houses as soon as completed and the American government has approved of their public exhibition.

Much of the picture camera work is being done with close observation by heads of the U. S. troops now across the pond.

One big company expects to turn loose a "special" when the governmental approval is given on the film already taken.

**ROCK AND WHITE OFFER.**

An offer has been made by the First National Exhibitors to Rock and White to appear in four special films, for which they are to receive \$50,000, with an optional agreement taken by the picture people to retain their services thereafter for a full year at \$100,000.

Edward S. Keller is handling the negotiations for the team. Frances White will play kid's roles only if the contract goes through.

**POSSIBLE FILM LITIGATION**

There may be litigation over two film productions of "The Man Without a Country."

One was made by Jewell Productions and is now showing at the Broadway. It is understood William L. Sherrill also claims the picture rights to the story.

**Ardley Starting Its Second**

The Ardsley Art Film Corporation, which has just completed the "Runaway Romany" film play starring Marion Davies, will immediately begin work on another picture with Miss Davies.

**JAP ACTORS ORGANIZE.**

Los Angeles, Sept. 19.

The Japanese Photoplayers' Club of Los Angeles has been formed by Sessue Hayakawa and Frank Tokonaga.

The object of the organization is to use every effort to prevent Japanese actors playing parts derogatory to their native character.

**RAPF CO. LEAVES.**

With one big feature finished and another getting under way, Harry Rapf, independent producer, is making no other manufacturing plans for the pictures until the two subjects have been duly disposed via the state rights channels.

The feature completed is "The Road to Love," with Robert Warwick. Rapf will release it sometime in October. It was written by Leonce Perret, and also directed by him.

Rapf started the new Florence Reed feature last week. Rapf, Edwin Milton Royle and Bennett Munson accompanying Miss Reed and company to Portland, Me., Monday, where the opening scenes will be taken under James Kirkwood's direction.

The Reed subject, "The Struggle Everlasting," is taken from the Royle play once produced at the Harris and adapted for the screen by Munson.

This marks Kirkwood's first film for the Rapf offices.

**"WARRIOR" RECUT.**

There was another showing of "The Warrior" (with Maciste) for the trade journal representatives, newspapers and managers at the Mecca Building, last week, when a revised and recut edition of the big film was placed on the screen.

Following the exhibition, the scribes were given luncheon at Rector's by the film owners, with Bert Ennis acting as the company's host. Ennis is handling the film's publicity.

**"LIFT" REMOVED.**

The scheduled suit for injunction and damages threatened by Flo Ziegfeld against Jos. M. Schenck for the alleged "lift" of a section of "business" created for "The Follies" and employed in that production by W. C. Fields, has been called off, Schenck having voluntarily eliminated that portion of the film from the "Fatty" Arbuckle picture, "His Wedding Night" where the scene was duplicated.

That no intention of piracy existed was made clearly evident by Schenck's prompt action while in addition it was known that Schenck, previous to the picturing of "His Wedding Night" attempted to locate the source of the scene, understanding it was common property and not created especially for "The Follies" show.

When "His Wedding Night" is shown around the New York Loew theatres Arbuckle will personally appear as an added attraction.

**CANADIAN DISTRIBUTION.**

The distribution rights for Art Dramas pictures for all of Canada has been arranged by Arthur F. Beck, general manager for A. D., with George F. Perkins, a well known Canadian exchange manager, who has exchanges in Toronto, Montreal and Winnipeg.

Helping to consummate the new booking deal were W. Fischer, who will act as general manager for the Drama distribution in Canada, and George Rotsky, general manager of the Holman and Grand theatres, Montreal, the latter arranging to show the A. D. subjects in his theatres.

**STEGER ACCEPTS BOOK.**

Julius Steger has purchased, for future film adaptation, the rights to "Cecile of the Pink Rose," a recent novel. Steger is reported to have paid \$1,500 for the film rights.

# Lead the Biggest Trump

and gather in the Coin with

## The RED ACE

The same big trump card—MARIE WALCAMP—that got the money, that is still getting the money for Exhibitors in "LIBERTY." This great patriotic serial has been pronounced by every manager who booked it as the greatest money-getting serial ever produced.

MARIE WALCAMP, star of "Liberty," has an even more important part in "The Red Ace." She is duplicating her former triumph—and that means another big winner for you. There is more pep, punch, swift action; more tense situations; a stronger plot and a wider appeal in "The Red Ace" than there is in any competitive serial now open for booking. There is the big feature of a punch plus at the end of every episode that brings the fans back every week. The most gripping serial ever produced and the one that will play to the most money is "THE RED ACE." Book now and you'll insure your house capacity on every episode day. Book 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.

**BIG V COMEDIES**

ALBERT E. SMITH presents LAWRENCE SEMON and VITAGRAPH'S RIOT SQUAD "BIG V" COMEDIES

in "BIG V" COMEDIES

WRITTEN BY GRAHAM BAKER DIRECTED BY LAWRENCE SEMON

**GREATER VITAGRAPH**

**A BOX OFFICE HIT!**

**ONE REEL EACH WEEK!**

**SMASHING  
HITS**

**BROAD**

**I MAY BE GONE FOR A  
LONG  
LONG  
TIME**

It will be a long, long time before anybody produces another hit like this one by **LEW BROWN** and **ALBERT VON TILZER**

**"IF YOU SAW ALL THAT I SAW IN ARKANSAS"**

The Novelty Rag Song of the Year by **WILL J. HARRIS** and **MILTON AGER**

**"DOWN IN BORNEO ISLE"**

If you are looking for a great two-four Rag, this is it, by **CREAMER** and **LAYTON**

**145 W. 45th Street  
New York City**

**BROADWAY MUS**  
**WILL VON TILZER**

**OWAY'S****SMASHING  
HITS**

**SWEET  
EMMALINA  
MY  
GAL**

If you don't get this song--it's going to get you  
Words and Music by **CREAMER & LAYTON**

**"YOU NEVER CAN <sup>BE</sup> SURE <sup>ABOUT</sup> THE GIRLS"**

The first comedy hit of the season by **LEW BROWN, BOBBY HEATH and RUBEY COWAN**

**"WHEN THE SUN GOES DOWN IN DIXIE"**

Everyone knows about this wonderful "Dixie" number. Sufficiency.  
By **CHAS. McCARRON and ALBERT VON TILZER**

**C CORPORATION**  
**ZER, PRESIDENT**

**145 N. Clark Street  
Chicago, Ill.**

## NEWS OF THE FILM WORLD

Greater Vitagraph, reissuing selected subjects under the name of "Favorite Film Features," will make up their lists several months in advance for the benefit of exhibitors.

The next film vehicle for Elsie Ferguson is an adaptation from the novel, "The Rise of Jennie Cushing," by Mary S. Watts. It will be directed by Maurice Tourneur.

Artcraft announces "The Little Princess" as the next vehicle for Mary Pickford. It is a screen version of Frances Hodgson Burnett's book and play of the same name.

Three more states have been added by Nat H. Spitzer for the King-Bee Billy West two-reel comedies. They are Texas, Oklahoma and Arkansas.

"Paradise Garden," a novel by George Gibbs, has been pictured by Metro, with Harold Lockwood as the star, and will be released October 1.

Florence Curtis, dancer with the Cohan Revue last season, is now engaged as leading woman in the Big V. comedies produced by Vita.

Universal's schedule for the week of Oct. 1 is headed by a Gold Seal drama of the title, "The Storm Woman," featuring Claire McDowell.

The next June Caprice feature to be released by William Fox has been entitled "Miss U. S. A." It is being screened at the Fox studios in Fort Lee.

The screen adaptation of Baroness D'Orsey's "The Scarlet Pimpernel" is being made by William Fox at Los Angeles, and will be released October 28.

"Sunlight's Last Raid," Vitagraph Blue Ribbon, will be released Sept. 24. The cast embraces Mary Anderson, Alfred Whitman, Fred Burns, V. Howard, A. Garcia.

Balboa is building a new studio, expected to be finished in time for the winter. The structure, of glass and steel, will be 110x100 ft., and will cost approximately \$30,000.

"The Fall of the Romanoffs," the new pone his advent upon the screen as a producer for Paramount, and accordingly there will be no production of his among the Paramount October releases.

Little Lorna Volare, five-year-old screen star, will appear with Norma Talmadge in Grace Miller White's photoplay, "The Secret of the Storm Country," now being filmed at the Talmadge studio.

Contracts have been signed whereby Rhea Mitchell will shortly make her debut as an independent star, heading her own company in a morality play by Hayden Talbot, released by Paralta through Triangle.

The Strand, Portland's (Me.) largest picture house, closed Saturday for alterations. The cost will amount to approximately \$150,000. The theatre will be ready by March 1, 1918.

Sidney de Grey, who directed "Quo Vadis Upside Down" comedy on the Coast, has severed connections with the Allen & Allen film corporation and returned to New York to engage in "free lance directing."

Street rumors were that David Wark Griffith, abroad since early summer, would return to New York the latter part of this week, but at the Griffith offices they deny he is expected at this time.

Hiller & Wilk have sold "Bought and Paid For" for Australia to the Australasian Films, Ltd., and "Redemption" for Michigan to Arthur S. Hyman, of the Dawn Masterplays Company of Detroit.

When "Hero," the \$20,000 canine star, died, Harry Marks, its owner, brought suit against the film company, alleging the injuries that caused the animal's death were obtained while performing for the company's films.

With the Jimmy Dale serial on its way through Mutual exchanges, Jules Bernstein will launch the recently completed John W. Noble picture, "Shame," to be distributed upon a State's right basis.

Mary Pickford's next Artcraft feature will be "The Little Princess." The piece, adapted from a book, "Sara Crowe," by Frances Hodgson Burnett, was staged at the Criterion theatre some time ago.

Herbert Rawlinson will appear for the first time in films with Browale Vernon, the feminine "lead" in "Flirting with Death," an aeroplane thriller the Bluebird has marked for release September 24.

The Kolored Comedy Company is making comedies featuring the negro comedian. The first, "The Darktown Fire Brigade," will be released about Oct. 1. Thereafter, a two-reeler will follow each week.

Julian Eltinge made his bow in pictures in "The Countess Charming," a comedy by Gelett Burgess and Carolyn Wells. Others in the cast are Florence Vidor, Tully Marshall and Mabel Van Buren, with Donald Crisp directing.

An innovation in screen make-up has been introduced at the Vitagraph eastern studio by Victor Stewart. Instead of grease, water color is being used and is said to give smoother and better photographic results, especially in negro characters.

Ruth Slawson, a Spanish dancer, and Marguerite Gibson, a picture actress, were arrested with Manuel Vega in a raid on a house on Commercial street, Los Angeles, Aug. 25. Vega was given a suspended sentence of 60 days. The girls' trial will come up this week.

Edward I. Deary, aged 28, manager of a Fifth street picture theatre, Cincinnati, was internally injured on the night of Sept. 14 when he was struck by an automobile owned by August Beckenhaupt, a saloon keeper. Beckenhaupt was arrested.

William Wolbert, director at the Hollywood studio at Vita, last week completed "The Flaming Omen," a five-reel Blue Ribbon feature with Mary Anderson and Alfred Whitman in the leads. Work has already been commenced upon another feature, the title to be announced later.

"Take it from me," said an officer of the New York operators' union (No. 85), "there is plenty of work in New York for the picture operator." When asked if there were many operators idle, he stated that they were so in the minority that jobs appeared to be hanging on the street guide posts.

Bert Lubin, general manager of Western Canada for the Metro, has been engaged by

the Globe Films, Ltd., a new organization of Canadian exchange man, general sales manager, with Western Canadian territory. The Globe recently acquired the rights for that section of "The Warrior."

Aubrey Kennedy, in charge of the Goldwyn studio at Fort Lee, has been appointed manager of productions for all future Goldwyn pictures. H. J. Flint takes over the executive and plant detail duties formerly performed by Kennedy.

Phil Kaufman, general representative of the Globe Film, Ltd., of Toronto, Canada, has closed for a sixty-day's showing of the King-Bee Billy West comedies in Eastern Canada. Loew's will have first run, the Madison second run, and the Park third. The first picture booked is "The Hero."

The latest addition to the directing forces at Universal City is Edwin Frasee, producer of comedies, who will direct two-reel subjects. Frasee was director of a number of Keystone comedies and also produced comedies for William Fox. A new production company has been organized for Frasee. The principal comedian is Stanley Laurel. Rena Rogers will play the leading feminine roles and Neal Burns will be juvenile man.

William Fox is withdrawing "Jack and the Beanstalk" from the legitimate houses, deciding the film will prove of greater value through its release in the regular picture houses.

The first company in closed a profitable engagement at Brooklyn Saturday. The other two outfits now out are listed to close this Saturday.

Fox will keep the Annette Kellermann feature, "A Daughter of the Gods," ten exhibitions in all, out indefinitely.

When Nathan Ascher was here last week and asked who could build the big picture house within the Loop district, Chicago, the theatre to be patterned after the Rialto and Strand here, he replied, "Jones, Linick & Schaefer." Ascher is interested in a chain of film houses in Chicago, and stated while here that his plans would have at least a chain of 30 big houses in Chicago and adjacent territory before another year. Right now, he said, he was not in a position to give out any direct information regarding the proposed circuit. About six months ago Messrs. Zambreno & Dunn, Chicago picture men, were announced to have plans to build a chain of picture theatres in the Chicago loop, but later this plan was abandoned. Aaron Jones, the Chicago film manager, declares he has had his fill of war pictures for the present, the type anyway that deals with the romantic side, claiming that the market is being deluged with such themes from all sides and that the public is being "war-filmed" to death. Jones also says that he is not in the market for any of the "white slave" or vice subjects, this phase of film manufacture also having been overdone.


"Within the Law" (Vita) will be shown without a change in Chicago. Judge Crowe is issued a writ of mandamus compelling Chief of Police Schuetzler to grant a permit. The court order followed legal action brought by Vita under the direction of Albert E. Smith, President, and Walter Irwin, Gen. Manager. For nearly four months Major Funkhouser refused to issue a permit unless Vita agreed to make 15 deletions from the picture, which it refused to do, taking the position the deletion of the third degree scenes would ruin the picture. Lewis Jacobson prepared a petition seeking a writ of mandamus to force the issuance of a permit, and it was upon this petition that Judge Crowe ordered Chief of Police Schuetzler to grant it. The only reason for Major Funkhouser's desire to prevent the showing of the screen version was his desire to protect the police from criticism. This statement was borne out by the fact that the scenes that Major Funkhouser desired to have deleted were those in which police brutality in "third degree" were exposed. Attorney Jacobson subpoenaed Mayor William Hale Thompson, Chief of Police Schuetzler and Chief of Detectives Mooney, and was prepared to show by them the manner in which members of the Chicago police force had been for years and are now employing third degree methods of the severest character. Attorneys for the city of Chicago refused to allow Mayor Thompson or Chief of Police Schuetzler to be called as witnesses. The general impression was that the city attorneys were afraid to allow the Mayor and Chief of Police to take the witness stand for fear of the exposure that would be started by the questioning of Attorney Jacobson.

## FILMING "LUSITANIA" DISASTER.

Work on the mammoth film feature in which Rita Jolivet and the sinking of the "Lusitania" will be shown is progressing and the men behind the film project anticipate having it ready for the public some time in October. The film is to be shown simultaneously in London, Paris and Turin (Italy) in November.

Up at Westchester 65 acres have been rented, where a miniature city is being built as well as a huge tank arranged where the salon scene on the "Lusitania" at the time it was submerged can be photographed.

Leonce Perret, the French director, is personally staging and directing the feature. From 1,200 to 1,500 supers are participating in daily scenes.



Pathé

# Mollie King and Creighton Hale

in

## The Seven Pearls

"Gets off to a fascinating start," "The first two chapters promise a good serial," "A wonderfully melodramatic plot which gives brilliant promise," "Action keyed at lightning speed," "A wealth of fast action and exciting mystery," "Mystery, thrilling fights, love interest and about everything that contributes to holding the attention."

These are a few excerpts from reviews in the various trade magazines on Pathe's latest money-getting serial. All the world loves exciting adventure, mystery, breathless action and suspense, and all the world loves a love story. That's why Pathe's serials made in the Pathe way outdraw day in and day out the greatest features.

Ask the nearest Pathe Exchange to screen for you several episodes of "The Seven Pearls." You'll want it in your house.

Produced by Astra

Written by Charles W. Goddard, the famous playwright



## NEWS OF THE FILM WORLD

Mrs. Mary Roberts Rinehart is handling all her scenario and book contracts direct.

Bronson picture, is being offered for sale on a territorial rights basis.

J. Stuart Blackton has determined to post-Kitty Gordon is devoting most of her time to the singing of patriotic songs at the principal recruiting stations in New York.

Ira Simmons, the New York film man, has gone to Buffalo and opened headquarters for New York State territorial distribution.

C. E. Shurtleff has been appointed Sales Manager for Select Pictures. He was formerly connected with Pathe.

Tom North is connected with the New York offices of Pathe, as manager of the sales department.

Irvin Cummings, the film actor, has invaded vaudeville, his act being entitled "Breaking Out of the Movies."

Ned Finlay, Vitagraph, will be seen shortly with Ewart Overton in "The Bottom of the Well."

Of late Doc Willat has not been seen much around Broadway, Willat having been in Jacksonville, Fla., making a new all-color film.

Triangle will send companies of players and directors to China and India. Later a company will go to Buenos Ayres.

Gertrude L. Brandt has been engaged by Famous Players to appear with Elsie Ferguson in her forthcoming picture for that company.

Ella Hall and Emory Johnson, both of the Universal, who were married at Hollywood, recently spent their honeymoon in San Francisco.

'Twas reported along the film Rialto Monday that William Masaud, who has resigned as manager of the B. F. Keith theatre, Greenpoint, is to take a flyer in films.

Paul Dowling, a newspaper and magazine writer, has been engaged for the publicity

staff of the west coast studios by the Leaky Co.

Jack Conway, Triangle director, narrowly escaped death when his machine turned turtle along the Santa Monica Coast. He will be unable to work for a number of days.

"Over There," the title used through courtesy of Geo. M. Cohan, has been completed by the Charles Richmond Pictures Corporation, being the first made by that company.

Samuel Cummins, film broker, has sold for John Cort the Scandinavian rights to "The Whirl of Life" to a Mr. Carleton. He also purchased last week for one of his clients the rights to "Enlighten Thy Daughter" for Delaware, Maryland, District of Columbia and Virginia.

Add News from the Film World.

U. Uno, now in New York, representing a Japanese film importer, has consummated a deal with B. S. Moss whereby the Uno interests take over the rights to show in Japan such subjects as "One Day," "Three Weeks," and "Boots and Saddles."

Walter Helms, the fat boy, has been engaged to appear with Tom Moore in "Tub Brown of Harvard" in a forthcoming Selig release. The company are at present in Cambridge. It is in five reels and under the supervision of director Harry Beaumont.

"The Princess of Park Row," by Paul West, has been selected to head the Vitagraph Blue Ribbon October releases. It was picturized by A. VanBuren Powell and produced under the supervision of Ashley Miller, a new acquisition to the Vita directorial staff.

Paramount's first serial, "Who is 'Number One'?" is expected to be complete and in exchanges before the release date of the first episode. Kathleen Clifford, star of "Who is 'Number One'?" expects to finish the last scenes within a few weeks.

The latest built New York picture house is the Harlem Strand on 125th street, between Lexington avenue and Park, opposite Proctor's 125th, the Strand occupying the site of the old Family. The house, built by the Major

Amusement Co., J. Arthur Hirsch, managing director, will open Sept. 28, with Goldwyn and Artcraft features.

Jules Raucourt, Belgian, who returned to his native beach to fight for his country, has been honorably discharged after having been wounded at Malines. He has been engaged by Metro for an important role in the Emmy Wehlen release, "Nobody," a picture version of Louis Joseph Vance's story of the same name.

A screen version of "My Wife" has been prepared for the Empire All Star Corporation, which is filming Charles Frohman's successes. Ann Murdock will have the stellar role, supported by Ferdinand Gottschalk, Rex McDougal, Herbert Druce, Amy Veness. Olive Tell is being starred in the Empire's "The Unforseen," supported by David Powell.

Marie Dressler left the Goldwyn studios at Fort Lee last week to go to California with cameramen, directors and her secretary. She claims that there is not as much sunlight here as in Hollywood and that her forthcoming "Tillie the Scrub Lady" cannot be shown up to best advantage with mercury lights.

A contract signed by the Ogden Pictures Corp., with the estate of David Graham Phillips, James K. Hackett and the American Play Co., gives the Ogden Co. the world's motion picture rights to David Phillips' novel "The Grain of Dust." Lillian Walker will have the leading role. The story ran serially in the "Evening Post."

In Los Angeles the Pathe comedy companies are finishing up the different series in which Harold Lloyd and Toto appear, as well as further subjects of the "Lonesome Luke" series is being made. No release date has yet been set by the New York offices but some special announcement is forthcoming shortly.

William B. Putnam, manager of the Paramount, Newark, N. J., averted a panic, Sept. 14, when fire started in the auditorium. He informed the audience that the smoke filling the theatre was from rubbish burning in an adjoining lot and, as a result, the people walked out quietly and unaware of the danger.

The Greater Features Company, Jack Lannon, president (of Seattle), has closed for "A Mormon Maid" for Washington, Idaho, Montana and Oregon. The concern is now exploiting "Where Are My Children," "The Dumb Girl of Portia," "The Witching Hour" and "The Conquest of Canaan" in that territory.

Suit was instituted against the Fox Vaudeville Co., Sept. 12, by George Bronson Howard, for damages alleged to have been sustained by him of a breach of contract made between Mr. Howard and the defendant. The amount involved is \$7,000. The summons and complaint have been filed with the Clerk of the Supreme Court, New York.

Frederick Rath, who recently succeeded Harry Ennis as general publicity representative of Art-Dramas (when the latter severed connections with it to take charge of the press department with the new Harry Raver company), in addition to being the author of several film scenarios, has written a series of articles on photoplay construction which will appear in papers syndicated by a western company.

The new Newark picture house, which got into operation Sept. 1, is the talk of Newark. The Newark, controlled by the Market & Beaver Realty Corporation, with Max and Edward Spiegel as the main operative factors, is on the site of the old Newark theatre. It has 60 exits. Warden Johnson, who had charge of the Strand orchestra, is handling the Newark's augmented orchestra, with John B. McNally as manager. Herbert Sisson is organist. The officers of the Market & Beaver Realty Co. are: President, Max Spiegel; vice president, Henry Waterson; secretary, A. B. Stupel; treasurer, Dr. R. G. Tunison; managing director, Edward Spiegel. These men also comprise the Board of Directors.

Jack Pickford, returning from a party at four a. m., Sept. 9, Los Angeles, in his machine, with Olive Thomas, Catherine Walker, Mr. and Mrs. William Gordon and Jack Dillon, crashed into a light truck, demolishing the truck and upsetting the Pickford car and its occupants. Pickford was taken to University police station. The driver of the truck suffered lacerations about the face and body, fractured hand and concussion of the brain. The occupants of the Pickford car escaped with cuts, scratches and bruises.

Although indications for a time seemed to sound the deathknell of film serials of the thriller type, some of the New York manufacturers state that the demand at present is just as great, if not more voluminous than it was at this time last year or the preceding season. The Pathe offices have already released half of the episodes of "The Fatal Ring" and are now just releasing the newest subject, "The Seven Pearls," and have several other "serial" ideas in mind that will eventually hit the screen. The Universal reports excellent returns on its serial, "The Gray Ghost."

# BLUEBIRD Photo Plays Inc. Present Dorothy Phillips with Wm. Stowell in "BONDAGE" A Dramatic Story of a Girl Whom Love Set Free DIRECTED BY IDA MAY PARK



"If It's a BLUEBIRD- It's got to be good"

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LOCAL BLUEBIRD EXCHANGE OR  
**BLUEBIRD PHOTO PLAYS, Inc.**  
1600 BROADWAY, NEW YORK

# CHARLES FROHMAN SUCCESSSES in Motion Pictures

EMPIRE ALL STAR CORPORATION Announces  
The forthcoming presentation of

## JULIA SANDERSON IN "The RUNAWAY"

Second of the Charles Frohman Successes in Motion Pictures. The play that packed theatres all over the country for season after season. In six acts. Directed by Dell Henderson. Superbly mounted. Enacted by an all-star cast. Bookings on all Motion Successes can be made NOW at Mutual Exchanges.

Coming Charles Frohman Successes in Motion Pictures:

ANN MURDOCK in  
"THE BEAUTIFUL ADVENTURE" "THE RICHEST GIRL"  
Directed by Dell Henderson. "The IMPOSITOR"  
Directed by Dell Henderson.  
OLIVE TELL in "THE UNFORSEEN"  
Directed by Dell Henderson. "The IMPOSITOR"  
Directed by Dell Henderson.

Produced by  
EMPIRE ALL STAR CORPORATION  
Julius H. Rosenberg, Pres.

Produced by  
MUTUAL FILM CORPORATION  
John H. Johnson, Pres.

OLIVE TELL

ANN MURDOCK

## COAST PICTURE NEWS

Los Angeles, Sept. 19.  
William Knott, who for two years has been manager of the local World exchange, has been transferred to Chicago.

Ford Sterling is attending the golf tournament at Del Monte.

Director Roy Clements is filming a two-reel comedy at Universal City entitled "Trial Engagement." Eddie Lyons, Lee Moran and Donna Drew are playing the leads.

Mae Murray is featured in the five-reel drama, "The Princess Virtue," being produced at the Bluebird studios under the direction of Robert Leonard.

The 15th and final episode of "The Gray Ghost," the big Universal serial, is now being filmed by Director Stuart Paton, with Priscilla Dean and Eddie role as his leads.

Edith Roberts is playing the title role in B. M. Bower's story, "Jean of the Lazy 'A'" now being produced by Eugene Moore.

Oscar C. Apfel, the director, is spending his spare hours directing the construction of a sea-going automobile. In other words, he is having a boat body built on one of his machines.

Allen Curtis, director of Joker comedies, is staging a new one-reel comedy, "Rain and Rascality," with Gail Henry and William Franey in the leading roles.

The production of the five-reel play, "Miss Summerville's Deception," featuring Little Zoe Rae, was begun this week at Universal. Gretchen Lederer, Winter Hall, Harry Holden, E. A. Warren and Lule Warrenton support the little star.

Casson Ferguson, player of juvenile roles on the stage, has been engaged to play in the movies here.

Hank Mann is featuring in a one-reel comedy entitled "Out of the Bag," being produced by Director Al Santell.

Tom Gerecht, until recently a New York newspaperman, is writing the film version of Peter B. Kyne's story, "A Man's Man."

Fred Kley, business manager at Laaky's, is planning a motor trip through California.

Tally's Broadway is giving a free musical concert every Sunday.

Jack Conway has received several offers to direct since his production of "Come Through," but he is still with the Triangle.

Douglas Fairbanks is accompanied east this time by his wife and mother.

Director Craig Hutchinson has acquired the services of David Morris.

Charles West is now with Universal.

Don Meaney, the booking manager, has recovered from a long illness.

Collin Campbell once sang in a church choir—but that was a long time ago.

Monte M. Katterjohn, the film author, says he writes better during the day, wherein he differs from most photoplaywrights who do the bulk of their plotting at night.

Charles P. McHugh, well known in sporting circles for his long association with the ring, is now a regular member of the Fairbanks' acting staff.

Sidney Reynolds is one of the hardest working men on the Fox lot. He is assistant general manager; but he gets down to work long before Theda Bara has taken her morning bath.

The Toreadors had a session at a local cafe Monday night. Carl Jessen was master of ceremonies.

It is reported something like an even hundred guests attended the "open house" held by Mabel Condon and Elizabeth McGaffey at their Laurel canyon "recreation nest" Sunday.

Robert T. Kane, vice-president and general manager of Paralta, being listed among the first draftees of the new Liberty army, expects to knock off work at once to begin khaki life at American Lake.

Stuart Peyton, the director, has presented his heir (a girl) with a 1918 touring car.

Jack Cunningham, Triangle scenario editor, is entertaining his mother from the middle west. Cunningham only recently assumed his new duties as script chief at Culver City.

Raoul Walsh has left for the east to hunt "locations" for his next Fox picture.

Julian Johnson has arrived and is occupying an elaborate office at the Triangle's Culver City plant.

J. Warren Kerrigan is rapidly recovering. His broken leg will prevent him from doing studio work for some time.

Charles Miller, the director, has decided to remain in New York, where he is directing Norma Talmadge. His family has left here via motor to join him.

George S. Romanovsky, who is in charge of the Russian Consulate-general in San Francisco, visited the local studios this week.

Low Cody is "seeing the sights" in Santa Barbara—such as they are.

Claire Anderson has returned to the Triangle studio after being laid up with a sprained ankle.

Crane Wilbur will start his eastern tour next week.

David Horsley has the bulk of his movie animals for sale.

Bessie Love has been vacationing.

The Mack Sennett Weekly has resumed publication.

Monte Katterjohn, the scenario writer de luxe, avers that some day he may take a vacation and go to New York to see Broadway by lamplight.

Stiles Dickinson is en route to New York via Chicago.

Bessie Barriscale has purchased a new car.

Jack Conway narrowly escaped death the other day when his car overturned in the Malibu mountains, pinioning him under the wreckage. He will be absent from the studio several days.

Ella Hall, the Universal star, was married last week to Emory Johnson, a picture actor. They are motoring to San Francisco on their honeymoon.

Ralph Lewis has recovered from a brief indisposition.

Wilfred North has been appointed supervising director at Vitagraph's Brooklyn plant by President Albert E. Smith.

Mary Pickford's newest film, "Rebecca of Sunnybrook Farm," did a tremendous business at Clune's Auditorium.

T. L. Tally is expected home from New York next week.

Wm. Knotts, the exchange man, has decided—almost—to remain in Los Angeles instead of returning to Chicago for the World.

## NEW INCORPORATIONS.

Elk Photo Plays, Inc., Manhattan, \$15,000. B. H. Mills, R. Kersner, M. Hirshson, 409 Rodney street, Brooklyn.

Warburton House Corporation, Hastings-on-Hudson. Hotel, restaurant, theaters and deal in wines and liquors, \$10,000. M. C. and C. E. Cronin, J. E. Doran, 107 Broad street.

Blackton Productions, Inc., Manhattan, \$25,000. G. Wiggins, J. S. Blackton, J. Ickles, 35 East 30th street.

Bealect Comedies, Inc., Manhattan, \$10,000. G. H. Hansen, C. Colt, W. F. Bell, 119 West 43d street.

Santa Monica Pleasure Pier Co. Arthur Loff, P. J. Schaeffer, R. W. Brown, L. M. Edwards and G. H. Janeway. Capital stock, \$600,000. Subscribed, \$500.

Strand Amusement Corp., Salamanka, \$50,000. C. A. Cammire, H. E. Robbins and G. H. Ansley, Salamanka.

Capital Increases.  
Boulevard Theatre & Realty Co., Bronx. \$15,000 to \$200,000.

## RAVER'S 3-STAR FILM.

Harry Raver, who recently severed official connection with Art Dramas, is to engage in picture making upon an elaborate scale and has planned to turn out eight big pictures, the first to be entitled "The Public Defender." It will have a trio of stars, Robert Edeson, Frank Keenan and Alma Hanlon.

Harry Ennis, who has been handling the publicity for Art Dramas, joined the Raver forces Monday as press representative. Ennis was succeeded at Art Dramas by Fred Rath.




# TRIANGLE

Belle Bennett  
and Roy Stewart  
in  
"BOND OF FEAR"  
Released Sept. 23rd




A story of the guilty who  
faced judgment in the  
desert without law.



# TRIANGLE

Roy Stewart  
in  
"The Devil Dodger"  
Released Sept. 23rd



Out of the West comes a  
new gunman ready to round  
up the crowds for your  
theatre.

**MAY CLASH OVER PLAY.**

There is every indication of a clash between the Paramount and David Belasco over "Tiger Rose," to be produced at the Lyceum Oct. 2. The play was written by David Belasco and Willard Mack and the latter is playing an important role in the production. It was first produced in Wilmington, Del., April 30, last, and the reviews given the performance on the out-of-town premiere said the story of the piece was almost identical with that of "Nanette of the Wilds," produced by the Famous Players and released as a film through the Paramount service some time in November last.

"Nanette of the Wilds" was sold to the Famous Players by Willard Mack, who played the same role in the film as he does in the stage presentation, a Northwest mounted police trooper. The picture was rather generally spoken of as a mediocre production because of the weakness of the story and melodramatically forced acting of Mack.

Investigation last week brought to light that neither Mack nor Belasco had made any arrangement with the Famous Players or the Paramount for the rights to produce the Mack story on the speaking stage.

At the Belasco office when the attention of one of the executives of the staff was called to the similarity of the film production to the plot of that of "Tiger Rose," and had a review of the former placed before him, the similarity was admitted, but it was followed by the statement the Belasco management did not believe the picture would interfere with the success of the stage presentation.

**THANHOUSER RETIRING.**

Edwin Thanhouser is to retire from active participation in the picture field next spring, when his present contract with the Thanhouser company expires. The producer did not intend to come back into pictures when he stepped out in 1914, but on his return to this country after a tour of Europe, the death of Charles Height occurred, and the stockholders requested the for-

mer head of the concern again take hold.

The Thanhouser studio at New Rochelle is practically idle now, with no one there except the bookkeeper and Mr. Thanhouser. This condition will in all likelihood prevail until the contract runs out.

Lloyd Lonergan, who looms as one of the record holders among the writers for the screen (he having turned out something like 1,500 reels for the company) retired last week, and after

spending several months in New York will take a long rest at Cape May, N. J., where he has built a home. Lonergan turned out the first scenario ever produced by the Thanhouser company and has been with them ever since. He was the writer of the company's most successful serial, "The Million Dollar Mystery," which earned over \$2,000,000.

At present the Thanhouser Co. is on clean velvet, not having any liabilities and a bank balance amounting to more than \$50,000.

# BIG!

In that short word is condensed all reports on the first showing of the  
Surpassing Screen Success of the Season

## "FOR THE FREEDOM OF THE WORLD"

PRODUCED BY

**IRA M. LOWRY**

FOR THE S. & M. FILM COMPANY

A real Super-Feature in Eight Parts

Story by Captain Edwin Bower Hesser

FEATURING

**E. K. LINCOLN**

WITH

**Barbara Castleton and Romaine Fielding**

The Year's Important Production

New York Office,

Ira M. Lowry,

220 West 42nd Street

**Metro Pictures  
Corporation**

presents

**GLORIOUS**

Mme.

**PETROVA**

In BLAIR HALL'S

"The

**SILENCE  
SELLERS"**

A METRO Production  
de Luxe. Five Acts of  
intensive drama involv-  
ing the vultures of So-  
ciety. Directed by Bur-  
ton L. King.

Released September 24th



- "MONTE M. KATTERJOHN has been rattling his Remington at Ince's camps for a long time, but **'THE FLAME OF THE YUKON'** is the most vigorous photoplay he has yet turned out. In its directness and vitality it is, indeed, reminiscent of a work of Rex Beach or Jack London." (Directed by Charles Miller.)
- "**'MADAM WHO,'** Monte M. Katterjohn's photo-dramatization of Harold McGrath's novel of the same name, is Bessie Barriscale's first Paralta release." (Directed by Reginald Barker.)
- "**'GOLDEN RULE KATE,'** with Louise Glaum, is another popular Triangle offering from Monte M. Katterjohn's prolific pen." (Directed by Reginald Barker.)
- "A real human play with plenty places for laughter and tears, is **'THE CLODHOPPER'** by Monte M. Katterjohn, starring Charles Ray." (Directed by Victor Schertzinger.)
- "**'IDOLATORS,'** which Triangle predicts will smash the box office record of all previous Kay-Bee productions, is by Monte M. Katterjohn, based on the story, 'Success,' by John Lynch." (Directed by Walter Edwards.)
- "From beginning to end in **'MASTER OF HIS HOME'** the continuity writer, Monte M. Katterjohn, has not allowed his scene construction to be broken." (Directed by Walter Edwards.)
- "The story for **'MOUNTAIN DEW,'** Triangle's first production starring Margery Wilson, is the collaborated work of Monte M. Katterjohn and Julien Josephson, with continuity also by Monte M. Katterjohn." (Directed by Thomas Heffron.)
- "In **'THE GUN-FIGHTER'** Monte M. Katterjohn has written a Wm. S. Hart story that goes all this popular actor's previous productions one better." (Directed by Wm. S. Hart.)
- "**'THE WEAKER SEX,'** by Monte M. Katterjohn, based on the story, 'Her Birthright' by Alice C. Brown, is a picture the fans will just about eat up." (Directed by Raymond B. West.)
- "**'THE SAWDUST RING,'** with Bessie Love, arranged for the screen by Monte M. Katterjohn, from the story by L. V. Jefferson, has been chosen by Manager Rothapfel for next week's Rialto program." (Directed by Paul Powell and Charles Miller.)
- "Monte M. Katterjohn has written and arranged many excellent stories for the screen, but **'THE PATRIOT'** with Wm. S. Hart, may be regarded as a masterpiece." (Directed by Wm. S. Hart.)
- "Monte M. Katterjohn's own story, **'BACK OF THE MAN,'** is above the average both in respect to its originality and power to interest." (Directed by Reginald Barker.)
- "**'SWEETHEART OF THE DOOMED,'** starring Louise Glaum, and written by Monte M. Katterjohn from the story, 'The Official Coquette,' by Jerome N. Wilson, is one of the most logical and reasonable vampire plays of a long time." (Directed by Reginald Barker.)
- "**'THE APOSTLE OF VENGEANCE,'** by Monte M. Katterjohn, is one of the best scenarios provided for Mr. Hart in sometime." (Directed by Wm. S. Hart.)
- "Monte M. Katterjohn's scene construction in **'THE FEMALE OF THE SPECIES'** is one more technical triumph in the already long list of Ince successes." (Directed by Raymond B. West.)
- "**'THE CAPTIVE GOD,'** by Monte M. Katterjohn, proves a veritable triumph for the star, the author and the director." (Directed by Chas. Swickard.)
- "William Farnum has never been seen to better advantage than in the latest Fox release, **'THE BROKEN LAW'** by Monte M. Katterjohn and Oscar Apfel." (Directed by Oscar Apfel.)
- "**'THE JUNGLE CHILD,'** from the pen of Monte M. Katterjohn, is a capital photoplay." (Directed by Walter Edwards.)
- "**'THE BRIDE OF HATE,'** adapted to the screen by Monte M. Katterjohn, is a weak story redeemed by its direct continuity and excellent staging." (Directed by Walter Edwards.)
- "Monte M. Katterjohn is to be congratulated for giving us **'BAWBS O' THE BLUE RIDGE.'**" (Directed by Charles Miller.)
- "**'THE PRINCESS OF THE DARK,'** arranged for the screen by Monte M. Katterjohn from the story by Lanier Bartlett, proves Enid Bennett to be just what Thos. H. Ince has claimed for her—a real star." (Directed by Charles Miller.)



*Monte M. Katterjohn*

*Student of Screencraft*



# THE WHIP



## OPENING DAY IN SEATTLE and The Camera doesn't lie!

**THE PICTURE THAT GETS THE COIN THE WORLD OVER**

**Jones, Linick & Schaefer have just bought Illinois**

The following territories are still open:

Pennsylvania, Ohio, Missouri, Kansas, Nebraska, Iowa, Colorado, Utah, North Dakota, South Dakota, Nevada, Montana, Wyoming, Wisconsin, Minnesota, New Mexico, Arizona, West Virginia, North Carolina, South Carolina, Florida, Georgia, Tennessee, Alabama, Louisiana, Mississippi, Texas, Arkansas, Oklahoma.

All of EUROPE except Great Britain and Scandinavia.

All of SOUTH AMERICA, CUBA and MEXICO.

All of ASIA except Japan.

All of AFRICA except South Africa.

## Apply to PARAGON FILMS

912 LONGACRE BLDG., NEW YORK

# MOVING PICTURES

## THE CHIEF COOK.

The Star Boarder..... Billy West  
Hotel Proprietor..... Budd Ross  
Heavy..... Babe Hardy  
Leading Lady..... Ellen Burford  
Ham..... Leo White  
Slavey..... Blanche White  
Soubrette..... Ethlyn Gibson

Another of the Billy West King-Bee comedies, affording ample opportunity to the star to get himself into side-splitting situations. The Palace Hotel in Bingville is a losing proposition. There has been only one guest for four weeks, and he has failed to pay his bill. The proprietor is unable to pay his help and they strike. Proprietor gets a wire from a theatrical troupe engaging rooms. He

sees Billy, the star boarder, climbing out of a window with his suit case in an attempt to beat his board bill and forces Billy to work out his indebtedness.

## IN BED—IN BAD.

The Sept. 24 release of Victor Moore's (Paramount) comedies is eliciting roars of laughter at the Strand this week. It is another of the Thomas J. Gray scenarios, and entitled "In Bed—In Bad." Moore is revealed seated in his office and working so hard his staff become alarmed for his health, and each in turn informs him he is "looking bad." He scoffs at them, but on arrival home receives the same word from his doting wife, who in-

sists on sending for a doctor. At that moment a picture falls from the wall and wife says: "I had an uncle who died an hour after a picture fell from the wall." Vic is put to bed and the doctor arrives with a pretty nurse. That's the only consolation he has. His illness is noised about the vicinity and each neighbor insists on bringing another physician, which gives plenty of opportunity for laughable horseplay. When, after a consultation, the doctors decide to operate for appendicitis, Vic becomes alarmed and asks the cause of his ailment. Told it was lack of exercise, he announces he will remedy that forthwith, and proceeds to wallop the life out of the pill purveyors. Full of action from start to finish.

Jolo.

## THE MYSTERIOUS MR. TILLER.

Clara Hawthorne..... Ruth Clifford  
Prentice Tiller..... Rupert Julian  
Ramon Mordant..... Frank Brownlee  
Stephen Pitt..... Wedgewood Nowell  
O'Meara..... Harry Katenbery  
Rosario..... E. A. Warren

The Mysterious Mr. Tiller is a first-class Bluebird directed by Rupert Julian. It features Ruth Clifford. The story is credited to Elliott J. Clawson. It is a detective tale, containing numerous mysterious moments. The picture is somewhat conventional, although due to good direction the story is carried nicely throughout with twists at different intervals to further the interest and often leave one in doubt as to what the action is really centered about. An air of mystery is involved that is unknown until the finish. That aids in the general value of the feature. Action appears to be the main idea in the making, and suspense is shown to keep attention centered upon the featured characters. Every possible bit of footage is used nicely with no sign of superfluous sections. It is practically a case of mistaken identity, finally disclosed when Prentice Tiller (Rupert Julian) finally outwits Clara Hawthorne (Ruth Clifford) in chase to secure jewels from Ramon Mordant (Frank Brownlee). Previously Tiller is regarded by Miss Hawthorne as an accomplice of Mordant, her later discovery proving her mistake when he places the evidence in her hands so she can receive the credit for clearing up the case. The story at times is misleading, although clearly picture-ized, and together with the action and continued interest looms up as a good program picture.

## THE FLY COP.

The Fly Cop..... Billy West  
Proprietor..... Babe Hardy  
Handy Man..... Budd Ross  
Mayor..... Leo White  
Forelady..... Ellen Burford  
Chief of Police..... Charles Slattery  
A Chicken..... Ethlyn Gibson

The Sept. 15 King-Bee Billy West comedy release is "The Fly Cop," directed by E. Gillstrom. West is depicted as a "boob" policeman, which characterization lends itself to his slapstick methods. He is assigned to secure evidence against a gambling house, which is disguised as a beauty parlor and modiste shop. The Chief of Police is in with the house and West is given the job because it is figured he won't discover anything. Just how he turns the tables on his superior officer and wins for himself promotion would take too much space to relate in detail. But the action is fast and laughable.

Jolo.

## "THE BRIDE'S SILENCE"

If "The Bride's Silence" was screened to show the public how poor a story could be stretched into a five-reeler, with the aid of unnecessary retakes and plenty of celluloid, then the latest American release deserves credit for fulfilling its purpose. There is nothing to lift it above the mark of a very ordinary program feature. Dan F. Whitcomb is given credit for the story, and Henry King the direction, the latter deserving untold credit for doing so well with the scarcity of material at hand. The story has often been screened before, dealing with the wife of a prosecuting attorney. The action rarely attains a real dramatic suspense and did not prove very interesting at the New York theatre.

## SUNDAY A DRAW IN L. A.

Los Angeles, Sept. 19.  
Billy Sunday played to capacity for his first two weeks here, despite which theatre managers report no effect upon their business. He has made only slight attacks on theatres so far. Seats are now selling for the ball game between the Sunday and Douglas Fairbanks teams, the proceeds to go toward the purchase of baseball equipment for the California soldiers.

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**HANK  
MANN  
AT LAST  
ON  
BROAD  
WAY  
IN  
PERSON**

## THE BOND OF FEAR.

Cal Nelson.....Roy Stewart  
 Mary Jackson.....Belle Bennett  
 Judge McClure.....Melbourne McDowell  
 John McClure.....George Webb  
 Hotel Proprietor.....John Lince  
 Edith Kennedy, who wrote "The Bond of Fear," a triangle release, has drawn a character so fanatical in "Judge McClure" as to make it altogether improbable. It is that of a criminal court judge who administers the law absolutely without sentiment. His younger brother, who is dissolute, makes a demand on him for money, is refused, and attacks him. Defending himself he strikes the young man with a decanter, and believing he has killed him, goes west and hides in the bad lands. He hires Cal Nelson, a guide, to take him through the desert. While crossing they come upon a young woman well nigh exhausted. They take her to a prospector's hut, where she regains her strength, but the judge is overcome by the heat, becomes delirious and she nurses him back to health. He fears that in his ravings he revealed his secret, asks her, and she tells him she knows. He asks the girl to marry him, and she consents, in a purely maternal impulse, to care for the unfortunate. He is obsessed with the fear she is the possessor of his secret, and she then confesses to be a fugitive from justice. They go to the little village to be married and while at the hotel the judge reads an old paper which relates his mysterious disappearance simultaneously with the injury to the younger brother, who will recover. At once he becomes the stern official dispenser of justice, straightens out his shoulders, goes to the girl and tells her he is not a murderer, and as she is a fugitive from justice he must hand her over to the law. He denounces her to the sheriff, is overheard by Cal, the guide, who rescues the girl and carries her away into the desert on his horse. There the girl confesses to Cal she committed no crime and only concocted the tale to the judge to soothe him. The hotel proprietor tells the judge the paper is an old one and that the brother had died from his attack. Judge again becomes a fugitive and is killed in a landslide. Mary (the girl) is in Cal's arms for the clinch. It is inconceivable to picture any man denouncing the girl under such circumstances. Melbourne MacDowell gives a fine performance of the inconsistently drawn character of the judge, and Roy Stewart and Belle Bennett as Cal and Mary respectively are excellent. A fine production, running mostly to western exteriors. Jolo.

## EXILE.

Claudia Perez.....Madame Petrova  
 Vincento Perez.....Wyndham Standing  
 Richmond Hervey.....Mahlon Hamilton  
 The Governor of Exile.....Warren Cook  
 Manuel D'Alfrache.....Charles Martin  
 Maurice Tournier, director; Ben Carré, who arranged the light effects, and Dolf Wyllard, who wrote the story, are co-stars along with Madame Petrova in her latest Paramount release, "Exile." Petrova shows to fine advantage in such an assembly, although she again plays the wronged wife of a brutal husband, as she did in "The Law of the Land." There is not as much variety in Petrova's work as

there might be, but she has the advantage of an interesting story, a capable supporting cast and excellent direction on "Exile." Wyllard has provided an absorbing story, and Charles E. Whittaker has moulded it into a scenario with the proper suspense and cumulative action. Exile is a Portuguese colony where Perez and his wife, Claudia, live, the husband as an unscrupulous and hated chief justice and Claudia as a devoted worker among the poor natives. When Perez plans to obtain control of the silk trade by sentencing a native to death he believes he can obtain Richmond Hervey as an accomplice in his nefarious plan. Hervey, long an admirer of Claudia who, he believes, dislikes him, threat-

ens to expose Perez, who bids his wife buy Hervey off at any price. The price is a visit at night to his bungalow, an elaborate supper, a few cigarettes and a final discovery that Hervey loves Claudia and she loves him. When the natives arise in revolt and finally lynch Perez, Hervey arrives at a gallop and saves Claudia for a most happy ending. Wyndham Standing is convincing as the brutal husband, and Mahlon Hamilton plays the good-looking hero to Petrova's charms. The scenes set in a Portuguese colony are elaborately done. The staging, support and story together would carry it over. Whether Petrova adds her bit to its general excellence or not is a matter of personal preference. Jolo.

## Vivian Martin

in "The  
 Sunset Trail"



A CHARMING actress, reinforced by a story as beautiful in spirit and sincerity of production as is its setting of California Redwoods.

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Picturized by Beulah Marie Dix  
 from the story by Alice McIver.  
 Staged by George H. Melford.

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A Paramount Picture



## THE CONQUEROR.

Sam Houston.....William Farnum  
 Eliza Allen.....Jewel Carmen  
 Sidney Stokes.....Charles Clary  
 Jumbo.....J. A. Marco's  
 Mammy.....Carrie Clarke Ward  
 Dr. Spencer.....William Chisholm  
 Judge Allen.....Robert Dunbar  
 James Houston.....Owen Jones  
 Indian Chiefs.....William Eagle Shirt  
 Little Bear.....Chief Birdhead

William Fox is showing at the Globe at present for a fortnight's stay the first of the series of Standard Pictures of which William Farnum is the star. It is "The Conqueror,"

written by Henry Christeen Warnack, photographed by Dal Clawson, staged by E. A. Walsh. It is a story replete with dramatic action and has been given a production that can, without exaggeration, be classed among the masterpieces of the screen. "The Conqueror" is an idealized picturization of the hearty life of Gen. Sam Houston, and William Farnum is physically equipped for its personation. Many liberties were taken with history to give the production a suitable amount of heart interest. The settings are picturesque and true to the "period," and make a most effective background for the love story of Houston and Eliza Allen—"the fairest rose of Tennessee." Houston is depicted as a crude youth who lived principally with the Cherokees. He falls in love with Eliza Allen and is told

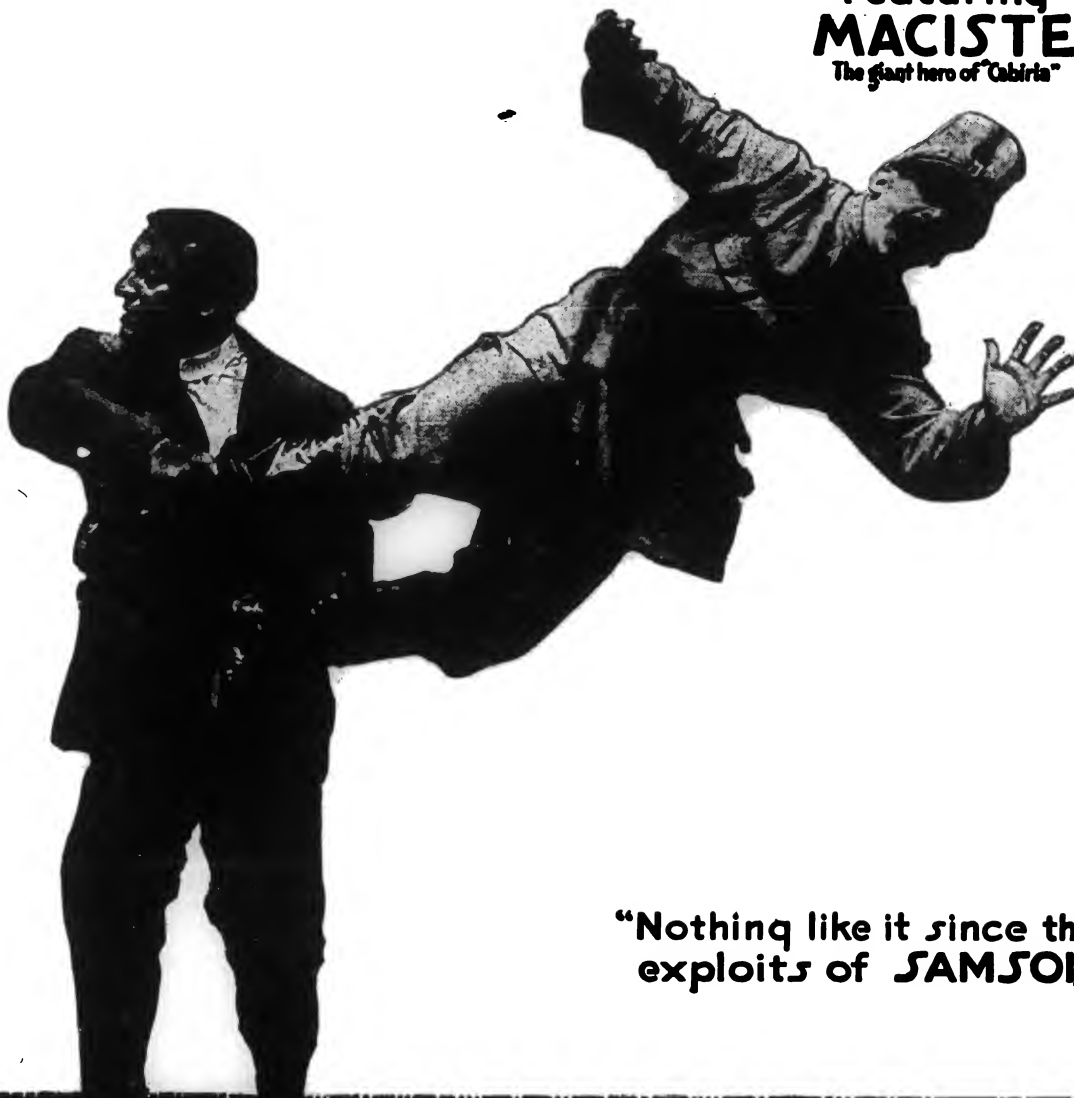
time and again that when he attains one more rung in the ladder of success she would consider his proposal of marriage. Nothing daunted he fights his way upward until he is elected governor. Eliza marries him and during the reception that follows it dawns on him that she married the governor and not the man. He rushes away and returns to his Indian friends, afterward migrating to Texas. It is only after a lapse of time when the wife comes in search of him and he rescues her from the hands of a licentious villain, that she sinks to her knees before him and says: "Can a former governor find in me a worthy wife?" Innumerable "big scenes" from the standpoint of photography materially enhance the general good impression which the production creates. Jolo.

## DOUBLE CROSSED.

A conventional scenario is "Double Crossed," a Famous Players (Paramount) release, starring Pauline Frederick. Were it not for the "class" brought to it by the star and the munificence of the staging, it would be a very ordinary picture. The Paramount producers have now attained sufficient perfection in the work of their own hands to give such liberal leeway in the matter of expenditure that it is almost impossible for them to turn out a really poor picture. But such trite scenarios do not redound to the credit of Paramount. A political boss has given a receipt for \$10,000 to someone for having put over a crooked deal. First inconsistency: his receipt falls into the hands of a wealthy reformer. Let's call that likely, but highly improbable. The boss must get that "paper" or the whole gang will go to jail. He sends for one of his henchmen, a private detective. Detective reads in the daily paper the reformer is giving a house party, and among his guests is a young man who had once picked up at a reception a \$10,000 bracelet and was tempted to temporarily pawn it to tide him over a financial shortage. The detective had secured the return of the bracelet and a written confession from the young man, to avoid prosecution. Detective calls on the man who confessed years before, recalls the incident and says unless he secures "the paper" the confession will be published. He refuses, wife overhears, and at the reformer's home, in the dead of night, she steals the receipt, which, by the way, is conveniently left in a table drawer which can be opened with a paper cutter, which happens to be handy. She had previously made a deal with the detective to give him the receipt in return for her husband's confession. When she calls at the detective's home with the paper, he looks her over and pretends he has left the confession at his office, telling her to return that night for a little supper and a cold bottle. She understands his intention and returns in the evening, fortified by a sleeping powder which she slips into his wineglass. He, however, sees this action through a mirror and attempts to rough-house her. In the melee he falls against the sideboard and is knocked senseless. She escapes with both the confession and the incriminating receipt. Returning to the reformer's house she attempts to replace the stolen receipt and her husband detects her. They put it back in the table drawer, adjourn to their room where she hands him the confession and they are locked in a loving embrace. Miss Frederick gets all there is possible out of the role, as do the others in the well-selected cast. Direction, photography, everything connected with the production, fine, excepting the scenario. Jolo.

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## THE COUNTESS CHARMING.

While his first effort as a screen star does not call for the registration of a remarkable triumph for Julian Eltinge, the Paramount people have generously supported the star with everything requisite to a "big" pictorial production, and at the conclusion of the feature at the Strand Sunday everyone present seemed satisfied with their expenditure. The story, supplied by Gelett Burgess and Caroline Wells, is just the sort one would expect in an Eltinge picture, the star being delegated to handle the inevitable dual role, doing the greater portion of his work in skirts in the introductory reel, Eltinge is pictured as the wealthy bachelor, who, when visiting the country club patronized exclusively by the upper set, slighted the society leader and as a result suffers expulsion from the "circle." The argument follows an effort by one of the club members to raise a fund for the Red Cross. Eltinge determines upon revenge, and disguised as a Russian countess, returns and is petted, dined and wined, during which time he robs the millionaires, the proceeds of his thefts being given to the fund. Eltinge in skirts is almost as big an attraction on the screen as he has been on the speaking stage. And in "The Countess Charming" Eltinge is given ample opportunity to exhibit clothes of all descriptions. The scenes are lavishly dressed. In the principal support Florence Vidor, Edythe Chapman, Tully Marshall, Mabel Van Buren and the others gave an excellent performance. Eltinge displayed experience in his facial expressions, particularly in the "close-ups," but otherwise he registered well. There is plenty of light comedy in the picture, Eltinge figuring in most of it. It's a good program feature, the star's reputation adding the essential value to draw them in. Wyna.

## MOUNTAIN DEW.

Roxie Bradley.....Margery Wilson  
 J. Hamilton Vance.....Charles Gunn  
 Roosevelt Washington.....Thomas Washington  
 Squire Bradley.....Al W. Filson  
 Milt Sears.....Jack Richardson  
 Lyle Grider.....Aaron Edwards  
 Lily Bud Raines.....Mary Borland

The Sept. 16 Triangle release is "Mountain Dew," by Julien Josephson and Monte M. Katterjohn, directed by Thomas Heffron, starring Margery Wilson. It is the old tale of a magazine writer (they are generally novelists or painters) invading the moonshine district of Kentucky in search of literary material. The melodramatic story is unfolded in the way of comedy. He meets there a girl, the daughter of the leader of the illicit distillers, who can neither read nor write. He decides to take the position of local school teacher, to be near her, and after a series of thrilling encounters makes her his wife. Needless to add they mistake him for a revenue officer and want to kill him, and so on and so forth. The director has done a good job with the scenario given, and makes of it a very pleasing program feature. Jolo.



# GUS EDWARDS OFFERS

(GOOD BYE AND GOOD LUCK BE WITH YOU)

## "LADDIE BOY"

The Music by GUS EDWARDS, the Lyrics by WILL D. COBB. The Story by Mabel Beall with the HEAVY INTEREST provided by Miss Nora Bates.

WE HAVE JUST PURCHASED FROM BILLY GASTON

## "WHAT WILL BECOME OF YOUR LITTLE DOLL GIRL"

The Music by GUS EDWARDS, the Lyrics by WILL D. COBB. The Story by Mabel Beall with the HEAVY INTEREST provided by Miss Nora Bates.

## "ROMANCE"

The Music by GUS EDWARDS, the Lyrics by WILL D. COBB. The Story by Mabel Beall with the HEAVY INTEREST provided by Miss Nora Bates.

FOR SINGING SOUBRETTES

"I LIKE TO KEEP MY EYES ON YOU"

FOR INGENTS

"WHEN THE RIGHT LITTLE BOY ROLLS AROUND"

FOR CHARACTER PLAYERS

"RIO JANEIRO"

# GUS EDWARDS

1531 BROADWAY, Astor Theatre Building, NEW YORK

MAXWELL SILVER GENERAL MANAGER

### LEAVING HIP.

Claire Rochester leaves the Hippodrome tomorrow (Saturday) night after having a more or less wordy argument with R. H. Burnside, the stage director. The prima donna is said to have threatened Burnside with bodily violence in the event of meeting him face to face. The song that Miss Rochester sang will be added to those that Sophie Bernard is handling.

The Soltis, dancers, are also out of the show, having finished this week.

The plunging elephants are to be added to the show in the Coney Island scene some time in the near future, providing the scene can be worked out without the splash reaching into the orchestra pit and audience. Rehearsals are being held in the tank nightly.

The Hip has added a "Kick Bureau" to its service staff to receive complaints regarding seating and have three men in the department. This eliminates complaints being made at the box office at the head of the line and holding up the sale of tickets.

During the current week the speculators in front of the house have been practically routed with the aid of the police department and the District Attorney's office. Attaches from the latter offices notified the shop keepers permitting their places of business near the Hip to be used by the specs who were soliciting business on the streets, that they were a party to a violation of the law and if they continued the practice the owners would be notified to cancel their leases.

### Lois Weber's Film at Broadway.

Lois Weber's newest production, "The Price of a Good Time," will be presented by Jewel Productions, Inc., at the Broadway theatre Oct. 7.

It is a seven-reel screen adaptation of Marion Orth's "The Whim," which appeared in Breezy Stories.

Mildred Harris will be featured.

### IRWIN'S CASE COMING UP.

Just when Fred Irwin thought he had nothing else to worry him for a while but his two Columbia Circuit shows and the reports from his mining stocks, the Columbia Amusement Co., through its legal department, files an answer to Irwin's suit brought against the circuit several years ago. It was after Irwin had decided to retire from burlesque producing and fully believed that a judge and jury should decide whether he should pay certain advertising "extras" and theatre rentals deducted on several stands by the Columbia Circuit managerial interests.

With the Columbia filing an answer that occupied several pages. Irwin's only comment is that the matter can be finally settled by the courts. The trial is now set for Sept. 30.

Irwin claims that in Kansas City he was charged \$175 for newspaper advertising by the Gayety there and that when Phil Paulcraft was sent in advance of Irwin's company at that time that he (Paulcraft) was instructed to notify the house managers that under no consideration would he (Irwin) pay for newspaper "extras." However Irwin alleges that in St. Louis, Chicago, Detroit, Buffalo and perhaps other stands \$150 was charged for newspaper ads in each stand, the full amount reaching \$800 for that season. Irwin then endeavored to learn whether the Columbia was justified in deducting that amount and, not being satisfied, filed suit. Irwin's Columbia franchise has two more years to run, but whether he will be permitted to exercise an option on another ten years remains to be seen.

### Mary Garden's Director a Secret.

Goldwyn is keeping secret the name of the director chosen to make Mary Garden's first production, a screen version of Anatole France's "Thais."

### RENT RUNS TO \$120,000.

Chicago, Sept. 19.

Some interesting data regarding the Statelake theatre, to be built at the southwest corner of State and Lake streets, was obtained with the filing of the lease for record last week. The Phoenix Theatre Co. is the title of the corporation which leased the plot from the Marshall Field estate. The incorporators are Martin Beck, Mort Singer, Herman Fehr and the Kohl interests. The lease, which is of long term, calls for a rental of \$50,000 from Aug. 1, 1916, to July 31, 1917, and \$85,000 annually for the next nine years. The latter rate will be paid during the course of construction. Thereafter the rent increases \$5,000 every fifth year until a maximum of \$120,000 yearly is attained.

Provision is made for the construction of a building by Aug. 1, 1919, although it is expected the theatre proper will be ready for the opening of next season, as the preliminary construction is already under way. The vaudeville theatre will have a seating capacity of 3,000. There is to be a 16-story office building, with the total cost of the structure not to be less than \$750,000. There will be a frontage of 180 feet on State street and 100 feet on Lake street. Stores will front the State street side.

### BAGGAGE CARS TIED UP.

Chicago, Sept. 19.

In spite of the assurances ventured by some railroad men there would be little difficulty encountered by theatrical companies in the matter of obtaining baggage cars, there is indisputable evidence that companies have already had trouble, and with the cantonment movement started, it looks as though many shows would face a serious problem in making jumps on time.

This evidence recalls the original prediction printed by VARIETY early in the summer that a baggage car shortage would have to be figured on. One

agent, head of one of the biggest musical shows on tour, passed through here on his way to a railroad's main offices, with the object in view of attempting to secure accommodations for his production. That road had advised the show's producers that it would not be able to provide equipment for four jumps eastward of Chicago.

One Ohio jump was arranged for by the agent being compelled to agree to having both company cars and covered freight cars attached to a freight train. There is little doubt but that the government is commandeering baggage cars where and when needed, and as many as 12 baggage cars have been noticed in one train employed for troop movement toward the cantonments. Eight baggage cars ready to transport the live exhibits of a county fair in the Middle West were suddenly ordered for government use, and the crated live stock was left standing in the sheds.

All itineraries are marked "not guaranteed" and "subject to government orders." Some railroads have stated that they did not want theatrical business, simply because they could not handle it. Agents have attempted to secure covered freight cars where baggage cars were not obtainable, but that, was no solution, since the roads will not carry freight cars with a passenger train.

This same ruling keeps the government from using covered freight cars instead of baggage cars, and there must be space provided for the carrying of accoutrements, there is bound to be trouble for the advance agent, especially when routed near the cantonments.

### BURLESQUE ROUTES

(Sept. 24 and Oct. 1.)

"American" 24-26 Orpheum New Bedford 27-29 Worcester Worcester Mass 1 Olympic New York.

VENTRILOQUIAL WONDER GIRL

# Grace De Wintres

In her new act, "THE PAGE BOY," by Tommy Gray

Presenting Impressions of Famous Stars

The biggest kind of a hit at Proctor's Fifth Ave. (Sept. 17-19)

NEW HARLEM OPERA HOUSE, New York (Sept. 20-23)

"Army & Navy Girls" 24 Victoria Pittsburgh 1 Penn Circuit.

"Auto Girls" 24 Lyceum Columbus 1-3 Cort Wheeling W Va 4-6 Grand Akron O.

"Aviators" 24 Savoy Hamilton Ont 1 Cadillac Detroit.

Behman "Show" 24 Corinthian Rochester 1-3 Bastable Syracuse 4-6 Lumberg Utica N.Y.

"Best Show in Town" 24 Gayety Kansas City 1 Gayety St Louis Mo.

"Biff Ding Bang" 24 Star St Paul 1 Lyceum Duluth Minn.

"Bon Tons" 24 Miner's Bronx New York 1 Empire Brooklyn.

"Bostonians" 24 Columbia Chicago 1 Gayety Detroit.

"Bowerys" 24 Park Bridgeport Conn 1 Colonial Providence R I.

"Broadway Belles" 24 Gayety Philadelphia 1 So Bethlehem 2 Easton 3-6 Majestic Wilkes-Barre Pa.

"Broadway Frolics" 24 Palace Baltimore 1 Gayety Washington.

"Burlesque Review" 24 Colonial Providence R I 1 Casino Boston.

"Burlesque Wonder Show" 24 Gayety Boston 1 Grand Hartford Conn.

"Cabaret Girls" 24 L O 1 Gayety Baltimore.

"Charming Widows" 24 Empire Toledo 1-2 Erie 3 Ashtabula Pa 4-6 Park Youngstown O.

"Darlings of Paris" 24 Garden Buffalo 1 Star Toronto.

"Follies of Day" 24 Casino Boston 1 Columbia New York.

"Follies of Pleasure" 24 Penn Circuit I L O.

"French Frolics" 24 Gayety Baltimore 1 Trocadero Philadelphia.

"Forty Thieves" 24 Standard St Louis 1 Englewood Chicago.

"Girls From Joyland" 24 Howard Boston 1-3 Orpheum New Bedford 4-6 Worcester Worcester.

"Girls From the Follies" 24 Trocadero Philadelphia 1 Majestic Scranton Pa.

"Golden Crook" 24 Gayety Omaha Neb 1 Gayety Kansas City Mo.

"Grown Up Babies" 24 Gayety Chicago 1 Gayety Milwaukee.

"Hastings Harry" 24 Casino Brooklyn 1 Empire Newark N.J.

"Hello America" 24 Star Cleveland 1 Empire Toledo.

"Hello Girls" 24-25 Erie 26 Ashtabula Pa 27-29 Park Youngstown O 1 Victoria Pittsburgh.

"Hip Hip Hurray" 24 Gayety Detroit 1 Gayety Toronto.

"Howe Sam" 24 Gayety Montreal 1 Empire Albany.

"Innocent Maids" 24 Star Brooklyn 1 Gayety Brooklyn.

Irwin's "Big Show" 24 Casino Philadelphia 1 Hurtig & Seamon's New York.

"Jolly Girls" 24 Empire Chicago 1 Majestic Ft Wayne Ind.

"Lady Buccaneers" 24 Lyceum Duluth 1 Century Kansas City Mo.

"Liberty Girls" 24 Columbia New York 1 Casino Brooklyn.

"Lid Lifters" 24 Cadillac Detroit 1 Gayety Chicago.

"Maid of America" 24 Jacques Waterbury Conn 1-3 Cohen's Newburg 4-6 Cohen's Poughkeepsie N.Y.

"Majestics" 24 Orpheum Paterson 1 Majestic Jersey City.

Marion Dave 24 L O 1 Orpheum Paterson.

"Merry Rounders" 24 Hurtig & Seamon's New York 1 L O.

"Mile A Minute Girls" 24 Gayety Minneapolis 1 Star St Paul.

"Mischievous Makers" 24 Empire Hoboken 1 Star Brooklyn.

"Million Dollar Dolls" 24 People's Philadelphia 1 Palace Baltimore.

"Monte Carlo Girls" 24 So Bethlehem 25 Easton 26-29 Majestic Wilkes-Barre Pa 1 Empire Hoboken.

"Oh Girls" 24 Gayety Toronto 1 Gayety Buffalo.

"Orientals" 24 Majestic Scranton Pa 1-2 Binghamton 3 Oswego 4-6 Inter Niagara Falls.

"Pace Makers" 24-26 Cort Wheeling W Va 27-29 Grand Akron O 1 Empire Cleveland.

"Parisian Flirts" 24 Englewood Chicago 1 Empire Chicago.

"Puss Puss" 24 Lyric Dayton 1 Olympic Cincinnati.

"Record Breakers" 24-26 Warburton Yonkers 27-29 Hudson Schenectady 1-2 Holyoke Holyoke 3-6 Gilmore Springfield Mass.

Reeves Al 24 Gayety Pittsburgh 1 Star Cleveland.

"Review of 1918" 23-24 O H Terre Haute 1 Lyceum Columbus.

"Roseland Girls" 24 Majestic Jersey City 1 People's Philadelphia.

"Sept Morning Glories" 24 Olympic New York 1 Gayety Philadelphia.

Sidman Sam 24 Gayety Washington 1 Gayety Pittsburgh.

"Sightseers" 24 Empire Toledo 1 Lyric Dayton O.

"Social Follies" 24 Gayety Brooklyn 1-3 Warburton Yonkers 4-6 Hudson Schenectady N.Y.

"Social Maids" 24-26 Cohen's Newburg 27-29 Cohen's Poughkeepsie 1 Miner's Bronx N.Y.

"Some Babies" 24-25 Holyoke Holyoke 26-29 Gilmore Springfield 1 Howard Boston Mass.

"Some Show" 24-26 Bastable Syracuse 27-29 Lumberg Utica N.Y. 1 Gayety Montreal.

"Speedway Girls" 24 Star Toronto 1 Savoy Hamilton Ont.

VERY CONVENIENT SMALL APARTMENTS—THE OAKDALE—36 West 35th St. 3 and 5 large rooms and bath. \$540 to \$900 a year, unfurnished. Rent includes care of rooms, elevator service and steam heat. Breakfast served. Electricity, telephone switchboard.

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Toured Ricard Circuit, Australia  
Will See You All MONDAY  
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**THE PARSHLEYS**

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PREMIER XYLOPHONISTS

COMPLETELY STOPPING THE SHOW IN SECOND POSITION at the ROYAL THEATRE THIS WEEK.

NEXT WEEK (Sept. 24), KEITH'S ORPHEUM, BROOKLYN

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## NOTICE VAUDEVILLE ARTISTS JOE MICHAELS

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ARTISTS DESIRING CONSECUTIVE TIME COMMUNICATE WITH ME AT ONCE

SONGS WORTH HAVING IN ANY ACT!

THE SONG OF SONGS FOR WAR TIME!

# "SET ASIDE YOUR TEARS"

(TILL THE BOYS COME MARCHING HOME)

A MASTERPIECE by GILBERT, FRANKLIN & FRIEDLAND  
Used in Vaudeville with Tremendous Success by GILBERT & FRIEDLAND

THE KING NUT SONG  
Song of the Vaudeville

## "LILY OF THE VALLEY"

by L. Wolfe Gilbert & Anatol Friedland

THE BALLAD BEAUTIFUL

## "SWEET EGYPTIAN ROSE"

by Edgar Allen Woolf and Anatol Friedland

THE GREATEST COON SONG

## "IT TAKES A LONG TALL BROWNSKIN GAL"

TO MAKE A PREACHER LAY HIS BIBLE DOWN  
by Marshall Walker & Will E. Skidmore

ANOTHER REAL HIT!

## "SOMEDAY SOMEBODY'S GONNA GET YOU"

by L. Wolfe Gilbert & Anatol Friedland

NAN HALPERIN'S HIT

## "OH, YOU WONDERFUL GIRLS!"

by Wm. B. Friedlander

30-ONE BLUES!

## "GRAVEYARD BLUES"

by Clarence Wood and John S. Caldwell

THE APPEALING SONG

## "MY LITTLE RAMBLING ROSE"

A GREAT WALTZ MELODY  
by Harold Freeman

THE SENSATIONAL HIT

## "SHIM-ME-SHA-WABBLE"

by Spencer Williams

"A NEW HIGH-CLASS NUMBER THAT LEADS THEM ALL!"

# SENTIMENTAL "ORIENTAL NIGHTS"

IN THIS SONG, WE OFFER YOU "GLOW-WORM'S" GENUINE SUCCESSOR!  
by L. WOLFE GILBERT & ANATOL FRIEDLAND

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TOM

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PRESENTING

## "ME AND MICKEY"

OPENED AT THE HARLEM OPERA HOUSE the first half of THIS WEEK (Sept. 17-19) and STOPPED THE SHOW at every performance. Don't fail to catch us at the Fifth Avenue Next Week (Sept. 24).

DIRECTION, MAX GORDON

Spiegel's "Revue" 24 Grand Hartford 1 Jacques Waterbury Conn.  
 "Sporting Widows" 24 Empire Brooklyn 1 Park Bridgeport Conn.  
 "Star & Garter" 24 Empire Albany 1 Gayety Boston.  
 "Step Lively Girls" 24 Gayety Buffalo 1 Corlublun Rochester N. Y.  
 Sydel Rose 24-26 Berchel Des Moines Ia 1 Gayety Omaha Neb.  
 "Tempters" 24-25 Binghamton 26 Oswego 27-29 Inter Niagara Falls N. Y. 1 Garden Buffalo.  
 "20th Century Maids" 24 Star & Garter Chicago 1-3 Berchel Des Moines Ia.  
 Watson Billy 24 Gayety St Louis 1 Star & Garter Chicago.  
 Welch Ben 24 Olympic Cincinnati 1 Columbia Chicago.  
 "Whirly Girlie Girls" 24 Century Kansas City 1 Standard St Louis Mo.  
 White Pat 24 Gayety Milwaukee 1 Gayety Minneapolis.  
 Williams Mollie 24 Empire Newark N. J. 1 Casino Philadelphia.

### INTERNATIONAL CIRCUIT.

(Sept. 24)

"After Office Hours" Lyceum Pittsburgh.  
 "Come Back to Erin" Adon Rochester N. Y.  
 "Common Clay" Auditorium Baltimore Md.  
 "Daughter of the Sun" Garden Kansas City Mo.  
 "Girl Without a Chance" Shubert Milwaukee.  
 "Going Straight" 23-26 Boyd's Omaha 27 Lincoln Neb 28-29 St Joe Mo.  
 "Good for Nothing Husband" Majestic Buffalo N. Y.  
 "Heart of Wexona" Prospect Cleveland O.  
 Italian War Pictures 14th Street New York N. Y.  
 "Katzenjammer Kids" Lyric Memphis Tenn.  
 "Little Girl in a Big City" Lyceum Detroit.  
 "Millionaire's Son & the Shop Girl" Park Indianapolis.  
 "One Girl's Experience" Southern Columbus O.  
 "Peg o' My Heart" Emery Providence R. I.  
 "Safety First" Gayety Louisville Ky.  
 "Shore Acres" Poll's Washington D. C.  
 "Step Lively" American St Louis Mo.  
 "The White Feather" Walnut Philadelphia.  
 "The White Slave" Imperial Chicago.  
 Thurston Lyceum Paterson N. J.  
 "Trail of the Lonesome Pine" 24-26 Lumberg Utica 27-29 Syracuse N. Y.  
 "Turn Back the Hours" Orpheum Philadelphia.  
 "Unborn Child" (Co A) Majestic Peoria.  
 "Unborn Child" (Co C) Grand Worcester Mass.  
 "Which One Shall I Marry?" National Chicago.

### LETTERS

When sending for mail to VARIETY, address Mail Clerk

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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.

### GOVERNMENT LETTERS

A  
 Allen Carroll A  
 B  
 Bristel Alfred M  
 C  
 Childray Stanley M  
 H  
 Herman Armin  
 M  
 Miskow Carl  
 P  
 Palmer Phillip L  
 R  
 Ramsey Beecher  
 S  
 Schoenbrun Chas  
 Solmo Juno  
 A  
 Abbott Miss E  
 Ackley Naomi  
 Adams Gene  
 Adams Ray (C)  
 Adler Jeanette  
 Admont Mizzie (C)  
 Adroit & Burton (C)  
 Albertine Madam  
 Alden Edith  
 Aldridge Alfred (SF)  
 Allenstein Max  
 Amedia (C)  
 Anders Glen

Anderson Hazel  
 Andrew Duncan  
 Andrews Mrs W P  
 Anson Joe (SF)  
 Armstrong Doc  
 Armstrong Geo  
 Arnsman Milt  
 Arrulle Victoria (C)  
 Ashburn Carroll  
 Ayers Mr & Mrs Chas (C)  
 B  
 Baerman Henry B  
 Bailey Pearl  
 Bailey Rena  
 Baker Miss Buddy  
 Baker William  
 Bancroft Helen  
 Barney Violet  
 Barr & Everett (C)  
 Barrett Dan  
 Barry Mabel  
 Basil & Allen (C)  
 Bassford James (C)  
 Bassitt & Bailey (C)  
 Bast Jack  
 Batchelor Billy (C)  
 Baxter Elmer A  
 Bean Jack W  
 Beandoin Fred  
 Beiler Esther B  
 Belasco Mary  
 Bellew Helen (C)  
 Belmont Winifred

Bernard Josephine  
 Bernard Mike (C)  
 Berry Sadie (P)  
 Bimbo Chas (C)  
 Biron A  
 Blacoe Magician  
 Blisset Mrs. Joe  
 Bleasdale George  
 Blizzard Alice  
 Boggs Martha  
 Boggs Martha W  
 Boorum Harry  
 Boyce Jack  
 Boyle & Patsy  
 Boys in Blue  
 Brady E D  
 Brady Jack (C)  
 Bridges Frank  
 Brown Albert  
 Brown Geo N (C)  
 Brown Gertrude  
 Brown Melville (SF)  
 Brown Nat  
 Browne Josephine  
 Browns Morris (C)  
 Browning Bessie (C)  
 Bruce & Foster  
 Bruce Harry  
 Buck N B  
 Buckingham Mabel  
 Burham Elmer  
 Burley & Burley  
 Burnett Rexford  
 Burrows A B (C)  
 Burton Tom

Bush Arthur  
 Byron Frank  
 Byron Jack

Emmett Mrs George  
 Ensor Billy  
 Exposition Jubille 4

C  
 Callahan Jere  
 Calvert Lillian  
 Calvin & Thornton (C)  
 Cameron Madeline  
 Canfield Vera  
 Carlson Addie  
 Carr Mrs Eddie  
 Castle & Gilmore  
 Cedara Mabelle  
 Chappelle Yvonne  
 Charbino Fred (P)  
 Chester Bessie  
 Chief Eagle Horse (C)  
 Christie Harold  
 Claire Doris  
 Clark Marjorie  
 Clayton Una  
 Clay Miss Bobly  
 Clute Gerald L (C)  
 Coates Lulu  
 Cohen S L  
 Cole Jessie  
 Cole Geneva (C)  
 Coll Maurice F  
 Connors J "Chuck"  
 Conrad Clayton  
 Conway Charlie E  
 Cook & Handman (SF)  
 Copeland Mrs S (C)  
 Cornalia Chris  
 Coener & Pdest  
 Coudray Peggie (C)  
 Coulton Dolly (C)  
 Courtney Maerva  
 Cox Florence  
 Craven Miss Billie  
 Creighton Arnette  
 Crisps The (P)  
 Croft Irma  
 Cullen A P  
 Curley Barney  
 Curran Thos A  
 Curtiss & Rubell (C)  
 Curtin Jack  
 Curtin T P  
 Curtis Jane

F  
 Faber Carl  
 Faber Earl  
 Fallenia Margaret (C)  
 Farrar Maybell  
 Fay Miss Billie (Reg)  
 Fay Miss Billie (C)  
 Faye Bud (C)  
 Fellows Edie  
 Fern Ruth  
 Figg Charles A  
 Fineberg Mr  
 Firth Josephine  
 Fletcher Hattie  
 Flisk Fern  
 Fitzgerald Jay (C)  
 Flavell Edward  
 Flohmann Grover  
 Flora Albert  
 Florence Mabel  
 Polla Hazel  
 Fontain Azalea (C)  
 Fontaine Evan B  
 Ford Mr Clem (C)  
 Ford Mrs M  
 Foreman & Morton  
 Fraebel Emma  
 Francis Evelyn  
 Francis Milton J  
 Frank Lilyon  
 Fred & Albert (C)  
 Freedman John  
 Freeman Moe (C)  
 French Henri  
 Friend Al (C)  
 Fuller Joy

G  
 Gale Vera  
 Gangler Jack  
 Gasoline Cleo  
 Gates Eleanor  
 Genaro Marie (SF)  
 Germaine Flo (Reg)  
 Gibbon Maud W  
 Gibson Alex (Reg)  
 Gibson Scott  
 Gillespie Florence  
 Glyn Harry  
 Golden Joe  
 Golden Martha  
 Goldrick Tom  
 Gorda Al  
 Gorman John E  
 Goulding Edmund  
 Gray Little Harry

D  
 Dahlberg May  
 Dakin Sylvia  
 Daniels Maud  
 Darling Eva (4 Darling Girls)  
 Darling Miss Lee (SF)  
 D'Armond Isabel  
 D'Aubrey Diane  
 Davis Mary M  
 Davis M. C. (Blind Pianist)  
 Day Lottie  
 Dean Wanda  
 De Carroni Miss J  
 Deering Agnes  
 De Foggie Louise (C)  
 De Haven Mr & Mrs  
 De Lacey Mabel  
 De Millie Goldie  
 De Mont Robert  
 Dempsey Jack  
 De Roche John  
 De Trickey Miss Coy (SF)  
 Diaz Virginia  
 Dillon Mr  
 Dixon Dorothy  
 Dodge Billy (SF)  
 Dolan Kathleen  
 Dolin J  
 Donaldson Phyllis  
 Doss Billy (C)  
 Douglas Gertrude  
 Draper Bert (C)  
 Drew Lowell B  
 Drexell Emma  
 Driscoll Jimmie  
 Duffett Ethel  
 Dunlap F E (C)  
 Dunn Joe (C)  
 Dupont Jay S  
 Du Vries Evelyn

H  
 Hadge J C (C)  
 Hall George F  
 Hall Howard R  
 Hallam Emma (C)  
 Happy Harrison & Dynamite (C)  
 Harcourt Miss Leslie  
 Hardcastle Lillian  
 Hardy Adele  
 Harlan Kenneth (Reg)  
 Harper Mable  
 Harrington Carl J  
 Harrington Miss Joe  
 Harris Elinore (C)  
 Harris Sam & Goldie  
 Harrison Chas  
 Harvard Grace  
 Harvey Al  
 Hasson Allie L (C)  
 Havel Arthur (C)  
 Haydn Fred & Tommy  
 Haynes Emma  
 Hearn Miss J  
 Helmer Loula (C)  
 Hennequey Helene  
 Hickey Hazel  
 Hilliard M  
 Hinston Albert  
 Hollingquist Vic (C)  
 Hoffman D A (P)  
 Hollingquist Vic (C)  
 Hollis Frank W  
 Howard Eddy  
 Howard Kitty  
 Howe V Walter (C)  
 Hoyt Leo  
 Hoyt Ruth  
 Huffie John W  
 Hughes Miss Fern  
 Hume Harry  
 Hurst & De Vars  
 Hymer John B

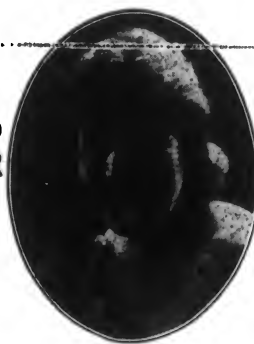
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THE CHEERIEST COMEDienne

The girl with the Million Dollar Smile and Mezzo-soprano Voice who sings to her audience and not at it.

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FRANCES KENNEDY worthy of headline honors. Glad Comedienne adds pep to personality, sings catch songs, scores big hit.  
 Grand Rapids "Herald" (Sept. 11, 1917).

FRANCES KENNEDY, who combines good voice, good looks, beautiful gowns and much animation, goes over with a bang.  
 Grand Rapids "Press" (Sept. 11, 1917).

FRANCES KENNEDY, the sure-hit girl, sings new songs which are largely character creations done with skill and made to go with a dash by her compelling personality.  
 Grand Rapids "News" (Sept. 11, 1917).

Empress, Grand Rapids  
 Keith's, Toledo  
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 Open Animal, natural head and tail, beautifully lined. Value, \$32.50.

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Whale John  
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Wilcox Bert  
Wills Bruno  
Williamson Bob (SF)  
Williams Frances

Williams Lew J  
Wood Marie  
Y  
Yeager George  
Young De Witt & Co  
Young Dolly (P)

Young Joe  
Young Mary  
Young Merwing  
Yvonne Miss  
Z  
Zucker Dave

### CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

White City closed for the season Sunday. The remaining outdoor resorts will soon follow.

I. Miller, the theatrical man, is opening a store at State and Adams streets, in a section commanding the highest rent in Chicago.

A. Esberg is now treasurer of the American. Last season he acted in a similar capacity for houses at Madison and Waterloo.

The Majestic building has been washed of its soft coal soot and now looks like a human habitation. It is necessary to wash down Chicago's skyscrapers about once a year.

J. A. Bertram, who lately joined the W. V. M. A. forces, is now acting as a scout for new houses, being at present occupied with the territory handled by Paul Gordon (the new string in the northwest).

### CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

"His Bridal Night," with Fred V. Bowers, is to be the attraction at the Auditorium for the several weeks there of the Policeman's Benefit, which begins early in October.

George Burton, formerly of "The Four Husbands," arrived here Saturday and departed at four in the afternoon with a contract to join Boyle Woolfolk's "Good-bye,

Broadway." This about indicates the demand for desirable actors here at present.

The Strollers' Club has definitely passed out of existence. The collection of theatrical photos and programs is in possession of Robert Sherman, to whom they were mortgaged. M. Sherman was one of the leaders of the club, and should a reorganization be effected will turn back the collection.

The Palace, Moline, has passed to control of Finn & Helman of the W. V. M. A., and bookings will be supplied by them beginning the last of the week of Nov. 1. Finn & Helman also have a house in Davenport, just across the river.

Sam Kahl won the golf tournament at Idylwild last week, coping a gold medal. He is regarded as the champ among theatrical men here. Mort Singer reports himself 20 strokes off in his game and blames the recent trip to New Orleans-St. Louis-New York and Chicago, all in one week.

Tom Carmody, booking manager of the W. V. M. A., has hit on a new one, having appointed his own golf ball commissioner, who might be described as a golf ball bound. This individual is a grounds keeper, and last week he turned over to Tom half a dozen almost new balls, ostensibly lost by players. Tom doesn't mention what he has to kick in for the service.

Lee Kraus has sued Ray and Emma Dean for \$165, alleging commissions due. It seems the father of Emma Dean died recently and they were forced to ask for a cancellation from the Pantages Circuit, which was granted them by "Pan." Kraus attended to the securing the route, however, and claimed the commissions. The court decided Kraus was entitled to five days' commissions, which amounted to \$8.25, but Kraus was ordered to pay the court costs.

The Chicago Herald held a benefit to buy tobacco for the boys at the front, at Cohan's Grand, Tuesday afternoon. The show was arranged by Drury Underwood, well known as a theatrical first before he joined the Herald staff. The "volunteers" included: Otis Skinner, Annie Russell, Thomas A. Wise, Wm. Courtney, Florence Moore, Ivy Sawyer, Joseph Santley, Sophie R. Tucker, Natalie Alt, Donald Brian, Dorothy Maynard, Charles Dow Clark, Lawrence Wheat, Josephine Hariman, Herbert and Claribel Farjeon and Handers and Mills.

Some weeks ago the local dailies devoted considerable space to the retirement from the stage of Josephine Huddleston, who was with "Her Market Value," "Potash and Perlmutter" and Esanay last season, the stories being coupled with that of her elopement with Taylor Farrell. Lately, however, Farrell has

been called for military duty, ordered to the Rockford cantonment Oct. 3, and now the bride will assume the name of Josephine Huddleston and re-enter the film field, this time with the Rothacker studios of this city.

Ike Bloom, known as Chicago's champion all-round sport, won a judgment of \$250 against Regina Cornelli (Cornelli and Craven) here last week. Miss Cornelli was featured with Miss Craven in "Moondown," a playlet, at the Majestic several weeks ago. At that time the act's salary was attached, pending the present action. Bloom, who conducts Arrowhead Inn at Burnham, Ill., and who is reputed to be half owner of "Freiberg's," a rendezvous for lovers of late hours, leased Miss Cornelli sums to the amount of \$250 during the summer of 1916.

Douglas Fleming, who was with one of the big girl acts produced by Pepple & Greenwald, suddenly decided he needed a vacation and forthwith proceeded to take one. The short time allowed for a substitute was inadequate and it was necessary to close the act temporarily Thursday in an Illinois town. It seems that Fleming was with the same firm's "Winter Garden Girls" last season and managed to save quite a bit of money. Evidently the strain of further saving was too much for him.

The principals in the "All Girl Revue" engaged in quite an argument in one of the Butterfield houses, which all but disrupted the act. The cause was the appearance of one of the girls' names in lights outside the theatre at Lansing, which the others objected to, since all the contracts provided no one principal should be featured over the others. The act holds the Morrette Sisters, Cecil Jefferson, Adele Jason, Babe Wilson and Izzetta, and it was the latter's name which started the trouble. Miss Jefferson quit but returned under the promise that there would be no more favoritism shown. The others feel the same way about it.

Last week the Howard Diamond Co. won judgment against Sam Herman, Clara and Herman before Judge Heap in the Municipal Court. In back of the case is a grudge fight between Attorneys Adolph Marks and Leon Berezniak, with the latter, who appeared for the defendants, not only worsted but also the recipient of a dressing down from the court. When Kane and Herman appeared at the Wilson Ave. theatre several months ago, Marks and his assistant, Harry Smiltz, made an attachment. Thereupon Berezniak claimed improper proceeding and managed to release the turn's salary, the case, however, going on the calendar. The reason Berezniak was so anxious to win this particular case was an intense bitterness against Marks, who sued out a bond in an attachment case in which both lawyers were

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JUST FROM DIXIE

## ANN SUTER

THE CHIC COMEDIENNE

THIS WEEK (Sept. 17), BUSHWICK, BROOKLYN NEXT WEEK (Sept. 24), ALHAMBRA, NEW YORK

Direction, NORMAN JEFFERIES

# GET THE LATEST PATRIOTIC SONG HIT

# "BILLY BOY"

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AND  
C. LUCKY ROBERTSJOS. W. STERN & CO. L. WOLFE GILBERT  
Prof. Mgr.

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A SURE-FIRE HIT WITH EVERYBODY  
"ATTA BOY, MY BILLY BOY"!!!

NEW YORK WORLD, SEPT. 10, SAID:

"The race to deliver popular songs continues. A new contender has been announced in 'Billy Boy' which Nora Bayes will sing at the Army Cantonnements and E. F. ALBEE will have some of his acts sing."

# ETHEL ARNOLD and EARL TAYLOR "PUT OUT"

By BLANCHE MERRILL

NEXT WEEK (Sept. 24), MARYLAND, BALTIMORE WEEK OCT. 1ST, ORPHEUM, BROOKLYN, N. Y.

Personal Direction, ARTHUR KLEIN

opposed and which resulted in a win for Marks. The latter was awarded \$25 on the bond, which was for \$50, and the extra reason that Beresnak's fire was roused was that the bond has been signed by his wife.

AUDITORIUM.—Dark first part of week. "Eyes of the World" (film) started Friday.

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Captain Kidd, Jr." (2d week), goes out next week, followed by Dittrichstein in "The Judge of Zalamea."

CORT (U. J. Hermann, mgr.).—"Upstairs and Down" (5th week), one of the hits.

COLUMBIA (F. A. Parry, mgr.).—"Rose Sydel" and "London Belles" (burlesque) (Columbia).

CROWN (Ed Rowland, Jr., mgr.).—"The Yellow Ticket" (stock).

ENGLEWOOD (J. L. Whitehead, mgr.).—"The Jolly Girls" (burlesque) (American).

EMPIRE (Art Moeller, mgr.).—"Mile a Minute Girls" (burlesque) (American).

GARRICK (Wm. Currie, mgr.).—"The Thirtieth Chair," with Annie Russell (3d week), regarded a remarkable work and drawing great business.

GAYETY (Robt. Schonecker, mgr.).—"Pat White and 'Gayety Girls' (burlesque) (American).

IMPERIAL (Will Spink, mgr.).—"Which One Shall I Marry" (International).

ILLINOIS (R. Timponi, mgr.).—"Oh Boy" (6th week).

LA SALLE (Nat Royster, mgr.).—"Oh Boy" (5th week), a turnaway.

NATIONAL (John Barrett, mgr.).—"The Girl Without a Chance" (International).

OLYMPIC (Abe Jacobs, mgr.).—"Parlor Bedroom and Bath" (4th week), a hit.

PRINCES (Will Singer, mgr.).—"Good-Bye Boys" (3d week), moves out Saturday, but rewritten is going eastward. "The Man Who Came Back" opens Tuesday of next week.

POWERS (Harry Powers, mgr.).—"Mister Antonio," with Otis Skinner, very well liked and drawing good houses.

STAR AND GARTER (Wm. Roche, mgr.).—"Hip Hip Hooray Girls" (burlesque) (Columbia).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"An eight-act bill this week, but a long one, the first turn getting away at two o'clock Monday matinee and the final curtain ringing down at four forty-four. The house held absolute capacity again, with the Jewish holiday bringing additional demand

for admittance. The show was not a brilliantly framed one, for it held songs and music galore, yet the holiday crowd seemed to enjoy it immensely. In spite of the wealth of singing ahead of her, Sophie Tucker, billed as "The Mary Garden of Ragtime," completely stopped the show in next to closing spot, attesting that her local popularity has not waned one bit and that synecopation is a beloved American institution. Last week Miss Tucker graced the New Palace at Fort Wayne and so well did they like her there that the house manager wired the Chicago U. B. O. office that not only did she create a house record but that the "town was ablaze with enthusiasm." No question about the great help rendered Miss Tucker by her five peppery musicians, and the Fort Wayne were probably proven that jazz music lovers are not confined to New York and Chicago. The curtain was dropped on Miss Tucker's act after twenty-three minutes, but it was thirty-five minutes before she finally exited. Out in "one," so that the set could be made for the last act, Frank Westphal, who formerly was pianist for Miss Tucker, and who had been on just ahead of her, rolled out another piano and helped in the proceedings, much to the delight of the house. Westphal was on practically the whole last portion of the act. His own offering, too, had gone for a hit. He gabbed for fifteen minutes about nothing in particular, but his likable, familiar style made him a favorite. His songs at the piano, trundled out for the finish, planted him firmly, and his sudden appearance into the Tucker festivities brought laughter and fresh applause. The class of the show was furnished by Wilbur Mack and Nella Walker with their assisting players in "A Pair of Tickets." It is, of course, an elaboration of their flirtation frivolities, at which there is little doubt they are the peers of all offering this particular brand of amusement in vaudeville; also they are the originators of it. Miss Walker seems always to make a fetching appearance, and the other slender member, Mr. Mack, is a dapper chap. An early punch was put into the show by the Four Marx Brothers and Co. with "Home Again," which was on third. All of the four sons of Minnie Palmer are clever, but the work of Arthur stands out from that of his brothers. His stunts in addition to the fun with the harp brought large returns. The dance number by Milton Marx and Gene Madrox was another bright spot. The turn re-

turned to the Marxes, who were a way of entertainment and making it had to follow. Yet Dave Jones and Hattie Lorraine attempted it in "one" with a satire holding several songs and entitled "Love Gamblers." Jones, in evening clothes but with putty nose, somehow gave an impression of Sam Bernard, whose nephew he is, but he was billed as "Baron Graham—bred in London." The act is a sort of novelty, mildly amusing. The Bert Hughes Co. opened the show with their basket ball on bicycles. Aubria Rich and Ted Moore followed with instrumental music that was liked. They make a neat appearance and might have started something in a later spot. The four Jansleys with Risley (or pedal juggling) and perch work, closed the show, but there was too much entertainment ahead of them to hold the crowd, and very few remained seated. After the matinee the Four Marx brothers objected to the number three spot, and closed the show at night, the Jansleys changing places with them in number three. Such a long act following Miss Tucker and holding so much music, was a rather risky experiment, but it proved a successful move, and at night the turn went over much bigger than at the matinee, the local popularity of the brothers figuring. The switch was also of advantage to the Jansleys, and really worked out a better entertainment.

PALACE (Earl Steward, mgr.; agent, Orpheum).—"A brief entertainment this week noticeably under the Palace standard. The curtain arose before an apparently capacity house at 8.30 Monday night and descended at 10.38, the show therefore just managing to stretch a trifle over two hours. Only eight acts were programmed, and the shortness of the bill may have resulted in wrongly com-

puting the aggregate running time. Just one name of note was present, Donald Brian, and since the surrounding bill was not scintillating, more attention and interest attended the presentation of his dramatic playlet, "Somewhere in Mexico" (or "Mee-ee-Co.") as the playlet pronounced it), than at the Majestic two weeks ago. This sketch, by Robert Mears Mackay, is not a wonderful effort but it is admirably given by Mr. Brian and his assisting players, notably John Salpomis as Pancho Villa and Roy Fairchild as Thomas Gordon. The star's fall at the finish is a very realistic bit. The act won four or five curtains. On paper the honors looked easy for Willie Weston, which proved a fact, and he walked away with the show, following the Brian turn and in next to closing spot. Weston dallied just a minute and didn't waste any time being coaxed either. A funny lyric about "The Girls Going Nutty Knitting" tickled the house, but he put joking aside for two ballads, one his own, "Joan of Arc." The latter song he naturally favored and at the final had the house singing it with him. The Gladiators, two muscular athletes, opened the show with an excellent hand-balancing routine. The men have evolved an original routine and their clever work was well rewarded. The spinning of the top-mounter around the body of his partner for a score of times at the close evoked wonder. Philna and Co. went big in second position. One of the picks caught the house with a song, "I Don't Want to Get Well," laughs coming with his facial contortions. But the dancing of the three picks was the applause winner. "The Corner Store," a rural comedy presented by Altman and Ardath and holding a cast of seven, was third and struck the house as funny. Quite a bunch of laughs were provided by the liberal use of the same kind of lather that the late Willard Jimms was fond of dabbling in. A song and dance offering "Children of Confucius" followed with its effective setting and rich Chinese dressing. It is a novelty of the likable sort but seemed to slow the show's action in that spot. Oong Fong Sue, the girl in the act, is now teamed with a new partner, he being Shun T. Sethe, who succeeded Harry Haw. Shun is not quite as nimble as Harry, but not markedly so, and no doubt will improve when familiar with the routine. The Silents, Val and Ernie, capered about in fifth spot with a "nut" routine that won something, but employed a number of jokes which were already too service. However, they did very well, especially at the finish with ukelele and harmonica. Jack and Cora Williams closed the bill. They tried songs in "one" and the house started walking. In full stage, however, the aerial work of the girl was given some attention.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—"Although the day shift for the early part of the week started off weakly, it grew in proportions as the show proceeded and developed into a likable entertainment, fully up to the house standard, if not better. The bill's bit went to Lew Hilton and Dolly Lasar, who lightened burlesque for awhile. They went down next to closing and there handed out a nice bouquet of laughs to the capacity holiday house, which held a waiting line for admittance very early. Vaudeville owns comparatively few Hebrew comics at present, and there should be room for more of the type. However, as in Hilton's case, originality cuts a large figure. He is genuinely funny and the Hipp crowd knew it. His hodge-podge lyrics which he calls "Longfellow's Kipperd Herring," won many giggles. Miss Lasar, who is considerable of a good looker, seems an excellent foil, perhaps because of the contrast in physiognomies. On ahead of the turn was another turn that was much enjoyed, it being the Haviland, Thornton and Co. "bargain day" comedy playlet, which has been adorning the bill time boards. The humorous situations so well provided and in skillful hands could not fail of reaching a mark, but the finish was noticeably weak. Halsey Mohr and Claire Moffatt, with Mohr's Stunt skit, were on fourth, and there their pleasant diversion of "fair returns. The Royal Italian Sextet, which has been seen in

a number of Chicago cabarets during the past few months, closed the show strongly with a singing and instrumental routine, all of the six seeming to be good entertainers. The Hayetaka Brothers opened the show with pedal juggling and perch. Their best stunt is a somersault from "feet to feet," and it's a corker. Jed and Ethel Dooley, fresh off the "Pan" time, were third with their routine of cycling, rope manipulation and other stunts, the whole being dressed with new scenery. Ida Divinoff, a violinist with a piano accompanist, was on second, winning fair returns, but seeming to be out of place. Maybe she is one of Mr. Millard's finds.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—"Comedy is the predominating feature at the Orpheum this week, with the program framing up nicely and rounding into a good show. Numerous hits were recorded, with the holdovers figuring prominently. Elsie Janis with a new assortment of imitations, Joe Towle repeating his previous success with his nut comedy again gaining its purpose, while Billy Reves and his "drunk" were the holdovers to gain the honors. Clara Howard of the newcomers gained a position among the leaders, with her attractiveness proving an immense asset. Fritz Bruch and Sister were delegated to the opening position, their musical offering being fully appreciated. Although billed as the D'Avig-

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# College Quintet

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BOB ROBINSON

SYLVIA DAKIN

CHARLES LA VALLE

LOUIS DE MUTH

Thursday, Sept. 20, Loew's Orpheum

Monday, Sept. 24, Loew's Fulton, Brooklyn

Thursday, Sept. 27, Loew's National

neau's Chinese Duo, that turn really is composed of a Monogolian and an Italian in Celestial costumes. Their offering is a combination of singing and music, well liked. Eva Taylor-Lawrence Gratten and Co. presented "Rocking the Boat" to continuous laughing results, notwithstanding they were amongst the holdovers. The Three Bobs (holdovers) did well considering the drawback, which in no way appeared to effect their standing. They closed the show.

**PANTAGES.**—The Pan show this week stacked up well alongside of the previous week, and in all looked better than the average show. "The New Producer," with a cast of eleven people, is practically a straight operatic singing production that is effectively presented and was fully appreciated. Moran and Weiser with their boomerang hat throwing were reciprocals of big returns. The Curson Sisters proved a pleasing spectacle with their aerial feat. Levine and Williams have a bright and snappy line of chatter that is capably handled, the big results proving their likeable manner and idea made a favorable impression. Olga Ariova, assisted by B. Yunsey, possess sufficient class in their dances to insure their success. Harry Coleman and his electrical dummy created considerable interest in so far as its working was concerned, and together with his bright material managed to pull down a safe bit.

**HIPPOTROPE.**—The Hippodrome show this week proved a pleasing affair, with its entertaining possibilities being fully brought out in a well arranged program. The Edwards with their sharp shooting specialty proved a pleasing combination, while Wolfgang and Girtle in the opening spot got by nicely. Simms and Warfield (colored) were entertaining throughout their stay, marking up a nice score at the close. Eddie Vine with a routine of chatter and popular songs did well enough to hold up his position, while Mary Billsbury, offering a straight singing turn, passed well enough, which was partly due to her pleasing soprano voice. Gilbert and Usher presented a comedy suffragette sketch that was rewarded with continuous laughs. Willis Gilbert and Co. offer a variety turn that should be somewhat rearranged, especially the cornet bit, which is right now superfluous and detracts considerably from the turn on the whole. The balancing is cleverly executed, but would otherwise prove of greater value with the change.

**ALHAMBRA.**—Formerly known as the Market Street theatre and at one time booked by Bert Levey, but for the past three years devoted to pictures. Called the Alhambra it

is the latest theatre to install a vaudeville program, and will use five acts in conjunction with pictures. Located almost directly across the street from Pantages, the Alhambra has a seating capacity of 800, which just keeps it under the classification of theatres seating 1,000 or more, for which a higher license fee is exacted. The acts will play a full week booked by the Kellie-Burns agency, of which Bill Dailey is the local manager. The opening bill last week consisted mainly of acts playing recently in other local houses. Lou Davis of the Monte Carter Co. framed an act for the occasion and had the honor of opening the show with a blackface monolog and a couple of old songs. Others on the bill were Capt. Scheil and his three lions, which for merit can be compared to any of the lion acts. McCallan's Miller Maids, a tab with six girls and two men headlined the show. Adolpho, besides playing well on the accordion, displays a nice singing voice and also whistles, which takes him out of the many straight accordion players class, for which he deserves credit. Ives, Farnsworth and Leahy, a straight singing trio who possess good voices, closed the vaudeville portion, while a feature picture, a comedy and the Universal Weekly, consuming over an hour, closed the show. The admission is 15 cents, four shows daily, except Sundays and holidays, when five are given. The increased cost to the management with the vaudeville policy, including orchestra and stage hands is around \$1,200 weekly. The house, with its limiting seating capacities, will have to do nearly capacity at all performances in order to continue its present policy.

**CASINO.**—Tom Brown's Minstrel Revue topped the bill and presented a routine of minstrelsy that found big favor. The turn is nicely arranged, the best liked being the instrumental numbers, although some of the talk was good for laughs. The Gibson Girls are three nice appearing girls, billed as singers, dancers and instrumentalists. While they were only moderately received, they make a pleasing turn for small time, their appearance guaranteeing success. The audience number, by one of the girls, should be replaced by something more in keeping with their otherwise refined offering. Poshay and White are whistlers, who do not depend on whistling alone, as they give some good imitations of various animals, with just enough talk to make them interesting. They are well liked. Florence Hobson and Irene Beatty sing and play the piano in a manner that pleases. A pianolog by one of the girls got many laughs. Market and Bondhill were next, combining with some talk concerning the "Wishing Ring," round which she revolves. The idea is an old one, but at this place it was good for laughs. The girl makes a stunning appearance, which is a big asset. The recitation about a father bidding his son good-bye who is about to leave for the front, while containing many good patriotic lines, also points out horrors of war, and for that reason does not get desired results. Maestro and Co., with novelty acrobatics, were on just before the feature picture, "The Marriage Market," which closed the show. Maestro does some good work, and besides being unusually active proves himself to be a good balancer. With the many novelties employed he scored substantially. The show was a satisfactory one, with the usual good business in evidence.

Al Browne, professional manager for Witmark's, here, is on the Pantages bill, Los Angeles, this week.

While programs are printed for the Hippodrome bills, none are given to the Sunday crowds. The only knowledge the Sunday patrons have of the identity of the acts is gleaned from the photos in front, as no cards announcing the acts are displayed from the stage. The noisy manner of selling candy and ice cream cones at the Hippodrome detracts from the otherwise fine atmosphere of this theatre.

"What Next?" which closes at the Cort this week, will spend three weeks in smaller California cities before taking up the middle west time. The show is headed for Philadelphia.

According to present plans, "Cohan's Revue" will remain at the Alcazar until Oct. 1, then going to Oakland, with Los Angeles. Stella Mayhew and a company selected in New York are scheduled as the second attraction

under the management of George Ebey to occupy the Alcazar, following "Cohan's Revue." The play selected will be "A Mix Up."

Variety of Sept. 7 through a telegraph transmission error stated the number of choristers with "Cohan's Revue" was 32, equally divided between boys and girls. It should have read 32 girls and 18 boys, the largest chorus ever used in any Pacific Coast production.

The Garrick (in the Fillmore street district), which recently held the Monte Carter Company, is doing a good business with pictures.

Alexander Pantages spent a few days here last week, returning to Seattle after a visit to Los Angeles.

As an added attraction to the regular vaudeville bills the Wigwam will have Howard Russel, Jessie Arnold and Richard Sterling, former members of the Wigwam Stock Company, who will present short dramatic sketches. Business has not come up to expectations with the vaudeville policy recently inaugurated, and that the house will again have musical comedy or dramatic stock is almost a certainty.

The scarcity of principal women capable of playing leading parts with burlesque musical comedy companies will probably delay the various openings contemplated by Pacific Coast producers.

Bert Levey and N. L. Watton have taken the lease on the Strand, Sacramento. The house plays three acts of vaudeville on a split-week policy and opened to good business last week. Another house added to the Levey Circuit is the Opera House, Madera, changing thrice weekly.

Mel Levey returned from his vacation last week, motoring from Portland, Ore.

Guy C. Barnes and his wife, May, claiming to be acrobats and here on a vacation, were arrested on charges of looting a house of \$800 worth of furnishings and fixtures. According to a Mrs. Hendricks the couple rented a furnished house from her July 30, and after occupying it for several days, she alleged they looted it of carpets, rugs and other furnishings. According to the police the couple are wanted in the Northwest on similar charges.

Ida Van Tine replaces Caroline Flemming with "Cohan's Revue" at the Alcazar. Placed through Blake & Amber Agency.

Ethel Davis, formerly of the Armatongs "Baby Dolls," and more recently heading cabaret revues, is placing a show in the Alexandria Hotel, Los Angeles.

Bob Cole, salesman for A. J. Stasny Music Co., was here for a few days last week. He is on his way east.

Charles Brown of the Casino, who has been suffering from nervousness, is resting at a local hospital.

Phil Friedman, recently returned from Los Angeles, is now in charge of Sam Berger's clothing emporium's theatrical department.

Warren F. Lemon, assistant manager at the Casino, has resigned to accept a position as salesman for the World Moving Picture Company, and left Sunday for Los Angeles, where he will make his headquarters.

Irene West (Mrs. Barnes, Barnes and West), who has just completed her first effort as an author in the form of a novel entitled "A Soul's Appeal," will retire from the stage. She sails for Honolulu September 20, where she will devote her time to literary work. Mr. Barnes accompanies her.

George Finch, at one time manager for Dillon & Killeen Musical Comedy Co., when that organization was at the Columbia Oakland, has been mentioned as a possible successor to Harry Cornell as manager of the Oakland Pantages house. Mr. Cornell, as previously reported in VARIETY, takes charge of the Orpheum, Oakland.

Charlotte Ravenscroft (Mrs. E. J. Flanagan), who has been visiting with her husband, E. J. Flanagan (Flanagan and Edwards) of "What Next?" left for the east last week.

Abe Olman, who is here in the interest of the Forster Music Co., received notice he was elected to membership in the Chicago Lodge B. P. O. E., and was initiated here last week by the San Francisco Lodge. Monte Carter presented Mr. Olman with a diamond studded emblem of the order, while Frances Patrick Shanley of the Continental Hotel gave him a gold mounted elk tooth.

Ed Southerland joined "So Long Letty" at Sacramento last week.

## ATLANTIC CITY.

BY LOUIS CLINE.

After the conclusion of the engagement of William Hurlbut's new comedy, "Saturday To Monday," which is for three days, the Apollo will house the Darford Producing Co. production of Julian Eltinge's successful vehicle, "The Fascinating Widow," in which Hal Russell is the star. Julia Clifford and Mabelle Cedars are Russell's support.

Next Monday, Norworth & Shannon will present a new musical revue entitled, "Odds and Ends of 1917."

The Dancing Masters of the resort head their fifth annual ball at the Million Dollar Pier. The features were: Earl Miller in solo dancing, MacCarton and Marrone and the Versatile Sextet from the Cafe Martinique.

Sunday night, Ettore Martini and his symphony orchestra played the final Musical Festival at the Steel Pier. It was Martini's intention to take a flyer in vaudeville with six instrumentalists, and Cecelia Ellani, soprano, beginning Oct. 1, but the plans have been abandoned. If time can be procured the famous Italian orchestra director will make a tour of the South.

Vessella's Italian Band will close the Steel Pier Oct. 28. The Murphy Minstrels, now playing the 19th season on the Pier, will close Sept. 30. At the conclusion of his engagement in this city, Oreste Vessella will begin rehearsals for his new three-act operetta, "Fleur-de-Lys." William Le Baron, author of "The Very Idea," made the first adaptation of the story. Vessella purchased his interest. Then William Beers did some work on the book. Last reports are to the effect that a Philadelphia society woman, Mrs. H. C. Gassman, will try her hand at the libretto.

The United Chambers of Commerce from all over the city will convene in the Moorish ballroom of the Garden Pier, Sept. 18-21. President Wilson will make an address to the convention tomorrow.

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Business in the resort has been of the exceptional variety. Not only have the thousands of Chamber of Commerce members helped to swell the crowds, but there are many visitors in the resort. Last week's business at the Apollo with "The Scrap of Paper" was exceptional for this time of year. Roger McKenna, a former Atlantic City life-guard, is now with Joe Weber's production of "Eileen." McKenna, who has a splendid record as a life saver, possesses a splendid baritone voice. He will take Greek Dark's role in the Blossom-Herbert operetta.

The Steeplechase Pier will remain open until Sept. 30.

### ATLANTA, GA.

KEITH'S LYRIC.—Welch's Minstrels, very big; Conlin and Glass, hit; Adroit Brothers, very good; Frances and Kennedy, applause; Billingsbury and Robinson, pleased. First half business big.

LOEW'S GRAND.—First half: Storm and Murder, his alibi, hit; French James, juggler, laughs; Harry Thompson, good; Toto's Acrobats, pleased; The Jessons, applause. Big business.

CRITERION.—Dustin Farnum in "The Sky" film. Drawing Big.

RIALTO.—Pauline Frederick in "The Double Cross" film. Very good.

STRAND ALAMO, 1 AND 2, VAUDETTE, SAVOY, ODEON, ALPHA.—Pictures only. Good business.

The Forrythe, former big time Keith house, opens Monday with pictures. Kellermann in "Daughter of the Gods" opening attraction.

Gus Sun Circuit has opened an office in Atlanta. Manager, Benny Robt. Shaw. Booking vaudeville and tabs.

### BALTIMORE.

BY FRANCIS D. OTOOLE

MARYLAND (F. C. Schnaberger).—Nora Bayes heads splendid bill. Gene Greene sings coon melodies most pleasantly. Laurie and Bronson, clever skit. Violet Benson and Co. in "The High Cost of Living." Bessie Brown, Wilbur Swannam, Arnold and Florens, Wheeler and Dolan.

LOEW'S (Geo. McDermitt, mgr.).—Bob Hall, return engagement. "The Greater Duty," entertaining. Flo and Ollie Walters, Vincent and Maxine, Loren Kimi, Mack and Lee.

GARDEN.—"On the Edge of Things," Bernard and Lloyd, Barrett and Murray, Ward and Shubert, Wormwood's Animals.

NIXON'S (Chas. Throop, mgr.).—Five old veterans top the bill. The act is unusual but a little tiresome. Feature film.

PALACE.—Sam Sidman show.

GAYETY.—"Broadway Belles."

FORD'S (Chas. E. Ford, mgr.).—"Christus," film, second week.

### BOSTON.

BY LEO LEBNITZ

KEITH'S (Robert G. Larsen, mgr.): agent,

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New York City

U. B. O.).—A poorly constructed bill, with several acts not up to the standard of this house, drew a real capacity house Monday night, the audience being tolerant, and even generous in one or two cases. Eddie Leonard topped the bill, and the program, for some reason, carried him as a "requested" act, unusual in this big-time house. Leonard jockeyed his audience for more applause repeatedly, even to pulling the deprecating gesture when the stage hands appeared to sweep up his sand, indicating that he wanted to use another number. Frank Crumit, with his college clothes, his little ukulele, his lilting melodies and his negro anecdotes, went across with a bang by the simple trick of not trying to force himself across. He had the number just ahead of Leonard on the bill, and because of the vocal resemblance, cut into the head-

liner's act badly. Raymond and Caverly were announced last week as being booked, but did not show. Frank Moore and Joe Whitehead were given their spot on the bill, and Whitehead turned the act into a nut riot, being switched from "E" to "J" after the matinee. The J. K. Emmett act was originally assigned "J," but could not carry it, going badly in the afternoon and nearly flopping in the evening, due in part to the inexcusable blunder of using strong incense, which burned through the entire number and drove many from their seats. This is the height of the hay fever season, and one whiff of that mosquito smudge is enough to send the average sufferer off into paroxysms of coughing and sneezing. Emmett's act is heavy blank verse set in an Oriental atmosphere, and is hopeless from a dramatic viewpoint, although he has a good voice only slightly hampered by mannerisms. Lamb and Morton opened neatly, followed by Mabel Russell (Mrs. Eddie Leonard) and Marty Ward in "Call It What You Like." Ward used some stuff a little rougher than this house is accustomed to, but the act managed to get across with the aid of a barber shop quartet that later proved to be Leonard's backband. "Two Sweethearts" was a "big" trance fell flat, but when she got into her character work she went big, and should confine herself to this line. Lee Kohlmar and Co. in "Two Sweethearts" went really big, one of the smoothest working sketches seen here in months. Derkin's Dog and Monkey Pantomime closed, losing more than half the house in the first five minutes because the bill ran late.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—The Mutual-Edna Goodrich "Reputation" outdrew the vaudeville part of the program Monday as the result of some snappy Sunday advertising, and the film more than made good. The vaudeville bill was headed by Thomas Swift and Co. in "Me and Mary,"

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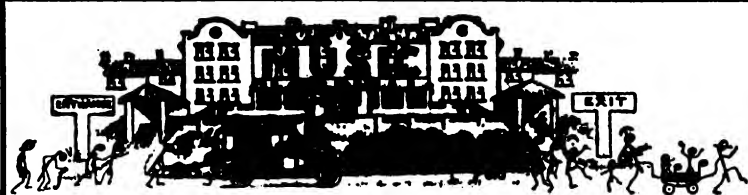
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although Vera Burt and her Six Virginia  
Steppers and the "Motoring With Death" novelty  
both went big.

BIJOU (Ralph Gilman, mgr.; agent, U.  
B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U.  
B. O.).—"The Masque of Life" and Douglas  
Fairbanks in "Double Life" were the features  
of this week's bill with a vaudeville bill  
headed by the Mark Linder Co. in "The  
Wager," and Louis Guertin, the champion  
jumper.

ST. JAMES (Joseph Brennan, mgr.; agent,  
Loew).—"The Phun Phields" topped the first  
half, presenting an exceptionally pretentious  
act. The two Dolce Sisters in "Harmony  
Land" also scored decisively.

GLOBE (Frank Meagher, mgr.).—The Loew  
stock company in "Arizona" opened poorly  
Monday night. Next week, "A Pair of Silk  
Stockings" will be used.

ORPHEUM (Victor J. Morris, mgr.; agent,  
Loew).—"Edward Farrell and Co. in Sus-  
picious of Hubby" went over with a punch,  
proving to be a really hilarious little farce.  
The remainder of the bill comprised Lane,  
Plant and Timmins, Helen Moretti, Teddy Os-  
borne's Pets, Curry and Graham, Gordon and  
Gordon, and Kate and Wiley. William S.  
Hart in his feature film, "The Cold Deck,"  
drew well.

SCOLLAY OLYMPIA (James J. McGuin-  
ness, mgr.).—"The Evelyn Nesbit film, "Re-  
demption" has not lost its drawing power  
here yet, a big house turning out Monday  
night. Vaudeville included the Damascus  
Troupe, Bill Brothers and Co., Brown and  
White, Bob O'Connor and Co. in "Four Times  
a Year, The Creighton Sisters, Almon, Dumont  
and Co., and Rhoda and Crampton in "Be-  
tween the Reels."

GORDON'S OLYMPIA (Frank Hookall,  
mgr.).—"Cohan's "Seven Keys to Baldpate"  
featured in film. The vaudeville included  
"Mr. Chaser," a duo, CHIT "SUI" Loo and GE,  
the Three Berdini Brothers, Brown and Gar-  
ret, and Harold Soliman and Co. in "That's  
the Secret."

PARK (Thomas D. Soriero, mgr.).—"The  
Bushman-Bayne "Their Compact" and Lew  
Fields in "The Barker." Big.

MAJESTIC (E. D. Smith, mgr.).—"The Fox  
lease on this house is proving a good move.  
Dustin Farnum, in "The Spy" drew heavily  
this week, while next week William Farnum  
comes in for a single week in "The Con-  
queror."

SHUBERT (E. D. Smith, mgr.).—Robert  
Mantell opened Monday night for two weeks.  
Fair.

PLYMOUTH (E. D. Smith, mgr.).—"Old  
Lady 31" which opened Labor Day is hold-  
ing up fairly well under clever advertising,  
the endorsement of both Governor McCall and  
Mayor Curley having been published in letter  
form.

WILBUR (E. D. Smith, mgr.).—"The engage-  
ment of "Oh! Boy" has been extended, start-  
ing on its 8th week Monday night to an ex-  
cellent house with a heavy advance sale.

PARK SQUARE (Fred E. Wright, mgr.).—"Good  
Gracious Annabelle" on its last two  
weeks, doing nicely. Jane Cowi in "Lilac  
Time" Oct. 1.

COLONIAL (Charles J. Rich, mgr.).—"Zieg-  
feld's "Polites" opened Monday night to a  
turnaway.

HOLLIS (Charles J. Rich, mgr.).—"Here  
Comes the Bride" is on its last week, and has  
been toned up wonderfully since its premiere  
here. Ruth Chatterton in "Come Out of the  
Kitchen" opens Oct. 1.

THEMONT (John B. Schoeffel, mgr.).—"Turn  
to the Right" on its 5d week, going  
strong, and apparently in for a run.  
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Carthy, mgr.).—"Everywoman," at a \$1 top,  
going big on its final week.

COPELY (H. W. Pattee, mgr.).—"Fifteenth  
week of "The Man Who Stayed at Home,"  
played by the Henry Jewett English Players  
in stock. Will play one more week at least  
before house closes for alterations.

CASINO (Charles Waldron, mgr.).—"The  
Spell "Review of 1917." Good.

GAYETY (Thomas H. Henry, mgr.).—"Lib-  
erty Girls." Big.

HOWARD (George E. Lothrop, mgr.).—"The  
Americans." Capacity.

### CINCINNATI.

By H. V. MARTIN.

Band concerts, a cabaret, and official United  
States army motion pictures will form part  
of the attractions at the annual Auto Show,  
in Music Hall, Oct. 6-13.

Royal Schlenker, the shoemaker who an-  
nounced that he was going to put on a big  
production at the Grand opera house this week  
was committed to Longview, Sept. 14.

The Negroes of Cincinnati, once famed  
as the home of melodrama, when it was known  
as Haylin's, is to open Sept. 23, and will pre-  
sent shows for negroes. The first attraction  
will be "The Smart Set."

Louis J. Ehrgott has been appointed chorus  
master of the Cincinnati May Festival chorus,  
succeeding Alfred Hartzell, who went to war  
as bandmaster of the Third Ohio Field Artil-  
lery. Rehearsals of the chorus will begin on  
the first Monday in October.

Betty Wales, William Collier's leading  
woman; Mary Harper, Ione Bright, Gretchen  
Thomas and Mabel Godding, of the same com-  
pany appearing at the Lyric last week, sold  
tickets at hotels for the dance given at the  
Armory, Sept. 10, by the Third Ohio Ambu-  
lance Corps.

Prepared to take up his work at once, Sam-  
uel A. Elliot, Jr., director of the new Art  
theatre, arrived in this city, Sept. 16, and will  
engage a cast. First performances will be  
given Oct. 17 and 18.

There is a possibility that the fight between  
the Meat Cutters' Union and the Cincinnati  
Retail Grocers' and Butchers' League may  
cause the Sunday closing of theatres here,  
although managers say there is slight prob-  
ability of it. But in Hamilton, Ohio, only 21  
miles away, the Blue Laws have resulted in  
a lid being clamped down on all amusements  
on Sunday, and such a thing could happen  
right here. The union butchers want the  
stores to close on Sunday, so employees may  
have a day of rest. By way of retaliation,  
the storekeepers declare that if they are forced  
to close they will try to shut down all forms  
of unnecessary labor, including theatres.

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(Won't you find my  
Yonnie Yonson")

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Orchestrations in all keys.

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**WEBER<sup>a</sup>nd ELLIOTT**Who were HELD OVER AT THE FIFTH AVE. after their opening last Thursday (Sept. 13) for the **FIRST HALF OF THIS WEEK** (Sept. 17-19).

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which is far superior and funnier than the old Bowl (which I used for 12 years).

Keith's also opened its season Sunday afternoon. John J. Murdock, who is making an inspection trip over the circuit, attended.

**DALLAS.**

BY GEO. B. WALKER.

**MAJESTIC** (C. Von Paul, Manager, W. V. A.).—Dancing. Kennedy; Guirra & Newell; Jim McWilliams; Mr. and Mrs. Mel Burne Sylvester and Vance; Emma Carus, Lucy Gillette.

**JEFFERSON** (R. J. Stennet, Manager, Pan-tage's).—Jack and Marie Gray; D'Armore and Douglas; Maide de Long; Stagpool and Spler, and 9 Napeones.

**HIPPODROME** (Eleanor Black, Manager).—Pictures this week pending new policy of house.

**OLD MILL** (Lawrence Steurt, Manager).—"Polly of the Circus" (film).

**QUEEN** (John De Stefano, Manager).—"Rebecca of Sunnybrook Farm" (film).

Dallas is getting her share of circuses this month. Al Barnes first here 11th, with Hagenback-Wallace 14th, both to good business. Jess Willard-Buffalo Bill show 22, followed by Ringling, 24.

Ralph Dunbar has been appointed by the Texas State Fair to have charge of the programs in the Coliseum during the Texas State Fair, which opens about the middle of October. Among the acts already engaged are Singers' Midgets, Dunbar's White Hussar Singing Band and "The Girls of the Allies."

Work on the new Majestic will not be started for at least three months account of the scarcity of labor, caused principally by all classes of labor being at work on the various cantonments now under construction in Texas and in the south, where the wages paid cannot be met by local contractors.

**DETROIT.**

By JACOB SMITH.

**TEMPLE** (C. G. Williams, mgr.).—Sallie Fisher and Co., Allen and Howard, Jim and Marian Harkins, Bissett and Bostry, Barry Girls, AKI Kuma Co., Five Metzetts.

**ORPHEUM** (Tom Faland, mgr.).—Nat Carr, Bill Pruitt, "Beaux and Belles," Jack Kennedy and Co., Mlle. Therese, Bush and Shapiro.

**MILES** (Paul C. Dullis, mgr.).—"Exploits of Africa," musical tabloid, Downing and Friend, Pickert's Seals, Pariah and Peru, Melroy Sisters, Sterling Rose Trio.

**REGENT** (Earl Hennessy, mgr.).—Nelson's Ballet, "Corner in Wireless," Brooks and Olive Powers, Beatrice McKenzie and Co., Herbert Brook and Co., Mumford and Thompson.

**OPERA HOUSE**.—"Turn to the Right." **GARRICK**.—"Kitty Darlin'," with Alice Neilson, followed by "You're in Love," Newman Travel Talks at opera house Oct. 7, Sundays only.

The Miles, Orpheum and Regent now showing combination policy of vaudeville and pictures for the one admission price.

Attendance at Regent, Detroit, far beyond expectations. With seating capacity over 3,000, C. H. Miles says it's not big enough. Success phenomenal considering it's three miles from downtown.

**ADAMS**.—Vaughan Glaser in "A Full House," third week of stock.

**LYCEUM**.—"The White Slave," followed by "A Little Girl in a Big City."

**CADILLAC**.—"Grown Up Babies." Next, "Lid Lifters."

**GAYETY**.—"Oh, Girl." Next, "Hip Hip Hokey Girls."

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Bert C. Whitney has disposed of the Whitney theatre, Ann Arbor. The new owner will run legitimate and big film attractions.

Will Cunningham has been appointed general manager of the Palace, Detroit. He will continue to book the Palace, dividing his time between Detroit and Chicago.

The Oakland, Pontiac, is now playing U. B. O. vaudeville six days a week, getting most of its acts from the Dufferin Circuit. John Loveridge, formerly manager of theatres in Danville and Hammond, Ind., has been appointed house manager at the Palace. Johnny Nash, who formerly booked the Oakland in Pontiac, will hereafter book the New Howland in that city.

**LOS ANGELES.**

BY GUY PRICE.

Donald Bowles, fully recovered from pneumonia, has assumed his duties as general manager for Oliver Morosco.

Sam Rork is still vacationing—but not so still he isn't noticed.

The Mason has opened for the season.

Willie Ewart, treasurer for the Morosco theatre, is back on the job after a week lay-off with a fractured hand, sustained in a fall

from a street car.

Clarence Drown's vacation is at an end. He's back holding the managerial reins at the Orpheum.

Louis Lissner, the local manager, is now in charge of the tour of Richard Walton Tully's "Flame."

V. E. Behrmer has returned from the north.

Mrs. Maitland Davies, widow of the late drama reviewer of Los Angeles, has left for New York to reside.

William McDonald, manager of the Portola, is back at his desk after a long illness.

Bill Jones, of Sunset Inn, has returned from a motor trip south.

Clarence Drown is back from his vacation, and the Orpheum is itself again.

The Billy Sunday meetings are drawing many of the visiting actor folk.

Frank Beall has a new car. And he isn't working either.

Gus Ingils is in the east.

The Mason will be dark several weeks yet.

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Managing Director

Charlie Pike week-ended at Riverside.

Kenneth Harlan is getting quite popular. He's grabbing all the cafe dancing cups.

Vaudeville patronage here is increasing weekly.

## MILWAUKEE.

By F. G. MORSEMAN.

DAVIDSON (Sherman Brown, mgr.).—"Pollyanna," second engagement, to big opening; 23, "The Flame"; last half, previewers of "The Judge of Salomon," with Leo Dietrich.

MAJESTIC (Clarence Bennett, mgr.; agent, Orph.). Nellie and Sara Kouns, Alexander Kida, Williams and Wolfus, Arthur Sullivan and Mercedes Clark, Milano Bros., Medlin, Watts and Towne, Lockett and Brown, Hardy Bros., good.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"International Revue and Girls, Musical Kuhn, Welsh, Mealy and Montrose, Marion and Deane, Monarch Dancing Four, Three Escardos, Billy and Elsa Most, Lind, fine.

MILLER (Jack Yen, mgr.; agent, Loew).—"Bull Bear Indiana Jeanette Adler and Girls, Musical Kuhn, Welsh, Mealy and Montrose, Marion and Deane, Monarch Dancing Four, Three Escardos, Billy and Elsa Most, Lind, fine.

SHUBERT (B. Niggemeyer, mgr.; agent, International).—"A Good for Nothing Husband" to good opening. 23, "The Girl Without a Chance."

GAYETY (Charles J. Fox, mgr.; agent, American).—"Military Maids," 23, Pat White and "Gayety Girls."

EMPRESS (Henry Goldenberg, mgr.).—"Stock burlesque."

The Wisconsin state fair, which closed last Saturday, gave the theatres a good week, due in a large measure to the fact that the week was a rainy one. Despite that, the fair drew an average of 32,500 for each of the six days.

## NEW ORLEANS.

By O. M. SAMUEL.  
ORPHEUM (Arthur White, mgr.).—"From

productive and interpretative of angles "Young Mrs. Standford," in which Emily Ann Wellman is headlining, ranks as the best sketch here in months. Rath Bros. start the show splendidly. Nivens and Erwood are about as formerly. Bert Baker evoked laughter. David Sapierstein's piano playing found hearty favor. Haeger and Goodwin had little trouble connecting, their circus antics sending them off in good fashion. Harold Dukane has wisely attained some novelty in his dance presentation.

PALACE (Walter Kattman, mgr.).—"First half show gives excellent values. Werner Aroros Trio carried the program's hit. Mable Evans and Banjo Boys, bill opening calibre. Three Southerners should gather some fresh material and songs. Regal and Mack scored unmistakably. Miss Regal will bear watching. Van Bros., well received.

CRESCENT (Abe Seligman, mgr.).—"Dandy show first half. Paul Decker and Co., prime favorites. Watson and Mortimer Sisters, did well. Charles and Latour, pleased. Peppina and Perry, averaged well. McLinn-Sutton Trio, elicited appreciation.

TULANE (Tom Campbell, mgr.).—"Musical stock is attempting the revue style of entertainment this week with only fair success. A local jazz band inserted in a roof garden scene stopped the show, rendering excellent service where it was needed. Bustness light.

CRESCENT (Abe Seligman, mgr.).—"George Wilson headlined the last half show last week at the Crescent. A favorite here, he had little trouble in registering. Lucille and "Cockle" started the show nicely. Stuart and Lewis are capable entertainers who might advance considerably with material. The sketch submitted by Florence Campbell and two assistants is not worthy, and should be replaced by something smacking of modernity. Fujisama Japa proved very appealing as a closer.

PALACE (Walter Kattman, mgr.).—"Very nifty little program at the Palace the latter part of last week. Attendance Friday evening was capacity. Australian Creightons are offering much the same act used on the big time. Very good jugglers, ambition and showmanship might advance them. Tiny, Joe and Midge, a three-act composed of two petite girls and an agile youngster. If the girls were stockings and lowered their dresses, the turn would be enhanced. Better to look like a real than a Ziegfeld kiddle. Master Paul easily earned first honors with his "Mystic Bird." It's a novelty act that should be played up by the press departments. Ronald and Ward are proceeding in much the same groove. Just a talking turn with a song or two interspersed to break the monotony. They did fairly well. Cole, Russell and Davis gave the show a laughing finish.

STRAND (D. L. Cornwell, mgr.).—"Pictures. ALAMO (Frank Sanders, mgr.).—"McCoormick and Winehill's Revue.

The Globe is to have a new manager.

Maurice F. Barr is handling the publicity for the Saenger Amusement Co.

Will Guerlinger has returned from a month's vacation, spent at Pensacola.

The Palace and Crescent have depleted the business of the Canal street store shows considerably.

Florence Webber is scheduled to leave the Comic Opera Players, now at the Tulane, the latter part of this week.

Rudolph Ramelli is again doing the press work for the Tulane and Crescent theatres.

The Orpheum has a very pretty telephone operator in the person of Grace Schoen. The former "hello girl" is the cashier at the Palace now. Vivian Slims is making her bow as an Orpheum attache also.

Charles Peres is to remodel the front of his Variety theatre.

N. E. Thatcher is covering the picture and advertisement for the Times-Picayune. Calvert Smith is again writing the amusement column in the "Item."

Sam Denbow, in charge of the Fox southern division, has been here with a view to placing the Fox super productions.

Ernst Boehringer bought a home here the other day with some of the money he made selling the Greenwall to Martin Beck. Work has again started on his Liberty theatre, the large picture house to be erected next the Orpheum.

## PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—"With an ideal bill for the occasion and the house crowded to its capacity, this week's show got a tremendous start with the Jewish New Year. Foresight of Manager Jordan in booking the show certainly brought results, but the bill would have made good under any conditions. Comedy was its strongest feature, and laughing hits were liberally sprinkled throughout the entire show. The Dolly Sisters, headliners, got all there was to be had in the spot. This was the first appearance of the amiable-footed girls, and they were a great big hit. Their dancing, being all done in team work, does not stand out as it might if the girls did at least a bit of individual stepping to relieve the double numbers, but the rhythm of the two girls is superb and deserved all the applause showered upon them. Jean Schwartz contrived a nice bit to the act in a musical way handling the piano numbers splendidly and getting his share of the laurels. At the finish the girls took several real bows. A sketch that can run 40 minutes and close to as much applause as greeted Sam Mann's presentation

THE

# 12th Anniversary Number

of

# VARIETY

will be issued in  
**December**

Early reservation of space is suggested, to secure most favorable position. Advertising rates for the special number remain unchanged.

of Aaron's Hoffman's playlet, "The Question," deserves to be classed among the real gems of vaudeville. This playlet is just that. There hasn't been a mistaken identity theme so well worked into a comedy plot, since George Cohan first showed "Running for Office" as a vaudeville sketch. There is no similarity in the farces, in fact "The Question" has a plot that will bother some audiences to grasp for while, but it leads up to a corking bit of sentimentalism and then hops right into a climax that is a genuine knockout. Added to its own value is the excellent playing of every member of the company. There isn't a character overdrawn and it presented a decidedly enjoyable bit of entertainment. After a long absence, that clever artist-entertainer, Bert Levy, returned to win new honors. It is not only the originality of Levy's act that makes him a hit in vaudeville, but he appears to share with the audience in the pleasure derived from his excellent sketching. Levy's act is novel, interesting and an applause winner, and he is making it a strong booster for business by announcing his free lectures for children. A couple of "nut" acts kept the house going. Al and Fanny Stedman had the first shot at the crowded house and went through flying with a jumble of nonsense and music which seemed to hit the holiday crowd as just right. They did a ventriloquist bit that took the edge off the one done by Felix Adler, who was next to closing, but did so little of it that probably few in the audience remembered it. Adler, who was here not long ago in a "girl act" that didn't last any longer than it should, is back again doing his old "single" turn with a lot of "nutty" chatter and songs. He worked in a little Jewish talk that had the house screaming Monday afternoon and pulled down a good sized hit. The Primrose Four have discarded the use of up-to-date songs for several of the oldsters, and with some excellent harmony did very well. They are also doing little or no comedy in the turn, depending entirely on their singing to get them by, and the results proved the wisdom of the manner of working. Owing to the failure of the apparatus of the Flying Russells to arrive in time for the first show, Marie and Trevette were on after the Pathe pictures, which opened. It was a bandstand for the singing turn, but they overcame it in good style and put over a very well liked offering. The speedy work of the Five Kitamuras, with the pretty stage setting, furnished a very good closing act for this show, which was out to hit a high mark for business this week.

COLONIAL (H. A. Smith, mgr.).—"Virginia Pearson in "When False Tongues Speak" is the film feature this week, surrounded by the following vaudeville acts: Benivich Bros., Laurie Ordway, Dupree and Dupree, Ward and Cullen, Charles and Anna Glocker.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—"Jack Pickford and Louise Huff in "The Varmint," the film feature this week, has

the following vaudeville bill surrounding: Atkinson and Reed, Mabel Harper and Co., Rivoli, Dunbar and Turner, the Wheeler Trio. NIXON'S GRAND OPERA HOUSE (W. D. Wegman, mgr.).—"Comedy is strongly featured this week in the following bill: Mullien and Coogan, Bothwell, Browne and Co., Gordon Higginson, Mann and Wappler, Three Minors and motion pictures.

ALLEGHENY (Joseph Cohen, mgr.).—"Kitty Francis and Co. in headline position. Others on the bill are: Davis and Winward, Lonne and sterling, Kaufman and Lillian in "Bits of Vaudeville" and "In the Trunk," another musical tabloid, with motion pictures.

KNYSTONE (M. W. Taylor, mgr.).—"This week's bill includes Burns and Josie, John Geiger, LaCosta and Clifton, "Three Boys and a Girl," a musical act, Hucker and Winward in "Coontown Frolics," Miss Billie Richmond in "Cabaret De Luxe," with the Meyer Sisters and a Jais Band and motion pictures.

GLASS (Sabolosky & McGurk, mgr.).—"Lena Carrers, the daughter of Anna Held, top this week's bill, with the following surrounding acts: "Too Many Sweethearts," a musical tabloid with a company of 20; Van and Pierce, "Milkway's Down," a farce play sketch, Ernest Dupille, Thompson and Berry, the Bell Brothers and Co. and motion pictures.

WILLIAM PENN (Geo. W. Metzel, mgr.).—"First half: Carmen's Minstrels, Eddie Borden and James Dwyer, Whipple, Houston and Co. in "Spooks," Billy Newkirk and the Homer Girls, and the film feature is Evelyn Nesbit and son in "Redemption." Last half: Bobby Heath and his Girlie Revue, the Sharrocks, Fred Ardath and Wallie Brooks, Kekona, and the film feature Beanie Love in "Polly Ann."

CROSS KEYS (Sabolosky and McGurk, mgr.).—"First half: "In and Out Again," a comedy, is the headliner. Others, Georgia Comedy Four, Paul and Pauline, Harry Batchelor, Jessie Hayward and Co. and Howard Medler. Last half: The Jass Cabaret, Sharp and Earl, Pamabaska's Pets, Eugene Emmett, Dinkins, Barr and Everett, Walter Kaufman and motion pictures.

BRADWAY (Joseph Cohen, mgr.).—"First half: "Redemption," with Evelyn Nesbit as the star, is the film feature, surrounded by the following vaudeville acts: "The Suffragettes' Revue," Chatsqua Pets, Eugene Emmett. Last half: Three Chums, Harry and Augusta Turpin, Jack Morley, Charles Buckley and Co. and the film feature Ethel Barrymore in "The Lifted Veil."

EMPRESS (Sabolosky & McGurk, mgr.).—"The Boys in Blue," a patriotic offering, headlined the bill for the first half. Others, Wollord's Animals, Eli Cole, Johnny Eckert and Co. Last half: "The Suffragettes" was the feature, surrounded by four vaudeville acts and moving pictures.

BLOU (Joseph C. Dougherty, mgr.).—"Mme. Bluebird," a clever comedy conception by Fred Ardath, headlined the first half. Others, Walter Woods, Three Barts, Hinkins,

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is enjoying, a banner season is seen ahead by the various managers.

The new \$100,000 Keith theatre being erected on Westminster street, just a few blocks above the present Keith playhouse, is well along, and the opening is planned for December if all goes well from now on. This theatre, when completed, it is understood, will be a monument to the late B. F. Keith (and undoubtedly it will be one of the finest playhouses this side of New York). The contractors evidently do not intend that the public shall see the front or main entrance to the structure until it is completed, for at the present time it is boarded up high into the air.

OPERA HOUSE (Felix R. Wendelsaefer, mgr.)—Edith Tallaferro, in "Mother Carey's Chickens," filled the house Monday night, and did not stop there. Business continues good during the entire week, and Miss Tallaferro was given a warm reception by the people of this city. The juvenile members of the cast, too, came in for a good share of the generous applause which was forthcoming at every performance. The entire cast received favorable comment in the newspapers.

KEITH'S (Charles Lovenberg, mgr.)—Hassard Short and Co. in "The Ruby Ray," headed a program of unusual merit. Eddie and Lou Miller presented a bright musical act, well received. Palfrey, Hall and Brown, variety galore. The woman executed some clever as well as graceful dancing. One of the male members pleased with his trick bicycle riding, and the comedian adds to the success. Janet Adair, and her assistant, Miss Adelphi, at the piano, came in for their share of applause. Other numbers, all big, were Diamond and Brennan, Britt Wood, Gautier's Toyshop, Kennedy and Burt, Selma Bratts.

COLONIAL (William S. Ganning, mgr.)—"Sliding Billy," Watson and the "Burlesque Wonder Show" with Katherine Page, filled the house. Burlesque is going big at this theatre.

MAJESTIC (Martin Toohey, mgr.)—Celli Opera Company in "Old Madrid," as the headliner first half, better hit. Ryan and Juliette poorly received. Other acts first half: Milroy and Keough Co., Bellew and Renoff, Ward and Payne, Jim Reynolds, picture. Last half: "Phun Phlenda," Teddy Osborn and pets, Dolce Sisters, Frank Farron, Will and Kemp, Guest and Newlyn. Majestic, newest of Providence playhouses, is getting the crowds at pop prices.

EMPIRE (Matthew J. Reilly, mgr.)—Pictures. House open 10 a. m. to 10.30 p. m. Drawing big.

GAITY (Jacob Conn, mgr.)—Pictures. EMERY (Martin Toohey, mgr.)—"The Trail of the Lonesome Pine," Louise Price (local) as June, heartily welcomed. Show drew fairly large crowds. "Leave It To Me," musical comedy, staged here last week, proved poor card. "Fog O' My Heart," next.

CABERN—Pictures. MODERN (Frank Stanton, mgr.)—Pictures. "Polly of the Circus" last week, heavily advertised, drew record-breaking crowds.

BIJOU (Sol Brauns, mgr.)—Pictures. FAY'S (Edward M. Fay, mgr.)—"Southern Pastimes," feature: "The Irish Wizard" magic; Marie and Billy Hart, Frank Taylor & Co., Frank Rayno, Richard Wally and Co. Guessing contest with automobile winner, helping to draw.

STRAND (Arthur B. Williams, mgr.)—Pictures. The annual dancing contest for the title of New England champion will be staged in the pavilion at Hunt's Mills Saturday evening, Sept. 29. There are many entries. First of preliminaries held last Saturday, others to be held on the 22d and 26th. Dancing is to be continued Wednesday and Saturday evenings for the remainder of the season.

The cabaret season at Hotel Dryfus opened this week with an imported jazz band and singers, 15 in company. Manager Dryfus has announced "Art Spaulding's Revue" is to be the attraction next week.

Mrs. Palfrey, in "The Follies of Vaudeville" at Keith's this week, is remembered by Providence theatregoers as Nellie Brown, of Riverside, R. I., where she attended school and commenced her career as a dancer.

Among the bookings at the Providence opera house are: "Furs and Frills," next week; "Old Lady, No. 31," the following week; "Oh! Boy" and "Eileen."

Two Rhode Island fairs, the Providence County Fair at North Scituate, and the Newport County Fair at Portsmouth, drew a large number of concessionists the past few days, and generally good business is reported among the showmen.

Rocky Point and Crescent Park, the two famous Rhode Island summer amusement places, are soon to close. Concessionists at the Rocky Point did not fare well this year as the result of a campaign waged by a welfare league, and during the season paddles and wheels were stopped by the authorities.

## SAN DIEGO, CAL.

STRAND (Dodge & Hayward, mgrs.)—Liberty Players, stock. Second week, "The Dummy" with Warren Millais and Dorothy Love Clark in leading parts. Fair business. Prospects of picking up with daily arrivals of troops at Camp Kearny.

LITTLE (Charles Klopot, mgr.)—Musical comedy company, headed by Pearl Jardinere and Beanie Hill. Good business, mostly enlisted men. This week's bill, "Have You Seen Stella?"

ISIS—Dark Road shows coming in October. SAVOY (Scott Palmer, mgr.)—Pantages vaudeville.

SPECKLES (Al Watson, mgr.)—Hippodrome vaudeville.

With the coming of the militiamen from seven western states, the theatrical business

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A quartet from the marine barracks at the exposition made a big hit at the Little theatre last week.

## ST. LOUIS.

BY W. A. RIES.

William Collier, in "Nothing But the Truth," opened at the Shubert-Garrick this week following a week's run of "Jack and the Beanstalk" (film). James G. Tarrow, the giant in the feature, waiting in town with a circus, appeared as a one performance.

The Jefferson will open next week with "The Boomerang."

The Orpheum bill for the week is headed by Howard and Clark and Company, Alan Brooks and Company, Herbert Clifton, Golet Harris and Morey, Young and Waldron, Hubert Dyer, assisted by Ben Coyne.

Sidney Wire, the press agent, put over a large week for the "Hip, Hip Hooray Girls" and "The Girl Who Swam with a Mermaid," with hands and feet tied, lured six photographers and almost as many reporters to the scene, and put across several stories.

The American has "The Millionaire's Son and the Shop Girl."

With the opening of the Imperial, idle for a year, by S. N. Oppenheimer, the downtown section now supports three continuous shows. The opening piece at the Imperial is "Winning the Widow," Burlesque, vaudeville and pictures will be presented.

The Columbia's headliner for the week, is "Camp in the Rockies."

"The Fashion Shop" heads the bill at the Grand Opera House.

"Parlatan Flirts" at the Standard.

## SEATTLE.

BY WALBURN.

METROPOLITAN (George T. Hood, mgr.)—14, 15, "The Old Homestead"; 16, 22, "So Long, Letty." Underlined: "The Knife," with Norman Hackett, former Seattle stock star.

MOORE (Carl Reiter, mgr.)—Orpheum vaudeville season opens here 23, with the following bill: Marck's Jungle Players, Norwood

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THEDA BARA in a Superpicture, "CAMILLE."  
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THEDA BARA in a Superpicture, "CLEOPATRA."  
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#### OCTOBER RELEASES

September 30th—Gladys Brockwell in "CONSCIENCE"  
 October 7th—Virginia Pearson in "THOU SHALT NOT STEAL"  
 October 14th—June Caprice in "MISS U. S. A."  
 October 21st—George Walsh in "THIS IS THE LIFE"  
 October 28th—Dustin Farnum in "THE SCARLET PIMPERNEL"

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 " 13—Temple, Albany  
 " 17—Proctor's, Albany  
 " 24—Keith's Alhambra  
 Oct. 1—G. O. House, Philadelphia

Oct. 8—Maryland, Baltimore  
 " 15—Tower's, Camden, N. J.  
 " 19—Tower's, Chester, Pa.  
 " 22—Orpheum, Harrisburg  
 " 26—Orpheum, Altoona

Oct. 28—Opera House, York  
 Nov. 1—Opera House, Reading  
 " 5—Keith's, Washington  
 " 12—Keith's, Colonial  
 " 19—Keith's, Orpheum

Nov. 26—Keith's, Riverside  
 Dec. 3—Shea's, Buffalo  
 " 10—Shea's, Toronto  
 " 17—Keith's, Boston  
 " 24—Keith's, Newbury

Jan. 1—Keith's, Lowell  
 " 8—Keith's, Portland  
 " 15—Keith's, Providence  
 " 22—Orpheum, Montreal  
 " 29—Temple, Hamilton

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EFFIE MACK

(BOUBRETTE)

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 TWO YEARS IN MONTREAL 390 St. Lawrence Street 14 WEEKS IN QUEBEC  
 Offers invited for burlesque or musical comedy. Address  
 O. GUIMOND, 588 CHATEAUBRIAND ST., MONTREAL, QUE.

Sheldon's brilliant drama, "Romance," serves to introduce the Wilkes Players' new leading lady, Grace Huff. Miss Huff has a magnetic personality. "Face and beauty and will be popular here."

COLISEUM (E. D. Tate, mgr.).—Elsie Ferguson in "Barbary Sheep" (film).

CLEMMER (James Q. Clemmer, mgr.).—"Some Boy" featuring George Walsh.

LIBERTY (John Von Herberg, mgr.).—"The Ten of Diamonds," with Dorothy Dalton in stellar role. Star-Liberty Weekly and Orchestral program.

REX (John Hamrick, mgr.).—Emily Stevens in "The Blacker."

MISSION (Jensen & Von Herberg, mgrs.).—Dorothy Phillips in "Fires of Rebellion."

STRAND (Wm. H. Smythe, mgr.).—Edna Goodrich in "Reputation."

COLONIAL (J. S. Danz, mgr.).—"No Greater Love," with Regina Badet.

CLASS A (Wm. Smith, mgr.).—Holbrook Blinn in "A Butterfly on the Wheel."

ALKI, Boston, Bungalow, Circuit, Broadway, Cowan Park, Dream, Good Luck, High Class, Greenwood, Greenlake, Fremont, Home, Imperial, Isis, Majestic, Olympus, Palace, Princess, Queen Anne, Society, Union, Yesler, Washington—Pictures only.

Grace Huff, a leading woman well known along the East Coast, joined the Wilkes Players here this week in "Romance." She

replaces Phoebe Hunt, who goes to Gotham for Ernest Wilkes' new play, "Broken Threads," which will have its Broadway premiere Oct. 15.

Henry Kirke and Property Man "Zip" of the Tivoli took advantage of the two weeks' time the house is closed for repairs and made a trip everland to Portland in Kirke's auto.

Jack Cusick, assistant treasurer at the Moore, left Wednesday for the cantonment at American Lake, Wash.

"Doc" Slocum, outer guard in the Pantages general offices here, is recovering from a siege of la grippe.

E. Forest Taylor is organizing a repertoire company in Portland this week. Mr. Taylor has been in pictures in California for some time.

Alexander Pantages is expected to return this week from a trip to California.

Washington Motion Picture Corporation, with a capital stock of \$500,000, was incorporated in Spokane last week. A studio will be opened there for commercial work at once. The incorporators are: J. C. H. Reynolds, secretary of the Employers' Association of Washington; P. H. Scott and R. E. Hinckley. It is understood that this is the company that the management of Tyrone Powers has formed.

Jesse C. La Monte, of La Monte Brothers, returned Sunday from a trip to Vancouver and Victoria, B. C.

G. Lester Paul, Guy Hiltner, Dwight Meade, all stock actors of the Pacific Northwest, are in the cast of Oliver D. Bailey's new four-act drama, "Branded," which had its "try-out" in Albany, N. Y., Sept. 3, prior to a New York

showing later. Jack Rafferty, former Seattle newspaper man, is doing the press work. Bailey & Mitchell were successful in stock ventures here, in Tacoma and other Pacific Coast cities a few years ago. This is Mr. Bailey's third production since he went to New York.

Gilbert Heyfron, owner and manager of the Missoula, Bijou and Empress, Missoula, Mont., was in Seattle first of the week and signed up for the new Kellie-Burns vaudeville to play one of his houses.

Christie, of Christie and Griffin, just off the Hippodrome time because of one of the members being drafted, has joined one of the Pantages acts that played here last week.

Dick Lonsdale is doing a single over the Fisher circuit at this writing.

John Dans reports business as entirely satisfactory at the Colonial since that big picture palace cut the price of admission to a nickel. This is one of the best photoplay theaters in the country charging so little for admittance and the pictures programmed are equal to the best.

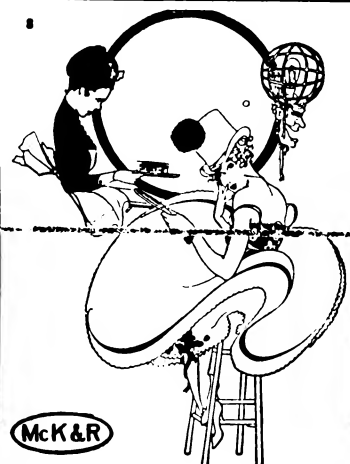
### TACOMA, WASH.

BY W. E. BURTON.

TACOMA (C. H. Herald, mgr.).—9-12, "The Old Homestead" to good patronage. Next, "So Long, Letty."

PANTAGES.—9, "Mother and the Flag," patriotic spectacle, headlined bill. Paula, woman, sings and plays the accordion acceptably. "Oh, Doctor," good musical tab, with William Brandell and Marie Mountain. Al Wohlmann sings with pep. Johnny Small and the Small Sisters, pleasing. Bert Wheeler & Co., humorous automobile travesty. Tenth episode of "The Secret Kingdom" serial completes. Good patronage.

HIPPODROME (Arthur Lotto, mgr.).—9, "Holding Out," comedy scream, topped bill for first half. Washington Trio, good. Had-



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## "KINKAID KILTIES"

The Original Scotch Lads and Lassies From the "Highlands" of Scotland

In a Scotch revue with ROSE MAURA (six feet of personality) and Lucy Gover, Nellie Kelly, Vina Keppie, Belle Keppie, May Bews, Gertrude Douglas, Herbert Webster, Sandy Donaldson, George Hendry and Peter Hastie—ALL PRINCIPALS, NO CHORUS, each one a specialist, including the ONLY SCOTCH FEMALE FANCY BASE DRUMMER.

This is the first Scotch Revue to play Vaudeville in America, and formerly employed Jack Wyatt, Winifred Gilrain and Mary Murphy, who left my employ to form "Wyatt's Scotch Lads and Lassie."

Booked Solid, Loew and Pantage's Circuits

*Selected by Mr. Loew to head the bill at the opening of the Victoria Theatre, New York (Oct. 1)*



**Miss Myrtle Cherry**  
(Formerly Miss Myrtle Zimmerman)  
Prima Donna is now appearing in  
**"The French Frolics" Co.**  
Next Week (Sept. 24)  
Salem Theatre  
Baltimore, Md.

ANNETTE

LILLIAN

## MORETTE

Ingenue **SISTERS** Soubrette

Late Features of THE SPORTING WIDOWS  
(Columbia Circuit)

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## ALL GIRL REVIEW

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Permanent address, Variety, Chicago

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HUDLER, STEIN and PHILLIPS

"WELL! WELL!"

**F — and A — — P**

A SCREAMING HIT

THE REASON, JACK FLYNN

## RAY AND EMMA DEAN

"Leave Me Alone  
DARN YOU"

W. V. M. A. U. B. O.  
BEEHLER & JACOBS

regiment had an acting part in "Mother and the Flag" production at the Pantages theatre last week.

"The Fashion Shop," with Mabel Vaughn, drew good patronage here 13-15.

The Bernice E. Newell Artist course for the new season will bring many music stars to this city. Among them are Margrete Matsonaur.



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and Vaudeville Acts

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**WILLIAM E. MICK  
PRESENTS  
JACK COWELL & CO.  
IN  
"THE SLACKER"**  
WVMA UBO  
Direction, HARRY SPINGOLD

don & Norman, in favor. Dora Hilton, charming prima donna. Flying Howards, good. The Normans, jugglers, novel. Episode 5 of "His Marriage Sacred?" complete. Good business. Second Half: Two Pearsons, eccentric dancers. Stewart & Earle, went over big. Mae Du Bois Pets, pleased old and young alike. Marie Dufor & Co. in "A Clean Knockout." Blanche Alfred and Symphony Girls, good musical tab. Ebner & Reusch, in "A Vaudeville Flirtation." COLONIAL—Billie Burke, in "The Mysterious Miss Terry" (film). MELBOURNE—"Civilization." Sunday to Thursday. ALOHA—Winifred Lucas in "Jim Bludsoe." PARK—Cleo Madison in "Black Orchids." REX—"A Magdalene of the Hills," with Mabel Talliaferro. SUNSET—Robert Edson in "The Cave Man"; Frank Daniels in "A Doctor by Proxy."

Among the big attractions booked at the Tacoma in the near future are Blanche Ring in "What Next?"; Kolb & Drill in "The High Cost of Loving"; Henrietta Crossman in "Erstwhile Susan"; La Scala Grand Opera Co.; Abe and Mawruss.

"Redemption," with Evelyn Nesbit, this week (16), at the Tacoma.

A squad of soldiers from the 2d Washington



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KARMIGRAPH NUMBER 50

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**U. B. O. AND W. V. M. A.**  
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DIRECTION **SIMON AGENCY**

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Presents

**Mlle. BIANCA**

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**MLLE. BIANCA**

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# KEENE AND WILLIAMS

# LOWELL B. DREW AND VESTA WALLACE

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Direction, THOS. J. FITZPATRICK  
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HARADA**

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Chicago, Ill.

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and her SYMPHONY GIRLS assisted by  
"GERANT,"

Conductor

Featuring the RAINBOW GIRL

In Novelty Dances

Direction, C. W. NELSON W. V. M. A.

**ADELE  
JASON**

Featured in PEPPLE & GREENWALD'S  
"ALL GIRL REVUE"  
Personal Direction, M. L. GREENWALD

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**COLLEGE QUINTETTE**

Presenting a Nifty  
Musical Absurdity  
"A Fraternity Rehearsal"  
Booked Solid



Reliable Professional  
**Francis X. Hennessy**

Irish Piper, Scotch Piper,  
Irish Step Dancer, Scotch  
Fling Dancer, Violinist, (Ma-  
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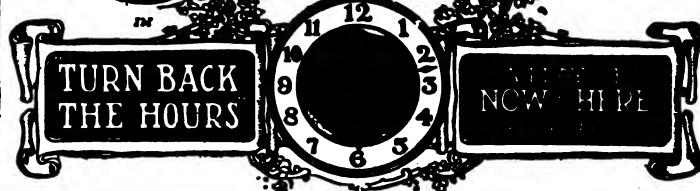


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**MAGGIE LE CLAIR**  
AND CO.

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"UNFAIR SEX"  
Now playing vaudeville

Season 1917-18

*Mabelle Estelle*



Management, ARTHUR L. ALSTON

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BESSIE

JACK

**BROWNING and DENNY**

Direction, CHARLES A. BIERBAUER

LEW

**ADROIT BROS.**

JACK

VERSATILE VARIETY OFFERING

PLAYING U. B. O. TIME

Direction, JACK FLYNN

WARNING—We understand a certain act is using our two closing tricks that are  
sued in VARIETY'S Protected Material Department. Our advice to them is to dis-  
continue their use.

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**JAMES SHEER AND MURIEL DARLING**

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Direction, SAMUEL KENNY

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In "NEGLECT." Direction, HARRY SHEA.

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# THE 4 MORTONS

Sam, Kitty, Martha and Joe.

# PEGGY BROOKS

The International Comedienne

Bright new gowns—Bright new material

**THE FAYNES**  
THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

Frieda Hempel, Harold Bauer, Mischa Elmann  
and Reinald Werreneth.

Pantage's new quarter million dollar vaude-  
ville theater here will open about Nov. 1. It  
is understood Monte Carter will put in a  
musical comedy company at the old Pantage  
stand as soon as the new house is ready for  
occupancy. Mr. Carter is now in San Francisco.

Rev. E. C. Blumquist, of this city, is the au-  
thor of a cantata which was presented in Re-  
sist at the annual Luther League convention  
last week.

# TANEAN BROS.

PLAYING U. B. O. TIME  
Sept. 24-26—Orpheum, Reading, Pa.  
Sept. 27-29—Abel Opera House, Easton,  
Pa.




**FRANCES  
CORNELL**

IN "SOMEWHAT DIFFERENT" SONGS  
EXCLUSIVE MATERIAL

*The Original*  
**ARLEYS**  
PAUL & CHARLIE  
.. Sensational ..  
Perch Balance Acrobats

Here all off to see  
Paul & Charlie

A black and white illustration. On the left, a man in a suit is juggling a ball on a string. In the center, a vintage car is driving with several passengers. On the right, a man in a suit is standing and looking towards the car. The background is plain.

**BOBBY  
HENSHAW**

**"The Human Ukelele"**

To "Uke" for the U. B. O.  
"Uked" by  
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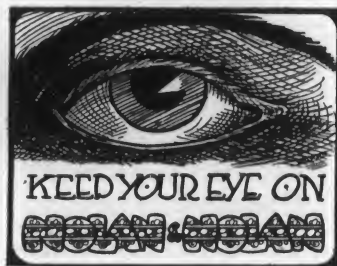


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**BILLY  
BEARD**

**"The Party from  
the South"**

Principal Comedian  
Al G. Field's  
Minstrels  
Eastern Rep.,  
**PETE MACK**  
Western Rep.,  
**SIMON AGENCY**



**FRED DUPREZ**  
Says  
Acting is a gift;  
so are Christmas  
cigars. And  
sometimes it's  
hard to tell  
which is the  
most malodor-  
ous!

**POLDI LONG**

**PRESENTS**

**LONG  
TACK  
SAM  
CO.**

**The Celestial Wonder Workers**  
**Booked Solid**

**JIM and MARIAN  
HARKINS**  
Direction, NORMAN JEFFERIES



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Featuring Maude Kramer in Dancing Items  
**EVER SEE HER DANCE?**  
DIRECTION,  
**CHAS. FITZPATRICK**


LIFE IS A FAILURE.  
I've been rejected by  
the Army, and  
roasted by the  
Clipper.  
Now there's naught left  
for me but to play  
the Big Time.  
What a Brutal World!  
Walter Weiss

**BOB KNAPP**  
**AND**  
**CHRIS CORNALLA**

**ROACH and  
McCURDY**  
A COUPLE OF RUBES  
164 Barre St., Montpelier, Vt.



LOUISE and HARRY  
**LAMONT**  
 The Life Saver and  
**"BY THE SEA"**  
 All Comedy



# PAULINE SAXON

SAYS

**I never regret what I've done**

In the past,

**No matter how foolish it seems to me now.**

**For the very worst things that I ever have done**

**Have given my character**

**BLACKFACE**  
**EDDIE ROSS**  
Featured  
**Neil O'Brian Minstrels**

# 2-White Steppers-2

Study in White  
Direction, CHAS FITZPATRICK

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VAUDEVILLE**

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A COMEDY-DRAMA  
IN FOUR ACTS

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GEO. M. ROSENER  
NOW PLAYING

**Adele Oswold**

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"What Happened to Ruth?"  
"Just Off Broadway"  
"Chips That Pass in the Night"  
"Sawdust"  
"The Quitter"  
"How Cupid Came to Tombstone"  
"The Village Pump"  
"The Eaglet"  
"Apple Blossom Time"

Others in Rehearsal

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TEN CENTS

# VARIETY

VOL. XLVIII, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 28, 1917

PRICE TEN CENTS

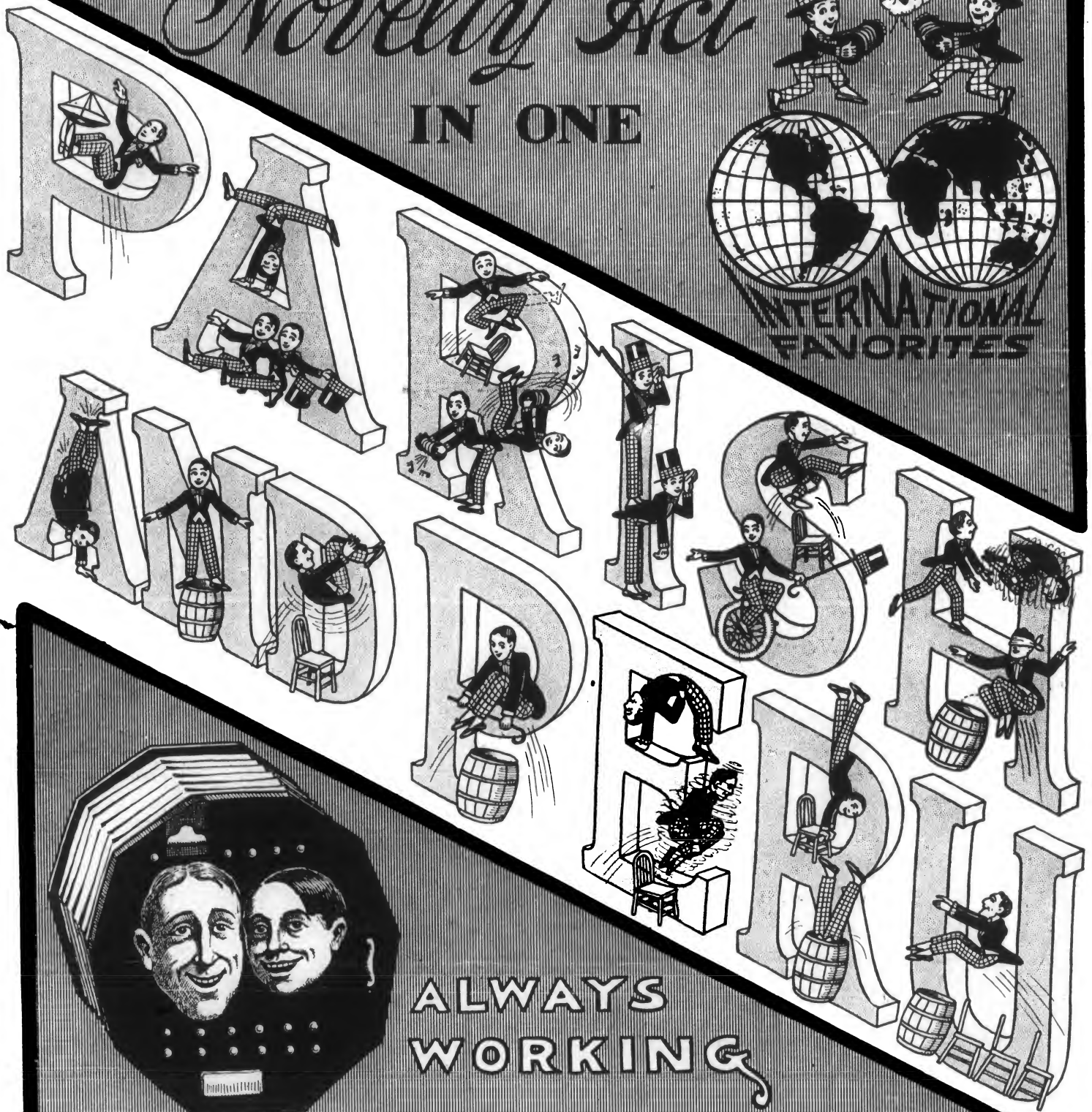


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ALWAYS WORKING

**A**LWAYS WORKING—If not working on, we are working off, so we can work better when we are on. Our greatest happiness is the rhythmic hum of continual practice and study, which results in versatility, and brings the highest glory—the prosperity of our act.

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Direction, **FRANK EVANS**

Palace Theatre Building, New York City  
THIS WEEK (SEPT. 24)—ORPHEUM, ST. LOUIS

Oct. 8—Colonial, Erie, Pa. Oct. 15—Davis, Pittsburgh

# VARIETY

VOL. XLVIII, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 28, 1917

PRICE TEN CENTS

## PAYING RATS' BOND INTEREST: INVESTIGATION BEING HELD UP

**Attorneys Representing Owner of Former White Rats Clubhouse Announce Interest Due July 1, Last, on Realty Bonds Issued by White Rats Now Payable. Rats' Lawyer Refuses to File Affidavits, to Permit Hearings Before Referee Under Court's Order to Examine Rats Books, to Proceed. May Apply to Court.**

That the owners of White Rat Realty Company bonds would be protected as a result of the triangular deal that recently made the National Vaudeville Artists the lessee of the former Rats' clubhouse property was substantiated this week in an announcement emanating from the offices of Bloomberg & Bloomberg, 5 Beekman street, New York, counsel for the 229 West 46th Street Corporation, the new owners of the property.

This announcement officially notifies all bondholders to present their coupons at the attorney's offices for collection of the semi-annual six per cent interest, due July 1. A time allowance of ninety days for payment is allowed by the bonds. There are \$125,000 worth of outstanding bonds that will be paid.

The payment of this interest was legally a direct obligation of the White Rats' Realty Company, but the condition of that organization made it necessary for moneyed interests to supervise the transfer of the property in order that those artists who invested their savings in the property be protected against what threatened to be a total loss. This group of men were influenced in behalf of the artists' organization and supplied the finances to provide for the transfer of the building. While no official confirmation could be procured, it is generally believed A. Paul Keith and E. F. Albee voluntarily came to the rescue of the investors, making it possible for them to secure their semi-annual interest payments and eventually draw down their principal, having that practically guaranteed by the transfer arrangement.

No definite date has as yet been set by Referee Schuldenfreid for the hearing in the investigation of the White Rats' affairs and liabilities. Attorney Joseph J. Myers has neglected to file the affidavits of Messrs. Fitzpatrick and Mountford in their original answer to the petition of

Goldie Pemberton, the complainant in this case.

Myers, according to Alvin Sapinsky, who represents the plaintiff, claims the affidavits were duly filed, but the records fail to show any trace of them. Sapinsky has requested Myers to file copies, but the organization attorney refuses to do so. The plaintiff's lawyer proposes to apply to the court to either force the filing of the copies or have the affidavits stricken out entirely.

### "NEUTRAL" PLAYS IN GERMAN.

Milwaukee, Sept. 26. Display advertisements advising that no plays would appear that have any political tendency "or which may even in the remotest way be out of keeping with the present hour, or American national loyalty and patriotism," appeared in Milwaukee dailies just prior to the opening Sunday last of the German stock season at the Pabst theatre. After deliberation, the directors of the organization "considered that it would be a great loss to the artistic endeavors of our community to discontinue, as an interruption in this movement probably would sound its death knell."

Plays in the German have been staged in an artistic and superior manner in Milwaukee for over 50 years.

Cincinnati, Sept. 26.

Despite the existence of the war with Germany, the German theatre will open as scheduled Oct. 7, the initial production being "Unseren Frauen," meaning "Our Women."

The plays will be presented at the Grand opera house.

### \$80,000 ADVANCE ON NEGATIVE.

The Petrova Film Corporation contract with the First National Exhibitors' Association for the distribution of the Petrova pictures calls for an advance of \$80,000 on each negative.

Practically every distributing organization of any standing is understood to have bid for the pictures.

### \$100,000 FOR AUSTRALIAN RIGHTS

Hugh J. Ward, now in New York, representing the J. C. Williamson, Ltd., of Australia, through Sanger & Jordan, has obtained the producing rights to some Broadway successes for Australia and New Zealand. A lump sum of \$100,000 in advance royalties was paid. It surpasses any previous amount paid for reproduction rights in this respect.

Last year Ward bought the rights for a number of pieces that represented an advance outlay of \$60,000.

The plays are "Business Before Pleasure," "Parlor, Bedroom and Bath," "The High Cost of Loving," "Oh, Boy!", "The Scrap of Paper," "Maytime," "The Man Who Came Back," "The Willow Tree," "Oh, Oh, Delphinell," "The Aviator," "A Tailor-made Man" and "What Next?"

According to Ward, who will likely remain in the States until around New Year's, the era of the greatest show business ever recorded in Australia and New Zealand is beginning, the prospect of big theatre profits being amazing in the face of present war conditions.

Ward is quite American, and notwithstanding his high finance flyer in taking \$685,000 worth of stock in the Boston American League team, intends to remain for the world's series. Ward controls "High Jinks," now running in London, the weekly takings being around \$15,000 according to reports.

The pieces just obtained will be produced in the Williamson Australian houses this winter and next spring.

Sunday night next the Friars are tendering a dinner to Mr. Ward.

### TWO TRENCH VETS, SINGING.

Maurice Haas, the linguist expert of Broadway, has finally procured his long expected "find," having arranged for the presentation of two trench veterans in Walter Beattie and Elmer Porter, survivors of many English "drives" against the Germans.

A piano and song specialty is being arranged with Haas announcing the turn, the proceeds to be divided in three parts.

Haas has volunteered to donate his share of the receipts to a newly formed organization of delinquent race track touts.

### STILL ANOTHER RECORD!

For the second time since the opening of the current season the theatres operating on the Columbia Burlesque Circuit have established a record for gross business for the week, the first record being registered during the week of Sept. 3 (Labor Day).

Last week the financial reports show the circuit business for the weekly period outdistanced the former mark by over \$1,000, recording a mark that looks safe for some time.

### PAYS \$125,000 FOR HALF INTEREST

A. H. Woods has purchased Goldwyn's half interest in the Herbert Brenon production, "The Fall of the Romanoffs," paying \$125,000 for it, giving the Goldwyn people a profit of about \$60,000, the picture having cost to make and exploit some \$130,000.

Brenon still retains the other half, subject to a mortgage of \$80,000, held by Lewis J. Selznick.

The feature is doing an excellent business at the Broadway, where it opened Sunday to \$2,000 and taking in \$1,200 Monday.

There are two actions pending against Ben Blumenthal et al. for advertising "The Tyranny of the Romanoffs" with Iliodor—one in the Federal Courts to restrain Blumenthal on the ground of unfair competition, brought by the Iliodor Film Co., which owns "The Fall of the Romanoffs," and the other by Iliodor, in the Supreme Court, under the Civil Rights act, claiming his picture is being used without his consent.

The latter suit brings to mind a statute not generally known, i. e., that no photographer, motion or otherwise, has the right to offer for exhibition any picture made with or without the consent of the poser. In other words, every super in a mob scene must give his consent to the release of a picture before the manufacturer has any legal right to do so.

### JOLSON ON CONCERT STAGE?

Whether or not Al Jolson is getting the "high brow bug" is a question raised by the report that he is considering invading the concert platform as a revenue maker. It seems that Al figures that if the public will pay \$2.50 to see him with a musical show, it will pay that figure or more in concerts, which if true would bring Al much higher earnings than at present.

According to the report, Jolson doesn't see why he cannot get away with concert work as well as John McCormack and it is the latter's reputed high takings that set him thinking it over.

### GRIFFITH NEGATIVE HERE.

The negative for the new big war picture which David Wark Griffith directed at the European battlefield and which has a romance enacted with the Gish girls and Bobby Harron as principals, has been received in the New York offices of the Griffith company.

Griffith is still in London as well as his players he took across for the big picture. It is the belief here he will take another feature abroad before returning.

Just as soon as the film, now here, has been made screen ready, a release date will be arranged by the Epoch Co., which handled "The Birth of a Nation" and "Intolerance."



## "WAR SONG CONTEST" BECOMES DRAWING CARD AT FIFTH AVE.

**Will Be Repeated in Other Keith New York Pop. Vaudeville Houses. May be Made Big Feature Attraction for One Night to Declare Ultimate Winner. Much Interest Manifested by Public and Contestants.**

The Fifth Avenue's War Song Contest ends tonight (Friday), having started Monday evening. Some day next week will be selected for the final applause test, to determine the winner of the entries each night of the preliminaries.

Three songs nightly have been sung, with the applicant for the finals chosen by the most applause given to the respective numbers.

Monday's entries were "It's a Long Way to Berlin (Feist)," "Going Over (Morris)," "Somewhere in France" (Witmark).

Tuesday's: "I Don't Know Where I'm Going" (H. Von Tilzer), "Hello, America" (Fischer & McCarty), "Set Aside Your Tears for Laughter" (Stern's).

Wednesday: "Man in Battle" (Harms), "I May Be Gone for a Long, Long Time" (Broadway), "Send Me Away with a Smile" (Piantadosi).

Thursday: "Just Break the News to Mother" (revival) (Harris), "Joan of Arc" (Waterson, Berlin & Snyder), "Pray for Sunshine, but Always Be Prepared for Rain" (Kalmor & Puck).

Friday: "So Long, Mother" (Remick), "Good-bye, My Little Lady" (Shapiro-Bernstein).

The Fifth Avenue management has found the contest something of an incentive at the box office, one aspiring amateur writer having purchased 50 tickets in a lot Monday evening.

Tuesday evening Emma Stephens appeared at the Fifth Avenue, singing a war song she wrote.

The War Song Contest will be staged in the Harlem opera house and the Greenpoint theatres in that order, the uptown house carrying it as an attraction immediately after the Fifth Ave. decides the winner. It is possible the winner of each decision will conduct a final elimination contest to decide the pick of all houses when the whole affair is complete.

### RIGHT AND WITTY PLAY.

London, Sept. 26.  
"The Off Chance," produced at the Queen's, Sept. 19, is a typical R. C. Carton play with a sporting atmosphere on the style of "Lord and Lady Algy."

It has bright, witty dialog and is splendidly acted by Percy Hutchison, Paul Arthur, Lyston Lyle, J. Barnes, Stanley Turnbull, Mary Glynne, Moss Compton.

### ENGLISH WAR OFFICE FILMS

London, Sept. 26.  
The War Office has taken over the Topical Film Co. and is issuing twice weekly films from all the fronts, interchanging their pictures with the other allies and some neutrals.

Over 180 kinemas in the rear of the armies in France and Flanders have been provided with pictures by Lieut. Wood, a well-known kinema business man.

### ANOTHER "GHOSTS."

London, Sept. 26.  
Although six companies are touring in Ibsen's "Ghosts," Austin Fryers produced a new version, adapted by himself, at the Pavilion, Mile End, Sept. 18.

### Curtain-raiser to Farce.

London, Sept. 26.  
Jerome K. Jerome's farce, "Cook,"

at the Kingsway is now preceded by Harold Chapin's one-act piece, "Augustus in Search of a Father." "Cook" is doing an excellent business.

### HICK'S PLAN AT PALACE.

London, Sept. 26.  
"Airs and Graces" will be withdrawn from the Palace Saturday and Oct. 8 Seymour Hicks presents a new musical play, "Cash on Delivery," written by himself, with music by Hayden Wood, pending the presentation of Alfred Butt's new musical play, with Lily Elsie and G. P. Huntley in the leading roles.

### PAVILION DRAMATIC.

London, Sept. 26.  
The London Pavilion temporarily becomes a dramatic theatre, commencing Oct. 1, when H. V. Esmond's comedy, "Salad Days," successfully tried out in Eastbourne recently, will be presented under the title of "A Kiss for Two."

The engagement is for ten weeks, after which Ernest Rolls produces there a new revue.

### ETHEL LEVEY REAPPEARING.

London, Sept. 26.  
Ethel Levey is appearing at the Victoria Palace this week after a long rest.

### Invalided—Has New Act.

London, Sept. 26.  
Fred Shaw, discharged from the army after nine weeks in the hospital, is rehearsing a new act with Violet Adell, for production shortly.

### Newfoundland Band in England.

London, Sept. 26.  
The Newfoundland Band, 30 strong, arrived here Sept. 21 and is giving a series of performances to celebrate the 420th anniversary of England's discovery of Newfoundland.

### Shirley Kellogg Back in Cast.

London, Sept. 26.  
Shirley Kellogg returned to "Zig Zag" at the Hippodrome and was accorded a warm welcome.  
Business there is very good.



"HELLO, WHERE YOU GOIN', NORTH POLE?"  
"NOPE, PALACE TO SEE VAN HOVEN"

### LONDON PICKS UP.

London, Sept. 26.  
The moonlight raids of a month ago temporarily paralyzed the amusement business for the evenings, the Royalty, Globe and Duke of York's playing matinees daily and only two night shows weekly.

Other managers, after consideration, decided to carry on as usual. The past three weeks' business has been splendid everywhere.

### GRAND OPERA POPULAR.

London, Sept. 26.  
The Drury Lane opened its autumn season with the English version of "Ivan the Terrible," with Robert Parker as Ivan and Jean Broia as the prima donna. A packed audience attended.

War has apparently popularized grand opera.

### DOWNS 10 GERMAN AIRSHIPS.

London, Sept. 26.  
Harold E. Duncan, variety artist, now a successful airman, has downed 10 German aircraft in France. He is shortly expected home on leave.

### Saturday Concerts Recommence.

London, Sept. 26.  
The popular Saturday orchestral concerts at Royal Albert Hall will be recommenced for the season Sept. 29.

### Comedian Given Military Cross.

London, Sept. 26.  
Edward Rigby, comedian, the original "Nightwatchman," recently received the Military Cross under his right name of Lieut. Edward Coke.

### Maud Allan on Moss Circuit.

London, Sept. 26.  
Maud Allan has been booked for a tour of the Moss Circuit, opening at the Olympia, Liverpool, Oct. 1.

### Carle Beresford at Naval Base.

London, Sept. 26.  
Carle Beresford, comedian, is at a naval base in Scotland.

### CAMP NEEDS DIVORCE.

Chicago, Sept. 26.  
Inside reports concerning William Carpenter Camp, familiar as a cigarette agent, Broadwayite and for the past two weeks as a Loop-hound, say that he returned here early this week from Manhattan, whither he had unsuccessfully gone to try to induce his wife, Elita Proctor Otis, to divorce him.

The reason Camp desires martial freedom from the titian topped Elita is, according to the story, so that he can wed Mrs. Thorne of Chicago, recently widowed and whose husband was the principal owner of Montgomery Ward & Co.

Mrs. Thorne is reputed to be worth \$15,000,000 in her own right. Inquiry here Monday resulted in the answer that Camp and Mrs. Thorne had gone to French Lick Springs on a motor trip.

### CONOLY STARRING MURPHY.

Tim Murphy will open Oct. 15 at Richmond, Va., in a company of "Pals First," the Lee Wilson Dodd piece, Murphy being under the management of Joe Conoly. The piece will play the southern cities.

### CANTONMENT BUSINESS.

Deming, N. M., Sept. 26.  
The army cantonment here is furnishing smashing business to current attractions in Deming.  
They are Raymond Teal's "Ducklings" and Eddie O'Brien's "California Poppies."

### WAR PLAYS NOT IN DEMAND.

New York play agencies that supply numerous companies with Broadway successes, past and present, state war plays are in very light demand. None of the old pieces are wanted at present.

### "JOKER" CAUSES ANNOYANCE.

Mrs. Farber and her daughter, Constance (Farber Girls), applied at the West 54th Street court Monday afternoon for a summons for Eddie Carr, who lives at 146 West 117th street, the complaint being that Carr, through causing the publication of a story he had married Constance Farber, has caused them endless annoyance, commercially and socially. Mrs. Farber proposes to ask the court that Carr be placed under bonds to prevent a repetition of his actions or to have a lunacy committee appointed to pass on the youth's sanity.

Carr visited several newspaper offices two weeks ago authorizing the publication of an announcement of his marriage to Constance. His story varied in sections insofar as he named several prominent individuals as having enacted the role of bridegroom. The news was accordingly printed, whereupon it was copied by daily papers throughout the country, finally coming to the attention of the insurance companies holding life policies on the girl who requested that the regulation form be altered as necessary when the insured marries.

Carr when confronted by the Farbers admitted his actions, claiming it was a joke. He admitted never having met Miss Farber, but couldn't explain any reason for the "joke," not even evidencing any sorrow for the inconveniences caused the Farber family.

At present Carr claims he is appearing in vaudeville with one Arthur Field, doing the Cantor and Lee act, by permission of the latter team.

### UNGER DRAWS SECRET SERVICE.

Chicago, Sept. 26.  
Because he freely aired his socialistic views and uttered seditious remarks in giving his idea of things in general, including a harsh criticism of the way America was waging war, Jules Unger, who played a bit in Donald Brian's "Somewhere in Mexico," fouled the federal authorities last week while the act was at the Palace.

The Palace and Cohan's Grand are separated by an alley, where actors and stage hands daily congregate outside the stage doors. Unger succeeded in landing himself in the midst of several warm arguments with the crew of the Grand and got so raw secret service men were tipped. Mr. Brian also heard of Unger's unwise mouthings, and gave him some straight from the shoulder advice, Brian's verbal wallops bringing the man to his senses.

The federal men, however, appeared on the Palace stage and Unger had a short decisive session in the federal building across the street. He was freed because of being an American citizen, holding a registration card, but the warning will probably hold him for a while.

The Brian act closed its vaudeville season here Sunday night, the star returning east for rehearsals of "Her Regiment." Mr. Brian stated to a VARIETY representative that after he had given Joseph Weber (who is producing "Her Regiment") a run for his money he would find some way to do his bit in the service, even though he was well past the draft age.

### SHEEHAN CAN TALK.

Lester Sheehan vociferously denies the published report he has retired from the cast of Bessie Clayton's new specialty because of his inability to speak lines.

Sheehan claims he handled dialog opposite Rosie Dolly in a Winter Garden production and further insists his only reference to dialog was with Bert Cooper, Miss Clayton's personal representative, said dialog revolving around the salary question.

Sheehan will be identified with the "Top of the World Dancers" this season.



## PLAGIARISTS SAID TO BE OPERATING IN NEW ENGLAND

**Rumored Play Produced by Henry Jewett English Players Is  
About to be Floated in Stock Circles by "Pirate Agents"  
Because of Success in Boston.**

Boston, Sept. 26.

With the Henry Jewett English Players starting on the 16th consecutive week of "The Man Who Stayed at Home" at the Copley theatre, and with seats on sale three weeks in advance, the report has been circulated locally "pirate agents" are preparing to unload the manuscript to New England stock companies.

This English spy play, full of thrills although without gun play, flopped sadly when it was produced here at \$2 a couple of years ago under the name of "The White Feather."

Manager H. W. Pattee of the Copley 16 weeks ago took a gamble on it by producing it under its original title, "The Man Who Stayed at Home," this decision being arrived at through the advice of Leon Gordon, one of the Jewett English Players, who was in the original company.

Three times the end of the run has been announced, only to have such an incredible turn-away business that a few more weeks were tacked on. The 15th week broke the house record, this being accomplished by sticking a few extra seats in the boxes to beat the previous capacity figure, which was supposed to be unbeatable at the \$1 scale. Pattee is said to have secured a \$200 a week price from William Brady for the opening week, after considerable haggling over Brady's demand for \$300 (without scenery), and this price has continued.

From present indications the run will last 25 consecutive weeks, averaging \$4,000 a week, with a small company and no star.

The present royalty tangle that has the local stock companies guessing is based on the contention of certain agents that Brady has abrogated his contract with the authors through some technical disagreement over payment of royalties and that pirate agents, who have obtained manuscripts, are peddling the play at low figures in remote sections of New England.

### ERNEST BALL CONTROVERSY.

With the announcement Leo Feist had signed Ernest Ball and J. Keirn Brennan (who has been contributing lyrics for Ball's melodies for several years) comes a statement from M. Witmark & Sons to the effect the writers have been contracted for a term of years by the Witmark firm and the latter will press every legal means to maintain the publishing rights of the combination's works.

Ernest Ball has been identified with the Witmark catalog for a number of years, during which time he became decidedly popular as a vaudeville attraction.

The Feist firm has been woefully in need of capable writers for some time and it has been an open secret they have been after several of the prominent lyricists and composers in order to provide a catalog that could combat with the market's present stock.

### "BLACKLIST" WELL REDUCED.

The names on the managerial "blacklist," recently lifted in part, have been reduced almost to a minimum. Investigation proved there are hardly any names on the list this week that will not remain there, although there are a few exceptions, through some

cases pending on account of investigations or other matters.

There are now about 150 names on the undesirable sheet, some having been placed there since the White Rats strike fizzled, the acts having appeared in houses prescribed against by the Vaudeville Managers' Protective Association. Other names are those of the rabid Rats the managers apparently have no intention of removing.

### SUNDAY GOING TO ATLANTA.

Atlanta, Sept. 26.

Billy Sunday will be here in November, as Bill wants to keep working the year 'round and picks the south for the cold spell north. His advance phalanx is already on the local ground, sowing the seeds for the forthcoming contributions.

Work has started on the Auditorium at the old show ground, to make it seat 15,000. Sunday expects to run here 30 days.

Local showmen are not worried over his advent. There will be about 60,000 soldiers at Camp Gordon, the local training camp, when Bill arrives.

There are at present three shows at the Camp, a carnival, a "49 Show" and a musical tabloid, the latter playing to the best business.

### CONDENSED "QUEEN OF MOVIES."

A condensation of Tom Ryley's "Queen of the Movies" is to be made by Harry J. Fitzgerald for vaudeville, with Felix Adler in the principal role, a part taken by him in the original show.

Mr. Ryley is reported interested in the play as a vaudeville act. It will carry about 20 people.

### MANAGER LANE DISAPPEARS.

New Orleans, Sept. 26.

Arthur Lane, supervisor of the Orpheum, Memphis, during the past three seasons, mysteriously disappeared last Saturday. No trace of him can be found.

Charles E. Bray has taken charge of Lane's affairs and will direct the house until a new manager is appointed.

### DRESSING UP THE KIDDIES.

Portland, Me., Sept. 26.

Catherine Crawford, who is playing through New England with her vaudeville "Fashion Show," is offering \$5 to the best dressed child attending a special children's matinee on Saturday, the contest being decided after the performance.

### SONG ABOUT THE CZAR.

Following the rush of "Rasputin" and Russian revolutionary feature pictures, some well-known song writers have adopted a Russian finish to their names, composing a number called "Everybody Took a Kick at Nicholas."

The writers are Cliff Hessowitch, Joe Youngovitch and Sam Lewisich. (The song may be published by Waterston, Berlin & Snyder.)

### Jack Von Tilzer Takes to Pictures.

Jack Von Tilzer has given up the music publishing business, to engage in pictures, and he may locate next week with the Fox business forces,

### NESBIT WITHOUT CLIFFORD.

When Evelyn Nesbitt reopens in vaudeville next week, she will appear with Bobby O'Neill as her stage partner.

Jack Clifford, Miss Nesbit's husband and former partner, will not appear with her again upon the stage, at least according to the present arrangement, although the separation is said to only affect their professional engagements.

Clifford may enter vaudeville with an act of his own. One report said he would solely manage his wife hereafter. Another is that Miss Nesbit suggested the stage partnership be dissolved.

The Nesbit-O'Neill engagement next week is at Newark, as a preliminary work out for the new formation.

Clifford has been Miss Nesbit's partner for several years, first meeting her in Paris, when he was engaged to dance with her. Miss Nesbit at that time requiring someone who could hold her up while being taught to dance. Frank Hale (of the present act of Hale & Paterson) was first engaged as Miss Nesbit's dancing teacher, but gave up the task shortly afterward.

Miss Nesbit and Mr. Clifford were married about three years ago.

### WITMARK'S PRODUCTION MUSIC.

The music publishing firm of M. Witmark & Sons have made especial efforts to corral a list of musical productions for the coming winter and have succeeded in lining up a creditable list of scores which they will publish in conjunction with their popular catalog.

Among the new pieces musically controlled by the firm are "Going Up," the musical version of "The Aviator" (which Cohan & Harris propose to produce simultaneously in New York, London and Australia), "The Grass Widow," also listed in their musical comedy department, and "Yesterday," which carries great musical promise. Others include "The Rainbow Girl" (K. & E. production), "A Full Honeymoon" (Morosco), which is a musicalized version of "Sadie Love"; "The Beautiful One" (Cohan & Harris), and a new version of Hoyt's "A Black Sheep" with no new title as yet, will be handled by them. "Yankee Love" and "In Shanghai" will also bear the musical stamp of the Witmark firm.

By arrangement with T. B. Harms & Co., the Witmarks will publish the music of "We Should Worry," the new musical version of "A Texas Steer" and the same two firms will cooperate in the publication of the scores of "Marrying Money," to be reconstructed to carry music under a new title, not yet selected.

### SOUTHERN "WEBER AND FIELDS."

A rather smart team of individuals have thrown the Weber and Fields combination in a turmoil through their activities in the south, the couple whose real names are Weber and Fields, according to report, having opened a theatre seating 3,000 in the vicinity of the cantonment camp at Chattanooga.

Taking advantage of the established reputation of the New York producers, these men have called their house the Weber and Fields theatre, and are offering musical comedies in burlesque form.

An injunction will be aimed to force them to discontinue trading on the commercial reputation of Joe Weber and Lew Fields.

### Hoffmann Act on Orpheum Circuit.

Gertrude Hoffmann with her vaudeville act of last season has been contracted to play the entire Orpheum Circuit.

Miss Hoffmann will open Oct. 22 in Chicago.

### FRANK FAY "ENTERTAINS."

The marital troubles of Frank Fay were further entangled last Thursday, when a process server called upon Fay at the Riverside theatre and served him with a notice judgment for \$2,500 procured by the attorneys of Frances White by default, the amount being for alleged money loaned Fay by his wife shortly after their marriage.

According to Fay, the claim was made when he began suit against William Rock for alienation of Mrs. Fay's affections. He alleges that during a consultation in the office of Edw. S. Keller, Miss White agreed to withdraw the claim provided Fay withdrew his suit against Rock. The latter lived up to his agreement and says he fully expected his wife to do likewise. However the judgment was taken. Fay received the legal visitor in his dressing room with a few wallops, which may result in an additional suit for damages being instituted against the "littigant extraordinaire."

In the suit for counsel fees brought against Fay by Sam Golding, his attorney, the \$750 bill for services was settled for \$300 out of court.

### DUFFY AND INGLIS CLOSED.

Duffy and Inglis were removed from the Orpheum, Brooklyn, bill after the Monday night performance as a result of their refusal to acknowledge the continued applause of the audience following the termination of their specialty.

Prior to the night performance House Manager Kerrigan instructed the team to eliminate three minutes of their 13-minute specialty. They strenuously objected to the order, but finally acquiesced and when concluding the act ordered "lights out." The audience, apparently feeling the stage manager was at fault, insisted on a return which the team ignored, walking directly to their dressing room.

Meanwhile the Dolly Sisters' card was placed in the annunciator space, but the crowd was insistent and only became quiet when one of the girls announced that since Duffy and Inglis had ignored their request for a bow, it was very embarrassing to them. The house quieted down and the show was resumed.

J. J. Malony was present in a box, and upon his report the act was immediately ordered closed. Whether it will have any effect on their future booking is problematical.

### ABRAMS KILLED AT REHEARSAL.

Buffalo, Sept. 26.

During a dress rehearsal of "The Red Clock" Sunday night at the Star theatre here, David Abrams, the animal impersonator, was struck by a table while impersonating a goat and died shortly afterwards in a hospital.

As a result of his collision with the table Mr. Abrams suffered violent convulsions. While lying on the floor back stage, just as the ambulance drove up to the stage door, he heard the introductory music to a scene in which he and Muriel Window were to have appeared. Abrams attempted to struggle to his feet, to answer the call, but was restrained by the ambulance surgeon and the injured man was carried away, protesting against his removal because he had heard his cue.

The remains were shipped to New York in response to instructions from Mrs. Abrams.

Dave Abrams was a noted stage animal impersonator, on both sides of the water. He was born in England, but had appeared in the largest of American productions, calling for "animal actors," for the past 30 years, oftentimes during the period going across the ocean to take up an animal role abroad. He was accounted one of the best animal impersonators the stage has ever held.

## ACKERMAN & HARRIS PROCURE WESTERN TERRITORIAL RIGHTS

**Agreement with W. V. M. A. of Chicago Definitely Settles Situation. A. & H. Booking 12 Weeks of Own Time, With But 10 Days' Loss, From Miles City to Pacific Coast and Back to Denver. Independent String Affiliates with A. B. C.**

Chicago, Sept. 26.

Closely following the eastern arrival of Messrs. Irving Ackerman and Sam Harris, the California vaudeville circuit owners, comes the statement of a ten-year franchise arrangement made by the westerners with the Western Vaudeville Managers' Association of Chicago, providing for an entirely new allotment of the vaudeville privileges of the western section of the country and completing what is really the first tangible connection of the Pacific Coast with the pop vaudeville supply depot of the Middle West.

The arrangement should prove of mutual benefit to both organizations, for heretofore the W. V. M. A. with the Middle West thoroughly covered, have never been able to get a foothold in the virgin vaudeville territory west of the Rockies, while the vaudeville men of the coast heretofore have not been in a position to make proper connections with Chicago to warrant a booking alliance with any responsible agency. The Ackerman-Harris interests will be looked after in Chicago by Harry Miller of the "Association" staff while the W. V. M. A. will have a San Francisco representation through the coast agency, whose general booking representative is Ella Weston.

In the booking and franchise arrangement the coast people have been given the exclusive vaudeville rights of California, Utah, Nevada, Idaho, Colorado, New Mexico, Montana and Washington. Shows will be routed directly from the "Association's" northern string to Miles City, Mont., where the Ackerman-Harris tour begins, thence westward to the coast and back through the Central West to Denver, where they complete their 12-week route for the coast firm to be re-routed into Chicago via "Association" time.

This arrangement nullifies the existing agreement between Ackerman & Harris and Chas. Jacobs, of Denver, who heretofore handled the coast acts upon their arrival there for independent booking through Colorado and adjacent states. Jacobs will still have his small monopoly on the independent houses thereabouts, but will have to procure his material from other sources.

On the entire A. & N. tour, but 10 days will be lost in travel, two days between Miles City and Butte, and a full week between Denver and the opening point selected by the W. V. M. A. The time between Portland and Sacramento is covered by short stands in Reading and Chico, Cal.

This arrangement likewise precludes the California agencies from procuring acts routed over the time. Previous to this system being inaugurated, acts traveling to the coast have found sufficient time off to accept short routes from local agencies in and around the coast territory, but from now on those agencies will have to either import acts direct from Chicago or depend upon the short supply of "coast defenders," which incidentally has dwindled down to a surprisingly small number.

In the interchange of material the Ackerman-Harris office will route acts secured on the coast eastward over their time to be picked up in the Middle West by the "Association."

The coast people have decided not to participate in local booking, although any number of small towns could be procured for the usual booking fee.

A sub-agreement protests the Kellie-Burns combination in Seattle, their time being classified on a new tour to be known as Tour B. The "Association" will route four acts weekly to the coast for the Kellie-Burns time, which comprises about five weeks of one, two and three-day stands, these shows being supplied by Paul Goudron. Once through with the Kellie-Burns houses those acts will be picked up by Bert Christy, who will re-route them for an additional four or five weeks east of California, Christy having no connections in the latter state.

The Chicago-California connection practically settles the far west situation and removes the possibility of the Chicago booking organization becoming a direct fixture in the far west, at least for a ten-year period. That seemed practically impossible anyhow, for the coast territory was rather wholly controlled by the one or two active circuits there, and the inter-booking scheme seems the most feasible. It also allows for the development of considerable vaudeville territory in the Desert section, which can now be lined up with some surety of service.

The Ackerman & Harris Circuit comprises Miles City, Great Falls, Butte (two houses—Hip, vaudeville, and Empress, being remodeled), Anaconda, Missoula (Mont.), Spokane, Walla Walla, North Yakima, Tacoma, Seattle (Wash.), Portland, Ore., Reading, Chico, Sacramento, Stockton, San Francisco (3), San Jose, Fresno, Bakersfield, Santa Barbara, Oakland, Los Angeles (Hip, vaudeville, with a large picture house now building and to be ready Feb. 1 next; A. & H. building in conjunction with the Graumans, house not yet named), San Diego, Santa Ana (Cal.).

The three San Francisco houses are the firm's Hippodrome and Casino, playing the A. H. regular vaudeville, with the Wigwam at present also trying vaudeville. A. & H. will soon have their own office building in Frisco, where the executive offices of the circuit will be quartered. They are building new theatres, to replace present ones, at San Jose and Fresno.

The independent vaudeville interests of the coast, immediately following the consolidation of Ackerman and Harris and the Western Vaudeville Managers' Protective Association, arranged with the Affiliated Booking Company, of Chicago, to link up their time and provide a consecutive tour of 25 weeks, routing from Chicago to the Northwest, where Edward J. Fisher will look after the acts, and thence south to California, where Bert Levey will take them over his string.

### HOLDING DOWN SPECS.

San Francisco, Sept. 26.

In an effort to discourage ticket speculators the local Orpheum is notifying patrons who hold season's reservation that should any of the seats fall in the hands of specs, the privilege will be revoked.

It is also announced that seats purchased from specs will not be honored at the door.

### UNION MATTERS QUIET.

"All is quiet along the line" was the statement made by Charles Crickmore, assistant International President of the I. A. T. S. E., this week when asked if there were any new developments in any of the cities where recent trouble occurred with the different unions.

No trouble was reported at Danbury, Conn., where "Katinka" cancelled Monday, owing to labor troubles. Nothing new had been heard from Memphis, San Francisco, Buffalo (settled), Cleveland (everything settled but Keith's Hippodrome), Dayton (handled entirely by the local), Winnipeg (picture operators reported still out), New Haven and Bridgeport, the musicians having union difficulties in the last two cities.

There was no word from Chicago, the picture operators' trouble believed to have been satisfactorily adjusted by Vice President Richard Gree.

### ORPHEUM REOPENS SEATTLE.

Seattle, Sept. 26.

The Moore theatre opened Sunday with Orpheum Circuit vaudeville. The first two performances were sell-outs and the advance sale now indicates a similar condition for the remainder of the week. Marck's Lions headline the initial bill. The Moore replaces the old Orpheum on the circuit.

Saturday last Judge Jeury in the Superior Court dismissed the contempt proceedings instigated by the New York Life Insurance Co. against the Moore theatre management, alleging it had violated an injunction order restraining the use of the "Orpheum Vaudeville" or "Orpheum Circuit" in connection with the Moore theatre, the former Orpheum (which still retains the name under other management) having secured the injunction some time ago.

### Saturday and Sunday Raise.

The 5th Avenue theatre has raised its Saturday night prices to 50 cents in the orchestra.

Sunday night the first 12 rows in front are now held at 75 cents each.



"ORIGINAL FRISCO"

Creator of the Jazz Dance.  
The Boy with the Hat and Cigar.  
RECTOR'S, 48th street and Broadway, indefinitely.

### 27 ACTS AT BROCKTON FAIR.

Providence, R. I., Sept. 26.

A total of 27 acts of vaudeville have been booked for the Brockton Fair, New England's greatest, to be held at Brockton, Mass., the great shoe city, Oct. 2-5. The fair this year is devoting all its profits to the American Red Cross and expects to turn over to this organization between \$15,000 and \$20,000 and maybe \$50,000, if good weather prevails.

The vaudeville acts booked, which will show on two large stages in front of the grand stand on each day of the fair, are as follows:

Dayton Family, Max Eccleston, "The Diving Bell"; De Vries Sisters, Navasars Ladies' Band, Six Flying Silbons, Dare-Devil Oliver, High-diving dog "U-N-O" James E. Hardy, Dunbar, Banvard and Dunbar; Braggair Brothers, Four Velmars, Fridkowsky Troupe, Wells-Oxford Troupe, Portia Sisters, Four Danubes, Aerial Cromwells, Eddy Duo, Herrera, So Dio's animal act, Cecil and Dorris, Bert Lamont (wire), Laura Ida Booth, Ad Sid, Ella La Vail, Laura Morris, Francois, John White's animal act.

### LOEW'S BOSTON COLUMBIA OPEN.

Boston, Sept. 26.

Marcus Loew's fourth Boston house, the new Columbia, opened Monday night with a capacity audience and a special attraction in the form of "Fatty" Arbuckle himself, delivering an introductory monolog for his latest comedy film "His Wedding Night."

The new house seats 2,000, has one balcony, and contains a mammoth organ, one of the largest in New England.

It will play fewer acts than either Loew's Orpheum or the St. James and will go strong on pictures. The top price will be 20 cents.

The regular Loew split week policy will be adopted. Sam Messing, formerly assistant to Victor J. Morris at the Orpheum, will be house manager.

The structure was designed by T. W. Lamb, who also designed the huge Orpheum. Colonial buff and gold form the color scheme and the lighting is mainly derived from illuminated panels.

The opening bill has William S. Hart in "The Cold Deck" (film) featured, and the film serial "The Seven Pearls," featuring Mollie King and Creighton Hale was started.

The vaudeville included the Celli Opera Co., William Cahill, and Ryan and Juliet.

Marcus Loew and a party of New Yorkers, with also Irving Ackerman and Sam Harris, of San Francisco, as his guests, were at the premier performance.

### LOEW'S MONTREAL NEAR DUE.

Montreal, Sept. 26.

It is reported the new Loew theatre here will be in readiness to open Oct. 22. It will play the Loew vaudeville.

The Canadian Circuit's new big time vaudeville house, Orpheum, is not expected to be completed before December. It will replace the present Orpheum.

### FRISCO'S LABOR SETTLEMENT.

San Francisco, Sept. 26.

The differences between stage hands and managers were finally settled here last week.

The basis on which an agreement was reached gives the heads of departments and assistants an increase of \$2.50 weekly, while other stage hands receive an increase of 25 cents per performance.

### Chester's New House Seats 2,500.

Chester, Pa., Sept. 26.

The Edgemont, Buck Taylor's new vaudeville theatre here, opens Oct. 8. It seats 2,500. Five acts on a split week the program, with pictures.

Arthur Blondell in the United Booking Offices is to arrange the programs.

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

New York, Sept. 21.

Editor **VARIETY**:

In **VARIETY**'s notice today of the two Kervilles, it said we do much the same as W. C. Fields has done, etc.

We are the Brunins, the originators of the billiard table acts and W. C. Fields copied his act from us, as may be easily found out at the United Booking Offices, or my agent, H. B. Marinelli.

I took out my papers for this act in Toledo in 1900, some years before we returned to France.

M. Kerville.

New York, Sept. 22.

Editor **VARIETY**:

May I correct the statement in **VARIETY** which said Douglas Fairbanks was responsible for my being engaged from California by Mr. Ziegfeld.

It was Mrs. Robert Warwick (known on the stage as Josephine Whittle) who first saw me in a beach cafe at Los Angeles and suggested I go east. It was through her contract was arranged and not Douglas Fairbanks.

Muriel Southern.

### TWO COMEDIANS PRODUCING.

Frank Fay and Jim Toney (Toney and Norman) have established a partnership under the firm title of Fay-Toney Inc., and will produce vaudeville acts and supply outside individuals with special material.

The combination proposes to open an office in Longacre square, both principals supplying dialog and ideas, while Dave Dreyer (Fay's late accompanist in vaudeville) will attend to the musical department.

They have already collaborated on special vehicles for Brice and King, Blossom Seeley and Kramer and Kent.

### REFUSED POSITION; CANCELLED.

San Francisco, Sept. 26.

O'Connor and Dixon, scheduled to appear in the sketch spot of the Pantages' theatre program this week, refused to accept the fourth position on the bill, according to the management, and were summarily cancelled. The act will leave the regular Pan road show at this point and the tour engagement called off.

### N. V. A.'S BLUE CARD.

The certificate of membership in the National Vaudeville Artists, acknowledging the holder is a member in good standing in that organization will be a blue card, after Oct. 1. The card will be sent to each member upon receipt of the semi-annual dues, then due.

Pat Casey, general manager of the Vaudeville Managers' Protective Association, requested this week of Henry Chesterfield, secretary of the N. V. A., a large number of the cards in blank, which Mr. Casey ordered sent to each resident manager of all theatres listed on the V. M. P. A. membership rolls.

This course was taken by Mr. Casey, it is said, following the general order issued last spring that no V. M. P. A. house should play an act not possessing a fully paid up N. V. A. card.

### LIVING IN A TREE.

Charles Kellogg, the naturalist, is coming east to vaudeville again, having spent the entire winter in the redwoods of California. While camping there Kellogg spent upward of \$10,000 in procuring a giant redwood

tree, measuring 36 inches in diameter, which he has modeled into living quarters, mounted it on a truck, and in the form of a small caravan moves from town to town.

Kellogg proposes to erect the "home" on the stages of the vaudeville theatres for a specialty, spending the intervening time in the abode, which will be camped in the streets.

Harry Weber is arranging a route for Kellogg.

### TRY-OUT MATINEES.

Beginning this week the Wednesday matinees at the Greenpoint, Brooklyn, will be utilized for try-out acts with no additional admission fee. Lawrence Goldie will supply the talent in connection with the regular show, 10 or 12 specialists being picked weekly for the affair.

The United Booking Offices will have a generous representation at each performance to report on the quality of the acts.

The plan to use the Olympic, Brooklyn, for a regular try out day of new acts, has been altered by the United Booking Offices. The change will probably cause the official try out U. B. O. day to be Tuesday, at the Bronx theatre, New York.

Loew's National, near there, has a regular tryout each Wednesday.

### PLAYED VIOLIN OVER AN HOUR.

The main fuse supplying the electric current for Fox's Audubon blew out Saturday night during the performance, leaving the house in absolute darkness for sixty-five minutes, during which time Oscar Lorraine kept the audience from stampeding by playing constantly on his violin.

He started in with "Poet and Peasant," and went through all the popular airs and national anthems, calling upon the audience to sing.

It is claimed this is a record for holding an audience under such a condition.

### DOLLYS OFFERED 40 WEEKS.

The Dolly Sisters have been offered 40 weeks in vaudeville at \$1,550 weekly, by the United Booking Offices.

The route for the time has been secured by George O'Brien of the Harry Weber agency and submitted to the Dollys, who are booked by that office.

The route followed closely upon the report the Dollys might sign for the new revue Raymond Hitchcock promises to produce around New Year's.

E. A. Price, the scenic artist, has completed a new set for the Dolly Sisters, which is said to be an entirely new idea.

### HOTEL PEOPLE SCRAPPING.

Baltimore, Sept. 26.

Margaret Rose Soper is planning a divorce action against Edward Soper, proprietor of the Eutaw Hotel here, following an alleged brutal attack on her which resulted in the latter being arrested by the police. Prior to assuming charge of the hotel the Sopers appeared in vaudeville, separately, and later together in a musical act.

Mrs. Soper claims she is a Hungarian countess, marrying an Austrian nobleman when 15 and obtaining a divorce a few years later. She came to the States five years ago and went on the stage.

### CINCY STRIKE SETTLED.

Cincinnati, Sept. 26.

The musicians' strike is over. A cessation of the theatrical union trouble came when the orchestras agreed to concessions made by the local managers. The old contract has been renewed for four years, stipulating however, the present number of musicians to be employed, the Lyric and Grand having ten and Keith's nine, which will be maintained during the period of the war.

The managers granted that thirty weeks' work will constitute a musician's season, providing there are enough legitimate attractions for that period which is declared by the managers not to be accepted as a guarantee.

The old contract required that at least seven men be in an orchestra, with Keith's voluntarily employing nine. This season the union demanded ten players be used and that had a bearing on the dispute just ended.

The controversy between managers and musicians has been waged since last April. Settlement was had after the Chamber of Commerce had intervened to decide the dispute. According to theatrical men, the local musicians' union singles out a certain house and wages war on it directly while fighting the others indirectly. This time it was Keith's. Manager Ned Hastings was asked to increase the musicians' wages from \$2 to \$4 a performance. No other theatre was asked to raise wages but the Grand and Lyric were told to give their orchestra contracts assuring them thirty weeks' work a season. This C. Hubert Heuck refused to do, and Theodore Aylward, business manager of the Grand, also held out. Heuck said the theatres might not be open thirty weeks a year.

None of the houses were inconvenienced, the union having agreed to keep its men working until the trouble was over.

### AGED ACT CALLED "LIFT."

Washington, Sept. 26.

Garry McGarry, presenting "The Garden of Aloha" at Keith's last week, was served with a court order to appear this Friday and show cause why an injunction should not be granted prohibiting him from further presenting the act. It is alleged the turn is a lift from Richard Walton Tully's "The Bird of Paradise." Meantime McGarry is remaining here and filling in the time by appearing with his little company at the several soldier encampments near the city.

Those seeking the injunction seem to have waited a long time before taking action. The McGarry act under the title of "The Waltz Dream" was shown around New York in 1913. Prior to that time it had played the west and still earlier was played in London, after having first been a success in New York. The act has been running since about 1909, presented under various titles.

Henry Danzinger, of House, Grossman & Vorhaus, is representing Oliver Morosco and Richard Walton Tully in the case. He stated this week that it was not so much the fact that the act resembled "The Bird of Paradise," but their action was based on the fact that the management of the theatre in Washington where the act played had used the title of the play in describing the act.

### GOING WITH LOEW.

The Irving Cooper agency this week placed "The Married Ladies' Club," Julian Rose, and "The Volunteers" on the Loew Circuit, the latter two turns to open Monday. It will be a return trip for Rose, and the other acts' first appearances in the Loew house.

### BUYS WESTERN SONG HIT.

The Shapiro-Bernstein Publishing Co. proved to be the highest bidders for the sensational song that recently sprung into instantaneous popularity in the middle-west, written by two obscure composers, and called "Long Boy."

News of the song was brought to New York by F. J. A. Forster, the Chicago jobber, who discussed its selling possibilities at the last meeting of the Music Publishers' Protective Association. Immediately eight of the large eastern publishers began bidding for the number with Bernstein topping them and procuring the title. It's a comedy Rube song and, peculiarly enough, the title is not mentioned in any section of the lyrics.

### VICTORIA'S FIRST BILL.

The opening show for Loew's new Victoria theatre on West 125th street, opening next Monday night, will have five acts and play a split week. A feature and a comedy film will be a portion of the regular entertainment, at the customary Loew scale of admission.

The opening program has The Valdres, Lee and Bennett, Demarest and Dell, Arthur Bernardi, Delela Delbridge.

Charles Seward, also in charge of Loew's 7th Ave., is to manage the Victoria. Up to Wednesday no settled policy for the 7th Avenue had been set, although at that time it looked like pictures to replace the vaudeville policy moving to the new theatre.

Elsie Ferguson will be the guest of honor at the opening. She will appear in connection with her initial release, "The Barbary Sheep." An Arbuckle comedy will be the other picture.

### QUICK RAISE.

Keith's Bronx theatre, opening last week with a vaudeville and picture policy under the resident management of Ned Alvord, will raise its (smoking) balcony prices next week from 15 to 25 cents.

The Bronx house found it a simple matter to fill its balcony at 15 cents and carries a top heavy gallery at a nickel, but the lower floor attendance is somewhat off.

### "JUSTINE" RESUMES.

Rehearsals of "Oh, Justine" were continued this week, the only principals absent being Laurie and Bronson, who are playing vaudeville dates out of town, and Ray Conlin, engaged for the piece this week by Rufus Lemaire.

The show was in rehearsal several weeks ago, but for some reason, said to be the delay of the scenic artists in supplying the ceiling sets. The principals were notified to wait for further orders. Accordingly Laurie and Bronson accepted some vaudeville dates and will probably not be able to resume rehearsals until their return to New York.

### LIVING "STREET."

Bert Lamont has devised a plan to provide local atmosphere for his vaudeville production of "Hogan's Alley," the scene being laid in a pictured reproduction of Christie street, New York.

Lamont has arranged the setting so that a cross street view is hung directly against the back wall, compelling stage hands and members on the bill to cross in view of the audience, giving the idea of a street in action. Fifty or more supernumeraries will also cross and recross the "street" with the principals portraying the roles of famous operatic stars in their childhood days.

Eddie Livingston, the agent, lost his new Mercer car, lifted while he was attending the performance at the Fifth Ave. last Thursday night.



## IN THE SERVICE

A cable has been received at Providence announcing the arrival in France of Russell G. Colt, husband of Ethel Barrymore. He went to France as a member of the American Field Service operating as a supplement to the American Ambulance Service. Mr. Colt was commissioned a lieutenant. He served at the Plattsburg Camp in 1916 and at the training camp at Madison Barracks, Sackett Harbor, New York, this year.

L. Andrew Castle, managing head of the Chicago office of the Actors' Equity Association for the past four years, is in the training camp at Rockford, Ill. (During his absence the Chicago A. E. A. matters will be looked after personally by Thomas Wise, playing there in "Pals First," and DeWitt Jennings of "The Thirtieth Chair.")

Sydney Arno Dietch, accompanist to Mme. Chilson Ohrman, the prima donna in vaudeville, was drafted in New York Saturday, after having been transferred from Chicago. Mme. Ohrman secured J. Arthur Nesbit, formerly orchestra leader at the Wheeler Hotel, Washington, and he will be her pianist for the remainder of her big time season.

A man named Kaiser endeavored to enlist in the British Royal Flying Corps and found it impossible to do so. Then he changed his name to Kerry and was accepted. He is Norman Kaiser, leading man for Mary Pickford in "A Little Princess."

Frank J. Jacobs, son of Abe Jacobs, stage manager of the Majestic, Chicago, who enlisted some months ago with the Iowa troops, is with the 168th (Iowa) regiment, now at Camp Mills, L. I., and which is sure to go to France ere long.

John Sternad (son of Jake Sternad), manager of the South Shore theatre, Chicago, went to the Rockford cantonment, Illinois, this week. There also went Sam Bartman and Dave Myers of "The Napanese."

Linwood Curtis, press agent of the Keith houses in Boston, is a first class yeoman in the naval reserves at Commonwealth Pier, and his place is being filled by Bert Woodlock of the Boston Globe.

Jos. Fields, son of Lew Fields, and Herbert Harris, the comedian's foster son, are both in the service. The former is an officer with the naval reserves, while the latter has reported at Yaphank.

Gaston Palmer states he was rejected for physical disability, upon applying to the British Recruiting Mission in Philadelphia for enlistment.

Robert Howard, treasurer of the Bijou, New York, has resigned to enter the army.

Jack Byrnes, with Co. 2, 5th Reg. Inf., N. J., at Anniston, Ala., has been promoted to Quartermaster Sergeant. Raymond Harmon, tenor, is attached to Hospital Unit No. 10 and is now in France.

Harold Chamberlin, baritone, with the officers' training corps at Fort Benjamin Harrison, Indianapolis.

Charles Joseph Leach, with the 4th N. J. Inf., Camp McClellan, Anniston, Ala.

Chris McTanmey, old time star of the rings in vaudeville, has entered the service of the U. S. as an aviator.

Norman Selby (Kid McCoy) has been promoted to the rank of second lieutenant in the 71st Regiment.

Robert Lothian is now stationed with Co. B, 12th Regt., Spartanburg, S. C.

Charles Shelvey, attached to the Brooklyn navy yard.

William Augustin is in the army

aviation school at Cambridge, Mass. Glen Stables, baritone, is in the navy.

## DRAFTED.

Harry Boller, right name Von Waniura, was ordered to report at Yaphank this week. Boller is a dancer and appeared for several seasons in Hippodrome productions. He served six years in the Austrian army and has a brother in Siberia, taken prisoner by the Russian army. Boller has taken out his first papers in this country, but is not considered an enemy alien since the United States has not at yet declared war on Austria.

Joe Raymond, violinist with Earl Fuller's orchestra at Rector's, New York, ordered to Yaphank, L. I. Exemption refused for dependents. Raymond presented a claim his wife, who had been a widow with one child and was about to become a mother again, solely depended upon him for support. An appeal was of no avail.

Bud Murray, just returned from Chicago, who had started to rehearse for the Winter Garden's new show, was notified Wednesday he was wanted at Yaphank, L. I.

Benny Piermont, booking manager for the Sheedy Vaudeville Agency, received his order to report at Yaphank Monday morning, automatically cancelling his appeal for exemption.

Harry Buckley, manager, Columbia, St. Louis, has gone to Camp Funston, Mo. Charles Vollmer, formerly superintendent, is now managing the Columbia.

Bobby Callahan, formerly of Callahan and Callahan and late of Woolfolk's "Merry Go Round," is with Co. F, 329th Inf., Chillicothe, O.

Arthur James (of "For Pity's Sake") was notified at New Orleans last week to report at his board headquarters, New York, for enlistment.

Leo Dwyer with Rolfe and Maddock productions was examined for the National army, but found underweight and rejected.

Abner Salle (Monde and Salle) has been ordered to report at Rockford, Ill., Dec. 3.

Isadore Weissfeld, formerly with the Arlington 4, is in the Medical Department, Camp Kearney, Cal.

Joseph Miller, electrician, Grand Street theatre, reported at Yaphank, L. I., Saturday.

James Barton, principal comedian, with "Twentieth Century Maids," accepted.

George Howard, late of the Oliver Morosco staff, is a lieutenant in the 151st Artillery, at Camp Mills, L. I.

Johnny Tuerk, W. A. Brady's personal representative, has been notified to report for service Saturday.

Solly Powder (Powder and Chapman) reported at Yaphank, L. I., last Friday.

Harry Stern, Orpheum, Montreal, has been ordered to New York for examination.

Ed. Wells, of the General Film Co. at Montreal, has been called to his home in Jersey City for duty.

Joe Termini (DeLier and Termini), he act dissolving and canceling a big-time route.

Al Bernevic (Bernevic Bros.) received notice from his home in California he has been drafted.

Solly Brilant, of "The Birthday Party" (act), has been ordered to report to Yaphank Friday.

Claud Eddy (Eddy and Earl) expects to be ordered to Yaphank, L. I.

Davy Jones (Jones and Lorraine) ordered to Yaphank, L. I.

Ray Burke, electrician at the Orpheum, San Francisco.

The Bernivici Bros., whose names are Harry Wolfe and Albert Mandel, were caught in the draft this week, Wolfe being ordered to report to San Francisco and Mandel to Sacramento. They had just expended \$1,800 on a new act carrying six drops.

## COMPLETE STAGE AT FORT.

Fort Slocum, near New Rochelle, N. Y., has equipped its main hall, seating 5,000, with a complete stage outfit.

A weekly show, on Wednesday night, is given at the Fort, arranged by Jule Delmar of the United Booking Offices.

## CURING A "WAR SONG" WRITER.

If you're a vaudeville actor playing the big and little time—split weeks, and all the rest of it—and are dissatisfied with the tramp of marching men interrupting your act—cancel and write a war song. That will cure you.

If a composer of music, hidden away among the "sticks" and feel as though you've got the "itch in the foot music" in your system that must be gotten out, by all means put it on paper. That may help you to be satisfied with where you are and what you've got.

One has written the lyrics of a war song that was and still is—in his opinion—one of the best war songs that has been writ. The only fly in the ointment of his happiness is that about 8,000 other writers of war songs, more or less, do not agree with him. He reached this town with the words and music of "So Bid Yourself Good-By, Kaiser Bill."

Through kindly and influential friends he was able to obtain a hearing from Waterson, Berlin & Snyder and Remick's. At the office of Waterson, Berlin & Snyder, Max Winslow, the professional manager, sent for a piano player and listened intently while the music was being played. A rather rotund gentleman stood in a corner by the window and listened—also intently. He was afterward identified as Snyder. While the music was being played the writer watched Mr. Winslow's feet. They were tapping in time with the music. A very good sign. Then Mr. Winslow said:

"The lyrics are good, the music is catchy BUT—we have so many war songs that we simply cannot use it."—Exit.

Then Mose Gumble of Remick's was tried. Mr. Gumble also listened intently. He also liked the words and music. But—then he began the list of war songs, hits and misses, the firm had put out. His voice rose higher and higher and still higher. The writer grabbing the precious roll of manuscript in his hands darted out. He strolled in the general direction of Bryant Park. He heard the blades of grasses saying—one to the other: "There he goes with a clean collar. He's proud and haughty now, but we'll get him yet."

The trees repeated the same thing with the additional speculation whether the proud and haughty one would be content with Gene Walter's old suite.

The writer sent for his collaborator in the words, a physician. He arrived. The physician and Harry Barnhart, leader of the New York Community Chorus, have been lifelong friends. Mr. Barnhart is instructing the soldiers at Camp Yaphank, Long Island, in the mysteries of singing. Major General Bell declared a "singing man is a fighting man." Here was a heaven-sent opportunity for "Kaiser Bill." Because if anything would make a singing man or fighting man it was the selfsame Kaiser Bill. But Mr. Barnhart said no. "Kaiser Bill" might start a riot. The result.

The physician has gone back to his pills and powders in the "sticks." The writer is still here rather sorry he's been so haughty to the trees and grass in Bryant Park, and he's wondering if he can again resume the old friendly understanding.

There is still another detail almost overlooked.

In company with the physician, the writer visited the Woolworth five and ten-cent stores executive offices in the Woolworth building. The buyer is E. Z. Nutting, a favorite sign—the name. But, said Mr. Nutting: "Gentlemen, you go ahead and create a market and we'll handle Kaiser Bill."

Bob Russak expects to start west shortly in the interest of the Broadway Music Publishing Co.



BERT LEVY  
THE FAMOUS ARTIST-ENTERTAINER.

"Bert Levy gave one of his famous original Kid Shows which packed the Maryland with three thousand children yesterday. Mr. Fred Schanberger was compelled to open the Auditorium next door to the overflow (about two thousand) where Mr. Levy repeated his show under the auspices of this paper."—Baltimore "News."



## LEGIT STAGE HANDS GET TWO YEAR CONTRACT AT NEW SCALE

**New York Union Receives Concessions From Local Managers. Carpenters, Property Men, Second Hands and Electricians Get Increase in Weekly Wage. Official Notice Issued.**

After subsequent discussions in the committee room, following the scale agreement subscribed to by the United Managers' Protective Association following a special meeting last Wednesday, which President Charles Shay, of the I. A. T. S. E., turned over to Theatrical Protective Union No. 1 (locally affiliated with the Alliance) the Union O. K'd a new schedule of salary prices that will be operative until 1919.

The report received after the union had asked for certain increases of the managers was concurred in at a meeting of the Union Committee, comprising 15 members, the discussion of the scale matter lasting from Thursday evening until Friday afternoon last week.

Monday the following communication, which embraces the new scale as it affects the union members and which has been approved by both the union and the managers, was officially sent out to the officers and members of No. 1, it taking effect at once:

Sept. 24, 1917.  
To the Officers and Members of T. P. U. No. 1 of N. Y. C.

Dear Sir and Brother:  
I beg to notify you that the following wage scale has been adopted by this Local and the United Managers' Protective Association, and is to take effect on Sept. 24, 1917. Every member who is affected by this scale will see that he gets paid from this date, or notify this office. This scale to stay in effect till September, 1919.

Carpenter of theatre, per week of six days, not less than thirty-five dollars (\$35.00) per week.

Propertyman of theatre, per week of six days, not less than thirty dollars (\$30.00) per week.

Second hand of theatre, per week of six days, not less than thirty dollars (\$30.00) per week.

Electrician of theatre, per week of six days, not less than thirty dollars (\$30.00) per week.

It is further understood and agreed that when any of the above are required to render service on Sunday they shall receive for such service additional compensation at the rate of one-sixth of their regular weekly wage.

Journeyman carpenters, propertymen and electricians employed on days other than Sundays and holidays and between the hours of 8 A. M. and 12 P. M. and 1 P. M. and 5 P. M. shall receive for each day's service not less than five dollars and twenty-five cents (\$5.25).

Journeyman carpenters, propertymen and electricians who are required to render service on Sundays or holidays or during hours other than those above provided shall be paid at the rate of double time.

Laborers employed on days other than Sundays and holidays and between the hours of 8 A. M. and 12 P. M. and 1 P. M. and 5 P. M. shall receive for each day's service not less than three dollars and fifty cents (\$3.50).

Further, it is understood and agreed between the parties hereto that all broken time, double time and overtime and rehearsals worked by laborers shall be paid for at the rate of not less than seventy-five cents (75c) per hour, and services rendered on Sundays and holidays are construed as overtime and to be paid for at the same rate, namely, not less than seventy-five cents (75c) per hour.

Master stage carpenters, propertymen and electricians, regularly engaged as house men, may be required by their managers to render service between the hours of 9 A. M. and 12 M. and 1 P. M. and 4 P. M. daily, except on Sundays or holidays, either in a shop or in the theatre upon the building of productions, but where such privilege is reserved by the manager the men affected shall receive not less than ten dollars (\$10.00) per week additional wages.

Further, it is understood and agreed that if such men be required to do building or construction work except during the hours above set forth, such work shall be charged for as overtime.

Stage hands doing carpenter's work or performing duties properly belonging to the carpenter, must receive carpenter's wages.

Further, it is agreed that when a performance requires men to work more than thirty (30) minutes preceding the rise of the curtain on the first act, the men affected shall receive double time for the period of service

intervening between the hour of reporting for duty and the beginning of the thirty-minute period preceding the rise of the curtain.

Also, it is agreed and understood that where special performances are given after 12 o'clock midnight the men employed shall be paid double time. However, this is not construed as affecting performances whose regular starting hour is about 12 o'clock midnight or later.

It is understood and agreed that theatres now paying in excess of the minimum scale hereinbefore set forth shall not in any wise be affected by this agreement, nor shall the vaudeville, picture, burlesque or vaudeville and picture theatres be affected.

Very truly yours,  
(Signed) H. L. ABBOTT,  
Secretary of Local No. 1.

### SHEEDY BOOKING IN ROCHESTER.

Rochester, N. Y., Sept. 26.

The Gordons' Victoria here, playing pictures, will commence a full week vaudeville addition of three acts, commencing next week, to the picture program.

The vaudeville will be booked by the Sheedy agency, New York, which books for the other Gordon pop vaudeville theatres in New England.

### O. H. 29TH ANNIVERSARY.

Next week the Harlem opera house will celebrate its 29th anniversary, when 20 acts will be staged during the seven-day period, ten for each half.

The prices will remain the same with the extra nights scheduled as usual.

The H. O. H. plays seven acts on its regular program.

### STILL WANT "GIRL ACTS."

Some of the circuit house managers out West have written to their respective booking agents, saying that they have been handed too many girl acts during the past season.

"Girl acts" are still in demand for the West. Some of the bookers declare there appears to be a dearth of such acts in New York, or at least not available for Coast trips.

### STAGE MGRS. SHIFT.

Eugene Lynch, former stage manager of the Colonial, has replaced Ben Kelly as stage manager at the Riverside. William Edwards, formerly at the Winter Garden, goes to the Colonial to take up Edwards' former duties. Another crew change is that at the Winter Garden, where Jack Mears has been lately added as property man.

Chicago, Sept. 26.

Phil Howard, stage manager of the Palace theatre, retires from that position Sunday, six of his former stage crew leaving the house at the same time. They will move over to the Colonial.

### Greenville House Now U. B. O.

The Majestic, Greenville, has been added to the United Booking Offices southern route, opening next week with a split week program supplied by Juple Delmar in conjunction with his other U. B. O. southern time.

The house seats 1,400 and will be supervised by S. A. Quinberry. It will become a permanent split with Charlotte when the house in that town opens.

### Uncertain of Seeing World Series.

The vaudeville agents booking in the United Booking Offices who expect to visit Chicago during the World Series games there may have their hopes blasted, if too many announce their departure about the end of next week.

### CHAUTAUQUAS FIRST.

Chicago, Sept. 26.

Indications are that the chautauquas, assembled here in combined convention last week, have beaten vaudeville and other amusement managers in the matter of providing amusement to men in the cantonments, at least those situated in the northern mid-west. Political influence is mentioned as the reason for this reputed chautauqua win. Large space was taken by the various chautauqua bureaus, inviting the enrollment of artists-musicians, speakers and singers, holding forth the promise of chautauqua training and resultant emoluments therefrom.

News from the south, however, shows a different complexion, where Karl Hoblitzell has already received permits for the erection of theatres on the camp sites at San Antonio and Little Rock, and is contemplating a house for Fort Logan, at Houston, to cost \$20,000. It is understood the Government gives the ground without charge, but a percentage of the receipts is given the cantonments, such money to be devoted for other amusement purposes by the commandant. In the cases of the National Guard cantonments, other arrangements for amusement have been made, the matter in control of the officers of those various groups.

Plans for a new Majestic at Dallas have been filed, the house to be completed within one year. Upon its opening all the Interstate houses will be up-to-date theatres, the old Majestic at Dallas being the last of the old structures now in use. Business throughout the Interstate is reported big.

### HAND-ORGAN SALES OFF.

The war has been blamed for many things, but the newest wrinkle is the big clash responsible for the shrinkage in the manufacture of hand organs and hurdy-gurdies.

Last week a real estate deal in New York brought out substantial proof the making of the street instruments had fallen off noticeably, when property at 153 Elizabeth street, New York, was sold by Joseph H. Molinari to Stephen Guardino, the site having been used as a handorgan factory.

The adjoining property to the Molinari building has also been bought by Guardino, who plans the construction of a six-story tenement at an estimated cost of \$150,600.

### MARRIAGES.

Castle Hyde (formerly of Max Steinle and the Hyde Sisters) to Leon Landsdale, musician, at San Francisco, Sept. 12.

Grace Wilson, former "single" in vaudeville, to Dr. Richardson, a Chicago physician, the newlyweds residing at Maywood, Ill., a Chicago suburb.

Emily Miller (Three Singing Types), to Billy Wilson (Mitchell and Wilson), Sept. 25, at Yonkers, N. Y.

Ray Cox was married to Harvey J. Flint, of the Goldwyn studios, Sept. 25. They will take a short trip lasting about one week, then return to the city and reside at the Biltmore Hotel.

Willard Mack was married Monday at Washington, D. C., to Pauline Frederick, where they had gone for the premiere of Mr. Mack's new play, "Tiger Rose."

### BIRTHS.

Mr. and Mrs. L. Frank Miller, Aug. 5, son.

Mr. and Mrs. Marty Brooks, last week, son.

Mrs. Jan. Rubini, who became the mother of a daughter Sept. 11 last, is professionally known as Diane D'Aubrey.

### SIGN MAKERS WORRYING.

There is a perturbed feeling among the big electrical sign makers of New York and Brooklyn, as well as the adjacent countryside plants, that the United States would stop the electrical sign illuminations on the ground there was a shortage of coal and that its use in running the huge signs could very well cease and the coal used for army and factory purposes.

One long used to the mammoth electric signs on Broadway could not picture the famous thoroughfare dark at night.

What encourages the sign makers and operators to date, however, has been the approval of the administration food economist, Mr. Hoover, in using electrical illumination everywhere in the warning to the public to check all food wastes and "do its bit" by the conserving and preserving of the country's resources, especially the food supply.

### PRODUCTION ENGAGEMENTS.

The Farber Sisters (Constance and Irene) with "Miss Widow" (Shuberts) placed by Rufus Lemaire.

Arthur Cunningham ("Miss 1917"—Century).

Roger Gray, principal comedian with the new Frederick McKay-Henry Blossom show, "I Should Worry!"

Sam Ash, new Winter Garden show.

Joe Keno and Rosie Green (Keno and Green) with the eastern "Have a Heart." Mr. Keno is playing the role created by Billy B. Van in the western company.

Joseph Sparks and Eugene Revere ("Miss '17," Century).

### SONGWRITERS ON WAY.

Bert Grant and Joe Young, of the Watson, Berlin & Snyder staff have heard the crying wail for vaudeville magnates for new material and have constructed a routine of their own composition, past and present, and will make their initial bow next week, probably in a Loew house.

The pair are trying to induce Sam Lewis, also of the W. B. & S. firm, to join them, but the wily Lewis, having taken on the aspect of a monk since his "Mother's Rosary" success, is awaiting initial reports. He may do comedy provided he decides to participate.

### BILL OPENING HOUSES.

Vancouver, B. C., Sept. 26.

The show that played the Orpheum here last week, having opened the season at the house Monday, is the official opening show of the circuit this season. Prior to opening the local Orpheum, it opened Winnipeg and Calgary. Following, it will open the season at Seattle and Portland.

The show consists of Marck's lions, Charles Howard and Co., Frankie Heath, "The Night Boat," Norwood and Hall, Col. Diamond and Granddaughter, Mang and Snyder.

### DIXON INCORPORATES.

Henry P. Dixon, the soft toned burlesque impresario, has delved into the history of finance and finally decided to incorporate under the corporate title of the Henry P. Dixon Amusement Co.

The new concern will have enrolled as directors aside from the titled principal, Phil Dalton, the insurance broker, Lou Reals, Dan Dody, James M. Brennan and will specialize in everything theatrical including pictures, burlesque productions, acts, etc.

The company will be capitalized at \$10,000.

### Lex. O. H. Sends Up Sunday Scale.

The Lexington Avenue opera house, playing Sunday vaudeville (Harry A. Shea), has increased its admission that day to 35 cents front in the orchestra, and 25 cents, balcony.

# VAUDEVILLE

## NEW ACTS

Gordon and Spencer, two-act.  
Cecil Webb and Phil Bray.  
O'Brien and Goldie in a comedy skit.  
"Zig Zag Revue," west.  
"Circus Girls" (Menlo Moore).  
"The Boys in Blue" with 13 people (Bob Baker).

Freddie Berren (formerly the Berrens), violin single.  
Ada Ayres and Frank Goldie, new act (Arthur Klein).

Sam Bernard, returning in his single act (M. S. Bentham).

Frank and Annie Kerns in a rural comedy called "Presents."

Billy Glason, in "Just Songs and Stories."

Nellie Fillmore in a revival of "Putting on Airs," comedy sketch.

Eddie (Nemo) Roth and Billy Sharkey, blackface.

"The Unconquered," two men in "one" (Bert Lamont).

Elmer Raines and Tommy Goodrich, two-act (Harry Springgold).

"Lincoln of the U. S. A.," sketch by Ralph T. Kettering (Arthur Horowitz).

Barney Gallagher (Lorenz and Gallagher) and Bob Mack (Anthony and Mack), two-act.

Billy Elliott, formerly Elliott and Mullen, now doing a blackface single turn.

The Chapman, formerly Powder and Chapman, reported forming two-act with Clare (Weston and Clare).

"The Pirate Isle of Broadway," girl act with 11 people, featuring Terry and Elmer.

Monroe (formerly Monroe Bros.) and Reddington (Reddington and Grant), comedy trampoline.

Frank Stammers has written the new vaudeville turn Hyams and McIntyre will present and is also rehearsing it.

"Production Classic," with Marmein Sisters, produced by the mother of Muriel Worth.

Bessie Clayton has engaged Paisley Noon for her new act. The Sherlock Sisters will in the future have Jimmie Cason as a partner.

Arthur Don has fully recovered his health and returns to vaudeville with (Miss) Patricia Patty, in a new act by James Madison.

T. C. Hamilton has leased "Detective Keen" through Sanger & Jordan and will revive it with the Daniel Frohman cast excepting Arthur Hoops, who passed away some time ago. The act opens Oct. 1 at the Greeley Square.

Harry Thorne is reviving "Rural Simplicity" with another woman in the role formerly taken by his wife, who died 18 months ago. Mr. and Mrs. Harry Thorne were well known in variety for years through their playing of "An Uptown Flat."

Earl Bronson Sam Hootkins and William McNally, three Grand Rapids reporters, said to have good voices, are entering vaudeville, and have tried out in Chicago, with a piano, violin and song routine. Wilbur Mack is handling the act.

Through the efforts of the Cayuga Club of the 23d Assembly district, Jack McAuliffe, ex-champion lightweight of the world, will appear at the Harlem opera house within the near future, offering "his monolog." McAuliffe is election captain of the district and the club will buy out the lower floor of the house for several performances during the engagement.

### ILL AND INJURED.

Owing to throat trouble, and a recent nose operation, Fanny Watson was unable to resume her stage work and the Watson Sisters had their route inaugural postponed.

William Cubitt, of Charles Emerson Cook, Inc., has been unable to report for duty, owing to illness.

Emilio de Gogorza is in a critical

condition as a result of being struck by an automobile, Sept. 21. He had just left the Park theatre, Boston, with his secretary, when the accident occurred. Miss Winslow, his secretary, was also seriously injured. Mr. De Gogorza is the husband of Emma Eames.

Louis Dacre is recovering from an operation performed at Cleveland, Sept. 8.

Ben Barnett is taking treatment from Dr. Bloom for his jaw, which was operated upon last week. A diseased nerve caused the trouble.

Archie Shepard, ill for some time, hit Broadway Monday restored to health.

Col. Stoner, ill at the Continental Hotel, San Francisco, for the past three months, was removed last week to the San Francisco Hospital.

Jolly Jonny Jones (wire walker) fell from the wire at the 81st Street, Monday, spraining his leg. He will lay off a week.

Mike O'Brien, night manager of the Hotel Sherman, Chicago, has left the hospital, where he was operated on for internal trouble, and has returned to his quarters at the hotel.

Jere Grady, who is preparing a new act with Little Billy and himself in it, was ill at the Friars the early part of this week. James Grady (another Grady) is playing "The Toll Bridge."

### IN AND OUT.

Owing to the illness of Sam Morton, the Four Mortons were forced to leave the show at the Orpheum, Brooklyn, last Wednesday night. They are also out of the Keith's, Washington, bill this week. Frank Fay doubled from the Riverside, New York.

Walter Ford, piano accompanist for Gene Greene, was suddenly notified to report to the Marconi school of aviation Monday, Sept. 25, and was forced to leave the act at Buffalo on a few moments' notice. Milton Ager was procured to accompany Greene until Ford's successor could be selected.

The 71st Regt. Recruiting Act had to decline another holdover week at the Palace, New York. Several of the men in the turn were recalled to their companies at Van Cortlandt Park late last week, although later securing permission to finish out the vaudeville engagement for the week. Bernard



THE clever son of KATHRYN OSTERMAN, who is in Chicago with "OH BOY" and gives promise of becoming a comedian who will be heard of some of these days. AMY LESLIE, O. L. HALL and PERCY HAMMOND say he's a comer.

Young Osterman has just completed a song entitled "DIXIE, MY HAT'S OFF TO YOU" which has been accepted by Joseph W. Stern & Co.

Granville, drafted, may be ordered to Yaphank, L. I., although Granville has been trying to recruit a Depot Brigade of 100 men. Granville is reported having signed for the new Klaw & Erlanger revue, probably with a proviso. That seems doubtful. Charles King (Brice and King) also drafted, joined the brigade, but will likely eventually report to Yaphank. Earl Carroll was granted a brief leave, to complete a musical play he has been preparing. Leon Flatow, who was the pianist in the Recruiting act, in khaki, opened at the 23rd Street the first half of this week, in an act with Coleman Goetz.

James and Bonnie Thornton did not open at the Palace Monday, the act and manageme having failed to agree upon terms.

Hedges and Hedges could not open at Keith's, Portland, Me., Monday, through illness. Jordan and Laviere filled in, booked from Boston.

Helen Moretti was forced to cancel the last half of last week at the De Kalb on account of throat trouble. Betta substituted.

Helen Moretti filled the position at the Boulevard the first half left vacant by Mary Donahue, who fainted in the subway on the way to the theatre.

Morris Golden left the bill at the Avon theatre, Utica, N. Y., Friday night, leaving the program one act short.

Hassard Short did not open at the Palace, Chicago, until Monday night, on account of baggage delay. His spot at the matinee was filled by Medlin, Watts and Townes who doubled from the Majestic.

Fred J. Ardath, while playing in his new act Monday matinee at the Fifth Avenue, slipped, dislocating his shoulder, but continued with the performance. Between shows he visited a surgeon, who ordered him home, but he gave the night show, retiring from the program Tuesday, when Robert Emmett Keane replaced him.

The Kervilles (at the Fifth Avenue the first half) do billiard ball juggling, the woman catching in a net around her head, while riding a bicycle, the billiard balls thrown to her by the Mr. Kerville, he bouncing them off his head after shooting them across the billiard table. This portion is the finish of the turn. To insure accuracy the Kervilles mark a line (when entering the house) that carries out into the apron. The woman follows the line exact, thereby securing the proper distance while moving around in the catching bit. Tuesday morning the scrub women of the Fifth Avenue in the course of their duties washed down the stage and also washed out the Kervilles line. When the act appeared for the matinee and the line could not be found by the woman rider, so many misses were made, the curtain had to be rung down on the turn before it properly finished. They were in form again at night.

Davy Jones and Hattie Lorraine closed suddenly Tuesday at Keith's, Toledo, upon Mr. Jones receiving orders to report immediately at Yaphank, L. I., as per the draft.

"The Garden of Roses" closed on the Pantages tour after Oakland. Replaced by Charlotte Joy and Corps de Ballet, who will finish the route.

The Ford Sisters did not show Monday afternoon at Keith's, Boston, as the result of a little row over a dressing room. Henry I. Marshall, their partner, appeared for a couple of piano numbers. The girls have four wing changes and after the curtain Monday afternoon demanded a left side back stage dressing room, a carpenter's job. They were offered the use of Adelaide's stage dressing room, but said they had not time to lay out their costumes. They appeared in the evening and when timed it was found that their quickest change was two minutes and a half.

Gray and Graham did not report for their Francais theatre booking, Montreal, and were replaced by White and Oliver.

### STOCKS OPENING.

A new stock season was started at the Sipe, Kokomo, Ind., last week when the Ed. Williams company moved in from Quincy, Ill.

The season at the Academy, Halifax, N. S. (direction, J. F. O'Connell) is running to profit so far, with the house getting a play from the Canadian soldiers at that point.

The Palace stock, Oklahoma City (direction, Cyril Raymond) opened Monday.

The Park, Waltham, Mass. (direction, Herbert Pierce) with "The Deep Purple" as the starter, opens Oct. 1, with stock.

The Family, Chester, Pa., with Jack Lewis playing leads, opened with stock last week.

Harry Horn is managing director of the stock at the Empire, Paterson, N. J., under lease to the Moses-Johnson Co.

Milton Seaman is managing the dramatic stock that opens at the Baker, Portland, Ore., Oct. 1, with "Hit the Trail, Hallday."

Good reports are heard on the Fifth Avenue stock, Brooklyn, where Aubrey Noyes is directing.

The Auditorium, Lynn, Mass., will open with stock about Oct. 1. E. V. Jehlan will manage.

Nathan Appel opens his stock at the Auditorium, Malden, Mass., around Oct. 1.

Northampton, Mass., Sept. 25.

The unique Northampton Players opened their sixth consecutive season Monday at the Municipal theatre (Academy of Music), in "A Pair of Silk Stockings." An entire new company has been assembled, with a new resident manager. Charles Bannon is now in charge. Frank Morgan and Aline McDermott are the leads. Eugene Powers, L'Estrange Millman, Corbet Morris, Jack Amory, Blanche Frederici, Mildred Southwick and Helen Dale are among the others.

### STOCKS CLOSING.

The stock at Vallamont Park, Williamsport, Pa., closed Saturday. The Chester Wallace Players have been playing there all summer. The closer was "A Pair of Queens."

The Palace stock, White Plains, N. Y., closes Oct. 6, the last bill being "The Story of the Rosary."

The Yosemite theatre stock, Yosemite, Cal., where the Ted Dalley players have been holding forth, closed last week.

### TWO COLORED DRAMATIC STOCKS

All efforts to bring the colored dramatic stock, which is playing at the Lafayette theatre (uptown) to one of the big houses in the Times Square vicinity by certain interests have failed. The players will remain at their present station. Robert Levy, who also operates the colored stock at the Howard, Washington, has the company at the Lafayette, when it is doing business in a neighborhood that is in the colored colony section.

The Lafayette is playing "Are You a Mason?" this week with "The Outcast," "The House of Glass" and "The Great John Ganton" to follow.

At the Howard, Washington, "The Vampire" was presented last week, with "The Silent Witness" presented this week.

### HARRY FIRST, UNDERSTUDY.

The general understudy for the men roles in "Business Before Pleasure" at the Eltinge is Harry First, reported to have been engaged at a stiff salary, for an understudy.

Barney Bernard and Alexander Carr are featured in the show.

# VARIETY

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Complaints of contract abuses are beginning to cross the vaudeville horizon and artists would do well to carefully peruse all agreements before placing their signature on the conventional dotted line. The most flagrant abuse is the "joker" hidden in the so-called blanket contracts. This attractive agreement looks decidedly promising on the surface and the booker generally finds it an easy matter to convince the applicant for booking that the "consecutive" arrangements cannot be otherwise but profitable. The "side trip" clause carries the "joker" while the absence of a definite opening and closing date or the lack of a stipulated opening and closing point throws the percentage greatly in the circuit's favor. When signing contracts for a stated term of weeks, the artist should insist on the agency mentioning in the agreement where and when the opening takes place, likewise the closing date and town. And the "side trip" arrangement, while essential in some cases to procure the booking, should be definitely agreed upon insofar as the additional transportation and loss of time is concerned. If the artist is forced to jump away from his direct line of travel after purchasing the regular round trip ticket, this loss incurred through additional railroading should be agreed upon, but not in round figures. That "side trip" may kill the entire profit for a tour in loss of time and money. It's a convenience for the circuit manager and he should pay for it. But if the artist feels satisfied on the "side trip" arrangement he will be wise to have that arrangement in black and white. A minute of care may save dollars and weeks. And if the booking agent or circuit manager is sincere he won't mind a written agreement on opening, closing and side trip dates. If he objects—use your own judgment. The definite closing date and town are necessary to overcome the contract clause which becomes an optional one with the circuit, of "so many weeks—or more." The "or more" is another joker to be avoided by the act. Everything should be made plain at the first place of booking. If everything there is not open and above board to the full satisfaction of the artist, then, if the artist accepts the agreement, he may expect the usual tactics to follow on a circuit that employs this method.

One of the first moves of the National Vaudeville Artist should be the immediate appointment of a Committee on Legislation, whose duty it shall be to continually keep in touch with the legal conditions of the nation and its individual states insofar as their activities directly or indirectly apply to theatricals. Laws that are inimical to the theatricals are very often brought before the legislative bodies of various states, sponsored by well meaning parties or reform organizations. A representation from a theatrical organization boasting of the membership strength of the N. V. A. would and could do much to combat the enactment of such legislation and eventually

reap a beneficial harvest for the profession, its individual and collective members. With the National Vaudeville Artists, Inc., cooperating nicely with the Vaudeville Managers' Protective Association on all internal conditions, they could well afford to cooperate similarly on this matter. Such conditions as now exist in Chicago where in a bill is before the Cook county council members that may eventually result in the permanent elimination of cabaret performances is dangerous to the profession. If passed it will throw thousands of entertainers into the unemployed class, forcing them into other branches of the business with obvious effect. The V. M. P. A. is capably represented with such a committee and the N. V. A. would do well to appoint a similar group for the general protection of their end of the theatricals.

Anent the "stopping of the show" at the Orpheum, Brooklyn, Monday night by Duffy and Inglis, and without discussing the merits or demerits of the incident, it is about time vaudeville managers adopted a hard and fast rule with respect to such incidents frequently cropping up. There is no branch of the profession in which the artists are accorded as much leeway as in vaudeville. They are practically their own masters, to say and do as they will behind the footlights, provided they keep within the bounds of

Doc Steiner, who is becoming much interested in the forthcoming battle for universal prohibition, recalls, when not advocating the abolition of liquor, the time when his brother Franz Steiner was managing director of the Berlin Wintergarten, and Charles T. Aldrich was on the bill. Also on the same program was Alf Delbosg, of the Delbosg brothers. The Berlin police sent out an order none but comedy acts for the time being were to be on the Wintergarten program. On the list sent in to be taken out were the Delbosg Brothers, a comedy act. Alf Delbosg called on the police chief, to explain. That official testily listened and finally asked Delbosg what act he was with at the Wintergarten. Taking a program out of his pocket, the artist pointed to his name, but the chief, hardly glancing, put his finger on Aldrich's name saying, "There is no comedy in this, I have seen it." If the prohibition movement is successful, Doc will get this story straightened out. It's funny somewhere because he laughs when telling it.

Harry Sears, who claims to have been engaged by the New York Hippodrome, Charles Dillingham and Robert H. Burnide to produce numerous ideas for the present Hip show, "Cheer Up," has brought suit against the parties for \$300, alleged to be due on ideas being utilized in the show. Sears claims he personally witnessed a performance of the production,

playing "one nighters" this week prior to taking up week stands at Washington and Baltimore.

Paul Bauens is coming east. Arrangements have been made by Pete Mack for this "single" to show his wares to New York audiences around Nov. 1. Bauens hasn't a new act, but has always been contented with engagements between Chicago and the Coast.

Several of the agents booking through the Loew office are said to have agreed to designate certain of their turns as "Bohm acts," with the proceeds to be turned over to Mrs. Frank Bohm, widow of the former agent.

Linton de Wolf, who has out two traveling musical tabloid outfits, working through the middle east, south and west, is organizing a second company of "The Funmakers" through the L. Redelsheimer offices.

David F. Perkins, assistant stage manager during the summer stock season, and publicity agent during the winter month at Portland, Me., Keith's, has been appointed treasurer of the house.

Dorothy Burton (sister of Sol Turek in the Loew office), received some splendid notices in the daily reviews on the opening of "Branded" at the Fulton Monday night.

Arthur Piantadosi for five years the principal act man with the Shapiro-Bernstein forces, will hereafter be allied with the professional staff of his brother, Al Piantadosi & Co., Inc.

Joe Levy has left the Loew agency employ, to become attached to the William Sheer office. (Not Joe, Mark Levy's brother, now in the-service).

Wright and Dietrich arrived in San Francisco from Honolulu this week and will open at the Orpheum in that city next Sunday.

Frank Coffinberg, formerly managing the Orpheum, Portland, Ore., is now in charge of the Feiber & Shea house at Canton, O.

Juliet Dika is making her first metropolitan vaudeville appearance of this season at the Bushwick, Brooklyn, next week.

Babe Burnette severs her connections with the Harry Hastings "Big Show" Saturday night at the Casino, Brooklyn.

Al Myer, former manager of the Wm. B. Sheridan agency, is now a partner. The new name will be Sheridan & Myer.

Louis Lavine, Fred Mardo's New York representative for 11 years, is now with the Joe Michaels Agency.

"Dodging the Draft" is the title of the satire produced at the Imperial, St. Louis, this week.

Robert Smith, assistant treasurer of the Majestic, Chicago, will be married next month to Jane Perk.

The No. 2 company of "The Love o' Mike" gave a performance at the Casino at a matinee last week.

William Fox has increased his scale of prices at his uptown film house, the Washington.

Joe Meyers has given up vaudeville agenting and is now a representative for the Universal Animated Weekly.

## VARIETY FREE TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

decency, and in some instances even that privilege is abused. It quite frequently occurs a comedy act is so routine an audience demands more encores than the running time of the show will permit. It is easy for such an act to take its allotted two bows and then rush off to the dressing room, and by the time they are notified to return the audience is in a turmoil, merely amusing itself and with no reflection on the succeeding turn, which is certain to be driven off. All this can readily be obviated by adopting a rule no act completing its turn shall leave the wings until the next act has been fully started. This will do away with all such incidents as occurred at the Orpheum. A similar happening occurred at the Palace not so long ago when Adelaide and Hughes were driven off the stage by the failure of the Avon Comedy Four to take an additional bow—in fact it has occurred so often it is a wonder no one ever thought of a scheme to prevent such things. A good deal of this sort of thing might also be avoided by the stage managers allowed more leeway, to either flash the letter or name of the succeeding act or through a judicious handling of the lights. Lowered lights nearly always stop "insistent applause" that is often not as "insistent" as it sounds and is usually caused by "jockeying." Managers might steadily recall there yet remains such a thing as a "claque," even in vaudeville, and the claque organizers are wiser than they were some years ago, when all the seats were brought in the orchestra.

Vaudeville acts leaving Syracuse or Utica for Canada (and particularly Montreal) should see that their baggage is one the same train they are, otherwise there may be a delay in its arrival, causing them to lose the opening performance at the Canadian stand.

stipulating in his complaint bits supposed to have been suggested by him. He further makes mention of \$50 due him from last season, when he was supposed to be receiving \$50 a week, but instead received but \$50 for the final two weeks. Nathan Burkan represents the defendants.

The special Saturday morning children shows recently inaugurated at Loew's, New Rochelle, N. Y., have proved so successful two shows are run before noon, the first starting at 9.30 and the second at 11. The admission is 5-10. Especially arranged for children, the Bobby Connelly series have been booked. Starting Oct. 6, Loew's Lincoln Square, New York, will inaugurate a similar policy, and if the experiment succeeds, a number of other houses may do likewise.

One night last week while at the Fifth Avenue, Bert Fitzgibbon saw an ambulance take away a former old watchman of the house, named "Charlie," who had grown demented. Many expressions of sympathy were heard in the crowd assembled, all having known the watchman for years. As the ambulance drove away, Fitzgibbon shouted, "Come back for me at 10 o'clock."

Buster Keaton, formerly of the Three Keatons, will remain in pictures, having signed a new agreement with the Roscoe Arbuckle company. Buster plans to spend about a week with his folks at Muskegon, Mich., on his way to the Coast where the next Arbuckle comedy will be made.

Owing to turbulent strike activity in Danbury, Conn., "Katinka" (with Howard Langford) was forced to cancel there Monday night. The show is



## NEW SCENIC EQUIPMENT TO MEET NEW CONDITIONS

**P. Dodd Ackerman Expects to Solve Transportation Problem for Productions. Scenery of Latest Mode and Design in Trunks and Crates. Will Have Inspection Day Shortly for First Output. Have Refusal by R. R.**

With the producing managers who have traveling attractions worrying over the possibility of railroad tie-ups, due to the shortage of baggage cars, and the general prosperous condition of the country making it exceedingly profitable to have road shows out, P. Dodd Ackerman is coming to their rescue with a new form of scenic equipment which may solve their problems for them.

It is nothing more than a return of the "trunk shows," but time has marked the passing of aniline dye-stuffs for scenery, and the new art in stage decoration has made it possible to equip shows with interior sets consisting of a series of crepes. Scenic models have already been accepted for two productions that are to be outfitted in this fashion. In this case, the show being one that required a number of doors and windows for the sets, four trunks and five crates will be all required to hold the entire scenic investiture of the show.

The sets will be practically reproduced in cretonne, one worked with a cyclorama and the other with a straight hanging across the rear of the stage. The sets are to be finished for one of the shows in about a week or ten days, and at that time a general invitation will be sent out to managers to inspect the finished product.

As the majority of the managers saw the original production in New York last season it will be easy to make comparisons.

The forerunner of what may shortly become a common occurrence appeared this week when the Philadelphia & Reading Railroad informed the management of "Odds and Ends," at Atlantic City, it was doubtful if the road could accept a contract to haul the show to the point where the Lehigh Valley line could pick it up for the run to Buffalo, where the show plays next week. The difficulty, it was stated, was because of lack of baggage cars.

### NEW CONTRACT'S PROVISIONS.

Only a few perfunctory details are to be gone through with by the Managers' Association on one hand and the Actors' Equity on the other, and the newly formed standard contract will become a reality.

The managers may have another meeting next week, when the final touch was expected to be put to their side of the contract matter, which has gone through the legal phraseology of the attorneys of both managers and the Equity.

The main points standing out in the new contract form may be briefly summarized as follows:

1. Establishment of the two-weeks' notice clause.
2. A limit to the period of free rehearsals.
3. Full pay for weeks played.
4. Extra pay for extra performances, allowing for legal holidays.
5. Actresses receiving \$150 or less a week to have their dresses furnished by the manager.
6. Establishment of a permanent board, comprising managers and actors, to arbitrate issues arising from the contract.
7. Elimination of the clause by which a manager could dismiss a player without notice on the ground of not giving satisfaction.

The Chicago managers have already agreed to an equitable contract, accepting the standard form in all essentials. The western managers operate under a different schedule of performances than those in New York, owing to different local conditions, the contract making provision for their requirement. The "two-a-day" provision, however, is not considered as especially new, as it was conceded by the Actors' Equity three years ago in the contracts then covering popular-priced houses. Chicago has accepted the contract with the provision for two performances a day, but not in excess of that number.

Hereafter actors playing out of Chicago will receive full salary for every week they work, fares both ways, two weeks' notice, a limit to rehearsal periods, and arbitration of any issue by a local board comprised of actors and managers, with one disinterested outsider.

### STRANDED.

The record for a short season this year is held by the company presenting "The Elopers," sent out by Galway & Fox, who obtained the show, production and costumes from the original Chicago producer. The show opened in Wilkes-Barre on Sept. 3 and closed the following day in Scranton.

There were 38 people, principals and chorus, and several have an idea that they have been mistreated by the managers, while the latter in their own defense state that they could not continue to play the show as long as they were refused theatres to play it in.

At the offices of Galway & Fox it was stated this week the managers had no other recourse except to close the show after the second stand had been played. The Shubert office canceled the time following that town as they had received a report from Wilkes-Barre, where the show opened Labor Day, to the effect the company appearing was an inferior one and the performance given seemed to indicate the cast was made up of amateurs.

Louis Stutz, the company manager, was called back to New York by wire Tuesday of that week to appear before the Exemption Board for examination. He returned to the company Wednesday and after paying their hotel bills, brought the company back to New York, according to his statement.

The firm showed a string of I. O. U. tabs which members of the company had signed, the majority receiving a half week's salary before leaving New York. The company manager paid the hotel bills in Scranton and Wilkes-Barre. The playing of the two towns, without the production or costumes (loaned on a rental basis by the Chicago producers of the piece) cost the erstwhile producers \$2,800. The chorus was permitted to take their shoes and stockings after the company disbanded.

### "MOLLY" AGAIN.

Lee Shubert and Frederick McKay are going to place "The Melting of Molly" in rehearsal shortly.

This will be the third time the piece has been sent out.

### Benchley the Brady Press Man.

Robert C. Benchley formerly of the New York Tribune editorial staff, is now in charge of the William A. Brady press work, formerly looked after by David H. Wallace now in the officers' training camp at Plattsburgh.

### GORDON ABANDONMENT CASE.

Chicago, Sept. 26.

The case of Richard Gordon, an actor in "Parlor, Bedroom and Bath," and concerning possession of a daughter which his divorced wife contests, came up before Judge Crowe in the circuit court Saturday and was adjourned until Monday with the filing of briefs. The matter has developed into a legal battle of proportions and now Gordon is charged in the state of Ohio with child abandonment.

This latter charge does not concern the child who is with Gordon here, but another child with the wife in Cleveland, and was made in an effort to bring Gordon back into the jurisdiction of the Ohio courts. On that charge extradition papers have been signed by Governors Cox of Ohio and Lowden of Illinois. Gordon was arrested Friday, but immediately released on habeas corpus proceedings, pending a hearing.

It is understood the wife's parents are financially well fixed, which lead her to allow Gordon to cease the \$50 monthly alimony as provided by the courts and which went toward the support of the children. When he took the daughter away, fearing she was not properly cared for, the wife changed her mind about the alimony and the child abandonment charge followed.

Able counsel has been retained by Gordon since Edward I. Day, former state's attorney of Illinois, and Wilbur D. Wilkin, of Gage, Day, Wilkin & Wachner, of Cleveland, represent him. Opposed are several Ohio officials including the assistant prosecutor of Cleveland. Fred Fleck, manager of "Parlor, Bedroom and Bath," was called to the stand during the short Saturday session, in an attempt to prove that Gordon had passed through the state of Ohio while the show was en route here and was therefore a fugitive from justice. Fleck's evidence, however, proved the contrary, he testifying that the company traveled via the West Shore road, which runs through Canada part of the trip.

The requisition for extradition of Gordon was denied and the case dismissed yesterday. The habeas corpus motion was sustained by the court.

Gordon is liable to similar action in other states, but it is probable a settlement will be effected upon his agreement to pay \$25 weekly to his wife for the support of the other child.

### "SUNSHINE AND TEMPEST" WIFE.

Cincinnati, Sept. 26.

At the divorce trial of Mrs. S. D. J. Meade against the wealthy local physician, held this week, the latter alternately called her "Sunshine" and "Tempest," the pet names symbolizing her moods. The wife was a chorus girl with "Tillie's Nightmare." She credits Jos. L. Rhinock with having started her in theatricals, saying she longed to play dramatic roles, but never graduated from the chorus.

Mrs. Mead was granted a divorce, given custody of the son and allowed \$150 a month alimony.

### DRAMAS NOT DRAWING.

Gus Hill returned Monday after a trip to a number of towns, looking over his various shows. Hill always makes it a point to find out what the other shows are doing and after sizing up conditions he claims that business is invariably good with musical shows and entertainments of the lighter variety.

He found dramas were not doing business.

### "Texas Steer" at the Elliott.

The musical version of Charles Hoyt's "A Texas Steer," which is now in the process of organization, and which has most of its principals engaged, is almost certain to open its New York premiere at the Maxine Elliott.

### NEW "GOOD-BYE BOYS."

Chicago, Sept. 26.

The two-weeks' closing notice went up for "Good Bye, Boys" before the company pulled out of the Princess Saturday last. Dates at Kankakee, Sunday, and Indianapolis all this week were booked to hold the company together during the rehearsals of an entirely new book and numbers, written in jig time by Jack Lait, melodies by John McManus, leader of the show.

The new show is slated to open in Toledo or St. Louis within a fortnight under title of "The Girl in Stateroom B."

Negotiations were on when Sam Blair took the company on tour to sign Winona Winter, of "Dew Drop Inn," for the part left open by Natalie Alt's forthcoming marriage. The "Stateroom" cast will be further augmented, and if the new comedy makes the impression expected, it will play three weeks in Pittsburgh and then go into New York for a run at an "intimate" theatre. If a success is developed out of the sorry possibilities exhibited at the Princess here some one will have "pulled a miracle."

The notice posted is a protective measure until some idea of the new book and music is obtained. Miss Alt in withdrawing confessed that while she liked the new lines she was soon to wed Morris Rosenthal, of New York, and she was leaving "for of all things she wanted a honeymoon." An aunt of Miss Alt's, who was here with her, stated, however, that the marriage was quite some time off and that it would in no way interfere with her theatrical appearances.

### NARRAGANSETT "TRY-OUTS."

Narragansett Pier, R. I., Sept. 26.

If New York theatrical interests can be induced to make some of their summer productions at this famous Rhode Island watering place a stock company may be organized here for the purpose of building an auditorium with an adequate stage. The proposal that such an auditorium be built has recently been made.

It is believed by those behind the movement that if the New York theatrical interests were to be shown that the right facilities were to be afforded they would be interested. If they prefer Asbury Park, Long Branch and Atlantic City for this purpose, it is at least thought it would be possible to present attractions here when the Pier is crowded with amusement seekers and the summer colony, with its New York society leaders, is in full swing.

### TROUBLE OVER PLAYS.

Lowell, Mass., Sept. 26.

Manager John R. Oldfield, of Lawrence (Mass.) opera house and Director for Bernard Steele of the Emerson Players at the Colonial are at odds over engagements which the latter announced to his audiences his company were to be present.

Oldfield produced a letter from the Shuberts testifying that his theatre will be the only one in Lawrence to produce "Fair and Warmer," "Daddy Long Legs" and other big attractions. Mr. Steele claims he will stage these attractions later in the season, irrespective of any statements otherwise made.

### MILITARY WEEK.

The Lexington theatre celebrated last week as Military and Naval Week, by inviting the officers and men of various service contingents about the city to the house as their guests. Monday night they entertained 500 sailors from the Brooklyn Navy Yard and the crew of the "Recruit." Tuesday night the crews of the ships now in the North River, Wednesday night 1,000 men of the regiments at Van Cortlandt Park, and Thursday night the commanding officer and the crew of the flagship "Granite State" were there by invitation.



## NO MORE HOTEL BUYOUTS; CAUSED BY WAR TAX LEVIES

**New York Theatre Ticket Agency Men Discussing Possibility of Abandoning Present Policy if Tax Law Against Them Is Passed. Will Return to Regular Commission Basis. Fifteen Buys Now Running.**

The hotel theatre ticket agencies started a movement this week which may eventually lead to the discontinuance of outright buys by the agency men.

The move is made at this time so that the agency men will be lined up in a concerted move in the event of the war tax bill directed against them finally being passed.

That bill now provides the agencies give up 33 1/3 per cent. of all premiums that are in excess of 50 cents per ticket. Under those circumstances they prefer working with the theatres on a basis of having so many seats sent to them as regulars and taking such extras as are required.

The tax, they maintain, will cut into their profits to such an extent it will become impossible for them to shoulder the risk of guarantees to managers.

This week the hotel and other theatre tickets agencies are carrying buyouts for 15 of the 34 attractions in town, which means that virtually 50 per cent. of the local \$2 shows are playing on guarantees of from four to eight weeks from this source. The number of buys is a record for this time of the year as compared to previous seasons, according to the statements of two of the biggest operators in the ticket business.

Four of the new attractions which opened were added to the list this week. The buy for "The Riviera Girl" which opened the Amsterdam Monday is approximately \$1,650 for each evening performance, for eight weeks, without the extras counted, the agencies having gotten the seats at \$2.50 flat, and through that, the buy assumed larger proportions than that for the "Follies" in the summer, for which they were taxed \$3. Weekly the buy at the Amsterdam will run to nearly \$10,000, the total for the eight weeks being \$79,700. McBride and the United agencies are each taking 250 seats nightly and there is a scattering of seats delivered to the other agencies, the Broadway taking 50 seats a night.

For the Morosco the agencies are taking 300 seats a night for "Lombardi Ltd.," this buy being equally divided between the above agencies and they in turn distributing.

The Cort has a buy of 250 nightly for Mother Carey's Chickens and "Here Comes the Bride" (already referred to in ticket circles as "Here Comes McBride"), also with a buy of 250.

Last week a buy for four weeks at the Empire for "The Rambler Rose" started, the agencies taking 200 seats nightly with a 33 1/3 return privilege allowed. The four weeks' buy for "The Masquerader" at the Lyric ran out last Saturday, the agencies not renewing.

At the Belasco for "Polly With a Past" (one of the biggest hits in town) there isn't any buy, the house preferring to take the extra commissions, the agencies taking their regulars and as many more as they can secure, with the public demand strong.

The other houses included in the buyout list this week are the Astor ("The Verv Idea"), 350; Bijou ("Mary's Ankles"), 200; Cohan & Harris ("The Tailor Made Man"), 400; Eltinge ("Business Before Pleasure"), 430; Hitchcock ("Hitchy-Koo"), 400; Gaiety ("The Country Cousin"), 250; Princess ("Oh, Boy"), 275; Republic ("Peter Ibbetson"), 300; Shubert ("Maytime"),

350; Winter Garden ("The Passing Show").

### "BUYS" FOR ALL "LOOP" PLAYS.

Chicago, Sept. 26. The local ticket agencies have apparently settled any little difficulties occasioned by the Couthouli buy of "Oh, Boy" since all the brokers are selling seats for the entire group of Loop attractions.

The prevalence of outright buys here, as mentioned in VARIETY last week, was again evidenced when Ernie Young bought the first ten rows for "Parlor, Bedroom and Bath" at the Colonial for Saturday night next week. At that time the city will be flooded with a world series baseball crowd, so there is no chance of a loss being sustained. The top price for that show on Saturday nights is to be \$2 for the Colonial run.

The buy on "Canary Cottage" brought some comment, since "Upstairs and Down," another Morosco show (at the Cort), is advertising it was "not necessary to go to speculators for good seats." This is explained because of Sport Herman's policy of splitting the choice seats between the brokers and his box office.

### "NOBODY HOME" ON COAST.

San Francisco, Sept. 26. This is the fourth and final week of the Alcazar run of "Cohan's Revue," featuring Richard Carle. Last week's receipts registered in the vicinity of \$8,000. Indications are the show will close following the Oakland engagement next week.

No Los Angeles theatre is available for the organization and the principals are already rehearsing "Nobody Home," scheduled to follow Stella Mayhew's contemplated four-week run at the Alcazar in "Little Miss Fix-It."

### "CALL A TAXI."

"Call a Taxi," with book, lyrics and music by Earl Carroll, is to be placed in rehearsal next week by A. H. Woods.

Mr. Carroll at present is on leave from his regiment. He hopes to be able to extend his stay until after rehearsals start.

Engaged for the "Taxi" piece are Fay Templeton and Walter Catlett. The engagement of Miss Templeton is not as yet positive. The Woods office is also negotiating with the Primrose Four (vaudeville) for the cast.

### "LASSOO" IN STORAGE.

Despite announcements to the contrary one of the early failures of the season in New York will not go on tour. It is "The Lassoo," which goes to the storehouse.

It is understood "This Way Out" may also be shelved.

### RITER'S MUSICAL SHOW.

Joseph Riter has accepted a revised version of "Marrying Money" from Henry Blossom. The piece has been rewritten as a musical comedy and the score will be furnished by a hitherto unknown composer from Pittsburgh.

Mr. Blossom's previous attempt along these lines was "The Only Girl," which as a straight piece without music was known as "Our Wives."

### COLLABORATING FOR TWO STARS.

Arrangements were completed this week for Aaron Hoffman and Samuel Shipman to collaborate in the composition of a new three-act comedy drama in which the principal roles will be two Germans, with the material constructed to appeal to America.

If conditions allow the leading parts will be played by Louisa Mann and Sam Bernard. It is possible the co-authors and co-stars will supervise the commercial end of the production.

Shipman and Hoffman have been recognized as the premier specialists in this style of material, Shipman supplying Mann with most of his vehicles, while Hoffman has looked after the vaudeville needs of practically all the prominent German comics. They have never collaborated before for the speaking stage.

Six months ago Shipman and Hoffman worked together on a scenario which they labeled "The Great Experience." Shipman, after reading the affair, expressed dissatisfaction with it and sold out to Hoffman for \$250. The latter author held the piece until this week, when he sold it to the Ogden Pictures Corporation for \$3,000.

### "KITTY DARLIN" DELAYED.

The advent in New York of the Eliott, Comstock & Gest production, "Kitty Darlin'," in which Alice Neilsen is being starred, has been delayed, although the show was originally scheduled to come into the Casino about Oct. 1.

Reports from the road indicate it is in rather bad shape, and at the offices of the management it was stated that there were no definite plans as to the future of the piece.

The show will close in Syracuse tomorrow night and will be brought to New York to be revamped. Three changes will be made in the cast.

In the meantime the Arthur Hammerstein production, "Furs and Frills," opens at the Casino Monday.

### SHIFTING BOSTON SHOWS.

Boston, Sept. 26. The coming of the "Love o' Mike" October 8 will cause the shifting of "Oh Boy," at the Wilbur to the Plymouth.

This is one of the very rare occasions when a show has been shifted from one house to another in this city after having successfully opened and attracted business.

### "PHONE" SHOW MOVING.

"Over the Phone," which George Broadhurst produced at the 48th Street two weeks ago, is to make way for the new Fanny Hurst-Harriet Ford play, "The Land of the Free," dealing with Russian immigration life, in which Florence Nash is starred. The piece is scheduled to open next Tuesday night.

"Over the Phone" is scheduled to open in Chicago in about three weeks if a house can be obtained there.

### Benrimo Taking Script Abroad.

Benrimo, who has been directing Shubert productions, expected to sail this week for London, taking with him the manuscript of a new comic opera, "Moon Maiden," which will be produced abroad this winter.

The opera was written by Benrimo in collaboration with George E. Stoddard, whose last work was "The Masked," which John Cort produced.

### Drew \$14,000 in Montreal.

Montreal, Sept. 26. "Miss Springtime" on its engagement at His Majesty's theatre last week totaled \$14,000.

"Here and There," a musical comedy act in two scenes by Joseph Burrows, with 14 people, Ned Norton and Irene Wilson featured, will be produced.

### MAKING AND SAVING.

Chicago, Sept. 26.

While the Shuberts together with other managers of the pool houses here have raised the Sunday afternoon rentals from \$150 to \$200, they have cut down their house advertising expenses on visiting attractions, the cut approximating 40 per cent.

Since March, 1914, each Shubert house has been spending \$250 weekly, the attraction not sharing up to that amount. This season, however, the sum has been cut to \$169, the odd figure being arrived at because that is the cost of five lines in the dailies plus billboard space, which is \$50 weekly.

This season the limit they will go in extra advertising is the house's share on \$200, which, figured on the average percentage of 40 per cent., would amount to \$80. That added to the \$169 brings the total house advertising bill to \$249 weekly.

Heretofore each house stood its share of \$750 in extra advertising for a period of four weeks, and where the show was in for a run the sharing was on \$1,500 for that time. Hence the saving made is really on the cut from the original house expenditure of \$250 to \$169.

### SCHEFF-ANDERSON DIVORCE CASE.

Providence, R. I., Sept. 26.

George Anderson, husband of Fritz Scheff in "Furs and Frills," has been sued for divorce by his wife. It is understood that papers were served on Mr. Anderson last week at the Grand Central station in New York as he was about to board a train for Hartford, where the show opened.

In "Furs and Frills" Mr. Anderson has lines, "My domestic affairs are none of yours," and he assumed about the same attitude when asked, in this city, if it is true that he has been sued for divorce, refusing to discuss the matter. Arthur Hammerstein, the owner of the play, however, admitted that he understood action had been begun against Anderson by his wife.

Poughkeepsie, N. Y., Sept. 26.

The business drawn by the vaudeville bill the last half of last week headed by Fritz Scheff was a saddening experience to the new management of the Collingwood opera house, where the show appeared.

Five performances were given, from Thursday to Saturday night. The total gross receipts on the engagement were \$600. Besides Miss Scheff were Robert Emmett Keane, Hansi Hanke, J. Warren Travers, and Hayes and Johnson.

### "WANDERER" AFTER RECORD.

Philadelphia, Sept. 26.

At the matinee today of "The Wanderer" at the Metropolitan a complete sellout was registered, with the night advance all sold, the business indicating the show will do between \$27,000 and \$28,000 on the week. Today's show hit about \$7,200 on the two performances.

The show opened Thursday of last week, with business phenomenal, and the interest increasing right along. It will remain here five weeks more.

"The Wanderer" is going after the mark set by the Hippodrome show on its last week here and before it leaves town may hang up the biggest returns ever done by any show playing this town.

### WRITING BERLIN-MEGRUE PLAY.

The farce with music Cohan & Harris are to produce is now being written by Irving Berlin (lyrics and music) and Roi Cooper Megrue (book). A title has been tentatively selected.

It is reported Mr. Berlin has not closed negotiations with Selwyn & Co. to write a musical piece, although the producing firm last week announced the composer as the author of a future play to be staged by them.

# CRITICISING THE CRITICS

VARIETY's deadly parallels of contradictory critiques of New York's new productions, published in last week's issue, with an arraignment of particularly virulent examples of bludgeoning, is followed by the announcement from the Klaw and Erlanger headquarters that the doors of the New Amsterdam theatre hereafter are closed to Louis Sherwin, critic of the Globe, because of his violent disapproval of certain parts of the new Klaw and Erlanger musical production, "The Riviera Girl," presented for the first time at the New Amsterdam last Monday evening.

Of other new productions of the week, "Lombardi, Ltd.," given a press rehearsal, attended also by professionals, semi's and town-bound Sunday Broadwayites, at the Morosco last Sunday evening, is generally voted "funny but vulgar" by the critics.

"The Riviera Girl" is hailed as "gorgeous and tuneful" by the rank and file of important reviewers.

"Branded," authored, staged and produced by Oliver Bailey, at the Fulton Monday evening, evoked newspaper reproach, in the main, because of its white slave subject.

"Mother Carey's Chickens," premiered at the Cort Tuesday evening, is almost unanimously described as a "sympathetic rustic comedy."

"Here Comes the Bride," a farce, presented for the first time at the Cohan Tuesday evening, is generally conceded to be "amusing."

Excerpts from the criticisms of the productions, with their contradictions and agreements, follow:

## THE RIVIERA GIRL.

One need not overwhelm with reproaches the composer, librettist, and lyricist of the new operetta called "The Riviera Girl," produced last night at the New Amsterdam theater, simply because they have borrowed inspiration (and something more) from the better men than they are.—*Post*.

"The Riviera Girl" is destitute alike of a comic and of a true song.—*Times*.  
It is remarkable that Guy Bolton and P. G. Wodehouse, the American adapters, should have written a book that contains not a trace of inspiration or novelty.—*World*.

The music is dreamy, pretty and romantic, of a distinguished grade, not remarkably stirring except for one song.—*Herald*.

With Emmerich Kalman's music, and Miss Wilda Bennett to sing it, half the battle of "The Riviera Girl" was easily won.—*American*.  
Sam Hardy was amusing in his accustomed emphatic manner of speech and expansiveness of gesture.—*Sun*.

Notwithstanding two blemishes, a chorus that is lacking in beauty (with a few conspicuous exceptions) and one principal who is outclassed by her associates, "The Riviera Girl" is as near perfect as any operetta has been in many a season.—*Evening Sun*.

"The Riviera Girl" a gorgeous production. Sam Hardy tried very hard to be funny—but he wasn't.—*Evening World*.

For there is no blinking the fact that "The Riviera Girl" is by no means as funny as "Oh Boy!" Every laugh carries with it the unfortunate suggestion of an oasis.—*Commercial*.  
The plot is romantic and consecutive. It has its amusing moments and its sentimental interest and is as absorbing as "The Merry Widow."—*Telegram*.

The skids are ready, but not greased. Of course the time will come, and sooner, I think, than managers suspect, when this flimsy sort of song and clothes rack will no longer be acceptable. It is the very type of musical comedy plot that is dying fast. But so long as it flatters it is nice to have it reasonably well done.—*Mail*.

All these distinguish the new musical comedy at the New Amsterdam theatre alike from the heavily weighted comedies of yesteryear and the light and frothy musical shows of today.—*Tribune*.

To find much exhilaration in "The Riviera Girl" one needs to be more or less full of the god. The show is, however, supremely a show. It is so superbly mounted, clothed, and executed that any man who is not blind or completely insensible to beautiful sights can easily be reconciled to the comparative dullness of the thing as an amusement.

For there is no blinking the fact that "The Riviera Girl" is by no means as funny as "Oh Boy!" and other shows written by Chickens Wodehouse and the coruscating Guy Bolton. Every laugh carries with it the unfortunate suggestion of an oasis. Perhaps that is the fault of the audience. We go to shows written by the V. C. Wodehouse and the C. G. Bolton expecting too much. But if we do that is their own fault. They are being judged by their own standards. It is by com-

parison with "Oh Boy!" that "The Riviera Girl" seems a tame and rather mirrorless concoction. Compared with "Rambler Rose" it is a miracle of brilliance and wit.—*Globe*.

## LOMBARDI.

A saving sense of robust humor, a genuine satiric turn, a human touch, and, too, a something real in the poetry.—*Post*.

Mr. Carillo played with abundant spirit and with a real charm of the simple Italian sort, but, handicapped as he was by the material he had to work with, he scored only half a success.—*Times*.

It deals with incidents in the career of a man dressmaker, who is noted for artistic and smart designs and a lack of business ability.—*World*.

The authors showed their usual skill at providing entertainment well calculated to bring the most laughs to the manliest lips.—*Herald*.

What Mr. Carillo did was that somewhat astonishing thing in the theatre today—he created a human being.—*Tribune*.  
The touch of charm in the close of the second act, which might easily have lapsed into bathos—ran perfectly true.—*American*.

There was never a play seen in New York with less of refinement or subtlety than "Lombardi Limited."—*Sun*.

After seeing "Lombardi, Ltd.," one feels that "Limited" in the title refers to the amount of refinement there is in the play. While this comedy is harmless enough, it is of little importance even as an entertainment.—*Evening Sun*.

Mr. Carillo has most of the work to do, and he does it very well until he is compelled to be sad at the end of the second act—and then he is very sad indeed.—*Evening World*.

It is conceivable that Mr. Carillo could have carried the play alone.—*Commercial*.

## BRANDED.

If one waives an unconventionally set but not too promising first act, passes a conventional but well acted second, he will find in the third act of "Branded," shown for the first time last night, at the Fulton theatre, fascinating realism, and in the fourth smashing melodrama.—*Evening Sun*.

Really, it was a pity. The first two acts of the play "Branded" were well written and the characters were drawn with semblance to real human beings.—*Telegram*.

Such a play causes one to wonder why dramatists must turn themselves into theatrical entomologists and study various kinds of vermin, unless they are willing to call their productions something like "The Miseries of Paris," by Eugene Sewer.—*Sun*.

The play began in the reception room of a seminary for young women and ended in pathetic chaos after wandering through four acts representing a lapse of seventeen years.—*Herald*.

It might be well to give it on the plan of the Chinese theatre, so that spectators would not be expected to sit throughout the entire performance, but might drop in casually to enjoy the portions to their taste.—*Tribune*.

The theme of the piece is white slavery, and the treatment to which it proceeds in the unmaking of that evil could be thoroughly revolting if the play were not such wild melodrama as to preclude any one taking it seriously.—*Times*.

"Branded," a lurid melodrama, had its first New York presentation at the Fulton last night.—*Commercial*.

With a few changes the piece might become an amusing burlesque on the old-time twenty-thirty melodrama or movies. But it was very hard for the audience to find any sense in it.—*World*.

## "HERE COMES THE BRIDE."

Presented with an obligato of roars and giggles.—*Herald*.

The situations were evolved so happily and so deftly that nobody with a serene spleen could possibly remain owl-like.—*American*.

Diligent cast, by playing rather ordinary farce in a noisy, vaudeville way, manages to get a good deal out of it, and even to conceal the fact that it is basically threadbare and humorless.—*Times*.

The laughter it wrung from a sophisticated first night audience was obviously genuine. It has plenty of plot, plenty of new business and a top-notch second act of its kind, together with bits of tedium at both start and finish.—*Tribune*.

As long as no law exists against the use of the humorous situations growing out of mistaken identity, and confused bridal couples, farces like "Here Comes the Bride" will appear in New York at frequent intervals. Received with much laughter.—*World*.

## "MOTHER CAREY'S CHICKENS."

It is indeed a really pretty, a genuinely sweet and a wholesomely delightful play.—*Times*.

In view of the premeditated vulgarity of a large number of the plays now on view along Broadway, it is unpleasant to disparage "Mother Carey's Chickens" on the score of its utter insipidity. But, one and all, the characters were too infernally good to be true.—*World*.

Slipped into the affections of a large and

exacting audience as no young persons have done since Mrs. Louisa M. Alcott's "Little Women" came down to the footlights some years ago.—*Herald*.

Three acts of much diluted "Old Lady Thirty-One," with a mixture of Pollyanna sweetening on the side.—*Tribune*.

To the present a play like "Mother Carey's Chickens" on or near Broadway is like sinking a mother song in a cabaret. Some hoot at it and some don't, but the hooters usually win.—*Mail*.

Here is a play of delightful idyllic quality, offering a welcome change from lurid melodrama and libidinous musical comedy.—*Telegram*.

This pretentious, rustic comedy is especially recommended to church-goers.—*Evening Sun*.

Simple and appealing. It succeeds, at least, in getting away from the sort of thing common to Broadway.—*Evening World*.

## SHOWS IN CHICAGO.

Chicago, Sept. 26.

Coincident with the moving of "Parlor, Bedroom and Bath" from the Olympic to the Colonial Sunday night, that evening will see three new attractions in the legitimate field, "Canary Cottage" (Olympic), "Our Betters" (Blackstone's opening attraction) and Leo Ditrichstein in "The Judge of Zalamea" (Cohan's Grand). The latter is a brand new production having its premiere in Milwaukee Thursday.

With these shows entering the field the season may be considered in full swing, for "The Man Who Came Back" got under way at the Princess Tuesday and there remains only the Studebaker to open. That may occur during October, with the "Passing Show of 1917" mentioned as the house's initial offering upon its return to the legitimate.

A change of scale accompanies the switch of "Parlor, Bedroom and Bath" to the Colonial. The Woods hit has been playing at \$1.50 since its opening five weeks ago, but at the Colonial the top will be \$2 for the first ten rows Saturday night. This gives the Colonial a money capacity of \$2,001 that evening. During the week the capacity at \$1.50 will be \$1,848 a performance, which beats the Olympic's money capacity of \$1,778 at the same top.

The outlook for a continuance of the unprecedented prosperity which the Loop theatres are enjoying seems bright, and with the world's series games starting at the end of next week managers are figuring absolute capacities. Foreseeing a demand sure to exceed the supply, ticket agencies are loading up for the world's series crush.

An interesting fact about three of the current successes is that they are getting considerably more in gross business than attained in New York. That concerns "Oh, Boy," "The Thirteenth Chair" and "Mister Antonio," but it is also true that all three shows, or the originals, were presented in New York in smaller capacity houses than here.

"Captain Kidd, Jr." leaves the Grand Saturday to make way for the Ditrichstein play. The increase of business for the second week, however, would warrant the show remaining indefinitely and it is possible that "Kidd" will return to the Grand next spring. One manager ventured the prediction that should the show be returned at that time it will draw from \$7,000 to \$10,000 weekly throughout the summer.

Mme. Sarah Bernhardt will soon emerge from the one-nighters, coming into the Auditorium Oct. 7 and remaining a week, during which three matinees will be played. "Pals First" has two more weeks at the Illinois, completing at that time a nine weeks' stay. "Upstairs and Down" continues to success at the Cort.

## Frohman's "Three Little Bears."

The Frohman company is to place Edward Childs Carpenter's play, "The Three Little Bears," into rehearsal next week.

## STONE'S SHOW SURE HIT.

Philadelphia, Sept. 26.

That "Jack O'Lantern" will be the most popular thing Fred Stone has ever appeared in was the general impression of all who saw the premier of the new musical comedy at the Forrest last night. It is the first time the limber-legged and agile comedian has ever starred alone and he is wilder and does more "crazy-stuff" than ever, his acrobatic stunts making him the "Douglas Fairbanks of musical comedy."

"Jack O'Lantern" is by Ann Caldwell and R. H. Burnside, with music by Ivan Caryll. It is a lavish production, with scenery by Urban that surpasses in splendor and color scheme anything this great artist has done in recent seasons. There is every evidence Charles Dillingham has spent a fortune, but also evidence the piece will bring it all back, for it is sure to hit New York with a bang.

The piece is a musical extravaganza of childhood, containing the threads of a story with numerous specialties. The music is elaborate and catchy. One of the prettiest is a trio for women's voices called "Knit, Knit, Knit," and another the logical successor to "Good Bye Boys" of "Chin Chin" called "Along Came Another Little Girl." "Jack O'Lantern" will recall to those of good memory a piece called "Candy," presented here a score of years ago by the famous Lilliputians. It is along the same lines and made more reminiscent of that piece by reason of the fact that there is a scene called "Candyland" and there are several midgets among the members of the company. The enthusiasm of a crowded house left no doubt as to the successful start of the piece and Stone scored one of the biggest hits of his career.

The cast contains such well-known players as Charles Aldrich, Douglas Stevenson, Six Brown Brothers, Allene Crater, Harold West, Mosconi Brothers, Helen Falconer, Oscar Raglan, Hoy Sisters, Lord Roberts, Piccolo Midgets, Margaret Irving and others, including the Sixteen Sunshine Girls.

## NEW SHOWS TO BOSTON.

Boston, Sept. 26.

Openings here next week include Ruth Chatterton in "Come Out of the Kitchen" at the Hollis Street; Jane Cowl in "Lilac Time" at the Park Square; "The Knife" at the Shubert; "Seven Days' Leave" at the Majestic Tuesday evening; and "The Deep Purple" in stock at the Globe.

"Seven Days' Leave" is the London military drama being produced under the direction of Daniel Frohman and Walter C. Jordan. The performance here will be the first in America and the company includes Cortenay Foote, H. Cooper-Cliffe, W. L. Abington, Arthur Lewis, Harry Neville, Galway Herbert, Francis Bentzen, Arthur Nichols, Ann Andrews, Evelyn Varden, Merriam Collins and Alice Belmore.

## "SATURDAY TO MONDAY" LAGS.

Baltimore, Sept. 26.

"Saturday to Monday" opened Monday at Ford's, with an excellent cast but poor material that frequently lags the playing.

Ruth Maycliffe as a feminist, fighting shy of matrimony, was particularly able and well assisted by Norman Trever, who made a great deal out of a rather uninteresting role.

## "SKY PILOT" SHOWN.

Toronto, Sept. 26.

"The Sky Pilot," with Brandon Tynan, opened at the Royal Alexandra Monday. It was favorably received. Mr. Tynan heads an excellent cast.

The play is founded upon two of Ralph Connor's novels, "The Sky Pilot" and "Black Rock." Frank Mandel and George H. Brennan made the adaptation.

## LOMBARDI, LTD.

"Lombardi, Ltd." huh! It should have been "Lombardi, Unlimited," for its lines are suggestive and brimming over with salaciousness that have tang that will bring all sorts of money to the box office. It is a safe bet the notices the show received at the hands of the critics were not severe enough to suit the management, for had the writers on the dailies performed as expected of them there would have been a line at the theatre on Monday that would have reached across Broadway.

But such was not the case. The critics gave the show fairly good notices, the opinions being split about 50-50, but even those who did not like the play did not hold up its suggestiveness in the matter of dialog as one of the things to be condemned.

But at that Lombardi, Ltd., will remain in New York for a healthy run. It is a show for the women. They will just revel in those spicy lines, and as an added attraction for them the entire action takes place in the establishment of a male dressmaker, and as long as gowns are to be shown women will flock to see it.

The Hattons, Frederic and Fanny, of Chicago fame, are responsible for this play. Oliver Morosco, the producer, evidently believing that one box office winner deserves another, recalling that the paprika in "Upstairs and Down," which made money in New York last year, was the Hatton brand, decided he would place "Lombardi" on the market. The play was tried out in Los Angeles several months ago, and reports from the coast at that time indicated New York could expect another "Upstairs and Down" in the matter of peppery dialog at least.

But New York was not prepared for a girl who was going to walk on the stage and openly demand that she be "wrecked and ruined," nor did it expect to have an earful of inside gossip regarding a couple of show girls and the men "detaining" them. And when New York, at least that portion of the Broadway section invited to the press performance of the play last Sunday night, heard and glimpsed the lines and the action, it just naturally sat back and laughed long and loud.

The story evolves about a number of character studies. The heroic figure is a temperamental Italian who has exceeding skill in designing and draping women's modes. He is Lombardi and his shop is the smartest in town. But with all his skill in clothes he has little business acumen, and it is only a question of time before his business is on the verge of failure. At the last minute the mannequin, who believed all employers were "white slavers" and who had resigned herself to a career of limousine and flat, comes to the fore and with the aid of her affianced one, whom she had believed a chauffeur until he confessed himself a millionaire, comes to the rescue and saves the day.

Of course Lombardi has a love affair or two, but the ending of the story as far as these are concerned is quite apparent before the first act has had its final scene. He first falls for a girl who wants to succeed on a stage, and after he has educated, clothed and won a place for her in a revue, she rejects his proposal of marriage and elects to become the mistress of a broker, who is just a chaser of footlight beauties. After Lombardi's heart had been torn in twain, it is the efficient little manageress of the establishment that tides him over his period of dejection and captures his heart on the rebound.

There are several lines referring to the Catholic Church and the confessional that might well be eliminated for fear they will offend. Otherwise the show can go along just as it was played Sunday night, and all that Morosco will have to do is compute his profit from the weekly statements. These should be in the four figures if the show does any business at all, for it won't take long to pay off the production, there being but two sets, the first of which seemed very cheap and rather well worn, and there cannot be any very large salaries in the cast, although it is one that plays each and every line for all that it is worth. If there is any weak spot it is Charles Hammond in the role of the broker, the heavy of the cast. The gown worn though, plenty of them, all "advanced styles," must have cost a regular roll.

"Lombardi, Ltd." serves to bring Leo Carrillo in the titular role to the notice of Broadway as an artist of feature caliber who is evidently groomed for stardom by Morosco. Carrillo first attracted attention when he did cartoon drawing for Varney's Weekly a decade ago, when he first started on the stage, in vaudeville. In the role of Lombardi he shows that he is capable and handles the characterization of the temperamental Italian wonderfully well. There is a serious moment at the close of the second act where he does not attain the heights required, but this will undoubtedly come with additional performances.

The surprise of the evening was Grace Valentine as the mannequin with a longing for "the easiest way." She was really a delight, scoring again and again in the last two acts of the piece. Janet Dunbar as the girl who eventually wins Lombardi was sweet and gave a studied performance which, while not brilliant, sufficed. Sue MacManamy as the show girl hit well what could be desired, and for a bit Ruth Perry, a striking blonde, the "perfect 36" of the show, made much of a minor role. William Bosworth, the bookkeeper of the firm, a chronic gloom, lent color, and Warner Baxter, as "the vermicelli king," was quite a dashing and romantic youth with a constant eye for the girls.

Others in the cast were Judy Harris, Winifred Bryson, Percival Vivian, Maude Gilbert, Harold Russell, Carrington North, Mary Robinson, Ina Rorke and Marion Abbott. The latter in the character role of the forewoman

of the sewing room compelled many a laugh, and in one scene actually brought a sob from certain of those in the audience. Clifford Brooke staged the production cleverly. Fred.

## ODDS AND ENDS.

"Odds and Ends" was built for New York, in an "Intimate" theatre such as the new Norworth will be, with its capacity, Jack Norworth during its performance says it is an "intimate show"; that he wants the audience to know all of the people on the stage, and he introduces the chorus girls to the house.

It is the Norworth & Shannon production, of the revue type, without plays, travesties, and more along the lines of its title. Just odds and ends which means bits. The familiarity smacks of the Raymond Hitchcock "Hitchy Koo" revue, and the "tell it all" scheme with the back kicks of the actors talking about themselves and others seems to have been borrowed from the George M. Cohan scheme of making a successful revue.

What the authors have done, if they have done anything at all, besides thinking up the sources of the general plan, seems to have been taken in hand by the players, and made over or done over so well they sound and look new. There is no "book." That is cast aside in the second act, many scenes. A Bostonian is asked for instance, Harry Watson, Jr., the principal comedian, takes three old comedy ideas and makes of each a big laughing hit. The first is drilling a detachment, this time chorus boys, in a sort of misfit army; the second, comedy impersonations, and the third the much-abused toilet.

The latter, perhaps the most overdone of the three for fun effect upon the stage, is made the biggest laugh by Mr. Watson, so much so it was placed near the bottom of the second part of the performance. Watson is a communter loaded with bundles who wishes to phone his wife but has no money to do so, but can not secure a connection. As an impersonator Mr. Watson says impersonations are common of great people whom everyone has seen pictures of. He wants to impersonate great men well known but never seen. "My first," says Mr. Watson, "will be of Mr. Acker, of Acker, Merrall & Son," and so on. Mr. Watson has his trouble in taking the comedy honors. He's about the only comedian. Mr. Norworth sings and talks, mostly with Miss Lorraine, who has been given a unique scheme of introduction. While Norma Phillips is leading "The Dove Dance" in the second scene, two of the chorus girls behind her become involved in a wacky pay. They interrupt the singer, who calls for the stage manager. The latter selects "Rosie O'Grady" as the troublemaker and orders her to leave the theatre.

"Rosie" assesses him back, says she will go but sings a song first, and walks down to the footlights, by which time the house has discovered the cause of the interruption. Mr. Norworth has a funny bit of comedy in a "Hector" song, of the difference in restaurants from the quiet old days to the current noisy times. The follow-up of this, in a department store, is overdrawn and dragged out. The music has two likeable tunes, one of which, "Fancying out Fancying Me" (Norworth and Lorraine) will be a popular fox trot if it isn't so popular as a song. The score runs along in easy fashion throughout the performance.

One of the bits is a trench scene, "Sometime Somewhere with Pershing." It is a trench setting, with a comedy dramatic story, unusually well played by the actors. The going to be liked when seen in New York.

The chorus has sixteen girls, usefully employed and kept rather busy, often dividing into eights. There are some male choristers.

In specialties Jack Edwards does an acrobatic dance that sets him in right, Joseph Herbert does his "Hector" song, and Miss Lorraine sings "See I," and very well, too (much better than she did it in vaudeville), and Norworth and Lorraine finally do their former vaudeville double turn. Laura Hamilton has a principal role, singing, and Ubert Carlton also sings. Joseph Madden is another principal.

In the "My Lady Clothes" number is a bathtub expose with a union-suit finish that should start something around 48th street. The finale of the first part is a laugh instead of the flag, although Mr. Watson, with his good old "Polities" horse "Teddy," is in it. Watson also has his prize-fighting scene during the show. He is likewise a part of a "triangle" bit where Norworth bets Watson \$100 he can kiss Watson's wife within five minutes. There may be a laugh in this, but it doesn't sound well on the stage, from more than one angle.

"Odds and Ends" should get over on Broadway. It's the sort of performance Broadwayites and transients will like in a small house. Before reaching New York a couple of changes may be made, and the show working smoothly. It has the stars, Norworth and Lorraine, and if they can draw by themselves, an excellent production to back them up (the "clothes" number, attracting attention), they are over before opening.

Out-of-town audiences appear to like the performance, although half of it is over their heads. Rine.

## MARY'S ANKLE.

Just an entertainment and no more, is what "Mary's Ankle" is, and only by the dub, May Tully is the author, and the offering, billed as "a farcical display in three views," is the elaboration of a former vaudeville sketch. Originally tried out last spring, the piece fell slightly short of hitting the mark. On the occasion of the second try it took Boston by storm. Coming into New York early this season, the piece proved that it was neither fish nor fowl. In other words, not a hit—still not a failure.

The story is rather lightweight, with there are moments when real laughs follow one another with great speed, but it seems as though the final laugh punch in the form of a "real" situation with which to bring about the climax of each act has been sacrificed in the interest of a stage picture. This is where the show falls short. One laughs at the lines and situations during the action, when the time comes for the final big wallop it is lacking. One leaves the theatre with the recollection of being pleasantly entertained but not carrying an impression that is sufficient for one to advise friends to go and see the performance.

Three young college grads have started out in the world to make their mark. One a doctor, another a lawyer, and the third has ambitions to become a financier. All three select New York, the doctor being fortunate enough to secure lodgings with a woman who is a hypochondriac, and who permits him to remain rent free in return for which he is to treat her. The lawyer and would-be Croesus soon take advantage of the soft snap the "doc" has fallen into and make his place their headquarters. Now he has had the money, the doctor being patientless, the lawyer clientless and the financier moneyless, and the trio breakfastless. On the morning the story opens, the advent of the landlady with her parrot, "Pollyanna," for treatment saves the day for them, the financier "hooking" the bird for \$3.90. Then the advent of the pretty heroine working in the interests of the Belgian Relief Fund appears and tags all three, taking the dollar from the two professional men and the additional 30 cents from the money man. But her appearance has been enough to have the doctor fall in love and to inspire the financier. His idea is to send out an announcement of the marriage of the doctor to a mythical lady, and the presents that flow in will be sufficient to keep the trio going for a time. The commonest name in the telephone book is picked out and the girl forthwith dubbed "Mary Jane Smith," her address being Main street, Elizabeth, N. J.

The invitations go out, and with the second act the presents arrive, but they are all in the form of lingerie for the bride. But luck at the same time befalls two of the trio. A tax smash occurs outside, the doctor receives a patient and the lawyer a case. The victim is the lady of the Belgian Relief work, and it further develops she is Mary Jane Smith and also that she lives on Main street, Elizabeth, N. J. Then as an added complication the wealthy uncle of the doctor arrives to see the bride, and the patient is pressed into service. With these complications all set, the last act is left to the unraveling. The uncle is the missing suitor of the aunt of the girl, and all parties interested are brought together on the deck of a steamer about to sail for Bermuda.

This scene holds some of the best comedy in the show and the effective staging with the aid of a moving panorama drew showing the New York City skyline as the steamer pulls down the river together with an electrical water effect is well worked out. After a confession of the actual status of the young couple is made to the uncle, and the aunt agrees to marry him, he decides to employ the would-be financier as his secretary, and the doctor and lawyer are taken along on the trip to Bermuda. The final scene the doctor and Mary Jane, the deck of the steamer, where she consents to marry him.

Irene Fenwick is the star, playing the titular role of Mary, and doing so in a pleasant enough fashion. The trio of men are played by Bert Lytell, T. W. Gibson and Leo Donnelly, as doctor, lawyer and financier respectively. Walter Jones is the uncle, Adelaide Prince the aunt, Zelda Sears and Mae Melville are the ladies of the boarding house, the former playing the landlady and the latter her daughter, incidentally walking away with the laughing bit of the show. Barnett Parker as a ship's steward in the last act contributes several good comedy bits.

The two outstanding roles from a laugh production standpoint are those played by Mae Melville and Leo Donnelly, with Bert Lytell and Walter Jones next in line.

"Mary's Ankle" with a real punch added in at least two of the three acts would be a much better piece of theatrical property. Fred.

## SHOWS IN LOS ANGELES.

Los Angeles, Sept. 26.

At the Morosco "His Majesty Bunker Bean" broke all house records last week. Nancy Fair replaces Minna Gombel as leading lady this week. The play is rather long and Miss Gombel's work has been credited with keeping the piece away from the "tiresome" classification. If her successor can do likewise it looks good for several weeks more.

"Watch Your Step" is pulling good business at the Mason this week. Despite their usual dislike for New York prices without the original casts, the local critics received the piece very well. The Klaw & Erlanger stock company in "Under Pressure" follows next week.

## ELABORATING "BRIDE SHOP."

Mme. De Gresac has entered into a contract with John Cort to deliver an elaborated version of "The Bride Shop" as a three-act musical comedy.

The music is to be written by Silvio Hein.

## SHOWS IN PHILLY.

Philadelphia, Sept. 26.

Billie Burke, who has been off the legitimate stage for more than a year, returned to the Broad this week in a new play by Clare Kummer called "The Rescuing Angel." A well filled house greeted her most cordially. The role given Miss Burke fits her admirably, though the comedy itself is of rather thin texture. Miss Burke has admirable support from Claude Gillingwater, Marie Wainwright, Robert McWade, Frederick Perry and others.

"The Wanderer" began a stay of eight weeks at the Metropolitan opera house last Thursday night, opening to capacity, and has been drawing strong ever since. The piece has been wonderfully advertised and the press comments were most favorable.

"The Willow Tree," in New York last season, opened the Garrick this week. The piece is considered rather high-browed for the usual clientele of this theatre and Monday night's audience was not over-enthusiastic.

"The 13th Chair" is still drawing well at the Adelphi and appears to have settled down for a lengthy run. The Lyric will begin its regular season next Monday with "The Brat."

The old Walnut Street theatre began another season at popular prices with "The White Feather" as the offering. Mabelle Estelle in "Turn Back the Hours" is the attraction at the Orpheum, the other popular price theatre here.

The Fred Stone show opened at the Forest Monday. It is mentioned elsewhere.

## NORWORTH OPENING OCT. 29.

Atlantic City, Sept. 26.

The Norworth & Shannon production of "Odds and Ends" is here this week. Next week it goes to Buffalo, then Detroit, and is due to open the Norworth theatre, New York, Oct. 29.

The Norworth theatre will seat 600. It is expected the price scale is to be \$2.50 top. The first night tickets will be \$5 each.

Joe Vion is managing the road tour of the show.

According to report here the production is looking for a principal woman, to replace someone now in the cast.

## LARDNER'S "AL" PLAY.

Chicago, Sept. 26.

Ring W. Lardner, of the Chicago Tribune staff, has dramatized his famous Saturday Evening Post stories concerning the humorous "You Know Me, Al" characters. The play is now being considered for production by Cohan & Harris.

Lardner has been in the war zone for the past two months for Collier's Weekly, but is due back in this country Oct. 8, in time to cover the world's series games in New York for the Chicago Tribune.

## SHELLY HULL WITH TYLER.

Shelly Hull has been engaged by George C. Tyler for the principal role in the Larry Evans-Walter Percival play "Among Those Present." The piece goes into rehearsal some time next week and is to open out of town Oct. 22. The staging will be under the direction of Robert Milton.

Mrs. Fiske's new starring vehicle under the joint management of George Tyler and Arthur Hopkins will be played into rehearsal on Monday, with Mr. Hopkins directing the production.

## SHUBERT'S MYSTERY PLAY.

The Shuberts are producing "The Barton Mystery," an English play, and have engaged Deadra Doyle, Jane Wheatley, A. E. Anson, H. B. Stanford, George W. Anson, Beverley West and Charlotte Granville.

## Second "Tailor Made Man."

Cohan and Harris are planning a second company of "The Tailor Made Man" for Chicago. The trouble at present is in securing an actor for the Grant Mitchell role.



# 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.)

"Furs and Frills" will be presented at the Casino Tuesday night.

Phoebe Hunt, a new leading lady, will appear in "Broken Threads."

"Jack o' Lantern" opens at the Globe Oct. 15.

The opening of "Under Pressure" will take place at Baltimore Oct. 8.

"The Lasso" will close at the Lyceum Saturday to be followed by "Tiger Rose."

"Come Out of the Kitchen," with Ruth Chatterton, opened its tour at Scranton Wednesday.

"Friend Wife," a comedy by Charles Sumner, has been announced for production within a fortnight.

Louis Cline, dramatic critic of the Atlantic City Press, is resigning to join George Broadhurst's staff in New York.

John Drew and Margaret Hillington will appear in the "Gay Lord Quex" at Stamford, Conn., Oct. 6, before coming to New York.

A. H. Woods has accepted for production around Thanksgiving, a new drama by Solomon Lieben.

Dorothy Donnelly will produce a drama of her own, "Six Months' Option." She will not be in the cast.

James Whitendale has been engaged to handle the advance for the May Robson show, "A Little Bit Oldfashioned."

George Bowles has recovered sufficiently from his recent injury to resume his task of managing "Chin Chin" on tour.

"Tiger Rose" opened at Washington Tuesday night, preliminary to the New York opening at the Lyceum, Oct. 8.

"The Pipes of Pan" will soon be placed in rehearsal by the Selwyns for production in November.

"The Red Clock" opened in Buffalo Tuesday night. The players include Muriel Window, Ruby De Mar, Miriam Carson, Virginia Duane.

Klaw & Erlanger and George C. Tyner have begun proceedings to restrain Triangle from using the title "Poly Anna" maintaining that its use is an infringement upon "Polyanna."

On the stage of the Bijou Sept. 19 fifty managers gathered for a supper given to Robert Howard, treasurer of that theatre, who resigned to enter the National Army.

Ethel Barrymore for her coming engagement at the Empire will have Conway Tearle as leading man. He will make his first appearance as Armand in "Camille."

The former residence of R. G. Dun, at 261 Madison avenue, will be the home of French artists in connection with the Theatre du Vieux Colombier (Garrick) which opens shortly with French plays.

"The Land of the Free" will be produced by William A. Brady after "The Man Who Came Back" closes at the Playhouse. Florence Nash will have the stellar role.

"The Pawn" closed at the Fulton Saturday. Walker Whiteside began rehearsals this week in "Jubilee Drax," which the Shuberts will present in association with John Craig. The piece was shown in London last year.

The Drama League will give three prizes, \$500, \$250 and \$100, for the best three patriotic dramas submitted. The plays may be in one or more acts, but only full length plays will be eligible for the first prize.

"A Bit o' Love," John Galsworthy's new piece, will show in New York in November, with O. P. Heggie in the lead. Through the summer the piece had a few performances in San Francisco.

Daniel Frohman's "Seven Days' Leave" opens at the Majestic, Boston, Oct. 1. In the cast are Courtenay Foote, H. Cooper Cliffe, W. L. Abington, Gaiway Herbert and Ann Andrews.

Among the players in Grace George's company for her coming season at the Playhouse will be Rockcliffe Follows, Norah Lamson, Florence Wollerson, Howard Kyle, Florence Edney, Lynn Hammond, Beatrice Prentice.

Allen Doone and his Australian company will make a short tour, at the termination of his engagement at the 39th St. Saturday, in "Lucky O'Shea." After the tour he may produce an American play.

"The Thirteenth Chair," opened at Lancaster, Pa., on Monday. Ed Steele, formerly assistant manager of the Colonial, Chicago, is back with the show.

Rehearsals have been going on in the studios of Daniel Frohman, for the National Red Cross Rosemary pageant, for the past week. Shortly, ensemble rehearsals will be directed at the Amphitheatre on Rosemary Farm, Huntington, L. I.

The proceeds of both performances at the Hippodrome Oct. 3 will be turned over to the national campaign of the American Defense Society. A number of managers have agreed to give a certain percentage of their receipts during this week (Oct. 1) to the cause.

The cast for "Saturday to Monday," the new comedy to be presented at the Bijou Oct. 1, will include Norman Trevor, Ruth Maycliffe, Eva Le Gallienne, Cecil Yapp, Teresa Maxwell-Conover, Charles F. McCarthy.

John Philip Sousa and his Great Lakes Naval Band of 250 musicians will come to New York from Chicago to participate in the Red Cross Rosemary Pageant Oct. 5. Two concerts will be given at Carnegie Hall for the Red Cross the following day.

"Why Marry?" which will be produced by the Selwyns goes into rehearsal, Oct. 5. The cast includes Arnold Daly, Nat Goodwin, Estelle Winwood, Edmund Bross, Earnest Lawford and Lotus Robb. It will reach Broadway some time in November.

When the Anna Held show, "Follow Me," opened at the Shubert Garrick, St. Louis, Sunday night, Miss Held recited the now famous war poem, "Thou Shalt Not Pass." During the week she addressed a crowd from an open window of one of the Mound City newspapers on the horrors of war.

Messrs. Shubert have placed in rehearsal, "The Star Gazer," an operetta, with music by Franz Lehár, and the book adapted from the original by Cosmo Hamilton. In the cast will be John Charles Thomas, Beth Lydy, John T. Murray, John Harwood, Wanda Lyon and Edna Temple.

James Montgomery, playwright, was arraigned before Magistrate Corrigan Sept. 19 with disorderly conduct by Harry Lieben, a car conductor. The magistrate dismissed Montgomery after he agreed to pay the conductor for his time and a damaged coat which Montgomery claimed he grasped hold of to save himself from falling.

Alice Smythe Burton Jay is asking the court to determine whether the chorus of "It's a Long, Long Way from Tipperary" has been "lifted" from a song she wrote in 1908, and showed to Harry Williams, one of the authors of the "tradition" at the time. She is suing Chappell & Co. Ltd., for \$100,000 damages. Justice Goff decided to appoint a referee with musical ability to decide the case.

The letters of William Garrett, an actor, pleading with his wife for "just one more chance, were used as evidence in the courts by the wife in her successful divorce action last week in Chicago. In these letters he wrote: "It's this — dirty rotten business that causes trouble and breaks up families."

When I think that such a trivial thing as drink caused all our trouble I feel worse than ever. Mrs. Garrett said, that she was in a show when her husband left her to find work in New York. Since then he has not supported her.

Mrs. Nellie La Pearl, said to have once been a bareback rider in the circuses, was arrested Tuesday morning by the Chicago police, who charged her with violating the Kate Adams law, or in other words of conducting a disorderly flat. She held the police at bay for twelve hours, brandishing a revolver and threatening to shoot the first officer who entered her flat without a warrant. Necessary warrants were obtained in the name of "Mary Doe," and several arrests followed. Taken to the police station with Nellie was a woman using the "stage name" of Van Esna Carthunston, and said to be a Mrs. E. B. Carrier of Minneapolis, and June Moore, a singer.

Julia Chandler, special feature writer for David Belasco, started operations this week, with printed matter relating to the Belasco attractions sent out in galley proof style, headed by the following (signed Julia Chandler), which means Julia is willing to stand for her verse if no one else will:

From me to you there'll something go  
News that you may like to know.  
Upon its truth you may depend,  
When it comes just now and then.

Give it then a little space  
In that very honored place  
Where you tell the things you know  
Of the play-house and its show;

Of producer and his star,  
Who, and where, and what they are;  
And the things they try to do.  
To make this old world bright for you.

## CRITICISMS.

### The Family Exit.

A comedy in three acts by Lawrence Langer, produced by the Washington Square Players at the Comedy theatre Sept. 18. It retrospect the play does seem different—more intelligent, more sophisticated, on a higher level of idea and of wit.—*Times*.

Large doses of Shaw and some of the Continental dramatists seem to be back of this piece. Not all its scenes are managed with the smoothness necessary to good farce, and all of it, of course, is preposterous.—*World*.

### Lombardi, Ltd.

A comedy in three acts by Frederic and Fanny Hatton. Produced by Oliver Morosco at the Morosco theatre Sept. 24.

"Lombardi, Ltd.," is just another of those Hatton plays, in which familiar characters bounce along through an even more familiar stage love story, to be accompanied by a patter of racy and spicy lines attuned to the mood of the all too familiar Broadway audience. But this time the sentiment has somehow faded and the comic scenes have thinned to sketchiness, while the smart sayings have become lurid and thick.—*Times*.

The production by Oliver Morosco was excellent and the gowns were gorgeous.—*Herald*.

### The Riviera Girl.

A musical comedy in three acts. Music by Emmerich Kaiman, book and lyrics by Guy Bolton and P. G. Wodehouse. Produced by Klaw & Erlanger at the Amsterdam Sept. 24.

It cannot be said that "The Riviera Girl" makes any real appeal to theibilities or to the love of romance. But it is always in the best of taste, is sometimes gay and witty, and in its scenic and musical setting it is of the very highest order.—*Times*.

Of the seventeen numbers there is scarcely one which failed to awaken a rapturous response from the audience.—*World*.

### Branded.

A drama in four acts by Oliver D. Bailey. Produced by Oliver D. Bailey at the Fulton Sept. 24.

As the piece now stands, it is a satire on playwrighting, producing and acting.—*Times*.

With a few changes the piece might become an amusing burlesque on the old-time ten-twenty-three melodrama or the movies, but the hearing become narrowed, eyecalls, gasped tests and almost continuous profanity established its membership in a class of entertainment which, like its heroines, is more to be pitied than censured.—*World*.

### Mother Carey's Chickens.

A comedy in three acts, by Kate Douglas Wiggin and Rachel Crothers. Produced by John C. Cox at the Cort theatre, Sept. 25.

The world-weary and sophisticated will perhaps find the play rather thin and its sentiment thick in places, but the young of all ages will respond to it. Perhaps its fairest virtue is the discretion with which it avoids all forced breathing and strident vocalism in the call to deeper and truer life of the heart.—*Times*.

The smoothen effect of the entire play has not been rivaled this season. But the failure was at least amiable and forgivable. Miss Crothers attempted an impossible task and learned that there are more places than the traditions of the stage are paved with good intentions.—*World*.

### Here Comes the Bride.

A farce, in three acts, by Max Marcin and Roy Atwell. Produced by K. and E. at the Cohan theatre, Sept. 25.

A diligent and very ordinary farce in a noisy, vaudeville way, manages to get a good deal out of it, and even to conceal the fact that it is basically threadbare and humorless.—*Times*.

A good deal of it was not free from crudeness and vulgarity, but the utter impossibility of the chief incidents tended somewhat to alleviate its offenses against good taste and manners.—*World*.

## ENGAGEMENTS.

James R. Gary ("13th Chair").  
Peggy O'Neill (Arthur Hopkins).  
Tottola de Valencia, Spanish dancer ("Miss 17," Century).  
Edward Abeles ("On with the Dance").  
Malcolm Duncan, Willette Kershaw, Frank Wilcox ("Yes or No").  
John Mason ("On With the Dance").  
Joe Dandy ("The Grass Widow").  
Marion Davies ("Miss 17").  
Evelyn Browning ("Have a Heart").  
Mrs. Stuart Robson (Grace George Company).  
Edith Day ("Texas Steer").

## 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.

See Bee Photoplay Corp.—N. Y. Edison Co., \$223.83.

SATISFIED JUDGMENTS.  
Mutual Film Corp.—Motion Picture Board of Trade of Am., Inc., \$1,490.83 (June 22/17).  
Jos. A. Physloc—I. A. Rubin, \$268.79 (April 28/10).

## SHOWS OPENING.

With Lew Powers, singing comedian, featured as the baby, the Leffer-Bratton "Newlyweds and Their Grown-Up Baby" opens a road tour at Allentown, Pa., Oct. 12.

The United Musical Comedy Co. opened Sept. 20 at Irwin, Pa. Jack Quinn, W. F. Martinare, Bessie Palmer, Lucille Doye, Orville Morris, James Wilson, Dublin Quartet, Irma Davis and Marion Barnes are with the company.

The Mittenhal Brothers have an arrangement with A. H. Woods whereby they will place two companies of "Cheating Cheaters" on tour.

"Eileen" opened at Parson's, Hartford, Monday night, to over \$12,000 gross.

Daniel Frohman, in association with Walter C. Jordan, will make the first U. S. production of "Seven Days' Leave" at the Majestic, Boston, Oct. 1, where it will remain indefinitely, with a New York engagement to follow. This is the play by Walter Howard, who wrote "The Story of the Rosary," that is in its 30th week at the Lyceum, London, where it is averaging around \$18,000 weekly. In the melodrama Courtenay Foote, who has been playing with "Upstairs and Down," will have the male lead.

William Hodge in "Cure for Cureables" will open on tour next week prior to coming to New York.

The second company of "So Long, Letty" is to open its season at Wilkes-Barre on Monday. The cast includes Gladys Lockwood, Hobart Cavanaugh, Jack Pollard, Jean Temple, Arthur Hartley, Muriel Griel, Gossman Sisters and Una Fleming. Another Morosco show to open out of town next week is the No. 2 "Upstairs and Down" company, which starts in Albany on Oct. 4. The company comprises Frank Gillen, Regan Houston, Frankie Mann, Cliff Heckinger, Margaret Leslie, Adrain Rosely, Anita Allen and May Bowers.

"The Old Country," a play by Commander Dion Clayton Calthrop, will be produced by William Faversham at Worcester, Mass., Oct. 8, coming to the 39th Street theatre Oct. 15. In the cast are Jane Houston, Maud Milton, Cecilia Radcliffe, Katherine Brook, H. A. Ashton Tonge, Edwin Cushman, Frank Howson, Hallet Thompson, Herbert Belmonte, and Margaret Moser.

Daniel Frohman will present "Seven Days' Leave" in Boston at the Majestic beginning next Monday. The piece was written by Walter Howard. The cast includes Courtenay Foote, Gaiway Herbert, W. L. Abington, H. Cooper Cliffe, Arthur Lewis, Stephane Ethier, Alan Thomas, France Bentzen, A. Nicholls, Harry Neville, Ann Andrews, Evelyn Varden, Alice Belmonte and Miriam Collins. Alexander Leftwich is the stage director.

The new Mabelle Estelle show, "Turn Back the Years," opened its International Circuit season auspiciously at the Orpheum, Germantown (Philadelphia), Monday night. A number of New Yorkers and Chicagoans including the author, Edward E. Rose, attended the premiere. Rose remained in Germantown for the week to make a few slight changes in the production. The star received an ovation and the new play was well received at the Germantown presentation. It plays Hoboken next week, with Providence and Worcester to follow.

When "The Man Who Came Back" (with Henry Hull) leaves the Playhouse October 6 it will be followed in by the Grace George Company, now playing off in New York, following some one-night stands in the northern part of the state. Mary Nash joined the Chicago company of "The Man Who Came Back," which opened there Monday night.

A third company of "The Man" will be organized for the smaller time, going out after the local troupe has gotten well under way.



# CABARETS

The popular dance music over the summer in the New York restaurants is included in the list below, furnished by Earl Fuller of the Earl Fuller Orchestra's at Rector's. The list also brings up to date the current numbers most in demand for dance music.

ONE STEPS.—"The Henry Clay," "The Way to Waikiki," "Who's Who" (Remick); "Melody Lane," "One Look One Word," "Whenever I Think of You" (Harms); "Ching Chong," "Ragtime Sailor Man" (Lee Roberts); "If I Can't Have You All the Time," "Solomon Must Have Had Some Fun," "You Can Tell" (Richmond); "Where Do We Go From Here," "Good-Bye Broadway, Hello France" (Feist); "More Candy" (Sam Fox); "Sez I to Myself" (Harry Von Tilzer); "Over There" (Jerome); "The Kind of a Baby for Me" (Art Music Co.); "We're Going Over" (Morris); "They Go Wild Over Me" (Fischer); "Long, Long Time" (Broadway); "Longing for You" (Vandersloot); "Joan of Arc" (Waterson, Berlin & Snyder); "Lily of the Valley" (Stern).

FOX TROTS.—"I'm a Twelve O'Clock Fellow," "Give Me the Right to Love You," "The Old Town Pump" (Harry Von Tilzer); "Mother Dixie and You," "Garden of Allah," "Yankee Military Ball" (Feist); "Southern Gals," "Sunday Morning," "Some Where on Broadway," "Sinbad Was in Bad" (Remick); "Hello Wisconsin," "Mr. Jazz Himself," "Mason Dixon Line," "Paddle Addie," "Huckleberry Finn" (W. B. S.); "Yad-Da-Dah," "Somebody's Going to Get You," "Ragging the Waves," "Love Is a Wonderful Thing," "Shim-Me-Sha-Wabble," "Princess of the Willow Tree" (Stern); "It's a Pippin" (Karczag); "Ringtime in Springtime," "Haunting Melody" (Richmond); "Cheerful Blues," "Million Dollar Smile" (Ted Browne); "Modern Maiden's Prayer," "Lookout Mountain," "Indiana," "Boogie Rag" (Shapiro, Bernstein Co.); "Donkey Trot" (Jerome); "Mele Hulu" (Ricordi); "Have You Seen the Ducks?" "My Arabian Maid," "Chu Chin Chow," "Follies of 1917," "When I Hear That Jazz Band Play," "Queen of the Nile," "Blushing Bride," "Cheer up Liza" (Harms).

WALTZES.—"Just as Your Mother Was" (Harry Von Tilzer); "Delilah" (Ricordi); "The Blue Bird," "Sans Toi," "Inspiration" (Remick); "Love's Lullaby," "Charming" (Feist).

The sale of whiskey in cabarets and especially along Broadway, now that distilling has ceased, will probably be put upon a more systematic basis than before. There isn't much doubt but that the price of high balls, usually 50 cents for rye or scotch (with plain water or seltzer), will go to 60 cents, without the bottle being placed on the table. A gallon of the standard whiskey, in five-year bond, is now quoted at \$1.25, with \$1.10 tax, and the extra tax of \$2.10. A restaurant makes five "quarts" out of a gallon through the "quart" bottles used being somewhat short of that measure. A barman is usually obliged to make a bottle yield 20 drinks. This may be made 24 drinks through war times. Accordingly a gallon of whiskey that costs wholesale \$4.45, at 60 cents a drink, will bring a cabaret restaurant \$72. But, of course, against that must be charged license, operation, sometimes the high cost of show, and other expenses, plus the seltzer. It looks like a hard season for the restaurant. Champagne is also going up. The wine importers have raised their prices another dollar or so on a case of 24 bottles, which makes the increase per bottle from \$1 to \$1.50, according to the temperament of the

fellow who writes the restaurant wine list charges. Since the war and cabaret shows started some wines have not gone up over \$2.50 a bottle, while the case of 24 bottles raised itself \$4 per case. Still there's Paris paying, according to report, \$60 a ton for coal, and Berlin allowing but one egg every two weeks on the ration cards. When one restaurant man heard about coal at \$60 a ton on the other side he decided to charge \$2 a portion for chicken a la King this winter, and when the news of the Berlin egg had reached his restaurant the order was issued to see there was only enough in the \$2 portion to make the customer order another one.

The war tax to be paid by the consumer in the restaurant will be 10 per cent. of the gross amount of the check. When the regular restaurant check is added up the cashier or auditor or whoever attends to that slight detail of the restaurant business is required to add a 10 per cent. charge, marking it "Tax." While the consumer must pay the tax the restaurant will report it and remit to the Government as directed. What is bothering the New York restaurateurs just now is how the public is going to accept this additional charge, through a tax. The restaurant men probably feel that the public will pay the money they have lost in the past through having neglected to charge it. (They forgot nothing else.) The public may get even by taking the tax out of the waiters' tips, as they have been giving the waiters 10 per cent. of the check as a rule. In that case the waiters may ask for more money from the restaurants, and then the Government will hear what the restaurants think of the war.

Daily cabaret "exposés" are being printed in the "Chicago Examiner" under two-column heads, their authorship credited to Kate J. Adams, who some time ago put a law through the legislature of Illinois, in which it is provided any premises is to be vacated for one year when proven used for immoral purposes. There are daily arguments in the Chicago city council over the proposed elimination of cabarets, which is the move suggested by the brewers, who desire to restrict cafe amusement to band concerts, and then only in places holding 500 persons or more. It has been figured that should the cabarets be eliminated here it would throw about 1,000 artists out of an occupation. Other than the cafe men themselves there are none presenting the artists' side of the matter to the council.

Healy's Balconades Room is going through a process of renovation, preparatory to the regular season opening. Benny Uberall, of Healy's, manager of the Balconades room, is superintending the decorations, after designing the color scheme. The race for the biggest gross between the Balconades and the Golden Glades room (upstairs) is still on, the Balconades getting an even break in the results, although obliged to fight against the weight of the pretentious ite show given on the floor above.

Reisenweber's Paradise is to be reopened Oct. 15 and Mons. Fyscher, the Parisian restaurateur will have the personal guidance of the destinies of the room. Mons. Fyscher is at present on his way to New York. When he opened the Chez Fyscher in New York a couple of years ago he introduced Irene Bordoni to this country and she has since gained favor both in vaudeville and on the legitimate stage here.

The Andre-Sherri revue at the Hotel Martinique, New York, has been ordered off, and the hotel has given Gus Edwards a commission to replace it with another floor show. Mr. Edwards had concluded to retire from restaurant producing, but could not resist the terms offered by the Martinique. The Andre-Sherri revue is reported to have greatly disappointed the hotel management, as its brief stay there evidences. It was first produced at the Martinique about two weeks ago.

Dolly Russell has turned a salary claim over to her attorney in Chicago and alleges peculiar conditions regarding her three-day appearance at the Burnham Inn Cafe, Chicago, conducted by John Hausler. Miss Russell claims to have been booked at the Inn by R. M. Rooney, who handed her a contract which held no signature. She was to receive room and board in addition to salary and was to share in the tips. When there was no division of the tips, the girl quit but was refused salary.

After October 1 no woman can be employed in a New York cabaret after ten o'clock at night. An employment labor law that carried this provision regarding factory labor has been enforced for some months. The cabarets are included from October 1. It will mostly hit girls in the coat rooms. According to the story the law was passed for the purpose of "getting back" at a pickle factory up-state that had neglected to come across for a campaign fund when requested.

The demand for absinthe in the New York restaurants lessened to an almost zero call upon the law forbidding its sale taking effect in New York State about August 1 last. Absinthe cannot be sold nor allowed on premises which hold a liquor license, nor can a substitute be offered. State Excise Commission inspectors have been making regular rounds looking for violations. The absinthe habit at one time had a strong hold upon many young girls frequenting cabarets.

Rose Valerie (Mrs. Rose Stutz) was examined by Chief of Detectives George Home at Los Angeles last week, in connection with the body of Roy Shaw, murdered in one room, and the finding of H. A. Gabriel in another, badly wounded. She said that she was with Gabriel the night before Shaw was shot and Gabriel was dangerously wounded, but denied all knowledge of the dual shooting. She claimed to have parted from Gabriel after they had spent the evening at Vernon.

The change in the closing hour to one o'clock brought with it a change in the matter of the rag orchestras in the former late cabarets that left the musicians without change. Previously the all night dancers were wont to request certain dance music, but now they are not allowed to remain long enough to remember what they want. This removed one source of revenue to the orchestra bunches, but they don't seem to mind the loss, as their working hours are accordingly shortened.

The cabaret agents are continually complaining about the shortage of available cabaret material, and on that account salaries have advanced considerably in accordance with the amounts paid a year ago. Many say standard cabaret turns have either joined burlesque shows, entered vaudeville, or been induced to join productions. One agency in particular has at least fifty openings on its books it hopes to fill within the near future.

The Agents' and Managers' Protective Association, organized about a year ago, composed of all the cabaret agents, will resume activities shortly through many of the former undesirable cabaret turns that failed to pay commissions again presumably falling

behind. The organization lagged during the summer months but since the sudden demand for material the acts in some way forced themselves back into good standing, but didn't come across.

The new Rector's (downstairs) revue, entitled "Jim Jam Gems," directed by Murray Green and Larry Caballos, is to open Oct. 5. Among the principals will be Cecelia Hoffman, Stanley C. Richards, Dixie O'Neil, Frank Shields, Swan Wood, Charles Stewart Friscoe. The Rector ballroom (upstairs) will have no revue this winter. The ballroom entertainment will consist of three or four acts only.

Dorothy Coffee and Alberta Turner, with the "Midnight Frolic" atop the Amsterdam Roof, have not only come to the parting of ways as far as their long friendship is concerned, but both girls have been released from further activity with the show. The girls became involved in a wordy war and the roof show management decided it could best be settled far away from the Amsterdam.

Mrs. Alma Thebaud, an entertainer formerly at Tait's, San Francisco, was arrested at Los Angeles last week charged with the theft of three diamond rings, the property of Ellen Kleinschmidt, of Berkeley. The rings disappeared from the Kleinschmidt home month ago, according to Miss Kleinschmidt, coincident with the departure of Mrs. Thebaud, who had been staying at the home as a guest.

The Dolphin (145th street and Lenox avenue) has been taken over by a colored concern that intends rearranging the establishment, having already replaced the white entertainers with colored people. The colored district in that section of the city is continually moving up-town. Baron Wilkins' right now enjoys the distinction of being the most popular colored resort in town.

Moulin Rouge in Chicago, and opening in the spring, started its "In door Plaza" Sept. 21, the "plaza" being equipped with a stage. John Kantor, a well-known politician, and said to be the right-hand man of Mayor Thompson, is now in control of Moulin Rouge, newly incorporated. Niels Buck, who at first managed it, is treasurer of the corporation.

The new Pelham Heath Inn on the Pelham Parkway is to be run by the Susskind Brothers and Paul Salvain. Salvain has 50 per cent. of the venture. The remodeled Knickerbocker Inn, leased for the Pelham Heath, stands on four acres, with the plot secured for \$3,000 per year. It is not city property. Next summer the proprietors expect to employ the unused ground for a large Venetian garden.

The City of Chicago faces a loss of one million dollars in annual revenue according to the estimate of the Comptroller, the loss being sustained through the failure of approximately 800 saloons dropping out of activity. The licenses are issued for the coming period Nov. 1. Appropriations are therefore necessarily slashed in every city department.

The Greeley Hotel, Newark, N. J., is to open a new revue with sixteen people in October. Mr. and Mrs. Mike Fertig, Hughes and Mazie, Louise Vermont, Betty Major, and the Springer Sisters are listed among the principals.

Vernon Castle is now a captain in the British Flying Corps, stationed at Camp Mohawk, Deseronto, Ont. (Canada) as an instructor. He was recently promoted to his present rank.

(Continued on Page 23.)

# COLUMBIA'S NEXT FRANCHISE HOLDERS NOW BEING LISTED

**Term Expires 1919, When New 10-Year Certificates (Being Endorsements for Merit) Will Carry Shows Along Big Wheel for Another Period. Producers Sharply Watched. Progressiveness Necessary Count.**

The executives of the Columbia Amusement Co. are preparing to compile a list of the producers who will be given a renewal of their present franchises for a term of years following the close of the 1919-20 season when the present franchise rights expire.

The original franchises dating back to 1911 were for 10 years and will expire at the close of the 1919 winter. Many new names will then appear on the burlesque roster, the executives having decided to hold over only those producers who have shown an inclination toward the progressiveness noticeable in several shows during the past few years.

The producer who is continually trying to originate and who, by his efforts, contributes toward the uplift of that branch of the profession will be given the preference in every respect, according to one of the circuit's officials.

Considering the financial possibilities of a Columbia burlesque producer, a Columbia franchise, running over a period of years, is worth something. Several franchise holders have leased their routing rights to outside individuals for amounts averaging \$100 weekly, this money being clear profit with no effort required on the part of the franchise holder.

The list of producers who will be granted new franchises has practically been decided upon, but not definitely, and their activities will be watched by the circuit officials up to the closing season of the term.

Incidentally, it is quite likely the new franchises for the circuit will be quoted at a much lower annual rate than when originally issued.

## CHANGING WEEK'S BOOKING.

The American Burlesque Association is considering the advisability of rearranging the northern New York state bookings through a recent enforcement of a Canadian rule whereby all soldiers, crossing to the States, must obtain special permits.

It has been the custom of playing the American shows at Niagara Falls the last half, with the Falls theatre getting a play from the Canadian soldiers. The date isn't the best in the world for a three days' stand, so it is not unlikely the American will arrange for the shows to play Binghamton, N. Y., date Monday and Tuesday as heretofore, Oswego Thursday instead of Wednesday, and inserting the Madison, Oneida, Wednesday.

The company the next week would play Binghamton Monday and Tuesday; Colonial Norwich, N. Y., Wednesday; Oswego, Thursday, and Niagara Falls, Friday and Saturday. This would have the shows alternating on Wednesday between Oneida and Norwich, with the Falls getting the company for Friday and Saturday.

This new booking may be O. K'd this week by the Circuit heads.

## DISPOSING OF FRANCHISE.

A special meeting of the Board of Directors of the American Burlesque Association may be called by President George Peck for some time in October to dispose of the American franchise which I. Weingarden recently forfeited through failure to build his show up to the standard desired by the Circuit heads.

Meanwhile the Weingarden show will be replaced by "The Gay Morning Glories," produced on the co-operative

plan, with the Circuit holding its organization control.

Claiming that the Weingarden show, "Sept. Morning Glories," was weak and should be strengthened for its final circuit engagement at the Olympic this week, the Olympic management tacked on two extra acts for the week.

## SOLDIER'S DISCOUNT TICKETS.

Hurtig & Seamon's uptown theatre has inaugurated a unique scheme to encourage patronage from the encampment soldiers at Van Cortlandt park. Special Soldiers' Fund tickets are distributed allowing the holder a ten cent rebate on each purchase.

The arrangement was made by the management of the "Merry Rounders" and the adjutants of the 71st and 23rd regiments, who permitted the distribution of the pasteboards in the camp.

## REPAIRS GOING ON.

The American Circuit has been notified five new sets of costumes were shipped last week from New York to the Jean Bedini show, "Forty Thieves," and that the scenery had been repaired while the show was in Atlantic City.

The Circuit also has been informed George Belfrage's "Biff, Bing, Bang" show has started changing its principals.

## AMUSING HONOLULU.

Honolulu, Sept. 26.

This island will witness the resurrection of popular amusements next week when Monte Carter arrives with his musical comedy organization for an unlimited engagement under the direction of the Cohn Amusement Co.

Carter recently closed at the Garrick, San Francisco, after a week's stay.

## BALTIMORE BURLESQUE STOCK.

Stock burlesque will open at the Monumental, Baltimore, Oct. 15, with Lew Redelsheimer supplying the people. Snitz Moore has been engaged to direct the shows, the bill changing weekly, with a new cast of principals engaged about every other month.

The first cast includes Warren and Graham, Lloyd Pedrick, Belle Costello, Hughey Flaherty.



Eddie BUZZELL and Peggy PARKER

## "HAVE YOUR PICTURE TAKEN"

By Eddie Cantor and Henry Lewis. Direction, MAX GORDON. A likable juvenile comic who can sing and dance, coupled with a sweet ingenue who has looks and personality. Opening at 81st Street Theatre next week (Oct. 1).

## BELFRAGE FIXING SHOW.

George Belfrage, who, at the sudden death of his wife, was called away from his American Circuit show, "Biff, Bing, Bang," which he was personally inspecting following the published stories the show had not gotten good reports in a certain section of the circuit, is in New York attending to some burlesque matters that demanded his immediate presence here.

Belfrage informed a VARIETY representative that while he had made several changes in his cast of principals of the "Biff, Bing, Bang" show and was changing some of the material that the scenery was brand new and that under no condition had he so far received any official word that his American show had been censored. The first Belfrage knew about his American show having been regarded as in need of strengthening was in the west, Belfrage then being out with his Columbia Circuit show, "Hip, Hip, Hooray" when he met burlesque people going to Kansas City and they had been reading the printed reports of the American show.

Belfrage admits there are defects in the show which are only natural, he says, and are to be expected of a new show and that they will be remedied accordingly.

The Belfrage show will come up for inspection of the Circuit censors, probably next week, when Messrs. William V. Jennings and Charles Baker, duly appointed by President George Peck, will start west about Tuesday, with Kansas City, St. Louis and Chicago sure to be visited. The Jennings-Baker censoring trip will consume about 10 days.

The censors also expect to give Jean Bedini's "Forty Thieves" the "once over," which has been under censorship discussion for the past month.

## DIPPEL NOT ACTIVE.

According to all reports, Andreas Dippel will not do any producing this fall. No shows are being booked, although the Dippel offices remain open, with R. Pressburg in charge.

Dippel, reported ill, is not expected in New York for some time.

## PICTURES IN DENHAM.

Denver, Sept. 26.

A temporary picture policy opened at the Denham this week. "Civilization" is the first feature.

Irene Quigley, Colonial's Treasurer.

Chicago, Sept. 26.

Gene Quigley, who has been representing the leasees of the Strand, soon to reopen with English grand opera, has been appointed treasurer of the Colonial.

## Coast "Riviera Girl."

Klaw & Erlanger are gathering a company to present "The Riviera Girl" on the coast.

The second company is to start rehearsals almost immediately after the show opens in New York this week.

## "One of Us" to Show Nov. 5.

Los Angeles, Sept. 26.

Oliver Morosco will produce a new play by Jack Lait entitled "One of Us" Nov. 5, the premiere performance being scheduled for this city.

Charlotte Lewis, Joe Michael's secretary, is to be married shortly to a non-professional.

The proposed starring tour of Hyams and McIntyre under the management of Jos. M. Gaites has failed to materialize and the couple are returning to vaudeville.

M. S. Benthall has arranged a contract for W. C. Fields, whereby the juggler will play in London under the management of A. P. deCourville, commencing January, 1919.

## OBITUARY.

John N. Johnson, 62, one of the old school of minstrel players who toured the country from coast to coast many years ago died Sept. 22 at his home in Providence, R. I. Mr. Johnson had been in failing health since last December. For the past 10 years Mr. Johnson had been a janitor in various public schools in Providence. He was born in Colchester, Conn. When a young man he appeared with minstrel companies in various parts of the country.

John W. Dunston, colored, and known as "Jasper," died Sept. 24 at the Blackwells Island hospital, from a complication of diseases. He was about 50 years old and had been in the M. R. Sheedy employ for the past 12 years. "Jasper" was the outer guard of the Sheedy agency and well known to those frequenting that office.

William Haviland, 60, died at his home in New York, Sept. 20. Mr. Haviland had played in support of Sir Henry Irving and Sir Herbert Tree, later organizing his own company, touring England and South Africa.

Henry Rees Davis, 87, died Sept. 20 at the Actor's Fund Home, S. I. He had played in support of Otis Skinner and under the management of David Belasco and H. B. Harris.

Will Chase, harpist (formerly of Sousa's Band and lately doing a double in vaudeville) was stricken with paralysis while on the stage in a Vallejo (Cal.) theatre and died last week.

Frank Fox, president of the Hamilton Co. Fair Association, died in San Francisco at the age of 72 and was buried at Cincinnati Sept. 25.

Frank D. Hewes, a veteran vaudevillian, best known professionally as "The White Yogi," died in New York last Saturday. He had been active almost up to the time of his demise. A widow survives.

IN MEMORY  
of our  
BELOVED BROTHER

**WILLIAM R. SWOR**

Who died Sept. 16, 1915

**JOHN, JIM, BERT and ALBERT**

John Boile, 35, a driver for Ringling Bros. circus, was killed at Santa Ana, Cal., when he was run over by an animal wagon.

Sabra De Shon Vila, 67, legitimate and picture actress, died Sept. 20, at the Holy Family Hospital, Brooklyn.

The mother of Harry Dellon, professional manager of the Harms Music Publishing Co., died Sept. 14.

The mother of Jack McKeon died Sept. 14.

The mother of Sam Bachen died Sept. 20 at her home in Philadelphia.

The wife of Cooper (Cooper and Connors) died last week.

Joseph Donohue, brother to Miss Montrose, died July 25, 1917.

Col. C. P. Stoner, 72, a well-known advance man, died in San Francisco on Wednesday after an illness of several months.

## LIBERTY GIRLS.

While this Drew & Campbell production at the Columbia this week will probably leave a satisfactory impression with the average circuit audience, a technical review of the performance discloses innumerable opportunities the producers have failed to develop. Particularly in the first part is this neglect apparent, the comedy returns running at a low ebb throughout this entire section. This is solely the fault of the book material, for the roster of principals carries a group of burlesque talent that runs second to very few on the wheel.

The story is intact, too much so in fact, the author sacrificing many valuable moments to explanatory dialog. The theme deals with a professor who is scheduled to make an address before a class of seminary pupils. The straight man (James J. Collins) procures the comedian (Jack Conway) to impersonate the missing professor, and the succeeding action revolves around his efforts to continue the dupe.

First, let it be recorded that Collins is fully entitled to an equal share of whatever honors this production attains. Well proportioned in physique, good looking, neat and with a very likable personality, Collins lightens the "straight" role and procures laughs that would appear decidedly "dry" in the hands of a less capable individual. He plays his role naturally, never straining for results and never "crowds." Working opposite Mr. Conway during the greater portion of the show, he "feeds" the comic excellently.

Conway as an Irish comedian has few if any equals. He gives an interpretation of the type that should never miss fire, for Conway's Celt is true to life. His dialog is but a brogue, his make-up carrying nothing but facial expressions. But Conway, once conspicuous for his stage morals, has apparently overcome the scruples he personally cherished (and often deservedly boasted of), and either for lack of proper dialog or through the natural process of burlesque environment is flirting with the risqué. Several of his speeches, probably considered "double entendre" by the few, will appeal to the many as strictly suggestive. Mr. Conway doesn't need this type of dialog to score his laughs. And he will never maintain an established burlesque standard (hitherto the envy of many less capable competitors) through this method. Mr. Conway should steadfastly refrain from anything bordering on the marginal line of cleanliness in both dialog and action, for he is, or was, one of the few burlesque principals characterizing the witty Irishman without the aid of vulgarities. He scored many laughs, but he deserves little or no credit for whatever correlated with the lines in question.

In this respect a remarkable contrast was provided by the department of his "straight" man. Mr. Collins was clean, noticeably clean in every move and speech, and Mr. Collins, handicapped as all "straight" men naturally are, climbed right up to parallel with the principal comedian on gross returns.

Another principal who stood out in the line was (Miss) Barry Melton. Tall and graceful, she easily carried the singing honors through a style of delivery that fairly radiates personality. She suggests Rae Samuels in a manner, specializing in light "rag" numbers and working much on the clean cut style of Miss Samuels. She has no voice to boast of, but her enunciation is perfect and she gets that essential light and shade into her melodies that can best be described as "cute." This girl looks new to burlesque, at least she lacks the roughness one sees so often. She should have provided a specialty and judging by her individual songs it would have been welcome.

Michael Puglia handled a comedy role, gathering a number of laughs, but Mr. Puglia also dipped into the forbidden zone for his best score. He too seems capable in the role selected (Italian) but he displayed nothing to justify his laughs, landed on questionable dialog will never be accepted as a criterion for the principal's ability, at least never by the writer.

Hilda Gilles is the soubrette, miniature in size, but possessing the required "pep" to get her numbers over. Patricia Baker might be termed the ingenue, singing nicely at times and adding in the general picture. Miss Penman is an asset to the troupe, scoring high in appearance. In a quartet number with Frank Martin, Puglia and Edward Griffin, Miss Penman added to her honors, helping the harmony to some extent.

Martin and Griffin, also Brad Sutton held down supporting principal roles satisfactory. Mr. Griffin characterizing the King of a pirate isle in good shape.

The numbers are passable and the production is of the average strength in all departments, the chorus running high on appearance and low on dancing ability and voice, the harmony especially being off. The first half hour of the show needs some "life," for in this section much time is lost unveiling the theme and the songs selected are of a slow metre. The "Southern Girl" number should follow the opening chorus. It earned the first encore of the evening, and led by Miss Melton it should do likewise under any conditions. The second half is well saturated with comedy, and this in large way eradicated the monotony registered during the opener.

On the whole the show is passable, just that and nothing more, although some rearranging and the addition of some more comedy situations could be easily applied with beneficial results. Wynn.

## INNOCENT MAIDS.

A Tom Dinkins show on the American wheel at the Star, Brooklyn, this week. Johnnie Jess is featured. The performance is two pieces, divided by an olio. The opener is "The Elizer of Love," and the burlesque "General Bing of the U. S. A.," both written by Al Bruce, who plays in both.

It may be just as well to touch upon the brightest thing in "The Innocent Maids"—its chorus. 'Tis true, regardless of how strange it sounds. Here is a chorus of 18 girls that need not hang its head, for looks or work. In the second number of the evening, "Sweet Hawaiian Babes," the girls parade through the orchestra aisles. They look good at such short range. They look good mostly because they are mostly youthful. And when working on the stage, in numbers, they work easily, but hard. In fact a blonde chorister on the end of the second line is allowed to go too far in her gyrations. If permission has been given her for it, she should not be held to the second line for size, alignment or anything else. In one number she is so active all the attention is attracted to her, taking away from the union of the other good workers around her. This chorus girl self-feeding is customarily discovered in lazy, ill-staged group. It seems all the stranger in this collection.

Perhaps the chorus would not loom up so brightly, although their looks and neat dressing (running to tights) would ever be certain of marking them, as a chorus, if the remainder of the performance were anything to rave over. It is not, at least in the first part and olio.

The Star over the bridge, near the navy yard, is drawing its full quota of sailors nowadays, so the 75-cent orchestra seats have been shoved back nearly to the street door. The sailors liked this show. If burlesque will draw an audience largely composed of soldiers and sailors this season, which seems possible, burlesque shows that are not will think they are. Among the boys in the service are any number, perhaps the majority, from towns where burlesque has not been a steady fixture for years. That is one reason. The other is the boys want to be amused and will laugh more quickly when on leave than in ordinary times, having, of course, in burlesque the advantage of seeing burlesque, inclusive of the girls—when they are girls.

Mr. Jess was well thought of at the Star Tuesday night. His standard burlesque model is the Irishman, his own design, and always modern. In this performance Mr. Jess grows angry easily, and as easily strips himself of his coat and hat, looking for trouble. That's a laugh each time. In the opener Mr. Jess was certain of at least 15 laughs, he having secured himself of his outer clothing that often.

Mr. Bruce wrote in a nice role for himself in the first part, but dressed it badly, in character, as a sort of con man who looked like a tramp. Mr. Bruce's make-up would indicate, if he remained silent, that he was a Hebrew comedian, but Harry Harvey, the Hebrew comedian, was too funny at any time, even when singing parodies on old time pop songs in the olio, as an act. Then Mr. Harvey recited about Abraham Lincoln. It was sure because of the service crowd present, but it was no riot of applause. Still Harvey fills in. Stephen Paul is the straight with little to do, Mr. Bruce apparently having grabbed off that role for himself as well, and there is Eddie Austin in a minor role in the opener, later doing a two-act, dancing, with Kitty Gavin (Austin and Gavin). The program calls the variety section the "Grand Challenge Olio." Just what the challenge is should be explained to the audience.

The other olio turn was Miss Odette, with three girls. The poses were lightly figured, and accordingly received constant attention through their union suited forms, but the "pictures" held nothing of mark. They were introduced each time by Mabel Howard, one of the principal women (who likely "stepped out of her character" to do it, although she said nothing about that). When first mentioned the poses were lightly explained, they were from ancient paintings and statues, the originals of which were in Amsterdam, Holland, Paris or Vienna, concluded with, "So let the feast of the eye be unconfined." She could say, "So let the feast of the eye be unconfined," but it makes little difference, excepting Henrietta Harrison will probably be around next week with a holder about that "unconfined." Hope Henrietta won't forget to say that if some of the burlesque people were as original with their shows as they often are with language, there would be no theatre large enough to hold the crowds.

A leading woman seems to be Billie Davis. At least she leads more numbers than the others. Miss Davis does it well enough, in her own way, but has allowed herself to omit an Eat and Grow Thin diet that seems just aching to fasten itself upon her. She could and should use it for the rest of the season.

Mr. Bruce wrote the story of the first part, the comedy was resurrected from memory. There is the glass of beer drawn through a hose, once the acknowledged comedy device of a burlesque comedian, and at the finale of the first part is a suffragette address by three of the principal women, each in turn given a drink by Mr. Jess, to wear them of their horror of men. It is not clearly well done and receives a jolt from repetition.

And yet "The Innocent Maids" will find a welcome on the American Wheel, no doubt. Mr. Jess has been popular in burlesque for years, his is not a bad company at all, and the chorus sends it above the average of the

## SEPT. MORNING GLORIES, INC.

Just what the idea of that "Inc." tagged onto the title of this show means is not at all hard to discover. The first hazard at random is that it stands for "incapable," but an after thought makes one believe that it is really meant to drive home the fact to the audience that the show is incurable. The answer is that a number of those in the audience at the Olympic walked out on the troupe Tuesday night, and that should be answer enough to those who have the show in charge.

It is a bit and number show with eight principals, a male quartet, 15 chorus girls, and an olio of four acts. The latter is composed of two acts out the show and two turns, either especially engaged for the Olympic date or carried to strengthen the show. In either case the olio is not what it might be. The novelty of girls in strip tights is worn out early when the chorus for the greater part of the numbers are in tights anyway, and as for the balance it is all men. Burlesque audiences do not want men, and in this show the men work overtime.

And as for rough stuff. To an old Broadway rouser who has survived "The Queen of the Moulin Rouge," "The Girl with the Whopping Cough," and even "Lombardi, Ltd.," this show gave him a chill. All that is needed is to hook the wagon up (no not the patrol), in this case the garbage truck will do, and there will be enough dirt carted out to force the man to make a second try, and dirt of a kind that was so blatantly filthy it tired even the Fourteenth stretcher.

Three of the eight principals are featured in the olio. They are Bert Bertram, Hibrow comedian; Norma Bell, prima donna, and Jules Jacobs, doing a German, very much tamed down. Daisy Mayfair is the soubrette, who never lets the audience forget she is possessed of an exceedingly plump pair of nether limbs, and every so often, for fear those in front will fail to take notice, she makes a special attempt to throw one or the other of them over the footlights. George "Red" Martin is the straight man, working as a "con" during the first part, while Evie Clark has a bit to play.

The chorus is an incomparable collection of ladies possessed of knock knees and bowed limbs. There is one thing that they do have and that is individuality for one work regardless of what any other girl on the stage is doing. As to costuming, the dressing runs mostly to var-colored romper effects worn over pink tights, with here and there a long skirt gown. Of the 15 girls five work as ponies, although they are all big enough to be girls, and the balance of ten form the rear rank.

The show is given in two sections, with the olio opening up the second half. The opener is entitled "The Plumber and All Aboard," in which there are ten numbers, some programmed being dropped and some new numbers added, of the latter one that was switched from the second section of the show was "Joan of Arc." Note to Winslow: They spell it "Ark" on this program.) "Mason and Dixon Line" was really the only new interpolation. The Misses Bell and Mayfair carry all of the numbers with the exception of "They Go Wild Over Me," handled by Bert Bertram, and one by George Martin. Miss Bell sings five songs and Miss Mayfair three. The closing burlesque is called "A Natural Crazy Quilt," a combination of "The Mikado," "Pinafore" and Ed. Wynn's former act, "The Jester." The latter is used as the closing comedy bit for the show.

It is quite evident the management is relying on the production end of the last half of the show to carry it. They have an effect supposed to show the sinking of an ocean liner in midocean after it has been torpedoed. Evidently the lights at the Olympic did not work as they should have, for one could hardly see what was supposedly happening on the stage.

Of the women Norma Bell carries off the honors as far as dressing is concerned, looking extremely dressy in several evening gowns, and pulling down the bit of the show in the opening scene of the closing burlesque with a patriotic number which she led in full length tights. The only opposition that she had, and that was slight, was in the first half of the show, where Evie Clark showed a couple of evening dresses. The soubrette confined herself entirely to short dresses which flared at the waist, and her only costume that was at all different was a bridal gown at the moment prior to the final in the first part.

During the show the quartet was used from time to time to bolster up the ensemble numbers where they managed fairly well, but when it came down to the olio section, or rather filling in a scene in "one" in the second half they did an awful flop.

This show must have a lot of fixing before it is right for the American Wheel. Fred.

(This is the final week for the "September Morning Glories" on the American Wheel, its franchise having been revoked by the Circuit through the show having failed, after given sufficient time, to repair itself as ordered. That this order was issued was unknown to the above reviewer, who not alone doesn't read Variety after it is published, but never reads his own copy after it is written.—Ed.)

American attractions. Accordingly that chorus should draw business, if everything else in the show fails. At the Star, the opportunity for spioe was sparingly taken advantage of. That is also something. Time.

## DAVE MARION'S OWN SHOW.

The Dave Marion show is apparently still undergoing reconstruction, the routine employed last week at Miner's Bronx theatre being entirely different from that programmed, and while the rearrangement may show an improvement over the previous order, there is still opportunity for that able burlesque man to exhibit his capabilities as a stage director.

For some reason or other the show lacks the expected Marion "punch." What comedy is contained in the two parts is acceptable, but the results of the Marion discipline, as formerly established, is lacking. It doesn't carry the finishing touches that Marion's productions of former seasons boasted of. His principals display a carelessness in dressing that does not seem consistent for the organization with the Marion title. And there seems a "looseness" prevailing in the general stage department of the chorus. I. e., lacks the snap and grace one would expect of a Marion troupe. But unless all precedents are shattered, these defects will be eradicated before long, for Marion usually leaves little room for adverse criticism when he places his final stamp of approval on a production.

The current season's piece called "Elephanto," carrying one of those light themes about the aggregation traveling to an island of that title, the action accompanying the journey comprising the show. A series of specialties are staged during the performance which ends with a patriotic ensemble number with the principals, labeling the rulers of the Allied nations. The specialties really make up the show, there being few comedy "bits" otherwise.

The first of the list introduces S. H. Dudley and a mule in "one," the principals in black-face with talk directed at the animal. The sketch is funny, but the dialog has little comedy value. Dudley acquitted himself well during the show, doing the comedy role opposite Marion. A comedy scene showing an apartment, house office in which Dudley, Marion and the supporting principals figured was the best of the list, corraling well earned laughs. Dudley also shone in a dining car scene, where the colored cook and waiter he manipulated many laughs from the accompanying situations.

Charles Raymond is the "straight," loud, but always working, and a good man for this organization. His best scene was in "one" with Dudley wherein he shared the honors with Dudley in good talk. He looks well, sings sufficiently and otherwise marked up a satisfactory score.

Nellie Watson is featured among the women, leading several good numbers to the encore division. Agnes Behler plays the lead with little to do, and Ines De Verdier completes the roster of active roles.

Horan and Burke, two dancers of the old school, chucked up a bit with their specialty, the men displaying rather surprising agility considering their apparent age.

Marion was himself, always monopolizing the comedy scenes with his natural style and scoring the real big hit of the evening with a melody of his old time compositions. His patriotic number "You, You, You," utilized for a finale at the intermission period, earned an even half dozen curtains, which speaks well for that division.

The show carries unlimited possibilities, and with Marion's attention devoted to the reconstruction of it, it is safely predicted it will eventually develop into a big show, but that attention will have to be applied, for beyond Marion's name and presence, the show bears just now no relation to his reputation. Wynn.

## NO SHOW FOR 14TH ST.

So far no attraction has been selected to open the Fourteenth Street Theatre's annexation to the International Circuit. For the present the house is offering "The Italian Battlefront" (film) booked in by Jerome Rosenberg.

Indications pointed to the first show being the new Eugenia Blair Company.

## NOTES.

Skipper and Kastrop opened on the Loew Circuit this week.

The Auditorium, Des Moines, has become a fight club.

Sol Schwartz has quit the management of the Dyckman theatre and is now devoting his time to the Playhouse, Mt. Vernon, playing pictures.

Adolf Bolm has been signed for the Century and will direct the staging of the ballets for "Miss 1917" and also appear in the show.

The first legitimate show to play Charleston, W. Va., at the George O. Weedon house was "There She Goes," Sept. 22, with the Al. H. Wilson company to follow, both attractions playing at a dollar top. Weedon plays Triangle pictures when no legit is booked.



# BILLS NEXT WEEK (OCTOBER 1)

## 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; "C. 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)  
Sam Mann Co  
Whiting & Burt  
Nora Bayes  
Marlon's Dogs  
German Film  
(Three to fill)  
**COLONIAL** (ubo)  
Blossom Seely Co  
Diamond & Brennon  
McKay & Ardine  
Duffy & Inglis  
F & A Astaire  
Arnaut Bros  
Morin Sisters  
Cronins Novelty  
**ALHAMBRA** (ubo)  
Eddie Leonard Co  
Belle Baker  
Lee Kohlman Co  
Rudolph  
Harry Cooper Co  
Russell & Ward Co  
Sylvia Loyal  
German Film  
**ROYAL** (ubo)  
Dolly Sisters  
Morton & Glass  
M & Mrs J Barry  
Adair & Adelphi  
Caroline & Hart  
Ernie & Ernie  
Wolford's Dogs  
(German Film)  
**RIVERSIDE** (ubo)  
Adelaide & Hughes  
Clayton White Co  
Arvon Comedy 4  
Yvette & Saranoff  
Rockwell & Wood  
Frank Crumit  
"Gantier's Toy Shop"  
(German Film)  
**EIGHT ST** (ubo)  
"Mrs Ritter Appears"  
Caroline & Romer  
Frank Dobson Co  
Puzzles & Parker  
McClure & Dolly  
**AMERICAN** (loew)  
Holden & Graham  
Connors & Edna  
Zelma  
M & B Hart  
"Blacksmith Shop"  
Jack Kennedy Co  
Wells Norworth & M  
S Williams  
(One to fill)  
Emeralds  
Lee & Bennett  
Resista  
Marcella Johnson Co  
"Detective Keen"  
Lander Bros  
(Three to fill)  
**LINCOLN** (loew)  
Flying Keelers  
Helen Morati  
B Kelly Forrest  
Kinkaid Killies  
(One to fill)  
Sylvester  
3 Creighton Girls  
Lewis & Hurst  
Lulu's Friend  
Geo Rosener  
The Valdres  
Edah Deldridge 3  
Lee & Bennett  
Raymond & Caverly  
Demarest & Doll  
Bankhoff & Grlie  
24 half  
Jolly Johnny Jones  
Burns & Foran  
Wells Norworth & M  
Jack Kennedy & Co  
Raymond & Caverly  
Kinkaid Killies  
**GREENEY** (loew)  
Horn & Rutter  
The Concertos  
McGowan & Gordon  
Lots & Lots  
Penton & Green  
Lillian's Dogs  
24 half  
Flying Keelers  
Helen Morati  
Curry & Graham  
W Hutchinson Co  
Burke & Harris  
Arturo Hernandez  
**DELANCEY** (loew)  
Jim Reynolds  
Bell & Grazer  
Adole Oswald  
T Wilbur Co  
Rud & Nellie Helm  
Amoros & Okey  
(One to fill)  
24 half  
Holden & Graham  
Nelson & Castle  
B Kelly Forrest  
Lloyd & Whitehouse

**College Quintette**  
3 Williams  
(One to fill)  
**NATIONAL** (loew)  
Sylvester  
Fireset & Church  
Savannah & Georgia  
Lulu & Whitehouse  
Geo Rosener  
Techo's Cats  
24 half  
Brandt & Aubrey  
Jim Reynolds  
"When Women Rule"  
T & S Moore  
Great Santell  
**ORPHEUM** (loew)  
Burns & Foran  
Sadie Sherman  
W Hutchinson Co  
Nelson & Castle  
Resista  
Lane Plant & Tims  
(One to fill)  
24 half  
Belle Onri  
Sampson & Douglas  
Edw Farrell Co  
"Blacksmith Shop"  
Adole Oswald  
(One to fill)  
**BOULEVARD** (loew)  
Belle Onri  
Clark & Francis  
Sampson & Douglas  
Arturo Bernardi  
(One to fill)  
The Zanzas  
Rae & Wynn  
McGowan & Gordon  
(Two to fill)  
**AVE B** (loew)  
The Randalls  
"Vanity Fair"  
"The Wager"  
Jenks & Allen  
9 Little Rubens  
24 half  
White Steppers  
Howard & Hurst  
Greater Duty  
Exposition 4  
Rose & Ellis  
**Brooklyn, N. Y.**  
**BUSHWICK** (ubo)  
Luis Mann Co  
Walter C Kelly  
Will Ward & Girls  
Juliette Dika  
"Race of Man"  
McMahon D & C  
The Gerald  
(German Film)  
**ORPHEUM** (ubo)  
Eva Tanguay  
"Futuristic Revue"  
Moore & Whitehead  
Swor & Avey  
Ford Sis & Marshall  
Arnold & Taylor  
Evelyn & Dolly  
(German Film)  
**BIJOU** (loew)  
Paul & Pauline  
Rae & Wynn  
Crawford Smith & M  
"Detective Keen"  
Smith & Troy  
Great Santell  
24 half  
The Parshleys  
Sadie Sherman  
Kamerer & Rowland  
Maud Leone Co  
Lane Plant & T  
Lillian's Dogs  
**DEKALB** (loew)  
The Parshleys  
Duffy & Montague  
M Johnson Co  
Ed Farrell Co  
Lander Bros  
Kate & Wiley  
24 half  
The Concertos  
B & N Helm  
Lots & Lots  
Penton & Green  
Techo's Cats  
**PALACE** (loew)  
Howard & Hurst  
Greater Duty  
Exposition 4  
Weber & Wilson  
(One to fill)  
24 half  
Adelaide Lowe Co  
4 Chicks  
**DELANCEY** (loew)  
Jim Reynolds  
"Frank Terry"  
Bell & Grazer  
**FULTON** (loew)  
Challa & Lambert  
"When Women Rule"  
Tom & Stasia Moore  
3 Gowell Bros  
(One to fill)  
24 half  
Savannah & Georgia  
M & B Hart

**Clarence Wilbur**  
Kate & Wiley  
(One to fill)  
**WARWICK** (loew)  
White Steppers  
Belle Rutland  
Lulu's Friend  
Lew Wilson  
Rose & Ellis  
24 half  
Ruth Belmar  
Challa & Lambert  
C L Fletcher  
Jenks & Allen  
Weber & Wilson  
**Albany, N. Y.**  
**PROCTOR'S** (ubo)  
Artols Duo  
Nella Allen  
H & A Seymour  
Montana 5  
"Tango Shoes"  
Roberts & Verera  
24 half  
Dawn June  
Keene & Williams  
Alexander & Fields  
LeRoy Lyon Co  
Walter Brower  
"The Stamped"  
**Albany, Pa.**  
**ORPHEUM** (ubo)  
"Tail of a Coat"  
Flavilla  
Theo & Dandies  
(One to fill)  
24 half  
Barry & Wolford  
Carrie De Mass Co  
Golet Harris & M  
(One to fill)

**Baltimore**  
**MARYLAND** (ubo)  
Morgan Donoro  
Jos E Bernard Co  
Jas C Morton Co  
A & P Stedman  
Comfort & King  
Barry Girls  
A & G Falls  
**HIP** (loew)  
H LaVall & Sis  
Ashton & Harvey  
Ward & Curran  
8 Stylis Steppers  
Leonard & Ward  
"Edge of World"  
**Battle Creek, Mich.**  
**BIJOU** (ubo)  
(Kalamazoo split)  
1st half  
Hector & Pale  
Lalor & Gear  
Sparks-All Co  
Daley Harcourt  
"Internati Rev"  
**Bay City, Mich.**  
**BIJOU** (ubo)  
(Saginaw split)  
1st half  
Folly & Williams  
Montrose & Allen  
Coyle & Morrell  
Marie Russell  
Odva  
**Hampton, N. Y.**  
**STONE O H** (ubo)  
Nestor & Vincent  
Elkins Fay & B  
Gilroy Hazen & M  
(Two to fill)

## The Professionals' Original Home

# CONTINENTAL HOTEL

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

**Altoona, Pa.**  
**ORPHEUM** (ubo)  
Gray & Byron  
Flavilla  
Fred Ardath Co  
(Two to fill)  
24 half  
Burns & Jose  
Wright & Lamont  
"Bride Shop"  
Kelly & Galvin  
Hill & Ackerman  
**Amsterdam, N. Y.**  
**LYCEUM** (ubo)  
Walter Hayes  
Regan & Renard  
B'way Boys & Girls  
(One to fill)  
24 half  
Kloof & Kloof  
Edwina & Barry  
Maxwell 5  
**Ann Arbor, Mich.**  
**MAJESTIC** (ubo)  
(Jackson split)  
1st half  
The Seabacks  
Ed & Jack Smith  
McConnell Simpson Co  
Horn & Rutter  
4 Musical Nooses  
**Atlanta**  
**LYRIC** (ubo)  
(Atlanta split)  
1st half  
Mullen & Rogers  
Green & Parker  
Dan Burke & Girls  
One O'Neill  
Galletti's Monks  
**Auburn, N. Y.**  
**JEFFERSON** (ubo)  
Geo W Moore  
Reed & Wright Girls  
Mattie Choate Co  
(Two to fill)  
24 half  
Hanson & Ward  
Regan & Renard  
Will Bland Co  
(Two to fill)  
**Bakersfield**  
**HIPP** (a&h)  
(30-2)  
Pane & Wagner  
Azalea & Dolores  
(One to fill)  
(3-4)  
Bandy & Fields  
Scott & Wilson  
Morgan Fields & Snyder  
(5-6)  
5 Emigrants  
Herbert & Dare  
Mary Millsbury  
**E. HEMMENDINGER** 45 JOHN STREET  
NEW YORK  
Jewelry to the Profession

**2d half**  
Chas Ledegar  
Carlita & Howland  
Catie Bros & Coyne  
John Geiger  
"Forest Fire"  
PLAZA (ubo)  
Lacey & O'Connor  
Salome Parks Co  
Local  
Dore's Singers  
24 half  
Bell & Monte  
G Taylor Co  
(Two to fill)  
**Buffalo**  
**SHAB'S** (ubo)  
"Holiday Dream"  
Lyons & Yoo  
Frederika Sims Co  
Bennett & Richards  
Dugan & Raymond  
Venita Gould  
Chester Johnson  
(German Film)  
**LYRIC** (a&h)  
O Severin 3  
Edmonds & Lavelle  
O Herbert's Rev  
Gladys Corriell  
Frank Burton Co  
**OLYMPIC** (sun)  
Orelia & Madeline  
Alice Nelson Co  
Isobel  
"Little Miss Flirt"  
Fugh & Brown  
5 Charles  
**Butte, Mont.**  
**PANTAGES** (p)  
(5-10)  
Claudia Coleman  
6 Phano Girls  
Willard  
"Dream of Orient"  
Knight & Carlisle  
The Youngers  
**PEOPLES HIPPI**  
(a&h-wa)  
(30-2)  
Ballon  
Crown Trio  
"Clayton Draw Plyrs"  
Baxley & Porter  
Cycling McNutts  
Richards & Kyle  
Temptation  
(Two to fill)  
(Bill playing)  
Great Falls 29-30)  
**Calgary**  
**ORPHEUM**  
Submarine  
Nina Payne Co  
Georgia Earle Co  
Milo  
Juggling Nelsons  
Brown & Spencer  
Gallagher & Martin  
**PANTAGES** (p)  
Larson & Wilson  
Rigoletto Bros  
Six Serenaders  
Ash & Shaw  
Buehla Pearl  
**Camden, N. J.**  
**TOWER'S** (ubo)  
(27-29)  
24 half  
Stewart & Hill  
Gongales Bros  
Schwartz Bros  
Duquenne Comedy 4  
Liberty Belles  
**Cedar Rapids, Ia.**  
**MAJESTIC** (wa)  
Paul Petching Co  
Earl & Sunshine  
Wever Bell & F  
Friend & Downing  
Sterling Rose 3  
(One to fill)  
**Cleveland**  
**KEITH'S** (ubo)  
Camilla's Bird  
Dave Roth  
T Roy Barnes & Co  
Ray Samuels  
Albertina Rasch Co  
Leavitt & Lockwood  
"Corner Store"  
German Film  
**FRISCILLE** (sun)  
Gaby Brooks & Clark  
Stetson & Huber  
McLane & Brandlin  
Lipstonn & Emerson  
2 Scotch Killies  
Ware & Barr  
**Columbia**  
**PASTIME** (ubo)  
(Charleston split)  
1st half  
John Stone  
Margaret Shannon  
Rhoff & Gordon  
Browning & Deac  
Maxim Bros & Bobby  
**Columbus**  
**KEITH'S** (ubo)  
Ferry  
Frances Kennedy  
"The Cure"  
Kaufman Bros  
Fantasia  
Bert Fitzelmanns  
Miniature Revue  
**Dallas, Tex.**  
**MAJESTIC** (inter)  
Fred Kornau  
Holt & Rosedale  
Mae La Co  
Four Swors  
"For Pitty's Sake"  
Hudner Stein & P  
Fern Richlieu & F  
**Danville, Ill.**  
**PALACE** (ubo)  
(Sunday opening)  
Lockhart & Liddle  
Morley & McCarthy Sis

**McLain Gates Co**  
Al Shayne Co  
5 Violent Beautys  
24 half  
Skating Venues  
The Stanton  
Helen Gleason Co  
Kajlymas  
Karl Emmys Pets  
**Davenport, Ia.**  
**COLUMBIA** (wa)  
(Sunday opening)  
Wilfred DuBois  
Argo & Virginia  
"Corner Stone"  
Vine & Temple  
Torcats Roosters  
24 half  
Hayes & Rives  
Allen & Francis  
H Thornton Co  
Weber Beck & F  
3 Kanes  
**Dayton**  
**KEITH'S** (ubo)  
Jack & Paris  
Edna Showalter  
Laser & Dale  
Harry Holman Co  
Whitfield-Ireland Co  
Dorothy Celebrities  
Low Dockstadter  
The De Bars  
**Decatur, Ill.**  
**EMPRESS** (wa)  
(Sun opening)  
Van Camps  
Floyd Mack Co  
Ed F Reynard Co  
Claudia Tracey  
Mile Bianca Co  
(Two to fill)  
Taylor Triplets  
Cecil & Mac  
5 Violent Beautys  
Moore Gardner & R  
Page Hack & Mack  
**Denver**  
**ORPHEUM**  
Toots Paka Co  
Chas O'Leary  
Flying Weavers  
McIntosh & Maids  
Wm Gaxton Co  
Dunbar's Singers  
**PANTAGES** (p)  
The Gascolines  
"Woman"  
**Howatson and SWAYBELL**  
**"A Case of Pickles"**  
**LAUGH BROTHERS**  
Nada Kesser  
"The Neglet"  
Eddie Foyer  
Golden Troupe  
24 half  
"Ham Tree Mule"  
Peggy Brooks  
Brus Dufet Co  
Barton & Hill  
"Hair for a Night"  
**Flint, Mich.**  
**MAJESTIC** (ubo)  
(Lansing split)  
1st half  
The Merry-Go-Round  
**Ft. Wayne, Ind.**  
**PALACE** (ubo)  
(Sunday opening)  
"All Girl Rev"  
Alexander Kids  
24 half  
Curtis Canines  
Burns & Lynn  
Ray & Errol Dean  
"Echoes of B'way"  
Hilton & Lazar  
Long Tack Sam  
**Ft. William, Can.**  
**ORPHEUM** (wa)  
Grace Linden  
Nelson Bann & D  
Johnson & Rawlinson  
6 Moorish W'inds  
(5-6)  
(Bill playing)  
Duluth 1st half)  
**Ft. Worth, Tex.**  
**MAJESTIC** (inter)  
Tyler & St Clair  
Newins & Erwood  
George Kelly Co  
Mack & Earl  
"Girl of Delbi"  
James Cullen  
Apdalle's Animals  
**Galveston, Tex.**  
**MAJESTIC** (inter)  
(30-1)  
(Bill playing Beaumont 2-3 and Austin 4-5)  
Dancing Kennedys  
Gulran & Newell  
Jim McWilliams  
Mr & Mrs Mel Burne  
Sylvester & Vance  
Emma Cullen  
Lucy Gillette  
**Gary, Ind.**  
**ORPHEUM** (wa)  
(Sunday opening)  
Ellis & Ellsworth  
Variety Dancing 6  
Pay 2 Cooleys & Fay  
Lono's Hawaiians  
(One to fill)  
**Grand Rapids**  
**EMPRESS** (ubo)  
Gaylord & Lantton



<p>Jones &amp; Lorraine International &amp; Mr. &amp; Mrs. Connelly Co Harry Fox Co Sig Franz Troupe</p> <p>Great Falls, Mont. PANTAGES (p) (2-8) (Same bill playing Anaconda 4)</p> <p>Parsons &amp; Irwin Firelode Reverie Lord &amp; Fuller Wilson's Lion Wilson Bros</p> <p>PALACE (ah-wva) (20-30)</p> <p>Marr &amp; Evans Fiddes &amp; Swain Williams &amp; Culver 4 Southern Girls Peerless Trio</p> <p>Green Bay, Wis. ORPHEUM (wva) 2d half</p> <p>Lemaire &amp; Pierre Drie &amp; Elaine Donegan &amp; Curtis C Hanson &amp; Will 4</p> <p>Greenville, S. C. MAJESTIC (ubo) 2d half</p> <p>The Faynes Meredith &amp; Snooker Archer &amp; Belford Ellmore &amp; Carlton Frawley &amp; West</p> <p>Billy &amp; Kinko Meroff &amp; Son American Minstrels Lee Barth Ward &amp; Useless Hamilton, O. GRAND (sun) Prevost &amp; Goulet Rubin &amp; Martini H. Constar Co Temple 4</p> <p>Phina Pickle 2d half</p> <p>M. Pantzer Co Kelly &amp; Rowe Hazel Kirk Co Geo Evers "Rich Girl-Poor Girl"</p> <p>Harrisburgh, Pa. MAJESTIC (ubo) Burns &amp; Jose "Bride Shop" Hawthorn &amp; Anthony Hill &amp; Ackerman (One to fill)</p> <p>J &amp; J Gibson "Tale of a Coat" (Three to fill)</p> <p>Hartford POLI'S (ubo) Chas Ledegar Wyn-Ora "Somewhere in France" Corcoran &amp; Mack (One to fill)</p> <p>2d half</p> <p>Keeley Bros Holmes &amp; Buchanan Genevieve Cliff Co F. Tempest Co (One to fill)</p> <p>PALACE (ubo) Carlita &amp; Howard Calta Bros &amp; Coyne Geo L. Graves Co Oh You Jazz Band (One to fill)</p> <p>2d half</p> <p>Ed Lee Wrothe &amp; Co Scott Gibson Wormwood's Monkeys (Two to fill)</p> <p>Hastleton, Pa. FEELEY'S (ubo) (27-29) 2d half</p> <p>Flor Randall Co Hendrix &amp; Padula "Chinko &amp; Kaufman"</p> <p>Hoboken, N. J. LYRIC (loew) Ben Lewin Cat &amp; Kitten Harvey DeVora 3 (Two to fill)</p> <p>2d half</p> <p>Shirley Sisters Anthony Andrew Co Duffy &amp; Montague (Two to fill)</p> <p>Houston, Tex. MAJESTIC (inter) Vercoe &amp; Verel Rice &amp; Werner Denori &amp; Barlow Stuart Barnes "Married Via Wire-less"</p> <p>King &amp; Harvey Ziegler Twins &amp; 5</p> <p>Indianapolis, Ind. KEITH'S (ubo) Juno Salmo Gyl &amp; Vadre Andy Rice Lightner &amp; Alexander "Cranberries" Bailey &amp; Cowan Hostock's School LYRIC (ubo) (Sunday opening)</p> <p>Premka Bros Walters &amp; Cliff Sis Stoddard &amp; Pines Arthur Rigby Prince Carl-MI</p>	<p>Ithaca, N. Y. STAR (ubo) The De Vars Claire Harrison Adelaide Herman (Two to fill)</p> <p>2d half</p> <p>Nestor &amp; Vincent Eliza Fay &amp; S "Small Town Opry" (Two to fill)</p> <p>Jackson, Mich. ORPHEUM (ubo) (And Arbor split) 1st half</p> <p>Dan Ahearn Rome &amp; Wager Orr &amp; Hagen Cooper &amp; Robinson "1917 Winter Gar Rev."</p> <p>Jacksonville ARCADE (ubo) (Savannah split) 1st half</p> <p>Tiny Joe Holmes &amp; Wells 3 Chums Hunting &amp; Frances The Creightons</p> <p>Jamestown, Wis. APOLLO (abc) 2d half</p> <p>Litt &amp; Nolan Thor's 5 Girls Wards Duo</p> <p>Johnstown, Pa. MAJESTIC (ubo) (Pittsburg split) 1st half</p> <p>Chas Thompson S &amp; H Everett Louis Simon Co Arthur Whiteaw 3 Larneds</p> <p>Kalamazoo, Mich. MAJESTIC (ubo) (Battle Creek split) 1st half</p> <p>Woolfols Mu Com Co Kansas City, Mo. ORPHEUM (Sunday opening)</p> <p>"America First" Hamilton &amp; Barnes Ben Deely Co Bert Melrose Ray Snow El Clevie &amp; O'Connor Norton &amp; Nicholson PANTAGES (p) (Sunday opening)</p> <p>Will Morris "Mr. Detective" Stuart "Woman Proposes" Green McIlhenny &amp; D Hadina</p> <p>Knoxville BIJOU (ubo) (Chattanooga split) 1st half</p> <p>Minnie Harrison Hibbert &amp; Nugent Melody Garden Klein Bros DeWitt Young &amp; Sis Lafayette, Ind. PALACE (ubo) Skating Venues Cecil &amp; Mack "Lincoln of USA" Welch Mealy &amp; M Karl Emmys Pets 2d half</p> <p>La Graciosa Zeno &amp; Mandel "Honory Children" Gus Erdman Fred Zebodie Co</p> <p>Lancaster, Pa. COLONIAL (abo) (27-29) 2d half</p> <p>Rice &amp; Francis Winifred Clark Co Nainos Three Alex</p> <p>Lansing, Mich. BIJOU (ubo) (Flint split) 1st half</p> <p>Bertie Ford Wilson &amp; Wilson Old Soldiers Fildiers Bert Hanlon "Flirtation"</p> <p>Lima, O. ORPHEUM (sun) 4 Flertots P. J. White Co Caffery &amp; Camp Kelly &amp; Rowe (One to fill)</p> <p>2d half</p> <p>Jules Jane &amp; L Cooper &amp; Hickey Gyl &amp; Vadre Jack George 3 II Coulter Co</p> <p>Lincoln, Neb. ORPHEUM Brice &amp; Barr Twins Harry Girard Co The Headliners Rita Boland Darto &amp; Rialto Edwin House J &amp; I McBa</p> <p>Little Rock, Ark. MAJESTIC (inter) Ziska &amp; King Harry &amp; Etta Conly Walman &amp; Berry Hendrix Belle Isle Co German Film</p>	<p>2d half</p> <p>Raymond Wilbert Six Little Wives Harry Hines German Film</p> <p>Logansport, Ind. COLONIAL (abo) De Bourg Sisters Ray &amp; Emma Dean Caesar</p> <p>2d half</p> <p>Vardon &amp; Perry Armstrong &amp; Straus Zeno &amp; Mandel</p> <p>Los Angeles ORPHEUM (Sunday opening)</p> <p>Elsie Janis Billie Reeves Co Chinese Duo Clara Howard F &amp; L Bruch Three Bobs Eva Taylor Co Joe Towle</p> <p>PANTAGES (p) Moran &amp; Welsor De Vins Williams Harry Coleman "New Producer" Reeder &amp; Armstrong HIPP (a&amp;b) E J Moore Scott &amp; Wilson Jerry &amp; G O'Meara Madam Marion Hiatt &amp; Green Strasser's Animals Violin Beauties</p> <p>Louisville KEITH'S (ubo) (Nashville split) 1st half</p> <p>Lloyd &amp; McCardie Hampton &amp; Shriener Conlin &amp; Glass Jennie Mitchell on Werner Amores Co</p> <p>Lowell, Mass. KEITH'S (ubo) Mack &amp; Williams Conrad &amp; Conrad Breen Family Kennedy &amp; Burt "Love the Ladies" Tom Mahoney</p> <p>Macom GRAND (ubo) Ward &amp; Useless Lynno Gurney Chisholm &amp; Green Wm Sisto Frank Stafford Co 2d half</p> <p>The Faynes Meredith &amp; Snooker Archer &amp; Belford Ellmore &amp; Carlton Frawley &amp; West</p> <p>Madison, Wis. ORPHEUM (wva) Donegan &amp; Curtis Hufford &amp; Chain "Every Man Needs" (Two to fill)</p> <p>Sterling &amp; Marguerite Cook &amp; Oatman P. "Swede" Hall Co Vinton &amp; Temple "Anderson Rev."</p> <p>Marion, Ind. LYRIC (ubo) Armstrong &amp; Strous Melody 0</p> <p>2d half</p> <p>3 Weston Sis Harris &amp; Manton</p> <p>Marshalltown, Ia. CASINO (abc) 2d half</p> <p>Lachmann 3 Lew Ward McPherson Dancers Tokita Japs</p> <p>McKeesport, Pa. WHITE HIP (ubo) A Rouget &amp; Girle Sam J Harris La Costa &amp; Clifton Davis &amp; Stafford Doves' "Beaux &amp; Bles" 2d half</p> <p>Montambo &amp; Wells Brierre &amp; King Rising Generation Geo Morton Vera Sabina Co</p> <p>Memphis ORPHEUM 4 Marx Bros Co Bowman Bros "Production Classic" Marion Harris Travers &amp; Douglas Horn &amp; Ferris Jack &amp; Cora Mms</p> <p>Milwaukee MAJESTIC (orph) Lina Abarbanell Hassard Short Co Elsie Riegler Everest's Monkeys Goulet &amp; Levens Inager &amp; Goodwin Young &amp; Waldron German War Film PALACE (wva) (Sunday opening)</p> <p>Doyle &amp; Elaine B. "Swede" Hall Co Jones &amp; Sylvester (Three to fill)</p> <p>2d half</p> <p>Duval &amp; Simmonds "Every Man Needs"</p>	<p>Lasoria &amp; Romanoff Fisher Luckie &amp; G "Palais Royal Rev" (One to fill)</p> <p>Minneapolis ORPHEUM Julia Arthur Clifford &amp; Willis Long &amp; Ward Harry Carroll Three Vagabonds Lier Worth Co H Herbert Co</p> <p>PANTAGES (p) (Sunday opening)</p> <p>Honey Bees West &amp; Hale Maurice Samuels Co Ryan &amp; Riggs Mlle Thomas Co</p> <p>PALACE (wva) Best Morton &amp; Kerr Thornton &amp; Thornton "Old Time Darkies" 3 Ankers (One to fill)</p> <p>2d half</p> <p>Walton &amp; Brandt Mitchell &amp; Mitch Dr Joys Sanitarium Harry Davis</p> <p>Moline, Ill. PALACE (wva) 2d half</p> <p>Paul Patching Co Hufford &amp; Chain "Fashion Shop" Jack L. Lither Arco Bros</p> <p>Montgomery, Ala. GRAND (ubo) (New Orleans split) 1st half</p> <p>Lola Seibini Co McCormack &amp; Irving Emmett Welch Co Burns &amp; Quinn Robt Demont 3</p> <p>Muskegon, Mich. REGENT (ubo) (Sunday opening)</p> <p>Curtis Canines Burns &amp; Lynn Wolf &amp; Stewart Hilton &amp; Lazar Long Tack Sam</p>	<p>New Rochelle, N. Y. LOEW (loew) Adelaide Love Co 4 Chiks Frank Terry 2d half</p> <p>Randalls Harvey DeVora 3 Cat &amp; Kitten</p> <p>N. Yarkima, Wash. EMPIRE (ah-wva) (80)</p> <p>Van Hora &amp; Ammer Krause &amp; Hallie J Edmund Davis Lyceum Four Robinson Duo The Martains (5-8) (Bill playing Walla-Walla 30)</p> <p>Oakland PANTAGES (p) Venetian Gypies Edna Kelly Co Claire &amp; Atwood O'Connor &amp; Dixon Frank Morell HIPP (ah-wva) Flying Howards Washington 3 Dora Hilton Davett &amp; Duval Haddon &amp; Norman Juggling (3-8) (Bill playing San Jose 30)</p> <p>Ogden, Utah PANTAGES (p) (4-6) Holmes &amp; Le Vere "Breath of Old Va" 4 Gillespie Girls Rondas Bob Albright Burr &amp; Lee</p> <p>Omaha, Neb. ORPHEUM (Sunday opening)</p> <p>Kathleen Clifford Bert Baker Co Chung Hwa 4 Patricia &amp; Myers Harold DeKane Co</p>	<p>Pontiac, Mich. OAKLAND (ubo) Harry Sterling Dunlay &amp; Merrill Danny Simmons John G Sparks Co Byal &amp; Early 2d half</p> <p>Lew Hoffman Ed &amp; Irene Lawrey Yates &amp; Stewart Wolf &amp; Stewart Delton Mareena &amp; D</p> <p>Portland, Me. KEITH'S (ubo) Sealo Maria &amp; Trevette Schroder &amp; Beaumont Crawford &amp; Broderick Violant Jas Lucas Co</p> <p>Portland, Ore. ORPHEUM (Sunday opening)</p> <p>Marche's Lions Newwood &amp; Hall Diamond &amp; G'daugh "Night Boat" Mang &amp; Snyder Chas Howard Co Frankie Heath</p> <p>PANTAGES (p) "Girl from Starland" Chester Gruber "Every Man's Sister" De Michel Bros "Miss America" HIPP (ah-wva) DeVaux Bell &amp; J Virgil &amp; LaBlanche Jennings &amp; Shaw "E. Page Players" La Petite Elve "When We Grow Up" (4-8) (Bill playing Seattle 30)</p> <p>Providence, R. I. KEITH'S (ubo) Percy Haswell Co "Mr. Inquisitive" 6 Am Dancers Fern &amp; Davis Harry L. Mason Annie Sutor Ollie Young &amp; April (One to fill)</p> <p>MAJESTIC (loew) White &amp; White H &amp; M Gilbert Whitney's Dolls "Children of France" Dunham Edwards 3 (Two to fill)</p> <p>2d half</p> <p>LaPetite Cabaret Gordon &amp; Gordon The Leightons Ruth Howell 3 (One to fill)</p>	<p>Reading, Pa. HIP (ubo) Daley &amp; Barlow Morlin HIPP (a&amp;b) (Sunday opening)</p> <p>The Beaudons D'Amico DuBois Pets Stewart &amp; Earl 2 Pearsons Marie Dufour &amp; Co Ebner &amp; Reusch CASINO (a&amp;b) (Sunday opening)</p> <p>Flying Howards Dora Hilton Davett &amp; Duval Blanche Alfred Girls Haddon &amp; Norman 4 Juggling Normans WIGWAM (a&amp;b) Early &amp; Laight Mary Billbury Morning, Noon &amp; N The Arleys The Azimas</p> <p>Washington 3 Van Field &amp; Co Margaret Ryan Irving &amp; Ward Teuton Arabs</p> <p>San Jose, Cal. VICTORY (ah-wva) (30-2) DuBois' Pets Stewart &amp; Earl 2 Pearson Marie Dufour Ebner &amp; Reusch Blanche Alfred Co (3-8) (Bill playing Sacramento 30-2)</p> <p>Saskatoon, Can. EMPIRE (wva) 1st half</p> <p>King Bros Gardner &amp; Revere Sigmond &amp; Manning Rural 4</p> <p>Savannah BIJOU (ubo) (Jacksonville split) 1st half</p> <p>Dunedin Duo Nevins &amp; Gordon "Mystic Bird" Corbett Shep &amp; D Folia Sis &amp; Leroy</p> <p>Schenectady, N. Y. PROCTOR'S (ubo) Lawrence Marceena Nevoro &amp; M "Fascinating Flirts" (Continued on page 42.)</p>	<p>Wood Melville &amp; P "Naughty Princess" (One to fill)</p> <p>2d half</p> <p>Hollman Bros Joyce West &amp; S Great Leon Ryan &amp; Lee (One to fill)</p> <p>Scranton, Pa. POLI'S (ubo) Red &amp; Blondy Raymond &amp; O'Connor Svangill Barry &amp; Langton Crossman's Entertainers 2d half</p> <p>Dalbesnie &amp; Co Nora Alley Jas Grady &amp; Co H &amp; G Ellsworth (One to fill)</p> <p>St. Louis, Mo. ORPHEUM McIntyre &amp; Heath H Rembel Co Medlin Watts &amp; T Sprague &amp; McNeese Maurice Burkhardt GRAND (wva) Bernard &amp; Merritt Tabor &amp; Green Good Bye Broadway PARK (wva) 2d half</p> <p>Carletons Chuck Haas Valdes &amp; B Nuts Kalljama 6 Hawaiian Dancers 2d half</p> <p>DeForest Bros &amp; F Chauncey Monroe Co. Al Abbott Liptons Monks EMPRESS (wva) Stevens &amp; Hollister Linne's Dancers (two to fill)</p> <p>2d half</p> <p>Velde Dede 3 McLain Gates Co Force &amp; Williams Vernon</p> <p>St. Paul ORPHEUM (Sunday opening)</p> <p>E Ann Wellman Co Santos &amp; Hayes Burt Johnson Co Asahi Tr Vera Berliner Orville Stama Jasper HIPP (abc) Kallinowski Bros Redwood &amp; Wells Edwin Lester Transfield Sis Larry Simpson Co 2d half</p> <p>Tony &amp; George Mueller &amp; Myers University 4 Carrie McManus Great Clayton Co Geo Paul Co PALACE (wva) Hannah &amp; Co Clipper Trio Veterans The Kuehns Grey &amp; Old Rose 2d half</p> <p>McConnell &amp; Austin Lind &amp; Robinson Saxo 5 Snyder &amp; Vincent (One to fill)</p> <p>Seattle, Wash. ORPHEUM (Sunday opening)</p> <p>"Bandbox Revue" "Prosperity" Wm Ebs Co Jordan Girls Frank Hartley Stanley &amp; Norton Al Herman</p> <p>PANTAGES (p) 4 Earla Georgia Howard Silber &amp; North Tom Edwards Co Alleen Stanley "Count &amp; Maid" PALACE HIPP (ah-wva) (30-3) Matilda Corpos Hughes Sisters Eldridge, Barlow &amp; E Sam K Otto Rieff &amp; Murray Nola's Dogs (4-8) (Bill playing Tacoma 30-3)</p> <p>Sioux City, Ia. ORPHEUM (wva) (Sunday opening)</p> <p>Julia Edwards Dunbar's Colles Geo McFadden Royal Tokio Tr (One to fill)</p> <p>2d half</p> <p>Arzo &amp; Virginia "Finders Keepers" Madison &amp; Winchester Wm A Hanlon Co (One to fill)</p> <p>St. Paul, Ind. ORPHEUM (wva) (Sunday opening)</p> <p>Marceena Nevoro &amp; M "Fascinating Flirts"</p>
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**BRADY and MAHONEY**

Patrons of the Arts

**Rath Bros**

"Motor Boating"

**Pasanie, N. J.**

PLAYHOUSE (ubo) (27-29) 2d half

Thomas & Henderson Lamb & Morton "Girl from Mill'kee" Moratti Tate Co Canilla Sis Scott & Douglas

**Patterson, N. J.**

MAJESTIC (ubo) (27-29) 2d half

"Carbet De Luxe" Danny Simons Rean & Aris Farraro

**Philadelphia**

KEITH'S (ubo) Winston Seals Co Joan Sawyer Bert Leslie Co Watson Sisters Bendel & Burt Rae E. Ball Lamb & Morton Ford & Goodrich (German Film)

**KEYSTONE (ubo)**

(27-29) 2d half

Laura Ordway Manning Fealey & K Uneede Girls

**Pittsburg**

DAVIS (ubo) 3 Johns Gaston Palmer Low Madden Co Alfred Bergen Co Dorothy Regal Co Trlx & Josephine "Battle of Wit" O'Neill & Walmesley Perella 6 Rooney & Bent (One to fill)

**HARRIS (ubo)**

Two Marios Harry Garland Chas Deland Co Musette Herman & Hanley 2d half

**Barry MacNamara C**

The Estelios West & Wright (Two to fill)

SHERIDAN (ubo) (Johnstown split) 1st half

Juggling McHans Hayes & King Ray & Gorman Johnny Clark Co Belgian Trio

**New Haven**

BIJOU (ubo) Jack Martin Co Neil & Monte Bernard & Scarth Kitaro Japs 2d half

**Bartello & Co**

Evelyn Elkins Mahoney Brothers Gen Plsano Co

**New Orleans**

ORPHEUM Alan Brooks Co H Beresford Co Grace De Mar Mike Bernard Beaumont & Arnold Rowley & Young 5 of Clubs

**PALACE (Montgomery split)**

1st half

Kublik L. & M. Hunting Armada Gray & B Stewart & Donohue Williams & Daley

TO WHITE RAT BOND HOLDERS:

**July, 1917, Coupons**

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Dated, New York, September 25, 1917.

*Bloomberg & Bloomberg*

*Attorneys for*

*229 West 46th Street Corporation*

# AMONG THE WOMEN

BY "PATSY" SMITH

Truly Shattuck and Emma O'Neil, No. 2 at the Palace, got away well Monday. William Friedlander's "Naughty Princess" followed, and proved a novelty, embracing a bunch of pretty girls wearing daring color combinations. Esther Jarrett in the title role, and Sammy Weston as Philip Sumner, have a prayer song which is the musical novelty and hit of the act. First as a gypsy in yellow and golden brown, matching her long curls, and later in a pink chiffon and lace negligee, Miss Jarrett was at her best. Her three lady attendants wore green and gold and black fur, red and gold and a black velvet gown, trimmed silver braiding and gray fur. Other peculiarly attractive combinations were lemon and orange, peach and blue, pink and cerise and purple and blue, forming a lively color scheme against the little white and green bungalow. Mabel Rogers as the wife was always pretty and attractively gowned. Mary Newcomb, in her dark make-up, buxom physical charms and midnight blue velvet frock, was splendid in the Robert Edeson sketch in the role of an educated half-breed Indian girl. Emma Haig (White and Haig) looked youthful in the same wardrobe worn at the Palace a few weeks ago.

"The Liberty Girls" at the Columbia are certainly taking liberties. They all have movements of their own, steps of their own and not three concerted kicks ever occur in the same line. They open as college girls, in neat orchard satin one-piece sport dresses, with white collars and cuffs and large sport hats. Red was the predominating color. They wore one solid red and three red and white combinations. Of the women principals, Patricia Baker is making a mighty effort to stand out as a pantomimist. Her prettiest dress was of rose silver cloth caught up in the back, polonaise style, showing a silver lace skirt. The lace bodice and lace cap had tiny flowers on them, and a wired plac of georgette sat coquettishly on the side of her blonde head. Of Barry Melton's pretty frocks, only one had the right lines for her extreme height—the purple georgette and sequins. The others were too short waisted and made her look awkward. Diminutive Hilda Giles wore abbreviated clothes, all made too similar to stand out. May Pennman had very little to do, but looked well doing it; in fact, she was the only one of the women who acted quite naturally at all times.

Frankie Fay is the only one on the Royal bill this week who has not a woman in his act. The Gliding O'Mearas and Raymond and O'Connor shared dancing honors. Ruby Raymond has a particularly dainty wardrobe, each dress seeming to be just her style. A red cloth jacket trimmed with white, worn with a white plaited skirt, trimmed with red and a white tam, was ideal for the final dance she does with Mr. O'Connor. The woman in the Brown and Taylor act looked best in black net and jet, and the girl in the McNally Dimus and DeWoollf act wore white for her specialty.

Ninita Bristow, with Joseph Bernard, in pink silk brocade, made the style she seems to have adopted for this sketch. She is wearing her frocks a trifle longer.

A putty colored satin frock trimmed with French blue, and tam in same colors, worn by Elizabeth Brice, was very fetching, and a lavender Jap satin with touches of blue in side panels and bodice was charming.

A little foreign woman juggler, who married an American not so long ago, has returned to her family and gone back in their act. A sad experience

with a husband whom she worked with for a season, who has deserted her, is not glad news nor does it reflect glory on the well-known performer.

The special attraction at the Fifth Avenue this week is the patriotic song contest. The little woman in the opening act wore with a blue short dress, a sash of salmon pink and brown. A tiny dark haired girl and a taller one, decidedly blonde, made good opposites in the Roger Gray act. A flash costume of purple georgette and a hat effect of same, three feet in diameter, was worn by the blonde for a laugh. It showed the outlines of her figure in yellow tights and her yellow head sticking out of the crownless hat.

Saranoff is a good violinist and has a hard, cold personality that is more of a detriment than a help. A white satin with simple pretty lines, devoid of all trimming save a girle of opalesque banding. A dress of brilliants and sequins with gold pockets that looked as if they were an afterthought, and a fluffy little yellow chicken makeup were worn by Miss Yvette effectively. Cooper and Ricardo offer the same comedy and comedy makeups, registering the same laughs as before.

The two women in the Kerville act wear apple green satin and orchid satin skirts, with metallic cloth bodices, one of them stripping (on a cycle) to tights.

The Strand Symphony Orchestra is giving straight concerts that last an hour in the early afternoon. One has to be pretty fond of concerted music to listen to eight numbers in succession without a break for a song, instrumental solo or picture. On the other hand, if a lover of this sort of entertainment, be there at two sharp, and enjoy a musical feast. Adriano Ariani conducts and you'll even get the stories of the numbers and a line on the life of the composers in the program. Pauline Frederick is not at her best in "Double-Crossed." She



MARGARET MAYO

Who will devote all of her attention hereafter to Goldwyn (pictures).

should have a care as she seems to be losing her youthful figure. A boudoir gown, an evening dress and even a wrap are all conspicuous for their long graceful lines and the lack of trimming of any sort. Miss Fredericks steals a valuable paper at a week end house party from the host, to save her husband, then returns it cleverly, outwitting a political grafter. Her ability at handling a car is very useful in this picture.

The Kinkaid Kilties are lively. They include six women. In the American show the last half Rose Maurer was also there with that much abused term, "Personality." It's the impromptu things she does that marks her as a real comedienne. Kelly and Fern meet in front of a drop representing Arizona—she from California and he from New York. They promptly fall in love and while Kelly sings a song she goes behind some Arizona cactus, most likely, and changes her tourist's dress for a voluminous velvet wrap and dancing frock. The incongruity may be forgiven on the strength of Miss Fern's pretty face and winning grace. Miss Antonio wears white in the aerial stunts she performs with her husband, and the woman in Duffy and Montague dresses as an "eleventh hour" East Side bride.

Truly Shattuck and Emma O'Neil saved the audience at the Fifth Ave. the last half from having a perfectly stupid evening. For their opening number, "I'm a Bride and I'm a Widow," they are dressed accordingly. Truly as a bride and Emma O'Neil as a widow. Later Truly discards the bride fixings and gives you a close up of the exquisite lace flouncings sparkling with brilliants—an extreme collar or cape of the flouncing falling below the waist line at back. Miss O'Neil could wear a more extreme gown for her comedy number. Her last gown of an odd sort of green gold and silver cloth has a puffed overshirt at back with a skirt of gold lace. Miss Shattuck wears turquoise blue silk and georgette drapery over silver very effectively. Martelle is sure some daring female impersonator—and he's right there with the goods, too—in the way of "some" back, an extremely pretty face and abbreviated skirts display legs that the Shuberts would never turn down. His dresses are good and quite a la mode, but his exaggerated "sweetness" places him under suspicion right from the first. Minnie Kauffman does her usual strip while riding, from skirts to short pants, still sticking to white—the color so long associated with Kauffman cyclists. The girl in the Sam Liebert act repeats Joseph six times in the first half minute she is on the stage and does not look a bit like a Russian girl. The costumes of the chorus of the "Night Clerk" are bad—those of the principals, indifferent.

Patsy De Forest laid aside her new vaudeville act, which she was about to start rehearsals with, to accept a part in "Good Night, Paul." She opens in the show Monday night at the Hudson theatre.

The Parshleys' black and white drapery on their tables at the American the first half this week made them look like biers. There is more pep in the act, since their Australian tour, but that does not make it necessary for the woman to be kittenish. She should also cut down on her curls in these days of economy. One of the Anker Sisters has an idea her natural awkwardness is funny, and she does all she can to mar the other girl's work. Their opening dresses—one of lemon satin and georgette—the long, loose sleeves and collar trimmed with marabou and the other of gray satin, are their best. June Castle wears a blue satin wrap trimmed with bands of black and silver over a pink sequin and net frock, and Esther Costello's

blonde beauty looks best in the dress of net flouncings and blue sequins. Blue ostrich feather pockets trim sides of skirt, the whole lined with flesh pink.

John A. Hoagland was not present at the opening performance at Stamford of "Frocks and Frills," in which Beatrice Allen (Mrs. Hoagland) has one of the important roles.

The best part of the "Parentage" picture is the school room scene and the flashes you get of kid character. Whoever picked out the children for this scene sure was lucky in getting such a group of types. The story is not big enough to cause a flutter these days. The theme of unwelcome children has been worn threadbare by ordinary handling and nothing short of unnatural behavior or daring brutality would awaken any deep interest. The only possible big moment in the picture is where the broken-hearted mother of the unwelcome son is bidding good-by to her old home, and the director allows her to be interrupted. Barbara Castleton plays the "doll girl" grown up, but her acting cannot be compared with the juvenile miss.

## CABARET.

(Continued from Page 17.)

Maude Baxter, who appeared in tabs several seasons ago, is appearing at the Martinique Hotel, Cleveland. She has lately been studying under Mme. Sarah Robinson Duff, once of Chicago and then of Paris. The latter has a studio in New York, and is responsible for the development of a number of operatic stars.

Healy's will open the new Winter Ice Show at the Golden Glades tonight. The dinner show will begin at 7.15 and the supper show at 11.30. The musical comedy portion of the entertainment is called "On the Carpet," and the ice skaters will also appear.

With the stopping of whiskey distillation, Peoria, Ill., was perhaps hardest hit of any in the country. One-seventeenth of the country's income was derived from the liquor distilled in Peoria alone. This income automatically stops with the cessation.

Edelweis Gardens, Chicago, has a new show booked in by the Benson agency. It includes Mlle. Florence (late of the Dennishawn Dancers), Randolph and Elaine Thompson and a marimba band.

"Venus on Broadway" is the title of the new piece being rehearsed for the Palais Royal. It is by John Murray Anderson and carries a musical score by A. Baldwin Sloane, which will be published by Witmark & Co.

The Hotel Seabourn, Coney Island, closed its most successful season Wednesday last week with a beefsteak, given by the proprietor, Billy Werner, to several hundred guests.

Frisco opened Monday night in Rector's ballroom, doing his Jazz dancing with the Jazz orchestra there. He got over very big and is said to be the original Jazz dancer.

Billy Cloonan's revue, now at the Nankin Garden, Newark, N. J., has Madeline Kingsland, Grace Lewlyn, Dorothy Bryant, Jess White as principals, and a chorus of twelve.

Charlie Landau, known as the smiling kid, is at present at the Nankin Restaurant on 181st street and St. Nicholas avenue.

The new Reisenweber revue, to open about Oct. 15, will be produced by Edward Bowers, with music by Louis Silvers and lyrics by Ed. Madden.

Cora Hamilton solo dancer, has joined the Garden Revue.

## NEW ACTS NEXT WEEK

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

Clayton White and Co. (Reappearance)  
Riverside.  
Adair and Adolph, Royal.  
Ernie and Ernie (New Act), Royal.  
Frank Dobson and Co., 81st St.  
Buzells and Parker, 81st St.  
McClure and Dolly, 81st St.

## "The Naughty Princess."

Musical Tabloid.

46 Mins.; One and Full Stage (Special  
Drops and Set).

Palace.

The William B. Friedlander production of "The Naughty Princess" as a farcical operetta for vaudeville is superior to the other Friedlander ensemble acts appearing in the east. It's far and away a better turn than the Friedlander "Four Husbands," considering that versatile vaudeville's best big one up to date. Mr. Friedlander wrote the lyrics and music, staged the piece, and no doubt condensed the original from the Will M. Hough book to its present length. Much of the dialog is also along the Friedlander style of crisp pointed retorts. The act is nicely mounted, opening with a picture effect of Hell (in "one") and having a trick practical bungalow afterward set in full stage. The dressing or gowning keeps apace. There seems to be between 20 and 25 people, while the act probably carries a full stage crew. Its music is quite tuneful for the most part, with one decided and daring novelty as a part of the score. That is ragging a prayer set to music. The story holds up to the finish. It is of a disguised Princess who wants a husband, to make good a statement made to her guardian. She insists upon marrying a young man who has declared himself a woman hater through becoming entangled. One of the props is a map of Europe with girls' heads protruding through the several warring countries over there. There is a comedy strain throughout. Its principals as programmed in this order are Esther Jarrett, Sammy Weston, Earl S. Dewey and Mabel ("Billy") Rogers, with a girl and boy chorus, besides other principals. Mr. Weston has the juvenile role, Mr. Dewey the comedy part and Miss Jarrett is the Princess. Closing the first part this week at the Palace, it entertained, but seemed too long an act for that house, although the "sight" of the turn, from production to people, was of considerable assistance in passing the time more quickly than it seemed. As a vaudeville feature act in the musical comedy department, and as a class act of this description Mr. Friedlander has done remarkably well with "The Naughty Princess." It's a big picturesque number of real entertaining value. *Time.*

McNally, Dinus and DeWoolf.  
"Making Good" (Songs and Dances).  
9 Mins.; One (4); Full Stage (5);  
Royal.

A trio of two boys and a girl offering a combination singing, talking, dancing and acrobatic exhibition small time throughout. A special drop in "one" is at the opening. It represents the exterior of a theatre, the girl acting as the box office attache and the boys a couple of hick dancers looking for a place to "show their act." There is a benefit on for that evening and the girl fixes it with the managers so that the boys can replace a "disappointment." The act then goes to a full stage palace set, the time supposedly being an hour later. The boys offer a routine of dancing and the girl delivers a number. Some of the acrobatics which follow are worth while, but a t for the big time. *Fred.*

Wellington Cross.

Songs.  
22 Mins.; One.  
Palace.

Wellington (Duke Cross), now a single since Lois Josephine (Cross and Josephine) injured her ankle in the west) is just singing songs at the Palace this week. He sang seven Monday night, all good ones, with Ted Shapiro accompanying him at the piano. Cross' first number was introduced through the singer knitting as he entered, then going into "Nellie's Knitting Nighties for the Navy," following with an "Aviator" song, then something about the girls in the south, with "Going Up," as a topical on the high cost and other things (including women's dresses), following with a very good war song, "Let's Be Ready," with the title of the sixth song unknown, while "Little By Little, Bit By Bit" was his final song. It's also along topical of comic lines. Cross' song material is excellent and he sings it well, dressed in an outing suit with straw hat, that could stand an objection or so. It's a bit sloppy, for him. Answering the applause of his final song, Mr. Cross told the audience he understood some expected he would dance (which he had not done nor did not do) and that being so, to oblige everybody, he would recite. Mr. Cross had made a reference to Robert Edeson, who preceded him in a sketch, and Edeson, in his character dress, revealed himself for a moment, Mr. Cross started to recite "Gunga Din." When about midway through it, a shot was heard, and Cross fell forward, into the arms of Edeson, who carried a gun, as he took a bow. For the final curtain Mr. Cross mentioned he had been told he would be shot if he ever recited that, and his only regret was that some of the others before him had escaped. Mr. Cross as a single is an easy hit, anywhere. *Time.*

Ethel Costello.  
Songs and Talk.  
11 Mins.; One.  
American Roof.

Ethel Costello is a blonde. She sings in a rather pleasing way with a passable voice. She might refrain from stepping about the stage for she gives an impression of being awkward in the few movements attempted. Her three "gags" could be shortened. The remainder of the act is composed of songs well enough selected, although the "Mother's From the Daughter's" number could be done in better style. This she will probably be able to do soon enough, for Miss Costello has a likeable manner and should be able to handle a number that way. Opening the second half of the Roof Monday night, she did nicely, and should continue in other houses of like calibre.

Riley and Lester.  
Singing, Talking and Dancing.  
15 Mins.; One.

Two men, comedian somewhat comically dressed, with talk that passed them. Comedian does considerable ad lib business, but appears to lack the essential fundamentals to properly gain his laughs, although the fault may be also laid to the talk. It could stand shortening. It contains nothing out of the usual. It might prove better judgment to insert more dancing. The singing is identical, and would have passed unnoticed if a comedy number were not used. It is a combination that should improve with rearrangement.

Aeroplane Girls (2).  
Aerial Act.  
12 Mins.; Full Stage.

The Aeroplane Girls secured their billing from the device used to whirl them about in mid-air while going through a routine of acrobatics. It is a corking novelty idea, lifting the act out of the classification of a straight acrobatic closer, and being sufficiently interesting and thrilling to keep a house completely seated.

Robert Edeson and Co. (4).  
"Flying Arrow" (Drama).  
21 Mins.; Five (Library).  
Palace.

"Flying Arrow," by Toni Vegas (possibly an assumed name for the author, as its Latin-Indian name combination doesn't sound right) may have been especially written for Robert Edeson's return to vaudeville. Its main character as taken by Mr. Edeson is an Indian, a role he secured fame from on the legitimate stage. The scene is a library in the Arizona home of a land grabber, where the purely mechanical plot is laid bare. It is of Flying Arrow defeating an effort made to secure his land heritage by the white father of his childhood sweetheart, whose mother was an Indian. The father and his associates are forced to leave the country, to avoid exposure by Mr. Arrow, who induces the daughter to remain with him in the wilds. A bit of comedy here and there by the other players brings nothing. It is wholly an Edeson playlet and held up by him. With many another it would sound silly, but will do to carry a headline name around once. *Time.*

Ann Suter.  
Songs.  
16 Mins.; One.  
Alhambra.

Perhaps the best recommendations back of Ann Suter for vaudeville are her youth and personality. Miss Suter is a comely miss, with blond hair, and a mannerism that reminds one vividly of the days that Eva Tanguay was wont to work in the "Sambo Girl," and her dress in most of her numbers recalls Tanguay. Miss Suter has no singing voice to brag about in the studios but she uses it effectively and once she hits a line of songs more suited to her style her progress will be all the easier. Her routine as offered at the Alhambra included "Things Are Getting Better Every Day," "In the Sweet Long Ago" (wearing hoopskirt outfit), "The Next Time I Marry I'll Marry for Love" (worked for comedy at the Alhambra through her appeal to a young "plant" in a box), "I Want a Regular Guy" with a medley of topical choruses for the closing number. Miss Suter wears some nifty stage outfits, mostly of the abbreviated pattern, and any time one sees youth prancing around in attire that shows off the figure symmetrically, it's an advantage. If Miss Suter can live down comparisons that are bound to be made with Tanguay, she won't have to worry much, as she shows possibilities that helped by a natural inclination to twist her face will keep her in vaudeville. *Mark.*

Craig and Cody.  
Violin, Banjo.  
10 Mins.; One.

Two men, violinist and banjoist. Do a bit of swaying and the violinist goes in for some intricate execution. There is talk and violinist essays a "souse," picking up a tumbler with his teeth and drinking its contents while fiddling. Nice looking young men. Small time act. *Jolo.*

Statzer and Clark.  
Talking and Singing.  
10 Mins.; One.

Man and woman in a straight talking turn with a patriotic song that missed fire for a chaser. Man in blackface with grotesque outfit handles rather light comedy, revolving about enlisting, with the woman dressed in khaki doing straight. The cross-fire has nothing especially diverting, but causes a string of laughs that may be attributed to the man's facial expressions. The dressing could stand a change to a cleaner appearance, while the woman hardly needs the heavy make-up. They can pass in the smaller houses.

## NEW SHOWS NEXT WEEK

"Saturday to Monday, Bijou (Oct. 1.)  
"Furs and Frills," Casino (Oct. 1.)  
"Land of the Free" (Florence Nash),  
48th St. (Oct. 2.)  
"Tiger Rose," Lyceum (Oct. 6).

Truly Shattuck and Emma O'Neill.  
Songs.  
One.  
Palace.

Truly Shattuck and Emma O'Neill are a new two-women combination, both from other two-acts, Miss O'Neill previously appearing with a male partner on the small time. Miss Shattuck's contribution is mostly singing and as "feeder" to Miss O'Neill, who does what comedy there is, in a much modified manner as against her former manner. They open as bride and widow, Miss Shattuck the bride, and are dressed accordingly. Following are two or three solos, with Miss Shattuck taking the ballads and Miss O'Neill singing about "A Good Looking Girl Will Make a Weak-Eyed Man Go Blind." They develop into a scrappy couple for the finish, with Miss O'Neill having one very good gag to hold this up, they also giving an impression of how two men would argue. The finish carries the turn over for the No. 2 position where they are this week. In some of the smaller big time houses they could take a more important spot, for some sections will like the act better than others. The improvement in Miss O'Neill's work is noticeable and apparently indicates coaching that was needed. There is a dress display during the act and Miss Shattuck is singing as well as ever. *Time.*

Brown and Taylor.  
Songs.  
15 Mins.; One.  
Royal.

A small time man and woman offering with a number of songs and an Italian character impersonation by the man. Both carry a carload of assurance on the stage and work hard to get the material over, but it isn't material for the better houses. Opening with a brief bit of talk, the man paves the way for the arrival of the woman in a Quaker maid costume, the duo offering "One Horse Town" as their opening song. This is followed by the Italian number which earned something. A single selection designed to show-off the woman's voice has rather the effect of showing it up. An operatic medley serves as the closing touch, the woman climbing vocal heights on the last note getting applause as the result thereof. *Fred.*

Webb and Romaine.  
Songs and Music.  
16 Mins.; One.

Two men made up as Italians, though neither has dialect. Open with a very few Italian words, then Webb sings an Irish ballad, "River Shannon." Webb plays the guitar and Romaine the violin. A little crossfire on "U-boat," when Webb does another ballad; violinist plays "Melody in F," followed by medley with variations, then some Erovo violin imitations and for encore Webb renders another ballad. The violinist plays well enough, but it is Webb's singing that lifts the act into the big hit class for small time. He rhapsodizes and phrases beautifully. *Jolo.*

Turelly.  
Paper Tearing and Musical.  
10 Mins.; One.

Turelly opens with talk while tearing a sheet of paper, making a nice introduction for harmonica playing, following. He could omit numerous quibs, rather aged now. He does some apparently difficult rendering of operatic selections with the mouth organ. A nice opener for the smaller programs.



**Fred J. Ardath and Co. (4).**  
**"The Decorators' Hokum."**  
**14 Mins., Full Stage.**  
**Fifth Ave.**

Without the slightest fear of christening Fred Ardath's new specialty with a misnomer, one can safely list it as the sloppiest act in vaudeville. It's all of that and a cargo of "hokum," real, dyed-in-the wool "hokum" dug out of the archives of a vaudeville that has long since been interred under the classification of variety. The scene shows the interior of a house, that is the four walls and center and side door exits are visible. Also two or three upright surfaces placed there in order to give the scenic set a longer lease of activity. Enter, two paper hangers prepared for work. Next comes the lady of the house who introduces the theme. Her husband (Mr. Ardath) is late. Then comes Ardath, and following Ardath comes the "hokum." He does a "souse" with all the accompanying decorations. There follows some witty dialog, wherein the workmen construct a suitable alibi to offer his wife. Then the inevitable paste and the rest is plain "hokum." Ardath smears the "guy" over the entire stage, falls in it, slides in it and smacks the wet brushes over his cast, face, head, hands, clothes and other portions more easy to imagine than to describe. Even the front row occupants receive a small portion. And the Fifth Avenue audience roared. One could hardly resist at such a spectacle. But it's not modern vaudeville. And the idea is too suggestive of the late Willard Simms who at least added somewhat of a story to his paste orgie. If vaudeville will stand for the Ardath specialty it's time to dig up the old "nigger" acts and get back to the days of '89. But vaudeville, at least the real vaudeville that pretends to a genteel clientele can hardly countenance such a sloppy affair notwithstanding the screams and roars it evokes. Ugh! Wynn.

**Mr. and Mrs. Victor.**  
**Singing, Dancing and Talking.**  
**12 Mins.; Three.**

This act carried a double billing at the 23rd street last week, with the outside billing as above and the stage card "Columbia and Victor." The latter fits the situation snugly since the idea hinges close to the respective names of the phonograph. With refreshing here and there in the talk, there is no reason why they should not be capable of holding down an early spot in the bigger houses. They open in "three" before a special drop, with both inclosed in specially constructed phonograph boxes of larger proportions, with the ensuing conversation blending nicely around their travels from home to home. After the opening number they make their appearance, retaining the novelty idea even in costume, with a number of well executed dances and talk.

**Nelson and Castle.**  
**Songs and Talk.**  
**13 Mins.; One.**  
**American Roof.**

Man and woman offering a refined "two act" that might be somewhat strengthened with some additional business worked a bit faster than at present. The talk is rather amusing through Nelson appearing to have some knowledge of securing laughs, although at times he overworks his points and comedy tactics. He also does omdey so & with a hat that comes up for question since Stuart Barnes is the originator of that particular bit. It is a corking number, but might be changed about to side step the conflation which right now is too pronouned to pass unnoticed. The woman possesses a fair singing voice, rendering "Joan of Arc" sufficiently well to receive some recognition with it. According to the billing they were last season with "Katinka," and if they were, this act hardly does them credit, for too much is expected. They would be sensible to drop the billing.

**Walter James.**  
**Talk and Songs.**  
**14 Mins., One (Special Drop).**  
**Fifth Ave.**

Walter James is to be congratulated on his efforts toward originality, for in his present specialty, backed with a special drop and appropriate talks and songs, he flashes a sign of progressiveness that some of the present day singles would do well to follow. A drop pictures a board fence on which are painted several illustrated advertisements. James, garbed as a bill poster, after introductory talk, gives impressions of the characters on the various signs, opening with a Hebrew number and running thence to an Italian "bit," Scotch chatter, a Hobo characterization and concluding with some war "gags" and a Service recitation. The affair needs reconstruction and some material. James could do well to eliminate the Scotch portion, replace the present recitation with one more appropriate, the "Blighty" verses hardly carrying the sentiment one looks forward to in the character Service rhymes. The war "gags" are not for this act, the burlesque shows having "ridden" them to death. The Hebrew number is acceptable, likewise the "Hobo" talk. And James might do better would he handle the characters in the second person instead of attempting an imitation. An impression would be more appropriate. He has the network of a good original specialty and under the care of a theatrical "physician" it should develop into the best vehicle he has ever had, but at present it falls for short of requirements for the grade of times James deserves, for James is a very capable entertainer. Wynn.

**Ruby Raymond and Charles Connor.**  
**Songs and Dances.**  
**16 Mins.; One.**  
**Royal.**

Just a little flirtation act with the boardwalk at Atlantic City as the scene. The girl is in a roller chair which the boy is pushing, he having bribed the attendant to leave. The usual flip talk, the recognition of old friends and the fact that the girl has had the chair for almost a week and the bill has to be paid. The moving slide effect of a rain storm is used that brings a big laugh. It shows a rain of cats and dogs. The act then appears before special drop in "one" and a couple of songs and dances are delivered. It is a turn that will pass in an early spot on big time after it is speeded up a little. Fred.

**"Their Creeds" (Comedy).**  
**18 Mins.; Interior.**

The Maude Durand and Co. comedy playlet is entitled "Their Creeds," written by Emmett Devoy. It is a blending of farical comedy and heart interest, with an underlying problem that, while not new, is always a debatable point and hence food for dialog. A young Hebrew is married to a Christian girl and the only thing to mar five years of domestic bliss is the difference in religion. At opening wife has persuaded husband to consent to a legal separation, saying sh' doesn't desire a divorce as her religion doesn't permit of it. Enter girl's mother, who tries to fix up the matter, later followed by the boy's father, also desirous of patching up the ostensible. After plenty of comedy it is wrung from the girl the whole thing hinges upon the girl's fear their offspring will

**O'Neal and Walmsley.**  
**Talk and Songs.**  
**14 Mins., One. (Special Drop).**  
**Columbia (Sept. 23).**

Jimmie O'Neal and Frank Walmsley, products of the Middle West, added to the theatrical laurels of that section Sunday last when they registered one of the biggest laughing hits staged at a Columbia concert in many, many months. In "one" before a special drop of the exterior of a southern race course, the pair introduced a string of rapid fire comedy dialog, rambling speedily from one subject to another and injecting several bright "puns" that bear the stamp of originality, not a single one missing, the net result being a continuous laugh throughout their 14-minute stay. They conclude with a ballad, led by O'Neal, the chorus offering an opportunity for harmony in which they excel, having graduated from the trio and quartet ranks some years ago. Walmsley portrays a simpleton, rendering his speeches in a high "pipey" voice with O'Neal working "straight." Walmsley might change the words "My God" to "Oh Lord" and eliminate or alter the last line of the "Pelican" verse. Otherwise the routine is perfect, well constructed and sure-fire for any house. They literally "stopped" the Columbia show Sunday and as for the program honors, they simply kidnapped them. It's one of the best two-man comedy talking acts imported here in some time. Wynn.

**Genaro and Gold.**  
**Talk, Songs and Dances.**  
**14 Mins., Two (Special Drop).**  
**Columbia (Sept. 23).**

Dave Genaro and Anna Gold have perfected a very likable routine of songs, talk and dances, the latter carrying the theatrical value, although Miss Gold in her Hawaiian number earned a trio of encores. The turn opens in "two" with a special drop, exterior of modiste's shop. Miss Gold applies for a position as model, the ensuing talk surrounding that theme. Genaro essays an Italian character. The concluding dances are preceded by an introductory number, formerly done by Genaro, the finale being the expected cake-walk. It's a better turn than Genaro has had in some time, Miss Gold filling in excellently. Her display of clothes does much for the general appearance, Genaro working throughout in evening dress. With the present repertoire and Miss Gold, Genaro should connect with little or no trouble. Wynn.

**Morgan and Armstrong.**  
**Comedy and Songs.**  
**19 Mins.; One.**

A man and woman team presenting a hodge-podge of hokum comedy and some songs, all much to the liking of the average small time audience. The team carries a special drop of a board walk, but did not use it on the roof. A talking opening is somewhat slow as is also the man's first number. The woman with a comedy song, followed by "Joan," scored. Another bit of talk follows that gets over and for the finish a burlesque Hawaiian dance with the man strumming a uke, sends the act away nicely. Fred.

**Howard and Warden.**  
**Singing and Talking.**  
**14 Mins.; One.**

Howard and Warden are practically a straight talking turn. The talk sounds as though arranged by themselves, with most relying on ad lib remarks. It is light-weighted, even from an opening rather aged. Dressed in plain street attire they endeavor to create comedy with talk that cannot possibly garner an abundance of laughs in any house, while the final song is about up to the standard of the remainder of the turn, all rather small time. (Continued on Page 41.)

## PROTECTED MATERIAL

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

MARCUS LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter L. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alon)	MICHIGAN AUD. CIRCUIT (W. S. Butterfield)

**Jewett and Pendleton.**  
**Singing, Dancing, Talk.**  
**12 Mins.; One, Two, One.**  
**City.**

Man and woman. Look like a pair of ballroom steppers trying to incorporate "variety" into their act. Open in "one" with a little talk, man attired in white broadcloth dress suit and white beaver top hat. They sing the ancient "Lyre Bird" song and step a bit. Then they go into full stage for a ballroom dance, exaggerated for stage purposes. He sings another ditty, while she changes and does a graceful toe dance. He changes meanwhile to Hawaiian costume, warbles a bit to give her an opportunity to don a straw skirt and they finish with Hawaiian dance. Start poorly but finish up as corking small timers. Jolo.

**Bollinger and Burns.**  
**Comedy Wire.**  
**8 Mins., Full Stage.**  
**Fifth Ave.**

Man and woman, the former essaying a tramp role, both doing the conventional routine atop a slack wire, the man shouldering the majority of the feats. He stands on a chair poised on the rope while balancing lighted lamp on his head. It gathered something. His "turn-overs" were short of the sensational mark considering what has been done by his predecessors in that line. It's a good opening act for the grade of programs shown at this particular house. Wynn.

not be reared in her faith. "But there are no children," cries her husband. "There will be," says the wife, to the delight of the young man, as she rushes off. The comedy consists in the dialog of the boy's father with his Hebrew dialect and the girl's mother, with her brogue. All the parts of well played, exceptionally so for small time. Jolo.

**Archer and Ward.**  
**Crosstalk, Singing, Dancing.**  
**14 Mins.; One.**

Mixed couple, with mostly ancient gags for crosstalk, a bit of singing and some stepping. He is a good eccentric hooper. They finish with the obsolete tough Bowery dance used by nearly every mixed dancing team of a decade ago, employing it as an adjunct to Irving Berlin's Chinese number. Got little or nothing until the finish, which was well applauded. Small timers. Jolo.

**Samsell and Lyonhardt.**  
**Songs and Dances.**  
**16 Mins.; Two (Interior).**

Nice looking pair. Dancing is their best, although songs impressed, with several numbers effective. For the closing number, following an announcement by the man they are formerly of John Cort's "Flora Bella," they do the waltz song they had with that show. They do it well. The opening was the weakest section. The couple could arrange even a stronger turn than they are now presenting. Present turn for small time. Mark.

## PALACE.

The Palace had a sufficiently long program this week, so much so the absence of James and Bonnie Thornton from the program did not call for a substitute, the German War Film in its second week (2d episode) closing the performance shortly after 11.

Had the act first mentioned as the substitute for the absentees presented itself, there would have been on the same bill (and the Palace) George White and Joe Whitehead. Moore and Whitehead, also at the Riverside this week, were to have replaced the Thorntons until it was discovered the Palace had enough show. Mr. White was there, however, with his partner, Emma Hale, but George did not do his "invitation dance," something Whitehead does every show and claims as his very own. It was almost too bad the two acts remained separated, for Whitehead has accused White of "stealing his stuff."

With Whitehead present there would have been another case of "who's the best?" Wellington Cross enters, knitting, singing a song to fit the knit. Whitehead is also knitting when entering.

The bill was changed about for the Monday night show, with "The Naughty Princesses," No. 3 at the matinee, remaining in the same position in the evening, but closing the first half, in its 44-minute turn. At the matinee the war feature opened the second part.

At night an Italian nurse in uniform, who had been a part of the 71st Regiment Recruiting Act for a few days last week, did a "single," starting off the second section. She has an explosive manner of speaking, with some hells and damns in her conversation. She makes her brief lecture quite emphatic, also convincing, mentioning the horrors of the front, as viewed by her on the other side, and displaying some German bombs. The nurse was at Rheims and told of the conditions there. She is in America, on leave, after recovering from a wound, and expects to return to the front once more. More patriotism was furnished by one of "Mike Cross" songs, a war sonnet, and in the White and Hale dancing turn are the Boy Scouts, besides a drop of the "Spirit of '76" and "The March of the States," besides which the Weekly Pictorial may be depended upon for war scenes. The house orchestra played for overtures and entre-act music some more melodies, but no one in the pit or on the stage made the audience stand up.

The Four Nightingales opened the program, followed by several acts, now around here. They were Truly Shattuck and Emma O'Neill, "The Princesses," Mr. Cross and Robert Edeson and Co. (New Acts).

## ALHAMBRA.

The bill might not have looked so pre-tentious on paper, but in the running it provided splendid vaudeville entertainment. There was a section or two that sagged perceptibly, but the program had the audience feeling satisfied.

Business was good Monday night. It was the second week for Belle Baker's "help" over engagement, and the second episode of the German war film, so between the two the neighborhood has something to point out why it wanted to see the show.

Sascha Platov and Co. opened the show, the latter including two women, one dancing with Platov and the other playing the piano and singing several numbers, using the orchestra for her last selection. The program says Vivian Leland is the dancer and Flora Starr the vocalist. Platov shows up a whirling Dervish the way he swings Miss Leland around like a merry-go-round and does some Samsonlike stunts that is not in the category of the other trippers of the light fantastic. But on the finer points of grace, rhythm and artfulness Platov misses fire. Miss Starr sang well and received applause.

Ann Suter (New Acts) had a spot that mitigated, but the Alhambra seemed to like her work immensely. "The Race of Man" has been seen in the neighborhood before, but the act never appeared to better advantage than it did at the Alhambra. The boy handling "Over There" put it over effectively, and the act should end there, with the other members joining on the chorus. There does not appear to be any reason for the turn, after reaching the point it does, to jump from the sublime into the ridiculous. It doesn't look right when the fires of patriotism are burning throughout the land.

Morris and Campbell cleaned up. The first part of the act seemed to get away slowly, but the last half sent them over to big laughing returns. Several minutes after the lights had flashed for the next turn the audience applauded enthusiastically for the pair to come back and make it laugh some more. Morris shows natural aptitude for comedy work. His skating "bit" is surefire. Miss Campbell has much in her favor, works hard, has personality and not only looks attractive but has a faculty of making each word reach every section of the house.

After the Morris and Campbell hit Winston's Lions had everybody applauding. This act is now in great shape and the aquatic exhibition proved a real treat. After intermission appeared Collins and Hart, and their familiar style of funmaking as effective as ever.

Miss Baker dashed up some of her old successes, and for a patriotic fling used "Joan of Arc." The house was almost stampeded later when somebody, getting in after this number, yelled for the "Joan" number when Miss Baker asked for suggestions as to what number the audience wanted her to sing for a final encore.

## ROYAL.

For the final week of the "pop" season at the Royal there is a show at the house that as far as the first part is concerned is decidedly small time as to quality with the exception of the opening turn. The second half contains two acts and the German war film. Frank Fay opening the intermission and Brice and King closing the show. Next week's entertainment starts a slight advance in prices.

The Gilding O'Mears opened the show, and the interest which their stepping aroused showed, at least as far as the Bronx is concerned, there are still a number of fans wild about ball room dancing, especially as done by this team. Brown and Taylor (New Acts) held the second spot, the woman securing applause on the strength of a top note at the close of the act. McNally, Dinaus and DeWoolf in "Making Good" (New Acts). Both of these acts slowed down the show into the small time class. Raymond and O'Connor (New Acts) managed to pull a couple of laughs with a fair jockeying and Joseph M. Bernard, supported by Minnie Brismar, in "Who Is She?" by Willard Mack, was a laughing hit. This little skit is carried as much by situation as by dialog and is exceedingly well played by the duo.

Fay started the second half of the show with a laugh and continued to keep the audience in good humor, although the Bronxites rather accepted the suggestive aid of his talk at times.

Brice and King sang five songs and got the hit of the show after completing a medley of their former successes.

## FIFTH AVENUE.

The Fifth Avenue program for the first three days of the current week developed but two genuine entertaining turns, although some managed to eke out sufficient laughs and applause to save them from the dreaded classification. It was not a standard Fifth Avenue show, but the managers, but the capacity gathering seemed to procure sufficient entertainment from two of the listed specialties to keep them in good humor, and to these particular acts go the honors of the bill and the added honors of preventing a really monotonous evening.

These were Cooper and Ricardo and Yvette and Saronoff, the latter offering their recently formed musical offering. This couple have blended their individual talents into a meritorious offering, coloring it with a light theme and dressing it in excellent style with a number of costume changes and some varicolored drops that aided immeasurably. The repertoire is well chosen, but it might be suggested that the alter the finale. This introduces them in a rather cleverly arranged musical characterisation of a rooster and chick. The attending melody is appropriate and the costumes connect the story nicely, but the pair should never utilize this spot to introduce a medley of military or semi-military airs. It's entirely out of place and could easily be shifted to another section, or better still, be used for an encore if one of the couple is asked to sing.

They should close the offering proper with this characterisation, lengthening it as they find it possible and adding a bit more of the dainty comedy it contains. While the present arrangement does not mitigate against the success of the specialty, they should aim toward consistency since they have gone so far to build up a turn that spells class in every other division.

Cooper and Ricardo maneuvered their many laughs into the applause hit of the bill, the audience insisting on several returns even after the card announcing Fred J. Ardath and Co. (New Acts) had been panned. The girl is especially clever, and while suggesting Fanny Brice to turn always brought back memories of Harry Delson, has a style her own, and has that invaluable knack of taking advantage of the physiological point to score a laugh. The song repertoire is well chosen, and Cooper "sells" his melodies in good shape. It's a turn strong enough for any bill.

The Pastry weekly opened, with Hollinger and Reynolds (New Acts) starting the vaudeville section. Walter James (New Acts) followed, with Roger Gray and two girls coming next. Gray is billing himself and Mae Francis, with the third member unidentified. They offer a repertoire of description numbers with enough comedy added to carry them through.

One of the bill's features is the War Song Contest, staged by Manager Quaid to determine the public's choice among the present crop of military lyrics. The contest Monday night introduced four aspirants, with Ed McNamee explaining the idea at length prior to the arrival of the songsters. McNamee waxed enthusiastic over the possibilities of the contest and carried his audience back through the pages of American history. He delved into the origin of all the standard National airs, and came near growing emotional to a high degree. Edward is taking the affair seriously. His oratorical exhibition was thoroughly enjoyed and gave the song pluggers a healthy send off.

Ardath came next, with Yvette and Saronoff in next to closing spot, the latter being occupied by the Three Kervilles, with the German war film winding things up. Wynn.

## AMERICAN ROOF.

The American show for the first half was somewhat above the average, and consequently kept the rather small audience in good humor. The Roof looked a bit deserted Monday night, although Raymond and Caverly were given the outside sign to themselves on their initial week with the Low Circuit.

The Parsleys opened with music, going

through a routine upon different instruments that could be bettered from the front with new wardrobe. The women have a fetching personality, and continually makes good use of it, but her wardrobe could be changed for something more up-to-date. The patriotic medley was uncalled for, and they would have fared much better without it, for seldom were they and the orchestra together. The Anker Sisters proved to be the Oakland Sisters, who continue to do their familiar straight "vaudeville act" with the comedienne as understudy as ever. She seems to have a comedy vein, but is unable to make proper use of it, although it might be partly attributed to her present material, which is not of the best. She is now doing some business with her long appearing legs a la Charlotte Greenwood.

The Great Santelli presented a series of weight lifting feats that appeared sensational, and the audience took kindly to him. Santelli has chosen a couple of good "plants" who invite themselves upon the stage upon his suggestion for anyone in the audience to step forth and examine the weights. One is in a boob make-up and the other a stout fellow with a hearty laugh, who, when once started, carried the entire audience with him. Still Santelli pays entirely too much attention to them, and would be doing better by letting them work alone. They need a good deal of rehearsing, and Santelli should tend to it immediately, for it is plain to everyone they are with him, even the third fellow who stopped on his way off and followed Santelli, standing directly in front of him while taking his bows to ask him something. Nelson and Castle (New Acts).

Raymond and Caverly closed the first half with "The Submariners," and easily held up the headlining honors. They kept the audience in a continuous laugh that never once let up until their closing bit. While they have discarded the chin pieces, numerous bits closely resemble some of their former method of working, but through the laughing results, they are a welcome relief to the mind, by listening attentively for anything relating to a German accent. After intermission Ethel Costello (New Acts) did nicely.

"When Women Rule" is a sort of a farce comedy that will continue indefinitely, for no matter how many times it might have played a house, it is so ridiculous the situations are bound to keep the audience leaning forward and the audience to strain their eyes as they watch. The sketch right now is a small time sure-fire laughing success. Smith and Trop (colored), according to their announcement, are a couple of songwriters, whom from their medley of popular numbers supposedly written by them are writers of a number of hits. The boys offer a nice routine of songs and comedy that would keep them working.

Alvin and Kenny closed the show, followed by a weekly pictorial.

## JEFFERSON.

There was nothing wrong with the Jefferson crowd Tuesday night. The house was jammed to the doors, and the show entertained that big audience hugely.

The picture part proved as strong as the vaudeville section.

In addition to the melodramatic action of the "Back to the Kitchen" (New Acts), there is a comedy, "Back to The Kitchen," the Hearst-Pathe Weekly, and the third episode of "Seven Pearls." So it was a moral certainty the folks got their money's worth in pictures if they didn't care two raps for the vaudeville.

Crawford opened the show. He formerly worked with the Arlington Duo. Plays a cornet solo, and after doing a fast whirl around the slack wire (complete body evolutions with wire gripped by hands and twisted on feet) and closing with a trapeze stunt of balancing a lighted lamp on his forehead while working head downward and feet upward.

Barrett and Murray amused with their blackface turn. The pair rely mainly on its talk, which is supposed to take place at a registration booth, the arrangement in "one" not being at all correct as far as "atmosphere" was concerned. The way the talk was laughingly received, however, change has been made at the Jefferson in the passing of years. A team of this pattern would have died there less than four years ago, yet today they lose little of the points advanced in English.

Marie Dreams, who is understood to have gotten her stage experience in London prior to a little while ago, is well known to the audience along the lines of the famous "female baritone," Helene Mora, depending solely on the low tones of her voice to carry her over. Miss Dreams has Americanized herself completely as far as her song routine is considered.

His Lucky Day with Gus Thomas and Co. (three comedians) has been well received, although once played by Phil Peters and Co., but its theme is wholly different. The Thomas piece is of the crook specie, with two humble house burglars putting it over on two of the slickest gentry and having a finale that reaches them in the smallest houses.

Sam J. Curtiss and Elsie Gilbert are offering a pleasing turn in "one," with Sam doing his familiar school boy type, and having a line of talk with little Miss Gilbert as the cute school kid that proved most effective in the 14th street neighborhood. The drop carried is of a small schoolhouse along a deserted country road. Sandouced introduced advantageously, with Miss Gilbert establishing herself as a big favorite at the Jefferson.

The Staley-Birbeck "surprise" turn was a revelation with its quick transformation from the blacksmith shop to the drawing room, and back again, that one just seeing it imagine it a brand new idea of the Staley and Birbeck combination. Coking act for the pop houses through its novelty and "surprise musical arrangement." Pealson and Goldie were a large sized bit with the whistling and singing. Monroe and Grant closed and held everybody in

with their trampoline stunts. Grant was formerly a vaudeville partner of Reddington's Mark.

## CITY.

With seven good acts, the Italian Battle Front pictures and the Artistic-George M. Cohan screen productions of "Seven Kers to Baldpate," the City housed a corking bill the first half. The Italian pictures were probably responsible for the bumper attendance Tuesday night. By the time the show started there was not a seat anywhere in the huge auditorium, and that there was a plentiful sprinkling of native sons of Italy present was evidenced by the applause that greeted the pictures of their own country and the laughter that greeted any Italian remark made upon the stage.

The Novello, ring act, man and woman, opened. They started attired as artists are supposed to dress in the Latin Quarter of Paris, and which has long since ceased to be the case, excepting the comic opera, and strip to tights for a very neat and graceful routine. Three Rosellas, two men and a woman, instrumentalists, with comedy, scored very strongly, due principally to the comedian, as a source, doing excellent pantomime work. They only did seven minutes, but after the lights were shut off the comic had to do an additional bit to quiet the applause.

"On the Front," a singing and comedy act, with special set, was a big smash. In the company are two men attired as military officers, a newspaper correspondent, a Red Cross nurse and two blackfaced comedians. The officers and newspaper man sing (whoever heard of a newspaper man singing—they don't even do that in musical comedy), the nurse has a few lines and the comedians disport themselves to the delight of the audience, in spite of the fact that they are minus any con dialect. They have annexed the old Bedini and Arthur stunt of one shooting at the other and breaking a plate located at right angle. Nevertheless they corral a bunch of laughs. "On the Italian Battle Front" pictures ran 20 minutes, and the second installment will be shown next Monday, Tuesday and Wednesday.

Jewett and Pendleton (New Acts) had to start the show all over, following the film. Violinsky had things pretty much his own way, barring the squeaking of the pedal of the piano he used. His biggest hit was the impersonation of a pianist in a nickelodeon, which might be made even funnier by striking wrong notes occasionally.

Another pretentious act for a small time house was "The Divorce Question," with a special set and organ off stage. It is a strong dramatic sketch badly played by the entire company, especially the woman enacting the role of the divorced woman. The girl appearing as the daughter who had been dragged into white slavery, was fairly good, and with a little stage direction could hold her own in fast company. (Not intended as a pun.) The others were impossible—simply ranted.

Webb and Romaine (New Acts), with the Cohan feature, closing.

## LAST HALF BILLS.

(Sept. 20 to 23.)

## HARLEM OPERA HOUSE.

If it were not for "The Country Store" last Thursday night the show at the Harlem opera house would have been a speedy and entertaining one. While the award of prizes may have its advantages in the matter of increasing patronage, it destroys the proper running of a show when it cuts in with more than half an hour of calling off numbers.

Charles Leonard Fletcher "Jazz" says—on slides, just prior to the overture, elicited as much laughter as any turn on the bill. The opening turn was Frank Carmel, a hoop roller with all sorts of decorated wooden circles, with a fast and clever routine. He finishes with some baton juggling of the old-fashioned "drum major" type, which seems to be a "lost art" as far as stage work goes. Archer and Ward, Maude Durand and Co. in "Their Creeds" (New Acts).

An unfamiliar face around here is Andrew Kelly, Irish monologist, not billed outside, but who was put on in the middle of the show. Attired as a cabman he stood for 15 minutes telling stories with a brogue that sounded genuine, and finished with a parody recitation on "The Charge of the Light Brigade." Kelly's stories are good and he tells them well, but there seems to be something lacking in his manner of going from one tale to another. At times he suggests the late J. W. "Rolling Mill" Kelly, at others Frank Fogarty, uses a phrase of Walter C. Kelly's, and occasionally essays the Julius Tannen scheme of not completing the yarn. A corking Keystone contributed no little to the evening's amusement.

Sydney and Townley are featured in "The Modiste Shop," a tabloid with six girls, a dancing comedian, a soubrette and a "roue" character. It is a very good act of that calibre.

Grace DeWintres, a ventriloquist—or is it ventriloquist?—has a very novel act of its kind. She is a little woman, dressed as a "bellyboy," and at the finish, with lights down for a moment, she makes a quick strip change to a child. Her dummy is underdressed for half a dozen changes, and the entire act is very smart and novel. But why will most of the ventriloquists call attention, in so-called dialect, to the fact that the dummy is not really talking? It simply calls attention to the "mechanics" of the act and distracts from the illusion.

The show concluded with a local "Fashion Show" with models attired in clothing from the neighboring stores.

## FIFTH AVENUE.

The last half bill at the Fifth Avenue last week did not play well at all, and was badly hurt at the finish through a new production act coming in unprepared. It was "The Night Clerk," No. 2 (built for the small time), running over 50 minutes and closing the show. The act should have been kept out of New York for another two weeks.

The show opened with Mack and Williams, with a different idea in dancing, the boy teaching the girl at the opening, they going to another different sort of finish through dancing on a flight of steps. They will do well enough in the opening spot, although the less the boy talks the better it will be. Following was Martelle, a female impersonator who can deceive the wisest audience anywhere, while he is quiet. His voice is his only fault. Martelle should be particularly careful to use only lively numbers. It is wearing to wait until the disclosure. He would be more sensible to disclose after the first number, then let the audience study-out his impersonation work, for his impersonation of the female in its details is a very fine piece of work.

Next was a Russian sketch, with Sam Liebert and Co. playing it. The playlet had a dream idea, with the Russian Czar appearing before the sleeper. It's very much small time, in writing, playing and execution. J. C. Nugent appeared all alone, trying out a monologue. The 5th Avenue house wasn't the one for it, and Mr. Nugent will probably take time to set the turn. His wit is not hokum. Chinko and Minnie Kaufman did the combined turn they framed on the Pantages Circuit last season. It composes an odd and something of a novelty act. A third member, young man, sings, there is dance by the two principals and a Victrola finish, besides Chinko's juggling and Miss Kaufman's bicycle riding. It would depend quite some where this turn was placed on the program, but the odds are in its favor that it will please.

Next to closing Truly Shattuck and Emma O'Neill were about the only act on the bill that got away over, with the act itself running to good nature and pleasing. Miss O'Neill looks after the comedy. It's probably the best two-act Miss Shattuck has been connected with and will take care of an early spot on the big bills.

Time.

## AMERICAN ROOF.

The show on the American Roof the last half of last week seemed to please the audience Friday night. The house was well filled. The Shattucks, man and woman, hoop rollers and club swingers, started swiftly. Duffy and Montague in singing, dancing and chatter—a burlesque woman who does a lot of "nut" singing, dancing and kidding. A nice looking bunch, neatly clad in native costumes, all good singers, dancers and instrumentalists.

Craig and Cody (New Acts) opened the second part, followed by Hal Stephens in his familiar character impersonations. He did "Rocky" Joe Jefferson in "Rip Van Winkle" and in old days for which he used a rubber mask, which is palpably so through the absence of nostrils, and which doesn't extend far down enough in the neck to conceal his white throat. The characterizations were well liked.

The Leightons put over a healthy hit in next to closing. The Antonios, man and woman acrobats, closed with a neat turn.

Jolo.

## CITY.

The week end show gave satisfaction. The opening acts held attention, Clifford Trio starting, with Tyler and St., Claire second. The McKee Co. in "Pickin'", with a Lilliputian handling a "wicked kid", found the crowd soft, and the act went like a house afire. Play license enables the kid to be fresh with the Bishop. The role was splendidly acted. This act has a theme away from the stereotyped, but presented intelligently.

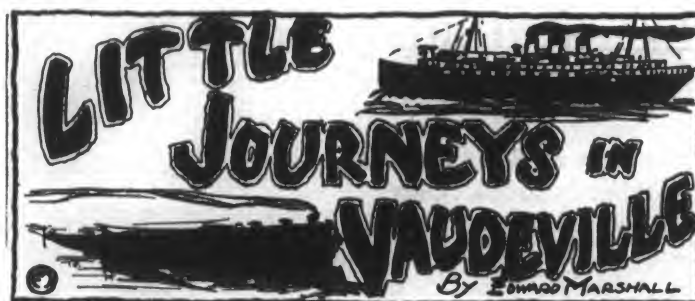
Benton and Reilly was an assumed name for Samuels and Lyonhardt (New Acts), who announced via the man that they were late of John Cort's "Florabella."

Smith and Troy (New Acts) were surefire with songs. The former Howard and Allen act, "A Real Pal" (on the Orpheum Circuit last season), is in the hands of a new cast, and for the pop houses was produced with laughing results.

Steln, Van and Lewis offered the former Charles and Fanny Van vehicle, "A Case of Emergency," with Fanny Van taking care of her old role of the stage soubrette. Steln and Lewis, handling the roles of the stage carpenter and the vaudevillian, put them over the act with a bull effect, and the act showed that it has lost none of its former laughing qualities. One who saw the late Charles Van in his characterization of his well-known stage character will miss him, but the Van act is valuable stage property notwithstanding it has repeatedly played the bigger houses.

The film feature was "The Haunted House," with the Universal weekly between the acts.

Mark.



## BOSTON.

One of the delights of variety life is the occasional date at "Keith's Boston." There are quite a number of Keith theatres running and building, but there will never be another just like the "New Keith's Theatre" in Boston town.

Here's a theatre with an intimate delight that you'd call personality if you were speaking of a human instead of a theatre. Anyway "Keith's Boston" is almost human, so I'll have to call it a theatre with an individual personality. The late Mr. Keith must have loved this house of all his theatres. His other theatres served him; this house, he served. From its aristocratic entrance on Tremont street, through the tunnel promenade to the busy entrance on Washington street, you are impressed with the personal handiwork of a great man bent on building a monument to an institution he builded that had made him great.

To me, there isn't much to Boston but Keith's theatre. I am not keen about its available hotel accommodation. Nor am I wild about Boston's cooking. I prefer my clam chowder "New York style," for instance. Ditto, my beans. When I first played Boston I carried a cane. That is, I did it for a couple of days. Then I found Bostonians resented this small addition to my width. The streets are so narrow a cane is an unnecessary intrusion. Bostonians walk in the streets 50-50 with the horses and automobiles. Some of the natives have their shoes fitted with horseshoe calks to be on an equal basis with the beasts of burden as regards sure footedness. Others affect a sort of auto. tire sole, with skid chains when it's wet.

Boston took the Ben Franklin adage, "Early to bed, early to rise," seriously. Most of the surface cars or trams cease to run at eleven o'clock. They look up the subway and elevated at twelve—or is it at one? Even the help at Childs' goes to bed early. When you play Boston you will do likewise.

Girl who "act out" in bare legs don't in Boston. Sunday matinees are not. On Sunday nights, though sacred, actors are mobilized from all over New England to aid in conducting concert services, which are liberally patronized. At these "services" the stage is set like a church and the "sacred ones" contribute their offerings in this set without any unholy curtains or shifting scenes to mar the tranquillity of the Sabbath. Trained dogs, sex lure sketches, risque monologs, blue songs, lightning change artists, cartoonists and everything but dancing and acrobatics goes. NO DANCING is the outstanding rule. Even the slightest Jazz wiggle will get you the hook.

Oh, you Boston!

## "ASSOCIATION" GETS NEW STRING

Chicago, Sept. 26.

With bookings beginning Oct. 1, the W. V. M. A. takes over practically the entire string of vaudeville houses which have in the past been supplied with shows by George Bentley, of St. Louis. These houses, in all, are comparatively close to each other in Oklahoma, Kansas and Missouri. They were brought into the Association office by Frint George, road representative and scout for the W. V. M. A. and really represents the efforts of several

seasons, since he has often attempted to place the Bentley string on the "Association's" books. Bentley has in the past supplied these theatres with acts picked off the "Association," Pantages and Hockins time. The switch of bookings leaves his books very bare.

This new Association string will be handled out of Kansas City, where Cohn Parker are the W. V. M. A. representative. The complete list is Bartlesville, Okla.; Grand, Iola, Kan.; Maginnis, El Dorado, Kan.; Opera House, Junction City; Marshall, Manhattan, Kan.; Peoples, Chanute, Kan.; Yale, Ogonuga, Okla.; Morgan, Henrietta, Okla.; Broadway, Tulsa, Okla.; Broadway, Muskogee, Okla.; Yale, Sapulpa, Okla.; Hippodrome, Joplin, Mo.; Mystic and Blake, Webb City, Mo.; Park, Hannibal, Mo., and the Gem, Jefferson City, Mo.

All houses will play split weeks, the bills being of four-act length. The first week's bookings will entail around 136 acts, the bills probably being sent out as a road show.

## CATCHY "FURS & FRILLS" MUSIC.

Providence, R. I., Sept. 26.

The Arthur Hammerstein production of "Furs and Frills," with Beatrice ("Billy") Allen starred, opened here Monday at the opera house. As the first musical comedy of the local season, it was successful from the start. Its music is very catchy and was highly enjoyed.

Ernest Torrence in the principal comedy role scored strongly. The local papers favorably reviewed the performance, that contains scenery which caused comment.

A hard working chorus greatly adds to the value of the performance.

## "THE CLAIM" REHEARSING.

"The Claim," by Chas. Kenyon, author of "Kindling," went into rehearsal last week with Florence Roberts in the feature role.

The piece will be produced by Mrs. H. B. Harris, with an opening scheduled for Oct. 15 out of town.

## "Hush-a-Bye Baby's" Come-Back.

"Hush-a-Bye Baby," Frank Tannehill's piece, produced 11 years ago, is to be revived via musical addition, with Charles Gebest furnishing the score.

## "Miss Springtime" Reopening Princess

Toronto, Sept. 26.

The New Princess is to open Oct. 1, according to announcement, with "Miss Springtime."

# WANTS, ENGAGEMENTS SALE and EXCHANGE

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AT LIBERTY—Acrobatic buck dancer. Play violin and dance. Also tumbler. 5 ft. 2. Billy Lynch, care Variety, New York.

AT LIBERTY—Man with one leg, who does trick bicycle riding. Would also like to go with dramatic sketch. Have an artificial leg. Thomas Marchantony, 515 East 11th St., New York.

AT LIBERTY—Young man, just finished with big time act; can play straight or juvenile; good voice. Write, W. A., Variety, New York.

BLACKFACE COMEDIAN at leisure. Would like to join recognized act or minstrel troupe. Formerly Ed. Bailey Co. Ed. Bailey, care Baumgarten, 1199 Fulton Ave., Bronx.

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CHARLES HORWITZ writes the most successful sketches, monologues, lyrics, etc. Record proves it. Order your new material now. Some great manuscripts on hand. Room 508, Columbia Theatre Bldg., New York.

FOR SALE—Material for vaudeville act. Extensive song, character poem, Scotch song and monologue. Encore comedy speech. New material written for celebrated boy comedian headliner in vaudeville. J. L., Variety, New York.

FOR SALE—OFFICE FURNITURE IN VERY GOOD CONDITION. WILL BE SOLD REASONABLE. R. M., VARIETY, NEW YORK.

FOR SALE—Strong hat trunk; holds 5 large hats. Top tray. Good condition. \$10. MacKay, 347 West 55th St. Col. 8466. Call mornings or phone appointment.

FOR SALE—Two fine cornets with echo attachment, bagpipe and other imitations. Aluminum violin with luminous color which shines in the dark. Bimm-Bomm-Brrr, 753 Atlantic St., Stamford, Conn.

SEVERAL MAGIC EFFECTS—IN VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. PARTY LEAVING TOWN. WRITE AT ONCE. MAGIC, VARIETY, NEW YORK.

TREASURER wishes position in theatre or on road; five years' experience; strictly sober; for references can refer to well-known managers that have employed me. Box 134, Providence, R. I.

UNDERWOOD TYPEWRITER, OLD MODEL. VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. GORDON, VARIETY, NEW YORK.

VAUDEVILLE sketches by a writer of twenty years' standing. Still at it. Fred J. Beaman, Room 409, Senate Office Bldg., Washington, D. C.

VELVET DROPS, VELOUR DROPS MADE TO ORDER. LOWEST PRICES IN CITY. GRAINGER SCENIC STUDIO, 321 PUTNAM BLDG., NEW YORK.

VICTROLA AND RECORDS, LARGE OAK CABINET, WILL SELL AT ONCE. PARTY LEAVING TOWN. CANNOT CARRY SAME. MAKE OFFER. JEAN, VARIETY, NEW YORK.

WANTED—A GOOD STRAIGHT MAN; ALSO A GOOD SOUBRETTE TO PLAY A PART IN A GIRL ACT. BOOKED SOLID. M. THOR, PUTNAM BLDG., NEW YORK.

WANTED—A WARDROBE TRUNK IN GOOD CONDITION; MUST BE REASONABLE. WRITE AT ONCE. JACKSON, VARIETY, NEW YORK.

WANTED—For dancing act, girl partner, good toe dancer and specialties. State all by letter to Willie Williams, National Vaudeville Artists, 1587 Broadway, New York.

WANTED—Refined second soprano for ladies' quartette, vaudeville. Must do dancing or stringed instrument specialty. Mail answers to A. L. D., 251 Steuben St., Brooklyn, N. Y.

WANTED—Union carpenter or electrician for established vaudeville act. Write, stating appearance, height, weight, etc. Miss Moussette, The Cornell, 114 W. 4th St., New York.

WHO NEEDS LIGHT WEIGHT WOMAN for magic, mystery or musical act? Educated, fine musician, adaptable, experienced in vaudeville. Tackle anything. Go anywhere, short notice. References. Pearl Gray, Grant Hotel, Chicago, Ill.

YOUR WANTS SUPPLIED—Rehearsal studio, 2 1/2 hours, \$1. Artists supplied. Expert on revising and staging faulty acts. Opening accepted. Professional coach. Louis Hallett, Putnam Bldg., 1493 Broadway, New York.



# MOVING PICTURES

## SELIG "COMING BACK", STRONG WITH BIG MONEYED INTERESTS

**Minneapolis Capitalists Buy Half Interest in Selig Plant at Reported Price \$1,000,000. Everything Included. Only Big Features Hereafter With Selig Superintending Productions. Concern's Own Distribution System to Organize.**

Chicago, Sept. 26.

One of the biggest local picture deals in recent years, and one which will bring the Selig name prominently back into the industry, is reported to have been closed a few days ago. Although Col. W. N. Selig is actively producing, new capital has joined him, it coming from a group of Minneapolis bankers.

Pictures are nothing new as an investment to this group of men, for they backed the Sherman-Elliott mid-western state rights buy of "The Birth of a Nation," which deal was so successful that they have been seeking a further entrance into the film industry since. They now have purchased from Selig a half interest in all his picture activities and assets, the purchase price being reported at \$1,000,000.

The Selig interests included in the deal concern the coast studios, with the wild animal ranch and the studio in this city. According to the plan Selig is to handle productions, while the new partners are to direct the releases, establishing their own exchanges throughout the country.

Big features are to be the policy henceforth, with little or no attention paid to program subjects. It is understood that all the Hoyt comedies have been tied up for picturization by Selig and that he is after the rights for "Ben Hur." At present he is filming "Brown of Harvard," and in his studio will also be made "The Birth of a Race," stock for which has been offered for sale around Chicago.

Latterly he canceled the contract for stock jobbing in the Race film which was to have been made in his studio and will have nothing further to do with it.

Picture men here see in the deal a real effort to put Chicago on the map as a more important picture producing center, and it is thought that many of the new products of the revitalized Selig company will be made here. It is pointed out that with the lakes at close hand there are, too, many natural scenic advantages, comparatively close to the city.

Selig was one of the original "Big Six" of picture makers in the early days of the industry, when the group that afterward became the potent parts of the Motion Patents Pictures Company thought they had "tied up" the moving film forever. Selig is also one of the very few of the pioneers who have survived the frenzied rush of others, aided by loose capital, of the past few years.

### HOLMES TIES UP FOR SEASON.

Taylor Holmes has accepted an Essanay contract for 36 weeks, which

will keep him off the speaking stage for that length of time.

Mr. Holmes has already completed two features for the Essanay brand.

### DETROIT'S FILM BUILDING.

Detroit, September 26.

The new film building at John and Elizabeth streets nears completion.

Some of the exchanges have already started to move there.

More than 20 firms have leased space in this new building.

### YOUNG'S CO. COAST STUDIO.

For the present Claire Whitney will remain in support of Clara Kimball Young and is playing one of the principal roles in Miss Young's newest subject, "Shirley Kaye," to be released around Nov. 1. Corliss Giles, never in pictures before, is playing the male lead. Giles played the original role in "Shirley Kaye" when it was first produced in stock in Detroit.

For the present the Young company will work in the Thanhouser studio at New Rochelle, N. Y., leased indefinitely for that purpose. The plant is not to be sold, according to report, although rumor had it last week the Young corporation was taking an option on it. The Young interests plans to build a studio on the Coast for permanent film making.

### Reicher Directing for Metro.

Frank Reicher has been added to the directing staff of Metro.

His first assignment will be to make a picture version of Sidney McCall's novel, "Red Horse Hill," adapted by Mary Murillo, with Ethel Barrymore starred.

Reicher has been with the Lasky forces for some time.

### CIRCUIT OF 52.

New Orleans, Sept. 26.

The Saenger Amusement Co. has added 14 houses to its chain, making 52 large and small picture and vaudeville theatres the corporation controls in the south.

All of the Saenger theatres are directed from the firm's executive offices in this city.



**DONALD MACKENZIE**  
Director of "THE SEVEN PEARLS," the film serial starring Mollie King. Mr. Mackenzie's personal business manager is Fenimore Cooper Towne.

### FAMOUS BUYING STUDIO.

The Famous Players-Lasky Company has practically arranged to purchase the Paragon Studio in Fort Lee, now owned by J. E. Brulatour, William A. Brady and Ladenburg, Thallman & Co.

The price is in the neighborhood of \$275,000 and Famous Players-Lasky are to take title about Oct. 15.

The deal will not affect the conduct of the establishment, which is at present controlled by the proposed purchasers on leasehold.

### STRAND, LOWELL, OPENING.

Lowell, Mass., Sept. 26.

The new Strand opening has been set for Oct. 1.

Seats 2,200 people and cost \$225,000. A \$20,000 organ has been installed, in addition to the orchestra, led by Arthur Martel. Metro pictures will be featured.

The theatre has dressing rooms.

Manager Carroll was at one time manager of the Merrimac Square theatre.

According to a report the Alpha Amusement Co. is site seeking in the Centralville section, to build a pop vaudeville theatre.

### BRENON OPERATED UPON.

Herbert Brenon entered the Post Graduate Hospital Monday to undergo an operation Tuesday for appendicitis. There is still about ten days' work to be done on his production of "Empty Pockets," which will have to wait the director's recovery.

About a year ago Brenon was stricken with typhoid in the middle of his screening of "The Eternal Son."

### PICTURING LILLIAN RUSSELL.

A movement is under way with Joseph Conoly to place Lillian Russell in pictures.

The diva's weekly wage is understood to have been placed at \$3,500.

### "OVER THERE" AS A FILM.

This week it was announced Charles Richman had secured the picture rights for George M. Cohan's song hit, "Over There," and would immediately start work upon a film production under the direction of James Kirkwood.

### PROGRESSIVE MANAGER.

New Orleans, Sept. 26.

The Strand management has secured W. A. Bishop, a protégé of S. L. Rothapel, who has been given sole charge of the presentation of the pictures at the big film house in Baronne street.

In his first several tries Bishop has shown much that is novel in achieving effects, profiting by his years of apprenticeship to the Rialto's director and displaying an inventive and original concept that has tended to advance the Strand's pre-eminence in the southern field.

### ALDERSON WITH FROHMAN.

Clifton Alderson, brought to this country by Charles Dillingham for the now indefinitely postponed production of "General Post," has been placed under contract by the Frohman Co., for the principal role in "Barbara's Wedding," the new Barrie play which went into rehearsal this week.

### DEMAND FOR OLD MUTUALS.

The demand for old Mutual one, two and three reels is so big that Mutual has arranged to sub-lease to other exchanges its old productions of varying length.

### Dick Business Changes Hands.

Harry Pierce has taken over the business of M. R. Dick (formerly Dick & Hiller) in Minneapolis.

Dick has allied himself with the Barnetts, who have the Minnesota territory for "Joan of Arc."

### ITALIAN PICTURES CONFLICT.

Alleging an infringement upon their title as well as picture, the Italian North American Commercial Union which controls the authorized Italian Government picture, "Italian Battlefront," is preparing papers this week, asking the court to issue a restraining injunction against Jack Goldberg et al. from showing the film, styled "On the Italian Battlefront."

Action was under way the forepart of the week but the Commercial Union desired to obtain the affidavits of the Italian ambassador who was visiting New York this week, before taking final steps in the injunction proceedings.

The Italian government in releasing "The Italian Battlefront" turned it over to the Union with full marketing rights, the Italian government to receive 50 per cent. of all the receipts accruing from its exhibition. This was agreed to, according to the Union, as the film was taken under the governmental approved instructions of the cinematographic division of the Italian army.

The Union claims that "The Italian Battlefront" is a copyrighted title and it has every right to take steps to stop the Goldberg film which is reported as having been signed up for a tour of the John Cort theatres in the west.

Meanwhile Goldberg's picture is showing in the Fox theatres, being at the City (14th street), the first half, while "The Italian Battlefront" was in its second week at the Fourteenth Street Theatre.

### SALISBURY LEADING.

Monroe Salisbury has joined Ruth Clifford's Bluebird company as lead and to be featured in a series of Rupert Julian productions.

Julian started this series with "Mother o' Mine," and the second issue, in which Salisbury begins appearances, will be "The Desire of the Moth," set for distribution October 22.

### NEW COMEDY FILM CO.

A new comedy film company has been formed, with William Lewis as the directing head. Its manufacturing policy will be one-reel subjects.

R. W. Alexander, a New York film expert, has been proffered the general management. Lewis will start work at once in Philadelphia.



**ALMA RUEBENS**  
A Triangle star and attraction.



## PARAMOUNT-ARTCRAFT COS. PLAN HUGE ADVERTISING DRIVE

**More Than \$1,000,000 to be Spent. Daily Papers in Eighty Largest Cities, National Magazines, Electric Signs, as Well as Picture Publications Reaching the "Fans" to be Used. John C. Flinn To Direct Campaign.**

Every newspaper in New York, Chicago, Brooklyn, Philadelphia, Boston, St. Louis, San Francisco, Detroit, Cleveland, Kansas City; in fact, every newspaper in more than eighty cities in the country will carry this Paramount and Arcraft advertising when the campaign is launched. This means that 300 newspapers in the leading cities of the country will be carrying this advertising.

The campaign in the national magazines will be unprecedented in its extent. At least eighteen of these mediums will be used. In addition to these mediums, Famous Players-Lasky will also use the nationally circulated motion-picture magazines, which represent 100 per cent motion picture fan circulation.

The electric signs covering the most densely populated sections of New York, Chicago and several other of the leading cities will carry the Paramount and Arcraft announcements.

John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, is in

charge of the entire campaign, which will be put into effect under his supervision during the early part of October.

An advertising campaign will be launched by the Famous Players-Lasky Corporation within a week when Paramount and Arcraft Pictures are advertised in the principal newspapers throughout the country, in national magazines and upon some of the most important electric signs in the most populous spots in the chief cities of the country. One million dollars will be expended in this drive for Paramount and Arcraft Pictures, an advertising campaign that has no parallel in the amusement world.

The most important feature of the campaign, however, will not be the expenditures of the company, but the manner in which the campaign will be linked with the local exhibitor. The purpose of the campaign is to pull the public into the local theatre, and every conceivable means has been planned for the purpose of hooking up the national and local advertising with the theatre in each instance. The campaign will be twofold in its character because of the use of the two different types of mediums represented by the newspapers and the national magazines and the electric signs.

### SHIPMAN'S PROTECTIVE PLAN.

New York offices have just been established by Ernest Shipman, who comes to the front with a new plan of co-operation in which three prominent film organizations, as well as 90 of the 300 odd purchasers of territorial rights in the United States and Canada have already concurred in whereby an "O. K." will be placed on a story or scenario before it is made. This proposed co-operative plan is expected to insure profits for the producer and investors.

The plan takes in everything from a short comedy feature to the seven or eight-reel multiple feature.

Shipman is the same Shipman who was with the Universal three years and brought their booking department up to a high grade of efficiency. At that time he established a record that may stand for some time to come. Within 90 days' time he booked \$90,000 worth of films, his main exploitations being the first Williamson Brothers' subsea production.

Mr. Shipman said Tuesday he had taken a five years' lease on a New York plant, where he would personally superintend the negative development, positive printing, art title, tests, etcetra, Shipman having styled the plant as the Art Studios. Day and night work is also to be attended to in the laboratory schedule.

Shipman has allied with him on foreign rights Chester Beecroft, who has just returned from a four months' tour of England, France, Norway, Sweden, Denmark, Finland and Russia, where he made a personal survey of film conditions and established connections with buyers and distributors in each section visited.

It was announced Wednesday by Shipman that the Art laboratories have arranged with special directors, studios and some of the principal dra-

matic agencies to furnish fifty-foot tests of picture players whose work is unknown to the manufacturers.

Changes of costumes, "long-shots" and "close ups," with titles bearing information as to height, weight, etc., of the player will be permitted.

The Shipman plan, brand new, makes possible a "professional test library" which unquestionably will be installed in all agencies and exchanges, the "silent salesman" providing instantaneous material, data and information that could not otherwise be supplied.

### "BIRTH" CAUSES ARREST.

St. Louis, Sept. 26.

The police dropped in at the Gem Theatre where the film "Birth" was being shown, arrested both J. W. Semler, traveling manager, and Louis K. Ansell, manager of the Gem, and seized the picture on the charge it was being shown without a permit and was immoral and indecent. The house management averred the film had been passed by the Child Welfare Bureau of the Federal Department of Labor, but efforts on the part of E. V. P. Schneiderhahn, dubbed the local "Anthony Comstock," resulted in the stoppage of the film.

### LAEMMLE'S BROADWAY.

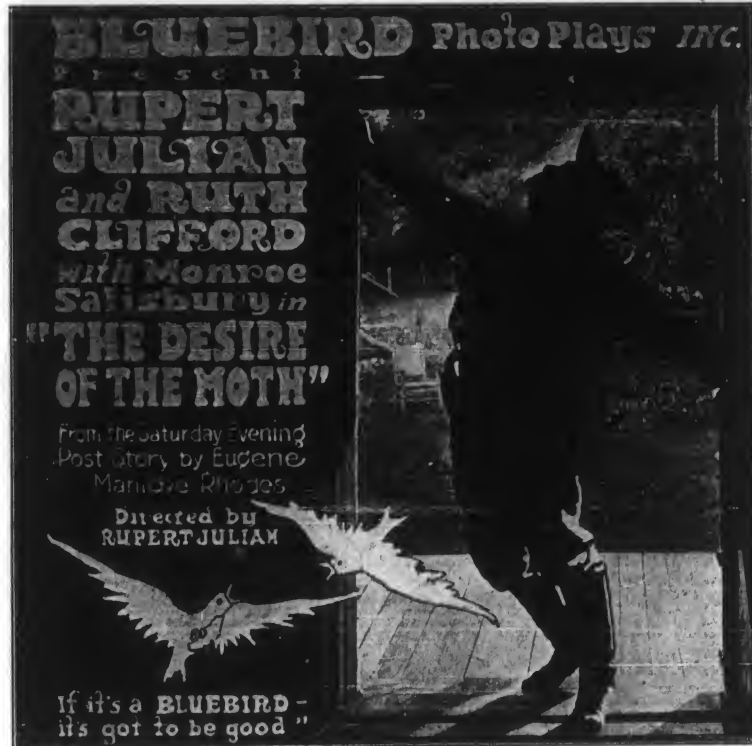
Arrangements have practically been concluded whereby Carl Laemmle will take over the unexpired term of the lease of the Broadway theatre, now held jointly by Lewis J. Selznick and himself.

### TITLE ACCEPTABLE.

Cuts having been made in "Hell Morgan's Girl" acceptable to the authorities, the title has been changed to "A Soul's Redemption" and the feature will be released as a Bluebird special.



**Yorke Film Corporation**  
Presents  
**HAROLD LOCKWOOD**  
in the second of his  
BIG STAR PRODUCTIONS  
in the Metro de Luxe Series  
**"Paradise Garden"**  
GEORGE GIBBS, the Celebrated Novelist, wrote it  
FRED. J. BALSHOFER directed it  
Seven Amazing Acts  
A triumph of action and power  
**METRO PICTURES**



**BLUEBIRD Photo Plays INC.**  
Present  
**RUPERT JULIAN**  
and **RUTH CLIFFORD**  
with Monroe Salisbury in  
**"THE DESIRE OF THE MOTH"**  
From the Saturday Evening Post story by Eugene Manlove Rhodes  
Directed by **RUPERT JULIAN**  
If it's a **BLUEBIRD** - it's got to be good

BOOK THROUGH YOUR  
LOCAL BLUEBIRD EXCHANGE OR  
**BLUEBIRD PHOTO PLAYS, INC.**  
1600 BROADWAY, NEW YORK

**FILM THEFTS INCREASING.**

Film thefts are on the increase, according to the statement of a prominent film exchange manager.

Several of the exchanges in New York after a recent inventory reported their stocks were depleted to an extent hardly believable.

Pathe reported six Gold Rooster features and two complete serials missing, Universal about 300 reels, Mutual 300, and other exchanges in numbers varying accordingly.

Recently a print of "Wild and Woolly" was stolen from the lobby of a Brooklyn theatre while awaiting shipment. After several days' absence, during which time the exhibitor had given up the film as lost, it was returned by express after several duped prints had been made of it.

No trace of the thieves have as yet been secured. Exchanges through membership in the N. A. M. P. I. have had several discussions in an attempt to meet the situation, but as yet no concrete proposition has been worked out.

**NEW INCORPORATIONS.**

Ralph Hers., Inc., Manhattan, \$30,000. C. H. Spolander, H. M. Gardner, C. C. Edwards, 248 West 105th St.

S. C. & S. Amusement Co., Inc., Richmond, \$45,000. A. E. Schaffer, J. Crute, A. B. Kaltman, Midland Beach, S. I.

Seibilla Producing Co., Inc., Manhattan, \$10,000. A. F. Seibilla, J. A. Braun, J. A. Morris, 301 West 57th St.

Shubert-Rhinock Co., Inc., Manhattan, \$200,000. L. & J. Shubert and J. L. Rhinock, 233 West 44th St.

E. & B. Co., Inc., Manhattan, \$5,000. L. D. Frohlich, R. Rothenberg, M. F. McCormick, 165 Broadway.

Patriotic Music Corp., Manhattan, \$10,000. J. H. Lockwood, F. Beaton, W. H. D. Bell, 5 Nassau St.

August Co., Inc., Brooklyn, \$5,000. H. Perez, G. Roeder, C. Dun, 2153 Clinton Ave., Bronx.

**DISSOLUTIONS.**

Robert Warwick Film Corp., Manhattan.

**STRAND SWITCHES FEATURE.**

The Strand management has made a switch in its feature for next week, substituting Maxine Elliott in "Fighting Odds" for Marguerite Clark in "Bab's Dairy," which will probably be shown the following week. This was done so there would not be two consecutive weeks of farce.

There were five "Bab" stories, each distinct, and the screening of the first one has proved so satisfactory to Paramount they have decided to make productions of the other four.

**"RASPUTIN," REGULAR RELEASE.**

The World Film's production of "Rasputin" will remain at the Park till the end of the week, when it will be placed on the World's program service and given to its regular exhibitors without additional cost.

The World has the Park for three more weeks and will open there next Monday their screen version of Augustus Thomas' "Editha's Burglar."

**BELL PROHIBITS "CORRUPTION."**

License Commissioner George Bell put the quietus on another picture Monday, when he banned the showing of the Rosetwig Feature Film Co. release "Corruption" in the theatres within his jurisdiction, under penalty of revocation of license.

**PATHE'S LATEST STARS.**

Reports were current in the film district this week that Pathe was angling for some important film stars and had already been successful in securing Bryant Washburn and Sessue Hayakawa, with others about to sign.

No confirmation of the signing of the above named stars was available.

There seems to be little doubt that Pathe also has placed Bessie Love under contract.

**REORGANIZING CONNECTICUT.**

Plans are being talked of at present whereby the state branch of the National Exhibitors' League will be recognized and placed on a more solidified basis in Connecticut. The Connecticut film men are organized but not in the thorough manner desired by the heads of the N. E. L.

Every film man in that state will be invited to attend a meeting of state exhibitors at the Oneco Hotel, New Haven, that has received the sanction of President Lee Ochs of the League. This meeting will be held shortly, as the state film men have decided to give a big picture ball in February and the men promoting the affair desire to make it stand out.

There was a meeting the latter part of August when the first steps for the reorganization process were laid.

**"Twilight Sleep" Stopped in Providence.**

Providence, R. I., Sept. 26.

For the second time the ban has been placed on the film "Twilight Sleep" in this city. Amusement Censor Richard D. Gamble put the ban on after a tryout showing, in the picture room, at headquarters the other day.

Commenting on his action Sergt. Gamble said, "I can see absolutely nothing of interest or benefit in the picture to be gained by showing it to the general public. It is all right for medical men and nurses, but not for public exhibition. I had already refused to allow it to run, in a slightly different form, some time ago."

**FISCHER'S FILM CO.**

Clifford C. Fischer has formed a \$500,000 corporation for the making of feature pictures. He has an option on a coast studio, and leaves next month for California to inspect the property with a view to establishing his screening there.

**WALSH BROTHERS' NEXT.**

All kinds of rumors hit the film Rialto this week with the Walsh Brothers, R. A. (director-author), and George (actor), the main one being that they were severing connections with Fox at the end of their contract.

When asked about the report, George Walsh, who arrived here Sunday, following his brother, who got in on the day previous, where they just finished a Fox picture, "This Is the Life," said Tuesday afternoon they had not signed for the new year, although expecting a final answer from Fox as to his plans for the brothers.

R. A. Walsh's contract expires Dec. 1, while George's has a little further time in which to run.

It is no secret that the boys have gotten nice offers from outside firms, but, inasmuch as the Walsh brothers wish to remain together, they will not make any decision until the Fox negotiations are finally disposed of.

'Tis the street belief if Fox does take the brothers that he will have to pay them more money than at present.

George has become known as the "Fox Fairbanks" of the film and is considered as one of the most active of film athletes when it comes to screen action. R. A. directed "This Is the Life" and also collaborated on it with Ralph Spence.

**DUPONT, CAPITOL'S BACKER.**

The Duponts, of Wilmington, Del., who have cleaned up many millions in munitions during the last three years, are reported as having furnished the money for the building of the Capitol theatre at 51st street and Broadway (facing the Winter Garden).

The plans for the house were to have been completed this week and the work of dismantling the structures now on the site is to begin sometime next week.

# HOW DO YOU LOOK ? ON THE SCREEN

PROFESSIONAL TESTS

MADE BY

THE ART LABORATORIES

In 50-foot Lengths for \$15.00

Additional prints 5 cents per foot

Tests entitle you to changes of make-up or costume, long shots, close-ups and title giving your name, height, weight and other desirable information.

The final argument with casting directors

PLACE YOUR ORDER THROUGH

Ouida Bergere, 33 West 42d Street  
Casey Dramatic Agency, Putnam Building  
Kirmmse, Inc., 105 West 40th Street  
Clifford Robinson, New York Theatre Bldg.

Or any other reliable agency

or Phone Murray Hill 6973

or WRITE

## The Art Laboratories

1476 BROADWAY, for an appointment

DAY OR EVENING SITTINGS ARRANGED FOR

ALBERT E. SMITH *presents*

## Favorite Film Features

*De Luxe Offerings of*

### The Screen's Greatest Stars

CLARA KIMBALL YOUNG

NORMA TALMADGE

MABEL NORMAND

EDITH STOREY

ROSEMARY THEBY

FLORA FINCH

JOHN BUNNY

SIDNEY DREW

E. K. LINCOLN

And a host of other  
supreme box-office attractions

Three Thousand Feet a Week  
Made Up of a Two Reeler and a One Reeler  
Comedy and Drama in Balanced Programs  
Bookings NOW at all branches

# GREATER VITAGRAPH

## RIALTO PEOPLE IN SOFT.

There has been considerable discussion of late in film circles regarding the percentage allotments on the purchase of features by the First National Exhibitors' Association. Those supposed to know claim one or two of franchise holders are "in soft," notably the Rialto theatre crowd of New York. So-called wise folks say that 12½ per cent. for New York state is easy money, provided the gross price paid for features is anywhere within reason. The complete list of franchise holders, their territory and percentages, is as follows:

T. L. Tally, southern California and Arizona, 25-14 per cent.; Turner & Dahnen, northern California, Nevada, Honolulu, 32-14 per cent.; Greater Theatres Co., Alaska and Washington, 2½ per cent.; Columbia Amusement Co., Oregon, 1¼ per cent.; Silver Bow Amusement Co., Montana and northern Idaho, 1¼ per cent.; Swanson & Nolan, Colorado, southern Idaho, New Mexico, Utah and Wyoming, 3½ per cent.; Western Theatre Co., Ltd., western Canada, 2½ per cent.; Central Film Co. (Jones, Linick & Schaefer), Illinois, 7¼ per cent.; H. Lieber Co., Indiana, 3¼ per cent.; A. H. Blank, Iowa, Kansas and Nebraska, 5½ per cent.; J. H. Kunsky, Michigan, 4 per cent.; Tom Saxe, Minnesota, North and South Dakota, Wisconsin, 5½ per cent.; Wm. Sievers, Missouri, 3¼ per cent.; E. Mendelbaum, Ohio, 6¼ per cent.; Nathan H. Gordon, New England States, 7¼ per cent.; Tom Moore, Delaware, District of Columbia and Maryland, 2½ per cent.; Frank G. Hall, New Jersey, 3½ per cent.; Rialto Theatre Corporation, New York, 12¼ per cent.; Rowland & Clark theatres, western Pennsylvania and West Virginia, 4 per cent.; Peerless Feature Film Exchange (Mastbaum & Schwalbe), eastern Pennsylvania, 4½ per cent.; Henry Drouse, eastern Canada, 3½ per cent.; Jake Wells, Inc., Alabama, Florida, Georgia, Virginia, and North and South Carolina, 3¼ per cent.; J. Pearce & Sons, Louisiana and Mississippi, 2¼ per cent.; E. H. Hulsey, Arkansas, Oklahoma, and Texas, 4¾ per cent.; Fred Levy, Kentucky and Tennessee, 2 per cent.

## Dyckman Back in Pictures.

After experimenting with vaudeville for two weeks, the Dyckman (uptown) returned to its former picture policy Monday, with a Triangle program.

CRANE  
WILBURART - DRAMA  
PROGRAM

KING BEE FILMS CORPORATION

BILLY  
WEST  
COMEDIES—  
THE  
Funniest  
Man  
on the Continent

## COMING SURPLUS OF FILM.

That films never die is coming, at last, to be seriously considered by producers of pictures, in general, and program promoters in particular. Films once started on their rounds of the theatres, travel until they are short in footage, interrupted in sequence, jumpy in continuity and palpably shot to pieces.

When a spectator sits down in a five cent "theatre" and gazes upon a feature that is from a year to 18 months old—maybe much older—he is not aware of the fact that the rental of what he is seeing reflected may be \$5.00 a day or under. He knows only he is witnessing a film performance, guaranteed under the brand that has been advertised as the ultimate in picture perfection, and draws his own, unaided, conclusions.

If the same auditor gets into a theatre where he witnessed a "first run," he beholds an entirely different result. The projection is first class, the story complete and the general freshness of the whole screening gives him a natural and, contrastingly, glorified opinion of the "first run." This will, possibly, be a different brand than he saw, in a mutilated and dilapidated form for a jitney, a short time previously.

He draws his own conclusion, as follows: The film he saw for five cents (and he has the brand fixed in his mind) was not worth the jitney; the film he has just witnessed on "first run" (and the brand is fresh in his mind) is all that

pictures are intended to be and is worth all he paid.

The logic of the spectator's conclusion is obvious—the brand he saw under adverse conditions is a brand of pictures to avoid; the brand he has just witnessed is the brand that will appeal to him hereafter.

The number of firms that are regularly releasing program features add the number of independent releases that find the screen week after week, and the total of constant production year after year amounts to a vast footage to be crowded into the theatres of the land devoted to moving pictures.

According to whose word you take, there are from 15,000 to 20,000 theatres in America and Canada where pictures are exhibited. That may mean six or seven days out of the week, according to local laws; pictures in an opera house on nights when travelling shows are not given, or pictures Saturday night only, in little towns that can't stand a daily run of film.

Given the total footage that is produced, and figuring just how often a picture may be exhibited, and the start toward a definite estimate is made. Twenty to fifty prints of each subject are divided among various exchanges on every picture released. This may be mathematically calculated. The result will probably show, in an indefinite way, how soon the picture theatres of America and Canada will be so clogged with features that there may come a day when the manufacture of films must cease, for a time at least.

Besides the regular releases there are state rights subjects, cartoons, screen magazines, news weeklies and comedy reels of various lengths and sorts.

## UNIONIZING STUDIOS.

As a result of the meeting Sunday of Theatrical Protective Union No. 1 (affiliated with the I. A. T. S. E.) action was taken whereby an amendment to the union laws heretofore in vogue is now in effect making a form of contract possible whereby the union can now proceed toward the unionization of New York houses which are not on their list.

The union is going to organize the studios that so far have not been approached and endeavor to change certain conditions unfavorable to the union locally which were not possible through certain movements, owing to drastic laws covering the situation at hand. The new contract form makes it easier for the union officials to effect desired organization.

## STOPPING OFF OFTEN.

B. P. Shulberg and Hiram Abrams left last week for a tour of the country all the way to the Coast, visiting all towns of 20,000 population or over. They will be absent for about two months.


## FOX LOSES WILLIS.

Lloyd Willis, assistant general manager of the Fox Film Corporation, has resigned.

# "The RED ACE"

The Thrilling Universal Serial, Featuring Dashing-Fearless-Beautiful-

## Marie Walcamp



### NOW

is the time to connect with this tremendous money-getting serial—featuring the same great and popular star—MARIE WALCAMP—that got the business for you in "Liberty." The same director—Jacques Jaccard—has put his very best work into this great serial. There is a surprise punch at the end of every episode, that simply compels attendance at the next. 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.



## NEWS OF THE FILM WORLD

Triangle will release once a month, commencing Dec. 1, a special seven-reel feature, at the regular program price to all Triangle exhibitors who have contracts. This is offered as a sort of bonus.

Gladys Hulette is starred in "A Crooked Romance" (Pathe) to be released Sept. 30. The cast includes Paul Clerget, J. H. Gilmour, Wm. Parke, Jr., and James E. Sullivan.

Harry Samwick, on behalf of the producer's Feature Service, purchased the rights to "The Lust of Ages," the first Lillian Walker release of the Ogden Corp., for Greater New York, Long Island and Westchester County.

"The Co-respondent," with Elaine Hammerstein, was sold by Lee Shubert, Arthur Hammerstein and Ralph Ince to Jewel Productions, Inc. It will be shown at the Broadway Oct. 7.

Frank Clark, formerly scenario writer for Kalem at Tropico, Cal., was recently appointed director for L-KO. He has been writing for that company, having joined when Kalem gave up its coast studio to Pathe.

William C. Hartman has secured exclusive control of Wally Van Productions. Van's policy will be to make two-reel high grade refined comedies, starring himself. It has not been determined in what manner they will be released.

Emile Chautard, who directed Clara Kimball Young in her first picture, "Magda," and who is now directing Cavalleri in her forthcoming release, will again direct Miss Young in "The Marionettes," which is to follow "Shirley Kaye."

Marie Dressler has begun engaging players for her second comedy for Goldwyn at her Hollywood studio. The name of the piece has not yet been announced. Her first Goldwyn release, "The Scrub Lady," will be issued Oct. 28.

William F. Kelley, one of the best known film men in the northwest, and who formerly managed theatres in Michigan, was engaged this week by the Goldwyn New York office to take charge of their Baltimore branch going to that city next week.

Julius Stern, president of the L-K, has returned from a vacation in the White mountains, and has started to work out the new plans for the approaching new year. Stern is expected to go west within the near future and attend to some matters at the coast studios.

Anita King appears in the first of her series of Mutual Horkheimer pictures on the Mutual release schedule of Oct. 8. "The Girl Angle," her initial production, is released on that date, together with "Southern Pride," starring Gail Kane.

Mary Gray Peck, who made many addresses in different parts of the country on pictures, under the auspices of the National Committee for Better Films (a department of the National Board of Review of M. P.), is making plans for a number of addresses on the same topic for this year.

The Gus Sun pop vaudeville houses do not make any pretense at offering feature films, and the only subject used nowadays is the current weekly, which at Springfield is used to close the show. The Sun rule is that following the overture the houses take up their vaudeville shows and run through them without any film interruption.

Sidney A. Huffman, owner of a film exchange, and Joseph Quadrini, an exhibitor owning a theatre in Brooklyn, were arrested after a police raid on Huffman's place by detectives, and bound over to the grand jury after a police court hearing. The arrests followed investigations by detectives and men attached to the Mutual Film Corp., from whose offices Chaplin's "Easy Street" had disappeared. The arrests constitute a further step in the campaign being conducted by Mutual against film pirates all over the country.

## FUNKHOUSER ON DEFENSIVE.

Chicago, Sept. 26.

The Vitagraph's fight against Major Funkhouser's banning of "Within the Law" again was heard before Judge Crowe in the circuit court Monday and again the court lambasted the censor with a verbal rapid fire charge.

Judge Crowe also "told something" to Frank L. Ayres of the corporation counsel's office, who was arguing for Funkhouser. It was several weeks ago that the court ordered a permit granted and the present action is an appeal by Funkhouser, which stayed the exhibition of the film. The court stated that the city officials (Ayres and Funkhouser) did not appear to be acting in good faith, since he had in his possession two uncontested affidavits sworn to by film men and purporting to show that Funkhouser had declared that he would harass the film exchanges by appealing every case where a film was "questionable" in his opinion.

Judge Crowe told Ayers that the tax payers' money should not be used in defending "an arbitrary despot" (meaning Funkhouser). The court further told Ayers that he was not the private attorney for the censor, but that he was working for the city; that he had better get together with his superior and that if nothing was objectionable in the film—which has yet to be proven by Funkhouser—that a permit should be granted forthwith. The case was then adjourned until Wednesday.

In the Federal court Monday, before Judge Carpenter, there too was no definite decision on "The Spy" appeal, made by Funkhouser. But it looked like defeat for the censor, since the judge intimated that he would not overrule the decision of Judge Alschuler.

Unlike "Within the Law," "The Spy"

is being exhibited on a temporary injunction until a final decision is reached, and last week played in ten Chicago theatres.

Stung by the rebuffs in the courts and criticism in the press, Funkhouser gave out a statement Monday denying he was censoring films arbitrarily and he quoted various city ordinances, laws of the legislature and a decision of the Illinois Supreme Court to support his contention. After quoting the laws and ordinances he concluded with "On the above standard I have censored moving pictures in the past and shall continue to do so until the courts lay down a clear interpretation of our ordinances contrary to the present standards."

However, with several groups of attorneys representing the film exchanges strenuously fighting the Major, both in the federal and circuit courts, the censorship situation is due to be cleaned up.

The court action on "Within the Law" has been continued until Oct. 8, and the case on "The Spy" goes over to Friday.

A censorship fight is now on in the City Council. Alderman Steffen in committee has proposed an amendment to the present ordinance, stipulating that before a film is finally rejected it shall be passed upon by a majority of a censor board composed of ten prominent citizens.

William A. Brady spoke before the committee, asking for a square deal in Chicago for film producers. He charged Funkhouser with being absolutely unfair and unjust in his rulings. He explained how the national industry was helping the Government and said no reputable film producer wanted to portray anything immoral and that he was in favor of a penitentiary sentence for any who did so.

## STOLEN—A GIRL

The story of a cowboy who kidnapped a queen of the Gay White Way.

OLIVE THOMAS  
IN

## "BROADWAY, ARIZONA"

A box-office prize for the week of Sept. 30



## HE FACED DISHONOR

A drama from the life of a Southern Colonel who fought a proud fight to save a good name.

WALT WHITMAN  
IN

## "THE TAR HEEL WARRIOR"

A powerful character play for the week of Sept. 30





## NEWS OF THE FILM WORLD

Jewel Carmen will play Cosette in "Les Miserables" to be produced by Fox.

Wallace Reid will again play opposite Gertrude Farrar in "The Woman God Forgot."

H. B. Daniels, a San Diego lawyer, has joined the staff of Triangle writers.

Allan Sears, leading man, is now engaged at the Triangle studio at Culver City.

Jewel Productions has purchased "The Boss of Powerville," by Thomas Addison.

Edith Storey leaves for the coast this week, having completed her first picture under the Metro banner, called "The House in the Mist."

In the cast supporting George Walsh in "This is the Life" are John Whretts, Jack MacDonald, W. H. Rync.

It is now officially announced that Alice Brady has been signed by the Select Pictures Corporation.

Florence LaBadie, who was recently injured in an automobile accident, is recovering and will be back at work in a fortnight.

Allan Dwan will alternate with John Emerson in directing the Douglas Fairbanks' releases. Each will do a picture every ten weeks.

Pathe's new official French war picture, "In the Wake of the Huns," has been booked for the Fox houses.

The Roscoe Arbuckle company, about 10 people, left New York Wednesday for the Coast. They will locate there at Long Beach.

James F. Clancy, former Trenton (N. J.) newspaper man, is now general sales manager for Canada for the Gem Film Co.

Hiram Abrams, Paramount, began a tour of the country to establish personal business relations between exhibitors and Paramount-Aircraft.

The first of the Carmel Myers films under the Bluebird label has reached the New York office and is now being arranged for its first New York presentation.

Mabel Normand has been in Plattsburg taking scenes for her new Goldwyn photoplay, "Joan of Flatbush," based on Porter Emerson Browne's story.

Mildred Harris plays the leading role in the new Lois Weber production, "The Price of a Good Time," which will soon be presented under the Jewel banner.

N. S. Kaplan, representative of the Moscow Art theatre in this country, has entered into a deal with Pathe for the distribution of its screen productions.

Metro director Charles J. Brabin has 26 relatives named Brabin in the English army. Those of Brabin's brothers are included in this number.

Lewis Gordon has taken charge of the picture department of the Gray & Reinerts' offices, and one of his first duties was lining up people for a new Goldwyn picture.

Papers have been served by Ilmorog Picture Corp., in an effort to restrain the Export and Import Co., from releasing "The Tyranny of the Romanoffs."

"Empty Pockets," which appeared in serial form in the Red Book, by Rupert Hughes, will be produced as a film by Herbert Brenson.

Anna Case, the Metropolitan Opera House prima donna, is the latest acquisition to the photoplay realm, and has signed a contract with the Julius Steger forces.

Jack Edwards has been engaged by the "Soldier Boy," which opens next week in Poughkeepsie, plays in this neighborhood for a few weeks and heads for the south.

Sam and Jack Warner, Pacific Coast picture men, are in New York on a trip from coast to coast, in hopes of promoting a proposition that they claim will attract universal attention when completed.

Paramount has decided to make a special drive on its one and two-reel comedies and has appointed one man in each of its exchanges to give the short subjects his exclusive attention.

"Sunnyside Up" is the title of the first Fun-Art subject in which the Dooleys will be featured under the direction of the Clara Kimball Young office. It is scheduled for sometime in November. Vincent Bryan and Charles Hines will direct and produce with Hines taking an active role in each subject. The Dooleys took a screen test last week and the results were satisfactory.

The next feature marketed by the Rex Beach Co. will be "The Heart of the Sunset," which Frederic Chapin adapted from Beach's novel of that title. Chapin is finishing the script. The Beach company plans to make at least three features a year, each from one of Beach's novels. "The Heart of the Sunset" will be taken principally in Texas.

With arrangements consummated for "Intolerance" to be shown hereafter via the general release channel, J. J. McCarthy has placed Mr. McSweeney in charge of the new exchange schedule. New York, Philadelphia and Chicago will be handled the regular way, with Jones-Linick & Schaefer reported as taking over the Windy City presentation rights. Not a single road outfit will be sent out as a result of the new arrangement.

Mutual's schedule of release dates for Oct. follows: Oct. 1, Mary Miles Minter, "Her Country's Call"; Edna Goodrich, "Queen X." Oct. 8, Gail Kane, "Southern Pride"; Anita King, "The Girl Angle." Oct. 15, Ann Murdock, "The Beautiful Adventure"; Juliette Day in "The Calendar Girl." Oct. 22, William Russell, "The Sea Master"; Olive Tell, "The Unforeseen." Oct. 29, Mary Miles Minter, "Peggy Leads the Way"; Edna Goodrich, "A Daughter of Maryland."

Mary Hanson, one of the many girls desirous of breaking into pictures, related in court at Los Angeles how Joseph H. Gorham, who also has an office at 908 Chandler Building, New York, had cleaned her out of \$4,000 with promises of making her a star. The girl was given one day's work and paid but a small sum for appearing in a picture. Gorham is under \$5,000 bail. Other witnesses will appear against him who have been "taken" the same manner.

Carl Laemmle no sooner returned to Broadway last week from a several weeks' stay at the Universal studios at U City than he was plunged into all sorts of conferences, with new deals the main subject of discussion. Laemmle, who looks the picture of health from his California visit, where he combined business with pleasure, has evolved some important plans that will be announced before the holidays. Laemmle personally

superintended some noticeable changes at the U's big coast plant.

W. B. Seeskind, late of Charlestown, associated with the late Henry Greenwall for many years, is in New York looking for a picture house, with the idea of establishing himself permanently in the metropolis.

George Anderson (husband of Frita Scheff), now playing in "Frita and Fritz," the new Arthur Hammerstein musical production, has an important role in "The Co-Respondent" film.

Frank J. Warren, one of the executives of the Standard Film Corp. of Chicago, Kansas City, St. Louis, Minnesota and Omaha, is a visitor to New York. Last Sunday he took a trip to Coney Island, to visit Luna Park. He claims he was the original promoter of that institution.

There is said to be an understanding between Paramount and William Fox not to enter into competition in the making of screen features of standard classics, like "Carmen," "Cleopatra," etc. In the event one decides to make a production of that calibre the other keeps off.

Ann Pennington's next picture will be "The Antics of Ann," which Frederick Chapin wrote to fit Miss Pennington's screen personality. The Famous Players-Lasky Co. is making the film, the story having Miss Pennington doing a school girl of the hoydenish type. It will be released late in October. Mr. Dalton is directing.

Valance Patriarche, of the Manitoba Provincial Board of Censors, is planning to stimulate interest in her province in the use of better films by posting the monthly lists of pictures voted to be good by the Review Committee of the National Board of Review of M. P. in places where they will attract attention.

Samuel Merwin's story, "Anthony the Absolute," has been secured by Bluebird and will become a Rupert Julian production, starring Ruth Clifford and featuring Mr. Julian and Monroe Salisbury. Another feature to have Miss Clifford the star will be "The Savage," a story of the Canadian Northwest, written by Elliott J. Clawson.

Adolf Philipp is to organize his own picture company. All plays which enjoyed long runs at his theatre will be produced excepting "Alma, Where Do You Live?" produced by Newfields Producing Co., and "The Corner Grocer," made by the World. The later will be released shortly with Lew Fields. The first Philipp picture is expected to be released Jan. 1.



SAMUEL S. HUTCHINSON, President

AMERICAN FILM COMPANY, Inc.

Presents

# WILLIAM RUSSELL

IN

## "SANDS OF SACRIFICE"

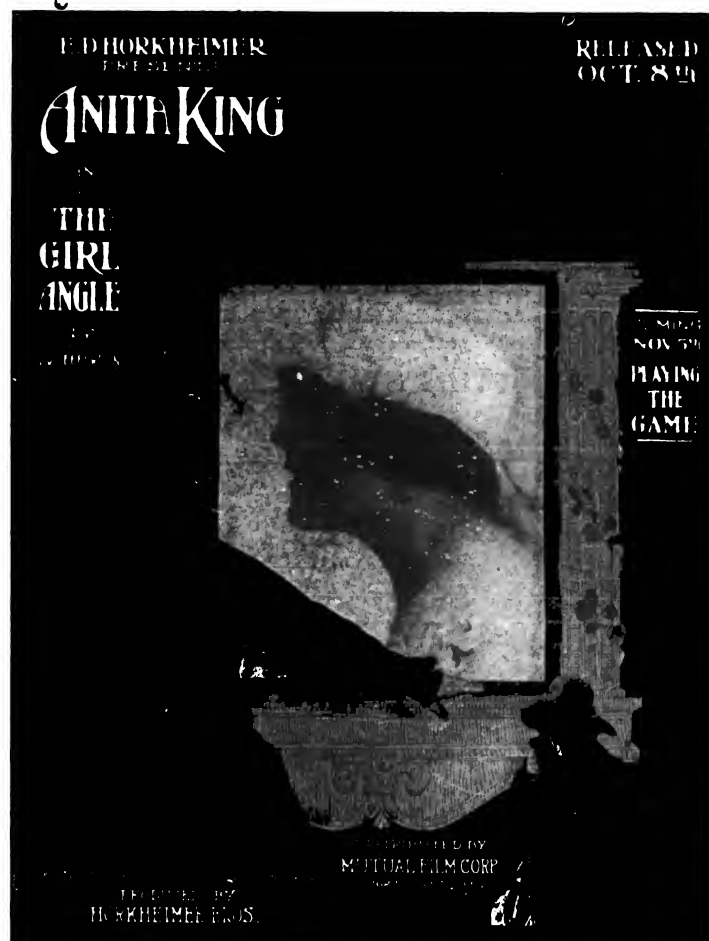
A tensely dramatic photoplay in five acts. Directed by Edward Sloman. Released the week of September 24th.

A story of the big out-doors. Scenes laid amid the giants of the forest and on the scorching sands of the desert. Depicting a good woman's influence in the life of a reckless dare-devil who feared neither God nor man. The kind of a picture you'll be proud to exhibit. Booking NOW at all Mutual Exchanges.

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AMERICAN FILM COMPANY, Inc.  
SAMUEL S. HUTCHINSON, President



Distributed by  
MUTUAL FILM CORPORATION  
JOHN R. FREULER, President



J.D.

THE GREATEST COLLECTION OF POPULAR

JEROME H. REMOND

THE  
SOUTHERN3  
BALLADS

"FOR YOU A ROSE"

By COBB and EDWARDS

"THERE'S EGYPT IN  
YOUR DREAMY EYES"

By BROWN and SPENCER

"LAST NIGHT"

By FLETA JAN BROWN and HERBERT SPENCER

"SAILING AWAY"  
HENRY

By KAHN and JAN

"Down South Ever"

By VINCENT

"SOUTHERN"

By YELLEN

Each one a distinctive type of ballad. Each one has its wonderful qualities—DESCRIPTIVE—COLORATEUR  
and POPULAR.Each one different from the other: "DOWN SOUTH" a  
number. "SOUTHERN GALS" a novelty song with a  
a natural "jazz" number—one of the popular hits of the

AN OVER NIGHT SONG HIT

"SO LONG, MOTHER"

By RAYMOND EGAN—GUS KAHN—EGBERT VAN ALSTYNE

A sentimental march song the whole country is singing. Every Publisher has this type of song, but let us submit ours to you. We positively say IT'S THE BEST of the entire lot of patriotic numbers.

A "PEACH"

"SOME SUNDAY"

By KAHN—EGAN

The best single or double song in the song market. All  
using this wonderful number to close their act. In  
ING of Detroit.

THE SWEETEST STORY EVER TOLD IN SONG

This song written by three of the best song writers in the Western Country. One of the best  
melodies ever written. A clever lyric, full of sentiment. A corking good dance number.

"WHERE T

"THE BRAVEST HEART OF ALL"

By EGAN and WHITING

"SO THIS IS DIXIE"

By YELLEN and GUMBLE

"I WANT TO GO TO THE"

By WM. McKENNA

"SWEET PETOOTIE"

By MURPHY and TIERNEY

JEROME H. REMOND

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MOSE GUMBLE, Manager

ULAR SONGS EVER PUBLISHED BY  
**ICK & COMPANY**

**EE**  
 N SONGS

AY ON THE  
 CLAY"

AN ALSTYNE

everybody's Happy"

and PALEY

RN GALS"

and GUMBLE

orking good number song; good closing or opening  
 at patter—also a good double. "HENRY CLAY" just  
 the day.

OF A SONG

AY MORNING"

and WHITING

Also male and female version. Brice and King are  
 a great melody by that clever writer, RICHARD WHIT-

**HE MORNING GLORIES GROW"**

By KAHN—RUAN and WHITING

ARATION

OUNTY MAYO"

"I'VE BEEN FIDDLE-ING"

By KAHN—VAN ALSTYNE and JACKSON

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**3**

DIFFERENT SONGS

**"Along the Way to Waikiki"**

By KAHN and WHITING

**"In the Harbor of Love With You"**

By GILLESPIE and MARSHALL

**"CHERRY BLOSSOM"**

By KAHN and RAYMOND

If you are looking for a popular ballad, or a Hawaiian song, or a Japanese song on the order of "Poor Butterfly," let us send you ONE EACH of these three—every one a classic in its own style. Henry Marshall featuring "HARBOR OF LOVE" in vaudeville with the Ford Sisters. Al Jensen introduced "ALONG THE WAY TO WAIKIKI" with "Robinson Crusoe, Jr." Belle Storey featuring "CHERRY BLOSSOM" in vaudeville.

CLARE KUMMER'S HIGH-CLASS SONG

“

I D”

”

This beautiful waltz song is just beginning to startle the world with its swinging melody and its classy lyric. Introduced with wonderful success by that famous Prima Donna, Chilson Ohrman.

"MAMMY JINNEY'S HALL OF FAME"

By MURPHY and TIERNEY

"JUST A LITTLE BIT OF LOVE"

By MURPHY and CARROLL

**PARALTA, WELD, OPTION.**

Considerable gossip was created this week by the apparently sudden withdrawal of Paralta from the Triangle Distributing Corporation.

Carl Anderson, president of Paralta, says the contract with Triangle Distributing Corp. for the handling of Paralta pictures contains a clause which specified that in event of the withdrawal of S. A. Lynch from that organization, Paralta had the option of continuing or withdrawing; that Lynch had disposed of his Triangle holdings to H. E. Aitken, and hence Paralta availed itself of its right to cancel the distribution agreement.

Herman Fichtenberg, one of the stockholders of Paralta, informed a VARIETY representative he had sold his interest in Paralta a fortnight ago.

From other, but reliable sources, it can be stated that the present officers

of the Triangle Distributing Co. will continue the management of the releasing organization. They are S. A. Lynch, president; R. W. Lynch, vice-president; Y. F. Freeman, general manager and secretary; Fred. Kent, treasurer.

These people are all the personal associates or relatives of S. A. Lynch, connected with the Lynch Enterprises in the south. They have full control of the Triangle Distributing Corporation and will continue so for an indefinite time. The obvious reason for this is that there is a considerable amount of money involved in purchase of the Lynch interest in Triangle—somewhere between \$1,500,000 and \$2,000,000, mostly done with paper. Until this paper is taken care of there isn't much chance of the Lynch coterie relinquishing the management.

There is a lurking suspicion in some quarters that when the present com-

plicated situation has been cleared up it will be found that Messrs. Lynch, et al., have "got theirs."

**DENVER STUDIOS.**

Denver, Sept. 26.

Colorado is to have one of the largest picture studios in the United States, according to plans just announced by O. D. Woodward, president of the National Film Corporation. The Tuilleries Park, at Eaglewood, a suburb of Denver, has been purchased for the purpose, including 30 acres of land and all the buildings.

It is the intention of the management of the company to convert the dancing pavilion at the park into a studio. The building is 120 by 240 feet and has a maple floor 80 by 144 feet. Taking of pictures will begin Oct. 1, Mr. Woodward says.

**FILMY FANCIES.**

By Bert Adler.

Only ELEVEN million-dollar deals closed in fil-lum business last week!

North wind started blowing in Pathe sales department this week!

Harry Reichenbach used the name "Lafayette" during his recent ramble in Italy. What would he call himself in Ireland?

VARIETY's intimation that producers are groaning for scenarios isn't the least bit of solace to the fellow who's just had HIS back for the fifty-seventh time!

Fred Balshofer has established his Yorke company in a Manhattan studio again. Three months from the minute you read this you'll learn that "F. J. Balshofer Discovers Los Angeles Is Only Place to Take Pictures." Watch!

In the interests of economy, Clara K. Young's dramatic and comedy companies are reported to be "doubling on sets." Now, if producers could double on stars—

**Week's Wildest Press Yarn.**

"Louise Glaum Does Not Believe that Stars Benefit by Changing Companies."

**The Anti-Booze Law Will Never Hurt**

Em!

Al Lichtman.

C. R. Seelye.

Dick Watts.

Manny Goldstein.

**Moving Picture Puzzles.**

Title experts.

Broadway runs.

Truth element in press stuff.

Paralta.

**Who Are You With?**

Illyodor.

Just to show he doesn't believe in serial publicity Ed McManus is using newspaper and billboard announcements that will greet a mere 25,000,000 persons. Two years ago they said that serials were "dead"!

The Bluebird head titler gets the palm for a fine sense of humor. His "A Fool for Luck" was protested by Essanay as too similar to their "Fools for Luck." The courteous Bluebird heeded the kick and changed his title to "Anything Once!"

Bennett Moulter, ex-Metro director, is just back from France, where he had been aloft for the American Flying Corps. Must have been easy for Benny to go up in the air after his training in American studios.

**CHAPLIN GETS INJUNCTION.**

An injunction has been started by Charlie Chaplin through his attorney, Nathan Burkan, restraining the New Apollo F. F. Co. and Hugo Maientau from further distribution of "Charlie Chaplin in 'The Son of the Gods'" and "Charlie Chaplin in a Harem," two productions which they have alleged to have produced in conjunction with numerous scenes from his former success, "The Champion." The order also includes all heralds and posters, together with any advertising matter the Co. may have devised to further the picture.

It is alleged by the plaintiff neither the scenarios, production or direction was under his supervision and are inferior to his standard productions.

Chaplin intimated to Mr. Burkan an intention of a proposed campaign in which he will file restraining proceedings against anyone either imitating or producing films along the original lines in which he established himself.

# Goldwyn Pictures

## Why Quote Hundreds When All Agree?

**M**ADGE KENNEDY and "Baby Mine"—the second Goldwyn release—have been even more enthusiastically welcomed and approved by exhibitors and the American public than the spectacular "Polly of the Circus," starring Mae Marsh. Since the reviews and exhibitor telegrams are unanimous we quote four out of hundreds as representing the pulse of the industry:

**NEWSPAPERS:**

**NEW YORK TRIBUNE:** Just as everyone had about decided in his mind whether he preferred Marguerite Clark or Mary Pickford, along comes Madge Kennedy and upsets all the calculations. She is sweet; she is subtle, and her style is inimitable.

**NEW YORK HERALD:** This new star, Madge Kennedy, will prove a gold mine in the motion picture business. She keeps her audiences laughing constantly.

**ZIT, N. Y. JOURNAL:** A bigger screen sensation than could have been predicted. Madge Kennedy is a wonder.

**THE VOICE OF THE EXHIBITOR:**

**W. H. SMYTHE, STRAND THEATRE, SEATTLE:** Opening of The Strand with Goldwyn Pictures was the biggest success in my career. "Baby Mine" as great

as "Polly." You have put The Strand on the map in Seattle and I became a headliner over night. Thanks for giving me the opportunity, and my congratulations.

These are not unexpected messages of approval for Madge Kennedy or Margaret Mayo's great farce. Others now tell you what Goldwyn itself has forecast for months. Exhibitors will find that Goldwyn promises less in its advertising than it always delivers.

Advisory Board  
SAMUEL GOLDFISH  
Chairman

EDGAR SELWYN  
IRVIN S. COBB  
MARGARET MAYO  
ROI COOPER MEGRUE  
ARCHIBALD SELWYN  
CROSBY GAIGE  
PORTER EMERSON BROWNE

Goldwyn Pictures  
Corporation

16 East 42nd Street, New York City.



## THE CORNER GROCER.

Charles Wendel.....Low Fields  
 Mary Brian (8).....Madge Evans  
 Mary (18).....Lillian Cook  
 Ralph Wendel (10).....Nick Long, Jr.  
 Ralph (20).....William Sherwood  
 Lena Wendel.....Justine Cutting  
 Oscar Leaming.....George Cost  
 Stella.....Pina Neesh  
 Old Maid.....Viva Gordon  
 William.....Stanhope Wheatcroft

This simple and direct story of fun and pathos is derived from the stage play of the same name, which had one of the longest runs ever recorded in New York. Its principal character, originated by Adolph Philip, is admirably suited to the unique personality of Low Fields, who is enabled to prove upon the screen what he was never permitted to show in the speaking theatre—that he can portray the more serious emotions with quite as much facility as the broad fun with which he has been so long associated. Kind-hearted old Wendel, the rich grocer, and his equally kind-hearted wife, take into their family eight-year-old Mary Brian, whose mother has died in poverty. The little girl becomes the angel in the house, beloved by all. Wendel has cherished a dream of taking his son into partnership upon his return from college, but the young man is very much too good for that kind of life, and so the disappointed father gets him a place in the bank. Here the puffed up young fellow falls into the hands of swindlers of both sexes and forges his father's name for \$100,000 to go into a wildcat speculation. When this is discovered, little Mary pleads for the culprit, the old man pays the money and the prosecution is dropped. The boy goes out into the world to "make good," the father, financially ruined, resumes his pushcart days, and Mary goes to work. As time passes, the son comes back reclaimed and prosperous and marries Mary, restoring happiness to the Wendel family. Madge Evans, who plays Mary when that personage is a little girl, is altogether charming. Good work is also contributed by William Sherwood as the son, Justine Cushing as Mrs. Wendel, Lillian Cook as the grown up Mary, and George Cowl, who plays one of the swindlers, in addition to very commendably directing the picture. An offering of wide popularity. Jolo.

## BABY MINE.

Goldwyn has accomplished what is considered by film experts one of the most difficult things in the way of a feature production—that of making a five-reel picture of a farce. Of course they had the advantage of a clever star like Madge Kennedy in their *Shimmy*. Margaret Mayo's "Baby Mine," augmented by an exotic *Alibi* cast, was a perfect direction and brilliant photography. There seems, in fact, to have been nothing overlooked, and when the story was developed and the action started it never lagged. You are all familiar with the story of "Baby Mine"—a frivolous young wife has quarreled with her husband, who leaves her and goes to Boston. She tries to get him back, but he is stubborn. Finally notified he is the father of a bouncing boy, he rushes home to see his heir. The complications arising out of the conspirators' efforts to borrow an infant are ludicrous, and it will be recalled that it made an enormous success on the legitimate stage. Most of the titles were selected from the surefire lines of the stage version, hence there was absolute certainty of the manner in which they would be received. No attempt was made at spectacular environment—merely carefully thought out, modest interiors. The story follows closely the stage version, and with the same start it should be equally successful on the screen. If the reception accorded it this week at the Strand is any criterion the election is conceded. Jolo.

## MEN OF THE DESERT.

Jack May.....Jack Gardner  
 Ruth King.....Ruth King  
 Carl Stockdale.....Carl Stockdale  
 A five-part Essanay featuring Jack Gardner in a role somewhat resembling that of Douglas Fairbanks in the "Wild and Woolly" romance, involving a conventional story of western life. The feature will appeal to those who crave such stories, suffers considerably in comparison with the recent Fairbanks release. It should pass nicely, however, on the regular Kleine program, but it is hardly strong enough to bring special praise. Gardner is advantageously cast. Oftimes he appears un-

natural and forced. Notwithstanding the defects, the five reels have an interesting love affair and sufficient western atmosphere to please regular picture patrons.

## WAR AND THE WOMAN.

"War and the Woman" is a Thanhouser (Pathe) feature designed as a more or less miniature *Birth of a Nation*, with an invading army of no particular nation and introducing the character of President Woodrow Wilson for no particular reason excepting to pad out the picture to sufficient length. Incidentally the actor impersonating the President gives an excellent imitation of the real thing, perpetrating the Chief Executive's identical smile to a nicety. It's about a girl whose stepfather or someone is mixed up in spying upon our government. She is innocently suspected of being implicated in this nefarious work, which culminates in her winning a wealthy American aviator and all ends happily. The principal action takes place at a country house which has been used so often by the Thanhouser people that it has become quite familiar. It is probably in the vicinity of New Rochelle. Florence Labadie is the star and Ernest Warde the director. Just a program feature. Jolo.

## MACISTE?

There has been no confirmation of the reported death of the film giant, Maciste, who is understood to have fallen while fighting with the Italian forces in Europe. Sources abroad have been cabled by A. H. Sawyer of the General Enterprises, Inc., as well as other New York friends of the big fellow.

Mr. Sawyer this week stated negotiations were on with a big circus for Maciste to travel with it next season if he is still alive and can obtain a leave from the Italian army.

## BOSTON'S BIG EXPO IN JULY.

Determined to eclipse the Chicago convention and exposition the New England contingent of the National Exhibitors' League and especially the "Boston Boosters" are making their preliminary arrangements prior to the holding of the double affair in Boston next July.

In the Boston vicinity are a number of live film men. Prominent among them are Ernest Horstman, president of the Massachusetts league and treasurer of the N. E. L.; Alfred Black, member of the N. E. L. executive board; Samuel Grant, general manager of the 1918 Exposition, and William E. Spragg, one of the most active picture men in New England. Much of the activity for the convention and exposition rests on their shoulders.

Mr. Spragg, representing the Olympia Theatres, Inc. (which embraces holdings at New Haven, Hartford, Waterbury, Bridgeport, Meridan and Middletown) was in New York last week. When asked about New England activities he was enthusiastic over the way the Boston Boosters and the N. E. film men were working in behalf of the big expo next summer.

In addition to enthusing over the convention prospects Mr. Spragg declared the Boston exposition would be made the biggest film event of modern picture times and that one feature alone would surpass anything ever held, outside of New York, perhaps, and that would be the "movie ball."

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*Ernest Shipman*

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## FOOLS FOR LUCK.

Our Philander.....Taylor Holmes  
 Poppa.....Robert Bolder  
 Momma.....Frankie Raymond  
 Brunhilda.....Helen Ferguson  
 Mr. Lamkin.....John Cosser  
 Mr. Johnson.....James C. Carroll  
 The Waiter.....Ed. Cooke

"Fools for Luck" is an Essanay feature, based on the theme of a Kenneth Harris story printed some months ago in the Saturday Evening Post and carrying a light comedy

atmosphere for its foundation. The cast, headed by Taylor Holmes, numbers but few, the action continually revolving around the experiences of the featured principals. It deals with the whims of the superstitious, Holmes portraying the role of a young man who lives on a routine of charms and luck omens. He becomes engaged to a pretty miss (Helen Ferguson) while vacationing at Benton Harbor, Mich., and ultimately the engagement is broken by her parents, which fact he blames on a painter's ladder under which he walked by error. Eventually everything is adjusted after the young man decided the luck question is "bunk," although in his wake he leaves a half dozen others seriously pondering over the possibilities of horseshoes, lucky

coins, etc. The entertaining features of the picture lie in the situations, several providing responsive titlers, but never warranting a hearty laugh. Helen Ferguson carries much promise as a film ingenue, registers excellently and with perfect control of her facial expressions. She is pretty, sufficiently emotional in spots and altogether an excellent principal for features of this grade. Holmes is always funny in a light comedy role and handles the comedy points in good style. The balance of the supporting cast had little to do. The scenic arrangement provides nothing beyond the conventional, nor does the direction. It's a fairly good program feature, interesting to a degree and mildly entertaining, just that and nothing more. Wynn.

## ALADDIN.

Aladdin.....Francis Carpenter  
 Mustapha, the Tailor, father of Aladdin,.....Fred Turner  
 Princess Badr al-Budur, the Sultan's daughter.....Virginia Corbin  
 The Sultan.....Alfred Paget  
 The Magician or Alchemist, Violet Radcliffe  
 The Magician's Evil Spirit or Legs-Advisor.....Buddy Messenger  
 Macbeth, the Cursed Driver who Loves the Lady in Waiting to the Princess,.....Lewis Sargent  
 Yasmint, the Lady in Waiting,.....Gertrude Messenger  
 The Dancing Girls.....Marie Messinger  
 Boys of the Street.....Carmen De Rue  
 Muazzin.....Raymond Lee  
 The Genie.....Lloyd Perri  
 The Genie.....Joe Singleton  
 The Genie.....Elmo Lincoln

The second production of the Fox Kiddies Feature series is at the Globe—"Aladdin and the Wonderful Lamp." As a spectacular production it is little short of stupendous, the mammoth scenes following in rapid succession with almost bewildering frequency. It opens with a scene in Bagdad with the Mohammedans at prayer. The Sultan's daughter casts loving eyes at Aladdin, the son of a poor tailor, and both are smitten. The adventures of Aladdin with the wonderful lamp continue for nearly two hours, to the huge delight of grown-ups as well as children. The joy of the grown folks may have been the reflection of the pleasure the screen spectacle gave the youngsters, or maybe it came first hand. At all events they were apparently happy at the Magic Monday night. The principal roles were enacted by children, and their acting, naturally enough, savored of the travesty variety, and could not for one moment be taken seriously. As before remarked, the scenic investiture represents a wealth of time, thought and expenditure of coin of the realm. But whether the antics of precocious children "playing" theatre will entertain those old enough to vote, is the only question at issue. Judging by the Monday night audience it may. Jolo.

# Julian Eltinge



in  
**"The Countess Charming"**

**More Amusing  
 than on the stage.**

—New York Herald

*Julian Eltinge, the wise ones predict the  
 sensation of the year in pictures.*

—Morning Telegraph, Sunday, Sept. 23, 1917.

The Rialto Theatre was crowded yesterday afternoon and evening for the opening of the new week's programme, which included as its principal attraction the first moving picture for which Julian Eltinge has appeared before the camera.

—New York Herald.

Julian Eltinge is now a screen star; the camera likes him, and, as one man said, "He can get away with murder after this," and all because his first picture, "The Countess Charming," struck the public fancy at the Rialto yesterday. The reason one enjoys the particular brand of portrayal offered by Eltinge is because it is so good that one instantly forgets that it is Eltinge.

—New York Telegraph.

Julian Eltinge in his first screen vehicle, "The Countess Charming," displayed at the Rialto yesterday, not only landed on the jaws of several men on the screen with both hands, but he also reached the jaws of the audience, jarring them open with laughs. Eltinge established himself immediately as the best woman of his kind in the movies.

—New York Sun.

**Has justified—as usual—Paramount's claims to supremacy in creating new and greater successes on the screen for the greatest Stars of the spoken drama.**

Picturized by Gelett Burgess and Carolyn Wells Staged by Donald Crisp.

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## A BEDROOM BLUNDER.

An Average Husband.....Charles Murray  
A Wife Above the Average.....Mary Thurman  
Her Unusual Husband.....Wayland Trask  
The Average Detective.....Pat Ford  
An Unusual Detective.....Pat Ford  
Mack Bennett runs true to form in his first Paramount two-reeler, "A Bedroom Blunder," directed by Edward Cline, with Bennett attending to the supervision. It has all of the Keystonean appurtenances, with a dash here and a crash there, moving all the time with something happening every minute, or, rather, every split-minute. It is illustrative of the best Bennett did while a Keystone luminary. "A Bedroom Blunder" bears the appellation of a Mack Bennett Comedy, as will all of his future Paramount releases. The story borders on the infidelity of two "philandering" and flirtatious husbands, who are led through enough escapades to forestall again treading away from the marital path, notwithstanding the happy denouement. Charles Murray is the sly, spry fellow, of mature age, foiled at the psychological moment. Wayland Trask does well, also, playing the other husband, whose aberrations cause him no end of unexpected troubles. Pat Ford is adequate at all times as the "By" detective, who merely thinks he's "By." Bennett has used a summer hotel for a locale, encompassing many bits of beach humor, and bringing to view many pretty girls in naught save seashore habilliment. Other bits employed to advantage are the revolving door; cheap restaurant in which a waiter keeps raising the price of food before the eyes of a customer; an ice cream incident in which a character cuts off the whiskers of another and sells them back to him; an ostrich pecking the limbs of Murray through a hole; and a very ludicrous "shade" bit that is risqué but not offensive. A transparent sunshade is used to advantage, and the novelty of the effect will probably be employed further in pictures. The old-fashioned tintype episode, used long in vaudeville by Al and Fanny Steady, promotes a deal of laughter. Another bit for merriment is Murray's feminine masquerade with the detective as an agreeable foil. "A Bedroom Blunder" has been built for laughing purposes purely, and measured thus gives genuine satisfaction.

O. M. Samuel.

## THE TAR HEEL WARRIOR.

Col. Doney Mills.....Walt Whitman  
Deputy Sheriff.....Ann Krohn  
Paul Darrell.....William Shaw  
James Adams.....James W. McLaughlin  
Anna Belle Adams.....Dorcas Matthews  
Uncle Toke.....George West  
Aunt Tillie.....Clara Knight  
Major Amos.....Thomas S. Guise  
Lemuel L. Burke.....John P. Lockney  
John Mason.....Wilbur Higby  
A conventional story of the sunny south with an exceedingly unclarified ending is this Triangle-Kay Bee production written by J. G. Hawks and directed by Mason H. Hopper. The feature developing into an ordinary program picture, there being naught in it, story, acting, direction, or picturization that would tend to pull it out of the "ordinary" classification. The principal scenes are the old Mills plantation and the stock exchange and brokerage offices of the man that is married to the granddaughter of Col. Mills. Numerous flashes of New York skyline and small pieces showing the streets in the financial district. The old Colonel is being forced to the wall. It looks as though the plantation will be wrested from him at a foreclosure sale. He decides to come to New York to seek assistance from his granddaughter's husband, but on his arrival discovers all of the latter's available funds are tied up in a "big deal." A partner of the younger man entrusts \$5,000 to the old man for delivery to his relative, and the next morning on his way to deliver the money the Colonel is stung by the speculation bug after being touted onto one of those "not a chance to lose" bets, and the \$5,000 is lost. Rather than confess he decided to return to the old home and end it all. The market takes the right turn for the grandson-in-law, and when his wife receives the note left by the old Colonel they too dash off to the plantation to arrive in the nick of time to prevent the suicide. The old man then turns and says, "Well now that you are here we'll have a drink," and thus the picture ends. Wisly-washy throughout.

Fred.

## THE SPINDLE OF LIFE.

Gladstone.....Neva Gerber  
Mrs. Harrison.....Jessie Pratt  
Jason.....Ed. Brady  
"Hooky".....Richard La Reno  
James Bradshaw.....Winter Hall  
Vincent Bradshaw.....Hayward Mack  
"Alphabet" Carter.....Ben Wilson  
This Butterfly feature, "The Spindle of Life," has a very conventional story, with a remarkably effective production. The locale is principally a fishing village, which lends itself so admirably to motion pictures. The cast is very competent, the direction excellent, but it is the titles that lift the picture out of the ordinary. They were probably taken from the novel "Gladstone" by the maker of the scenario, from which the screen version was adapted. Briefly a free-and-easy Tomboy girl of wealth spends most of her time with the local fishermen, with whom she is a big favorite. Her mother is a widow and the manager of their estate has speculated with the funds and is anxious to have his son marry the rich girl so he will thus be protected. Wealthy Wall Street speculator comes for vacation, meets the girl and marries her, thereby frustrating the villain's plans. All told in blithesome comedy fashion, making for a diverting program feature.

Jolo.

## BROADWAY, ARIZONA.

Fritzi Carlyle.....Oliver Thomas  
John Keyes.....George Chasebro  
Uncle Isaac Horn.....George Hernandez  
Jack Boggs.....Jack Curtis  
Press Agent.....Dana Ong  
Old Producer.....Thomas S. Guise  
Indian Squaw.....Leola Mae  
Doctor.....Robert N. Dunbar  
A combination of Broadway, New York, and the wild and woolly is presented in this Triangle-Kay Bee, written by Lynn F. Reynolds, who also directed the picture. Olive Thomas is the star with a role that required nothing of her than to be just Olive Thomas. The picture is a fair program feature, and

can be safely played where the house is running on "a feature a day" schedule. A western ranch owner and a Broadway star are the hero and heroine. The ranch owner comes to Broadway, sees the actress and falls in love with her. The press agent scents a chance to break a story if she will kid the cowman along and agree to become engaged to him. Result would have gladdened the heart of any press agent, for the story goes over for a double column spread, then the denial is good for another yarn. (Small chance of that happening in New York these days, with the dailies tight as the neck of a two-ounce bottle on space.) But the cowman,

much chastened in spirit, returns to his wild and woolly habitat, and it isn't until a year later that he comes east again. On this occasion he is drawn to the scene of his humiliation by a paragraph in a paper to the effect the girl has suffered a nervous breakdown. He calls and invites her to recuperate at his ranch, but she says not unless he moves Broadway to Arizona. After interviewing her physician, who recommends a change of climate for the star, the cowman, disguised as a hospital attendant, kidnaps her and takes her west on a special car. Later when he and his accomplices are tracked down as the kidnappers, the girl states that it is just another publicity stunt and that in reality she went west to marry. Her change of heart is withheld from the audience so as to furnish the necessary suspense.

Fred.

## Crowds Smash Doors to See "RASPUTIN" at Park Theatre

(Headline in New York Evening World)

### New York Evening World:—

"It is not often that a Broadway playhouse has its front door smashed by a crowd of late comers who cannot get even standing room, but that is what happened last night at the Park Theatre. The occasion for the demonstration was the first showing of 'Rasputin, The Black Monk,' which proved to be one of the most elaborate moving picture productions that has ever been offered."

### New York Tribune:—

"No coupon seats were sold, and the management fondly imagined that roping off a portion of the theatre would secure it for their guests and for the newspaper critics the opening night. ABOUT 10,000 PERSONS CLAMORED FOR ADMISSION, however, and a third that number swarmed into the theatre and helped themselves to the best seats without any assistance from the ushers."

"The picture runs for two hours, but at no time does it fail to entertain."

### New York Times:—

"The first public exhibition of 'Rasputin, The Black Monk,' a motion picture dealing with the Russian revolution, drew so huge a crowd to the vicinity of the Park Theatre last night that it finally became necessary to call out the police reserves. The film, which depicts interestingly the rise to power and subsequent downfall of Russia's celebrated monk, is remarkable."

### New York Sun:—

"The Park Theatre HAS NOT IN YEARS HAD SUCH A LARGE THrong FLOCK TO IT AS THAT WHICH BESIEGED ITS DOORS LAST NIGHT TO VIEW 'RASPUTIN, THE BLACK MONK.' The crowd became so unruly THE POLICE RESERVES HAD TO BE CALLED OUT."

### New York Herald:—

"'Rasputin,' William A. Brady's mad monk, was projected at the Park Theatre last night as the chief character in a photoplay founded on the Russian revolution. The crowd that surged about the entrance and struggled for admission was as interesting as the picture. The house was filled before half the crowd could get up to the entrance, and it took twenty minutes to clear the lobby and the street of the overflow."

### New York Journal:—

"Montagu Love arises to the heights of his splendid career in his portrayal of the greatest imposter the world has ever known—the man who tumbled over the Russian throne. His acting in the title role in 'Rasputin, The Black Monk,' the World-Picture Brady-Made, which is being presented at the Park Theatre, is a masterpiece."

"Unquestionably it is the best so far seen and is sure to create a sensation everywhere as it is doing at the Park Theatre, where the Brady picture was presented for the first time on Wednesday night before an enormous crowd."

"'Rasputin, The Black Monk' was produced under the personal direction of Mr. Brady. The photography is consistently good, many of the scenes being wonderfully beautiful. It is a picture well worth seeing and will undoubtedly enjoy a long run."

## Important to World Exhibitors:

Demands for extended bookings break all records. MAKE YOUR RESERVATIONS FOR "RASPUTIN" NOW! We want EVERY World customer to CASH IN BIG ON THIS TREMENDOUS WORLD SUCCESS.



## FLIRTING WITH DEATH.

Jane Higginbotham.....Brownie Vernon  
"Sky High" Billy Wardwell.....Herbert Rawlinson  
"Domino" Dominick.....Frank McQuarrie  
Dave Higginbotham.....Marc Fenton  
Ed Warmbath.....H. F. Crane  
Murphy.....Red Unger

Bluebird fell a bit below its average with "Flirting with Death," dated for release on the regular program Sept. 24. The story is by Waldemar Young, rewritten from "Sky High" by Frank Darzey in conjunction with Young, with Elmer Clifton directing. Photography, V. E. Miller. It contains a conventional story slowly put forth with at least 1,500 feet of film wasted on the introduction that included

considerable circus atmosphere before the tale really started. It seldom attains a proper-running speed. Ofttimes when action or the sensational is expected (partly suggested by the title) there is not the slightest item to be placed in either department. All rather tame, other than the closing fight. When figuring the opportunities and conditions under which both the cast and director were compelled to work, they must be given credit for effort, notwithstanding a number of minor details were overlooked. "Sky High" Billy Wardwell and "Domino" Dominick are a couple of "fakers" with a side show in Maine. They are arrested for sticking the country folks with fake gold watches while running the wheel. It's a simple device they use in breaking jail, arriving at the station in time to

catch a freight train that luckily sidetracks at Watabank. They wend their way to the rear porch of Dave Higginbotham's home. The daughter is induced to offer something to eat, and the ensuing conversation causes Billy to remain in town. He locates with the Gazette, and through a story that happened at the fairgrounds the previous day, comes in contact with Higginbotham, who is an aeroplane inventor without money. Billy and Dominick propose the formation of a corporation and attend to the financial end. News is spread about them breaking jail. Everyone wants their investments returned, but all is quieted when Billy makes a flight and descends unharmed in the new device. Higginbotham's daughter, who previously ignored Billy, forgives.

## FOR FRANCE.

Gerald Ackland.....Edward Earle  
Marthe Landeau.....Betty Howe  
Rudolph Von Giehm.....Arthur Donaldson  
Mere Loubrette.....Henry Maurice  
Monsieur Landeau.....Frank Anderson

When "For France," a five-part Vitaphone Bixie Ribbon, was produced a noticeable mistake was made by the director insofar as detail work was concerned. Through this the feature suffers dreadfully with those not carried away by its patriotic instinct. It was directed by Wesley Ruggles. Dr. Cyrus Townsend Brady wrote the story. The latter, in itself, contains nothing from the conventional twist, and in addition is not remarkably well produced. It will, however, sustain the interest of the average picture fan, since it carries a patriotic feeling that is bound to find favor and cannot possibly fail to receive applause at the close with the insertion of the flags. It carries a real punch at times, but through poor direction is spoiled by succeeding incidents that tend to lessen instead of strengthening the interest. A number of aerial bits were probably inserted, but hardly some of the battle scenes, which at times were produced in such manner as to draw a snicker here and there. When the young American is shown singularly holding off the enemy until aid arrives, with a rapid-fire gun in action that seemed to be heading in no certain direction, the director could at least have brought them within distance of each other. The enemy time and again would rise and charge and never once did any fall, but continually the French were dropping. The young American accidentally dropped within distance of the firing from his aeroplane, working his way to the front and handling the gun. He remained there throughout all the fight. The screening of this battle was crude. At one time a close-up showed the Germans within eyesight of the home, but they never once got within range of it, although they made numerous attempts. The French sharpshooters also picked off the general, but probably figured that a day's work and forgot all about the rest of his staff who were not harmed. The Germans were apparently located miles away, but they nevertheless continued to pick the boys off the front line. Fortunately they left the young American to complete the story.

## BAB'S DIARY.

Bab Archibald.....Marguerite Clark  
Carter Brooks.....Nigel Barrie  
Jane Gray.....Leonora Morgan  
Mr. Archibald.....Frank Losee  
Mrs. Archibald.....Isabel O'Madigan  
Tommy Gray.....Richard Barthelmess  
Lella Archibald.....Helen Greene  
Harry Guy Coombes.....Jack O'Brien  
Harold Valentine.....George Odell  
The Butler.....

Deserving of marked tribute is this latest Marguerite Clark release, because it handles a subject of light texture in very artistic guise and lifts it far above the commonplace. So many directors might have failed with the matter at hand that J. Searle Dawley, who attended to the direction, is entitled to several encomiums also. The story has been taken from the sub-deb series written by Mary Roberts Rinehart for the Saturday Evening Post. The diary form is employed in the presentation of the picture, and adds materially in the unfolding. The story is of Bab Archibald, a boarding school lass, who, returning home for the Christmas holidays, is charged to find the family in a matrimonial way. She practices a ruse in informing those about the household that she is engaged to be married to one Harold Valentine, writing letters to Harold, and, in turn, receiving imaginary replies. Of course a Harold Valentine appears in due season, and little Bab is as much shocked to see him as to find out that he actually has one of her letters. She leaves a party given in her honor in order to procure the letter, and succeeds, though not before becoming entangled in several incidents that furnish delightful insight into the childish heart. The end finds her back at school, contented and happy. "Bab's Diary" radiates youth. It is light, adventureome, gay, and one fairly swings along with the picture as its scenes reveal and diffuse the spirit of they to whom the world is big and bright and shining, who bask in the silver lining, caring naught of the clouds that enshroud it. Paramount has provided everything essential to ensure a faithful production of "Bab's Diary," the best vehicle provided for Marguerite Clark in a long, long time.

O. M. Samuel.

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in

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**Romany Four,  
Musicians and Vocalist.  
13 Mins.; Full Stage.**

Four girls. One a pianist, another a cellist and a violinist, topped off by a near soprano, whose major fault is that her voice is not fully developed and because of its present usage is hardly likely to be. The singer does a song at the opening with the accompaniment of the three musicians, after which the violinist offers a selection, then the soprano is back on the stage with "Mighty Lak a Rose," the pianist coming in for her share of the spot with a rag number. The cellist, the only one overlooked thus far, then has an opportunity for a solo, after which a high-class number is offered, which earned an encore in spite of the frightful strain on the singer's voice. The encore was "The Ragtime Volunteers," delivered through a megaphone in a manner that killed whatever chances the number may have had. As long as the act is going in for the higher class material then it would be advisable to drop the encore number for something in keeping with the balance of the routine. As it is the act can go along nicely in an early spot on the big time. *Fred.*

**Frank Gordon.  
Comedy Magic.  
17 Mins.; One.**

Frank Gordon, once known as El Gordo, has a magic act, revised to make it appear like a comedy turn. It is that and would be more so did Gordon have some matter written for him, rather than to depend upon his own remarks, some of them quite uncouth, one or two almost rough. Two plants are employed, a boy and man, the former for the egg-holding trick, which is always certain for laughs, and the other for a three-card monte game Gordon does with enlarged cards, afterward using the man also in a travesty mind reading bit. Gordon said the other name for three-card monte was "Tossing the broads." He can build this act into something if he wants to. As it is he will be held down to small time. One of his illusions is very good, that of picking out a piece of a torn card from an egg, along the lines of the lemon trick, but much better, if made so by showmanship. *Time.*

**Hawthorne and Anthony.  
Talk and Music.  
18 Mins.; One.**

Hawthorne and Anthony are a recent combination, from two former standard turns, Anthony and Mack and Hawthorne and Inglis. Anthony is doing his familiar Italian, while Hawthorne is the straight. It runs the customary course, with a consistent line of chatter that cannot fail to draw continuous laughing results as it did at the 23rd street last week. With the odds in their favor and with everything pointing toward a big finish, there seems to be something missing during the "nut business." Most of the instrument business formerly used by Hawthorne and Inglis is utilized, and while they continually force the encores, there should be a reason for it. The something lacking is important since it fails to properly bring an otherwise acceptable turn to a proper finish.

**"The Modiste Shop" (9).  
"Girl Act."  
23 Mins.; Full Stage (Special Set).**

A "girl act" with six girls and three principals. Sidney and Townley are the leaders. The girls work in a dress-making establishment, with the elderly proprietor the other character. There is nothing about the turn to lift it out of the ordinary. The chorus girls (and six are few enough) are badly drilled, doing one march with almost a classical dance step. There is no special appearance to the turn, with it seemingly depending upon Sidney, and his best is dancing. The act, like so many other similar ones, will probably find a place on small time. *Time.*

**Mary Donahue.  
Songs.  
12 Mins.; One.**

Mary Donahue has quite a chickenish appearance, being slim, and with a method of working along syncopated lines that is pleasing. Miss Donahue has published songs, doing extremely well with each. During her fast numbers she appears to entirely disregard her voice, something which really carries her ballads across to better returns, for during them her voice is everything and responsible for whatever she gains. She is an acceptable single for the better small-time houses.

**Morgan and Armstrong.  
Singing and Talking.  
17 Mins.; One.**

Mixed team, man doing straight to woman's "nut" spinster. They open with brief crossfire, he sings a ballad with a good voice, she comedy nut song, then "Joan of Arc," well rendered, more crossfire (she laughing at her own get-backs), he twits her on her angularity, duet; for encore he with ukelele, singing, as she burlesques Hawaiian dance with straw skirt. Both in routine and as performers, regulation three-a-day. *Jolo.*

**Nada Kesser.  
Vocalist.  
8 Mins.; One.**

Nada Kesser is a rather slim girl with a double voice she uses to advantage. Were she taught the necessity of appearing at ease on the stage and what to do with her arms and hands, it would improve her a great deal for vaudeville. On her voice alone she managed to score well enough. Her upper register is not as distinct as her lower, but in carrying both vocal parts to a duet she impressed the audience. Closing with "Goodbye Broadway, Hello France" she won out on applause. *Fred.*

**Isabelle Fletcher and Co. (3).  
"Be Game" (Dramatic).  
17 Mins.; Full Stage.**

Isabelle Fletcher and company are presenting a playlet written by Willard Mack, entitled "Be Game." The audience at the American Roof were about the gamest ever for not booing it off the stage. But those in front indulged in a hearty laugh after it finished. The act reeks with so much old-fashioned melodrama it would make a good freak for the big time if Hammerstein's was still in existence. It might not have been as bad if the heavy had been an actor. With another heavy man and a good stage manager to whip the offering into shape it might do for a trip around the small houses. *Fred.*

**The Patricks.  
Acrobatics.  
4 Mins.; Full.**

A novelty is the woman as the understander for a number of hand-to-hand balancing tricks. She appears to be about six feet six, with proportionate breadth, and a casual guess of her weight would say about 260. The man assisting is a rather nimble chap and the duo present a fast routine. The woman works in strip tights and makes an altogether imposing figure, and does not lose any of her womanliness. The turn is a novelty. *Fred.*

**Dunham, Edwards Trio.  
Songs and Comedy.  
17 Mins.; One.**

A brand new act, with personnel comprising entertainers who have been seen hereabouts in other acts. The boys sure cleaned up on the American Roof. The comedy was not only sure-fire, but the trio put over some corking harmony. They have selected a nice line of songs and hit the comedy up in a way that should keep them working as long as the trio lasts. The tall, slender chap and the fat boy in the turn take turns with the comedy. This trio has the ability and should climb. It is heads above the majority of singing acts in the smaller houses. *Mark.*

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Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

## BILLS.

(Continued from page 31.)

Vardon & Perry  
La Graciosa  
(One to fill)  
2d half  
Deboury Sis  
Harry Stenning  
Forster J White Co  
Tudor Cameron Co  
"Inspiration Girls"  
Spokane, Wash.  
PANTAGES (p)  
Julia Curtis  
Goldberg & Wayne  
Mercedez  
4 Holloways  
Cook & Lorenz  
Von Cello  
HIPP (ab-wva)  
(30-2)  
Swains Pets  
Wright & Walker  
3 Dixie Girls  
Little Caruso Co  
Orpheus Comedy 4  
Aerial Eddies  
Tossing Austins  
Cooper Simmons & W  
Vivian Earl  
"Fountain of Love"  
Lamey & Pearson  
Aerial Bartlett  
Springfield, Ill.  
MAJESTIC (wva)  
(Sunday opening)  
Florence Duo  
Espe & Dutton  
Lew Welch Co  
Gus Erdman  
"Echoes of B'way"  
Page Hack & M  
2d half  
Chlyo & Chlyo  
Mildred Hayward  
Floyd Mack & Co  
"Black & White Rev"  
June Mills Co  
Herbert Germaine 3  
Springfield, Mass.  
PALACE (ubo)  
Keeley Bros  
John Geiger  
Glenn & Jenkins  
Ed Lee Wrote Co  
Steppe & Cooper  
Glady's Taylor Co  
2d half  
Jack Martin Co  
Kitty Flynn  
Doree's Singers  
Joss & Milt Feiber  
Selma Braatz  
(One to fill)  
BROADWAY (loew)  
Musical Chrysties  
Curry & Graham  
Florence & Rayfield  
Burke & Harris  
Gordon & Gordon  
2d half  
Billy Dwyer  
Demarest & Doll  
Betting Betts  
(Two to fill)  
Springfield, O.  
SUN (sun)  
Julie Jane & L  
Cooper & Hickey  
Girls & Whirls  
Jack George 3  
"Rich Girl-Poor Girl"  
2d half  
More Less & M  
Cafferty & Camp  
Senna & Weber  
Garden Belles  
(One to fill)  
Stockton  
HIPP (a&h)  
(Sunday opening)  
"Save One Girl"  
Harry Dixon  
Wells Gilbert Co  
(Two to fill)  
Frank Wilbur Co  
2d Specks  
Keeler & Belmont  
Princeton Five  
Austin & Bailey  
"Girl in Moon"  
Superior, Wis.  
PALACE (wva)  
Aerial Bartlett  
Garnella Duo  
Monte Myra  
Ten Dark Knights  
2d half  
Mahoney & Rogers  
Vernon & Co  
Mabel Fonda 3  
The Veterans  
Syracuse, N. Y.  
TEMPLE (ubo)  
Hollman Bros  
Joyce West & S  
Green & Fugh  
Great Leon  
Ryan & Leo  
2d half  
Lawton  
Cahill & Romaine  
Frank Rae Co  
Wood Melville & P  
"Naughty Princess"  
(CRESCENT) (ubo)  
Hanlon & Ward  
Edwina Barry  
"Small Town Opry"  
(Two to fill)  
2d half  
Walter Hayes  
Mattie Choate Co  
Dorothy Marie

Washington, D. C.  
KEITH'S (ubo)  
French & Els  
Cressey & Dayne  
McWatters & Tyson  
Edna Aug  
Hans Kronold  
Smith & Austin  
Geo & Lily Garden  
4 Nightons  
(German Film)  
Waterbury, Conn.  
POLI'S (ubo)  
Selma Braatz  
Evelyn Bilkins  
"Road to Romy"  
Gervasio Cliff Co  
Scott Gibson  
Gen Pisano Co  
2d half  
3 Herbert Sis  
Glenn & Jenkins  
"S'where in France"  
Gippe & Cooper  
Kittaro Jans  
(One to fill)  
Waterloo, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
Allen & Francis  
Haviland Thornton Co  
Madison & Winchester  
Arco Bros  
(One to fill)  
2d half  
Valentine & Bell  
Earl & Sunshine  
Howell Gordon C  
Adrian  
Ernetta Asoria Co  
Wheeling, W. Va.  
VICTORIA (sun)  
CHIEF Bailey Duo  
Jack Reddy  
Sally's Vint  
M Hall & Friends  
3 Wilhats  
2d half  
"Sunny Side of B'w"  
Wilkes-Barre, Pa.  
POLI'S (ubo)  
Dalbeane Co  
Nora Allen  
Jas Grady Co  
H & C Ellsworth  
(One to fill)  
2d half  
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Svengali  
Barry & Langton  
Crossman's Entertainers  
Winthrop, Conn.  
ORPHEUM  
Betty Bond  
Arthur Havel Co  
Wood & Wyde  
Roland Travers  
Capes & Snow  
Aveling & Lloyd  
PANTAGES (p)  
"Hong Kong Mys"  
Frank Bush

## PRESS AGENTS' OPENING LINES.

By O. M. SAMUEL.

Coming to the — theater next week is —

A star of unusual prominence is promised theatergoers of —

The event of the season will occur when —

Possibly the best bill in some time, headed by —

Large attendance prevails at the — theater, where —

Unusual interest is occasioned by the announcement that —

A brilliant array of glittering stars will shine forth —

An attraction of extraordinary merit —

Supplementing the current program at the —

It has been found necessary to give several extra performances at the — so that all may see —

An original artist with countless imitators appears at —

Few persons are aware that —

After its record breaking run of 300 performances in New York —

Notwithstanding the exorbitant cost of production —

A galaxy of truly beautiful girls —

Combining all of the elements essential to awaken —

Gripping drama of the sort that —

In an interview with —

By special arrangement Manager — is able to offer —

Containing all the stars that appeared in the original New York production —

A show to which you may take your wife, sister or sweetheart knowing that —

Direct from eastern triumphs Miss — There is still left an opportunity to witness —

Since recovering from her recent indisposition —

The long-awaited appearance —

## SHOWS IN NEW YORK.

"A Tailor Made Man," Cohan & Harris (5th week).  
"Branded," Fulton (1st week).  
"Business Before Pleasure," Eitinge (6th week).  
"Cheer Up," Hippodrome (6th week).  
"Country Cousins," Galety (5th week).  
"Daybreak," Harris (7th week).  
"De Luxe Annie," Booth (4th week).  
"Experience," Manhattan O. H. (3d week).  
"Eyes of Youth," Elliott (6th week).  
"Family Exit," Comedy (3d week).  
"Good Night, Paul," Hudson (4th week).  
"Hamilton," Knickerbocker (3d week).  
"Here Comes the Bride," Cohan (1st week).  
"Hitchy Koo," 44th St. (17th week).  
"Lantern," Lyceum (7th week).  
"Leave It to Jane," Longacre (5th week).  
"Lombardi, Ltd.," Morosco (1st week).  
"Love o' Mike," Casino (5th week).  
"Lucky O'Shea," 39th St. (4th week).  
"Man Who Came Back," Playhouse (56th week).  
"Marry 'Em," Bijou (8th week).  
"Mascot," The Lyrio (3d week).  
"Mistaken," Broadway (1st week).  
"Mother Carey's Chickens," Cort (1st week).  
"Maytime," Shubert (6th week).  
"Oh, Boy," Princess (28th week).  
"Out There," Liberty (1st week).  
"Over the Fence," 48th St. (4th week).  
"Pete's Hoboken," Republic (4th week).  
"Passing Show," Winter Garden (25th week).  
"Polly With a Pant," Belasco (4th week).  
"Rambler Rose," Empire (4th week).  
"Riviera Girl," Amsterdam (1st week).  
"Scrap of Paper," Criterion (2d week).  
"Very Idea," Astor (6th week).

## BURLESQUE ROUTES

(Oct. 1 and Oct. 8)  
"Americana," 1 Olympic New York 2 Trocadero Philadelphia.  
"Army & Navy Girls," 1 Penn Circuit 8 L O.  
"Auto Girls," 1-3 Cort Wheeling W Va 4-6 Grand Akron O 8 Empire Cleveland.  
"Aviators," 1 Cadillac Detroit 8 Gayety Chicago.  
"Beaman Show," 1-3 Bastable Syracuse 4-6 Lumberg Utica 8 Gayety Montreal.  
"Best Show in Town," 1 Gayety St Louis 8 Columbia Chicago.  
"Big Bing Bang," 1 Lyceum Duluth 8 Century Kansas City Mo.  
"Bon Tons," 1 Empire Brooklyn 8 Park Bridgeport Conn.  
"Bostons," 1 Gayety Detroit 8 Gayety Toronto.  
"Bowery," 1 Colonial Providence 8 Gayety Boston.  
"Broadway Belles," 1 So Bethlehem 2 Easton 3-6 Majestic Wilkes-Barre Pa 8 Empire Hoboken N J.  
"Broadway Frolics," 1 Gayety Washington 8 Gayety Pittsburgh.  
"Buckeye Review," 1 Casino Boston 8 Grand Hartford Conn.  
"Burlesque Wonder Show," 1 Grand Hartford 8 Jacques Waterbury Conn.  
"Cabaret Girls," 1 Gayety Baltimore 8 Gayety Philadelphia.  
"Charming Widows," 1-2 Erie 3 Ashtabula Pa 4-6 Park Youngstown O 8 Victoria Pittsburgh.  
"Darlings of Paris," 1 Star Toronto 8 Savoy Hamilton Ont.  
"Follies of Day," 1 Columbia New York 8 Casino Brooklyn.  
"Follies of Pleasure," 1 L O 8 Gayety Baltimore Md.  
"French Frolics," 1 Trocadero Philadelphia 8 So Bethlehem 9 Easton 10-13 Majestic Wilkes-Barre Pa.  
"Forty Thieves," 1 Englewood Chicago 8 Empire Chicago.  
"Girls from Joyland," 1-3 Orpheum New Bedford 4-6 Worcester Worcester Mass 8 Olympic New York.  
"Girls from the Follies," 1 Majestic Scranton 8-9 Binghamton 10 Oswego 11-13 Inter Niagara Falls N Y.  
"Golden Crook," 1 Gayety Kansas City 8 Gayety St Louis Mo.  
"Grown Up Babies," 1 Gayety Milwaukee 8 Gayety Minneapolis.  
"Hastings Harry," 1 Empire Newark 8 Casino Philadelphia.  
"Hello America," 1 Empire Toledo 8 Lyric Dayton O.  
"Hello Girls," 1 Victoria Pittsburgh 8 Penn Circuit.  
"Hip Hip Hurray," 1 Gayety Toronto 8 Gayety Buffalo.  
"Howard Sam," 1 Empire Albany 8 Casino Boston.  
"Innocent Maids," 1 Gayety Brooklyn 8-10 Warburton Yonkers 11-13 Hudson Schenectady.  
"Irwin's 'Big Show,'" 1 Hurtig & Seamon's New York 8 Empire Brooklyn.  
"Jolly Girls," 1 Majestic Ft Wayne Ind 7-8 O H Terre Haute.  
"Lucky Luck," 1 Century Kansas City 8 Standard St Louis Mo.  
"Liberty Girls," 1 Casino Brooklyn 8 Empire Newark.  
"Lid Lifters," 1 Gayety Chicago 8 Gayety Milwaukee.  
"Maids of America," 1-3 Cohan's Newburgh 4-6 Cohan's Poughkeepsie 8 Hurtig & Seamon's New York.  
"Majestic," 1 Majestic Jersey City 8 People's Philadelphia.  
"Marion Dave," 1 Orpheum Paterson 8 Majestic Jersey City.  
"Merry Rounders," 1 L O 8 Orpheum Paterson.  
"Mile a Minute Girls," 80-1 O H Terre Haute 8 Lyceum Columbus O.  
"Military Maids," 1 Star St Paul 8 Lyceum Duluth.

"Mischief Makers," 1 Star Brooklyn 8 Gayety Brooklyn.  
"Million Dollar Dolls," 1 Palace Baltimore 8 Gayety Washington.  
"Monte Carlo Girls," 1 Empire Hoboken 8 Star Brooklyn.  
"Oh Girls," 1 Gayety Buffalo 8 Corinthian Rochester.  
"Orientals," 1-2 Binghamton 3 Oswego 4-6 Inter Niagara Falls 8 Garden Buffalo.  
"Pace Makers," 1 Empire Cleveland 8-9 Erie 10 Ashtabula Pa 11-13 Park Youngstown, O.  
"Parlour Flirts," 1 Empire Chicago 8 Majestic Ft Wayne Ind.  
"Puss Puss," 1 Olympic Cincinnati 8 Star & Garter Chicago.  
"Record Breakers," 1-2 Holyoke Holyoke 3-6 Gilmore Springfield 8 Howard Boston.  
"Reeves Al," 1 Star Cleveland 8 Empire Toledo.  
"Review of 1918," 1 Lyceum Columbus 8-10 Cort Wheeling W Va 11-13 Grand Akron O.  
"Rosebud Girls," 1 People's Philadelphia 8 Palace Baltimore.  
"Sept Morning Glories," 1 Gayety Philadelphia 8 Majestic Pa.  
"Sidman Sam," 1 Gayety Pittsburgh 8 Star Cleveland.  
"Sightseers," 1 Lyric Dayton 8 Olympic Cincinnati.  
"Social Follies," 1-3 Warburton Yonkers 4-6 Hudson Schenectady 8-9 Holyoke Holyoke 10-13 Gilmore Springfield Mass.  
"Social Maids," 1 Miner's Bronx 8 L O.  
"Some Babies," 1 Howard Boston 8-10 Orpheum New Bedford 11-13 Worcester Worcester Mass.  
"Some Show," 1 Gayety Montreal 8 Empire Albany.  
"Speedway Girls," 1 Savoy Hamilton Ont 8 Cadillac Detroit.  
"Speigel's Revue," 1 Jacques Waterbury 8-10 Cohan's Newburgh 11-13 Cohan's Poughkeepsie N Y.  
"Sporting Widows," 1 Park Bridgeport Conn 8 Colonial Providence R I.  
"Star & Garter," 1 Gayety Boston 8 Columbia New York.  
"Step Lively Girls," 1 Corinthian Rochester 8-10 Bastable Syracuse 11-13 Lumberg Utica N Y.  
"Sydney Rose," 1 Gayety Omaha Neb 8 Gayety Kansas City Mo.  
"Tempters," 1 Garden Buffalo 8 Star Toronto.  
"20th Century Maids," 1-3 Berchel Des Moines Ia 8 Gayety Omaha Neb.  
"Watson Billy," 1 Star & Garter Chicago 8 Gayety Detroit.  
"Welch Ben," 1 Columbia Chicago 8-10 Berchel Des Moines Ia.  
"Whirly Girl," 1 Standard St Louis 8 Englewood Chicago.  
"White Pat," 1 Gayety Minneapolis 8 Gayety St Paul.  
"Williams Mollie," 1 Casino Philadelphia 8 Miner's Bronx New York.

## INTERNATIONAL CIRCUIT.

(Oct. 1)  
"After Office Hours," Prospect Cleveland O.  
"A Royal Divorce," Walnut Philadelphia Pa.  
"Bringing Up Father," Poli's Washington D.C.  
"Capt Russell, U. S. A.," Lexington New York N Y.  
"Come Back to Erin," Majestic Buffalo N Y.  
"Common Clay," 1-3 Grand Trenton 4-6 Lyceum Paterson N J.  
"Daughter of the Sun," American St Louis.  
"Going Straight," Garden Kansas City Mo.  
"Good for Nothing Husband," Lyceum Pittsburgh.  
"Her Unborn Child," (a) 30-3 Boyd's Omaha 4-6 Lincoln 5-6 St Joe.  
"Little Girl God Forgot," Gayety Louisville Ky.  
"Little Girl in a Big City," Imperial Chicago.  
"Little Miss Innocence," Orpheum Nashville Tenn.  
"Millionaire's Son & the Show Girl," Southern Columbus O.  
"Mutt & Jeff," Emery Providence R I.  
"Oh, Doctor," Park Indianapolis.  
"One Girl's Experience," Palace Toledo O.  
"Peg o' My Heart," Grand Worcester.  
"Shore Acres," Auditorium Baltimore Md.  
"The Heart of Wetons," Lyceum Detroit.  
"The White Feather," Orpheum Philadelphia.  
"The White Slave," National Chicago.  
"Thurston the Magician," 1-3 Lumberg Utica 4-6 Syracuse.  
"Trail of the Lonesome Pine," Adon Rochester N Y.  
"Turn Back the Hours," Strand Hoboken.  
"Which One Shall I Marry?" 30-3 Majestic Peoria.

## LETTERS

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GOVERNMENT LETTERS		S	
Childrey Stanley M	C	Schoenbrunn Chas	C
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Miskow Carl	M	Wilkins Clara M	M
Palmer Phillip L	P	Abrams Mrs Honor	A
Ramsey Beecher	R	Ackley Naomi	A
		Adams Dick	A
		Adams Gene	A
		Adams Rex	A
		Adler Jeannette	A
		Admont Missie (C)	A



# Witmark Activities



## PRODUCTIONS

M. WITMARK & SONS announce the following Production Publications for the Season 1917-18:

### "HITCHY-KOO"

By GLEN MacDONOUGH and E. RAY GOETZ

Raymond Hitchcock's sensationally successful "intimate revue" now playing to crowded houses at Raymond Hitchcock's 44th St. Theatre, New York.

### "GOOD NIGHT, PAUL"

By CHAS. DICKSON and ROLAND OLIVER. Music by HARRY B. OLSEN.  
Now playing to big business at the Hudson Theatre, New York.

### "THE GRASS WIDOW"

By CHANNING POLLOCK, RENNOLD WOLF and LOUIS A. HIRSCH  
To be produced by Madison Corey.

### "EILEEN"

By HENRY BLOSSOM and VICTOR HERBERT

The successful romantic Irish comic opera, produced under the direction of Joe Weber

### "A FULL HONEYMOON"

By OLIVER MOROSCO. Music by DR. ANSKELM GOETZL.  
Musical version of "Sadie Lova." Produced by Oliver Morosco.

### "THE BEAUTIFUL ONE"

By RENNOLD WOLF. Music by LOUIS A. HIRSCH.  
Production by Cohan and Harris.

### "KISS ME AGAIN"

By FRANK STAMMERS. Music by LOUIS A. HIRSCH.  
Featuring John Hyams and Leila MacIntyre.

### "YANKEE LOVE"

By GLEN MacDONOUGH  
A play with music, featuring George MacFarlane.

### "VENUS ON BROADWAY"

By JOHN MURRAY ANDERSON. Music by A. BALDWIN SLOANE.  
The new production at the Palais Royal, New York

### "THE ONLY GIRL"

By HENRY BLOSSOM and VICTOR HERBERT  
Third season of this remarkable success. Under the direction of Ike Rose.

### "FURS AND FRILLS"

By EDWARD CLARK. Music by SILVIO HEN.

Arthur Hammerstein's annual production, produced last week in Hartford, Conn., and due in New York shortly.

### "GOING UP"

By OTTO HAUERBACH. Music by LOUIS A. HIRSCH.

Musical version of "The Aviator," to be produced shortly on Broadway by Cohan and Harris. London and Australian productions also placed.

### "WE SHOULD WORRY"

By HENRY BLOSSOM and A. BALDWIN SLOANE

Musical version of "A Texas Steer," to be presented by Elizabeth Marbury and Frederick McKay. Music published by M. WITMARK & SONS by arrangement with T. B. Harms & Co.

### "THE RAINBOW GIRL"

By RENNOLD WOLF and LOUIS A. HIRSCH  
A Klaw & Erlanger production.

### "YESTERDAY"

By GLEN MacDONOUGH. Music by REGINALD DeKOVEN.  
To be produced shortly by the Messrs. Shubert.

### "SO LONG, LETTY"

Oliver Morosco's windmill success, now in its third season.  
Two companies.

### CHAUNCEY POLCOTT'S

SONGS IN A NEW PLAY

By RACHEL CROTHERS. Direction, COHAN & HARRIS.

### "IN SHANGHAI"

By WM. CARY DUNCAN and ISIDORE WITMARK

Elaborate Chinese-American musical play, to be produced in London under the management of Jos. A. Sacks.

### ANOTHER MOROSCO PRODUCTION

Music by A. BALDWIN SLOANE

New Musical version of Hoyt's "A Black Sheep," featuring Herbert Corthell.

### "IN OLD CATHAY"

By ANNA MARBLE-POLLOCK. Music by LOUIS A. HIRSCH.  
Featuring Mary Marble in vaudeville.

W. WITMARK & SONS are also joint publishers with T. B. Harms & Co., of the musical version, now in preparation, of "Marrying Money," to be produced by Joseph Riter. Book and music by Henry Blossom and Zoel Parenteau, composer of "The Amber Princess."

# M. WITMARK & SONS

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NEW YORK

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BROADWAY THEATRE, SUPERIOR, WIS.  
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Palace Theatre Now

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PROFESSION

36 W. Randolph Street  
Phone Randolph 1720  
Central 6581  
Chicago, Ill.

Adroit & Burton (C)  
Aldridge Alfred (SF)  
Alfredo Mr & Mrs H  
(P)  
Allen Mrs Searl  
Allenstein Max  
Altman David  
Alvarez & Martell  
Ameda (C)  
Anderson Arthur (P)  
Anderson Hazel  
Anders Glen  
Andrew Duncan  
Andrews Mrs W P (C)  
Anson Joe (SF)  
Arlene Miss A  
Arnman Milt  
Arrule Victoria (C)  
Ayers Mr & Mrs Chas  
(C)

Bach A  
Baerman Henry B  
Baker & Rodgers  
Baker Wm  
Bancroft Helen  
Barney Violet  
Barr & Everett (C)  
Barren & Bennett  
Barrett Dan  
Barrett Harry  
Barrett Mrs M A  
Barrie Pinkie  
Barry Mabel  
Basil & Allen (C)  
Bassford James (C)  
Bassitt & Bailey (C)  
Baet Jack  
Baxter Elmer A  
Beandoin Fred  
Bean Jack W  
Beaumont Nellie (P)  
Beeler Ester B  
Belasco Mary  
Bell Geo

Bellew Helen (C)  
Belmonte Harry  
Belmont Winifred  
Bernard Josephine  
Bernard Mike (C)  
Bertrand Eudoxie  
Bimbo Chas (C)  
Birmingham Vivian  
Biron A  
Blasco Magician  
Blake Mabel  
Blasdale Geo  
Boggs Martha W  
Bolton N C  
Boyce Jack  
Boyle & Patsy  
Boys In Blue  
Brady Jack (C)  
Brandel Elmer  
Bridges Frank  
Bristow Miss N  
Brown & Demont  
Brown Geo N (C)  
Brown Gertrude  
Brown Melville (SF)  
Brown Nat  
Brownie Morris (C)  
Browning Beale (C)  
Bruce & Foster  
Bruce Harry  
Buckingham Mabel  
Burke Nell  
Bury & Bury  
Burnett Rexford  
Burton Tom  
Burt Jas  
Bush Arthur  
Byron & Langdon  
Byron Jack

Calvert Lillian  
Calvin & Thornton (C)  
Cameron Lillian  
Cameron Madeline  
Canfield Vera  
Cardo & Noll (C)

Carmen Frank  
Carroll Nettie  
Cavanaugh Dick  
Chappelle Yvonne  
Chester Beale  
Chief Eagle Horse (C)  
Christie Earl G (C)  
Christopher Jimmie  
Claire Alice Hazen (C)  
Clark & Hamilton  
Clark Marjorie  
Clayton Una  
Clay Miss Bobby  
Clifford Billy (Single)  
Clinton Donald (C)  
Clute Gerald L (C)  
Coates Lulu  
Cohan S L  
Cole Genevieve (C)  
Cole Jessie  
Coli Maurice F  
Conner Mr  
Connors Jack (Chuck)  
Conrad Clayton  
Conway Charlie E  
Cooper Miss  
Copeland Mrs S (C)  
Cornalia Chris  
Coudray Peggie (C)  
Coutton Dolly (C)  
Courtney Minerva  
Cox Thillie (P)  
Crackles Billy  
Creighton Arnette  
Cressy Wm O  
Crowley Herbert M  
Curley Barney  
Curtis Jack  
Curtis Jane  
Curtis Mae  
Cuthbert Rupert

Dahlberg May  
Daniels Maud  
Darling Miss Lee (SF)  
David Mr (Blind Pian-  
ist) (C)  
DeBarr Oswald (C)  
De Carron Miss J  
Deering Agnes  
DeFosse Louise (C)  
De Landtsheer Mrs  
De Trickey Miss Coy  
(SF)  
Dillon Mr  
Delmore Lou  
De Mille Goldie  
Devine Eddie  
Dewitt Burns & T  
Diaz Virginia  
Dirie Nellie  
Dodge Billy (SF)  
Doleson Frank  
Dolly Babian  
Donaldson Phyllis  
Donovan Fannie  
Doss Billy (C)  
Doyle John T  
Dunbar & Turner  
Dunham Walter  
Dunlap F B (C)  
Du Rocker Jean

Earle Burt  
Edwards & Ward  
Edwards Mrs  
Edwards Miss Jess  
Egoman Emily  
Elliott Mr (P)  
Emmet Mrs Georgla  
Evans Blanche  
Evelyn David M

Farber Constance  
Farrar Maybelle  
Fay Miss Billie (Reg)  
Fay Miss Billie (C)  
Faye Bud (C)

Felix Seymore (C)  
Fern Ruth  
Ferry Hattie  
Fligg Chas A  
Fisk Miss Fern  
Fitzgerald Jack  
Christ'fr (C)  
Fitzgerald Jay (C)  
Flavelle Estelle  
Florence Mabel  
Fontaine Evan B  
Forbes Marion A  
Ford Mrs M  
Ford Mr. Clem (C)  
Ford Miss Ray  
Foreman & Morton  
Francis Milton J  
Frank Lilyon  
Frank Lillian (C)  
Franklin May  
Franklyn Chas  
Franka Jessie J (C)  
Fred & Albert (C)  
Freedman John  
Freeman Moe (C)  
French Henri  
Fuller Jay

Gangier Jack  
Genaro Marie (SF)  
Gibbon Maud  
Gibbons Sisters (P)  
Gibbons Agnes (P)  
Gibson Erna  
Gibson Madge  
Gillespie Florence  
Glyn Harry  
Golden Joe  
Golden Maltha  
Goldsmith Lottie  
Gorda Al  
Gordon Ernie (P)  
Gorman John E  
Gorley Catherine (P)  
Goulding Edmund  
Grady James  
Grandy Gerlie (C)  
Grant Daisy (C)  
Green Miller & Green  
Green & Pugh  
Grey Charles  
Griffith Joe  
Grosbeck Horace E

Hadge J C (C)  
Hale Frank  
Hall Geo F  
Hall Howard R  
Hallam Emma (C)  
Halliday Stewart  
Hammond Miss B  
Hammond Chas  
Handman & Cook (SF)  
Happy Harrison Dyna-  
mite (C)  
Harcourt Miss Leslie  
Hardcastle Lillian  
Hardy Adele  
Harian Kenneth (Reg)  
Harring Carl J  
Harris Arabelle (P)  
Harris Edith (P)  
Harris Meyers  
Hart Miss Diamond  
Hartwig Marie (P)  
Harvard Grace  
Harvey Al  
Hasson Ailie L (C)  
Hawthorne Al  
Hayes & Neal  
Haynes Emma  
Helene  
Helmer Louis (C)  
Herbert Clinton  
Herbert Sidney  
Hickey Hazel  
Hicks Joe

Hitch Miss  
Hollinquist Vic (C)  
Howard Kitty  
Howe V Walter (C)  
Huttle John W  
Hughes Miss Fern  
Hume Harry  
Hurst & De Vars  
Huston Jack  
Huyler Frank  
Hymner John B

I  
Ihrmark Tina  
Inskeep & Goida Zone

J  
Jacobs Arthur H  
Janigan Jerry  
Janis Jeannette  
Jennings Miss Billy  
(P)  
Jewell Ben (C)  
Johnson E C  
Johnston & Arthur (C)  
Jones Billy  
Jordan Betty  
Jordan E Z  
Judge Patsy (C)  
Jules Ben (C)

K  
Karney Marie (P)  
Kartell  
Kaufman Emmie (C)  
Kaufman Oscar (C)  
Kays Flying (C)  
Keane Miss P (C)  
Keech Kelvin  
Keeler Edna  
Kelly Eddie (Thanks)  
Kelly Emie (C)  
Kelly Mrs Eugene  
Kelly Jamie  
Kendrick Miss J  
Kennedy Pto (P)  
Kimball Chas E  
King Gus  
King June & May (C)  
King Mrs Lew  
Kingston Miss Bobby  
Kiumpker & Gray (P)  
Kobelett C  
Kramer David  
Kramp Ben J (C)

L  
La Costa & Clifton (P)  
La Croix Paul (P)  
La Dove Jeanette  
Lakewood Trilzie  
Lamb & Morton  
Lambert Clara (P)  
Lamont J  
Lane & Brown  
Langley Jack P  
Lardue Bessie  
Lavall Ella  
Laveen Sam  
Lauri Roma  
Laxier Worth Co  
Leaha Nora  
Le Brack Miss Frankie  
Lee (Moe) Geo (C)  
Leighton Bert E  
Leighton Chas (SF)  
Leinada The  
Le Monde Agnes  
Lemport Miss Fay  
Levlith Miss Leelle  
Le Viva Miss (C)  
Leyle Wm (C)  
Lidell Jack  
Lidell Jack (C)  
Linn A M (C)  
Linton Harry  
Linton Tom  
Lipson Arthur  
Lloyd Herbert  
Lockhart Roba M (C)

N  
Nainoa Sam K  
Neale Arthur  
Newman Linda (C)  
Nichols Nellie V  
Norton F L  
Norwood Ed (C)  
Novelty Comedy Circus  
  
O  
O'Donnell & Blair  
Oids Florence  
Oner R  
Oppenheimer Melvin  
  
P  
Palmer (C)  
Paoli Della  
Parr Lena (C)  
Payne Miss F (C)  
Pearson Violet (C)  
Pearley Frank (C)  
Pederson Carl  
Pederson Mrs Victor  
Peltier & Valerio

Loftus Mr & Mrs L P  
(C)  
Loftus Raymond (SF)  
Long Tack Sam (Reg)  
Longfeather Joe (C)  
Lorraine Peggy  
Lyle Mrs J

M  
Macklyn Frederick  
Mains Elsie (C)  
Major Carrick  
Mallory Burton  
Malone James (SF)  
Man Ben & Hazel (C)  
Mank Burton Lee  
Manning Ben  
Manning Leah  
Marie Mrs H  
Mason Gertrude  
Masorni Miss E (C)  
Matthews Mrs D D

(Reg)  
Mattreus Juanita (P)  
Maxwell Willis  
Maxwell Joe  
May Eileen  
McCabe H W  
McConnell & Austin  
(C)  
McCreedy D (C)

McDonald Mrs A  
McDonald Wm (P)  
McDonald Ralph (C)  
McGreer Robt (SF)  
McIntyre The  
McKays Anna (Scotch)

(C)  
McKoon & McKay  
McLean Pauline (C)  
McMann Harry (Tel.)  
McIver Babe  
McIver Babe (C)  
Miller Will S  
Mills E C  
Minnel Harriett  
Montrose Edith  
Moon James  
Moore Jack  
Moran Ed  
Morehouse D (C)  
Morrison James  
Morton Clara  
Morton Jane (C)  
Motte Sadie  
Mudge Morton Trio

(Reg) (C)  
Mullen Geo  
Murdoch Miss Jappie  
Murray Miss Billie  
Mutchler E  
Myers Louise  
Myers Maude

N  
Nainoa Sam K  
Neale Arthur  
Newman Linda (C)  
Nichols Nellie V  
Norton F L  
Norwood Ed (C)  
Novelty Comedy Circus

O  
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P  
Palmer (C)  
Paoli Della  
Parr Lena (C)  
Payne Miss F (C)  
Pearson Violet (C)  
Pearley Frank (C)  
Pederson Carl  
Pederson Mrs Victor  
Peltier & Valerio

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in Clothes

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Peppie & Greenwald  
Perry Mrs G R  
Peterson Lillian B  
Phillips Art  
Phillips L C  
Pierce Irene G  
Plunkett Arthur  
Polack Jeanette  
Pollok Maude C  
Powell Family  
Prescott Ada  
Prescott Jack (SF)  
Prince John  
Pungie E H  
Pugh Wm

Q  
Quinlan Dan  
  
R  
Racey Edw F  
Rader John (C)  
Raftery Helen  
Rainey Marie  
Randolph Jane (C)  
Ranson J W  
Rapior John  
Raymond Jack (C)  
Reavis Ruth  
Redmond Rita  
Reilly Sailor  
Reiner Ed  
Reisud Viva  
Rene Irene (C)  
Reynolds Harrington  
Reynolds Rex  
Rhoads Florence  
Rice Helen C  
Rice Bros (C)  
Richards Great  
Riordan Mrs W  
Roberts Miss Bobbie  
Roberts Lord  
Robinson Eunice (C)  
Robinson Noreine (C)  
Roeders Hans (C)  
Rogers Clifford  
Rogers Ida  
Rothenberger Ed (C)  
Rothsay John  
Roto Co  
Russell A De Witt  
Russell Herbert C  
Russell Robert H

S  
Sallabury Endora (C)  
Salvator (SF)  
Sampson & Douglas  
Sanders Edith  
Sareno Madam (C)  
Scanlon Vinie  
Schepp Chas  
Schmith Carl  
Scholl G C  
Seaman Chas  
Seldoa & Bradford (P)  
Service & Sanction  
Shean Al  
Shelvey Chas  
Sheridan Bert  
Shriner Joe  
Sims Roubie  
Sinal Norbert  
Spel Miss Lorraine (C)  
Skelly Jim (C)  
Small Billy (C)  
Smith Emma  
Smith Geo M  
Smith J H  
Smyth Al H (Reg)  
(C)  
Smythe W  
Spaeder F N  
Spencer Bert  
Spencer Jess  
Sprague Leon  
Sprague Paul F  
Stanley Australian  
Stanley Frank  
Stapleton Arthur  
St Claire Larry  
Stephen Murray  
Stewart Jean  
Still Babe  
Stirk Cliff (C)  
Stone Pearl  
Stroupe Jasper  
Stuart Austen  
Sunderland May (C)  
Sylvia Richard K  
  
T  
Taberina Allie (P)  
Tally Mrs Harry (P)  
Tarrara Virginia (C)  
Tarligore T  
Taylor Billy  
Taylor Margaret E  
Tennyson Wm

ON THE OPENING BILL AT THE COLONIAL, NEXT WEEK  
(OCTOBER 1)

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SPECTACULAR ELECTRICAL NOVELTY

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# **CAPTURED "LONG BOY"**

**During the past week every big publisher in the United States has been in Indianapolis trying to buy this sensational song from Barclay Walker and William Herschell, but money talked and we got the song.**

# **“LONG BOY”**

**This is the wildest, craziest, funniest, comedy Rube song ever presented to the American public and created an over-night sensational hit in the middle-west, without a single professional copy being issued.**

**Our copies will be on the market in a few days and will be released to the profession**

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Grand Opera House Bldg.

**BOSTON**  
240 Tremont St.

**'FRISCO**  
Pantages Theatre Bldg.

# MARJORIE LAKE and CO. in "COLLEGE DAYS"

Featured Colonial Theatre, Chicago, this week (Sept. 24)

14 People

Terry Walt  
Terry Walter (C)  
Thurston Leelle  
Tilford Lewis  
Tilton Lucille (C)  
Tivolera  
Toner Mr & Mrs T  
Totten J B  
Travers Helen  
Turner Grace

Velde Maria (C)  
Velle Julius  
Vert Hazel  
Vivian Anna  
Vogelin Aida  
Vortex Miss

W  
Wallace Miss (Tel)  
(C)  
Walsh Billie  
Ward & Barton  
Ward Arthur F (Tel)  
Ward Hugh  
Ward Larry  
Warren Sybil  
Watkins Harry

V  
Valdare Miss L  
Valli Muriel & A  
Van Hoven Harry  
Van Mrs B B (P)  
Vaughn Dorothy (C)

Watson Todd  
Watson W G  
Webb Emma  
Webster Jewel  
Well E A  
Weir Forrest G  
Wells Miss Billie  
West Arthur  
White Gussie  
White M A  
Whiting Joe (P)  
Wilcox Bert  
Willga Bruno  
Williams Frances  
Williams Jack  
Williams Lew J  
Williamson Bob (SF)

Wilson Adele  
Wilson J V  
Wilson Mrs Lew  
Wood Francis (P)  
Wood Marie

Y  
Yeager Geo  
Yorke Eva  
Young De Witt Co  
Young Joe (P)  
Young Mary  
Yvonne Miss

Z  
Zara Carmen Trio  
Zorrayas Ameta

been made by Roy Murphy acting for the Fullers.

Lucille Starr is the name of a new "coon shouter," who was lately "discovered" by E. T. Beatty in a local song publishing office. Beatty claims to have found a wonder and is placing her with his "French Frolics" (burlesque) as an added attraction.

Sophie Tucker vied with Charlotte at the College Inn Saturday night when she sang several numbers and took up a collection for the smoke fund for American troops. She got a goodly amount of "jack" for the Sammys' smokes, \$133.

The new house at Broadway and Lawrence streets, which Jones, Linick & Schaefer are building, is proceeding very slowly and it is not thought that the theatre will be completed this season. The high cost of materials is the stated reason.

Aviator Gerston, who appeared at the Detroit fair during the week of Sept. 10, established a new American record for looping the loop, accomplishing that feat 277 times during the week, an average of 22 times at each flight.

Lew Earl and Irving Yates are now occupying the ninth floor office in the Majestic building, formerly used by Jos. Sullivan. Paul Powell, who has lately been using the latter office, has moved up to Earl and Yates' old office on the twelfth floor.

Joseph Weiss has opened a new Hungarian cafe on Clarke street, next door to Coban's Grand. As with his former restaurant, it is a gathering place for professionals and at present feeds most of the song boosters who headquarter in the Grand Opera House building.

Road shows just starting over the Pantages time are now playing a half week at Superior, Wis. (7 acts), breaking the jump from Chicago to Minneapolis, where the Pan time really begins. Formerly acts were supplied from here or towns nearby Superior, which plays but three days.

George Kingsbury, manager of "Turn to the Right," arrived here Sunday, and will remain until an interesting event occurs. His wife remained at an apartment here when the show left the Grand on tour. Eddie Cook is back with the show until Kingsbury is able to leave here.

Oscar Gardner and Fred Moore (of Rose, Gardner and Moore), the authors of "Chinese Blues," have begun suit against Tell Taylor,

Inc., for royalty. It appears the authors were paid in notes instead of cash for the royalties earned and evidently the notes have not been taken up.

Infantile paralysis in the family of one of the ground keepers at Ravisloe links has chased practically all golf players from the course. Mort Singer, who had a house opposite the eleventh hole for the summer, has moved back into town. He needed an alibi anyhow, for he was away off his game.

Arthur Moynes has asked for the appointment of a receiver for the Triangle Engraving Co., in which he is interested and which has been doing most of the lithograph work for the local motion picture studios. He has also sued for an injunction for an accounting in the circuit court. The actions are really for dissolution of a co-partnership.

The success of "Oh Boy" at the La Salle has led the lessees (Elliot, Comstock & Goss) to plan an all-Chicago made play to succeed it, with a winter or spring date figured on. The La Salle formerly housed many successful musical plays of Chicago making. The majority of them were never sent east, however.

William Boyd, alias Ambrose Hemminway, Arthur Rigby, is to play for the Association this season. He confessed last week that his real nomicker was the second name mentioned. The one which has Ambrose in front of it. There was a time when Arthur was sort of stock vaudeville player at Atlantic City, for he played there very often, which he blames on Louis Wesley.

Guy Price, dramatic editor of the Los Angeles Herald and VARIETY's representative at the coast city, was here with his wife, they also visiting relatives in a nearby city. He discovered he was routed through Canada on the return trip via the Canadian Pacific and, as he had left his exemption papers at home, it was necessary for him to switch his route to The Northern Pacific.

Still another theatre will be built in this city with a capacity of 1,800. The site is at 35th and Forest avenue, which is in the black belt, and is probably the house mentioned in VARIETY several weeks ago, designed as part of a proposed colored vaudeville circuit. The house is to be built by Alexander Flower, who has other theatre interests here. Vaudeville and pictures is announced as the policy.

Lillian Gelsinger, who is a sister of Ted Snyder and is in the Watterson, Berlin and Snyder Chicago office, was granted a divorce in that city last week by Judge Brothers in

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Wm. B. Friedlander was here for three days "honeymooning" with his wife, Nan Halperin.

Mort Singer's office has a number of sam-  
A trio of window cleaners in the Majestic building were caught rifling the desks in Menlo Moore's offices last week and were arrested.

ples of theatre chairs from which he will select the seats for the Statelake. Work on the basement of the latter was begun Monday.

north side, where he will show the world's series games with animated score boards.

A billiard hall will be opened in the basement under the Garrick, once notorious as the Green Room cafe, which was closed up several years ago.

Ashton Stevens, critic on the Chicago Examiner, has returned to his desk after a three weeks' vacation. His work was done in the interval by Wm. McKay, the Sunday dramatic editor.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

George M. Coban arrived here Sunday, having motored on from New York to witness the premiere of Dittichstein's "The Judge of Zalamea." It is his first visit in two years.

Charlie Straight, pianist for the past several seasons for Gene Green, has signed for three years with the Imperial Piano Player Roll Co. of Chicago.

Louis Macloen has rented Drexel Pavilion on the south side and Aracadia Hall on the

Florence Scanlon (Scanlon and Press) has begun suit for divorce in the Chicago circuit court. The husband is in the Lamb's Cafe revue in Chicago, which show he put on, with Earl Cox.

Arrangements with Robert Sherman for the Australian rights to his show, "The Girl Without a Chance," of which there are several companies already on tour here, have

HARRY WEBER Presents

# JOHN SWOR and AVEY WEST

IN A NEW BLACK-FACE ACT ENTITLED

## "BLACKER THAN ME"

THIS WEEK (Sept. 24),  
KEITH'S RIVERSIDE (closing the show)

THANKS TO  
EDDIE DARLING

NEXT WEEK (Oct. 1),  
KEITH'S ORPHEUM and to come.

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AND THEIR  
WHIRLWIND GIRLS

ELABORATE WARDROBE

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New York, September 22, 1917

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the circuit court, the grounds being non-support. She married Harry Geisinger, a non-professional, in February, 1912, but they separated in June of that year. The complaint was represented by E. J. Adler, attorney.

At the Milwaukee state fair last week, acts played as high as four shows a day, Tom Saxe being in charge of the show and running it along similar lines as at his new Miller. Usually at fairs the acts are not called on for more than two shows, but the crowds probably necessitated an increase, there being from 50,000 to 60,000 present daily. The recent Minneapolis-St. Paul fair, known as the Hutchinson fair, the attendance was even greater, the daily average being 110,000. Twenty-six acts were used at the Milwaukee fair.

A theatrical night was held at the Chicago Press Club Saturday last, or at least that was the sort of affair it was supposed to be. Either through a committee error or disagreement very few professionals turned up and fewer were recognized, though there was a goodly number of persons on hand. Several war speeches "rang" out. One was particularly long and emitted by a mouthy Australian captain, who made some uncomfortable comments on America's entry into the war. That eruption was the cue for Opie Read to vamp from the toastmaster's seat, thereby "sloughing" further speaking.

An ingenious combination of Chicago booking agents housed in the Majestic theatre building was nipped in the bud by the booking powers here last week and so coldly was the idea entertained that the proposition was never actually put up to the booking managers. The reasons for the would-be combination were several. The war was mentioned as one, it being thought that the draft would gradually sap the younger men in the agencies and thus might weaken their efficiency. Another reason was along economic lines.

William B. Friedlander is soon to enter the field of legitimate productions, with the first offering probably reaching the boards sometime in January. This new activity will not be connected with his vaudeville offerings, and a new incorporation known as the William Friedlander Amusement Corp. is now being formed for the legitimate works. The latter will be of a musical nature. The Friedlander songs and lyrics in his several vaudeville acts have resulted in considerable favorable comment which lead to the spreading of the author-manager's field. The backers of the new corporation are practically the

same as concerned in present corporation's affairs.

It seems that Walter Catlett, who, since he quit the "Follies," has been mentioned as joining several shows, isn't going into "Parlor, Bedroom and Bath" either. Catlett was here for two weeks getting a line on Lowell Sherman's role, into which he was to step. He left for New York last week and just previous to his return was sent a wire by A. H. Woods, who was here, asking that he not come on. The reason for the decision not to change the cast was that the part was not considered suitable for Catlett. Also it is quite probable that Sherman will stay in the cast. His reason for asking a release was that he is supposed to be under contract with the Shuberts, the latter to star him at \$500 weekly. It seems that Sherman has received no satisfactory replies to his letters asking the Shuberts when they will be ready for him and a suit may result. His salary with "Parlor, Bedroom and Bath" is \$350 a week.

The W. V. M. A. says the Avon, Decatur, Ill., which plans vaudeville in the near future, is declared opposition. This is considered a warning to acts who might accept dates at the Avon and then claim they were unaware it was opposition. The reason for the Avon's vaudeville plans not to be countenanced by the Association is that it would conflict with the Empress, which is the Finn & Heiman house at Decatur and which is supplied with bills by the W. V. M. A. The Avon is controlled by Nate Erber and associates, and its policy has been pictures. Inside sources state that Erber lately offered the Avon to Finn & Heiman, a not inconsiderable figure being quoted. The offer was refused, and thereupon Erber planned to oppose the Empress with vaudeville, though it isn't certain at present where he will secure bookings. Erber also conducts the Palace, Danville, Ill., booked out of the Chicago U. B. O. office. He is a brother of Joe Erber of East St. Louis.

Maxim Loew has been here seeking material for the East and he incidentally put over a deal giving him possession of the Central Music Hall, on Van Buren street, for a number of weeks, beginning Oct. 22, at which time he will start a season of French plays, enacted by French players. It is claimed that subscriptions to the amount of \$15,000 have already been obtained for the French engagement. This house, which is an upstairs theatre seating 750, was formerly known as the Whitney opera house and in it Joseph Howard enjoyed a vogue. "The Three Twins" had a long run there, and with unusual theatrical business in sight this season the house may figure in legitimate field after the season of French plays. The house is controlled by the State Bank of Chicago, which represents an estate.

The Ethel Robinson Amusement Co., the

activities of which have been mostly concerned in park and fair hooking, is to enter the vaudeville field this season, along the lines laid down by Felix Reich, who is interested with Miss Robinson's office. When in the east Mr. Reich (once Reich & Plunkett) occasionally sent out road vaudeville shows which played the opera houses of the small towns, the stands being one or two days. It is along similar lines that the Robinson office will handle vaudeville, with Reich handling the framing of the bills and Frank Hurst doing the road work and securing agreements for theatres and opera houses in the smaller towns of the mid-west. "Once a Week Varieties" is the name given the plan by the Robinson office. The shows will remain one or two days in some cases, and will play on a percentage basis, a guarantee, however being provided for. It is proposed that there will be three shows daily in the majority of the towns of the tour, there being a matinee and two evening performances with the running time being one hour and a half, that being the usual time consumed by a five-act bill. The W. V. M. A. had a similar "one night" circuit sometime ago, it being known as the "Overland Tour," which took in a number of towns in Iowa.

It is the custom here to give a goodly number of concerts and recitals Sunday, these affairs being housed in the several legitimate theatres between the hours of three and six in the afternoon. Heretofore the rental of the theatres had been set at \$150 per afternoon, all theatres in the pool holding to that figure, but without apparent cause the rate has been raised to \$200 this season, which brought disapproval from the concert managers. It did not, however, prevent the latter from again using the Loop theatres for their purposes, but on the contrary there seems to be some competition among the concert folk for the use of the theatres. Already three houses have been tied up for a considerable time, for Glenn Dillard Gunn has contracted for the Studenaker Sunday afternoons for 15 weeks, beginning Oct. 7, while Arthur Dunham has taken over the Illinois for a similar period, starting Oct. 21. Cohan's Grand, not in the pool, has also been taken over for similar purposes by F. Wight Newman, who has a number of musical stars and songbirds listed for recital there. The rental price for each Sunday afternoon here is also \$200. The concert people have in the past found difficulty in obtaining the set needed for the concert, having at times to borrow or hire the needed stage dress. With the increase in rental, they have asked the theatre managers to supply adaptable settings. Up to now the Illinois is the only house said to be so fitted.

A farewell dinner to Sammy Tishman, the W. V. M. A. hooker and the only one on the floor to be picked in the selective draft, was tendered by the hooking heads of the Association, Western U. B. O. and the Majestic build-

ing agents, at the Hotel Sherman Friday night last, was perhaps the most unique, stirring, representative gathering of booking interests that had yet been had in this city. The happy possibilities of this farewell feast immediately suggested itself to the booking heads and from now on it is planned to hold a dinner meeting of agents and bookers, at which time little difficulties will be smoothed out and a firmer working basis established. Tishman, one of the best-liked and one of the youngest of the Association bookers, whose especial job was to look after the Thielens circuit, was speeded on his way to the Rockford cantonment Sunday by a parade of motor cars filled with his well wishers, who cheered him out of the station, as the train filled with a section of America's liberty army drew out. The dinner itself roused a spirit of fellowship which all present prized. There were times when sentiment naturally overflowed, but the happy selection of Eddie Shayne as toastmaster preserved the spirit which was intended. He quickly squelched any "burbon conversation," and his ready wit brought many a laugh. He saved several floundering speakers with a demand as to "who was the big fellow here, anyhow?" which meant himself, and which was right, since he was boss of the talk. Gifts were piled the departing Sammy and then on Saturday the girls on the Association gave him a most complete kit imaginable. Sam kissed them all good-bye and of course there were some tears.

A wire sent Irving Tishman, who leaves the Spingold agency and takes over Sammy's book, came from Frank Thielen, and was read at the dinner along with many others. It was: "I regret very much being unable to join you tonight in giving the squarest little fellow that has ever been in my employ a send-off and feel positive that he will be as good a soldier as a booking agent."

Among those seated at the dinner table were Tink Humphrey, Tom Carmody, Sam Thall, Cal Griffin, Sam Kahl, Jess and Charlie Freeman, Irving and John Simon, Bert Cortelyou, Harry Spingold, Bill Jacobs, Dave Beehler, Coney Holmes, Lew Goldberg, Dick Hoffman, Irving Tishman, Tommy Burchill, George Van, Dwight Peppie, Morris Greenwald, Tom Powell, Irving Yates, Lew Earl, Sam Barowitz, Lew Cantor, Walter Downie, Paul Goudron, Charlie Crowl and practically all the agents in the Majestic building.

AUDITORIUM (H. M. Johnson, mgr.).—Decorators again delayed opening of the film "Eyes of the World," which started Thursday: to continue ten days, with Mme. Bernhardt opening Oct. 7.

BLACKSTONE.—"Our Bidders" opens Sunday.

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Captain Kidd, Jr." (3d and final week): Ditrchstein in "The Judge of Zalamea" opens Sunday.

COLONIAL (Norman Field, mgr.).—"Parlor, Bedroom and Bath" starts Sunday.

Confidential Secret No. 1.

# "AN OLD HORSE THAT KNOWS HIS WAY HOME"

We haven't quite got  
him hitched up yet  
but when we have  
Gid Ap! Whoa!  
Nothing will stop him.  
It's by  
Rose and Oltman  
that's sufficient guarantee.

Common Ordinary HORSE SENSE is all you need  
to fathom the secret of many an act's success.

1st IT'S QUITE POSSIBLE THEY ARE USING 1st

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Which bears the undisputed stamp of melodious individuality and is in itself  
a terrific success for SINGLES DOUBLES TRIOS OR QUARTETTES.2nd Perhaps they sing  
"SHE NEVER KISSED ANYTHING ELSE EXCEPT BLARNEY STONE"

A genuine applause song and the best liniment for stiff elbows.

3rd Then Again  
"ALL I NEED IS JUST A GIRL LIKE YOU"

Will give you some ideas in novelty double construction that will make even you sit up.

4th Or maybe it's the mysterious song

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By OLMAN, ROSE and JACKSON

Something New - Different - Original  
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COHAN'S GRAND OPERA HOUSE. TOM PAYTON, MGR.



Confidential Secret No. 2.

# "DADDY FOUND YOU DOWN BESIDE THE GARDEN WALL"

Still a baby and growing  
but what a beauty! She'll be  
Have a little patience  
will tell you when you  
may see her.

### SAN FRANCISCO OFFICE

PANTAGES THEATRE BLDG.

ABE OLMAN, MGR.

## FORSTER MUSIC PUBLISHER INC.

COLUMBIA (F. A. Parry, mgr.).—"The Bostonians" (burlesque) (Columbia).  
CORT (U. J. Herman, mgr.).—"Upstairs and Down" (8th week).  
CROWN (Ed. Rowland, Jr., mgr.).—"The Danger of Girls" (stock).  
ENGLEWOOD (J. D. Whitehead, mgr.).—"Parisian Flirts" (burlesque) (American).  
EMPIRE (Art Moeller, mgr.).—"Jolly Girls" (burlesque) (American).  
GARRICK (Wm. Currie, mgr.).—"The Thirteenth Chair," with Annie Russell (4th week); most talked of play in town.  
GAYETY (Robt. Schonecker, mgr.).—"Grown Up Babies" (burlesque) (American).  
ILLINOIS (R. Timponi, mgr.).—"Pais First" (7th week); goes out in two weeks.  
IMPERIAL (Will Spink, mgr.).—"The White Slave" (International).  
LA SALLE (Nat Royster, mgr.).—"Oh Boy" (8th week); a turnaway.  
NATIONAL (John Barrett, mgr.).—"Which One Shall I Marry?" (International).  
OLYMPIC (Abe Jacobs, mgr.).—"Parlor, Bedroom and Bath" (8th week); moves over to the Colonial on Sunday, at which time "Canary Cottage" starts at Olympic.  
PRINCESS (Will Singer, mgr.).—"The Man Who Came Back," with Mary Nash, started Tuesday (1st week).  
POWERS (Harry Powers, mgr.).—"Mister Antonio," with Otis Skinner (3d week); the star scoring heavily and making a speech at nearly every show.  
STAR AND GARTER (Wm. Roche, mgr.).—"20th Century Maids" (burlesque) (Columbia).  
MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum) (rehearsal 9.30).—A bill holding considerable class in spots and with a pleasant entertainment even though it was shy of laughs and almost oversupplied with songs. There were eight acts and the war film, "The Retreat of the Germans," which latter feature

was programed last. The pictures did not arrive in time for Monday's matinee and that left Nellie and Sara Kouns to close the show. They were placed there probably because it was sure they would be able to hold the house for the pictures. Only two nightingales, as the Kouns Sisters surely are, could have upheld the spot after so much singing. "The Four Husbands," directly ahead of them, yet the Kouns girls scored the show's hit; indeed, no other turn really won a hit at the matinee. Rarely, if ever, do two such parallel voices blend so beautifully. The house was delighted with the song birds, but some of the audience started walking out, the failure of the pictures to arrive having been announced previous to their entrance and the sisters wisely cut their act, though they could have taken other encores. Lina Abarbanell, the Viennese musical comedy star, who seems to spend most of her time in vaudeville, was on fifth, offering songs and dances with the assistance of W. Rainey Gault and Milton Schwarzwald, the latter being the composer of "Flora Bella." That show, by the way, never reached Chicago, and so when Miss Abarbanell announced the "Love Waltz" number from it, there was no especial interest save to a sprinkling of the star's friends. Her act was pleasantly received, though it aroused no enthusiasm. A graceful dancer is Lin (Jack Lait thinks her the most wonderful waltzer in the world). She was in good voice, and with a better selection of numbers might have enjoyed larger returns. William B. Friedlander's "The Four Husbands" ran enjoyably for 44 minutes and then took a number of curtains. This is the 14th time the Friedlander turn has been seen in Chicago for, in addition to the Palace and Majestic, most of the outlying theatres have housed this "show." But Chicago's familiarity with the act apparently has not made it the less popular. There are several new faces present, with Jack Boyle (once of Hunsey and Boyle) and Kitty Bryan now the leads. Sev-

eral new numbers are present too, they being "Surround Me with Girls" and "Oh, You Wonderful Girls," the latter being the best and holding a catchy melody. Both were cleverly sung by Boyle, who leads almost all the numbers. Nate Leipzig, the class of all card manipulators and a showman, displayed his digital dexterity and his personality in sixth spot, making the house burst with his wisdom and smile at his humorous sallies. A 15-minute sure fire turn. Medlin, Watts and Townes fared excellently with their skittish "The Wife Question" and their songs in fourth spot. The comedy of the round Watts stood out and he held up the act with two comic songs, "I Don't Want to Get Well" and "They Go Wild Over Me," the house insisting on repeated encores of the latter number. Arthur Sullivan, assisted by Mercedes Clarke, in Dan Russell's comedy, "A Drawing from Life," furnished considerable amusement, on third. Sullivan's impression of a "busted" tout who sells his wits to supply the "sugar" for their "home," which is really one room, brought laughter, and he handled Russell's promising lines well. Lou Lockett and Jessica Brown, with songs and some very clever dancing, did nicely on second. The show was given a good start by the Gladiators, two muscular athletes, with their own routine of hand balancing.

PALACE (Earl Steward, mgr.; agent, Orpheum).—A draggy entertainment Monday night, with almost three hours elapsing from first to final curtain, in spite of the fact that there were but seven acts plus the war picture, "The Retreat of the Germans." The film was not shown at the matinee, since it was delayed in transit. It was 10.50 when the picture started, when two reels were shown. Four reels were to have been projected, but at 11.15 the house was too restless to wait for the shift of reels and started walking in a body, which was the cue for the house lights to be thrown on. Not only did baggage delay hold up the pictures, but again an act was prevented from appearing at the matinee for the same reason. And it was partly why the opening curtain did not raise until 8.20. But the show itself was too slow. That, however, did not prevent three hits being recorded, two coming at the end of the bill. Joseph Howard and his four-scene musical revue headlined, appearing number seven and consuming something over 35 minutes. He scored a hit as he did at the Majestic two weeks ago, with the assistance of Ethelyn Clark, who seemed to be continually changing costumes and who was programed, which she wasn't when the act played the Majestic. After the very natural rain storm effect at the finish Joseph sang several of his old favorites and then went into "Somewhere in France is the Lilly," giving Ethelyn a chance to don half a dozen more costumes. The final turn was the Williams and Wolfus "comedy classic," placed at the finish to hold the house for the pictures. The act is very familiar here, but just the same Williams' comic nonsense provided the show's real laughs and the pair delivered the comedy punch of the evening.

There was just one addition over their appearance at the Majestic two weeks ago. It being a crazy creation worn by Miss Wolfus and probably was made of leopard skin. Nick Hufford and Dell Chain freed themselves of their "nut" routine in fifth spot, starting off with bits of songs weaved in medley fashion and then doing the "Jennie" stunt and the rest of their nonsense which, while stretched out a bit too much, won nice returns. The first hit went to Herbert Clifton, who generously exhibited his powerful falsetto voice and flashy costumes on fourth. These costumes, by the way, might stand freshening up. The house seemed to like best his rendition of "Joan o' Arc" and he came near stopping the show. Hassard Short, with three assistants, offered a comedy sketch, called "The Ruby Ray," the title really referring to some sort of grenade cocktail. The act is lively in its way and amusing enough to fill an early spot (it was third). It is tastefully dressed with silken drapings. Failure of the latter to arrive at matinee time, brought Medlin, Watts and Towne doubling over from the Majestic in the afternoon. Myrtle Young, blonde and good looking, and Jack Waldron sang and danced in number two spot. Waldron is somewhat contortionistic in his dancing antics. They make a pleasing team. The Hardy Brothers, with their "Fun in a Hat Shop," opened the show. Rather a quiet act for that spot, but amusing and productive of appreciation. "The Retreat of the Germans" will continue for two more weeks, both here and at the Majestic, there being three episodes of four reels each. It was decided after Monday to open the show at both houses with one reel, with the other three reels coming at the finish of the bills.

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# FANNY WATSON SISTERS KITTY

Opened the season **THIS WEEK (Sept. 24)** at  
**B. F. Keith's Bushwick Theatre**

In a **NEW act—NEW songs—NEW gowns**

Direction, **Alf T. Wilton**

Booked solid on the U. B. O. until June, 1918

**GREAT NORTHERN HIPPODROME** (Andy Talbot, mgr.; agent, W. V. M. J.). The show for the day shift for the early portion of the week seemed under the average and not particularly well framed. It held too much singing, for there were three couples present with songs besides a single woman. The latter was Natalie Morgan, who was on second and she came near to a hit. Sweet of face and voice, Miss Morgan created a very favorable impression. She has not been seen in the west very much, but is surely welcome. Her rendition of "Joan o' Arc" was taken to and an encore went over big. It was "Kiss Your Boy Good-Bye," there being a pleasant voiced youth planted in a box to help things along. Another singing turn to bring returns was that of Count Matteo and Mlle. Delysie, who were next to closing. Both make a good appearance, the man being reputed to be late of the Italian army. Their routine consisted mostly of classical and operatic bits. "Honor Thy Children," a satirical playlet, appeared in the fifth spot, its humor being of a general appeal since the show was very weak in comedy. The Two Carltons, with their quiet, odd hand-balancing, gave the show a good start, which spot they have occupied on big time bills. Ed and Lottie Ford, the man once being of the Four Fords, offered a song and dance effort in third position. The pair employ several drops, going to full stage for a finish. The hard shoe stepping was their best work, though Lottie got something with a southern song. Duval and Simonds, with talk and songs, did fairly on fourth, while the Four Kings' wire act closed the show well, the fast work drawing attention, especially of the man who effects feminine duds. The house for the early Monday show was a trifle off, probably because of the perfect weather, but during the afternoon the usual standing line in the lobby was in evidence.

Kosloff specialty. Mrs. Gene Hughes and Co., in her sartorial comedy "Clothing," pleased in a laughing way and gathered sufficient returns to warrant her selection for the sketch spot. Hensee and Baird, in next to closing position, scored continuous laughs earning the comedy hit of the bill. The Five Nelsons in their familiar hoop specialty closed the bill and kept the majority in or the final march. Clara Howard, a San Francisco girl, who recently invaded the east with the predicted success, was well rewarded with generous applause in her second week for her repertoire of character numbers. Frits Bruch and Sister and Billie Reeves repeated last week's songs with little or no trouble, while D'Avignon's Chinese Duo opened the bill successfully.

**PANTAGES**.—The local Pan programs show a weekly improvement, carrying more material of big time calibre than formerly. Owen McGilveney is the headliner and was apparently remembered from his previous trip here over the Orpheum route, which changes mystified the house and the dramatic feature of his "Oliver Twist" skit was well appreciated. The Six Venetian Gypsies have a rather classically constructed affair, with an attractive setting, and back this up with good singing and some entertaining music. Frank Morrell earned the hit of the bill with a routine of good numbers. Claire and Atwood opened, giving the show a good start. Reeder and Armstrong were well liked. O'Connor and Flixon failed to appear because of a misunderstanding over their position on the bill. Leona Graham equals some of the best Hula dancers in ability and scored accordingly.

**HIPODROME**.—Early and Laight were a real hit at the Hip this week. La Dean Sisters have a repertoire of songs and dances that appealed to the house and earned them a fair share of the bill's honors. The Banvard Sisters have a good line of trapeze work and were greeted with exceptionally big returns for their efforts. Von Field and Co. have the ordinary juggling specialty, with nothing beyond the conventional in the routine. The assistant is especially capable and earned the majority of what honors the act was credited with. "To Save One Girl" is a sketch. It pleased. Miller and Leonard opened with a good string of dances.

**ALCAZAR** (George Ebey, mgr.).—Richard Carle in "Cohan's Revue" (4th week).  
**CORT** (Homer F. Curran, mgr.).—"The Knife" (1st week).

**COLUMBIA** (Gottlob & Marx, mgrs.).—Dark. Week Sept. 30, "Watch Your Step."

**CASINO** (Robt. Drady, mgr.).—A. H. & W. V. A. vaudeville.

**PRINCESS** (Bert Levey, lessee & mgr.).—Bert Levey vaudeville.

**WIGWAM** (Jos. F. Bauer, mgr.).—A. H. & W. V. A. vaudeville.

**CASINO** (Robert G. Drady, mgr.; agent, A. H. & W. V. A.).—Business is far below the usual for this house this week. The bill is headed by Jansen, who is billed as the Great Jansen, magician. Jansen is assisted by two maids and goes through a routine of the usual magic tricks unintentionally exposing some of the stunts, either through carelessness or indifference. His closing feat, that of one of the girls bound in a straight-jacket making her escape from an apparently locked trunk, is cleverly executed and the redeeming feature of the act. Gordon, Posty and Manzell, two girls and a man, all working on the nut order. They do not overlook any opportunities to get laughs regardless of whose material they employ. Also depending to some extent on suggestiveness and rough mannerisms to carry them along. The trio make a nice appearance and by eliminating the rough tactics would find it much easier sailing and a big improvement to their turn. Five Emigrants are operatic singers with scenery, in two scenes. They have nice voices, but why they should try for comedy, when they have not the slightest conception of the art is a mystery. Doyle and Wright have a neat offering in some talk and songs, the songs bringing the best results. Both men have good voices, with one of the men being quite some yodler; they were well liked. The Arleys programmed to open, while Lee and Lawrence, scheduled for second position, were not reviewed.

La Scala Grand Opera Company will be at the Cort for two weeks, commencing Oct. 22.

Abel Olman, here for several months in the interest of the Foster Music Company, left for Chicago via Portland last Monday.

Madge Maitland and husband, vacationing on the coast for the summer, returned east this week, where Miss Maitland will play vaudeville.

The Columbia, recently installing an orchestra, only retained the musicians one week. The final week of "Under Pressure" last week was without music.

Walter Smith, a local writer of songs, has placed his latest two numbers, "In Old Japan" and "While the Incense is Burning," with Sherman, Clay & Co., of this city, for publication.

While "Under Pressure" apparently did not meet with as much approval as "The Bride" at the Columbia here, it, nevertheless, was given the preference, and is the piece selected for presentation by the K. & E. Players at the Mason, Los Angeles, Oct. 1.

A new theatre is projected for the Richmond district. The land and building will cost \$300,000. The theatre will be of steel and concrete construction and will have a seating capacity of 2,000. Large interests behind the project are J. R. Saul, A. J. Danenbaum and A. B. Jackson.

Ed Redmond Musical comedy company closed its engagement at the Victory, San Jose, last week. If a house can be secured the company will open in Sacramento.

Ed Bachman, brother-in-law of Charles Brown of the Casino, is the new assistant to

Robt. Drady at that house, having replaced Mr. Lemon, who resigned.

Joe Cohen, the Honolulu theatrical man, here for several weeks lining up attractions for the Islands, left for Chicago last week.

Four men are in advance of "Watch Your Step," heavily billed on this western trip. The show has been out three weeks and reports exceptionally big business. In Denver for four performances the gross was around \$4,300. It played to capacity in Salt Lake City. Opens a two-week engagement at the Columbia Oct. 1.

Cohan's Revue at the Alcazar for the final week has added some specialties, which consist of two numbers by Ben Linn and a song and monolog by Will Archie. Percy Bronson is also singing another song, "Smile, Smile, Smile," with which he scores.

Bill Dalley has added the Vallejo (Cal.) theatre to the Kellie-Burns books. The house will play five acts Sunday only.

Friscose and his Xylophone left for the east to resume his vaudeville bookings after two weeks with "Cohan's Revue" here.

## SAN FRANCISCO

VARIETY'S  
SAN FRANCISCO OFFICE  
PANTAGES THEATRE BLDG.  
Phone, Douglass 2213

**ORPHEUM** (Fred Henderson, gen. rep.; agent, direct).—The current week's program is meritorious in every point, the headliners being Theodore Kosloff and his Imperial Russian Ballet. It's an artistic affair, pretentiously staged and entertaining in every degree, but the running time could be shortened to an appreciating extent were the star to eliminate some of the many unnecessary bows between numbers. The musical director took a share of the honors during the presentation of the

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# The Sure Enough Over Night Song Sensation

READ what the ST. LOUIS REPUBLIC says about JOE HOWARD

Sept. 18, 1917

THE ST. LOUIS  
REPUBLIC:

## JOE HOWARD IS WELL RECEIVED

Orpheum Audience Forces Him to  
Make Curtain Speech After  
Songs.

BY BEN GREEN.

"Someone came very near building up an all-star program of vaudeville at the Orpheum this week, opening yesterday.

At its head is Joseph E. Howard, master of melody, in what he styled "A Musical World Revue," but what was more to necessary vaudeville scale, a revue in four smart scenes. Of course, he had to sing his famous "I Wonder Who's Kissing Her Now." His newest melody, "Somewhere in France is the Lily," took the house by storm. He was forced to make a curtain speech.

Closely to the headline titleholder was Alah Brooks, who presented his newest comedy dramalet, "Dollars and Sense," with such dash that he, too, was obliged to make a curtain speech of thanks.

Thanks.



and his latest and greatest song hit

## SOMEWHERE IN FRANCE IS THE LILY

Lyric by PHILANDER JOHNSON, an inspiration

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Guy Usher, who is appearing in vaudeville with Nina Gilbert, has signed with the Alcazar Players for a season in dramatic stock.

On the eve of the departure of the Monte Carter Co., for Honolulu, an attachment was served on Monte Carter, secured by Bill Dailey, a local agent and representative for the Kellie-Burns agency. As all the trunks of the members of the company were labeled

with Monte Carter stickers, considerable inconvenience was caused the individuals, who were compelled to identify their personal belongings, as an attempt was made to tie up all the baggage of the company. The action alleged Dailey had booked the Monte Carter Co. at the Oak (formerly Pantages), Seattle, where the Carter Co. recently completed a six months' engagement, the profits of which are said to have been \$52,000, which was split

50-50 between Pantages and Carter. Dailey asks for \$1,300 commission, five per cent. on Carter's share (\$26,000). Carter claims he booked the engagement direct with personal representatives of Pantages, and that he will fight the case to a finish on his return from Honolulu. The company sailed on scheduled time after Carter deposited a bond of \$1,500.

The first group of playlets to be presented

by the Maitland Players at the St. Francis Hotel Little theatre will begin Oct. 2. Two different playlets will be presented at each performance. There will be two performances a week, one matinee and one evening performance.

Ethel Davis, who has been producing girl revues for the leading Los Angeles cafes for two seasons, and who will supply the show for the Alexandria Hotel in that city some time in December, sailed for Honolulu last week, where she will be the featured woman with the Monte Carter Company. Miss Davis' sojourn in the islands will be for six weeks. Dorothy Dale, former wife and vaudeville partner of William Armstrong in the "Baggageman," also sailed with the Carter Co.

The palatial steamships, Great Northern and Northern Pacific, which have been plying between here and Flavel, Ore., were commandeered by the Government last week. The big liners made the run between here and Portland in thirty hours, which equaled the best time made by the railroads, and were extensively used by theatrical people.

Sailing on the steamship Maul for Honolulu last week with the Monte Carter Co. were Monte Carter, Blanche Gilmore, Ethel Davis, Dorothy Dale, George Wells, Miss Butterick, Lou Davis, Bob Sandberg, Carlsen Trio, Maude Armstrong and a chorus of ten.

Alma Astor, soubrette of the Ed Redmond Musical Comedy Company, closed her engagement with that company last week.

### ATLANTIC CITY.

BY LOUIS CLINE.

"Odds and Ends," programmed as a chummy musical revue, which made its appearance at the Apollo Monday night, beginning a week's engagement, is a very pleasing and, in the main, a fair share of clever entertainment on the order of "Hitchy Koo." "Odds and Ends" has quite a few clever songs; a sprinkling of good dancing; and the principals, among whom are Jack Norworth, Lillian Lorraine, Harry Watson and Joseph Herbert, Jr., all worked indefatigably to amuse. But the performance had a tendency toward slowness in spots; and these spots were made more noticeable when it ran smoothly. The second act is particularly at odds with the ends of the first act. The only humor bits of this act were: the spoof of bread satire by Norworth, injected into the song by Norworth and Miss Lorraine, "When Hector Was a Pup," and the comedy telephone scene and impersonations by Harry Watson, Jr. The telephone satire was one of the most hugely enjoyed comedy scenes in the entire performance.

Next week William A. Brady's production of Fannie Hurst's play, "The Land of the Free," with Florence Nash in the leading role, is scheduled for the Apollo. This is the play produced in Long Branch last August, and has for its theme a Russian girl who comes to this country, and by her fighting spirit wins a place for herself in the work-a-day world. There is a sweet shop scene in the second act which is expected to score when the play reaches New York.

Eugene Walter's play, "The Knife," booked for the Apollo the last three days of next week, has been cancelled. No reason given.

The week following Maude Adams in J. M. Barrie's whimsical fantasy, "A Kiss for Cinderella," which ran for some months at the Empire theatre in New York, will play three days.

Madison Corey will produce a new musical comedy at the Apollo Oct. 8, entitled "The Grass Widow," book and lyrics by Renold Wolf and Channing Pollock, with music by Louis Hirsch.

Charlie Chaplin, the picture humorist, was a visitor to the shore last week, and while he attached his signature to the hotel register of the Hotel Dunlop, he kept out of sight during the entire time he was in the resort, and refused to be interviewed. According to the office force at the Boardwalk hotel where the man who made a peculiar style of moustache

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famous is staying. Chaplin and his brother are looking over Atlantic City with the idea of staging a film comedy here, as Douglas Fairbanks' Atlantic City comedy picture seems to have made a success.

Joe Vion, who brought the first vaudeville show to this city, is "back" with the North and Shannon revue, "Odds and Ends." When Vion tried his vaudeville in this city

the performance was given in a tent on the site now occupied by the St. Charles Hotel. Dan Bernard was one of the stars. Vion is also famous for his introducing to the coast the Home Run cigarettes, or, as Joe calls them, Bridge Tobacco, or Turnpike Navy smokes.

When Al Woods produced "The Scrap of Paper" here, the audience formed a marked

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predilection for the work of Edward Ellis,  
as the gentleman con man. After the se-  
cond act of the Roche-Davis play, the audi-  
ence called for Ellis to respond to a curtain  
call. When both Robert Hilliard, who  
starred in the melodrama, and Ellis repaired  
to their dressing rooms, Hilliard called to  
the house electrician to take his name down  
and substitute Ellis's. "That's all right  
Bob," said Ellis, "I've seen to it."

Because of the similarity of the titles of  
the Woods melodrama, "The Scrap of  
Paper," and the Sardou play, "A Scrap of  
Paper," Woods was considering changing  
the title of his play to "War Gamblers."  
The business done by the piece in this city  
caused Woods to abandon his idea.

Two thousand Shriners held a convention  
here last week. This week there are 4,000  
bankers from all sections of the country  
convening in the various halls of this city.  
The International Brotherhood of Electrical  
Workers are also holding a convention here.  
They will remain for three weeks.

Beryl Kendrick, who with Glenn Curtiss  
has built a hydroplane factory at the Inlet,  
is making daily flights, testing out the new  
machine which will be turned over to the  
U. S. Government. Last week Kendrick had  
a thrilling escape from death. One of the  
new flying boats acquired engine trouble, and  
Kendrick volplaned into the sea, just miss-  
ing the outer building on the Steel Pier.

Capt. Jeffries, one of the original volun-  
teer life guards, who owns a bath house  
along the Boardwalk, is making daily trips  
on land and ocean in an amphibian on  
which he has been working for the past  
seven years.

Last reports of Oreste Vessella's comic  
opera "Flurette" are to the effect that Wil-  
liam Le Baron, who made the first adaptation  
of the book by Vessella, will again take up  
the work of rewriting of the third act, which,  
so far, has not pleased George Marion, who  
will stage the three-act piece. Vessella, after  
making another batch of Victrola records  
with his band, will produce the piece some  
time in the late winter.

Fred E. Moore, manager of the Apollo,  
will promote wrestling bouts in this city this  
winter. Last year Harry Brown, who was  
at that time manager of the Nixon, staged  
several bouts with profit. This year, with  
Brown managing the Nixon theatre, in Pitts-  
burgh, Moore will take over the promulgation  
of the game. The first bout, which will  
be held Oct. 4, will, it is expected, be be-  
tween Henry Irishinger, one time holder of  
the middle-weight championship, and Piky  
Gardner, of Schenectady. It is the present  
intention to hold one bout each week, and if  
the same interest is engendered as last year,  
it is altogether probable that the heavy-  
weight wrestlers will be seen in action in  
this city.

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half, Brent Hayes, very good; Lew and Mol-  
lie Huning, good; Amanda Gray and Boys,  
pleased; Donahue and Stewart, laughing hit;  
Werner and Amoros Trio, closed show with  
big results. Business light, due to heavy rain  
and Sells Photo Circus opposition.

**JOEWS GRAND** (Ed Schiller, mgr.)—  
Elizabeth Cutty, big; Walters and Moore,  
sketch, laughing hit; Vincent and Maxime,  
very good; Mack and Lee, good; Bakimo and  
neal, excellent. Business fair.

**FORSYTH** (Richard Tant, mgr.)—Opened  
Monday to big results, considering rain and  
circus. First attraction, Annette Kellermann  
film, "Daughter of the Gods." Second run  
here, having first played the Lyric last se-  
ason at a dollar top. Forsyth prices, 10-20.  
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far the prettiest theatre in the city.

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one matinee. House is under the management  
of Mr. Hasse, and booked by K & E. It is  
the only high class theatre in Atlanta, the  
other houses playing pop vaudeville.

**RIALTO** (John Evans, mgr.)—Margaret  
Clark, in "Babe Diary," picture; very good  
business; big.

**STRAND** (Harry Fortain, mgr.)—"Baby  
Mine," starring Madge Kennedy, picture good,  
farce comedy, business fair.

**CRITERION** (Willard Patterson, mgr.)—  
"God's Man," featuring H. B. Warner, picture  
good, business light.

**ALAMOS**—No. 1 and 2—Vaudeville Savoy.  
Alpha Odeon, pictures only, business fair.

**THE SELLS** Photo Circus opened a two-day  
engagement, consisting of four shows and two  
parades to good business, despite rainy  
weather. Show, as a whole, very good.

**BARNUM AND BAILEY** Shows will open a  
two-day stay Sept. 27. This show had some  
trouble in getting a lot, but finally induced  
the Atlanta Baseball Association to give it the  
ball field.

## BALTIMORE.

By FRANCIS D. O'TOOLE.

**FORD'S** (Chas. E. Ford, mgr.)—"From  
Saturday to Monday," a new comedy by Wil-  
liam Hurlbutt, is the opening attraction this  
week.

**ACADEMY OF MUSIC** (Harry Henkel,  
mgr.)—"The season opens with "Miss Spring-  
time," doubtless one of the best musical com-  
edies that has come to Baltimore for years.  
Elsie Alder, with her beautiful voice and  
charming personality, gives an admirable per-  
formance. Frances Cameron does her little  
bit with good taste and sings some clever  
songs with subtle humor. The piece is play-  
ing to capacity houses.

**MARYLAND** (Fred. C. Schanberger.)—  
Harry Fox, headliner. On account of its lack  
of new numbers the bill is not up to the  
Maryland standard, as three of the features  
are old. Harry Green and his company re-  
appear in "The Cherry Tree." Smith and  
Austin return in their battered speed-bout  
act; Cartmell and Harris, in "Golfing with  
Cupid"; Hans Kronold, cellist; Arnold and  
Taylor, Athos and Read, Heras and Preston.

**LOEWS** (Geo. McDermitt, mgr.)—"The  
musical playlet, "Hoosier Girls," heads a live-  
ly bill. Edward Lynch plays the leading role  
in a comedy skit, "The Husband's Return."  
Lew Wilson, yodeler; "Trio Trio, Hooper  
and Burkhardt, Will and Kemp.

**GARDEN**—The military sketch, "Forward

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March," with 18 girls, topliner. Ben Smith  
well received; Stone and Clear, Alexander and  
Savage.

**NIXON'S** (Chas. Throp, mgr.)—"Esplanade  
Five," star act; Whipple, Houston and Co.,  
Larner and Wood, The Deers, Rice and  
Bowen.

**GAYETY**—"French Frolics."  
**PALACE**—"Broadway Follies."



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Week, July 29—Keith's, Cincinnati

" Aug. 6—Keith's, Cleveland  
 " " 12—Keith's, Toledo  
 " " 20—Davis, Pittsburgh  
 " " 28—Proctor's, Newark, N. J.  
 " Sept. 3—Newport and Brockton, Mass.  
 " " 10—Manchester and Salem, Mass.  
 " " 17—Lewiston and Bangor, Me.  
 " " 24—Dorchester and Norwich, Conn.  
 " Oct. 1—Keith's, Boston  
 " " 8—Alhambra, New York  
 " " 15—Orpheum, Brooklyn  
 " " 22—Pawtucket and Woonsocket, R. I.  
 " " 29—Bushwick, Brooklyn  
 " Nov. 5—Keith's, Lowell, Mass.  
 " " 12—Keith's, Portland, Me.  
 " " 19—Keith's, Providence

Week, Nov. 26—Palace, New York

" Dec. 3—Maryland, Baltimore  
 " " 10—Keith's, Philadelphia  
 Dec. 3—Feb. 4 (8 weeks)—South  
 Week, Feb. 4—Majestic, Ft. Worth  
 " " 11—Majestic, Dallas  
 " " 18—Majestic, Houston  
 " " 25—Majestic, Austin  
 Mar. 4—Majestic, San Antonio  
 " " 11—Majestic, Little Rock  
 " " 18—Majestic, Chicago  
 " " 25—Shea's, Buffalo  
 Apr. 1—Shea's, Toronto  
 " " 8—Temple, Detroit  
 " " 15—Temple, Rochester, N. Y.  
 " " 22—Proctor's, Schenectady, N. Y.  
 " " 29—Proctor's, Troy, N. Y.

**Direction: Rose & Curtis**

## BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Adelaide and Hughes saved the bill from mediocrity, offering one of the neatest dancing spectacles seen here in many a month. The new "Toyland" costumes and steps brought the house down, being a veritable classic that made the following numbers seem a little tame. Felix Adler, following the Adelaide-Hughes act, was another refreshing spot, using George Williams, the property man, for nearly half his act, and closing in a riot of laughter, with Williams receiving as much as Adler. The Gerald's, featuring their playing of 34 mandolins simultaneously, opened to a house about 80 per cent. seated and suffered accordingly. Britt Wood seemed to lack his usual spontaneity and relied mainly on his harmonica to put his single across. The Ford Sisters and Henry I. Marshall offered a snappily costumed act which really did not go right until the sisters swung into their gog work. Comfort and King have played out Junie McCree's "Coon Town Divorces" here, and for this reason did not get their customary result. Comfort also being in poor voice. Edgar Allen Wolf's "Heartcase," with Percy Haswell featured, was talky, unoriginal, and too long, seeming unlike Wolf's prolific pen. The sketch should be cut and given an injection of pep. Mme. Chilson Ohrman, the prima donna soprano, was well up on the bill and displayed an exceptional voice and wonderful technique, going well with those who like straight vocal stuff devoid of personality. Gautier's Animated Toyshop closed, holding the house well until the novelty of the posing ponies wore off and then walking out heavily.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"Rasputin the Black Monk" proved to be a whale of a film drawing card, being an exclusive Boston release for this house and extensively advertised. The vaudeville bill was topped by "Holiday's Dream," the water spectacle originally produced here as a big time feature act by Manager Larsen of Keith's. The remainder comprises the Worth Wayten Four, John and Mae Burke, the Three Yocarrys, Bill Bell, and Las Palerica.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Fair vaudeville bill and excellent film program. Acts include Walker and Ill in "The Intruder," Dean and Thatcher, Russell and Baker, Harry La Toy, and "The Whistler's Serenade."

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Golden Troupe, snappy Russian act, topped the first half bill easily, the acrobatic work coming as a surprise after the musical specialties. The remainder of the bill included Lane, Flann and Timmins, Curry and Graham, and Gordon and Gordon.

GLOBE (Frank Meagher, mgr.).—The Loew stock company this week is using "A Pair of

Sizes" to slightly better business, with "The Deep Purple" underlined for next week.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Julian Eiting's film, "The Countess Charming," topped the bill, although the Leightons, in their new skit, "The Party of the Second Part," headed an admirable vaudeville bill. The balance of the bill includes the Six Stylish Steppers, Connors and Edman in "Shopping," the Ruth Howell Trio, Whitney's Operatic Dolls, and Betta, the violinist.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Handicap Girls" and the sketch, "Between the Races," shared first honors on this week's bill. Other acts were Mead, Willis and Kay in "The Gentleman, the Lady and the Bum," Richard Wally and Co. in "The Human Billiard Table," and Zeno, Gordon and Zeno.

GORDON'S OLYMPIA (Frank Hookalo, mgr.).—"Barbaric Sheep" (film), with Elsie Ferguson featured, drew well Monday night, as she has an extensive following here. The vaudeville bill included Barbiere Thatcher and Co. in "The Way Out," the Altken Trio, Holden and Herron, Hall, Ellsworth and Merigan, and Lipinski's Dogs.

COLUMBIA (Samuel Messing, mgr.; agent, Loew).—Opening bill Monday night drew capacity house. Story of opening elsewhere.

PARK (Thomas D. Soriero, mgr.).—Pictures, featuring Mme. Petrova in "The Silence Sellers" Capacity.

MAJESTIC (E. D. Smith, mgr.).—Last week of the Fox lease for special film production, "Aladdin and the Wonderful Lamp" drawing heavily. "Seven Days' Leave" will be given its American premiere next week.

CASTLE SQUARE (John Craig, mgr.).—Dark.

BOSTON OPERA HOUSE (Lawrence McCarthy, mgr.).—Dark.

SHUBERT (E. D. Smith, mgr.).—"The Knife" opens for an indefinite engagement next Monday. Robert Mantell's second week doing better than was expected.

PLYMOUTH (E. D. Smith, mgr.).—Fifth week of "Old Lady 31," still running strong and cleverly advertised.

WILBUR (E. D. Smith, mgr.).—Ninth week of "Oh, Boy," with business falling off only slightly.

PARK SQUARE (Fred E. Wright, mgr.).—Last week of "Good Gracious Annabelle" to good business. Jane Cowl in "Lilac Time" opens next week.

COLONIAL (Charles J. Rich, mgr.).—Ziegfeld's "Follies" on its second week, to capacity. Especially favorable newspaper reviews marked the opening.

LOLLIS (Charles J. Rich, mgr.).—Ruth Chatterton in "Come Out of the Kitchen" opens next Monday night.

TREMONT (John B. Schoeffel, mgr.).—Fourth week of "Turn to the Right," going big, with excellent advance sale.

COPLEY (H. W. Pattee, mgr.).—Sixteenth week of "The Man Who Stayed at Home" to week-end turn-away.

CASINO (Charles Waldron, mgr.).—Barney Gerard's "Follies of the Day," Big.  
 GAYETY (Thomas H. Henry, mgr.).—"Sliding Billy" Watson's Show. Good.  
 HOWARD (George E. Lothrop, mgr.).—"Girls from Joyland." Excellent.

The Loew stock, trying its luck in the Globe theatre, may pay out a winner after all. It had tough sledding for the first few weeks, and at present is gaining only a few hundred a week, but that is something.

The liveliest flock of advance men that have hit Boston at one time in years are now waking the town up. They include Al Strassman, Robert Edgar Long, Whittaker Ray, Lee Kugel (now a producer), Leon Friedman, C. J. Bullett and Edward Jack.

Manager E. D. Smith, of the Wilbur, is at present negotiating with the army officials for a free performance of "Oh, Boy" at the cantonment at Ayer with the full company.

## CINCINNATI.

By H. V. MARTIN.

Mildred Buschie, stenographer, who shot Adeline Rees, dramatic teacher, was bound over to the grand jury under \$1,000 bond Sept. 22.

The Zoo celebrated its forty-second birthday Sept. 23. Elias S. Joseph, noted animal trainer, catcher, and "scout" for the zoo of the world, was present.

Samuel Elliot, Jr., director of the Cincinnati Players, who will open the New Art theatre, Oct. 17, has announced the personnel of his company. Ruth Allen, Marie Baer, and Mr. Elliot will play leads. Edwin Bereler is in the cast. Percy Shortall will stage manage. Elliot plans to bring other players here during the season to assume occasional roles.

The engagement of Miss Dorothea Carothers, daughter of Dr. Robert Carothers, of this city, to Thomas H. C. Allen, of Pittsburgh, has been announced. She was recently with Stuart Walker's Portmanteau Theatre Company.

John Helfrich and Guy Perry, showmen, who were drafted, are among the 140 selecta who will go to Fort Sherman for training, Oct. 3. Both are Cincinnatians.

Harris Hurst has resigned as manager of the Cincinnati district of the World Film Corporation to accept the sales management of the Deico Light Products Company, of South Bend, Ind. He is second vice president of the Associated Film Exchanges of the Chamber of Commerce.

Professional engagements have been obtained by three of Joseph O'Meara's dramatic pupils at the College of Music. Lillian Wells goes to the Washington Square Players, Ralph

Thomas, the Redpath Lyceum Bureau, and Esther Moran, to the Robert Connell Stock Co., New Haven.

Manager John H. Havlin, owner of the Grand opera house, has "called" Rev. Herbert Bigelow, Socialist, whose congregation, worshipping under the name of the "People's Church," has been using the Grand for Sunday afternoon meetings. Havlin wrote to M. Shattinger, president of the People's Church, informing him that the lease of the theatre was "for legal purposes only." Rev. Bigelow aroused the wrath of patriots because of his efforts in behalf of peace.

## DALLAS.

By GEO. B. WALKER.

MAJESTIC (C. Von Phul, mgr.; inter.).—"Married via Wireless"; Stuart Barnes; Ziegler Sisters; King and Harvey; Rice and Woerner; Denard and Barker; Verce and Vercl. Excellent bill. Business good.

JEFFERSON (R. J. Stennett, mgr.; Pantages).—"Female Clerks"; Richard the Great; Harry Larned and Co.; Walter Gilbert; Wright and Davis; pictures. Business good.

# FURS

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HIPPODROME (Eleanor Black, mgr.).—"Souls Redeemed" (film).  
 OLD MILL (Lawrence Stuart, mgr.).—Elsie Ferguson in "Barbary Sheep". Excellent film. Capac audiences.  
 QUEEN (Jno. De Stefano, mgr.).—Ethel Barrymore in "The Lifted Veil" (film).

Eleanor Black, manager of the Hippodrome, is very ill in New York.

Karl Hobbitz, president of the Interstate, was in conference last week with Major General George Bell at Camp Logan, Houston, with the object of establishing a vaudeville circuit, to include each of the Texas army cantonments, and possibly that at Little Rock. It is proposed, if the plan goes through, to build a theatre at each of the camp sites.

J. A. Cressy, of the J. A. Cressy Co., is in New York consulting with associates regarding the building of a new picture theatre here. A site has already been selected on East Elm street, near Ervay, on which it is proposed to build one of the finest picture theatres in the south.

"The Outcast," a five-reel Mutual, featuring Ann Murdock, was closed by the local censor last week. This is the fifth picture condemned here in the past four months by the local censor.

Wallace-Hagenback, Jess Willard and Ringlings, all played to good business.

## DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.).—Lambert & Hall, Conroy & Lemaire, Lydell & Higgins, The Great Lester, Shirley & Hermann, Marie Fitzgibbons, Boudini Bros., Asaki Japs.  
 ORPHEUM (Rod Waggoner, mgr.).—Con-

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Gressman Kitty, sketch: Homer & Dubard, Marie Lavarra, Gray & Klumker, Noack, pictures.

MILES (Bob Rutherford, mgr.).—"Sally's Visit," sketch; Jed and Ethel Dooley, Dixie Harris and Variety Four, Dunn & Adams, Tommy Denver, the Braminos, pictures.

REGENT (Tom Ealand, mgr.).—Primrose Minstrels, Hoey & Lee, Mary Norman, Chong

and Lee, Senator Francis Murphy, Frear, Baggett & Frear, Alice Hamilton and Mabel Nannon and Birds, picture.

DETROIT.—Second week, "Turn to the Right." Next, "Captain Kidd, Jr."

GARRICK.—"You're in Love." Next, "Very Good, Eddie."

ADAMS.—Vaughan Glaser stock in "Rich Man, Poor Man."

LYCEUM.—"A Little Girl in a Big City."  
 GAYETY.—"Hip, Hip, Hooray."  
 CADILLAC.—"Lid Lifters."  
 WASHINGTON.—"Redemption."  
 MAJESTIC.—"Rebecca of Sunnybrook Farm."  
 BROADWAY-STRAND.—"The Conqueror."  
 LIBERTY.—"The Idolaters."  
 MADISON.—"Baby Mine."

Rod Waggoner, for the past three years connected with the D. & C. Navigation Co., Cleveland, and well known in theatrical circles, has been appointed house manager of the Orpheum.

The Colonial opens with vaudeville and pictures.

Local exchanges are slowly moving to the new film building at 59 East Elizabeth street. By Oct. 1, 15 Detroit film exchanges will be doing business.

Howard Gale, formerly with Weber & Fields, is doing press work in Detroit on "The Garden of Allah," which will shortly have a Detroit opening.

The Jewell Productions, Inc., has established temporary offices at 120 Broadway, in charge of Ralph Pielow, formerly with Pathe in Albany.

I. J. Schmertz, formerly in Cincinnati for Fox, has been appointed manager of the program department at the Detroit exchange.

## MILWAUKEE.

BY F. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"The Flame," excellent; 27, premiere of "The Judge of Zalamea," with Leo Ditrichstein.

MAJESTIC (William G. Tisdale, mgr.; agent, Orph.).—Hermine Shoue & Co., Willie

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After only the few short weeks of the season just opened, Clarence Bennett has been succeeded as manager of the Majestic by William G. Tisdale.

## MONTREAL

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—"Love O' Mike" opened to good house. Next, San Carlo Opera Co.

ORPHEUM (Fred Crow, mgr.; agent, U. B. O.).—"Petticoats," "Color Gems," Misses Campbell, Fern and Davis, Elsie Williams and Co., Kenny and Hollis, Danse Fantasia, Valand Gamble, to big business.

FRANCAIS (Phil Godel, mgr.; agent, U. B. O.).—"First half: "Broadway Boys and Girls," Gray and Graham, The Icelands, Chappelle and Tribble, Two O'Connell's. Second half: Princess Mapella and Co., Orben and Dixie, New York Comedy Four, Turner and Grace.

GAYETY (Tom Conway, mgr.).—Sam Howe's Show. Business this season very large. Next, "Some Show."

IMPERIAL (H. W. Conover, mgr.).—Marry Pickford in "Rebecca of Sunnybrook Farm" (film).

ST. DENIS (Roland Roberts, mgr.).—Goldwyn Pictures.

MAPLE LEAF (Joe Thomas mgr.).—Tizzone and Mack's Whirlwind Girls.

HOLMAN (H. E. Jodoin, mgr.).—Feature Films.

George Rodsky has added a seven-piece orchestra to the Grand.

When vaudeville artists arrive in Montreal if they will have their baggage examined at the station may save time in getting their trunks to the theatre.

## NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Jimmy Hussey, with ludicrous foolery carries the current program's hit. Karl Jörn and Brenda Fowler jointly headlined. Jörn sings along conventional operatic lines. While Miss Fowler's sketch bespeaks patriotism, plus the very reddish of red fire. Bernard and Janis opening, agile musicians. Master Gabriel was sure fire with his "Little Kick" playlet. Margaret Young, next to closing, has splendid material and betrays unusual aptitude. "Clown Seal" closed best bill of the new season.

PALACE (Walter Kattman, mgr.).—Five two-acts make up the first half, show giving thorough satisfaction. Adroit Bros. disclosed an impressive acrobatic offering. Billsbury and Robinson, energetic and industrious. Francis and Kennedy have evolved pretentious dancing act, containing much that is meritorious. Conlin and Glass scored decisively. Myrtle Glass doing very well as a foil for Conlin. Holmes and Wells were well received, although their turn might be speeded.

CRESCENT (Abe Seigman, mgr.).—Surpassing bill, first half. Depage Opera Company makes capital feature offering, registered solidly. Alice Degarmo, aerialist, swung

# THE 12th Anniversary Number

of

**VARIETY**

will be issued in

# December

Early reservation of space is suggested, to secure most favorable position. Advertising rates for the special number remain unchanged.

into favor. "All Wrong" brought many laughs, its present interpreting equaling those who presented it on the big time. Fox and Cross did very well. Prelle's Dog Circus, same appealing animal turn.

PALACE (Walter Kattman, mgr.).—The last half last week's bill at the Palace ranked as about the weakest there since the opening. Although there was no feature of prominence, business was unusually good. It looks as if the house is over. "The Melody Garden," six girls who play musical instruments, was the big card. It is a neat musical act in its way. Follis Sisters and Leroy, "The Ginger Snaps" have oodles of ginger, and a deal of snap. One of those turns disclosing the "Sis Hopkins" type, and the urbane chap is shown by Clark and Lavier. Several minutes could be clipped, and current selections secured for the piano-accompanied finish. Burns and Klassen did very well without over-exertion on the part of either. The comedian's referring ludicrously to a physical abnormality in order to procure a laugh is unworthy. Billy Kinkaid concluded in apt manner.

CRESCENT (Abe Seigman, mgr.).—Jimmie Britt, he of the padded mitts, was the stellar attraction during the latter part of last week, rendering excellent service. Britt has address, poise, and a knack of telling stories. His stories are fresh and crisp also, another reason for commendation. A pathetic recitation, used peroratively, gives his specialty a touch of artistry that is as surprising as it is welcome. Another act on the Crescent program stood out as a splendid vehicle of its kind, "The New Police Chief," presented by Charles and Sadie McDonald. It is the world-old problem of segregation as against the other method. Some of the lines are very frank, but never give offense. It's a playlet that keeps the spectator keyed through its interest. Lanagan and Tucker started the show well. Luciana Lucca registered with his double

voice. Early and Early combine acrobatics with the compression of their bodies in escaping from steel hoops. In one of the feats the woman jerks the hoops against her abdomen in such manner that can hardly help being harmful. The act can get along without this feat, and it should be dropped instantly.

R. E. Elder, formerly in the circus field, is the new manager of the Globe.

Carl Goldberg is in charge of the service bureau of the Saenger Amusement Company.

Guilio Crimi sings here shortly, to be followed a few days later by Matsenauer.

Joe Spiegelberg, general manager of the Virginia-Carolina Managers' Association, has been in New Orleans lining up houses for some of his tabloid attractions. Spiegelberg is furnishing tabs for the Strand, Hattiesburg, and the Princess, Meridian.

Walter Brown, employed in a managerial capacity by the Shuberts and Kiaw & Bringer for a long time, is now a plain citizen of Port Arthur, Tex.

Lew Mitchell's "Military Maids" opens at Charles Peres' Variety Sept. 30.

Hope Stewart has arrived in New Orleans to spend the winter. Miss Stewart is to embark in the picture field.

Arthur B. Leopold just can't make his managerial proclivities behave. He is to present the Italian war pictures at the Diamond, commencing Sunday.

The Comic Opera Players closed at the Tulane Saturday, after an engagement of three

Fenton and Green.  
Burlesque Magic.  
14 Mins.; One  
American Roof.

It really isn't fair to call this team "burlesque magicians," for at the best they just stall along at the magic stuff without ever doing a trick. This has the desired effect of getting laughs, for whenever the straight is about to perform a trick, which has been led up to with a preparatory speech, the comedian appears and interrupts with some fool business that makes the audience howl. There are about 13 minutes of this sort of foolery, which gets better as it goes along, and then for a finish an eccentric dance is offered, the cause being "magic dance pills." The idea is well done and that makes all the difference in the world. It is a corking two-man act out of the usual run for laughs. FRED.

# WHICH IS RIGHT?

Fenton and Green.  
Travesty Magic Act.  
One.  
American.

Down next to closing on the American Roof, Fenton and Green, with their burlesque, or travesty, or "nut" act, or by whatever way you may attempt to describe it, kept the audience in rare good humor. The straight man comes upon the scene and announces, in all seriousness, he will perform some feats of legerdemain. In each instance, just as he is about to consummate a trick the "nut" appears and spoils it all with some remark or "business." It is done with such speed and so consummately timed as to be certain of getting a laugh whenever it is seen. For a finish, straight gives "nut" some magic pills, which will make him dance, which leads up to an eccentric dance finish for both. Good act anywhere, any time. JOLO.

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weeks, leaving the house dark for the ensuing fortnight. "Twin Beds" opens the Palace's regular season Oct. 7. The opera company is on tour, being routed in several of the Louisiana and Texas towns.

D. C. Wells, of Wilmington, N. C., is a guest of E. V. Richards.

The Palace is presenting "The Retreat of the Germans at the Battle of Arras," starting with the film Sunday.

## PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—Jessie Busley in the Willard Mack sketch, "Pansy's Particular Punch," did not fulfill expectations considering the importance given her on this week's bill, but there was an excellent surrounding show which rounded out satisfactory entertainment and apparently satisfied a crowded house on Monday. Miss Busley, who is very popular here and deservedly so by reason of her conquests on the legitimate stage,

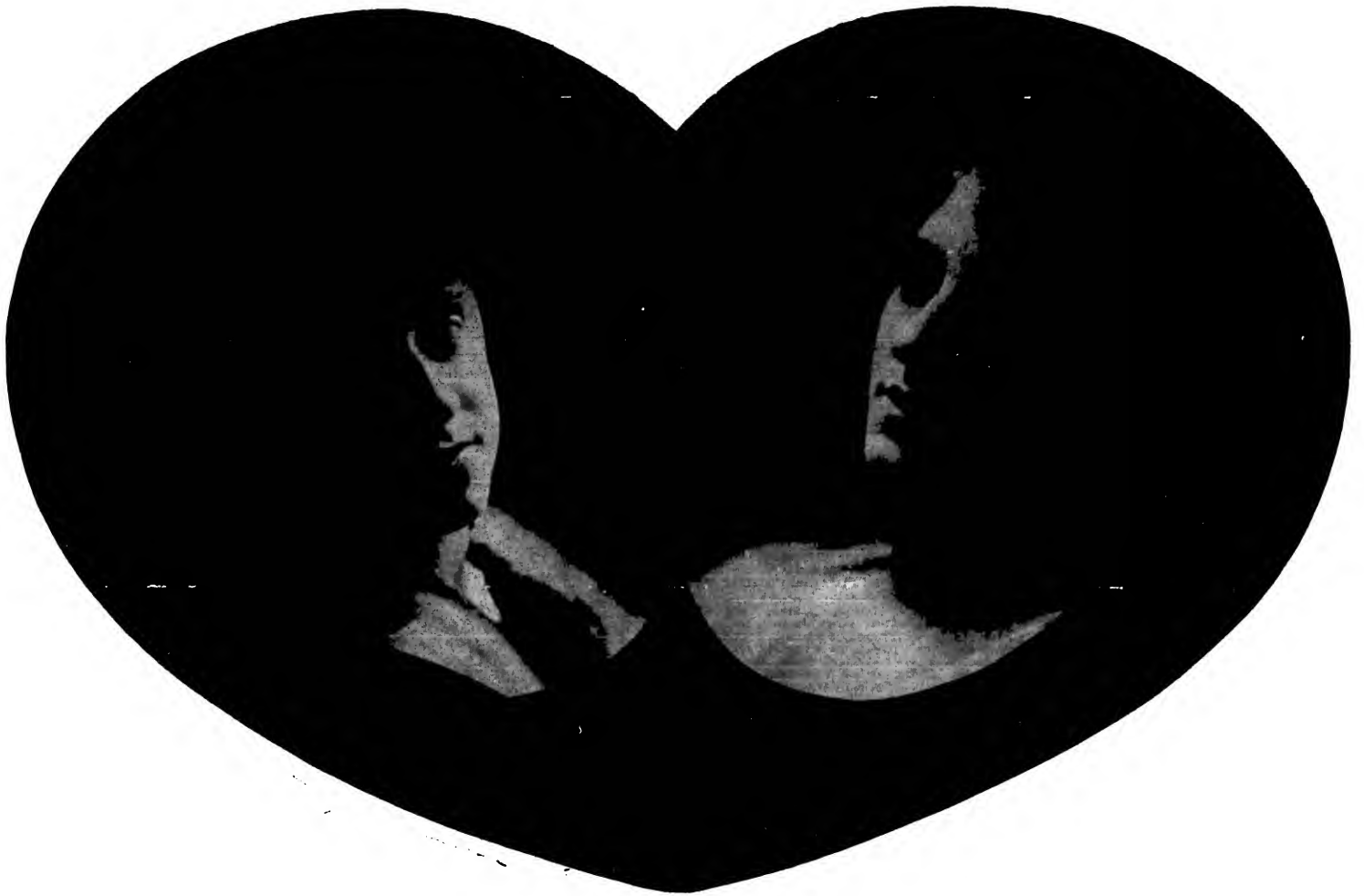


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In "Runaway Romany," Miss Davies will be supported by an all-star cast, including such well-known artists of the stage and screen as Joseph Kilgour, Pedro de Cordoba, Matt Moore, Orni Hawley, Wm. W. Bittner, Gladden James, Boyce Combe and others.

Under direction of GEO. W. LEDERER

is poorly fitted in the "Punch" play. It was used last season by Florence Nash, just after that young woman had scored so solidly in a Broadway "crook" play and carries a "graft" story with a surprise climax. The character is not suited to Miss Busley, nor does she do a particularly creditable bit of acting in trying to get away with it, the result being that the sketch did little more than fairly well and this was probably because of Miss Busley's standing as a favorite artist. The chief honors were divided by Walter C. Kelly and Helen Tris and Sister, the former a regular visitor, and the latter a new sister team which promises to make itself an offering of real distinction on big time. Most of Kelly's stories have been told before, but he has a few new ones and all are worth listening to the way "The Virginia Judge" tells them, so that he was just as big an applause and laugh winner as ever. The two girls pulled down one of the real big hits of the bill. They are dainty in appearance, have several corking songs and get them over with some harmony which few audiences will be able to resist. Miss Tris did very well with her "singles" at the piano, but it was the duets with her sister which brought the most applause. The Portera Sextet offers a high class instrumental music which was very well liked. The musicians, led by Rauli Portera, never get away from the classy stuff, and while present-day audiences are sticking for "jazz" band music, it is a welcome relief to hear some real music which these fellows play and play so well. Rudinoff, the smoke painter and whistler, did nicely with his novelty. He also sings a ballad without apparent reason and closes strong with his bird-courting, which he makes very funny by his mannerisms. Kimberly and Arnold were another pair of newcomers who registered themselves favorites. The girl carries the act through to the hit class by her handling of the comedy, which is close to the "nut" stuff, though not overdone. The man has a pleasing voice and might just as well stick to the light and catchy stuff as to render the serious ballad number. The act finished to several bows. Earlier in the bill Abe Leavitt and Ruth Rockwood gathered in their share of the laurels with a nifty bit of comedy and song. Leavitt handles the comedy end in a quiet way, getting full value out of it and has a light and catchy number. They have a medley number for a finish that is splendidly worked up. The Yaitos opened with a variety of dance numbers which were well received, and the Four Lufkens put a nice finishing touch to the show with their aerial work. The Pathe Weekly News pictures were not quite up to the usual average this week, being short on the war scenes, which have been taking so well of late.

COLONIAL (H. A. Smith, mgr.).—The photoplay, "The Yankee Way," with George Walsh in the principal role, is the featured headliner this week, surrounded by the following vaudeville bill: Clarke's Hawaiians, Rivoli, Dunbar and Turner, Mabel Harper & Co. in a comedy sketch, and motion pictures.

KEYSTONE (M. W. Taylor, mgr.).—Mark

Adams and Co. in "U-Need-A-Girl" is the headliner. Others: Rogers and Wood; Mr. and Mrs. Cappella in "Our New Maid"; Laurie Ordway; Manning, Fealy and Knell, and motion pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Elsie Ferguson in the photoplay, "Barbery Sheep" is the film feature this week, with the following vaudeville acts: Mullen and Coogan; Three Hickey Bros.; Ward and Callen; Howard Sisters; Charles and Anna Glocker and motion pictures.

ALLEGHENY (Joseph Cohen, mgr.).—"Wedding Shells," a new musical piece, is the headliner this week, surrounded with the following bill: "The Law Breaker," with Eddie Borden and Co.; Grey, Pates and Co. in a comedy sketch called "Seltzair"; Harry and Augusta Turpin in "The Bank Clerk"; Kanawasa Jape and motion pictures.

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—Kitty Francis and a company of 15 offer a revue, called "Ambition," as the chief feature this week. Others: Wilbur Sweetman; Cantwell and Walker; Lohse and Sterling; Kaine and Clark, and Edwards Bros. A series of motion pictures is also added.

GLOBE (Sablosky & McGurk, mgrs.).—The bill this week contains Bob Hall; "Katie Jean," a musical piece, with a company of 20; Georgia Comedy Four; "The Modiste Shop"; Hale Norcross and Co. in "Love in the Suburbs"; Howard and Sadler; Pifer Trio; Paul and Pauline; Jessie Haywood and Co. in "The Quitter"; Pamashaka's Birds, and motion pictures.

BROADWAY (Joseph Cohen, mgr.).—First half: "The Bachelor Dinner"; "The Three Twins"; Mintz and Palmer; Johnny Neff, and the film feature, Geraldine Farrar in "Joan the Woman." Last half: A musical tabloid called "Poor John" will be the headliner, with five other vaudeville acts and a war picture showing the British tanks in action.

WILLIAM PENN (G. W. Metzel, mgr.).—First half: "The Bride Shop," with Eddie Vogt in the principal comedy role, is the headliner. Others: George M. Fisher and John K. Hawley in "Business Is Business"; Duquesne Comedy Four; Kinzo, a comedy juggler, and the film feature, William Desmond in "Flying Colors." Last half: "Too Many Sweethearts," a tabloid musical piece, will give other vaudeville acts, and Edith Bennett in the photoplay, "They're Off."

CROSS KEYS (Sablosky & McGurk, mgrs.).—First half: E. M. Wolf presents the one-act playlet, "Poor John," as the feature. Others: "The Old Plantation," a music and dancing act; Williams, Miller and Stuger; Brown and McCormick; Geyer and Parker, and The Glocks. Last half: Joe Cooper presents "The Bachelor Dinner"; Wagner Ralston and Co. in "Nearly a Detective," and other acts.

EMPRESS (Sablosky & McGurk, mgrs.).—First half: Five Foolish Fellows; Cotter and Boulder; Wrenn and Woppler; Dinkins, Barr and Everett in "How It Happened." Last

half: Ted Reilly's "Who's to Blame," a musical piece, and five acts and pictures.

### PROVIDENCE, R. I.

BY KARL H. KLAARE

With the theatrical season in full swing and each manager striving to put on the best show in town, Providence theatregoers are beginning to realize that some of the biggest acts on the various circuits are to be seen in this city during the winter. However, with first-class acts being offered at the several vaudeville houses and some of the latest and best legitimate scheduled for the Opera House, these houses are not getting the patronage they deserve or expected. The numerous picture houses are offering first-class bills with some of the latest releases and it is these places that are drawing capacity houses. Vaudeville houses are drawing big crowds, but they could draw larger crowds, that is, they could accommodate larger crowds. It thus becomes evident that unless there is some sudden change on the part of patrons all indications are that the film houses will be the gainers in the long run this season.

As an illustration, "Mother Carey's Chickens," with Edith Tallaferra in the leading role at the opera house, drew fine crowds the first two nights last week. On the following nights there were very slim audiences. The play was a good one, the cast exceptional, and splendid reviews were given in the press, but to no avail. On these same nights picture houses were jammed and combined vaudeville and picture houses were fairly well filled. It may be surmised the matter of price is not the cause, for Keith's, vaudeville and pictures, gets bigger prices than the other vaudeville houses, and yet this same house is probably drawing the largest audiences of any house of its kind in the city. This may be due to the fact that this is only the third week of the vaudeville season at Keith's and some banner acts have been staged.

At any rate, Providence this year has more theatres than ever, and each manager is striving to outdo the other with a merry battle on.

Burlesque is going big. However, that is to be expected, for burlesque has always been a good draw for burlesque. When the Westminster, for years the burlesque house, was turned into pictures, and burlesque shifted to the Colonial (which had played stock and legitimate), it was predicted that burlesque would decline because the Colonial is not located in the center of the city. This, however, has not come true. Burlesque is still drawing the crowds.

OPERA HOUSE (Felix R. Wendelschafer, mgr.).—Arthur Hammerstein's musical comedy, "Furs and Frills." Mentioned elsewhere in this issue.

KEITH'S (Charles Lovenberg, mgr.).—Heavily advertised, drawing big, Eddie Leonard, always a Providence favorite, was given the glad hand. Cecil Cunningham, well received. Mabel Russell, Marty Ward and Co., with songs and dances. The costumes of Miss Russell attracted the most attention. Arnaud Brothers, pleasing. Lee Kohlmar, in "Two Sweethearts," was good. Jack Alfred and Co., Eddie and Birdie Conrad, Harry Vivian Co.

MAJESTIC (Martin Toohey, mgr.).—Edward Farrell and Co. topped off a bill which met with popular favor the first half. Gardner's Maniacs, good. Burke and Paris, Lee and Bennett, Graham and Pierce, Musical Christmas Golden Troupe, 2d half. "Well, Well, Well," Lane Plant and Timmins, Curry and Graham (local), Betta, Gordon and Gordon.

EMERY (Martin Toohey, mgr.).—"Fog o' My Heart," second time, drew well. Ann Pittwood, as Fog, did very satisfactory work.

FAY'S (Edward M. Fay, mgr.).—"The Lingerie Shop," well liked feature. Costumes pleasing and company finely received. Danacous Troupe received the attention and applause. Stanley, Julia Carter, "Lady Betty," Brown and Barrows, Seville and Pifo, "Pastimes in the Trenches." Pictures.

COLONIAL (William S. Canning, mgr.).—Another big burlesque week, big crowds, big show, "The Big Burlesque Review."

EMPIRE (Matthew J. Reilly, mgr.).—Pictures.

GAITEY (Jacob Conn, mgr.).—Pictures.

CASINO.—Pictures.

MODERN (Frank Stanton, mgr.).—Pictures. House drawing unusually large crowds.

BIJOU (Sol Braunig, mgr.).—Pictures.

STRAND (Arthur E. Williams, mgr.).—Pictures. Julian Eltinge in "Cousins in the

lobby" drew record-breaking crowds last week.

ROYAL (J. Fred Lovett, mgr.).—Pictures.

Louise Kearns, formerly treasurer of the Colonial, has taken a position as head ticket seller at Keith's.

Frank Walker, at one time connected with the Providence opera house, has succeeded Frank Page as stage manager at Fay's.

Alice Walker, for a long time ticket seller at Keith's, has gone to the Colonial as treasurer.

Theatres here did a record business Wednesday last week as the result of a big parade in honor of the state's drafted men. The parade was in the forenoon and thousands flocked to the playhouses for afternoon and evening performances.

A free performance, in the interests of a tobacco fund being raised here for the American troops in France, was given at the Modern Sunday night. The eight-reel photoplay, "Womanhood, the Glory of the Nation," was the feature. Boy scouts collected a large sum for the fund. All expenses were met by the management. The entire proceeds of a special



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performance given for children at the Royal Sunday morning were also added to the fund through the courtesy of the management.

A new kind of thief has been discovered in this city, a billboard thief. One night last week an enormous billboard containing advertisements of various playhouses disappeared.

Three Belgian grand opera stars gave a concert one evening this week for the thousands of soldiers and officers at Fort Adams, Newport. The artists who appeared: John Collinglin, baritone; Mademoiselle Daisy Jean, cellist, and Gabriel Raboux, concert pianist. Mme. Jean gave a description of her experience during the war and sang the national songs of France and Belgium. The artists were given a rousing welcome by the troops.

The Strand pictures in the past operated under the split week plan are now running with no change during the entire week, two big feature pictures shown. The new plan is working out well so far. At one time the Strand changed pictures three times weekly. Big features are on the bill every week and they are going big.

Fay's filled its house to capacity Friday and Saturday last week, when pictures of the big parade held Wednesday were shown.

Jayne Herbert, in her second week as cabaret soloist at the Crown Hotel, is proving a drawing card.

Art Spaulding's Revue is at the Dreyfus Hotel this week.

Robert E. Halgh, formerly chief sign painter at Keith's and now with Battery B, 103d Regiment, at Boxford, Mass., is making cartoons of camp life and is forwarding them here, where they are being displayed in the lobby at Keith's, where they are attracting much attention.

Adelaide Lovenberg of the Six American Dancers, and niece of Charles Lovenberg (manager of Keith's) tells of a visit she made recently, with the other members of the company, to Camp Bartlett, near Springfield, Mass. The mess tables were used as a stage and dance board and the young women pleased the soldiers, especially with their "Dances of the Allies."

Marie Hart, at Fay's last week, received a slight injury to one of her limbs when the apparatus holding the slack wire she was performing on broke and she fell heavily to the floor. After a delay of a few minutes Miss Hart continued her act.

Kate Douglas Wiggin, authoress of "Mother Carey's Chickens," at the Providence opera house last week, attended the performance Friday evening.

WIGS

Human Hair, Irish, Dutch, Jew, 75c. ea. Southerly Wig, \$1.00, \$1.50; Negro, 25c. 50c. Catalog Free. Paper Hats. MILLER MFG., 46 Cooper Sq., N. Y.

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Whether playing in an eastern big city or on tour, an advertisement in "Variety" helps, particularly at this time of the year, when bills, shows and films are being cast.

There are many ways professionals may be benefited through advertising in a widely circulated trade medium like "Variety." The benefit is certain if there is something to back it up, and the result comes sooner or later.

It is suggested to acts formerly on the "blacklist," but now removed, that they advertise they are playing, in some manner, without mentioning the "blacklist," to remove any impression prevailing among booking men, managers, agents and possibly their friends, that they have not been removed. They could make that known by mentioning a present or future engagement or inserting the name of their agent, in any form of an advertisement, large or small.

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Don't try to hide yourself in show business. You are only fooling yourself if you do.

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Charles Schofield and Isadore Martin, with the Albee stock at Keith's the past summer, are on a vaudeville tour.

Police officials here may take action in the near future against the managers of local theatres who advertise their shows by the use of vehicles bearing advertising signs on which the American flag is used. Several houses here of late have been conducting advertising campaigns by using wagons bedecked with large signs and draped with American flags. A parade held here last week in honor of the state's drafted men was brought up in the rear by two of these advertising vehicles and caused much criticism. The criticism reached the ears of the police officials who are now considering the best method to deal with the situation. The police commissioners have been notified of the improper use of Old Glory in decorating these advertising boards and the chairman of the commission has suggested that one remedy is for the public to make a decided stand against patronizing places which resort to such methods. One instance which came to the attention of the commissioners was a case where a driver had the seat of his wagon decorated with a flag upon which he was comfortably sitting, unconscious that he was desecrating it.

SEATTLE.

BY WALBURTY.

METROPOLITAN (George T. Hood, mgr.).

ALOHA TO ALL

## MONTÉ CARTER

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### MUSICAL COMEDY COMPANY

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Now Playing a Return Engagement

Opening October 1st, 1917

### BIJOU THEATRE, HONOLULU, T. H.

ALOHA TO ALL

—16-22, "So Long Letty," good patronage. LYRIC.—Vaudeville and burlesque to fair business.

TIVOLI (Norvin F. Haas, mgr.).—Reopened 23 with the Rothermel & MacCullough Musical Comedy Co. in "A Country Maid," Roletto, Olivio Duo.

MOORE (Carl Reiter, mgr.).—Orpheum vaudeville season opened 23 with March's Jungle Players, "The Night Boat," Maag and Snyder, Charles Howard and Co., Col. Diamond and Granddaughter, Norwood and Hall, Frankie Heath, Bennee and Baird.

PALACE HIP (Joseph A. Muller, mgr.).—16, Ebner and Reusch, won favor; Blanche Alfred and Symphony Girls, good; Two Pearsons, please; Mae Du Bois' Pets, well trained; Stewart and Earl, acceptable; Marie Dufour and Co., fine comedy playlet. Last half, 20-22; Flying Howards, good; Washington Trio, good; Davett and Duvall, amused; Dora Hilton, excellent voice; Haddon and Norman, neat, classy act; Juggling Normans, good; film. Capacity business.

WILKES' (Dean B. Worley, mgr.).—Wilkes Players in "A Widow by Proxy," Grace Huff and Ivan Miller leads. ORPHEUM (Jay Haas, mgr.).—16, Luana's Hawaiians head show, meritorious; Eddie Harris, won favor Rosebud Tria, please; Three Golden Nuggets, posing act, interested; Orpheum Players in tab, "The Spy," Good patronage.

PANTAGES (Edgar G. Milne, mgr.).—17, "The Winter Garden Girls," big musical comedy tab featuring Anna Bell, headed show; Sully Family, return engagement; Eddie Martin, eccentric dancer Mori Bros., good; "Maid of the Movies," novel and pleasing; Willie Solar's turn, popular. Capacity business.

STRAND (Wm. H. Smythe, mgr.).—16, Mae Marsh in "Polly of the Circus"; Cherniavsky's 12 piece symphony orchestra. Capacity business.

LIBERTY (John Von Herberg, mgr.).—Mary Pickford in "Rebecca of Sunnybrook Farm," film.

CLASS A (William Smith, mgr.).—"Love's Toll," film.

COLONIAL (John Dans, mgr.).—Wm. S. Hart in "The Darkening Trail"; "Gold and the Woman," with Theda Bara, and Blanche Sweet in "Her Condoned Sin," films.

REX (John Hamrick, mgr.).—16 and week, "20,000 Leagues Under the Sea"; 23-29, "The Whip," film.

COLISEUM (E. D. Tate, mgr.).—William S. Hart in "The Cold Deck," film.

MISSION (Jensen & Von Herberg, mgrs.).—"The Code of the Klondyke," with Myrtle Gonzales, film.

ALKI, Boston, Broadway, Bungalow, Cowan Park, Dream, Good Luck, High Class, Greenwood, Green Lake, Fremont, Home, Imperial, Isis, Olympus, Majestic, Palace, Princess, Queen Anne, Society, Ballard, Union, Washington, Ysler, Busch—pictures only.

Frank Monroe, an old-time Seattle theatrical manager, arrived here last week from Spokane, making the 400-mile trip overland in his auto. Monroe was a former partner of John Cort in the amusement business here, and he and Cort built and operated the old Grand opera house and the Palm Garden. W. G. Lewis, Mrs. Monroe and Frank, Jr., accompanied him. The return trip will be made via Portland. Mr. Monroe is now connected with the Liberty theatre, Spokane.

Fred Mercy, North Yakima, was here last week.

The Harlin Talbert Players opened the season at the Star, Heppner, Oregon, 13. They will play eastern Washington, Oregon and Idaho, all two and three-night stands. Lucile Hall, George W. Lowe, Lincoln Davies, Emily Driscoll, Lawrence Goss, Robert Hayes are in the company.

Victor Gillard and May Roberts have left for New York to accept stock engagements.

Both are well known in stock circles on the Pacific coast.

William Ripley, manager of the Weir, Aberdeen, was in town the first of the week.

Henry Lubelski is here looking for a theatre for sale or to lease.

The following film companies have moved to the new building on Virginia street: Premier, De Luxe, George Kleine, Metro, Selznick and Theatre Supply Co.

"The Old Homestead" brought back to Seattle three actors who made a hit here in former years. They were William Dills, as Seth Perkins, here four years at the old Seattle theatre; Si Condit, as Henry Hopkins, with the Emma Bunting Players at the Seattle in 1907; and Neil McKinley, as Rube, with the Wilkes Players at the Metropolitan and Orpheum as stage manager and juvenile lead.

The Strand will show the Goldwyn pictures in Seattle.

Hereafter the first releases of the Fox and World pictures will be shown at the Orpheum, according to Manager Haas. This will be in addition to the regular five-act vaudeville program. The World pictures will be shown first half of the week, and the Fox films the second half.

After being closed two weeks for repairs and alterations, the Tivoli reopened Sunday, 23, with the Rothermel & MacCullough Musical Comedy Co. in "A Country Maid." Mr. Rothermel is the musical director and the producing end is looked after by Mr. MacCullough. The company has a repertoire of ten plays. Each is complete as to scenic equipment, costumes, etc. The company includes Mary Wynn, Eddie Ellis, Richards Harding, H. S. Brummel, B. R. Bircher, Frances Daves, Grace Hammond. The following productions will be offered here: "A Country Maid," "The Love Ship," "The Missing Girl," "Major Pom Pom," "The Suffragette," "Beside the Sea," "Lights of Broadway," "The Isle of Never Was." The Kellie-Burns Agency will supply two acts, with semi-weekly change of program.

Betty Brown, former special writer on the Seattle Daily Star, is assisting Director Lionel Dobell in producing pictures at the Chief Seattle Film Company studio in this city.



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The ideal make-up remover; keeps the skin smooth, clear, and free from irritation, and permits you to enjoy off stage the admiration given to a good complexion.

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Will Open Soon with a Broadway Production

WATCH FOR ANNOUNCEMENT

Sept. 27—Loew's National

Oct. 1—Loew's Greeley Square

Oct. 4—Loew's American

Oct. 8—Majestic, Erie, Pa.

Oct. 16—Toronto

Oct. 23—Detroit

Oct. 29—Cleveland

Nov. 6—Chicago (Two Weeks)

Manager Joe St. Peter was here last week.

Lionel Dobell, late of the Warwick Film Co., London, with some 20 odd years' experience in the dramatic line, has been engaged as director for the Chief Seattle Film Co.'s new fairy story series of pictures.

The reopening of the Tivoli Sunday, 23, and the Moore, same date, with Orpheum Vandeville, leaves no dark theatres in the city, and in really the opening of the new season. The Metropolitan has enough bookings to keep that house open practically all the time from now until spring.

The Washington State Fair opened Monday at North Yakima to record-breaking attendance. The amusement features this year are especially noteworthy.



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POLI'S, SPRINGFIELD AND WATERBURY

Ask Jack Flynn



## MORETTE SISTERS

Permanent Address, Variety, Chicago

**NOW**  
**The Big Hit**  
With  
**PEPPLE &  
GREENWALD'S**  
All Girl Revue

On the representation of the New York Life Insurance Company, owners of the Orpheum Theatre Building, 3d avenue and Madison street, and of Thomas Wilkes, of the Wilkes' theatre, that the Orpheum Theatre & Realty Company had violated an injunction issued last January, the Orpheum corporation was cited Monday to show cause in Superior court why it should not be punished for contempt. After a prolonged litigation last fall Judge John S. Jurey entered an order enjoining the defendants from using the word "Orpheum" on any theatre, building or advertising matter. The trouble started about the time the Orpheum circuit moved its shows from the Orpheum to the Albambra on Pine and Westlake. It is now alleged the Orpheum Theatre & Realty Co. placed a sign diagonally across the street from the Orpheum, on June 1, containing the words: "Orpheum Theatre closed for the Summer. Will reopen at Moore theatre next September." The further charge is made the defendant is now displaying a sign on the Moore theatre and on billboard advertising "Orpheum Vandeville" and "Orpheum Circuit."

Mayor McBeath of Vancouver, B. C., is in the city to gather inside information on the cabaret feature of entertainment. The British Columbia city goes "dry" Oct. 1, and the mayor is trying to determine just how much latitude the former drinking emporiums shall have. So the trip has been made to see how things go in local cabarets.

Charles B. Carr joined the Chief Seattle Film company this week as comedian.

Zelma Edwards replaces Edith Elliott as leading woman of the stock at the Empress, Vancouver, B. C. Manager George B. Howard announces that Miss Elliott was forced to leave the cast on account of poor health.

C. M. Heath and Estelle Buss have formed a vaudeville partnership.

George T. Bligh, manager of the Bligh theatre and Hotel, Salem, Ore., was in Seattle Saturday.

At the Wilkes "The Co-respondent" is splendidly presented this week (24) by the Wilkes Players, with Grace Huff and Ivan Miller in stellar roles.

Seven acts of Hippodrome vaudeville at the Palace Hip played to capacity business Sunday.

"Bon Voyage," musical tabloid, heads current Pantages bill. Capacity business.

At Tivoli new Rotbarnel and McCullough musical comedy company reopened house Sunday (23) in "The Country Maid." Good patronage.



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The Classic Dancer with a Production

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The Ventriloquist with a Production

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CYCLIST1710 Clybourn Ave.  
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**BLANCHE ALFRED**
and her SYMPHONY GIRLS assisted by  
"GERANT,"

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Featuring the RAINBOW GIRL

Music by Dances

Direction, C. V. NELSON W. V. M. A.

**ADELE  
JASON**
Featured in PEPPLE & GREENWALD'S  
"ALL GIRL REVUE"

Personal Direction, M. L. GREENWALD

**THE FAYNES**  
THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN
Seven Violin Girls head bill at the Orpheum  
this week.All picture houses opened to good business.  
"Come Through" at the Liberty, "Countess  
Charming," Clemmer, and "Polly of the Cir-  
cus" at Strand, drawing best crowds.

TACOMA, WASH.

BY W. E. BURTON.

TACOMA.—18-22, "Redemption," the Nesbit  
film; 23-26, "So Long, Letty." Next, La Scala  
Grand Opera Co.HIPPODROME.—"The Girl in the Moon," a  
spectacular singing novelty, tops the new show  
opening Sunday (18) for first half. Frank  
Wilbur & Co., refined juggling act. Princeton  
Five, accomplished musicians. Austin &  
Bailey, colored, good returns. Two Specks, ac-  
ceptable. Keeler & Belmont, riot of fun. (Last  
half) "The Burglars' Union," laughable skit.  
Milo Vagge & Co., versatile turn. Kruger &  
King, excellent vocalists. Belgian Trio juggle  
human beings with apparent ease. Watson &  
Little won favor. Fairman & Patrick please.  
"FANTAGES."—"Salvation Sue," comedy-

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Musical Absurdity"A Fraternity Rehearsal"  
Booked Solid
**MAXINE**

DOUGLASS

IN VAUDEVILLE

ONE OF DIXIE'S FINEST GIRLS

drama, headlines. Harry Breen, clever. Four  
Roses, good. Adams & Ghul, roundly applaud-  
ed. "Little Miss Up-to-Date," meritorious  
girl act. "Secret Kingdom," serial.

COLONIAL.—"Seven Keys to Baldpate,"

with George M. Cohan in the stellar role (film).

APOLLO.—Dorothy Dalton in "The Ten of  
Diamonds."MELBOURNE.—Dante's Inferno (De Luxe  
edition).ROSE.—"The Sign of the Poppy," with Ger-  
trude Selby.SUNSET.—Lillian Walker in "Kitty Mac-  
kay."VAUDETTE.—"Behind the Scenes," with  
Mary Pickford.ALOHA.—Constance Talmadge in "The Girl  
of the Timber Claim."

LIBERTY.—"The Millionaire Vagrant."

REX.—Viola Dana in "God's Law and  
Man's."

PARK.—"Hell Morgan's Girl."



CLIFF DEAN

PRESENTS

The Natural Irish Lady

**MAGGIE LE CLAIR  
AND CO.**

in the

"UNFAIR SEX"

Now playing vaudeville

Address VARIETY, Chicago

Season 1917-18

*Mabelle Estelle*


Management, ANITA L. ASTON

"BACK AGAIN"

BESSIE

JACK

**BROWNING and DENNY**

Direction, CHARLES A. BIERBAUER

LEW

**ADROIT BROS.**

JACK

VERSATILE VARIETY OFFERING

PLAYING U. B. O. TIME

Direction, JACK FLYNN

WARNING—We understand a certain act is using our two closing tricks and the name  
of Adroit which are filed in VARIETY'S Protected Material Department. Our advice  
to them is to discontinue their use.

# A Friend of the Family

IS COMING TO TOWN

**Sheer and Darling**

in "WOP-OLOGY"

Direction, SAMUEL KENNY

**ARTHUR R. EDWARDS and CO.**

In "NEGLECT." Direction, HARRY SHEA.

2nd Edition of

# THE 4 MORTONS

Sam, Kitty, Martha and Joe.

# PEGGY BROOKS

The International Comedienne. Headlining Loew Circuit

# TANEAN BROS.

PLAYING U. B. O. TIME

Oct. 1-3—York O. H., York, Pa.

Oct. 4-6—Wm. Penn, Philadelphia, Pa.

**AT YOUR SERVICE**



**PARISH AND PERU**

A THOROUGHLY RELIABLE AND DEPENDABLE ACT THAT COMBINES SENSATIONAL FEATS WITH AN ARTISTIC FINISH THAT SPELLS QUALITY.



It makes a young man  
scur to get pickled and  
then censored.

**BILLY BEARD**

"The Party from  
the South"

Principal Comedian  
of the 1920's  
Minstrelsy  
Eastern Rep.  
Pete Mack  
Western Rep.  
Simon Agency

ROCHESTER, N. Y.

If this week could but last a year. Just imagine  
this crowd: BILL McALLUM sitting 400 in the  
REGULARS league; TED SLUIS and his trick suit,  
bought and paid for; CALLAHAN'S, steaks and  
tournaments, FORE! PAUL and BILL JONES,  
bite and see—and a hundred other good fellows, too  
many to name in this small space. There are just  
two missing and both have answered their country's  
call and are at present at their respective training  
camps. One of them is JOHN O'NEIL, a real good  
Pal—in fact, one of the BEST I ever had—now at  
CAMP DIX, N. J.; the other, SAM HARRIS, an-  
other good Pal, with a little over a million friends  
now at intensive training at the HARRIS in Pitts-  
burgh.

Hello, SAM! Thank you kindly for the letter. I  
showed it to everyone in Rochester and they all want  
to be remembered to you. Give our Best to JERRY,  
the fighting Mick; he's our Pal, too.

Sincerely yours,  
JIM and MARION HARKINS

Direction, NORMAN JEFFERIES

Next Week (Oct. 1)—Orpheum, Montreal



Dear Uncle Sam:  
Am bark-  
ing my bit  
daily. Will  
volunteer any  
minute to bite  
the end of  
the enemy's  
bullets. Me  
for you!

OSWALD,  
Care Rawson  
& Claire, An-  
bunrdale, L. I.



**FRANCES CORNELL**

IN "SOMEWHAT DIFFERENT" SONGS  
EXCLUSIVE MATERIAL

President Wilson applauded and laughed at Nolan  
and Nolan, while playing Keith's Washington last  
week.

The Washington "Star" says: "Paul and Mae  
Nolan, two jesting jugglers, and newcomers, made  
one of the hits of the evening."

What the papers in Baltimore said while at the  
Maryland Theatre, Baltimore:

"American": "Nolan and Nolan, who juggle  
and jest, open the show and are worthy of a bet-  
ter spot. They are especially clever in the manipu-  
lation of small objects difficult of handling."

Baltimore "News": "Paul and Mae Nolan, who  
opened the bill, proved to be mighty clever jugglers.  
Nolan, it must be added, in addition to being the  
best juggler seen here for some time, is a mighty  
clever comedian."

Next Week—Hippodrome, Youngstown, Ohio

Save Your Wind for the Ballad!  
HH's and NN's Layoffme!

What Has Four Legs and Dances Like  
St. Vitus? Ans.—3 Hoofers.


**Very Forty-Let's Go**

National Monday—Then Segue into the  
American.

FORREST and CHURCH  
"Essentials to Rhyme and Rhythm"

Loew Circuit. Direction, MARK LEVY.

LIFE IS A FAILURE.



I've been rejected by  
the Army, and  
roasted by the  
Clipper.

Now there's naught left  
for me but to play  
the Big Time.

What a Brutal World!

Walter Weiss

THE PINT SIZE PAIR

**JOE LAURIE and  
ALEEN BRONSON**

REHEARSING

Noticed in last week's VARIETY that  
Rawson and Claire's dog Oswald wants  
a good sweater. Well—  
The best sweater I know dressed with  
me last week at Baltimore: his name is  
Dick Wheeler (Wheeler and Dolan). Ask  
his agent, Oswald, and he may let you  
have him.

P. S.—Where did Harry "Zeke" Green  
sleep last week?  
AND IF HE DID,  
SO WELL?

JUST SPENT THE MOST UN-  
INTERESTING WEEK I EVER  
PUT IN ANYWHERE. "DOC"  
ARTHUR GRIMM'S BEEN  
TICKLING MY MOLARS  
WITH THESE CUTE  
LITTLE JIGGERS—  
MY EVERY TOOTH  
IS PHYSICALLY FIT.



EDWARD MARSHALL  
CHALKBOARDIST  
ALF. T. WILTON MY BEST OF KIN—

CLOSE-UP

It's Getting Cold, Girls; Better Put Away  
Your Furs!

A  
**Tried and True Trio!**

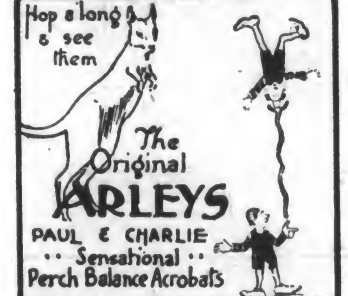
1. Inasmuch as my Partner has not  
showed up, etc.
2. So we took the five dollars—
3. The next to appear was a little  
Irishman—

Showmethecaly yours,  
EARY and EARY  
"Twistorialists"

Loew Circuit. Direction, MARK LEVY.

**BOB KNAPP**  
AND  
**CHRIS CORNALLA**


Hop a long &  
see  
them



The  
Original  
**ARLEYS**  
PAUL & CHARLIE  
Sensational  
Perch Balance Acrobats

**FRED DUPREZ**  
Says

Honest dealing  
makes many  
friends. Some  
men haven't a  
friend in the  
world.



American  
Representative **SAMBAERWITZ** 1403 Broadway  
New York


FASHION HINTS

This is our most  
popular model this  
season, called  
"Floor-de-Floor,"  
made especially for  
Card Sharks, Crap  
Shooters and Gun  
Men. Absolutely Not  
Bullet Proof.



Hatery  
**FENTON  
AND  
GREEN**

LOUISE and HARRY  
**LAMONT**  
12 Minute Original Comedy  
in "One"  
Agent, PETE MACK



**PAULINE SAXON**  
SAYS  
I hate to wait upon my fate.  
As down the years I travel;  
I like to pull the strings my-  
self  
And help my life unravel.

**MAUD "SLIVY"  
DUNN**  
Lady Auburn  
AND  
Queen Bony-Part  
Direction,  
**MARK LEVY**

"The melancholy days have come,  
The saddest of the year;"  
When the one night standers sadly  
cry,  
"Where do we go from here?"

**DOLLY BERT  
GREY AND BYRON**

**MORRIS  
GOLDEN**

BLACKFACE  
**EDDIE ROSS**  
Featured  
Neil O'Brian Minstrels

**2-White  
Steppers-2**  
Study in White  
Direction, CHAS. FITZPATRICK

**BOBBY  
HENSHAW**  
"The Human Ukelele"  
To "Uke" for the U. B. O.  
Strings Supplied by  
**ROSE & CURTIS**

**POLDI LONG**  
PRESENTS  
**LONG  
TACK  
SAM  
CO.**



The Celestial Wonder Workers  
Booked Solid

**HOLDEN and  
GRAHAM**  
ARTISTIC BITS OF  
VERSATILITY  
Direction,  
NORMAN JEFFERIES



**KENNEDY and KRAMER**  
Featuring Maude Kramer in Dancing Items  
EVER SEE HER DANCE?  
DIRECTION,  
CHAS. FITZPATRICK

**RAY AND  
EMMA DEAN**  
"Leave Me Alone  
DARN YOU"  
W. V. M. A. U. B. O.  
BEEHLER & JACOBS

**WILLIAM E. MICK  
PRESENTS  
JACK COWELL & CO.**  
IN  
"THE SLACKER"  
WVMA UBO  
Direction, HARRY SPINGOLD



"Broadway is Theatrical America -- The Winter Garden is Broadway"

THE  
OPEN ROAD  
FOR  
VAUDEVILLE ACTS  
TO  
BROADWAY PRODUCTIONS  
[IS VIA APPEARANCE AT THE  
SUNDAY NIGHT CONCERTS  
AT THE  
WINTER GARDEN

Some of those who have hit the Musical Comedy Trail through us:

HENRY LEWIS, JOHNNY DOOLEY and YVETTE RUGEL, JOE LAURIE and AILEEN BRONSON, FRANK FAY, STAN STANLEY, EDUARDO and ELISA CANSINO, LEO BEERS, FRED and ADELE ASTAIRE, DOLLY CONNOLLY, MILLER and MACK, OAKLAND SISTERS, KERR and WESTON, LEAH NORA, MARGUERITE CALVERT, KUY KENDALL, RAY CONLIN, JACK COOGAN, CLARENCE NORDSTROM, FRED J. ARDATH TRIO.

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