

TEN CENTS

VARIETY

VOL. XLVIII, No. 6

NEW YORK CITY, FRIDAY, OCTOBER 5, 1917

PRICE TEN CENTS



KATHLEEN CLIFFORD

Starring in Paramount's Forthcoming Serial
"Who Is Number One?"

The Story by ANNA KATHARINE GREEN.

FRANK FAY

JIM TONEY

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ONEY

FAY-TONE INC.

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ONEY FUNNY
FAY

I Frank Fay, party of many parts, hereby
take my pen in hand and declare myself
Author, and hereby further declare my-
self ready to "Auth" (showing humorous
strain) for all who need

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AND PRODUCING**

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ORIGINAL "DOCTORING"
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1562 BROADWAY—6TH FLOOR

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BRYANT

ONE
OWE
FIVE
THREE

VARIETY

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PRICE TEN CENTS

WAR AN AID TO LONG RUNS PROVED BY LONDON CONDITIONS

Over 12 Shows Now Between 200th and 500th Performances.

"Bit of Fluff" Holds Record With 900. Doris Keane
in "Romance" Second in Favor.

London, Oct. 3.

Theatrical business here may be affected by war conditions, but it is nevertheless a fact the number of long runs in London at present is as big as in normal times.

There are over a dozen now on view in this city that give every indication of continuing for an indefinite period, and of these considerably more than half have already registered consecutive performances ranging from 200 to 500 times. There is probably no other city in the world that can show a similar condition.

The present record holder is "A Little Bit of Fluff," a farce by Walter W. Ellis, which opened at the Criterion in October, 1915, and has been played there more than 900 times. The next longest run is Doris Keane in "Romance" at the Lyric, which was moved twice without interrupting the continuity of its run and is now in its second year with a total of over 800 times. The nearest approach to these two is "Chu Chin Chow," with Oscar Asche and Lily Brayton, at His Majesty's, which, while also in its second year, can only boast of something more than 500 performances. "Theodore and Co." comes fourth in the list, with a modest 450 times to its credit. Rapidly approaching their third century marks are "General Post" at the Haymarket and "The Maid of the Mountains" at Daly's. Gaby Deslys in "Suzette" at the Globe and "Damaged Goods" at the St. Martin's each reached their 250th, while "Smile" at the Garrick, "Cheep" at the Vaudeville, "Bubbly" at the Comedy, "Inside the Lines" at the Apollo and "The Three Daughters of M. Dupont" at the Ambassadors are rapidly approaching their second century.

"Round the Map" has also enjoyed an extended engagement at the Alhambra and is still prospering, and there are several others, produced this season, that bid fair to continue until well into next year. Among them are "The Better Ole," running twice daily at the Oxford, which had hitherto housed only variety shows and revues,

and "Carminetta" at the Prince of Wales.

SAVAGE THROUGH WITH FILMS.

Henry W. Savage has decided picture manufacturing and producing are not to his liking after having made a try with "Madam X," "Excuse Me" and "Robinson Crusoe." In the future he will release his plays to producers of film drama.

At present Mr. Savage has released "Along Came Ruth," "Little Boy Blue" and "The Prince of Pilsen," none of which has been accepted by picture makers as yet.

KEENAN AT \$3,000 WEEKLY.

The first feature released by Pathe with Frank Keenan as the star will be "Loaded Dice" from the novel by Elery Clark, published by Dodd, Mead & Co.

Edgar Selden negotiated the sale of the rights. He also placed Mr. Keenan with the Pathe for the next year, the star receiving \$3,000 weekly. He will be directed by Herbert Blache.

Pathe has taken over the Sanger Studios on upper Seventh avenue to make the productions.

SURATT'S DRAMATIC SKETCH.

With her screen playing as the foundation, Valeska Suratt is preparing to return to vaudeville with a dramatic playlet having herself and four other principals.

Jenie Jacobs is arranging the time at \$2,500 weekly. When Miss Suratt last appeared in vaudeville it was in the centre of a musical comedy turn. Her contemplated effort will be Miss Suratt's dramatic debut on the speaking stage.

IN NEARLY 400 FILMS.

Carlyle Blackwell is close upon the 400th picture play in which he has acted the hero during his eight years before the camera.

This number includes many one and two-reel productions of the early days, but the aggregate is probably greater than that of any other screen star.

ARE PICTURES HIGH CLASS?

Atlanta, Oct. 3.

Suit has been commenced against Jake Wells, lessee of the Forsythe theatre, by Asa G. Candler, Inc., owner of the property, to evict Wells from possession of the house on the ground he is playing pictures not a "high class attraction" as provided for in the lease, which has four years yet to run.

The complaint also charges moving pictures do not cater to the highest class of patronage, also called for in the lease.

The Forsythe formerly played vaudeville. It is now showing feature films.

CIRCUS SCENE PROFITS.

Walter H. Middleton has started suit against Frank J. Carroll for \$1,500, claiming it as one-third the profits Carroll derived from the recent Goldwyn release "Polly of the Circus," for which he supplied the circus act. Middleton alleges a verbal agreement with Carroll.

Middleton claims he was engaged by Carroll to assist him in lining up the material for the circus scene, Carroll agreeing to pay him \$100 per week for his services which lasted but two weeks and four days. For the extra days Middleton was paid \$15 per day.

Carroll states Middleton was engaged at a flat salary with no further agreement.

The action is being defended by Frederick & Henry J. Goldsmith.

THRILLERS STILL HEALTHY.

Chicago, Oct. 3.

George Klimt's "meller," "The Millionaire's Son and the Working Girl," an old-fashioned thriller that makes no apologies for its methods but bills itself as a "Story of No Mother to Guide Her," is getting big money on the six-bit circuits of the middle west, though the wise ones said the days of that sort of shows were long past and over.

5TH "OH, BOY!"

A fifth "Oh Boy" is being readied for the road, designed for one to three night stands. The success indicated by the other companies prompted the order for an additional production being ordered.

The fourth "Oh Boy" started upstate two weeks ago and has been playing to big business.

CHORUS SALARIES SOARING.

New Orleans, Oct. 3.

Chorus girls are very scarce in the south at present and are commanding high salaries.

Store tabloids in places with seating capacities of 200 and 300 are paying them as much as \$25 weekly.

WARFIELD SENTIMENTAL.

Cincinnati, Oct. 3.

While here last week David Warfield confided he had just turned down an offer of \$1,000,000 for one year's work with a picture company, during which time he was to produce his great successes, "The Music Master" and "The Auctioneer."

"I am not playing 'The Music Master' to make money," he declared. "The public wants me in my plays the same as it wanted Joe Jefferson in 'Rip Van Winkle.'" A moment before Warfield made the statement, standing in the lobby of the Grand opera house, he saw an old woman painfully climbing the stairs to the gallery to see him. Warfield assisted her. "That's one of the main reasons why I continue to play 'The Music Master,'" he announced. "I almost weep when I think of that old lady climbing the steps to see my play."

JULIA ARTHUR ENDING TOUR.

St. Louis, Oct. 3.

This is Julia Arthur's final week in her "Liberty" playlet in vaudeville, at least for the time being. Miss Arthur, it is said, wishes to rest.

The sketch will continue, with a week's lapse, opening at the Orpheum, Memphis, Oct. 15, having Gladys Hanson in the present role taken by Miss Arthur.

BREIL'S OPERA ACCEPTED.

Joseph Carl Breil, composer of the music for "The Climax," has had a short grand opera accepted by the management of the Metropolitan Opera House and it will be produced there some time before the holidays.

It is entitled "The Legend," a Balkan story, and runs but an hour and a half. There will be no chorus and but four principals and two supers.

EXPECT 15-CENT COIN.

A determined effort is being made to have Congress pass a law ordering the director of the mint to coin a 15-cent piece.

It has been pointed out that the greater majority of theatres throughout the country are now charging 15 cents admission and when it is figured that over ten million people patronize the theatres every day the desirability of the new coin becomes apparent.

Hopes have been held out that a law of this nature will be passed some time in December.

40 PEOPLE GOING SOUTH.

The Willard & Baxter Co. is said to have organized a company of 40 artists, to play under the firm's management in South America, leaving New York Oct. 15 or 20.

LONDON NIGHT AIR RAIDS DISCONTINUE EVENING SHOWS

Many Theatres Suspend Night Performances. Theatres Remaining Open, However, Well Filled. Artists and Audiences Calm While London is Bombed by Enemy Aircraft. Raids Resumed This Week.

London, Oct. 3.

Last week was a trying one for artists, managers and audiences, due to the moonlight air raids nightly, which commenced Sept. 24. It was fully expected the following night, when several managers announced no evening performances for ten days.

Theatres open were well filled when the anti-air guns opened up their cannonade and increased in intensity, coming nearer and becoming louder as the raiders broke through the barrage, dropping bombs. The din was nerve-racking and incessant.

Artists and audiences remained calm, performances continuing without a single case of "funk" recorded. Many leading artists kept the choruses well amused and several missed changing for new scenes. "All clear" was signaled before the performances ended, and when this was announced from the stages it was received with cheers.

Several other theatres discontinued evening performances, but most are carrying on as usual, since Monday, when the raiders were unable to reach the central part of London.

Daily papers have announced that a vote was taken by theatres as to whether to close the theatres or not. The vote resulted in the negative, the houses remaining open. Late dispatches announce that air raids still continue and more theatres are closing.

IN PARIS.

By E. G. Kendrew.

Paris, Sept. 18.

The signs that summer has passed and the autumn season commenced are found in the closing of the Ambassadeurs, the al fresco Champs Elysees music hall, and the reopening of Gaumont Palace, the largest cinema house in Europe. The orchestra at the latter remains at 50 musicians, which forms the attraction of this immense hall. For the first week the program was not made up entirely of new films, betraying the crisis which now exists. However, the syndicate of exhibitors has obtained the promise of the French authorities that the present stringent regulations relative to restricted importations of all products not considered necessities of life shall be relaxed somewhat in the matter of films, both virgin and printed. A uniform card for the whole of France, showing that a film has passed the French censors, will be issued, but as the local authorities of each city have a right to ban any picture there is no certainty that the card will be recognized by every mayor throughout the country.

A new picture salon, to be called the Opera Cinema, is being built on the Boulevard des Italiens, close to the Pathe and the Aubert halls. It will have a capacity of 600, and give a continuous show (when normal conditions are resumed), under the direction of Marcel Petit, an administrator of the Olympia, who is backed by Dumien, the ex-book-maker. At present only nine shows are permitted weekly, matinees and evenings included. The continuous picture salons now open at 2 and run the program over twice, terminating at 6 P. M., with two evening shows (Saturday and Sunday). At the Gaumont Palace only seven shows weekly will be given, with

three matinees, Thursday, Saturday and Sunday. The Saturday matinee is now catching on, in view of the recent law imposing the so-called English week in the wholesale clothing trades.

A good story comes from the South of France, which may deter artists from appearing incognito. At a charity concert the management announced a big surprise, and Marthe Chenal, the operatic star, appeared unnamed to the public. Her efforts fell rather flat, but the next day when it became known that it was Marthe Chenal in person who had lent her talent, some of the influential members of the city called on the artist to apologize for their lack of enthusiasm when she appeared before them the previous evening. This was adding insult in injury.

Clara Faurens has dropped her management of the Femina, and why she brought such a show as "Hello Boys" to the city is now a question of indifference. An operetta with the suggestive title of "Sappho," by A. Barde, with music by C. Cuivillier, has been mounted. Yvonne Chazel, who was reported to have lost a valuable pearl necklace at Deauville last week, is now listed for the title role.

Oscar Dufrenne, director of the Concert Mayol during the war, has secured the lease of the Theatre Moliere, which he will open early in November as a music hall, under its old name of Bouffes du Nord. A promenade is being arranged, of course.

A. E. Thomas' "Her Husband's Wife," done into French by Margaret Miller, is due at the Varieties this week, being presented by Max Dearly. "Compartment de Dames Seules" is the title of the new farce, by M. Hennequin, due in October at the Palais Royal.

The English opera "Jean d'Arc" by Raymond Rose, was presented in French Oct. 25, with Noté, Frantz and Mlle. Chenal. This work was produced at Covent Garden, London, in 1913, and the same scenery was used in Paris, going after to New York.

PARIS THEATRES: "Tour of the World in 80 Days" (Chatelet); "La Femme de Son Mari" (Varieties); "Iron Master" (Ambigu); "Vous n'avez rien a declarer" (Renaissance); "Madame et Son Filleul" (Palais Royal); "L'Illusionniste" (Bouffes); "Two Orphans" (Odeon); "Folle Nuit" (Edouard VII); "Le Sursis" (Scala); "Traviata" (Empire); "Les Petites Michu" (Ba-Ta-Clan); repertoire at Comedie Francaise and Opera Comique; revues at Vaudeville, Folies Bergere, Cigale, Marigny, Gaite Rochechouart; Pie qui Chante, Mayol.

PALACE THROUGH WITH REVUES.

London, Oct. 3.

The Palace closed Sept. 29 and reopens Oct. 10 with Seymour Hicks' new musical piece, "Cash on Delivery."

Alfred Butt's new policy for the house will be plays with plots and music—no more revues.

The Palace paid over \$10,000 this year in the form of half salaries to employees who joined the colors.

STAGE EMPLOYEES WANT RAISE.

London, Oct. 3.

The National Association of Theatrical Employees has notified Sir George Askwith, Chief Industrial Commissioner, that hereafter they will not be bound by his award relative to employment in the variety theatres in the metropolitan district. They have also sent certified copies of their notification to the theatre managers by whom they are employed. In other words, it is a demand for higher wages.

Their contention is that the cost of living has increased and wages have been increased in all other branches of labor. They allege that some stage managers receive 19 cents per hour as against 20 cents per hour paid to unskilled workmen in the building trades, ticket sellers working 90 hours a week receive as low as \$4.25, and so on.

GWYTHYR FULLY RECOVERED.

London, Oct. 3.

Capt. Geoffrey Gwyther, of the Suffolk, now playing in "Carminetta" at the Prince of Wales, while doing staff work in this country, was thrown from a motor cycle and his neck broken. After spending six months in a straight jacket, he is apparently cured and has resumed his stage work.

"Liars" Successfully Revived.

London, Oct. 3.

"The Liars" was successfully revived at the St. James Sept. 29, succeeding "The Pacifists."

WANT AMERICANS TAXED.

London, Oct. 3.

An agitation is on here in a protest to the Chancellor of the Exchequer, the claim being made that a number of plays by foreign authors, especially American, are not being taxed. The charge is made that only in the cases where the foreign author is represented by an English agent the local agent must deduct the tax and remit to the treasury. Otherwise the royalties leave the country untaxed. It is alleged that in America the British authors are taxed at the source and the amount deducted, and the feeling is generally expressed that a similar condition should exist here.

THREE PLAYS WITHDRAWN.

London, Oct. 3.

"A Pair of Spectacles" will be withdrawn from Wyndham's Saturday, owing to the poor health of Sir John Hare and the house will be dark pending the production there of Barrie's new play entitled "Dear Brutus."

Jerome K. Jerome's farce, "Cook," closes at the Kingsway Saturday and will be followed Oct. 11 by Capt. Desmond Cook's comedy, "One Hour of Life." Lillah McCarthy will have the leading part. Edith Craig is the producer.

"Smile" will be withdrawn from the Garrick Oct. 6, opening at the Olympia, Liverpool, Oct. 8. Gilbert Miller, who has taken a lease of the Garrick, will present Oct. 10 Charles Hawtrey in "The Saving Grace."

LEE WHITE WITH BUTT.

London, Oct. 3.

Lee White has left the management of Andre Charlot and has been placed under contract by Alfred Butt for a forthcoming revue. She had been under the direction of the former for the last five years, opening originally at the Alhambra with the Perry and White team. Her most recent appearance in London was as the featured member of the cast appearing in "Cheep" at the Vaudeville.

SAVOY HIT IN AIR RAID.

London, Oct. 3.

In one of the recent air raids over London the Savoy Hotel was struck, according to a letter received in this country from Minerva Cloverdale, who was stopping there at the time. It also contained the terse information, "Garrick splintered."

LONDON'S STRONGEST BILL.

London, Oct. 3.

The Palladium is presenting the strongest variety program seen here in a long time.

It includes Bransby Williams, Billy Merson, Clarice Mayne and "That," Ada Crosby (a famous contralto), Gus Elen, Liane D'Eve, Pierce and Roslyn, Hilda Glyder, Half and Tarn.

"KISS FOR TWO" CLEVER.

London, Oct. 3.

The Pavilion opened Oct. 1 as a theatre with "A Kiss for Two," a cleverly written, unpretentious farce by H. V. Esmond, the author playing the lead.

Mrs. Miller Coming Over for Plays.

London, Oct. 3.

Mrs. Gilbert Miller, whose husband has taken a lease of the Garrick and proposes to establish himself permanently here as a producer, is sailing for America shortly to secure the English rights to several American productions.

"Civilization" Opens.

London, Oct. 3.

The film spectacle "Civilization" opens at the Polytechnic Oct. 6.

Increased Taxes Now In.

London, Oct. 3.

The increased entertainment taxes went into effect Oct. 1.

SHEFFIELD
EMPIRE
FRANK VAN HOVEN
PHIL RAY
MABEL MANN
NELLIE WIGLEY
LATEST NEWS & WAR FILMS
ETHEL & MAY
FRED KEETON
FOUR SWIFTS

Did you read the tribute that Willard Mack wrote of his old pal Jack London? It was about the finest piece of reading you ever heard of and he took you right into the old Valley of the Moon and made you feel like you had lost all in the world dear to you. I was in a town up north and alone the night I read it—had two bottles of grape and lots of Stout, and it was cold and the old fire in the wall looked great and I read it several times and opened the other bottle and some more Stout and I wrote a bunch of letters to my pals and then I read it again and sat there dreaming and the wine and the Stout started coming out of my eyes and I fell asleep and dreamt he had written it about me and when I woke up I was sorry.
FRANK VAN HOVEN.

"NEW MATERIAL" NECESSARY SAYS CHICAGO REVIEWER

O. L. Hall, of Chicago Journal, an Accepted Western Theatrical Writer, Calls Managers' Attention to Sameness of Programs. Praises Vaudeville and Suggests Official Creative Source.

Chicago, Oct. 3.

It is a rarity for critics of the metropolitan press to view vaudeville seriously, either in the matter of its acts, its people or its progenitors. It is still a greater rarity for those worthy scribes to devote enough attention to this most vast of all fields in American amusement, to write under their signatures, a straightforward opinion of vaudeville or any vaudeville show in particular. Generally when they review the two-day programs, the resultant comment is either satirical or a string of supposedly humorous short paragraphs. Otherwise the entertainment is dismissed with a perfunctory notice, save when a star of magnitude from either the drama or musical comedy makes a vaudeville debut. There is perhaps no more solidly supported amusement in the land that is so insistently "passed up" by the big dailies. Some critics cover their listlessness by a frank admission of ignorance of the subject.

There are, however, two notable exceptions, both Chicago reviewers and who occasionally tell of vaudeville performances from the proper angle—which is that any amusement which so continuously attracts so many people and, as a rule, entertains them so thoroughly, is well worth attention.

Last week one of that pair in the person of O. L. Hall (popularly called "Doc"), of the Chicago Journal, wrote what is regarded as the most brilliant analysis of vaudeville that has ever been read in the west, or the east for that matter, the writing being in conjunction with the review of the current big time bills there. Mr. Hall has remarked he does not know vaudeville, but his more than half column comment belies that. He is considered by western showmen as the best informed writer on theatricals in the country and anything he writes is well worth reading at any time.

What he wrote on vaudeville brought profound appreciation and respect from the booking heads in the mid-west metropolis. His splendid effort has done much to establish a new faith in Chicago dailies, a faith that has in a measure been destroyed in the last few years by continued caustic comment-reviews with the alleged humorous paragraphs.

Said Mr. Hall:

"It is not easy to write of vaudeville in these early days of the new season. The fatalistic overlords of the twice-a-day apparently expect something good or bad to happen without their assistance or connivance. The variety current takes its own direction; unchecked if not unguided. Occasionally an important novelty makes its way to attention, but the bills assemble most familiar performers, working with familiar material both often good enough, but neither requiring much celebration in print (Mr. Hall referred to the current bills).

"It may be that there is need of a creating hand at the eastern source of our vaudeville blessings. To be sure the vaudeville directors in this country are not accustomed to making the entertainment in which they trade. They operate and exchange to which come performers having something regarded by themselves

as suitable for the amusement of the public. The directors, assaying material carried to their exchange, provide a market for what they regard as salable. Their judgment is good. There are fewer flat failures in vaudeville than in any other form of entertainment patronized by all sorts and conditions of people. Rarely does one see a standard vaudeville show that is even half bad, and the chronic patron of vaudeville perhaps comes as near getting his money's worth as any type of amusement seeker we have. I doubt if he may ever rightly think he has been bilked of the fee he has paid for admission.

"Vaudeville is theoretically, and usually in fact, the field of the expert. It is an uncomfortable whereabouts for the amateur. The performer who has but eight, twelve or twenty minutes in which to arouse and satisfy the interest of an audience, cannot be a bungler. (In explanation, Mr. Hall calls attention to Nate Leipzig who was appearing at the Majestic last week.) Leipzig, of remarkable dexterity, performs quickly a few feats and makes an early disappearance (he works about fourteen minutes). Everything he did had, to one who knows nothing of sleight of hand, the mark of perfection upon it. Here was skill, modestly represented in the card trick, and it was skill that found applause. This performance of the card expert is a good example of the perfection demanded of the vaudeville 'artist,' for in his spare act he worked with speed, exactitude and avoidance of unnecessary fluff. Go through any standard vaudeville bill and you find many others who equally represent the vaudeville idea.

"It is expertness that keeps alive the vaudeville tradition, and this expertness is detected in all good acts.

"But this preservation of the vaudeville by the experts is not everything vaudeville needs. It requires a flash and it requires a fresh note. The bill without an important novelty never can be a perfect bill. And here is where the down east directors of vaudeville activity in this land fail to meet their obligation to the public. They operate their exchange for acts already created but they shirk the responsibility of creating. They themselves realize better than anyone else what they should be doing. I do not know how many times they have talked of organizing a producing department. One of the leading directors does a little producing on his own account, but he and his associates will never be able to keep their bills continuously fresh unless they bestir themselves.

"Vaudeville is a hardy form of entertainment. It has prospered mightily and it continues to flourish. It probably will continue to do so. The war will give its directors something to worry about. It will take away scores of acts. The leading theatres can get along by counteracting the loss of acts by calling back over and over again the acts constantly available, but that is the thing which now afflicts vaudeville. It is too often without a fresh note."

HARRY FOX SINGS "BABY" SONG.

Flo Ziegfeld, Jr., has instructed his attorneys to take steps to restrain Harry Fox from singing "That's the Kind of a Baby for Me," the number held by Mr. Ziegfeld (performing rights) and sung by Eddie Cantor in this season's Ziegfeld "Follies."

Mr. Fox used the song last week at the Maryland, Baltimore, where he headlined the vaudeville program. This week Fox is at the Empress, Grand Rapids, and is booked for next week at the Palace, Chicago.

The song was first used by Mr. Cantor, has been continually sung by him since the current "Follies" was produced in New York, and Mr. Ziegfeld states he will notify theatres they will be held responsible if Fox continues to use the number.

A wire sent by the "Follies" manager to Fox asking him to take the song off was not replied to.

BOASBERG SETTLED.

The action of Clarence Harvey against Boasberg, the Buffalo jeweler (arising from an "installment-jewelry" matter), who was sued for false imprisonment, has been settled. Harvey accepted a three-carot diamond in lieu of cash, much better than some of the settlements which the up-state jeweler got away with.

Herman L. Roth once was attorney for Boasberg, but represented Harvey and at the time the suit was filed advised the jeweler there would be "nothing doing" on taking notes in acceptance of any settlement. Thus was the brilliant forthcoming.

In settling the suit of Toby Claude on similar grounds, at Buffalo, Boasberg paid in notes and then went through bankruptcy.

There were a number of inquiries as to the identity of James Clarence Harvey, who died last week and was buried from the Lambs Club. The latter was an author and not the Harvey mentioned above, who is in "The Riviera Girl."

EDDIE DARLING'S MEMORY.

Quite a remarkable feat of memorizing was exhibited, impromptu, Monday last, by Eddie Darling in the United Booking Offices, when that young man, without reference to sheets, books or notes, recited, without a slip, the entire bills for next week (Oct. 8) in their running order in the seven big time Keith vaudeville theatres he books.

It has not been extraordinary for a booker to recall from memory one bill or two without slipping up, where that booker had only those houses to place programs in, but the recalling in rotation of so many theatres, with a total of about 60 acts, was considered a freak performance by those in the U. B. O. who heard of it. In part it displayed the intense interest taken by booking men in their shows and the constancy of the thought given to them. In detailing the bills with a majority of the acts playing in other houses this week also booked by Darling, it required a mental concentration to retain the bills in their respective weekly groove.

The houses Mr. Darling listed were the Riverside, Colonial, Alhambra, Orpheum, Bushwick, Keith's, Boston; Keith's, Washington.

"JASPER" DEAD.

"Jasper," the intelligent dog, well known throughout the entire country, died Sept. 27 in a dog's hospital in Chicago following an operation. He had just begun a long tour over the Orpheum circuit.

"Snoozer," the dog of the Meredith and Snoozer act, died Tuesday night at Greenville, S. C., just before the act was scheduled to appear on the stage.

I MAY BE GONE FOR A
LONG, LONG TIME

"BREVITIES" INVESTIGATED.

Edwin Keller, professing to be the "business manager" of the weekly publication called "Broadway Brevities," had an uncomfortable period with Assistant District Attorney Rittenberg Monday afternoon, in reference to the kind and style of subject matter printed in his sheet.

The editor of the paper, C. A. Reinhardt, said Keller left last Thursday for the Aviation Corps in Canada. To most of the pertinent questions propounded by the District Attorney, the "business manager" answered he did not know, as "the copy" did not pass through his hands.

The investigation mostly hinged upon the department in "Broadway Brevities" headed "Impertinent Questions." Frederick Sumner, of the Vice Society, who was present, agreed with Mr. Rittenberg that "Broadway Brevities" was to be given one more (this) week to "clean up" its sheet, or Mr. Sumner said, steps would be taken to suppress the paper.

The complaint was made to the District Attorney's office by an estimable young woman of irreproachable character (connected with theatricals), who imagined she saw in an item under "Impertinent Questions" published in a recent issue of the weekly, an aspersion which she resented. Keller when called upon to explain the specific allusion intended in the covert paragraph fell back on his regulation answer.

Along Broadway of late it has been often said that Walter Kingsley, press agent of the Palace theatre, was furnishing "Broadway Brevities," with much of its "inside" matter. It is also said several hangers-on of theatricals, also others engaged in the show business, had been furnishing someone with items concerning well known New Yorkers or Broadwayites, of a peculiarly intimate nature, these items being furnished by the contributors to escape unfavorable mention of themselves.

During the examination in the District Attorney's office, Keller was asked by Mr. Rittenberg if Walter Kingsley wrote the department headed "Impertinent Questions" or contributed any part of it. Keller replied he did not know, that that matter did not pass through his hands. Keller was asked if he were aware Kingsley had said: "If it weren't for my 'Impertinent Questions,' there would be no 'Broadway Brevities.'" Keller answered he had not heard that Kingsley ever made that remark.

Mr. Kingsley stated Monday afternoon, when informed by a Variety representative an investigation had been made of the matter in "Broadway Brevities" and his name had been involved, that he never furnished the sheet with any but signed articles, in pursuance of his duties as "press agent."

A large volume of the "inside stuff" in "Broadway Brevities" since it resumed publication a few months ago, has been intimate and indelicately pointed items concerning many show people. It has been of such a nature it has been readily understood by those affected only someone in a position to acquire the knowledge through a connection of importance in theatricals could secure it.

One story says a well known Wall Street broker for a long while has been seeking every means to induce the District Attorney to investigate "Broadway Brevities." Other people as prominent have been seriously aggrieved by the paper which apparently believed it was immune, through mentioning those who would not dare "go through" with anything started against it. It seems to have fallen into a serious blunder in offending the young woman who made the complaint. She secured more tangible evidence against the paper in 24 hours than all the others had been able to accomplish in months, and had no fear of publicity or an aftermath, through feeling secure in her reputation.

CABARETS' FIGHT FOR LIFE AGAINST CHICAGO LIQUOR MEN

**Restaurant Amusement May be Stopped. Musicians' Union
Opposed to Proposed Measure in Council Committee.
"Politics" and Bad Faith Alleged.**

Chicago, Oct. 3.

The bitter fight against the cabaret as an institution here let loose its first batteries before the council committee on licenses, inflicting the heaviest damages from behind its own lines, when the retail and wholesale liquor dealers' associations en masse machine-gunned the system for which they so long and desperately had fought.

Present indications are that amusement in eating and drinking places will be wiped out here and that the whiskey merchants will accomplish what they went after, a showing of alleged moral rectitude calculated to warp the edge of the prohibition agitation for a while.

The main defense of the cabarets developed from a logical but unforeseen quarter when Joseph F. Winkler, of the American Federation of Musicians, made an impassioned speech, pointing out that hundreds of his men would be put out of work. He openly charged politics and sneered at the alleged sincerity of the booze magnates.

Ralph Drew, a cabaret entertainer of the better class, held the attention of the committee with a statement that many of the workers of his craft are family men, decent, orderly, tax-paying, and entitled to pursue their chosen vocations as long as the public supports them with patronage.

Bob Doner, a cabaret owner, said that barrooms cause more drunkenness, trouble, danger and viciousness than the table-rooms—and he pointed out that he operates both, and ought to know.

The surprise of the meeting was the failure of representation from the ranks of the large hotel and cafe owners. It is probable that their lawyers were in attendance, but the managers were absent, with the exception of E. J. Stevens, of Hotel La Salle, where the cabaret is not a considerable card, and who suggested that if entertainment is barred the council might as well call off public dancing, too, which brought Winkler to his feet with the cry that the whole thing was a combination between the liquor men to stall dry legislation and the restaurateurs to save money by eliminating music.

The brewers, distillers, saloon-keepers and reformers were represented by the professional secretaries of their organizations. They said that investigation had revealed terrible conditions endangering the morals of the young. They cited many specific instances.

The Chicago "Tribune," in a bold editorial, points out that the attack is from the wrong angle, saying:

"Nor does it seem that the sole way of abolishing what evils exist in the cabarets is to abolish the cabarets. Keep the cabarets; abolish the evils. . . . Now when the rum trade goes in for reform there are onlookers cynical enough to harbor suspicion. Taken under the angelic wing of the rum trade this loop would be as puritanical as Boston."

The facts concerning the "cabaret scandals" reveal to those who know of such things that every time a woman of the streets gets into trouble in or from the sawdust-floored backroom of a gin shop the newspapers call her a "cabareter," and the "joint" a "cabaret."

Young girls have been ruined as the

result of visits to basement dives, where jazz bands groan and red-eye slops about. But those places are not cabarets, even though some employ profane and husky-voiced entertainers. They are subterfuges to circle the ordinance prohibiting women from frequenting saloons, and therefore pose as "cafes." In 60 per cent of them one couldn't buy a sandwich without sending out for one.

Such places and instances are being manipulated by the suddenly Christianized grog peddlers to voice their artificial indignation on behalf of purity.

There are many respectable cabarets in Chicago. The ones that are not so are violating ordinances already on the books, and can be curbed by enforcement of these regulatory measures. The newly proposed legislation would be predatory, confiscatory and autocratic.

The committee will informally hear arguments at several sessions and will report its findings to the council after the ordinance is introduced. The proposed law seeks to prohibit any form of entertainment in cafes and saloons seating less than 500, except instrumental music, which could be given only on approval of the chief of police and payment of an additional \$300 annually for music license.

NEW YORK OPERATORS STRIKE.

A strike among the picture operators of New York and Brooklyn, members of Local 306, affiliated with the I. A. T. S. E., has been in progress this week, with the majority of the film theatre managers signing the new agreement calling for a sliding scale in the weekly wages of the men, and the men returning to work upon the contracts being confirmed at strike quarters at 12 St. Mark's place (downtown.)

September 9 the union sent out notices to all picture houses within the jurisdiction of 306, and following three conferences between officials of the American Exhibitors League and executives and committees from the operators the union notified every man on its list to report Monday at 12 St. Mark's place and not assume his theatre duties unless the new agreement had been duly signed.

The officials of the union, using the Deutsch Americana Hall as temporary strike quarters, made sure that the call was followed and when the men reported they were not permitted to quit the hall until their bosses had signed the new scale.

Monday and Tuesday saw the majority of the managers complying with the wage increase, while a number were still unsigned up to Wednesday.

The strike involved only the men in the houses not paying the scale, the Keith, Proctor and Loew houses being exempt from the list. The operators continued working in these houses.

Following the call to headquarters the Exhibitors' League placed small want ads in the New York dailies, asking that licensed picture operators call at the League headquarters and apply for positions open to experienced operators.

Upon publication of the ads the union heads sent up men to apply personally, accept the job and then fail to report at the designated time.

The picture operators have been averaging \$28 a week, especially those in the five and ten cent houses, working

seven days a week and eight hours a day, according to the statement of one of the union officials. In houses charging more the new scale varies, the increase ranging from 25 to 75 per cent.

Around the strike headquarters this week were union men from houses on the Bowery, Greenpoint, Flatbush, East Side, Staten Island, Bronx and Westchester, Fordham and Williamsbridge, Williamsburg, Bushwick, Bay Ridge, Bath Beach, Ridgewood, East New York, Jamaica, Brownsville, Eastern Parkway and Coney Island. Every section of Greater New York was represented.

The moment a call came from a theatre manager, signifying his intention of signing, the operator was sent posthaste, with a contract and instructions to go to work only when the agreement was signed.

By Tuesday certain sections were solidly signed while others were said to be wavering.

At the union headquarters a VARIETY representative found the officials of the union in active charge, none of the staff having had any rest or sleep for three nights.

The officers of 306 comprise Sam Kaplan, president; Simon Terr, vice-president; Al Mackler, secretary-treasurer; Harry Sherman, recording secretary, and Harry Mackler, business agent.

On Sherman's desk were piled a raft of signed agreements, with men at their posts and others awaiting the union O. K. before returning to their respective theatres.

In the conferences, representing the exhibitors, were Lee Ochs, William Brandt, John Wittman, president of the Bronx exhibitors' local; Messrs. Manheimer and Weinstock, downtown picture men, and others.

Wittman, himself an operator, did not sign until Tuesday. One Bronx theatre had the operators walking out Monday night and leaving the house dark, with the men doing so without instructions from the union heads, and which action will likely result in punishment.

The union officers assert they gave the exhibitors plenty of notice, carrying official notices in certain publications, and that when final conferences failed in a general consent of the theatres to sign, issued the strike call.

The new agreement was supposed to become effective Sept. 24, with the union men showing drastic action on the 28th. The full strike manoeuvre did not become sweeping in effect until Monday.

Since the strike trouble the union has received about 150 applications from men asking membership. On the comeback of the notices sent out about 200 picture houses were found to have passed out of existence since registered as being open for that purpose.

OPERATORS BOOST SCALE.

Chicago, Oct. 3.

The Motion Picture Operators' Union jarred the vaudeville theatre managers of Chicago with a short-notice demand for an increase of from \$26 to \$42 weekly and other conditions.

A conference was hastily called and the Majestic, where the operator works 15 minutes twice daily, was released from the new scale.

The Jones, Linick & Schaefer houses and other small-time theatres accepted the ultimatum and agreed to the raise.

A lighter lift was handed to the picture houses, from which a \$2 a week bonus was exacted, the operators calling off their demand for a four-hour instead of a four-and-a-half-hour day. This applies only to members of the Theatre Owners' Association, which settled with the men. Unattached exhibitors are still threatened with a strike unless they establish a four-hour day and pay overtime rates for the extra half hour.

ANOTHER "BLACKLIST."

It was strongly intimated in the Vaudeville Managers' Protective Association this week there would be another "undesirable" list issued, if acts wishing to play V. M. P. A. houses did not protect themselves against playing theatres not leagued with that organization.

It was said that since the practical abolishment of the former "blacklist," acts appeared to presume that it had been forever stilled and that they were growing careless in accepting engagements and playing in theatres not recognized by the V. M. P. A.

A preventative was mentioned, for an act expecting to play V. M. P. A. managements and holding contracts from agencies or houses they were not certain of would be to advise with the V. M. P. A. whether they could appear in those theatres without fear of reproach or punishment when returning to the managers' association time.

One manner in which acts were being misled, said a V. M. P. A. man was for agencies outside the V. M. P. A. to issue a "blanket" contract for a short length of time, without specifying the theatres by name, then sending the acts into houses not belonging to the organization membership. This would be stopped it was stated if acts insisted the route be inserted in the agreement, with the names of the theatres, when they could submit the list complete.

It appears from all accounts this intimation is aimed at the M. R. Sheedy agency, which is somewhat complicated in its position through booking houses which are members and non-members of the V. M. P. A. The Gordon Brother houses booked by Sheedy are members, but Fay's Providence, and some other New England time, also placed by Sheedy, do not belong to the managers' association. It is said the Sheedy office has been issuing "blankets" for four and one-half weeks, with the acts accepting them, believing all the time is for the Gordon theatres, which have about one week and one-half of the total.

STRIKE TROUBLES.

The strike trouble with the musicians at Hartford, Conn., was adjusted this week when a new agreement was signed and the union controversy amicably settled.

At Bridgeport, however, the union differences there are still muddled. The stagehands (local 109) and the moving-picture operators (local 277) may become embroiled through sympathy if the musicians are unable to come to an agreement with the theatre managements.

From Chicago comes word to the local Alliance quarters that the operators' contingency out there has been strengthened up and that the new scale has been endorsed by the picture house managers.

The strike of theatre people in Cleveland still remains in effect.

NOTICE TO ACTS CARRYING FILM.

The existing law in Ohio anent the censorship of all film prior to its projection in a place of amusement will be stringently adhered to in the future. Violation calls for a \$300 fine and the confiscation of the film.

The picture is passed by the Censor Board and a fee of \$1 for every 1,000 feet or fraction thereof is charged. Acts using pictures on the stage should forward a copy of the film to the management of the house they propose to exhibit it in or direct to the Censor Board, accompanying the film with a postal money order to cover the cost.

The United Booking Offices have delegated Manager Presser of Keith's, Columbus, to supervise the censoring of the films carried by all acts booked through that agency in Ohio, requesting the acts to ship the film and cost direct to Presser.

REVISED WAR REVENUE BILL HITS THEATRES AND FILMS

Measure Agreed Upon by Senate and House Conferees Passed by Latter Monday. Senate to Act This Week. Legitimate Producers Hit by Ticket and Railroad Tax. Advertising and Speculation Measures Stricken Out. Circus and Carnival Exemptions Denied. Raw Stock and Manufactured Film to Pay Tax. Picture Theatres Included in Admission Levy.

Washington, Oct. 3.

The House passed the revised War Revenue Bill Monday. The Senate will probably vote on the measure either late today or tomorrow morning. The measure was accepted in the House without a dissenting vote. The official estimate given out as to the amount of revenue to be raised by the bill is \$2,575,000,000.

The income rates agreed upon are substantially the same as originally outlined. The House agreed to the Senate amendment increasing the normal tax on corporations from 4 to 6 per cent. That the bill abolishes "collection at the source" in the matter of income tax will do away with the necessity of managers holding out the tax on salaries paid and eliminate a large amount of bookkeeping which that entailed.

The changes that were made in the Admission Tax Section provide for a tax of one cent for each ten cents or fraction thereof paid for admission to all places of amusement charging over five cents.

All exemption of picture theatres proposed by the Senate Bill was defeated. All amusements are treated alike in the matter of admissions. Pictures pay on exactly the same basis as stage amusements, except in the case of pictures not only the admission tax is levied, but there is also a footage tax on all film sold by the manufacturer to the producer, and a second footage tax on all positive films containing pictures ready for projection and sold or rented by the producer to the exhibitor.

All theatrical and theatre taxes except the tax on admission to be paid by the purchaser of the ticket, were defeated. The admission tax does not go into effect until Dec. 1 next. The method of collection will be fixed by the Treasury Department. It may be several weeks before this is done.

The tax on all railroad fares becomes active on Nov. 1. It directly affects producing managers inasmuch as it provides for a tax on all railroad fares paid on and after that date.

The tax is as follows:

"A tax equivalent to eight per centum of the amount paid for the transportation of all persons by land or water, or by any form of mechanical motor power on a regularly established line when in competition with carriers by rail or water from one point in the United States or to any point in Canada or Mexico, where the ticket therefor is sold or issued in the United States."

The tax is imposed on the person or persons paying fares, the act providing "that the taxes imposed by section 500 shall be paid by the person, corporation, partnership or association paying for the services or facilities rendered."

A further tax of ten per cent. is imposed on the amount paid for the chairs, berths or staterooms on all parlor or sleeping cars or steamers.

All exemptions which would apply

to circuses or carnivals owning their own rolling stock were stricken out of the bill and these amusements will be taxed in the same manner as others that purchase transportation from the railroad companies.

The tax which was included in previous drafts of the bill which affected newspaper and billboard advertising, have been eliminated, as has also the proposed tax against theatre ticket speculation.

An opinion handed down as to the application of the income tax as far as vaudeville conditions are concerned is most clearly set forth when applied to the case of a two act. In the event of a two act being composed of man and wife, there will be but one exemption claim granted. The net income will be the basis of the taxation. In the event of the act receiving \$200 weekly, the commissions, railroad fares and baggage transfer are deducted, after which the \$2,000 allowance for married men is also deducted and a tax of four per cent. imposed on the remainder. If the wife draws a weekly salary from the act after the expenses have been deducted, she is liable to taxation on the entire amount she receives per annum.

In the event of the two-act being composed of two men and there is a division of the net salary after the expenses and commissions have been deducted, if both men are unmarried, they are permitted but \$1,000 exemption and are taxed on the balance. If married, they are allowed \$2,000.

The question of hotel expenses is one that has been raised, but as yet there has been no ruling on it, and it's doubtful if it will be allowed.

The income tax was applied to individuals who have been incorporated in the new measure is 2 per cent. on incomes of more than \$2,000 for those married, and \$1,000 for single persons in addition to the present law, which brings the tax to 4 per cent. There is a provision allowing \$200 for each dependant child for the heads of families. This does not apply however to those subject to the new reduced taxes with the \$2,000 and \$1,000 exemptions, respectively, for married and single persons.

The surtaxes as agreed upon are:
One per cent. on incomes over \$5,000 and less than \$7,500, 2 per cent. between \$7,500 and \$10,000, 3 per cent. between \$10,000 and \$12,500, 4 per cent. between \$12,500 and \$15,000, 5 per cent. between \$15,000 and \$20,000, 7 per cent. between \$20,000 and \$40,000, 10 per cent. between \$40,000 and \$60,000, 14 per cent. between \$60,000 and \$80,000, 18 per cent. between \$80,000 and \$100,000, 22 per cent. between \$100,000 and \$150,000, 25 per cent. between \$150,000 and \$200,000, 30 per cent. between \$200,000 and \$250,000, 34 per cent. between \$250,000 and \$300,000, 37 per cent. between \$300,000 and \$500,000, 4 per cent. between \$500,000 and \$750,000, 45 per cent. between \$750,000 and \$1,000,000, and 50 per cent. on incomes exceeding \$1,000,000.

William B. Lindsay, E. P. A., of the Lehigh Valley Railroad, which handles practically all theatrical business going through to the coast, stated this week that vaudeville acts starting over any of the western circuits with a coast ticket purchased in New York prior to the date that the new law goes into effect, would be exempt from tax, that is, providing the usage of the ticket began prior to Nov. 1, even though the final stages of the jour-

ney were not completed until after that date. The whole trip to the coast and return is included in the original purchase price, which would exempt that purchase or any part of it from taxation in his opinion.

The United Managers' Association, through its attorney, Ligon Johnson, informed its membership by bulletin sent out Wednesday of the effect of the tax on admissions and railroad transportation.

The tax on admissions means that all persons entering places of amusement free, except employees and officials on duty and children under 12 years of age, are liable to taxation. The section in full reads:

Section 700. That from and after the first day of December, 1917, there shall be levied, assessed, collected, and paid (A) a tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription to be sold by the person paying such admission: Provided, that the tax on admission of children under 12 years of age, where an admission charge for such children is made, shall in every case be one cent, and (B) in the case of persons (except bona fide employees, municipal officers on official business, and children under 12 years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class a tax of one cent for each ten cents or fraction thereof of the price so charged to such other persons for the same and similar accommodations to be paid by the persons so admitted, and (C) a tax of one cent for each ten cents or fraction thereof of the price paid for admission to any place for performance or 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 refreshments, service, or merchandise.

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 ten 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 5 cents, or in the case of shows, rides, and other amusements (the maximum charge for admission to which is ten cents) within outdoor general amusement parks, or in the case of admission to such parks.

No tax shall be levied under this title in respect to any admission the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, organizations, or associations to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Section 701. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid, a tax equivalent to ten per centum of any amount paid as dues or membership fees including initiation fees to any social, athletic, or sporting club or organization where such dues or fees are in excess of \$12 a year, such taxes to be paid by the person paying such dues or fees.

Section 702. That every person, corporation, partnership, or association receiving any payments for such admission, dues, or fees, shall collect the amount of the tax imposed by Section 701 from the person making such payments, or (B) admitting any person free to any place for admission to which a charge is made shall collect the amount of the tax imposed by section seven hundred from the person so admitted, and (C) in either case shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in section 500 of this act.

There was much discussion in film circles regarding the sections of the measure directed against that industry. The film trade as a whole had been lulled to inaction by the belief that it had naught to fear from the War Revenue measure and the fact that the raw material and the finished production each had a separate tax imposed and that the theatres were included in the admission section of the bill started no end of talk.

In certain circles it was related the theatrical managers had put one over on William A. Brady. Brady handled the fight of the film interests against taxation in Washington and on his return to New York some little time ago sent out a general statement through the National Picture Association to the effect the picture houses and the trade

were to be exempted. During his stay in Washington Brady is said to have intimated to certain members of the committees that had the drafting of the bill it was the \$2 managers who were getting all the money. The same \$2 managers got back at the picture folk by asking for a comparison of salaries paid to stars in the speaking and silent dramas. That did it.

There was little or nothing said in the film industry regarding what the regular theatre managers were doing, so that when the bill was issued the picture folk experienced a distinct shock.

The tax on films is part of Section 600 under title VI. Paragraph C states: "That there shall be levied and assessed upon all moving picture films (which have not been exposed) sold by the manufacturer or importer a tax equivalent to one-quarter of one per cent. per linear foot, and upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer a tax equivalent to one-half cent per linear foot."

THEATRE CAVES IN.

Springfield, O., Sept. 27.

The Columbia caved in while being remodeled. Three men are known to have lost their lives, 20 injured, with one missing. The hope of finding him alive has been abandoned.

The theatre is under lease to the Gus Sun Amusement Co., which company was supervising the operations. The remodeling plans called for the extending of the back wall to the same height as the side walls and the construction of a new roof to cover the space thus enclosed. The side walls were of 13-inch construction while the new wall was 17 inches. The old walls were strengthened on the inside by pilasters of concrete, reinforced with iron. These pilasters were pushed out into the alley when the wall crumbling first in the middle, rolled down gradually to the rear.

It was thought at first, the placing of a new ventilating system on the roof had been the cause of the disaster but the inspector in charge of construction for Gus Sun felt confident it was not from that source the accident occurred as the weight was well distributed and was centered over the girders of the roof which fell intact.

Throughout Thursday night workmen from the city departments, fire departments and help from other theatres, together with volunteers scraped through the ruins in hopes of finding some imprisoned workmen still alive. At midnight this was abandoned and a systematic combing process was adopted. At daybreak the body of the first victim was found and at 8 a. m. the second. The workmen were all insured under the workmen's compensation law.

The first warning came at 2.30 Thursday, when one of the workmen noticed a large gap in the wall. He immediately warned the others and a mad rush for the doors and openings into the street began. The north wall of the theatre rolled slowly outward into the alley on the north side. The strain was too great for the south wall and that also collapsed. The roof fell straight in, carrying everything with it. Men who were in the building and on the scaffolds had no chance to escape.

Mr. Sun was in Toledo at the time of the accident. The plans of the architect were approved by the state inspectors with the exception of the ventilation space requirements which were changed and again submitted to the authorities. These second plans were accepted and it was on the authorization of that body that work had been started.

VAUDEVILLE

IN THE SERVICE

Ed Dunn, a member of Vita's Big "V" comedy squad, has, at his own request, been relieved from duty with the 13th Regiment, Coast Guard Artillery, in order that he may go to France immediately, to drive an ambulance. Other Vita actors in the 13th are Jess Hunt, a corporal; "Buster" Blackton, corporal; Jack Evans, sergeant; Monte Lewis, private. Victor Smith, former studio manager for Vitagraph at the Brooklyn plant, has been granted a commission in the Quartermaster's Reserve Corps.

Maj. Reginald Barlow, New York actor, is now in charge of the bayonet school which has been opened for National Army recruits at the big cantonment, Camp Devens, Ayer, Mass. Major Barlow is also commander of the first battalion of the 302d Regiment. He is instructing the new men in all the arts of thrust and parry. The men he is teaching at present will later become instructors themselves.

The entire staff of Irving Rosen Associates, producers, including Rosen, Paul Strashun and Harry B. Harris, have enlisted and closed their offices. Harris is in the Naval Reserve, awaiting a call, Strashun is with the 3rd Military Base Unit, and Rosen is in Co. 7, 152nd Depot Brigade, being in the third draft call.

Fred C. Place, staff photographer for Pathe News, located in Chicago, has been appointed lieutenant in the American Aviation Corps. He enlisted as a sergeant and in ten days was appointed.

Chester Blackwell, of the U. B. O. (bookkeeping department), was notified last Thursday to report to the Navy Yard for his assignment to the Naval Reserve.

The Four American Patrolers enlisted in Cheyenne, Wyo., six weeks ago, Louis Jacques of the act being appointed bandmaster of the 25th Cavalry.

Edward Susdorf, comedian with "Oh, Boy," arrived at his home in Cincinnati this week to enter the army. He enlisted last summer.

Eddie Jermon, with the officers' training corps, Pittsburgh, expects to be transferred to South Carolina shortly.

Wm. G. Carmichael, formerly press agent for Forbes Robertson on his recent farewell tour, has joined the English Royal Flying Corps.

Robert Drady, Jr., 18 years old and only son of Bob Drady, manager of the Casino, San Francisco, enlisted in the army, surprising his parents.

Francis Schwartz, formerly with Elsie Janis' Co., is at Columbia, S. C., in the Quartermaster's Dept.

James Gorman, Jr., with the Marine Corps at Ft. Hamilton, N. Y.

DRAFTED.

Eddie Schultz, gripman, belonging to No. 1 New York stagehands, is at Camp Upton, L. I. Other drafted men reporting at Yaphank from the New York local are Joseph Anello, assistant electrician, Olympic, and Frank Heinz, electrician, Loew's Orpheum. Among No. 1 men enlisting lately are Max Albert, assistant electrician, Hippodrome, with the Signal Corps, and Ed. P. Flynn, stagehand, with the First Field Artillery.

Bob Poshay (Poshay and White), accepted in San Francisco. Lew Leonard (Leonard and Miller), accepted, same city. Wm. C. Kohler, head usher at the Cort, San Francisco, ordered to report Oct. 19, at American Lake. McLeary and Runyan, Coast act, dissolved through one of its members accepted.

Harry Watkins ("Twisto") is with Battery B, 319th Field Artillery, Camp

Gordon, Atlanta. Twisto left the Pantheas road show at Kansas City Sept. 20, when called by the draft. He is putting on shows for the different Y. M. C. A.'s at camp, three times weekly.

Sammy Levy, of Waterson, Berlin & Snyder's professional staff, who was examined and found perfect two weeks ago, has had his claim for exemption turned down and will soon join the Yaphank ranks.

Sammy Smith, with Waterson, Berlin & Snyder, accepted. He has put in his claim for exemption on the grounds his mother and sister are entirely dependent upon him for support.

Arthur McBannas, with Juggling McBannas, ordered to report Monday, obliging act to disband and cancel its date for Pittsburgh and Johnstown this week. Laveen and Cross substituted.

Oliver Bingham, of Bingham and West, has been ordered to report to Camp Mead, Md., and was forced to jump there from St. Louis, cancelling 38 weeks on the W. V. M. A. time.

Tommy Gray, the vaudeville humorist, announcer, author, composer and scenario writer, was called for examination this week to aid Uncle Sam in his struggle for Universal Democracy.

Harry Edeleheit and Tom Weiss (of the Kalmar, Puck & Abrahams staff) were ordered to Yaphank this week. Archie Goettler, the composer, was notified to prepare for duty.

Frank Anderson, of Anderson and Westberg, proprietors of the Liberty theatre, Polso, Mont., has been called to the colors and has sold out to H. G. Jorgenson.

Jesse Weil, who recently reported to Camp Upton, L. I., has been appointed a clerk in the quartermaster's corps. He is now stationed with Co. F, 307th Infantry.

Sidney Schallman, the former ten-pen-center in Chicago, left for Rockford, Ill., having been refused exemption on grounds that he was paying alimony.

Harry H. Poppe, recently appointed publicity representative for the York-Metro Pictures Corporation, was ordered to report at Yaphank last Saturday.

C. W. Conner, manager of the Lyric, Havre, Mont., has been drafted and W. H. Wheeler, owner of the property, has assumed management.

Ollie Bingham has been drafted and the vaudeville team of Bingham and West has been disbanded. Miss West is seeking another partner.

Charles Thompson, juggler, ordered to report Monday, canceling his engagement at Johnstown and Pittsburgh this week. Turely replaced him.

Dell Chain (Hufford and Chain) answered the selection call to his home in Ohio. Nick Hufford will play alone until he finds a new partner.

A. W. Plues, manager of Vita's New Orleans branch, has been drafted and last week left for Camp Pike, Arizona.

Sam J. Parks, author and once of Van Osten and Parks, has been added to the National Army via the Draft route.

Joe Raymond, of Fuller's Orchestra, drafted under exceptional grounds for exemption, allowed until Oct. 11, to provide further proof of statements.

Jimmie Hanley, the composer, connected with the Shapiro-Bernstein Music Pub. Co., ordered to Yaphank, Oct. 11.

Jerry Clayton (Draper and Clayton), drafted, stationed with Co. I, 305th Infantry, Camp Upton, L. I.

Savo, with "Sporting Widows," accepted. He has filed exemption, claiming dependents.

Chester Hugo, stock, with the Hugo Brothers Co., playing western dates, ordered to report.

Allen Schnebbe, treasurer of the Hudson reported at Yaphank Saturday.

He was succeeded by Jerome B. Flynn. Morton Beck, to have opened in Buffalo with Billy Sharp's Review, will go to Yaphank.

Charles Wesson, of Blutch Cooper's "Best Show in Town," playing juvenile roles, drafted.

Samuel Miller, formerly of the Hippodrome, is now at Camp Stafford, Alexandria, La.

Jimmie Grimes and Freddy Mayer, of the Garden theatre, Buffalo, ordered to a southern cantonment Sept. 28.

Benjamin E. Pikelt, manager of Keith's, Lowell, Mass., exempt on account dependents.

Jack Waldron (Young and Waldron) broke up the newly formed act to report Oct. 2 at Yaphank, L. I.

Willie Lee of Carmen's Minstrels was drafted this week and forced to retire from the act.

Clinton Hodder, dramatic juvenile, accepted. Orders not yet received.

Benny Piermont reported to Yaphank, L. I., Saturday.

Jim Barton, burlesque comedian, rejected as physically unfit.

William Weston Rae called to camp.

14 ACTS IN CAMP BILL.

The United Booking Offices is arranging weekly shows for the soldiers at Ft. Slocum, N. Y., just above the New Rochelle city limits, the booking, staging and transportation arrangements supervised by Jules Delmar.

The shows are given every Wednesday night, staged in the Drill Hall, which seats 5,000. Up to the present week the shows were given in the open air, but climatic conditions necessitated the move. A complete equipment of stage effects, including scenic and lighting fixtures has been erected, while an orchestra of nine pieces attends to the musical end.

All expenses are paid by the camp director, the acts leaving New York Wednesday afternoon at 2.15 from the Grand Central Station. Automobiles convey the entertainers to the camp where dinner is served in the officers' quarters at 6 p. m. Rehearsals are held at 3.30, and the performance begins at 7 p. m.

The bill for the current week's show included "Cabaret De Luxe," Tommy Haydn, "Bullet Proof Lady," 7 American Minstrels, Potter and Hartwell, Conrad and Connelly, Apollo Trio, Cahill and Romaine, Linton and Lawrence, The Skatelles, Martelle, Chas. Gibbs, Gus Edwards Co., 4 Meyakes.

STAFFS' LOYALTY.

The Interstate Circuit of vaudeville theatres, located in south and southwestern cities, has decided, through its president, Karl Hoblitzelle, that the working forces of the several houses need display loyalty by subscribing to the second Liberty Loan.

Mr. Hoblitzelle, in New York this week, said he intended issuing a general order calling upon every employee of the circuit to subscribe for the bonds, to some amount, and that it would be mandatory for each employee to so subscribe, unless a sufficient reason was returned for not doing so at present.

Mr. Hoblitzelle stated his circuit would carry the bonds at the easy convenience of the purchaser in repayments, but that he wanted the Interstate staffs a solid phalanx of government bondholders during the war.

The German war film has been taken by the Interstate for its tour.

aiding SMOKE FUND.

Youngstown, O., Oct. 3. While Dorothy Regal was here last week, with her vaudeville playlet, she worked assiduously to further the Smoke Fund of the Youngstown "Indicator," securing about \$800 for the paper in four days.

Miss Regal received front page publicity in the "Indicator" meanwhile.

SECOND LIBERTY LOAN.

The second offering of an issue of Government bonds amounting to \$3,000,000,000 is now under way.

In the words of William A. Nash, chairman of the board, "The Liberty Loan, by its very nature, is a prior lien on everything in the land and the very best investment that the citizen can have." He emphasizes that it is the imperative duty of all Americans to subscribe to it.

A call was sent out this week to the theatre managers of New York and vicinity for a meeting this afternoon at the offices of the United Managers' Protective Association to discuss plans for concerted action on their part in behalf of the new loan issue.

LOEW SHOWS AT CAMPS.

New Orleans, Oct. 3.

E. A. Schiller, the Loew southern representative, has arranged to place vaudeville bills in several of the southern cantonments.

Acts playing New Orleans will be routed immediately thereafter for a half week at Hattiesburg, Miss., where a temporary theatre has been erected within the military grounds. Thirty thousand soldiers are quartered at the Hattiesburg base.

The army post at Chattanooga is to have Loew shows, splitting with the circuit's house in the town proper, and giving the acts a carfare jump.

Loew vaudeville was instituted for the first time at Augusta, Ga., Monday.

F. H. Turner has been placed in charge of the Crescent, New Orleans, succeeding Abe Seligman, who may accept a position tendered him at the Tulane by Manager Tom Campbell. Mr. Turner, who is already actively engaged at the Crescent, was connected with the Loew interests at Baltimore. He is a former newspaper man.

WAR CONTEST'S FINAL.

Tonight (Friday) at the Fifth Avenue, New York, will be the final in the elimination War Song Contest, held at the same house last week.

The contenders for the finish are five, Waterson, Berlin & Snyder ("Joan of Arc"), Witmark ("Somewhere in France"), Piantadosi ("Smile, Smile"), Charles K. Harris ("Just Break the News to Mother"), Feist ("Long Way").

ALLAN MUDIE KILLED.

Allan Mudie was killed in action on the west front in Flanders Sept. 20. He was made a captain a few days before his death.

Mudie played opposite Julia Sanderson, Hazel Dawn, Ina Claire and other prominent stars in this country, where he was prominently known.

UNIFORMS FREE.

Trenton, N. J., Oct. 3.

The State street theatre and the Taylor O. H. have increased their orchestras to six musicians apiece.

All men in uniform are admitted free of charge to the State street while the Taylor has increased its prices.

BUILDING NEAR CAMP.

Chicago, Oct. 3.

W. S. Butterfield will build a 2,000-capacity vaudeville house at Battle Creek, Mich., near Camp Custer.

Delmar Sisters Have Sad News.

The Delmar Sisters have received word of the death of their brother, a lieutenant in the Gordon Highlanders. He was one of the first English soldiers to go into the trenches, was wounded five times and received three medals for bravery.

The father of the Delmars was attached to Kitchener's staff, but has been missing for two years, with no word as to his whereabouts. Evelyn Delmar, a sister, has been active in Red Cross work for the past nine months, canceling bookings to assist in the movement.

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.

2d N. J. C. A. C.,
Fort DuPont, Del., Sept. 25.

Editor **VARIETY**:

I've about run out of material for entertaining the boys here and I'm turning to **VARIETY**.

I wonder if, through you, I can procure some good dramatic recitations, also Kipling's "Gunga Din," "Boots," or some of Service's best.

Including myself there are a dozen professionals here and we've been putting on all the after pieces we know.

Corporal Jos. H. Steele.

Boston, Oct. 1.

Editor **VARIETY**:

Replying to the garrulous McKerville's letter in **Variety**, concerning the origin of the billiard table.

In 1900 I was a member of the Orpheum Road Show. Mr. K. was also a member. One evening along about the time the fourth flagon of amber brew had been served, in a fatuous mood I confided to Mr. K. an idea suggested to me by one Edwin Glover, stage manager, actor, animal impersonator, etc., extraordinary, now of Atlantic City.

"Eggie," as we used to call M. Aglos Brunins Kerville, like a true continental acrobat, filched the idea. He bought a billiard table about the size of a Taylor wardrobe trunk, and began practice upon it early each morning.

I was informed of this and challenged him with it. He said he had a table, but merely meant to balance it. He covered the stage manager's hand with silver, threw an occasional meat poultice into him, and finally got him to sign an affidavit he had seen him perform an act with a billiard table.

"Eggie" had a noisy three-sheet struck off, crammed full of pictures and reading matter. He immediately proceeded to Europe and had very little trouble laying off with his new act.

Old Eggie does not do anything I do with my pool table, and I do not know of an act in vaudeville that I would rather follow.

W. C. Fields.

Chicago, Sept. 30.

Editor **Variety**:

"Sime's" comment upon the English prevailing in "The Innocent Maids" as per his review of that show last week, leads me to suggest a reward be offered for the discovery of a singer, male or female and of any color, who pronounces "Tennessee" as it is spelled.

So far as our warblers are concerned, "there ain't no such state." Many seem sure there is a "Ten-neh-see," a great many have heard of "Ten-nay-see," but the great, very great, majority stand forth and deliver their sentiment regarding dear old "Ten-nuh-see."

Second and third prizes ought to be awarded to the few who use Cincinnati and Missouri, as it is.

Yours for clean shows and good English,
Henrietta Harrison.

(P. S.—Is "Sime" blond or brunet?)

SIGMUND RENEE BOBS UP.

The arrest last week of a man giving the name of Dr. Carl von Edwards, charged with the larceny of \$35,000 worth of jewels from the wealthy widow of a Buffalo brewer, a Mrs. Strangmann by name, has several angles

which the daily papers did not pick up.

The accused man, whose wife and three daughters are doing a four-act in vaudeville (on the Pantages circuit last season), is the same individual who vamped from Manhattan last winter with all of May Ward's diamonds, said to have had a value of \$5,000.

When Miss Ward was asked at police headquarters to identify the man at the Tombs Monday, she quickly picked him out of the line-up and became so angry she planted a healthy right wallop to "Edwards'" chin. This led the accused, who is a shrimp in stature, to write his wife asking her to mollify Miss Ward and try to effect his release. He has been separated from his family for ten years.

Edwards is not the man's name, it being one of a number of aliases he assumed at will. It was as Sig Wallace May Ward knew him, at which time a charge of white slavery was quashed through the efforts of Herman L. Roth, who represented Miss Ward, the latter really responsible for the dropping of the charge. He also used the alias of Seigel, but his rightful name is Sigmund Engel, although he was at one time known as Sigmund Renee, who represented himself at one time as managing the Renee family. He was involved in trouble around Chicago some time ago. Engel was brought back to this city from Detroit, where he was arrested last week, having been indicted for the Strangmann theft. Engel is also under indictment here for the larceny of Miss Ward's jewels. Bail in both cases was fixed at \$10,000.

Engel (or Renee) cunningly bluffed his way into Mrs. Strangmann's confidence. In Brooklyn a short time ago he spied an apartment house called the "Edwards" and after "fixing" the janitor, entered and "bawled out" the man in the presence of Mrs. Strangmann, having told his companion that the house belonged to him.

DIVORCES.

Gertrude Van Atta (mother of Vera Van Atta) has brought suit for divorce against Harry L. Van Atta.

Tiny Leone, leading woman with the Ed. Williams stock, is suing her husband (Harry James Wallace, with the Otis Oliver Players) for divorce.

Claire DeVine, a principal with Henry Dixon's burlesque show, has filed divorce proceedings against Walter S. Blake.

Louise Giesen has parted from her husband and is suing him for divorce.

A divorce was granted the wife of Robert C. Camby at Los Angeles, Sept. 21. Camby is a publisher of a picture magazine.

PROPERLY SIGNED CONTRACTS.

The Vaudeville Managers' Protective Association has determined to ignore all complaints on contract abuses hereafter, whether presented either by the managers or artists, unless the agreement has been signed by the artist or an artist's representative who carries a written authorization to contract engagements for the principal.

Numerous complaints have reached the organization wherein agents attended to the signing without proper authorization, the investigation causing a useless waste of time with no results.

ORDERED TO PLAY FOR LOEW.

Wells, Norworth and Francis, two boys and a girl, are playing at Loew's Victoria on 125th street this week, by order of Pat Casey, acting for the Vaudeville Managers' Protective Association.

The three-act accepted a Loew contract for 12 weeks, to open Sept. 17. They "stalled" the date to Sept. 24 and again "stalled," with the Loew booking office learning they had meanwhile appeared in a Poli house, also playing the Harlem opera house.

The matter was brought to the attention of the V. M. P. A., and investigated by Mr. Casey, who decided the claim of the turn it was waiting for new costumes was not a justifiable reason for not opening on the Loew circuit.

\$750 A SONG.

According to report Blanche Merrill is the highest priced writer for acts vaudeville now possesses. Miss Merrill is said to have accepted an order from Trixie Friganza to write a complete new act for Miss Friganza, who is now on the Orpheum Circuit, at the rate of \$750 per number. The Merrill-Friganza new act will probably have three or four song numbers.

Gertrude Hoffmann has ordered an exclusive song from Miss Merrill, to use in her forthcoming Orpheum Circuit tour, and Corinne Farber, of the Farber Girls, has also commissioned Miss Merrill to turn out a special number which she is to sing in the Shubert musical production the girls have been engaged for.

The former top price charged by Miss Merrill was last reported at \$500, that charge having been first made to Fannie Brice for each of the songs furnished Miss Brice by Miss Merrill for the "Follies" of the past two or three seasons, the Merrill songs becoming the hits of that show each time.

Some years ago \$50 was deemed a large figure for a special vaudeville song and \$100 was called "exorbitant."

The current song hit of "Rambler Rose" at the Empire, sung by Joe Cawthorne is an interpolated number by Irving Berlin, called "Poor Little Rich Girl's Dog." Mr. Berlin is reported having charged Cawthorne \$500 for it.

"TIPPERARY" BEFORE REFEREE.

The suit which Alice Smyth Burton Jay of Green River, Washington, started, alleging that the melody of the song "Tipperary" was a lift from a trio part arrangement of her march, "Yakima" is to come up before J. Campbell Thompson, as referee, with Victor Herbert present to decide the technical questions of composition.

The hearing is to be held some time next week.

House. Grossman & Vorhaus are acting in behalf of Chappell & Co., the publishers of the song, whom the plaintiff seeks to enjoin from further distributing or selling the song and wishes an accounting from.

BERTRAM MEMPHIS MANAGER.

Memphis, Oct. 3.

J. A. Bertram has been selected to succeed Arthur Lane as manager of the Orpheum theatre here. Pending his permanent appointment the place will be held by C. E. Bray.

Lane disappeared last week and has not been heard from since, there being no trace of his whereabouts or the cause of his departure.

Stage Manager Retires with Wealth.

Chicago, Oct. 3.

Phil Howard, who retired as stage manager of the Palace music hall, is out of active service forever, he says, and will loaf hereafter.

Phil made a canny investment in Central Baggage Company stock which pays him handsomely and he is said to be worth between \$50,000 and \$60,000.

"KIDNAPPED" "BRAIN-CHILD."

Chicago, Oct. 3.

Art's lament will resound piteously at the hearing of Cromwell vs. Hitchcock, a newly filed suit in the Municipal Courts. Frederic Cromwell charges Charles W. Hitchcock with having kidnapped the child of his brain cradled in a manuscript designed as a vaudeville act, but not yet accepted for such. He values the inspiration at \$170 and costs.

Cromwell alleges that Hitchcock, representing he was backed by Louis W. Hill, the railroad nabob, in a project for film production, induced plaintiff to mail him the papers, and that Hitchcock not only never reimbursed him, but appropriated the script and even the postage stamps thereunto gummed against possible return thereof. Cromwell wrote Hill, who answered rudely that he had never heard of Hitchcock.

Cromwell says Hitchcock was formerly a director here for the Chicago Photoplay Co., which dissolved after statements that it had the support of many millionaires, including the Swifts and Armours. He is now with the Active Motion Picture Co., a Chicago concern.

Cromwell was stage manager for Ralph Herz here in "Oh, So Happy" ("Good Night, Paul") and has a suit pending against Herz also.

ACT NOT A COPY.

Washington, Oct. 3.

Justice Stafford in the District Supreme Court here Friday dismissed the case of the Esplanade Amusement Co. against Garry McGarry on the latter's answer to a plea for an injunction to restrain him from further producing "The Garden of Aloha."

The principal allegation in the injunction plea was that the McGarry act has been plagiarized from the "Bird of Paradise" and the use of the song "Aloha-oh" was restricted by copyright.

Affidavits from the Hawaiian members of the McGarry company were to the effect the song was taught to them 20 years ago by their mothers and was an accepted folk song of the Hawaiian Islands.

SETTLE OLD GRUDGE.

The Loew office was unexpectedly treated to a fisty affair Tuesday morning when Al Fennell (Fennell and Tyson) and Fred Lorraine (Fred Lorraine and Co.) endeavored to settle a slight difference that has existed for the past seven years.

While passing Fennell, Lorraine accidentally stepped on his foot. The ensuing conversation led to the combat. During the course of the struggle, Moe Schenck and Abe Freeman attempted to separate the men, who left the Loew office, intending to finish it on the fifth floor instead. The boys followed them there and were compelled to break them after a few minutes of sparring. Lorraine, according to the account, became so enraged he grabbed Fennell by the throat and soon the effect was telling, whereupon Abe and Moe attempted to stop them once more, but instead Abe was hit on the wrist and Moe on the eye. Moe felt it more than Abe, and the only thing Moe is now worrying about is which one of the combatants hit him.

SHERMAN HOTEL BURNED.

The hotel owned and conducted by Dan Sherman at Davenport Center, N. Y., was burned to the ground Tuesday afternoon, Mr. Sherman losing everything.

Sherman's Hotel was one of the few really popular theatrical resorts of the east, for summering, and the artist had built up a clientele that promised the necessity of larger quarters.

It is quite likely he will rebuild for next summer.

NEW ACTS

Fred Zobedie, with wife, in new act. Gus Fay and Charles Schroeder. Jimmie Sheer and Muriel Darling in "Wopology," comedy act.

Rice and Newton; Mortimer Sisters and Pearl Watson (Mark Levey).

Clarice Vance in a single act by Jean Havez.

Mike Coakley and Joe Dunleavy in "Over There."

Florence Cox and Dick Stewart, two-act.

Sam Bernard is to return to vaudeville Oct. 22 in a single turn.

"Wifeing," by S. J. Kaufman, a sketch with five people for Harold Vosburg.

Reine Davies, single, Jean Havez author.

"World Dancers," No. 2, with Kinney and Lusby featured.

Emelie Egemar (formerly of O'Brien and Egemar), new single.

Bert Taub and Irene Kearney, two-act.

W. H. St. James in "A Chip of the Old Block."

Katheryn McConnell, single. Formerly dancer in Ed. Reynard's ventriloquist act.

"Altruism," Washington Sq. Players sketch, for vaudeville with 10 people, produced by Lewis & Gordon.

"The Dream," a musical drama with four men and two women. Paul Mizgo, foreign, will be leading man.

Barney Norton (Norton and Noble) in a new act with his sister, Madge Norton.

Bernard Daly, former star of "Isle of Dreams," in specially written singing act, special scenery.

Chester Spencer and Lola Williams, a new act entitled "Standing Room Only."

"Lincoln of the U. S. A.," sketch recently completed by Ralph P. Kittinger.

Al Weston and Irene Young in a new act by Searl Allen, called "Tied By the Tide."

Nell MacFarlane, a well-known Coast concert singer, in a single specialty.

"The Job," a comedy sketch by Edward McNamee, produced by William Stuart and a cast of five.

"Here and There," a musical comedy act in two scenes by Joseph Burrows, with 14 people, Ned Norton and Irene Wilson featured.

Laura Guerite will play a few weeks in vaudeville, after which she sails for England to go under the management of J. L. Sachs.

Arlova and Munsey joined the Pantages show in Los Angeles this week. It is a new combination from the coast.

The name of the "Winter Garden Revue," playing the Pantage's Circuit, has been changed to the "Follies D'Vogue."

Jimmie Hussey assisted by a company of eight, in a travesty being written by Aaron Hoffman and called "Cohen on the Force."

E. H. Hibben has changed the title of his act from "Maid of the Movies" to "Norine of the Movies" to prevent a titular conflict with the single act of that name.

Hill, Tivoli Girls and Hill, 2 women. 2 men, the latter formerly of Hill, Cherry and Hill (bicycle act) who dissolved after a partnership (vaudeville) of 12 years.

Mrs. Thomas Whiffen in a new comedy playlet by Richard Atwater called "Foxy Grandma," with two assisting players. The act is produced by Ralph Dunbar and staged by Hamilton Coleman of Chicago (Harry Weber).

William B. Friedlander will produce a new version of "The Night Clerk," designed for the big time and ready for showing early next month. It will hold about 26 persons on its roster. There is an act of similar title on the small time, with 22 persons, which will

be withdrawn when the newer turn is ready.

Al Shean, supported by Charles Warren and a company of two in "The Hero," a comedy by Nathan Kussack. Leander de Cordova and a company of three in "Good Service," by Joseph Huberman, and three acts by John B. Hymer, "From Denver to Frisco," "Perdition," and "Champagne and Buttermilk" to be produced by Lewis & Gordon.

Bert La Mont has three acts under way, all to be ready within four weeks. A comedy and singing training camp sketch, "Fall In," with five men, will be ready in two weeks. Leona Stevens and Leonard Hollister will open within three weeks in "The Valley of the Moon." The act has nothing to do with the story that ran in a magazine or with the Metro picture by that title. "A Seashore Revue," with Bob Cantwell and George Milton, previously with the Primrose Four, is now rehearsing. The act will carry six girls and three special sets.

ILL AND INJURED.

Louis Wesley, seriously ill for some months, is at Lakewood, N. J., where he is reported progressing. The affection from which he is suffering is a peculiar one and is known as Hodgkins disease, really a breaking down of

automobile Sunday, slipped and fell, scratching one side of his face. He was at his office Monday.

The mother of the Four Jahnsleys being seriously ill, the act canceled at Keith's, Toledo, this week; replaced by the Rita Mario orchestra.

Lillian Pearson, eye trouble, to receive treatment from Chicago specialist.

James J. Armstrong, in bed for several days, is back at his Broadway office.

Mike Coakley is "nursing" a severe attack of la grippe.

H. H. Feiber, of Feiber and Shea, is taking a rest cure at a sanatorium.

IN AND OUT.

Weber, Beck and Frazer appeared at the Palace, Rockford, Ill., as a two-act, Beck out through lost voice, during the last half of last week.

This year, when railroads can look mysterious and say, "War emergencies" to every complaint, has been hard on the Palace, Chicago. Not a single show has gone on intact at a Monday afternoon, every one being broken up more or less by failure of baggage to arrive on time.

Joseph E. Bernard and Co. withdrew last Thursday noon from the Royal bill, owing to illness. Moore and Whitehead replaced them, doubling from the Riverside.

Howard and Clayton were forced out of the City bill the last half. No act was substituted. Miss Clayton fell

owing to the indisposition of Willie Howard, who was unable to come over from Pittsburgh. Raymond Hitchcock replaced the team.

Sophie Tucker, who is at the Palace, Chicago, this week, was handicapped through failure of her props to arrive even as late as Tuesday evening, some of it coming from St. Louis having gone astray. Olive Briscoe was also hampered through the same cause and she opened Monday's matinee in street clothes. The Watson Sisters at Keith's, Philadelphia, also appeared in street attire Monday, for the same reason.

The pianist of the Chinese Duo worked alone at the Orpheum, Los Angeles, on Monday, this week, the other member of the turn being forced to temporarily lay off because of throat trouble.

Esther Jarrett, prima donna, with "The Naughty Princess," which recently showed at the Palace, New York, lost her voice this week and Norma Brown, who replaced Alice Dovey in the "Step This Way," was engaged to take her place, joining at Pittsburgh.

Florence Webber replaces Wiona Winter in "Dew Drop Inn," in St. Louis next week. Miss Winter has been routed for the Orpheum Circuit.

Through some confusion the Sharrocks canceled the last half at Proctor's, Yonkers, N. Y., for this week, with Frank Fay substituting. The Sharrocks play the house the first half next week.

In the Service.

Lon Livingston, of Local No. 68 T. M. A., is an electrician, on the "Iowa," U. S. N.

Horace M. Finley, in the Marine Corps, now at St. Julien's Creek, Norfolk, Va.

MARRIAGES.

Eddie Janis (Barnard and Janis) last week at New Orleans to Renee Chaplow (McMahon, Diamond and Chaplow). Both acts will remain as formerly constituted.

Ethel Petit, in "Springtime" and "Very Good Eddie," to Arthur Somers Roche, playwright, at St. John's Episcopal Church, Yonkers, N. Y.

Vera Pearce, in pictures, to Frederick Wilmot Smith, a lieutenant at Fort Wadsworth, at All Soul's Church, New York.

Ralph G. Kemmet, who has been connected with Margaret Anglin, to Helene Lynds Murray, known as Helene Stanley, at Syracuse, Sept. 29.

Emily Miller and Billy Wilson, of Wilson and Mitchell, deny the recent published reports of their marriage.

Ruth Lockwood to Abe Leavitt, Sept. 30, at the home of the bride's aunt, Short Hills, N. J.

Ann O'Day, leading lady of the Emerson Players, Lowell, Mass., to Roscoe W. Maples, Sept. 25, at Sacramento Cal.

BIRTHS.

A daughter was born Sept. 8th to Mr. and Mrs. Harry Odenheimer, the mother being Hattie De Von, of the De Von Sisters.

Mr. and Mrs. Harry Cooper (daughter). The child was born while Cooper was appearing at the Alhambra, allowing him to be present. (The baby bears a resemblance to her mother.)

Mr. and Mrs. James A. Bliss, Sept. 30, a daughter. The mother is professionally known as Marie Palmer.

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.

the glands. Bruce Duffus is actively in charge of the Wesley office.

Minita Bristow, leading woman in the Jos. E. Bernard and Co. sketch, had to retire from the act this week, obliging its cancellation for two weeks, until Miss Bristow recovers from her illness.

Gretta Tyson, wife of Marty Semon, was taken to St. Mary's Hospital at Waterbury, Conn., suffering from an attack of gallstones.

Samuel Meyers, theatrical manager for a long time on the staff of the Frohman Co., is seriously ill at his home.

Sol Lesser, under instructions of his physician, has left for California to fully recuperate from his recent attack of typhoid fever.

Ben Bornstein, of the Harry Von Tilzer Music Co., sneezed last Friday and has been unable to move his head since. He apparently twisted a ligament in his neck.

Dorothy Jardon underwent an operation to relieve throat and nose trouble, which threatened the complete loss of her voice. She is convalescing at Colorado Springs.

Eddie Calam (Dolly and Calam) was beaten last week by gangsters on his way home, stabbed in the neck and about the throat with a penknife.

Helen Manning (Four Manning Sisters) is at the Lake Park Sanitarium, in Minnesota, suffering from a nervous breakdown.

William Henderson, advertising manager for the McClure's Pictures, is very ill and grave fears are entertained as to his recovery.

Mrs. Eddie Foy, recently seized by an attack of pleurisy, is noticeably improved. She has been recovering at Colorado City.

S. K. Hodgdon, in stepping out of an

while skating and wrenched her ankle severely.

Francis Renault was forced to cancel after his first performance on Thursday of last week at the Bayridge because of his voice failing.

Loew's Ave. B suffered three disappointments the last half of last week, when Ryan and Juliette were unable to appear through illness, replaced by White and White. Skipper and Kas-trup, by a misunderstanding in bookings were placed in a Fox house. The vacancy was filled by Ben Harney and Co. Milloy, Keough and Co. filled the opening left vacant by "The Innocent Bystander" that failed to show.

Blossom Seeley was forced to retire from the Bushwick program during the latter part of last week, her company offering a specialty in her absence. Miss Seeley returned Saturday and Sunday and danced, but her voice would not permit her singing.

The Six Piano Girls closed their Pantages tour after Butte, the position being filled by Hoey and Lee, who jumped from Chicago to open in Spokane Oct. 7. Claudia Coleman, with the same show, was moved ahead, leaving a vacancy being filled by "All Wrong," which leaves New York to join the show in Spokane.

Buehla Pearl will open at Pantage's Calgary, instead of Morris and Beasley.

Lee Kohlmar and Co., substituted for Friedlander's "The Naughty Princess," at the Palace last Sunday to enable the musical "tab" to jump to Cleveland.

Howard and Howard did not appear at the Winter Garden Sunday night

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Hundreds of thousands of America's best young men have been called to the colors and are permanently stationed at training camps throughout the land. These men and boys, the majority coming under the latter classification, have hitherto been accustomed to some form of recreation or amusement after their day of toil. They, who are giving up futures to defend our country in the great European struggle, are the same young men who have done yeoman service in the construction of show business, as a business. They are largely responsible, indirectly for your present success as showmen. And now that amusement and recreation are denied them, with their long day of training completed, they are confronted with the bleak atmosphere of a circular tent, and possibly, a book. What a wonderful treat it must be for those young men to witness a vaudeville or burlesque performance during the course of their week's work! That it is a genuine treat is quite obvious when one considers the present-day vaudeville and burlesque audiences are largely composed of uniformed men. Some of the booking agencies are sending weekly shows to the cantonment camps, supplying the attractions and generously giving their time and experience toward the success of the affairs. It costs the artist nothing but the loss of time expended in the journey, and this "Loss" is generally balanced by the manner in which he is entertained by the commanding officers. Many volunteer for this work, but that isn't sufficient. Everyone should gladly agree, when requested, to do their share toward entertaining the troops. The artist, when idle, should register with the agents supervising these entertainments and consider it a duty and pleasure to be included in such programs. The present conduct of showmen in this respect may ultimately mean much for the profession. Theatrical men in large numbers have voluntarily joined the service, while thousands of others, including the best-known men of vaudeville have been added to the National Army via the draft route. When the inevitable peace is declared the layman should look up to the artist and theatricals, rather than the reverse. Only the artist can force this condition. Full credit and wide publicity should be given those who co-operate in the entertainment of the country's defenders. And those who refuse, without a legitimate excuse, should be branded as "Slackers."

Booking men might make it known that where a refusal is entered for a service entertainment, without a valid reason furnished, that the names of those refusing will be published in the trade press. They may use VARIETY for that purpose. It means too much to the good of all show business to have the soldiers say a volunteer performance was unsatisfactory, and perhaps made so through the refusal of a player especially selected for a "spot" to be on hand. One bad show or one no-show (after promised) will counteract the appreciation of the sol-

diers for a hundred good shows. This war has and will do much to place theatricals where they belong among the important professions of the land, to unite the professional and the layman, and to raise the standard of the show business as well as elevate its members in the estimation of the country at large. For these reasons, as well as for the important one that those at home should never hedge without good cause, there should be no "playing slackers" in the rear of that vast army of boys who know not whether they will ever return.

Burlesque, with the best season in its history confronting it, would do well to eliminate the "encore" abuse. Musical directors with many of the shows, on both wheels, seem to take a fiendish delight in recalling the chorus for numbers, without the slightest encouragement from the audience. Oftentimes the leader repeats choruses without a single bit of applause, bringing the group back on a dead silent house. This may be essential to prolong the performance where a short "book" is employed, but short "books" should not be permitted. And the "encore fiend" should be cured at any cost. The burlesque executives would do well to issue a general order prohibiting more than one encore unless demanded by the house (ushers barred). The abuse has become so general, burlesque audiences are growing wise to

They have another play in prospect in which they may place Cumberland in instead of the Davis piece. It is by Avery Hopwood, who has not yet completed his manuscript. The agreement with Woods calls for a four-week notice on Cumberland's part.

Al Jolson tip-toed through Chicago last week enroute from one one-night metropolis to another. Among the few who intercepted the star in his flight was Gus Kahn, song writer. Jolson chatted for a few minutes, and told an anecdote of a deer hunt in a western canyon. "We were riding along a trail so narrow the horse was slapping the side of the mountain with his tail—and it was getting narrower," said Jolson. "Unconsciously I broke into song. And the song that came to my lips was 'When I Leave the World Behind.'" "Gee," said Kahn, "even 'way out there, you wouldn't plug one of my numbers."

A suit for \$10,000 damages has been brought against Jack Wilson by the father of a boy Wilson is said to have hit with his machine on the Bowery. It is said the boy was "hitching" on the rear of a street car, when he was pushed off by the conductor and in front of Wilson's car. He was hit by the fender and knocked down, but not seriously enough to cause any broken bones. The boy ran away, but Wilson followed in his machine and rushed

Seamon, lessees, is now a combination house, showing International shows the first half and Shubert productions the last. "The Bird of Paradise" opened the new policy with "Good Bye Boys" (to be renamed "The Girl in Stateroom B") following. Bernard Lustig is managing the house.

Closter, N. J., with his theatre managed by Jenie Jacobs, is now giving a nightly performance of four acts and pictures, with two shows Saturday night, to good business, the town having many soldiers nearby. Closter formerly supported a Saturday night vaudeville show, with a picture feast Wednesday.

A German farmer up New York state received a letter from his brother in Germany about 10 days ago. Over the flap on the back was a poster bearing the picture of the Kaiser. In it was printed, "If you love your Kaiser don't take this off." The farmer removed the poster and underneath was written, "We are starving."

Frank Bambard, of the old vaudeville team of Swan and Bambard, died at his home in Bay City, Mich., last week. The team some years ago was a standard turn. Last season the deceased played "Grogan" with Billy Watson's "Beef Trust" ("Krouse-meyer's Alley").

Dan P. Clark, one of the popular Chicago railroad agents, who with his brother, Charles, handles the theatrical business for the Michigan Central in that city, is coming to New York around the first of the year, acting here in a similar capacity for the M. C.

The City orchestra played "The Prince of Pilsen" music (from the Luters' catalog) during the last half. The music was applauded. Playing German music and airs as well as operas in American theatres is now the subject of considerable newspaper discussion.

The Casino is dark. When Elliott, Comstock & Gest were unable to open their Monday with "Kitty Darlin'", the new Alice Nielsen show, the Shuberts had no other piece ready to step in, so the house remains closed until next Tuesday, when "Furs & Frills" opens.

Fred Spears expects to enter the producing field at the conclusion of his present tour. He is re-writing his sketch "Everyman's Sister" into a three-act play, which he intends to produce.

The army men at Fort Jay, Governor's Island, N. Y., have been seeing a free vaudeville show booked by John Lamp, of the Proctor offices. Mr. Lamp has had a stage built at the fort and gives a performance every Wednesday night.

Henry P. Dixon, who came to New York to attend a sick relative and also attend to some burlesque business, including the incorporation of his show interests, rejoined his show on the road the latter part of last week.

Harry Munns, of the Sol & Fred Lowenthal law office, Chicago, who has been in New York taking depositions in an important case, left for home Wednesday afternoon.

Sol Turek will place his initial Loew show, consisting of five acts, in the Stamford, theatre, Stamford, Conn., Oct. 11. He will thereafter book the last half only.

Dr. Melvin Wolk, house physician at the Palace and Broadway theatres, who has heretofore been located on West 46th street, has moved his offices to 140 West 55th street.

JACK LAIT JOINS "VARIETY"

Jack Lait is now in charge of Variety's Chicago branch in the Majestic Theatre Building, having joined the staff last week. Mr. Lait succeeded Jack Pulaski, who returned to the New York office.

Mr. Lait is probably the best known theatrical-newspaper man in this country, among professionals. He has covered theatricals on the Chicago dailies, in all positions, from dramatic editor to news gatherer, and was long known in Chicago newspaper circles in his general reporting days as the crack special man of the city. He has authored several plays.

At present the Chicago "Tribune" is heavily featuring Mr. Lait in a series of short stories, written especially by him for that paper, which terms Lait "The New O. Henry." Last Sunday (Sept. 30) the "Tribune" gave a page display announcement to the commencement of the Lait series Oct. 7, with "Bungalow Isle" the first of the stories. The same advertisement was published in 173 newspapers the same day.

Jack Lait's love lies with theatricals and his newspaper instinct follows, which, as a consequence, much to the surprise of his many professional friends (including Variety's staff) led Mr. Lait to favorably consider this paper's proposal that he assume charge of the Chicago branch.

the trick and before long applause will come at a premium in a burlesque theatre. Many numbers deserve two, and sometimes more encores, but when every single number is encored two, three and even more times, with probably one or two auditors expressing audible satisfaction, the thing becomes extremely painful to endure.

Harry First, who is general understudy for "Business Before Pleasure," is being sued by Charles Horwitz, the plaintiff asking for damages to the amount of \$375, same being for claimed royalties. First signed a contract with Horwitz agreeing to appear in a playlet written by the latter called "12 O'Clock" and agreeing to pay \$25 weekly as royalty. The contract stipulates that First must play the act at least fifteen weeks each season, or until the author would have received \$1,000 in royalties. Herman Roth is defending First and has set up a defense that the contract does not set forth just what season the playlet is to begin showing.

John Cumberland, who won much favorable comment from the Chicago critics for his portrayal of the supposedly amorous husband in "Parlor, Bedroom and Bath," may not remain with the Woods hit longer than the Chicago run, since the Selwyns plan to feature him in a new comedy, called "The Mighty Hunter," by Owen Davis. Cumberland is under contract to the Selwyns and was "loaned" to Woods.

him off to a hospital. Melvin H. Delberg is attorney for Mr. Wilson.

Following the discontinuance of his suit for separation against his wife, Cecil Cunningham, Jean Havez was served with papers in an action for absolute divorce by her. According to the complaint filed by her attorneys, Frederick & Henry J. Goldsmith, Miss Cunningham alleges Mr. Havez committed a statutory offense with an unknown woman last September. The wife is asking no alimony or counsel fees.

Word was received at the headquarters of the I. A. T. S. E. Monday that the union stage hands and operators in San Francisco had been granted wage scale concessions by the Frisco managers. William Rusk, first vice-president, wired the adoption of the agreement, this signing of which does away with recent talk that there might be trouble with the manager over the scale at that point.

Rolfe P. McQuellan, husband of a cabaret singer, and Mrs. Mabel Cooper Marks, of Cincinnati, are being held by the Federal authorities at Atlanta. McQuellan, a musician in the 3d Ohio Artillery Band, is charged, deserted, from the Chillicothe, O., encampment with Mrs. Marks, while his wife was singing at the Hotel Desher, Columbus.

The Palace theatre, Toledo, Hurtig &

LEGIT "EQUITABLE CONTRACT" ADOPTED BY BOTH FACTIONS

**United Managers' Association and Actors' Equity Association
Agree Upon Legal Form Tuesday. Now Being Printed.
Arbitration Board Established, Free to Equity
Members. Jollification Evening to Follow.**

At a meeting held Tuesday afternoon in the offices of the United Managers' Association, between that body and the members of the Council of the Actors' Equity Association, the newly formed standard contract was formally ratified by members of both organizations. The meeting lasted over an hour and three-quarters and the members of the players' association were most agreeably surprised by several suggestions which one of the most influential members of the manager's association made.

The contract was immediately rushed to the printer and the forms will be ready for distribution within a week. Ligon Johnson and Paul Turner acted as attorneys for the Managers' Association and the Actors' Equity respectively, and drafted into legal language the agreements which the committees from the two organizations passed upon. It was their legal achievement which was ratified at the Tuesday meeting.

With the establishment of the permanent board of arbitration, the members of both organizations will be given the services of the board gratis, but those who are not members of either the managers' or the actors' association will have to pay for the services of the board.

Within the next month the Actors' Equity will hold a jollification in celebration of its accomplishment, and a number of the managers who were present at the ratification meeting have expressed a willingness to be present as guests and address the gathering on the subject of the new contract and why they believed that it was a necessity of the day in the profession.

The completion of the managers' players' agreement in the legitimate places that field, internally, as between the managerial and playing sides, along the lines in the similar situation twisting in variety circles. Where the managers and artists are both represented by organizations working in friendly understanding to adjust differences.

CAMP SHOWS UNDER WAY.

Boston, Oct. 3.

The White Musical and Entertainment Bureau of this city is organizing fifteen companies to present standard light operas at the various army cantonments throughout the country. Three companies are already under way and playing. They are presenting "The Mikado," "The Chimes of Normandy" and "Pinafore." Each of the companies carries a chorus of 18 and principals. No scenery is used.

The Matt Grau Agency in New York is furnishing the people for the firm here. Reports from the three companies already opened indicate they are playing to a most satisfactory business. One of the shows played Fort Wadsworth, S. I., last week for one night as a break in. Another company played one of the camps adjacent to this city. The third is headed for the southern encampments.

As soon as the entire fifteen companies are out it is planned to send them over the circuit of National Guard encampments and the National Army cantonments, playing each of them a week, the shows working on a wheel arrangement similar to that employed in burlesque. As soon as one company completes the route it will

lay off for a week either in New York or Boston for rehearsals of a new vehicle and then start over the same route. It is planned to keep each of the companies working 48 weeks in each year.

7TH AVE. AT \$1 SCALE.

Loew's 7th Ave. swings into the legitimate Monday night next, the decision to house combinations there coming on the eve of the opening of the Victoria, the new Loew house situated between the Harlem opera house and Hurlst & Seamon's, on West 125th street, which started away with vaudeville Monday. Eddie Mannix, who has been looking after Palisades Park for the Schenck brothers, has been appointed house manager of the 7th Ave. The switch in policy means the creation of a new legitimate neighborhood playhouse (scaled at \$1 top). As there is no popular price combination house nearby this thickly populated district, or between the Standard (90th St.) and Bronx opera house, the Shuberts have supplied the bookings for the immediate future.

The opening attraction is "Good Night Paul," which leaves the Hudson because of prior booking there of Billie Burke in "The Rescuing Angel." Following "Paul" will be "The Knife," with "Mary's Ankle" in the offing.

There is said to be a territorial agreement the Shuberts shall book no other combination theatre between the Standard and Bronx opera house, but if this be so, it has been abrogated through the announced opening of the 7th Avenue booked by the Shuberts.

ASKS \$50,000 FOR PROMISE.

Dixie Compton, who has appeared in the legitimate and pictures, has retained August Dryer as attorney in a suit against Albert E. Potter for breach of promise to marry. The actress in her complaint alleged that July 25 last she and the defendant obtained a license to marry, but since that time the bridegroom that was to be has had a decided reluctance to make use of the permit.

Miss Compton, who was in support of Roscoe Arbuckle's latest comedy film, "Oh Doctor," believes she is entitled to \$50,000 for the anguish and humiliation suffered because of Potter's refusal to marry her.

PLAY ON N. Y. CELLARS.

What is expected to prove a melodramatic thriller on the International circuit will be produced shortly under the joint direction of Aiston & Woods, the piece entitled "In the Cellars of New York."

Hal Reid wrote it, basing the story on a sensational murder case. Reid turned the completed manuscript over to Arthur Aiston this week. The piece may open at the 14th Street theater.

CLOSING AFTER TWO WEEKS.

The second company of "The Love o' Mike" after a brief tour of two weeks is to close in the Canadian territory Saturday. The company will be brought to New York and disbanded.

Later another No. 2 show of this piece will be organized, but it is doubtful if any members of the present organization will be included on the roster.

COLOR PAPER PROBLEMS.

New York lithographers and bill makers have done all sorts of experimenting with color processes since the war, the big fight having cut off the chemical supply from Germany and thereby hitting the litho concerns a body blow.

The price of paper and the inability to obtain the inks and dyes necessary to make all sorts of colors desired has sent litho rates up, yet the billposting plants have tried to make up for the war deficiency.

One New York company was successful with several processes but got nothing like the old forms, the blends not being as fine. However, they have done real well and the color schemes blend sufficiently to give general satisfaction.

In other years the billposters were stated as using bluestone in compounding billboard paste with the result the paper was shortlived, cracked easily and did not stand the wear and tear it should. Improvement has been made by the billers excluding the old paste formula and sticking more to the gum mixture which procedure has received the endorsement of the Advertising Men's Association et al.

HOPKINS' PLYMOUTH OPENING.

The Plymouth, Arthur Hopkins' new house, situated on 45th street, will open Wednesday night next (Oct. 10), with William Gillette in "A Successful Calamity." The attraction will have but a short showing before taking to the road and a new Hopkins production is due for a premiere at the Plymouth late next month.

The house manager will be Brock Pemberton, late of the New York "Times."

The regular \$2 scale will obtain, save on Saturday nights and holidays when the top will be \$2.50.

OPERA PLAYERS BREAK UP.

New Orleans, Oct. 3.

The Comic Opera Players, who took to the road after appearing at the Tulane in this city for three weeks, came to grief at Baton Rouge, La. The principals returned to New York, with the girls accepting positions in musical shows at various southern points.

The Comic Opera Players, formed in New York, cost its projectors several thousand dollars.

BOLD TITLED PLAY ENDS.

Giving the excuse the leading man had been caught in the draft and had to join the colors, "The Barren Woman," produced by the Middleton et al. interests, stopped its road tour abruptly upstate last week.

Two companies of the Lem Parker play had started out, with one having a shorter life than the other.

"MASQUERADER" BUY RENEWED.

After handling the seats for "The Masquerader" for one week on the regular commission basis, the theatre ticket agencies late last week decided to return to the outright buy for that show.

A deal for 300 seats nightly with a one-third return for four weeks, was placed and the buy resumed Monday night.

CORBETT'S WOMAN OPPONENT.

Vera Rohem has been signed for the new Winter Garden show to appear in a ring with James J. Corbett and box with him. Miss Rohem was formerly with Rohem's Athletic Girls, later with "The Passing Show of '16."

Cohan & Harris Production Schedule.

Cohan & Harris have planned their next three productions in the following order, "Up in the Air," "The Beautiful One" and the Irving Berlin-Roi Cooper Megrue piece.

Ruth Oswald was engaged this week for one of the productions.

READABLE OPERA ADS.

Chicago, Oct. 3.

Celofonte Campanini, the guiding spirit of the Chicago Opera Association, has started on his newspaper campaign to popularize grand opera here and the page announcements that appeared last week indicate the maximum sum of \$50,000 for the work, as previously mentioned in VARIETY, will be expended.

The announcements are excellently framed and very cleverly worded.

The ads read: "New artists are making their first appearance here. Genevieve Vix, the favorite of all Paris, is coming. She has just left for the American headquarters in France to sing for 'Paishang and his Sammies.' So our American soldiers will hear her before she sings here. And Chenal, who has made herself immortal by her singing of the Marseillaise to the soldiers all over France—she will also be here."

The reason for the advertising campaign is stated: "This year because the Chicago Opera Association has been encouraged by a very much larger advance sale than usual from its old patrons, and because it has been decided to place the advantages of great musical events before a wider range of music lovers, this new policy of a public sale is now announced."

The announcements are further lighted up with: "Music has its history and its great climatic moments just the same as great social movements or religions or wars. And these moments one never forgets. No one will ever forget the quiet Sunday afternoon when Galli-Curci's marvelous voice came like the burst of a meteor on an unexpected audience and men and women went mad with delight."

Galli-Curci is the star of the Chicago organization. She will be heard in New York this winter, when Campanini will hold forth with a short season at the Lexington avenue opera house. The opera season in Chicago is ten weeks.

"DEW DROP INN" CONTINUES.

Louisville, Oct. 3.

"Dew Drop Inn" is playing here this week, with two or three more weeks routed for it. The show was expected to close at Cleveland last week. Arrangements were made for the transportation of the company back to New York after that date, but it is reported financial interests connected with the organization determined to keep the performance moving for a while.

This action was taken while the show's manager, Myron Rice, was ill. He is now in New York.

RENTS GARDEN FOR REHEARSAL.

Joe Weber has rented the Garden theatre for the final week of rehearsals of his newest production, "Her Regiment."

Mr. Weber takes the house Oct. 15, with the show opening its brief road tour Oct. 22.

MINSTRELS CLOSE.

Klein Brothers & Hengler Minstrels closed its route last Saturday at York, Pa., the company returning to New York with the understanding that the troupe was to be reorganized under new management.

FARRAR IN CONCERT.

Providence, R. I., Oct. 3.

From announcements made here for the Ellis Concerts, to start Oct. 30 in Infantry Hall, Geraldine Farrar will be on the concert stage this season. She is listed among the Ellis singing stars.

Lafayette, New Orleans, International.

New Orleans, Oct. 3.

The Sanger Amusement Co. has taken over the Lafayette and propose to use it as a local stand for attractions routed south over the International Circuit.

\$3-A-SEAT ADMISSION SCALE FOR THREE BROADWAY SHOWS

Century, Winter Garden and Globe to Put New York's Highest Legitimate Production Scale Into Effect, With New Pieces Opening. War Tax Concerned in Raise. Former Permanent High Scale, \$2.50.

A three-dollar per seat admission price has been decided upon by the managements of at least three of the new musical attractions coming to Broadway.

The Shuberts are to charge \$3 a seat flat for the next Winter Garden show, and Dillingham & Ziegfeld have decided that is to be the price for the lower floor at the Century for the coming season.

The other show is "Jack O'Lantern," the new Fred Stone piece, due at the Globe was the first of the New York houses to boost the price to \$2.50 Saturday nights, during the run of "Chin Chin." This move was later picked up at a number of other houses and this season several attractions have been charging \$2.50 for the entire orchestra and some balcony seats every evening during the week.

The buy by the speculators for the Stone show has not been made as yet the brokers waiting until the management definitely decides what scale of prices they are going to charge for the engagement at the Globe.

The agency men stood ready to buy the entire lower floor of the Globe for the first 12 weeks of the Stone show at \$2.50 flat. Several at present state they believe it will be a mistake to make a \$3 scale operative at the box office at the Globe, although admitting if there is anyone that can demand that price and get it, Stone is the logical star for the trial. At the \$3 scale the Globe will hold approximately \$2,650, with a \$2.50 and \$2 balcony and a \$1 gallery.

The record at the Gobe for a single performance is \$3,711 chalked up on the New Year's Eve performance of "Chin Chin" when a \$3.50 scale was in effect.

The managers state the idea of asking \$3 is to pay the War Tax, seemingly figuring the extra 20 cents will help their gross. They will pay ten per cent. of the face value of the ticket to the government. In figuring this they are apparently overlooking the excess profit tax. The Government officials are taking the profits of 1912-13-14 and through this they will arrive at an average, from which will be compiled a statement and theatres as well as other businesses will come under the jurisdiction of the Government in this particular.

At the \$3 scale of admission, running to \$2 in the first balcony and down to 50 cents in the gallery, the Century can play to \$5,480 a performance. The increased prices will prevail throughout the week, excepting at the Wednesday matinee, when the scale drops to \$2 top.

The Sunday night performances at the Century, to commence the first Sunday after "Miss 1917" opens (now set for Oct. 27) will be scaled at \$2.

Beginning this week the Princess, with "Oh, Boy," raises its scale for both Saturday performances. At night the lower floor will be \$3, the mezzanine \$3.50, and the lower boxes \$4. for the matinee the lower floor and mezzanine will be \$2.50, with the boxes at \$3. This is the same Saturday and holiday scale in effect during the winter. Seats for this attraction are now selling to New Year's.

PLAYS WAITING.

Despite the oft-heard wail that there are too many legitimate theatres in New York, there isn't nearly enough

to house the large list of attractions knocking at the door of the metropolis seeking entrance.

A small portion of the list is as follows:

"Drafted" (E. H. Frazee) opens in Albany Monday; "Broken Threads" and "The Torch" (James Shesgreen, in association with the Shuberts); "Seven Days' Leave" (Daniel Frohman); "On with the Dance" (A. H. Woods), which opens in Wilmington October 15, then Atlantic City and Washington, by which time it is hoped to secure a New York house; "Yes or No" (Anderson & Weber); "Going Up" (Cohan & Harris); "Driftwood" (William Harris); "Why Marry," with Nat Goodwin, Arnold Daly and Edmund Breese (Selwyns); "The Star Gazer" (Shuberts); "The Grass Widow" (Madison Corey); "The Rainbow Girl" (Klaw & Erlanger); "Three Little Bears" (Charles Frohman, Inc.); Tyler Hopkins, and Klaw & Erlanger's new play for Mrs. Fiske; Arthur Hopkins' play for Marie Doro; John Cort's piece with Josephine Victor; "General Post" (Charles Dillingham), and so on.

RICE'S BENEFIT, OCT. 28.

The testimonial performance to Edward E. Rice, commemorating his 40 years of theatrical management, will take place Sunday evening, Oct. 28, at the 44th Street theatre.

Raymond Hitchcock is sponsor for the affair and has undertaken the making of all arrangements. He says that if one-tenth of the now famous artists who greatly added to their fame while under the Rice banner will come forward for this occasion, the performance cannot fail to be one of the most memorable in the history of the American stage.

BARRYMORE IN REVIVALS.

"Rambler Rose" will leave the Empire for the road next month, at which time Ethel Barrymore will begin an all-season engagement.

Five plays are in prospect. The first is "Camille," a revival, as will be three of the others, "Mid-Channel," "Captain Jinks" and "School for Scandal." This latter will be in the nature of an all-star offering, with Miss Barrymore in the role of "Lady Teazle."

Sometime during the season she will produce Edward Sheldon's new play, "The Bride of Sighs."

ALL STAR "WHY MARRY?"

The Selwyns will shortly have ready "Why Marry," which will have a cast of all-star complexion, since Edmund Breese has joined and is to be featured along with Nat Goodwin and Arnold Daly.

The show is due at Cohan's Grand, Chicago, some time next month and is expected to play on the road until the completion of the Selwyn, New York, which is promised delivery by the builders Feb. 1. "Why Marry" is planned as its first attraction.

Author's Protest Heeded.

Alice Deal Pollock and Rita Weiman registered a complaint to the Shuberts over the one-sheets in the subway advertising the screen production of "The Co-Respondent," of which they are the authors, the paper not bearing their names.

The matter was immediately adjusted.

GREATEST STAGE COLLECTION.

Chicago, Oct. 3.

Harvard University is to have the most complete collection of stage pictures, letters, books, programs, playbills, posters and manuscripts in the world.

In America there has been three pretentious collections. One was owned by Robert Gould Shaw, of Boston. Another was the Wendell collection. The third was owned by Robert Sherman, former president of the Strollers' Club, the Chicago players' club which lapsed some time ago.

Announcement has been made by Sherman that the Strollers' Club collection, the largest individual collection in existence, has been sold to Mr. Shaw, who will present it, as he did his own collection, to the library of Harvard University. The owner of the Wendell collection, who died recently in France, was also a Harvard graduate, and he willed his collection to the university.

DENVER'S BIG SEASON.

Denver, Oct. 3.

"Playgoing conditions are better in Denver today than they have been for at least five years," said William Hene, acting manager of the Broadway theatre, discussing the present season with the local correspondent of Variety. "There was not a night during the first few weeks this fall when we did not do over \$1,000."

Max Fabish of the Denver Orpheum has a similar story of local theatrical optimism.

"Since I have been manager of the Orpheum," he said, "I have never seen so much interest in theatregoing. Our last season was prosperous, but this one is breaking records. I consider this condition due to the economic prosperity of the people, to the increased earnings of the middle classes, and higher wages for labor. These factors have counterbalanced the rise in food prices and in taxes."

The people have been going to the theatres in greater numbers and with more money in their pockets. They have been willing to buy \$2.50 seats to see Al Jolson and have felt they were getting off easily the past week at \$1.50 for Max Figman.

The feeling seems to be that there is nothing in the fact of the country being at war that should keep people from the playhouses. Everybody is willing to economize in food and fuel, not necessarily because of the greater cost of these commodities, but because any uncalculated use depletes a supply that is limited and to that extent hinders the nation's war program.

But the theatres are in a different category. Not attending them would conserve nothing that is wasted by going.

MILLER AT CRITERION.

Henry Miller's "Anthony In Wonderland," which opened at the Star, Buffalo, last night, is scheduled to succeed Robert Hilliard at the Criterion the latter part of this month.

"Anthony In Wonderland" was to have been the opening attraction at the new Henry Miller theatre, but the playhouse will not be in readiness in time. Ruth Chatterton in a new play may open the house.

"FOLLIES" BIG BOSTON GROSS.

Boston, Oct. 3.

The gross receipts of Ziegfeld's "Follies" for its first two weeks of the local run have exceeded all previous box office takings by that show in Boston.

Each of the two weeks has drawn in over \$23,000 to the Colonial, at the present prices of \$2.50, top.

I MAY BE GONE FOR A LONG, LONG TIME

"CHU" HEAVY AND BIG SHOW.

"Chu Chu Chow," the Oscar Ache-Frederick Norton conception which Comstock, Eliot & Gest have had in preparation, has the definite opening date of Oct. 15, unless the ship bringing the final and important portion of the production from London, arrives safely. The Manhattan opera house will be dark next week in preparation for the premiere, a reconstruction of the stage being necessary. The apron will be extended 16 feet over the orchestra floor, covering a number of rows of seats. That is several feet more than the extension employed for "The Wanderer."

"Chu Chin Chow," which Morris Gest bought for this country on the say-so of Gene Buck, is costing its American producers nearly \$175,000 to put on. Mr. Gest stated this week there were more props to be used than in any ten shows with which he has been previously identified with.

This show, described as "having the melodrama of 'The Whip,' the smartness of a George Cohan revue and the production finesse of a Belasco," has some most interesting data concerning its American staging, which is being done by Lyle Sweet, of London. The company has a roster of 375, there being a large chorus but no supers. There are 1,700 different wigs, all made by Clarkson, of London, while there are 1,400 varied costumes, many of brilliant beauty. A belt of gold cloth which Henry E. Dixie will wear in one scene cost \$600. There are six shops, mostly housed in various parts of Manhattan, turning out numerous props. One prop resembling a sort of totem pole consumed six weeks in the making.

PECULIAR PIRACY CHARGE.

A precedent was established at the Third Avenue theatre Saturday. Recently a stock company was installed there, with a Mr. Durand (the husband of Marie Durand, who dramatized "Lena Rivers" and "Ishmael" for the stage) directing the production and putting on the Durand pieces.

Friday Durand did not return, according to members of the company, and they continued to play "Ishmael" that night and the following day. They were then surprised by legal papers served on each member charging piracy of the copyrighted play, "Ishmael." The complainant was the authoress, Miss Durand.

The company closed as a natural consequence Saturday night, with the court expected to clear up the abrupt closing and the alleged play violation.

A new policy is to be determined this week for the Third Avenue, with the present house holders likely to install tabloid stock and pictures.

PLAYING UN-NAMED PIECE.

Pittsburgh, Oct. 3.

Josephine Victor opened here in an unnamed play at the Duquesne Saturday night, John Cort producing.

The show, by James Buchanan, was known in rehearsals as "The Verdict," but before the premiere it was decided to open the play and offer \$100 as a prize for a title to be chosen from those submitted by the Pittsburgh public. Newspapers carry advertisements on the competition. The title selection will be made before the show leaves, it being in for two weeks more.

The play is of socialist trend and classed as a melodrama. Immortal members of the cast, in addition to Miss Victor, are Frank Sheridan, Paul Everton, Howard Lang and Marie Chambers.

HILL'S MINSTRELS ORGANIZING.

Gus Hill is organizing a huge minstrel show, to be sent on tour in about six weeks.

It is understood he has made a proposition to Lew Dockstader to head the organization, to be known as Gus Hill's American Minstrels.

SHOWS OUT OF TOWN

Chicago, Oct. 3.

Openings and switches on all sides gave the legitimate deck here a double shuffle.

"Captain Kidd Jr." pulled out while doing fair business (\$9,500 the first week, \$8,000 the second and \$8,200 the third) to make room for Cohan & Harris' new star and play, Leo Ditrichstein in "The Judge of Zalamea," at their Grand opera house.

Morosco pushed "Canary Cottage" into the Olympic, dispossessing "Parlor, Bedroom and Bath," a huge winner at \$2, which in turn flipped pop vaudeville out of the handsome Colonial to go there and continue its run at \$1.50.

The Blackstone opened its season with "Our Betters," advertising with lines that intimate its raciness, a distinct diversion from constituted policies for this staid house.

The little Playhouse gives films the gate for Stewart Walker of Portman-teau Players memories in Tarkington's "Seventeen," a juvenile romance tried out in the east and found not heavy enough to fill theatres of normal dimensions.

Yiddish plays take the Haymarket, with a Kessler stock. The Auditorium has "The Eyes of the World" until Sunday, when Sarah Bernhardt comes to fill in time until the grand opera.

"The Man Who Came Back" has taken the town with a wallop and is set at the Princess for a drive. "Oh Boy" is turning them away at the La Salle. Otis Skinner is doing nearly capacity at Powers' with "Mister Antonio." "Pals First" is dragging along its final fortnight to good but not exciting returns. "Upstairs and Down" has dropped from its sell-out start but is doing \$10,000 weekly at \$2 in a house of meager proportions. The burlesque houses are cleaning up.

Philadelphia, Oct. 3.

"The Brat," with Maude Fulton, the author, in the title role, was the only new attraction of the week. It opened the season at the Lyric and was warmly received by a well filled house. It is here for three weeks.

"The 13th Chair" is nearing the end of its run at the Adelphi. Business is still good. While no official announcement has been made, it is understood "Good Gracious Annabelle" comes in two or three weeks.

"The Wanderer" is doing good business at the Metropolitan. Patronage has been picking up steadily and it looks like a good run for the show.

The big business of the legitimate houses is being done by Fred Stone in "Jack o' Lantern," which is filling the Forrest at every performance with a heavy advance. The show has another week to run, to be followed by "The Grass Widow."

This is the last week for "The Willow Tree," which has been done nicely at the Garrick. "Cheating Cheaters" Oct. 8.

Billie Burke is doing a fair business in "The Rescuing Angel" at the Broadway. It is a little too early to expect big business in this house.

The Walnut has Eugene Blair in "A Royal Divorce" this week at popular prices and "The Feather" is at the Orpheum.

San Francisco, Oct. 3.

"Watch Your Step" opened at the Columbia this week and was exceptionally well received. The daily papers treated the show very well and business should be satisfactory for the run. Harry Fox, Fossen and Fred Hyde brought back down the top honors of the cast.

Stella Mayhew and her company opened at the Alhambra in "Little Miss Fix It" to a fair attendance. The per-

formance went big, Miss Mayhew gathering the best results of a very good cast. The Roof Garden revue staged before the show proper developed into a rather tiresome affair, the only redeeming feature being the Gardner Trio, which scored a hit.

At the Cort "The Knife" plays to a light attendance for this, its second week.

Los Angeles, Oct. 3.

"Under Pressure," the first Klaw & Erlanger stock production, is playing the Mason this week to fair business. Bertha Mann is featured. The production is highly praised by the local papers. The same company will present "Here Comes the Bride" next week.

At the Morosco "His Majesty, Bunker Bean," is playing its third and last week. "The House of Glass" will follow Sunday. This production will introduce the new Morosco leading lady, Betty Brice.

DITRICHSTEIN PLAY IS SHY.

Chicago, Oct. 3.

A premiere of unique interest at Cohan's Grand opera house exposed a decisive if not brilliant innovation in the accepted and conventional works of Leo Ditrichstein and Cohan & Harris, all so prosperous and favored that they need no experimenting. The play was "The Judge of Zalamea," a costume drama of a century ago, classic in its native Spain.

Ditrichstein, who has been beloved as a rouse, as a boulevardier, as a parlor-beau, wears the hat-cloth of a medieval peasant magistrate, who cracks epigrams into the teeth of his mighty superiors, who worships his children and who serves the law sternly. It is not a happy role for him, though few men could play it better. The few include Otis Skinner, Herbert Tree, Frank Keenan and Louis Mann. It is that sort of a part.

The first act was beautiful, the second act was terrific. If the play had ended when the second curtain rang down the weird experiment might have been a success. As it is, a weak third act where everything ends happily except for the villain, who is hanged and shown dead with the noose about his neck, dulls the fine edge whetted by orthodox dramatics of the Shakespearean type and a splendid example of staging and producing.

The play is billed here for a limited engagement. It could scarcely weather a long stay. It has the marks of a surrender on the part of the managers to a sincere and serious desire on the part of their new star to do something big and classic, such as come into the breast of every able player after he has for many seasons mouthed the colloquies of contemporaneous authors and has piled up a fortune for himself and his sponsors. But Mr. Ditrichstein was wrong—at least he erred in the selection of his play. It would have been better had he played "Romeo" or even "Hamlet."

The plot has to do with a captain, quartered temporarily in Zalamea, who falls bestially in love with the ingenu daughter of the richest man in town, courts her viciously, then carries her away and outrages her. She staggers back, tells her father, who has been elected magistrate. The magistrate tries the offender and has him hanged. Enter the King of Spain, who is shocked, then convinced, then enthusiastic over the deed.

The play attempts no love interest and makes no obeisances to the "popular appeal" except in bursts of melodrama. There is little comedy, though many of the lines are worth repeating, even if they are of the "old school."

Ditrichstein scored a personal hit. Gareth Hughes as his son came through with a clean, virile, lovable performance. Betty Callish as a vivandiere of pronounced Spanish method slammed her points hard and ringingly.

But the most important event of the affair was the discovery of a dramatic notable in Madeline Delmar, who gripped the audience and wrenched its heart by super-realistic pathos in the scene of her home-coming, despoiled and dishonored. Not since Emily Ann Wellman ran away with "On Trial" in the same theatre has Chicago seen such intensely emotional registering.

Sam Forrest's staging cannot be criticised. The lighting effects would flatter Belasco. Nothing was deleted or forgotten in a manly and costly effort to deliver a perfect production in cast, settings, supers, costumes and intelligent and artistic combinations of all the resources of the craft.

But "The Judge of Zalamea" is shy a triangle, sidewalk repartee, a grass widow, a working girl and the Stars and Stripes, all of which are demanded for a run these days and at least one of which is essential.

Milwaukee, Oct. 3.

Of the many things which might be said of "The Judge of Zalamea," the new vehicle of Leo Ditrichstein which was given its first showing at the Davidson Sept. 27, two appear to stand out with considerable prominence—the fact that it so well fulfills the strict requirements of modern commercial drama and the probable opening up of an encouraging avenue for commercial producers in the selection for dramatic material the gems from the pens of lesser known classics.

The presence of Mr. Ditrichstein, of course, has much to do with the impression of the play and its probable future. It is, unquestionably, one for discriminating theatergoers, for it has striking literary and dramatic qualities. Never before has it been done in English, having been first presented in 1625 in Madrid, the native city of the author—Calderon de La Barca, one of the most eminent exponents of the Spanish drama.

The chief motifs are the basic virtues and vices—love, honor and justice, with an occasional pictured hint of caste distinctions. Twenty-four hours cover the action of swiftly developed scenes in the little town of Zalamea where the king's soldiers are quartered, the story centering on the tragic romance of a captain in the army of Philip II, King of Spain, and a beautiful peasant girl of the better class, and the subsequent swift revenge by her father.

The role of the judge is exacting, but by no means insurmountable for the star, and in the character he is admirable in dispensing with an impartial hand justice to his impetuous son and the ravisher of his daughter alike. Madeline Delmar and William H. Powell are well chosen in completing the central trio, while Gareth Hughes, Betty Callish and A. G. Andrews share in the heavier responsibilities of the well-balanced cast.

Broad scenic possibilities have been appreciated in producing something artistically discreet, yet lavish, while the musical setting adequately assists in carrying out the poetic illusion. And it might be mentioned that whoever trained the 75 or more supers did not quit until the job was given a fine finish. After four performances in Milwaukee the play was taken to the Windy City for a run.

"KISS ME AGAIN" WON'T GO OUT.

"My Home Town Girl," renamed "Kiss Me Again," with Hyams and McIntyre, has all activities called off. Hyams and McIntyre are returning to vaudeville in a new act.

"7 DAYS LEAVE" NEEDS REPAIR.

Boston, Oct. 3.

"Seven Days' Leave," the London thriller by Walter Howard, was given its first American performance at the Majestic last night.

Daniel Frohman, in this production, is returning to the field of active legit management, and the big disappointment of the first night came in the failure of Frohman to splurge scenically. Instead the English scenery has been either copied or imported.

The play is out and out old fashioned melodrama smacking of "The Soudan," "Iron Master" and other importations.

It is a war play involving a lady of nobility who swims a few miles out into the English Channel and cuts the wire of a buoy, thus bringing a submarine to the surface which is promptly sunk by waiting destroyers. The sub was waiting to kidnap a British officer who was to be taken to Germany and tortured to divulge British military secrets.

The comedy is crude and at times introduced in a disconnected manner, merely to lighten the heavier matter.

"Seven Days' Leave" will probably survive, but to continue as a \$2 production some of its present crudeness must be eliminated.

The cast does the best possible. H. Coopercliff, France Bendtzen, Galway Herbert and Miriam Collins do especially well. Courtenay Foote fell down badly on the first performance, delivering his lines to loudly and with too much speed.

"SEVENTEEN" A SURPRISE.

Chicago, Oct. 3.

"Seventeen," the Booth Tarkington play which Stuart Walker tried out in Indianapolis last summer, opened at the Playhouse Monday with the first night indicating a surprise money hit, even though it is housed in a theatre where art runs rampant and dollars seldom venture.

Mr. Walker will probably bring "Seventeen" to Broadway before the season has much further progressed.

The piece did the most unusual thing of running two weeks in Indianapolis, something unheard of before in stock there.

Gregory Kelly heads the cast.

"PAUL'S" CO. DEMAND SALARY.

The first performance of "Good Night Paul" at the Hudson Monday night was slightly held up, when time arrived for the second act to start, through, it is said, Frank Lalor demanding back salary due him, which he received.

Other members of the troupe also asserted arrearages must be paid them and they are believed to have been satisfied before the curtain rang up.

The Monday night attendance was not a heavy one and it was reported that day Ralph Herz, who is in control of the show, was attempting to interest new capital in the project, submitting figures and estimates to one or two men with money he had approached.

The "Paul" piece is due to leave the Hudson Saturday and proceed to Loew's 7th Ave. for next week, succeeded at the downtown house by the Billie Burke play, opening Oct. 8. The first act of the Burke piece, "The Rescuing Angel," is being touched up this week over in Philadelphia. Otherwise it has been pronounced fit by those who viewed it.

Hitchcock's Australian Soubret.

Raymond Hitchcock has placed Gick Watson, the Australian soubret, under contract for the new revue which he and Ray Goetz are to produce about Jan. 1.

Miss Watson scored recently in the antipodes in the McIntosh "Follies." She was placed with Hitchcock & Goetz by Jack Hughes.

THE RIVIERA GIRL.

In making the production of "The Riviera Girl," Klaw and Erlanger decided to turn to the modern school of stage decoration in the matter of both settings and costumes. Therefore, they engaged Josef Urban to design the scenes and the dresses. With this accomplished the producers evidently gave their undivided attention to the supervision of the building of the show and the sewing of the costumes and set the book "go bang."

The result is that walking out of the New Amsterdam theatre after witnessing a performance of "The Riviera Girl" one carries away the recollection of a gorgeous scenic investiture and an ever-occurring flood of colorful costumes, but that is all. There is nothing in the score of the musical comedy by Zimmerman Kalman that impresses and not a single strain of any melody lingers in the brain or ear as one wanders forth, and as for the book and lyrics by Guy Bolton and P. G. Wodehouse, the least said the better. That is at least true of the book; the lyrics may be good, but when one doesn't hear them one cannot judge. The best obtainable in a lyric way is an occasional word here and there, but that is all.

As for comedy in the book, there isn't any, except for an out and out "hokum" fall and a very flagrant lift from the vaudeville act of Savoy and Brennan. The latter is in very bad taste and reflects no credit on either the actor employing it, the author for sanctioning its use, or the management for permitting it. The "lift" referred to is the usage of the expression, "I'm glad you are me, dearie, I'm glad you are me," which has been employed not once during the show would have been so bad, but the fact that it is used once in the first act and twice in the second act makes it all too apparent the "lift" was premeditated. Sam Hardy is the offender in this respect, and it is he that is also the perpetrator of the aforementioned "hokum" fall, which comes as the aftermath to the song, "Let's Build a Little Bungalow in Quogue." In the burlesque sailor's hompste that Hardy does. It brought the biggest laugh of the entire performance.

There are three acts, employing as many scenes, in which the action of "The Riviera Girl" is revealed. The locale is Monte Carlo, and the first scene shows the Garden theatre of the Cote d'Azur, splendidly done. The second is the garden surrounding the villa of one of the principals during the course of a flower fete, and the third is the rotunda of the Cote d'Azur at night. For all three Urban has employed that unusual blue sky for his back. It is the same blue that Maxfield Parrish is famed for, and further, there is a suggestion of the latter artist in the trees in the second act.

The story concerns a young nobleman who wishes to marry a vaudeville artiste, with the usual parental objections on the part of his father. The introduction of an extremely aggressive American from one of the towns of the hinterland, who is supposedly abroad to study gambling conditions for a report to a vice committee in America, but really trying to work out a system to break the bank, really carries the complications. It is his suggestion that the youth with the desire for matrimony be informed that his father can be tricked into accepting the girl. The scheme being to marry her to some broken-down nobleman, who will allow his name to be used for a fee, part the couple immediately after the ceremony until a divorce is arranged and then when she, freed by the court, with the title, the boy's father can have her further objections. But the father is in on the deal and a double-cross has been arranged, the hired nobleman is to be further paid not to permit of a divorce until the boy has married elsewhere. As the story develops it is discovered the supposed waiter who was employed as the bridegroom is in reality a Prince, and when the time for parting comes the bride discovers that she is really in love with him and he with her.

Wilda Bennett plays the title role in a rather charming but rather unanimated fashion, singing seven of the seventeen numbers in the show. Arthur Buckley has the tenor role of the youthful lover, Charles Lorenz, singing rather well, but handling his lines poorly. Carl Gantvoort, as the Prince, was all that could be desired for an understudy, carrying his role most convincingly at all times. The comedy is entrusted to Sam Hardy, as the aggressive American, and J. Clarence Harvey, as Baron Ferrier, and Louis Casavant, as Count Michael Lorenz, the two latter characters being boon companions. There are but two other principal women of note, Juliette Day as the wife of the American, and Viola Cain as the daughter of the Baron. The former works rather excellently, and the latter in all that she does. The work of the latter is hardly more than a bit.

The other minor principals include, first and foremost, Frank Farrington, as an English waiter, who manages to extract laughs by trying to unburden his matrimonial troubles on everyone; Eugene Lockhart, proprietor of the Monte Carlo resort where the two acts take place; William Sadler; Lowe Murphy; Louis Evans and Marjorie Bentley, who has a dance specialty in each act.

There are six numbers in the first act, the one coming nearest to scoring being that led by Harvey and Casavant, backed by the male chorus, while Miss Bentley offers her first dance. In the second act there are, inclusive of the opening number, five. The first is a quartet, "Man, Man, Man," might have been a bit had the lyrics been distinguishable by the audience, while a duet by Hardy and Juliette Day, "Let's Build a Little Bungalow in Quogue" could have been developed into the bit of the show but for the same reason. It was not until the last act that one of the numbers really gave over, and that was the comedy number "Why Don't They Hand It to Me," led by Hardy with the chorus working

well behind him. In this act there are but two numbers, but the opening chorus is a most elaborate affair.

There are thirty girls in the chorus and sixteen boys. In addition to this there are four dancers, K. J. Dillingham, the Dillingham idea of a quartet of super-chorus girls. In this case they are girls formerly with "The Follies," namely Bessie Gros, Sam Garman and Florence and Ethel Delmar. Some of the chorus boys double for a bit here and there in the show.

All in all, "The Riviera Girl" is an entertainment that falls short of satisfying to a great extent, but the scenic and costuming are paramount. It is safe to predict, though, that Klaw and Erlanger will keep the show at the New Amsterdam for some little time, their advantage being that they get both ends, the house and the show. Of course the practical guarantee of almost \$80,000 that they have received from the ticket agencies will assure them their production cost, and after the first week-end the show is completed the show should turn a big profit. The agencies leave a little more than a hundred seats on the lower floor for the house to dispose of and these, in conjunction with the upstairs business, will take care of the house end and leave something over to go toward the salaries. The show, however, is of the type that will be more of a downstate draw rather than attracting big city audiences.

There is one feature of the performance that is worth more than passing mention and that is the unusually large orchestra, there being almost forty men in the pit, and the manner in which they are handled by Charles Previn is as much a part of the performance as anything on the stage.

KITTY DARLIN'.

"Dubious" could not commence to express the impression received from the first act of "Kitty Darlin'," as given during its out-of-town trial. It is the musicalized "Sweet Kitty Bellairs," with its book and lyrics by the rushing team of writers, Guy Bolton and P. G. Wodehouse, while Rudolf Friml composed the music.

And Alice Neilson is the star! Brought back to the stage by Elliott, Comstock & Gest, the producers of this piece, which David Belasco is said to have supervised in its staging (and also having a hand in the book), Miss Neilson is the head of a badly miscast troupe. The miscasting is almost wholly with the male principals. That was done so badly the piece has not a chance with the company playing it at the Welting, Syracuse, last week.

The show did \$5,000 gross there on the week of eight performances, with a salary list of \$3,800 for the company and other charges. To this low gross may be attributed in part the absence of Miss Neilson for two nights from the cast, she returning with a voice sounding slightly husky, and which, while strong enough in its lower tones, did not soar with ease, not permitting Miss Neilson to fill the part as she should. Miss Neilson is reported securing \$1,500 for her portion from the salary expense item.

The first act is mainly lacking in everything, including a garden set that, while perhaps it may not be improved upon, could be brightened up. The second act is "the act," closely followed by the third, and last, a ballroom scene in which Miss Neilson, as the heroine, is supposed to be the centre act setting did, although the latter could have been reproduced from the original production.

As the second act held up the performance, so did Edwin Stevens as Col. Villiers hold up the act. In fact, Mr. Stevens is the main strength of the show, giving a splendid performance all the way through, and outdoing himself as the soured colonel of the 51st, in the apartment of his nephew, Lieut. Lord Verney.

John Phillips played Lord Verney. He is a tenor with a voice, but nothing else. Another mis-cast was Frank Westerton, as Capt. Spicer, and still another of the men is weak in his role.

The management made a mistake in inserting a chorus girl (Doris Faithful) to do a toe dance in the ballroom scene. If the toe dance is deemed essential to this "house party," a toe dancer should have been engaged. It was cheating of the cheapest sort. H. Jess Smith and Edna Danieles, as man and maid, had a duet with dance in which they scored; it was so unexpected and came as a pleasing diversion.

Among the women is another huge favorite of the past, Pauline Hall, playing Lord Verney's Aunt, with a few lines. Of the other principal women, Sidonie Espero, with but one number, in which she plays a maid, and the other female leaders seemed to miss. It was said around Syracuse that while Miss Neilson was out of the show, Miss Espero sang the title role with complete success. Her voice is fresh, she has appearance and her role of Lady Bab, the villainess, calls for an acting effort. Miss Espero was quite competent to cope with.

"Kitty Darlin'" is now a romantic musical piece, doomed perhaps to never be big, for its music can not carry it over. The outstanding part of the score is "Just We Two," sung at the finale of the second act by Miss Neilson and Mr. Phillips. It is very pretty and, in the prime of the voice would have evoked more ecstasies than it did. Much of the music is reminiscent, although this can not be charged against Friml any more than other composers of Irish airs. "Those Endearing Young Charms," among Irish songs, seems to be what Irving Berlin's Friars' song—speech has been to sing a chorus of about 30 girls, becomingly gowned, handsomely so for the ballroom display, and there are chorus boys.

There is sentiment in the story, retained fully from the original, and Miss Neilson acted her role very well, much better than she sang it, but "Kitty Darlin'" is a "con" tune play. As such in these days it remains questionable, but at all events, if it is to have

a life, there must be substitutions made among the players and the first act given a very large and strong dose of ginger—otherwise the audience may not remain for the finish. About the sole comedy of the performance is borne and furnished by Mr. Stevens.

If the show is taken off for revision, it may help it; if too much is not expected from Miss Neilson, that may also help, although if Miss Neilson rather than the play is depended upon to draw, that, of necessity, must be a handicap, and if the management believes this is the case for Irish music, they may might comment that they arrived a season too late with "Kitty Darlin'."

Sims.

MISALLIANCE.

Same old Bernard Shaw; same old trick of grouping a lot of contrasting characters to make scintillating dialog; same old five-minute speech placed in the mouth of one of the characters to drive home a summing up of that person's opinion of a prevailing condition; same old everything we have been accustomed to expect from Shaw and which we shall never fail to enjoy, for the reason that he says the most obvious and commonplace things through the mouths of his puppets, and we never cease to be startled at them, because they are human and lifelike and so thoroughly unexpected in a public playhouse.

For instance, a virile, middle-aged, scuffed man of 55, with a grown-up family, encounters a gorgeous female professional wire-walker of 35. She is a woman of the world, knows "life" and all that sort of thing. His heart is still young and his wife is a settled, buxom, gray-haired lady content to sit and knit. Without very much knowing, she makes her a proposition to become his mistress. And he does it in such a manner that you cannot help but feel that it is true to life.

As to the main plot, that is a rather difficult task to summarize. Suffice it to say that it can best be described by one of Shaw's own speeches in the first act, when one of the characters says: "No man should know his own child—no child should know his own father."

On the opening night the piece ran close to three hours, but has since been chopped to let out by 11 P. M. Two and a half hours of brilliant wit, with only a couple of brief intervals, is a sufficient dose of even Shaw—just sufficient, and not too much. In that length of time one can get more laughs than out of any musical comedy in town, and all of it is entertainment. Here are a few of the author's epigrammatic sayings in the piece, taken at random.

"We're all scoundalmonsters; that's only human nature."

"In the theatre of life everyone may be amused, except the actor."

"Age is squeamish, fastidious, sentimental."

"Girls withering into women; women withering into old maids."

"It requires some natural talent to be wicked."

"Read any man's letters to his children—they're not human. They're all about scenery, hotels, trains, etc."

"In 100 years it will be considered bad form to know who your parents are."

"I am a Pole. Lucky people to have their government off their hands."

"They are evidently not warriors or statesmen or they wouldn't risk their lives."

"A married man can do what he likes. If his wife don't mind. A widower must be careful."

"She wants a Bible."

"Perhaps she wants to read it."

"But why should she on a week day?"

"Common people do not pray—they only beg."

"Nothing is worth doing unless the consequences may be serious."

"There is no good sense, but it's literature."

Comparatively little of the beauty of the above quotations can be gleaned without the dialog leading up to them. It is almost futile to attempt to give one an idea of their brilliancy.

Oh yes, the name of the "piece" is "Misalliance," and it was presented for the first time last Thursday evening at the new Broadhurst theatre by William Faversham as the well chosen cast headed by Madyne Arbuckle, who scored one of the biggest hits of his career. The remainder of the cast is Frederick Lloyd, Philip Leigh, Elizabeth Riedson, Mrs. Edmund Gurney, George Fitzgerald, Warburton Gamble, Katharine Kaelred, Malcolm Morley. Not to give praise to each and every one of them individually would be doing them an injustice. Perhaps it was the wonderful things they had to say that made them stand out so much. On the other hand, if they were not artists they couldn't have delivered their lines, no matter how clever the dialog.

The new Broadhurst theatre is a delectable one in its intimacy, giving the impression of being small. As a matter of fact it has 617 seats on the lower floor, has a single, long balcony and can hold, in money, at regular two dollar prices, \$1,500. The decorations of the auditorium are Grecian and the color scheme Pompeian red, with a soft, yellow lighting scheme. The stage is 40 feet deep, by 100 wide, capable of housing a good-sized musical show that could do a business of over \$14,000 a week. And George Broadhurst has it on leasehold for the same rental as Oliver Morosco pays for his Handbox. Stupid as a fox that Broadhurst chap.

Jolo.

MOTHER CAREY'S CHICKENS.

"Mother Carey's Chickens," at the Cort theatre, is either a satisfying entertainment or it isn't, according to individual preference. If you are content with a pretentious, brevic comedy with a heart interest, admirably played by an exceptionally well-balanced com-

pany, it is first-rate entertainment. If your taste in the legitimate line runs to strenuous drama, it is a pretty slim plot for a full evening's entertainment.

The piece is in three acts, written by Kate Douglas Wiggin and Rachel Frothingham, the book of the same title by Miss Wiggin. It is pretty much the style of show as was "Rebecca of Sunnybrook Farm" and, if memory is not fickle, that rural comedy enjoyed a forced run in the metropolis, which is, in fact, the history of most of the rustic pieces, from "The Old Homestead" to the present day. Pieces like "The Old Homestead" and "Way Down East" had to be crammed down the public's throat before it was generally accepted. "Homestead" dropped \$70,000 before it began to make money for Denman Thompson. In order to keep the weekly expenses of "Way Down East" down to an economical basis, William A. Brady paid Lottie Blair Parker, its authoress, a lump sum in lieu of royalties and kept the show in New York until he had established its popularity. Probably the only inter-urban piece that was a hit right from the start in New York was "Shore Acres," made so by the very strong melodramatic situation with mechanical and scenic accessories at the end of the second act. At the opening night in New York, a quarter of a century ago, at the Fifth Avenue theatre, the audience was exceptionally demonstrative and the critics were thus persuaded that it was a good play.

But, to return to "Mother Carey's Chickens," judged by present-day standards, it is an array of well-drawn characters, relating a sweet, peaceful story with nothing more violent in the way of action than the mislaying of a letter which very nearly breaks off a very rapidly growing love affair between a young couple. Just a pretty picture of pure, sweet home life.

Edith Tallaferro is her usual self in the ingenue lead, with Thomas Carrigan playing opposite in a manly, sincere fashion. Wallace Owen as an elderly "rube," Ursula Elsworth as his wife and Helen Marq. as their daughter, are a trio of character artists it would be hard to duplicate in their respective roles. It is doubtful if in the entire cast, down to Charles Eaton as a six-year-old boy, a more perfect company of artists could have been selected.

Jolo.

HERE COMES THE BRIDE.

Good old-fashioned uproarious farce—that makes the audience laugh from the first to the final curtain. "Here Comes the Bride" passed through various vicissitudes before it finally reached the stage via the Klaw & Erlanger route, those managers acting as sponsors for the production by a special arrangement with Edgar J. MacGregor. Originally the piece was to have been produced by H. H. Prager, from whose hand it passed to Mr. MacGregor. At present K. & E. MacGregor and Max Marcin are interested in the property. Marcin is one of the co-authors, Roy Atwell having been his collaborator.

Much of the success of the piece, which seems to be accepted as a hit by a great many, is due to the manner in which it is played. Loud and fast, and with the most quited, and the company just rumps through the performance. The question now remains whether or not the public will accept farce of the old order with the usual impossible complications even though it makes them howl. If they will, then "Here Comes the Bride" is assured of a long run on Broadway.

The theme is that of "easy money" and the complications that it leads to. A young lawyer, with but one client whose case he is handling on a contingent fee basis, is in love with the daughter of a wealthy man. The latter is one of those round old bulls, whose bellows is much worse than his actions and who believes all the young men paying attention to his two daughters are fortune seekers. He discovers the elder daughter and the young lawyer have a marriage license and are preparing to elope. He comes down on them heavily and the engagement is apparently broken off.

As a result, the young attorney who has been instructed by the father to absent himself until he can show an income, jumps at the chance to marry a woman who he is not to see at the ceremony or to ever meet again, arrangements having been completed that will mean a divorce will be granted inside of a year. For this he is to receive \$100,000. This card happens after he has apparently lost the girl, been served with dispossession notices at his rooms and office and has but 30 cents in his pocket. He accepts, and the ceremony is performed in his office.

Meantime his chum, who is courting the sister of the girl the lawyer was engaged to, has arranged for the latter to share the home of his parents with him (until he can arrange for the other quarters, said parents having departed for California that morning). The scene switches from the lawyer's office to the home of the chum's parents, and the last two acts take place there. The first occurs on the evening the marriage was performed, and the last act is in the morning following.

The girl whose engagement was broken decides she would rather follow the dictates of her heart, and with bag in hand enters the lawyer's office just after he has made it possible for the first slice of the "easy money" to be turned over. When stating she is prepared to elope, all that he can reply is "My God, which brings the first curtain down with a bang."

After being turned down by her fiance, she does not dare to return home as she has sent her father a telegram stating her intentions. She goes to the home of the Carletons, with the intention of asking the daughter of the house to put her up for the night. When the husband and she have left for California, she decides to remain over night at any rate. A few minutes after retiring the bridegroom (Continued on page 16.)

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 Playwrights' Club moved last week into its new quarters, at 1440 Broadway.

"The Grass Widow" opens at Atlantic City Oct. 8.

"Seven Days' Leave" opened at the Majestic theatre, Boston, for a brief engagement preliminary to its New York opening.

Grace George will open her repertoire season at the Playhouse Oct. 8, with "Eve's Daughter," a new play by Alicia Ramsey.

"Lilac Time," with Jane Cowl, will give a performance of that play at Plattsburg for the soldiers, Oct. 28.

Daniel Frohman took "Seven Days' Leave" to Boston last Thursday and opened Tuesday preliminary to its New York presentation.

Marjorie Wood and Edna Baker have replaced Mary Boland and Willette Kershaw in the cast of "Yes or No," now rehearsing.

The Irving Place theatre opened last week with "Der Einsame Weg" (The Lonely Road) presented in German.

Rehearsals of "Madame Cecile," Louis Ans-pacher's comedy, will begin shortly under the direction of the Seiwyns.

"Over the Top" has been decided upon by the Shuberts as the musical revue for the 44th St. theatre roof.

Edgar MacGregor has acquired the rights of a new play by Myron C. Fagan, entitled "Self Defence," which he hopes to produce within a short time.

Early in November the Seiwyns will present "Losing Eloise," a comedy by Fred Jackson, with a cast which includes Charles Cherry, Charles Harbury and Elsie Leslie.

Margaret Anglin has leased Daly's and will present herself in a repertoire of plays. The opening piece will probably be "The Broken Gate," by William Hurlbut.

The opening date for Grace George's engagement at the Playhouse has been set for next Tuesday. She appears in "Eve's Daughter" that night.

"The Rainbow Girl" is to be K. & E.'s next production, a musical comedy by Renold Wolf and Louis Hirsch. The cast includes Billy B. Van, Sidney Greenstreet, Dorothy Follis and Henry Clive. Rehearsals begin next week.

Mme. Frances Alda will appear at the Sunday night concert of the Hippodrome, Oct. 7, of the British and Canadian Recruiting Mission. The Kitties Band and Mr. and Mrs. Vernon are also on the bill.

A number of the young women engaged for "Miss 17" will dance for convalescents at the Marine Hospital of the Brooklyn Navy Yard. One evening each week someone will go from the theatre to entertain the sailors.

The one-act plays by J. M. Barrie, which were done at the Empire last spring, will be sent on tour by the Chas. Frohman Co. They include "The New World," "The Old Lady Shows Her Medals," "Barbara's Wedding."

William Hodge will appear in a new piece, "A Cure for Curables," by Earl Derr Biggers and Lawrence Whitman at Trenton, Oct. 4. The play, produced by Lee Shubert, was suggested by a magazine story.

Virginia Brooks Washburn, author of "Little Lost Sister," is defendant in a divorce suit filed by her husband, Charles M. Washburne, formerly connected with a vaudeville booking office. Mr. Washburne charges desertion.

Raymond Hitchcock has offered his 44th St. theatre to Edward Rice for the benefit performance which will be given the latter Oct. 14 in recognition of Mr. Rice's fortieth anniversary as a manager.

A. L. Erlanger is organizing a "Theatre Day" for the benefit of the Red Cross for the afternoon of Oct. 26. Various local theatre managers are expected to give their services and theatre free for the purpose.

The Shuberts intend establishing a special department where writers will receive instruction, free, except for a form of contract which will bind the successful playwrights to the Shuberts for a term of years.

Clune's theatre and the Crown were traded at Pasadena, Sept. 22, by the owners, M. Pierce and A. L. Phillips, for 1,683 acres of land. The new owner of the Crown theatre is Mrs. L. F. Pine and of Clune's, A. L. Caldwell.

"The Judge of Zalamea," with Leo Dietrichstein, opened at the Davidson theatre, Milwaukee, Sept. 27. The company supporting Mr. Dietrichstein included Madeline Delmar, Betty Callish, William Ricciardi, Gareth Hughes, A. G. Andrews, Percy Ames, Walter Howe and John Bedouin.

Following an old custom, a gold piece was presented to Frederick Lloyd, who plays Johnny Tarleton in "Mimallance" at the new Broadhurst theatre. "According to tradition, to open a new theatre a new gold piece must be bought by the lessee, producer and builder and given to the actor who speaks the first line upon the stage.

"The Barton Mystery," a drama by Walter Hackett, is rehearsing under direction of the Shuberts and will be seen in New York in a few weeks. A. L. Anson is in the lead, and in support will be Charlotte Granville, Henry S. Stamford and G. W. Anson. Henry Irving played the piece for 200 nights at the Savoy, London, a few years ago.

George Harcourt, dancing partner of Joan Sawyer, whose real name is George Hoffmeister, was arrested last week at the Riverside theatre for contempt of court, failing to pay his wife alimony to the amount of \$1,185. He communicated with Mrs. Hoffmeister's attorney and made a settlement.

Lieut. John Phillip Sousa and his entire Great Lakes Naval Band will give a concert at Carnegie Hall, Oct. 6, for the benefit of the Red Cross, and the pageant of "The Drawing of the Sword" will be given indoors in the same manner and with the same cast as at the Rosemary Pageant at Huntington, L. I., the day previous.

Wall Street was invaded last week by members of the Stage Women's Relief Fund, including Fanny Dupree, Ines Buck, Margaret Carol, Grace Wick, Vera Bassett, Mary Cunningham, Beatrice Prentiss and Andre Barnett, who were distributing circulars petitioning Congress to enact a law inflicting punishment upon persons responsible for pro-German activities.

CRITICISMS.

MISALLIANCE.

A comedy by George Bernard Shaw, produced by William Faversham at the Broadhurst theatre, Sept. 27.

On the whole, to take refuge in the usefully vague phrase of village reporting, a pleasant time had been had by all; but what it consisted in and what the play was all about, defies analysis.—Times.

A real success was the result, and in bringing about this happy outcome Shaw owes as much to Faversham as Faversham owes to Shaw.—World.

SATURDAY TO MONDAY.

A comedy in four acts by William Hurlbut, based upon a story by Jessie Leach Reator. Produced by Winthrop Ames at the Bijou, Oct. 1.

There were times, indeed, when the general conduct of affairs reached the verge of amateur theatricals. But, on the whole, the evening was bright and enjoyable. The prevailing atmosphere was of sparkling gaiety. At times, notably during the first five minutes, the dialogue rose to heights of brilliancy seldom equaled on any stage. The mounting was in excellent taste, and the cast was of rare distinction. Times.

"Saturday to Monday" was not very highly developed as a play, although it successfully filled all necessary purposes as an evening's diversion. World.

THE LAND OF THE FREE.

A drama in three acts by Fannie Hurst and Harriet Ford. Produced by William A. Brady at the 48th St. theatre Oct. 2.

The result leaves something to be desired as a drama, being the sketchy and disconnected product which our forefathers knew as chronicle history; but it is interesting none the less, and it affords Florence Nash an opportunity to develop talents of which her most fervent admirers have scarcely thought her possessed.—Times.

Though it was at times in vein of rough melodrama, the story had a human touch and a sincere ring. . . . The ending of the piece came a long way from living up to the promise of its beginning.—World.

THE JUDGE OF ZALAMEA.

(Cohan's Grand Opera House, Chicago.) Mr. Dietrichstein in this adventure adds to the dignity if not to the fortune of himself and Messrs. Cohan & Harris.—Examiner.

Only those who know the woodenness of character depiction in the continental drama of 200 years ago can appreciate Mr. Dietrichstein's portrayal.

ENGAGEMENTS.

Madame Yoraka and Fred Burt ("Madame Cecile").
Cecil Lean and Cleo Mayfield (Century).
Jerome Patrick and Rex McDougall ("The Three Bears").

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., \$225.50.

Geo. Blumenthal—H. Bartach, \$411.98.

Joseph Daly—J. Plunket et al., \$231.75.

Oliver and Peggy Hartford—M. Meyer, \$74.55.

BANKRUPTCY PETITIONS.

John J. Reiser, liabilities, \$2,977; no assets.

SHOW REVIEWS.

(Continued from page 15)

enters and also retires, taking the room across from that of his former fiancée. Here for a few minutes Otto Kruger does a most capable bit of pantomime. The curtain is lowered for half a minute, denoting a lapse of 10 hours. In the morning he and the girl discover they have been in the house over night alone. The frantic father of the girl, in trying to prevent her from marrying, informed the police and the papers got hold of it with the result lengthy accounts of the elopement appear. When young Carleton, and later the supposed bride's sister, appear, it is accepted the young couple have been married, especially as they are found in the Carleton home together after having spent the night there. The father also comes on the scene and congratulates the couple, and as they are about to break the real news in walks the mysterious veiled bride of the day previous, she having decided that a youthful husband of no piece would be a valuable asset to assist in maintaining the brood of chicks she has amassed by a quartet of previous marriages. This brings another whoop of laughter and the curtain for the second act.

The third act straightens out the story, which seemed to be the more involved instead of readily lending themselves unravelment. A few minutes prior to the final curtain a solution is discovered. Between this point and the lowering of the asbestos a most ingenious bit of staging is uncovered. A scene is enacted on stage and the imagination of the audience does the rest. The result is a laugh after laugh. Mr. MacGregor should receive unmeasured credit for this innovation if for no other feature of the performance which he has staged.

There is no doubt that with a cast other than the one that is at present appearing in "Here Comes the Bride" the piece would become commonplace and undoubtedly doomed to failure. But this cast is a corker. Mr. Kruger does some of the very best work of his career as the young lawyer, and Francine Larrimore, his fiancée, while starting rather slowly in the first act, climbs steadily as the piece goes along and scores unmitigatedly. Franklyn Ardell, as James Carleton, the young chum, is breezy and carries the comedy whenever he is on the stage. His smile and personality are compelling and his vaudeville methods are most acceptable in this characterisation. Mildred Booth plays opposite him and does particularly well during the last two acts.

The big comedy scream is Maude Eburne as the rather antiquated bride, who is very deaf but still has a large-sized longing for a matrimonial mate. She scores every minute. George Parsons, as an opposition lawyer, presents the chance of easy money to Frederick Tile (Otto Kruger) has little to do but make a distinct impression in the two acts in which he appears. William Holden was a convincing father of the blustering type and Frank Walsh as Judge Hueselton had but three scenes before the audience and was the dominant factor in the one that took place on stage, each of the four being resultant in much laughter.

There are eight other minor roles, all of importance to the action, and most capably played by Albert Reed, Thomas Magan, Walter Fanner, Jean Stebbins, Kenneth Keith, William Lennox and Marie Majeroni, all names that carry certain weight. The interest that Max Marcin holds in the show is variously reported and some seemingly in the know state it is 20 per cent. of the production in addition to his royalty rights. The whole is stated to have been offered by the author at \$2,500 the day after the opening without any buyers appearing.

The general indication from the public demand at the box office after the first two nights could be taken as a promise of ultimate success for the piece. Fred.

BELASCO RETURNS PLAY.

David Belasco has returned the manuscript of "She Who Hesitates" to the publishers, Dodd, Mead & Co., forfeiting the advance royalty that he had paid for the production rights of the novel.

I MAY BE GONE FOR A LONG, LONG TIME

SHOWS OPENING.

"The Grass Widow" by Rennold Wolf and Channing Pollock, which Madison Corey is producing, opens at Atlantic City Monday. Otis Harlan was added to the cast last week.

The Weber-Anderson production of "Yes or No" opens at the Murat, Indianapolis, Oct. 11. The show plays the Garrick, St. Louis, the following week, then the Davidson, Milwaukee, following with three days each in St. Paul and Minneapolis. In the cast are Emilio Polini, Marjorie Wood, Edna Baker, Robert Kelly, Malcolm Duncan and Frank Wilcox.

"The Claim," a new comedy drama will open in Yonkers today (Friday), the estate of Henry B. Harris producing. This show is the first collaborative work of Charles Kenyon and Frank Dare. The cast includes Florence Roberts, Florine Arnold, Edward Robbins and Geraldine O'Brien.

The show will come into the Fulton on Monday night, succeeding "Stranded."

"The Jack Knife Man," which the Harris estate tried out some time ago will shortly be brought forth for a Broadway showing.

"My Irish Cinderella," which Cecil Spooner presented in stock has been acquired by H. S. Schuter who is sending out a road company, headed by Daisy Carleton, opening Oct. 15 in nearby territory. Schuter has a tour through Canada arranged.

"Leffler & Bratton's "The Newlyweds and Their Grownup Baby" opens a road tour Oct. 12 at Allentown, Pa.

The May Robson show, "A Little Bit Oldfashioned," with Augustus Pitou managing, opens Oct. 11 at Dover, N. J.

Clark Ross is preparing to send out "Leave it to Me," formerly playing road dates. Neil Tomey has written a new book. One nighters will be played.

"Love O' Mike," through arrangement with the Shuberts, is being arranged for the one-nighters. Company now rehearsing in New York.

E. C. Rockwell, western manager, is sending out three colored organizations known as "Royal Rastus," "Morgan's Mighty Minstrels" (opening Oct. 8), and "Down in Dixie Minstrels" (opening Oct. 15).

"The Girl He Left Behind," the new Mayme Gardner show, opened in Iowa Oct. 6.

E. C. Jones is routing a "Polly of the Circus" for southern territory this winter.

"A Good for Nothing Husband," direction Robert Sherman, Frank A. P. Gazzelo and Ed. Clifford, organized for a tour of the International Circuit.

W. B. Seeskind and Fred M. Mayer have taken over the rights to "Princess Pat" for the smaller towns. They are engaging a company at present. The show is to open Nov. 1.

"So Long, Letty," No. 2, opening Oct. 1 at Wilkes-Barre, Pa.

Fred M. Mayer and William Seeskind (formerly of the American Theatrical Exchange) have taken over "Princess Pat" from John Cort for certain territory stipulated in the agreement on the road rights.

"The Bride Shop," a new play by Frederic de Gressac, has been obtained for stage production by John Cort, who is planning to put it out with a big cast.

SHERWIN BAN OFF.

It was reported unofficially Wednesday Klaw & Erlanger had lifted the ban placed against Louis Sherwin, dramatic critic of "The Globe," as far as the K. & E. controlled theatres in New York were concerned.

It is understood the ban still exists to the extent of refusing courtesies to him, but that he can enter the houses on purchased tickets.

CABARETS

Terrace Garden, Chicago's uniquely constructed cafe under the Hotel Morrison, offered a new revue and "ice extravaganza" last week, the entertainment being promptly voted a big improvement over the first show there. Joseph E. Smith put the revue on and his touch was evident in many instances. He brought his girls in the ice ballet down to the ice surface from the balcony on runways. There are two runways, one on either side, and alternately the girls slid down, seated on small white sleds. Most of the ballet were afraid of the downward ride and squealed lustily during the journey, some losing their seats as the sleds struck the ice. The first two sections (there are three) were grouped under the title of the "Revue on the Rug," a carpet being spread over the ice. There are four girl principals, two men and a chorus of 16. This portion was not complete because of illness of one of the principals and a disappointment from another. It led to too many numbers being allotted to one principal (Marie Norella). The several dance numbers of Rose and Arthur Boylan stood out prominently and they individually seized the applause honors for the early portions. The chorus ensembles were quite pleasing, with the corking costume display playing an important part. Mr. Smith spent \$4,000 for the gowning of the girls, a large amount for Chicago. A very pretty set of costumes of convertible type—from Scotch to that of Irish colleens—was not ready for the early showings, in fact several devices for the ice section also failed of delivery on time. It really was the ice section that put the punch into the show, and here Norval Baptie is to be jointly credited for production. The work of Baptie and Gladys Lamb is at all times a spectacular, classy exhibition. Miss Lamb's appearance and performance might be aptly described as exquisite. Together with the crack skating of her powerfully muscled partner, they make a team right at the top of the list of American ice stars. Miss Lamb's costumes were gorgeous affairs. No doubt about the team getting the revue's honors. The ice ballet is a clever group and said to have been recruited from the New York Hippodrome. Mr. Smith has done some good work at Terrace Garden. It is his first Chicago effort in six years. In a costume selection and lighting effects and in many other ways he has lifted the show so that it is considered the best cafe entertainment the Windy City has yet had. Figuring on the finishing touches added this week, the new revue should continue for a run—unless the agitation in the city councils should place Chicago cabarets in gloom.

The coveur charge thing is getting to be one of the biggest jokes along Broadway, where several of the places have lately inaugurated a system of placing a "two-bit" tax per head on their guests. The Justine Johnstone Little Club and the Jazz Room at Reisenweber's are now included in the list following this practice. It is getting both of those establishments into line with the commoner places in town. The custom is remindful of an incident that took place at one of the road houses. A dinner check at that place was headed off by a coveur charge of 10 cents for two people. This looked so foolish to the recipient of the check (especially as the charge looked as though it was for two beers) that the head waiter was sent for and he immediately called the manager, who explained that it was a "coveur" charge, but offered to remove it. When pressed for an explanation he stated anyone who ate was charged for coveurs, but someone might come in and order a

bottle of beer and get away without the charge. The explanation brought the retort from the guest that the charge was only petit larceny and the place should either make a coveur charge of 50 cents or \$1 or call it off altogether. Not much to be gained by piking!

Cabaret bookings by Billy Curtis lately are as follows: Mackinnon Twins, Babe Fay, Clara Martin (St. Regis Hotel, Montreal); Dolly Austin, Harriet Snow (Beaux Arts Cafe, Atlantic City); Carita Varde (Gilsey Hotel, Cleveland); Bernice De Grant (Shanley's, New York); Hortense Zaro (Lexington Hotel, Baltimore); Weber and Solrell, Max Stamm, Aubrey and Rice (Teck Hotel, Buffalo); Evelyn Paul, Gene White (Lorber's); Evelyn McVey, Miss Pecan, Kimmey and Hall (Boulevard Cafe); Grace Seymour, Loretta Ferris, Evelyn Clark (Parisian, New York); Billy Foster (Healy's, Boston); Dorothy Root (Marlborough Hotel); Ray Miller Five (Gardens, Boston).

The managerial table at the Justine Johnstone Club is to the right of the stairway leading to the dance floor, as one enters the club. It is at this table there is a nightly gathering of a number of the Shubert executives, usually including Lee Shubert and Nat Roth. The Club is assuming a decided air of prosperity as far as business and the crowd is concerned, but there is a decided lack of evening gowns among the women present and the men for the greater are clad in business suits, which is decidedly a change from the type of patronage the club enjoyed when first opening.

The "last order before closing" thing is beginning to give a great many of the dance places a little leeway past the one o'clock closing time. The last order usually consists of two or three drinks for each of those present at the table, and of course one is not forced to leave until the liquor served is consumed. Of late some of the establishments have even loosened up to the extent of permitting a piano player who might be "among those present" to contribute his services, so that the select few remaining after hours might continue dancing.

The finals in the dancing contest for the championship of New England were held at Hunt's Mills, Saturday night, with several hundred persons from various parts of this state and Massachusetts in attendance. Those who had secured places in the preliminaries held during the past few weeks, entered the finals. \$150 in prizes was distributed. The championship team included Eddie Riley and Ethel Mullaney, who were awarded \$50 in cash. Fourteen others shared in the prize money.

The report last week the revue at the Martinique Hotel, ordered off, was produced by Andri-Sherri was partly in error. The performance was staged by Julian Alfred, the costuming having been done by Sherri. The new revue which Gus Edwards is producing is to be costumed by Schneider-Anderson, with the exception of one or two sets of costumes by Sherri which will be retained.

The Food Administration has stamped its O. K. on restaurants. Officials of the Administration stated that they would be happy if fancy foods were used in great abundance. Such delicacies as stuffed squab, lobsters and the like, if used more abundantly by the public, are an aid to the Administration, as it saves the staple article for the armies.

Sunday night the Palais Royal had a special dress rehearsal performance of the new revue, "Venus on Broadway" given for the press. A dinner was provided prior to the performance, the bill of fare carrying a line suitable to the affair. Gil Boag is to act as publicity representative for the several establishments which those of the Palais Royal management are interested in.

The Nankin Restaurant, Upper Manhattan, which started its season two weeks ago, is now going at top speed. It is owned by A. Weiman, managed by Fred Canfield (a former producer) and Bernard Grauer's Orchestra furnishes the dance music. Marion Robinson, Herman Landau and a chorus does the entertaining.

It was stated last week that the Dolphin (145th street and Lenox avenue), has changed hands to a colored concern, with the white entertainers replaced by colored people. It was later learned the deal was pending with the colored people contemplating such a move, but so far nothing definite has happened.

Frank A. Keeney has signed a lease for larger quarters in the Putnam Building, having taken over the big corner space on the southwest corner of the second floor, moving from the third floor Nov. 1. Mr. Keeney expects to make some special announcements regarding a new theatrical project at the time of the office change.

Edward Pidgeon has announced that the thirteenth successive season of the Cafe L'Aiglon, Philadelphia was inaugurated Monday night. The balcony dancing sessions running from 8:30 until 2 a. m., while a special Domino Room runs from 11 p. m. until 2 a. m. with the exception of Saturday when the closing comes at midnight.

Maurice and Florence Walton have notified John Bowman they will leave France shortly for America. They went to France six months ago to dance in aid of the Red Cross. They will open at the supper room of the Biltmore, Oct. 15.

The old Pekin theatre in Chicago, smothered under police indignation when it housed the notorious "black and tan" Beaux Arts Club, was allowed to reopen for two nights so that the Easter Lily Club could hold a benefit. The Lillies are colored women.

The former Strickland orchestra, without Strickland and renamed Earl Fuller's Combination Sextet, will open at the Moulin Rouge, New York, Oct. 15. The band has a quartet of singers among its musicians.

Violet Hayes, entertainer, has sued the Morrison Hotel, Chicago, for \$5,000, charging breach of contract.

The Clifton Trio (Paul Corwin, Charlie Adams and Billy Kasche) are at the College Inn on 125th street.

Vinnie Bradcome is booked for ten more at the Whitcombe Hotel, Rochester, N. Y.

The Shirley Sisters will join Reisenweber's new revue.

FRAUDULENT ADVERTISING.

Chicago, Oct. 3.
The defense of a millinery merchant here to a suit charging fraudulent advertising, under a recently voted ordinance, holds that the act is unconstitutional. It is the first case under the law.

If the defendant is overruled the theatres will have to censor their ads thereafter, as the measure stringently prohibits exaggerated or false representation in printed or display announcements or any other means of advertising.

The penalty is a fine up to \$200 and the complainant is entitled to his money back plus court costs if he proves his case.

Such terms as "Original New York Cast," "A Year on Broadway," "A Score of Beautiful Maidens," etc., will be construed as violations if they are not substantially true.

OBITUARY.

Capt. Henry Schmidt, for many years the "strong man" of Barnum & Bailey's circus (one of his feats being to lift a horse and rider) is dead. Captain Schmidt, who in recent years was master of many barges and who lived in South Providence, R. I., was lost last week when his ship, the "Western Belle" of the Neptune Line, sank 22 miles east of Fenwick Island lighthouse. With Captain Schmidt perished his wife and his engineer, also of this city. The captain married Mrs. Schmidt while with the circus. Captain Schmidt was born in Germany and came to this country when a young man, joining the circus soon after his arrival here. He was over 70 years of age and is survived by one son, Harry, of East Providence.

Mrs. Tom Hanks, wife of Tom Hanks, treasurer of the National Printing Company, is dead. Death followed a cold contracted several days ago, which developed into pneumonia. Mrs. Hanks was 35 years old. Besides Mr. Hanks' connection with the show printing firm, he is owner of the Empress, and has a part interest in the National, Chicago. The body of Mrs. Hanks was removed from Chicago to Detroit, her home, for interment.

John L. Carr, born in Chicago June 10, 1858, for years a pianist and entertainer known throughout New England, died at Providence Sept. 29. At the time of his death he was at the head of J. J. Carr & Sons, dealers in wholesale bakery supplies. He is survived by his wife, two daughters and four sons.

David Abrams, the animal impersonator, whose death in Buffalo while rehearsing with "The Red Clock" was reported last week, did not die according to the management of the show, from causes arising through the deceased striking a table. His death, avers the management, was due to an acute attack of gastritis.

Henry Dixon (Dixon, Bowers and Dixon) died Sept. 29 at the Clarendon Hotel, Wolf Lake, Wis., near his summer home, of rheumatism of the heart, complicated by an injury suffered several years ago in a stage fall. He had been on the stage for many years and was successful and well to do.

The father of Edward S. Keller, the vaudeville representative, died Sept. 29 at his home in New York City, the funeral services being held Sunday. The cause of his death was stomach trouble.

Jesse Williams, aged 77, died Sept. 26 at the Brunswick Home, Amityville, L. I. He was a musical composer and stage manager and first appeared in this country in the early eighties with Christie Minstrels.

Luca Botta, noted tenor of Metropolitan Opera Company, died Sept. 29 at his home in New York City of cancer of the groin. He was 35 years of age and leaves a widow.

Mrs. W. H. Barney, mother of the manager of the Eltinge theatre, passed away Sept. 27 at the Hotel Woodstock. She was 70 years of age and had contracted pneumonia.

Pearl Belmonte, of the Aerial Belmontes, died at the Newburgh Hospital, Cleveland, O., last week.

BURLESQUE

FOLLIES OF THE DAY.

In his 1917 edition of "Follies of the Day" Barney Gerard displays a spirit of progressiveness rather than the modern burlesque, a brand of progressiveness which could well be copied by his two score associates on the circuit.

Gerard has stepped away from the conventional burlesque production and instead of the too familiar first and second part with a light connecting theme, has combined a string of genuinely funny travesties on popular plays, introducing a style of comedy that looks decidedly promising. For Gerard has wisely broadened his adaptations to eliminate the necessity of an intimate acquaintance with the travestied subject, relying on his comics to project sufficient laughing material from their well written dialog and the "situations" accompanying its delivery. And Mr. Gerard has two thoroughly reliable and capable men in George P. Murphy and Chester Nelson.

The show opens with a prolog before a black "one" drop, the introductory lines being arranged to briefly explain the ensuing action. The show starts with an exterior scene, the locale a park. It's a series of comedy "bits" and interrupting numbers throughout this part with the travesties following, showing a comic description of scenes from "Uncle Tom's Cabin," "Experience," "The Eastest Way" and "Railroad Jack." The principal roles are shouldered by Murphy, Nelson, Jimmie Connors, John B. Williams and Gertrude Hayes. It's simply a succession of cartooned drama, ridiculously funny and surefire.

The "Experience" portion was the best, the characters being handled directly opposite to their natural arrangement, with an abundance of snappy talk provided. It closed with an operatic medley, Gerard assembling the entire company for volume and harmony. This was thoroughly appreciated. A grouped organization always provides an attractive picture, and when capable and properly harmonizing it seldom fails.

The second part was largely given over to a harem scene lavishly dressed with all proper attention given the details. Here Gertrude Hayes excels in results, portraying a vampire queen and cleverly steering the comedy "situations" around her scenes with Murphy and Nelson. The latter is one of the best of burlesque's stage "rubes," having a distinct style of delivery and displaying a grotesque make-up that somehow seems natural, yet exceedingly funny. Murphy never appeared to better advantage. He gave a smooth performance, grasping every opportunity for the psychological laugh and keeping strictly within the confines of legitimate comedy, a rarity these days.

Mr. Connors is an ideal man for this cast. He played several character parts, and unlike many other burlesquers, played and dressed them properly. Connors is a good light "straight" man, an equally good dialectician and carries his roles through even to the minutest detail. He did much to "feed" and cross-fire the comics, and proved an excellent wheel for the principal list.

Miss Hayes is the leading woman, familiar to burlesque patrons, lively, a hard worker and able to handle a number of the end-of-the-decision. Her work in the second part alone justified the top honors of the feminine class. She never over-acted the role, but lived it up and kept the tension at its proper pitch. Closely behind comes diminutive Anna Propp, one of the liveliest soubrettes on the wheels. She injects that essential "pep" that every number requires, her dancing efforts insuring recalls. Pauline Harer is second soubrette, good looking, a fair singer and carrying much promise.

The chorus has been well picked for appearance and voice. Mr. Gerard knows how to dress a chorus. His color schemes were perfect and his wardrobe will measure up with the season's latest.

The show should do business wherever it plays for it will please the most skeptical. Following a string of particularly good shows, "The Follies of the Day" stands out among the two or three best to visit the Columbia so far this season.

Wynn.

MERRY ROUNDERS.

This Max Spiegel production can be safely classed among the better grade of burlesque shows, for the producer has successfully striven for something resembling a pretentiousness, yet retaining sufficient of a low comedy to keep the affair strictly within the confines of burlesque. The affair is given in two parts with a consistent but reasonably light theme, the author (George Totten Smith), finding plenty of opportunities to poke out the essential "situations" without rambling away from his story. And the "situations" are well arranged, being provided by the farcical angles of the book.

The story is built wholly on farce foundations, picturing the experiences of a Hebrew (Abie Reynolds) who smuggles a \$20,000 jewel into the country by hiding it in a cake of soap. He gives the soap to the inevitable "charmer," in this instance Florence Mills, and what comedy action follows reveals as to his efforts to procure the bauble without her knowledge.

Spiegel has lavishly dressed the show, there being five scenes to the opener and four to the burlesque. And backing the scenes he offers a costume array that will run second to nearly any show circuit for class and elegance. And his chorus is the best part in the show. Some foolishly aim for eccentric hair dress, apparently in an effort to stand out. A uniform rule on this point, for this particular show would be beneficial, for some of the girls look extremely funny rather than attractive.

Reynolds is that type of Hebrew comic who excellently gauges conditions and acts accordingly. He registered many a laugh through some spontaneous action while he never failed on the book titters. In a table scene with Florence Mills and Richard Pyle, Reynolds was particularly funny, although one rather suggestive remark about the "charmer" spoiled the dialog routine. And Miss Mills makes a fine acquisition for this troupe. She enunciates well, always looks splendid and can carry a part in good shape. And, incidentally, she introduced a top-heavy wardrobe that spelled "class" all over. Practically every entrance meant a new gown, and her changes were noticeable for color blend and fit. She was continually active and provided a perfect contrast in the comedy scenes, the majority being arranged around her role. There were two other women in the principal division who earned attractive scores, Jean Leonard and Margie Wilson holding down the ingenue parts on a fifty-fifty basis. Mill Wilson displayed both talent and experience in her work, getting in sound mark numbers in her scenes. She handles a song better than anyone in the organization. Jean Leonard is pretty, a blonde type with personality. She lights up the stage and adds the essential "color" to the cast. They make a great working combination and fit like a glove in this company.

Opposite Reynolds is one Doc Dorman, a character comedian. He assumed the rub type but seemed miscast. Dorman should try another role. He lacks ability for the rub "bit," runs wild on dialect and depends largely on the "Gosh darn" and "By heck" speed. He filled in, but would probably be useful if given another character. Almost any other would do better for Dorman than rub.

Pyle is the juvenile or semi-straight. He looks good. He and Reynolds suffered well and otherwise plays that necessary part fully up to expectation. Joe Feldman is the utility man, doing three or four characters of the cast and hat brand. His bass voice probably gave him the call.

There are two specialties shown during the action of the second part, one introducing the burlesque Trio (programmed as a quartet), who broke up the routine of the book with some good harmony. It's the typical quartet, and a quartet always fits in a burlesque show. Eugene Morgan, in blackface, was the other. He sings much on the order of Bert Williams, tells some really good "gags" and then earns a hit with an acrobatic dance.

The scenic equipment calls for special commendation for Spiegel has gone strongly in for the market's best in this end. He makes a good show look great with its dressing. And the majority of those who view the show will undoubtedly call it a great portion of entertainment. It really is and with the full season come and gone it will probably be listed up among the five or six best of the circuit attractions.

Wynn.

AMERICAN BURLESQUERS.

Barring the second part of "The American Burlesquers" at the Olympic this week, this aggregation should continue along successfully on the American circuit, although the show as compared to last season's is in the same distance in the rear. Other than Harry Welsh, the featured comedian, and one or two others, it has practically been recast, and is much inferior, especially the women contingent, which will undoubtedly prove the only drawback the organization will be compelled to contend with.

According to the program the piece is "Pawbroking DeLuxe." In two acts, with the first part retaining about all its former comedy situations and the second noticeably weak and suffering in comparison. This section is composed of bits, mainly on the table-scene order, with Welsh deserving credit for doing so well with the little material. And he should further be noticed for his cleanliness throughout the evening, never once resorting to the expected low comedy generally looked for in spots where he was in a position to use it.

Welsh is a capable comedian who could stand a better show, and he is on his way if his work this season is any criterion. The opening is an inferior of a pawnbroker's shop, with familiar situations bringing out the comedy that kept them roaring at this house. It moved in a fast pace, but is somewhat harmed by the chorus, who are inferior on looks, dancing and even wearing clothes. The latter, however, cannot be directly laid against them, for the wardrobe department was so glaringly unimpaired, and the expenditure in that direction must have been decidedly light this season. Practically the same costumes as seen in last season's show are retained, and what new ones were added were nothing more than miniature blunder effects. This defect can also be said about the women, who continually repeated in costumes, with not one look skinner being shown. And the most ridiculous drama, who usually walked away with the honors in her division. Miss Mason could better her present standing by inserting some needed "pep," for it was quite obvious she continually lacked in that respect.

The second part, while conventional in outline, should at least be given a title so as not to conflict with the opening part. This section is a comedy sketch, and if helped out by some thing which put the show on a line above anything else on the wheel. But in its present condition, it is rather a difficult problem to credit this, since it contains a running insertion of bits curiously arranged, with a chorus number also inserted to fill out time. But that chorus scene, if composed of girls (2) of the type and size and make-up, with no regular can be given to their positions. They appear to work when they feel in the mood, with one dark haired female in the second line spoiling the whole effect through she apparently refusing to kick any higher than her own ankle, and moved at a pace slow enough to lose a match race with a snail.

Of the women after Miss Mason, Lola McQuay is second, since she had no contender for it. Miss McQuay is the soubrette, leading most of the numbers in a rather cute way, but lacking the required appearance. She should attend to that immediately, for she has a chickenish appearance and works hard all the time, but unfortunately has no access to the proper wardrobe. Vivian Somerville on the other hand (probably classed as the ingenue) is just plain ordinary or worse. She may have been recruited from the chorus. It was a mistake to remove her. She is placed in a position to take advantage of a number of splendid opportunities in the comedy department, and besides leads numerous numbers, but withal does injustice to everything. She really possesses nothing, not even a wiggle, with which she attempted to encourage the gallery during one of her numbers.

In the men's end Billy Carlton worked nicely opposite Welsh in a much tamed down German character. Carlton has a number of laughs, producing eccentricities about him, and his style of work is amusing. He and Welsh carried the show across from a comedy standpoint, but if the roster contained at least one capable woman to aid in a number of bits they would undoubtedly have tied up the show in many spots. Sam Green played the heavy well enough, while Joe Dolan pleased in a light role that called for little.

Hughy Bernard (who is responsible for the organization) sang a ballad in the opening of the second part that pulled down the biggest score of the evening. However, Bernard appeared in a piece of business in the opening that called for a rough looking make-up, and to say the least, Bernard was surely made up rough, for even a piece of sand paper would have been wasted in trying to remove the unshakable collar he carried around his neck in the form of a dark looking ring that gave the impression he was carrying it to show some certain part of his body was dead.

"RAW" AMERICAN SHOW.

Indianapolis, Oct. 3.

The "Mile-a-Minute Girls" (American Wheel), which played here last week at the Majestic, left a curl of blue smoke behind it which may result in a local reform movement.

Not in years had such a raw product in lines, situations, physical revealment and significant maneuverings been on view. The show did a big week. But the reformers got wind of the odor and are said to have sent secret emissaries to take notes.

The opening scene, in a district attorney's office, reeked with lines far beyond the usual standards of "ginger," broadly realistic and brazen. In a specialty in "one" led by a comedian in Hebrew makeup some of the colloquy between the principal and the super-exposed chorus topped the opening for racy repartee.

A later scene between the leading comedian, Joe Manny, and the ingenue-soubrette was carried on through a series of bold dialog and business, ending in a ringing "aside" to the audience that could not have been misunderstood by a school child.

The climax arrived in the closing set, when the girls appeared in tights as chauffeurs and Manny called them down one by one, by indelicate queries as to how "business" was and drew answers that transcended the most daring vulgarity.

The Billy K. Wells Amusement Company sponsored the show.

CENSORS EN ROUTE.

The first official censoring trip of the appointed men for that commission by President Peck, namely, Charles Baker and William V. Jennings, spent the last half of this week in looking over the shows on the Penn Circuit, in Philadelphia and at Baltimore.

Trenton and Brooklyn will also be visited by the censors on the trip, with complete reports to be made to President Peck.

Baltimore was expected to be the first stop Thursday, with the Cooperative show, "Gay Morning Glories," viewed that night at the Gayety, Philadelphia.

The second leg of the trip will include a trip further west, which date will be set shortly.

Mayer Joins Baker Show.

Arthur Mayer, comedian, main specialty doing "Dutch," was added to Charles Baker's "Speedway Girls" last week, Mayer's engagement being confirmed at the American office by Baker himself.

FRANCHISE SUIT POSSIBLE.

The American Burlesque Wheel may encounter a law suit, according to report, through the revocation by it of the "September Morning Glories" franchise.

It is claimed the franchise under which the "Glories" played and was cancelled upon the American circuit was issued to Henry Weiss, a restaurateur man in New York City, although the show was produced and managed by I. M. Weingarden. Weiss, it is claimed by those who know him, never received notification of the revocation, that having been served upon Weingarden. It is also alleged the franchise called for three weeks' notice, whereas notice was given but two weeks ahead of the show's closing date on the American time. Other statements are made of "inside matter" the Weiss people charge will come up during the trial.

Up to Wednesday, however, no papers had been served upon the American people, who dismiss any interest on their side of the controversy by stating the facts speak for themselves, that the "Glories" show was notoriously bad and was cancelled for the good of burlesque. This view seems to be upheld by those who saw the performance.

Weingarden, it is stated, intends attempting to form a circuit for burlesque stock along the lines of former unsuccessful ventures of this sort. He is claiming 16 houses lined up, but it appears doubtful whether Mr. Weingarden intends his circuit to be in operation this season or next. Early in the week it was said it would probably be next season.

Charles M. Baker has received the franchise for the American Burlesque Association show formerly held by Weingarden. Baker receives the route formerly laid out for Weingarden. The "Gay Morning Glories," produced on the co-operative plan, with Baker directing the production, is the attraction. While Baker officially gets the franchise it is understood Circuit connections are in on the corporation that Baker will form to handle the new show.

Baker is in on two other Circuit shows, the Baker & Cahn Corp. controlling "The Tempters" and Baker directing "The Speedway Girls" alone.

Just as soon as word is heard from President I. Herk, of the Mutual Burlesque Producers, Inc., regarding a complaint registered with the secretary of the organization that the American Circuit in dropping the Weingarden show off the wheel had done Weingarden an injustice and asking that the M. B. P., Inc., take action on the matter, a meeting of the board of directors is expected to be held. Vice-president Blutch Cooper said he had not heard of Weingarden's complaint with the producers' body. Secretary Barney Gerard is in Maine, but Louis Gerard at the Gerard office said that the matter was in President Herk's hands.

FAMINE IN COMICS.

According to reports among the agents supplying "comics" for the burlesque troupes there is an unquestioned famine. One agent says a good burlesque comedian is a much-demanded man nowadays and there appears to be plenty of work for even the second and third rate "comics." This agent says he has more calls for comedians than girls of late.

TRENTON'S FULL WEEK REPORT.

The American Burlesque Circuit in trying its full week experiment at Trenton, N. J., with its shows, which heretofore only played three days there, got good reports on the first week's engagement there of "The Cabaret Girls." This was expected with the company hitting the town during fair week. The Circuit heads expect to get a real line on the full week plan this week.

AMONG THE WOMEN

BY "PATSY" SMITH

The Palace audience was all keyed up to expecting something new from Nora Bayes this week and she gave it to them, such a jolt! Miss Bayes' gray locks are undoubtedly premature and there is no reason why she should do a character old lady whenever she shows them. If she would wear as young clothes with them, as she does when she wears her transformation, she would still be attractive. Even an adoring public cannot understand gray hair in these days of wonders—when every school girl knows how easy it is to change the color of one's hair. Miss Bayes should make a hasty decision one way or the other. At present the public is not quite decided whether the gray hair or the brown is a wig—when they get wise they may think she is an old woman trying to be young instead of a young woman trying to look old. In a silk coat resembling paisley, trimmed with seal and an "English walker" of the type popular 30 years ago, she looked an attractive young old lady, but there was nothing whatever to recommend the ugly paisley polonaise dress with its broad green panel and petticoat.

Sadie Burt wears two unusual frocks in the new offering she and George Whiting are presenting. The first of begonia pink cloth with gaiters of same material is extremely plain and the other of shamrock green silk is prettily "fussy." A violet girdle is a thoughtful touch to the color scheme. A song telling of a fierce attack to be made by a regiment of Kewpies, to kill the enemy with love, is a little gem. Gracie Deagon (Dickinson and Deagon) is again stepping out of her kid character and singing in their encore number—thus spoiling the splendid impression that the child voice is an impersonation. The dance in the pretty dress with its alternate flounces of pink silk and silk lace would be sufficient. Eleanor Hicks (Sam Mann sketch) wears black, which shows up her titian tresses nicely and Ethel Zezina looks attractive in a smart tan coat and a rose panne velvet dress buttoned down the back. Bands of metallic braid trim the round neck and face the large pockets and a rose velvet hat with crush silver crown is worn. Emma Haig is only making one change this week. She opens in her black net and orange velvet Spanish costume and closes in the white georgette with its crosses of red sequins.

"The Fall of the Romanoffs," produced under the direction of Herbert Brenon, is undoubtedly a big picture, but it tells a somewhat familiar story. One could scarcely believe it was Nance O'Neil playing the Czarina, she is so changed. Pauline Curley, as the Princess Irene, has the girly part and wears some very nice frocks. Sonia, by Miss Marcelle, was pretty and unsophisticated in the first part, and Anna, the peasant girl elevated to the distinction of a Court Lady by Rasputin, flashed a pair of eyes that should make Theda Bara look to her laurels. Her most effective dress has a sequin tunic. She wears it when enticing Rasputin to the Feast, where he is assassinated.

At the Orpheum this week Eva Tanquay has a handsome pearl costume, made with the popular Turkish trouser outline, large pockets and pants to ankles, carried out with long strands of pearls. It was most becoming. A lily dress, with skirt and hat of spanned white satin, cut to represent a large Easter lily, and lilies of regulation size as trimming was unique, but the peacock fan dress and the flag

dress worn last season were most sensational.

Evelyn and Dolly have improved their opening by doing their skating specialty in full stage. Their dainty costume changes made the audience take added interest in their versatile offering. Ethel Arnold (Arnold and Taylor), wore the smartest little tailored suit of mist gray. The long coat had a suede belt to match her shoes, pockets (like those in skirt) and a begonia pink vest the same shade as the brim of her pretty hat. Mabel and Dora Ford received quite an ovation when they threw open their long white satin capes at their opening, revealing a lining of Stars and Stripes. Each of their dresses seemed prettier than the last. Mrs. Frank Moore (Moore and Whitehead act) is wearing a becoming blue silver brocade taffeta, made with a puff polonaise top and sleeves of net. The black and white wardrobe worn at the opening of the "Futuristic Review," as well as the gay velvet coats and gold draperies worn in the final set were most decorative and formed an attractive picture.

In "Rebecca of Sunnybrook Farm," Mary Pickford does a sudden back somersault from a porch over a bridge that is very funny, and looks fascinating in her graduation frock.

Elizabeth Murray, with "Good Night, Paul," is wearing the cutest little bloomers with her handsome black sequin and net frock. They are of tulle and caught just below the knees with a rhinestone and jet garter that show through the sheer short skirt. A black and white polka dot with black georgette overdress is not to be sneezed at either.

Audrey Maple wears a good-looking sultan-red panne-velvet dress, made with a long waist line. The skirt is shirred and pleated on the bodice part in an irregular line and a broad sash of the velvet crosses at the back, is tied loosely at the waist line.

Patsie DeForest, who opened in the show Monday night, replacing Florence Martin, wore some unusually pretty dresses; the prettiest, perhaps, being the blue satin and georgette, with hat of same material, worn in the last act. Her little blue and pink pajamas in second act were an innovation, and caused special comment. This is Miss DeForest's first appearance in a Broadway production and she made a decided impression.

Besides the interesting scientific film, "Getting Acquainted With Bess," the industrial picture, "Man's Triumph Over the Mighty Forest," the interest at the Rialto last week centered on a comedy reel, "Fools for Luck." This should prove a splendid lesson to the superstitious individual who calmly accepts the verdict of the toss of a coin instead of using his normal God-given thinking apparatus. Taylor Holmes, as the young fool, carries a rabbit's paw, a lucky coin, four-leaf clover, picks up dirty horseshoes, and accepts his regular job, luck at cards, and even his sweetheart, as results of the talisman he carries. After walking under a ladder and losing all his luck suddenly, he is more convinced than ever, but lives to find he is all wrong. Helen Ferguson makes an appealing Brunhilda, especially in the closeups, with her large, pathetic eyes.

"The Follies of the Day" at the Columbia is a pleasing aggregation of particularly good singers. The chorus, especially the smaller girls, are youthful looking, the costumes fresh and

pretty. A notable feature of the dressing is the smart little hats displayed instead of the old-fashioned stiff looking capelines. Gertrude Hayes, the star, made no special effort to take the center of the stage, contrary to the usual order of things. In the prologue she appears an attractive figure in a black and white tunic dress and cape. A black and gold brocade frock and a handsome "Turkish suggestion" in gold, blue and plum are her most important dresses. The Turkish dress is trimmed with gold fringe and the plum sandals and head-dress are conspicuous with brilliants. Elsa May, a frail little woman, has the big voice of the show, and Anna Propp, an ambitious proficient little party, leads several numbers in cute, abbreviated costumes. The chorus looked best in its floral trimmed opening dresses, the velvet pants outfits, with their outstanding pockets.

Marie Hart (Marie and Billy Hart) is the only one who wore any clothes worth while at the American the first half. She disrobed on the wire in her usual manner, stripping from her pretty white dress to white tights, and later, while still on the wire, steps into a showy black sequin gown. Hazel Edna (Connors and Edna) opens in a mustard colored cloak and sailor hat and changed to a sort of mother Hubbard white georgette affair. She should pay more attention to her dressing. The girl in the Holden and Graham act wears a fresh looking costume of orchid silk with silver lace insertion, and a couple others not so fresh looking.

Two acts with five girls in each and two sketches at the Fifth Avenue last half last week. Will J. Ward and Girls with a new opening, one of the girls coming down through the audience singing, were well liked. The principal girl sacrifices her appearance to wear her hair a la Frances White, and her frock cut a la mode. The girl with the deep voice wears flame net over cyclamen net and a cyclamen sequin bodice. The other dresses were green and silver, orchid net and silver, mustard georgette and spearmint, and white georgette over flesh. The women of the Crossman entertainers wore various tones of pink; two were of silk, two georgette and one of net. They were all made in different and pretty styles. Maude Durand looked neat in a matron's dress of gray taffeta, and Genevieve Cliff was delightfully feminine in pink net, trimmed with iridescents and opalesques. Miss Vincent (Mack and Vincent) was "different" in a one-piece dress of nankeen cloth, with broad band of brown fur at the bottom. The skirt and roll collar were faced with sapphire blue.

It's unusual for a gymnastic offering to hold them in even at the Fifth Avenue, but Margaret Edwards held them in like magic—but then Miss Edwards' offering is unusual, at least in its presentation. Miss Norman (Toney and Norman) is wearing gaiters to match her white cloth suit and standing out on the entire bill at the Fifth Ave. for her quiet style and wholesome attractiveness. Miss Clark (Watson and Clark) wears a peach and silver gown, but her pretty hair looks neglected. Miss Watson wore a triple lace flounce dress resplendent with brilliants and an orchid jap satin with orchids painted on bodice and skirt. Olga Kargan looks well in a youthful combination of pink and blue tulle with panels back and front sparkling with opalesques, and the women in the "Mrs. Ritter Appears" sketch were all appropriately and attractively gowned.

For two splendid specimens of wholesome physical charm, faces and figures, see Adelaide Bell and Arnold Grazer. They were at the American the first half. One of Miss Bell's prettiest frocks was of gold lace, with an

underskirt of pink georgette made a trifle longer than top skirt, seeming particularly designed for her height. For her parasol dance she wore black net, and for the finish they both wore tights and military coats. Miss Bell's was to her knees, but split open as she danced. This acrobatic toe dancing, so popular 15 and 20 years ago, will hardly become a fad, as few dancers of today have had the training for this difficult, graceful work. Nellie Heim should have white sleeves in the black velvet jacket she wears with the white satin plaited skirt, as the solid black looks too sombre. Mme. Concertos has a good wardrobe, further enhanced by the changing of shoes and stockings everytime she reappears. Heloise Amoros opens in a flowered silk costume and finishes in a French soubret dress of purple and cerise.

COURT DEFINES QUESTIONS.

During the coming week the Court will be asked to define which of a series of 70 interrogations the members of the directorates of the Columbia Amusement Co. and the American Burlesque Association are compelled to answer. The list of interrogations was compiled by House, Grossman & Vorhaus in behalf of their clients, Hyde & Behman, in the suit over the booking contract held with the Columbia for burlesque in Pittsburgh.

The members of both the Columbia and the American Association refused to answer the greater part of the questions put to them, and a court ruling was decided on as a means of settling the matter.

CHORUS GIRL DIES.

Chicago, Oct. 3.
When the "Step Lively Girls" company left the Star and Garter theatre after its engagement here, Dorothy Allen, one of the chorus girls, was taken ill. She was removed to the County Hospital and died Sept. 29.

Her troupe having left town, the hospital authorities communicated with Manager William Roche of the "Beef Trust" company at the Star and Garter this week. Roche wired Jack Muldoon, manager of the "Step Lively" troupe, who wired back stating that nobody in the company knew who were the relatives of the girl. He suggested an appeal be made to the Actor's Fund.

Roche decided on quicker action. He circulated a subscription list among the members of his company and the employees of the theatre, and in two hours a sum was collected sufficient for the burial.

NO DELAY ON PAPER.

Despite express company embargoes and delayed shipments the American Circuit to date has not lost a single shipment of paper nor has it had any of the billing matter sent out of the New York offices to any of the points on its map delayed beyond the customary time allowed for changes.

Secretary Jennings got away his first shipments, covering the first two months of the circuit bookings in fine shape, and the paper is all set up to Oct. 29, when another batch will be shipped via express.

LEVY SHOW STILL OUT.

Jack Levy and his independent burlesque company, "Dreamland Burlesques," to date have not returned to Broadway and his friends are satisfied he is making a go of it. Levy's title is not a "lift" of Dave Marion's former shows, Marion having made him a present of it.

New People in "Dolls" Show.

In an endeavor to fix up "The Million Dollar Dolls" the Jacobs and Jernon Company have replaced Arthur Mayer with Scotty Drisdale and signed Ede Mae to take Grace Palmer's place, Miss Mae joining in Philadelphia.

IN LONDON

London, Sept. 10.

Norris and Clayton, variety agents, will produce a new revue shortly at the New theatre, Northampton, before presenting it in London. The cast includes George Barrett, H. V. Surrey, Charles Phydora, Hugh E. Wright, Miss Prue Temple and Honor Bright. Fred Farren is the producer.

The Ideal Company's list of forthcoming film productions is most imposing. It includes Fielding's "Tom Jones," Jane Austen's "Pride and Prejudice," Robert Buchanan's "God and the Man," Charlotte Bronte's "Shirley," Israel Zangwill's "The Bachelor's Club," H. A. Vachell's "Quinneys," H. G. Wells' "Kipps," Charles Kingley's "Westward Ho," Disraeli's "Coningsby" and Dickens' "Nicholas Nickleby."

Marie Lohr will take up the cares of management shortly, when Henry Dana, so long Sir Herbert's Tree's right hand man, will be her manager.

Seymour Hicks will try out at Wolverhampton Oct. 1, a new musical play written by himself, with music by Hayden Wood—an unknown composer. Hicks returns to the Prince's theatre, London, in December.

In consequence of good business at the theatres this summer, there is a great demand for theatres, and many genuine managers are unable to find houses for their productions.

Apropos of the revival of "A Pair of Spectacles" at Wyndham's, it is interesting to know that the veteran actor Sir John Hare—he is seventy-five—has played it by royal command on three occasions, twice at Windsor and once at Balmoral, a record. Sir John first produced the play at the Garrick in 1890.

Lydia Khasht, the Russian dancer, has just returned to London after a lengthy stay in Petrograd, where she witnessed most of the stormy scenes in connection with the revolution. She will probably open in a new ballet at the Coliseum in October.

G. H. Elliott, the blackface comedian, is to "join up" shortly.

Arthur Royce, late of the Will Collins Agency, has joined with Karl Hooper and Gus Bauer.

Marie Loftus is embarking on a farewell tour of the Provinces. Her principal feature will be a number called "Singers, Past and Present."

Silent Tait and Amee will appear in an entirely new act, arranged by Harry Goodson, at the Shepherd's Bush Empire on Sept. 17.

RICHARD MERRIMAN DEAD.

London, Oct. 3.

Richard Merriman, of Merriman and Fox, died Sept. 29 at the Charing Cross Hospital. He became ill during luncheon at the Vaudeville Club.

He was unusually cheerful, retired to the lavatory, felt drowsy on his re-appearance and slept heavily on a couch. Finding he could not be awakened, a doctor was called and he was taken to the hospital, where he died at 12.30 that night without regaining consciousness.

An inquest is being held today.

KYASHT'S NEW BALLET.

London, Oct. 3.

The Coliseum this week Lydia Kyasht presented a new ballet, "La

Fille Mal Gardee," supported by Elise Clerc, Alec Goudin.

Victoria Stedman presented a new dance scene with Vera Clark and company.

NEW REVUE, WITH KELLY.

London, Oct. 3.

Albert de Courville will produce a new revue with Lew Kelly, an American, entitled "Here and There," at the Empire, Liverpool, Oct. 15.

NEW HOUSE IN YOUNGSTOWN.

Youngstown, Oct. 3.

If present plans carry, the Grand Opera House, for many years Youngstown's leading combination theatre, and recently devoted to a mixed policy of pictures, prize fights and miscellaneous attractions, will be taken over by the operators of the Miles theatre, Cleveland.

A split week policy is planned, with three shows daily. Representatives of the Miles interests have looked over the proposition, and the change will likely be made within thirty days.

BARNEY OLDFIELD'S ACT.

Barney Oldfield, the sensational auto driver, holder of several long distance records, has fallen for the lure of vaudeville and will soon appear in a new offering, accompanied by his "Golden Submarine" machine.

Oldfield will also contribute to the International News Service, having arranged to supply their auto stories for the ensuing year.

He will offer a monolog with stories of his experiences, the turn being arranged for him now. He will be under the direct management of Jack Curley, with Harry Weber supervising his booking. Homer George will be in advance of the Oldfield act attending to publicity, the salary having been placed at \$2,500.

MARSHALL INCORPORATES.

Edward Marshall, the chalkologist, prominently known in vaudeville through his descriptive stories and original advertising ideas, has completed arrangements for the incorporation of a new advertising company, to be called Edward Marshall, Inc.

Marshall has contracted with a score of prominent artists and oil painters, who, because of war conditions, have no market for their talent, and proposes to provide all kinds of lobby displays for artists at a nominal figure.

Marshall will have lobby frames of a uniform size sent to all theatres with the individual displays fitted to a container or wardrobe trunk, necessitating nothing beyond the placing of the card in the theatre frame.

FORKINS SIGNS COMPOSER.

Marty Forkins has added another author and composer to his staff, having signed one Lieutenant Getz, of the Canadian forces, to contribute vaudeville material to Forkins' office. Getz is the author of several song hits which were popularized in the trenches and has also given much reading matter antecedent the war to the popular magazines.

Forkins has Herbert Moore under contract and supervises his output of material.

Campbell Replaces Seligman.

New Orleans, Oct. 3.

G. Campbell has replaced Abe Seligman, manager of Loew's Crescent theatre here. Seligman resigned his position last week.

Fred Turner, formerly press agent at the Hip, Baltimore, is also here, having been appointed assistant manager.

ANIMAL ACT UNABLE TO MOVE.

Hamilton, O., Oct. 3.

Anderson's "Little Hip" and "Napoleon" (animal act), after playing a three days' engagement at Grand theatre is spending an enforced layoff in this city for an indefinite period.

The act has been travelling by express but shortly after arrival here the express companies issued an order declining to accept shipments weighing over 500 pounds. "Little Hip" (elephant) weighs 1,800 pounds and the act is unable to travel by freight on account of the railroads' inability to furnish a suitable car.

JORDAN ON L. L. COMMITTEE.

Philadelphia, Oct. 3.

Harry T. Jordan, general manager of the B. F. Keith interests in this city, has been appointed a member of the Philadelphia General Committee, as chairman of the Committee on Theatres, of the Liberty Loan Organization, Third Federal Reserve District.

During the first loan the local theatres took a very active part. Mr. Jordan was one of the most active in supporting the movement and his appointment to the General Committee in charge of the second loan subscription, which started this week, is the result.

SERIES HOLD UP.

Show business will practically stand still during the two days the Giants and White Sox play for the World's Championship in New York. The managers, agents and others connected with the commercial end of the theatrics have been rather successful this year in obtaining reservations for the eastern end of the series, while a number of them will journey to Chicago to take in the entire string of games.

The betting around Broadway favors the Giants at 4 to 5 price, although around the theatrical clubs several thousand dollars has been wagered at even money.

DOLLYS SIGN.

The Dolly Sisters have signed for the new Hitchcock revue and are to be featured with that show when it opens in December. They will leave vaudeville next month to rehearse. Although Hitchcock will not appear in the revue himself, the Dollys have planned to appear with him in a three-act in the show at the Coconut Grove, that not interfering with their appearances earlier in the evening in different houses.

Act's Manager Dismissed.

"The Shrapnel Dodgers" are no longer under the management of T. Lawrence, who has been exploiting the turn since its arrival in the states from Canada, the principals being survivors of several trench engagements in France.

Lawrence was engaged in Toronto by one Mr. Scuse, a newspaper man of that city, to look after the act, Scuse knowing little of the particulars of theatricals.

Prior to the actor's opening at the Fifth Ave. Monday, Lawrence visited several music publishing concerns and collected advance royalties and money on checks. The members of the turn allege Lawrence misrepresented them in these dealings, and promptly dismissed him.

One of the publishers succeeded in procuring the greater portion of the royalty advanced Lawrence when a representative threatened him with court proceedings unless he made good. Lawrence is little known in vaudeville.

Pittsburgh Pop House Raises Scale.

Pittsburgh, Oct. 3.

The Harris, playing pop vaudeville, has raised its prices from 10-20 to 20-25, without any loss of business, according to report.

MORE LAW FOR FAY.

Frank Fay was served with a demand for \$125 alimony for five weeks due to his ex-wife, Frances White-Fay, Tuesday afternoon. It is another episode in the many-sided legal tangle which has resulted from the marriage of Fay to Miss White last spring. This week Fay's attorneys made application to reopen the default in which his wife secured judgment against him for \$2,500. The hearing on this motion is to be held Wednesday next week.

The fact that Mr. Fay said he "walloped" the process server when served with the notice of judgment is not to bring any further legal action, because the server wasn't walloped. Had he been, Fay would have been placed under arrest immediately.

William Rock stated his attorneys, House, Grossman & Vorhaus, had informed him the suit against him for alienation of affections instituted by Fay was still pending, and instead of White having voluntarily withdrawn it, the Rock faction is demanding a bill of particulars and want to bring about court action in this particular case, as they are assured Fay cannot bring any evidence of alienation.

81ST ST. CHANGING BACK?

All indications point to again changing the vaudeville bill twice weekly at the 81st Street theatre, the house now feeling out the pulse of the patrons by asking for its opinion via the screen slide.

First those wanting the weekly bill are given a chance to applaud and then follows the query whether "they" want the show changed twice weekly.

The audience at every show voice overwhelming applause for the semi-weekly policy, which the 81st had in effect before the opening of this season.

"\$2 VAUDEVILLE."

Chicago, Oct. 3.

That dream of a great industry, "Two-dollar Vaudeville," for the West has been realized.

Walter Downey of the Western Vaudeville Managers' Association received a frantic telephone appeal from Victor Metzger, manager of the Milda theatre, as follows: "My feature act didn't show. Rush me a substitute to work the other 5 shows tonight. I won't pay over \$2." He got the act.

ROSS BOY FOUND.

Chicago, Oct. 3.

Herbert Ross, of the Ross Twins, who disappeared some weeks ago in Billings, Mont., when the act was appearing at the local Ackerman-Harris house, has been found.

The youth was located by deputy sheriffs, who found the boy in a small Montana town.

According to reports from the west he had been kidnapped by a woman. His mother left here to bring her son back, the father being a physical wreck from worry.

The Ross twins were known in vaudeville as "the miniature boxing champions."

MARTIN JULIAN AGENTING.

Martin Julian, formerly brother-in-law and manager of "Ruby Robert" Fitzsimmons, when the latter was heavyweight champion of the world, has entered the vaudeville field as an agent. His organization is carrying the rather impressive title of "Progressive Theatrical Exchange" and associated with him is Alex. Sullivan, a former sporting writer, who has developed into a writer of popular songs.

Posed as Loew Circuit Manager.

Montreal, Oct. 3.

Local merchants have been fleeced by some one representing himself as "Louis Jacobs," manager of the new Loew theatre now building here. He remained a few days, then disappeared.

The local Loew people know nothing of him.

"ACTS MUST NOT CANCEL EXCEPT UPON CONTRACT BREACH" ---V.M.P.A.

Members of Managers' Association Requested to Inform It of Any Turn Refusing to Play, Through Objecting to Position or Billing. Artists May be Protected When Signing Contract.

The Vaudeville Managers' Protective Association issued an announcement this week to the effect that hereafter any act in a V. M. P. A. theatre leaving the bill without having reason the theatre breaching its contract would be considered having broken its agreement, with the offending act liable to be ostracized from V. M. P. A. vaudeville, at the pleasure of that organization.

Pat Casey, acting for the association, wrote to its managers this week to notify the V. M. P. A. immediately of any such occurrence.

The order mostly refers to acts objecting to the position assigned on the program, or billing, and refusing to keep an engagement by reason of objection to either.

Asked for more detailed information on the matter, which is of importance to vaudeville turns, Mr. Casey said:

"We believe this is a matter of contract. If the act will not accept a certain spot on the bill, let that act demand that it be so mentioned in the contract when signing it, or if the act wants other concessions let the contract state them. Let the contract tell everything. That is our position. If the contract is then violated by the management the act has a valid reason for refusing to appear, but not otherwise. It is working too much injustice not alone to managements but to other acts that are displaced from their originally assigned spots through one act or more insisting they will not play the position given, or for some other reason."

The order was brought about, it is said, through an act lately released from the "blacklist," having refused to accept a No. 2 spot on a vaudeville program last week, "walking out" of the theatre rather than play it.

PRODUCTION ENGAGEMENTS.

Rita Zalmini as solo dancer in Adolf Bolm's ballet in "Miss '17." Ethelbert Hales with "The Torch." Adolf Bolm, the Russian dancer, has been engaged for "Miss '17."

Walker Whiteside and Mary Young (Mrs. John Craig) to appear in "Mr. Jubilee Drax."

Dudley Hill with "Her Soldier Boy." Marjorie Wood and Edna Baker with "Yes or No."

Paul Frawley has retired from the Lucille Cavanagh vaudeville act to join the Norworth-Shannon "Odds and Ends." He was replaced in the act by Frank Hurst, placed by Al Lee.

Little Jerry (Winter Garden). Jerome Patrick for "Three Little Bears."

Jess Dandy for "The Grass Widow." Natalie Alt and Otis Harlan have been engaged for the cast of "The Grass Widow."

Patsy De Forest, with "Good Night Paul," opening Monday with the piece.

TOMMY'S TATTLES.

Exemption Board out west passed a man who only had one eye. They'll only keep him for half of the war.

It's funny when you read about a chorus girl becoming a star. The

articles always say she became a star "over night." "But it's hard to see a star in the day time."

Some people are unlucky. Bennie Piermont says just because he was drafted, and had a chance to do something "for the sake of humanity," it looks like peace. Of course, Bennie isn't kicking very hard about it.

The big winter locks for the summer homes are now "vamping till ready."

Six or seven shows opened on the same night last week. That's what the critics like. They can only go to one at a time, and by the time they get around some of the others may be gone.

"DEPUTY ORGANIZERS" WORKING.

Tulsa, Okla., Oct. 3.

George W. Seargeant, former Deputy Organizer of the late White Rats Actors' Union, is now in charge of the British Recruiting Mission at St. Louis, Mo. He has succeeded in enlisting over 200 of different nationalities. Seargeant is the organizer who was attacked and beaten in East St. Louis during the strike at Erber's theatre.

Cora Youngblood Corson, also conspicuous during the White Rats strike, will leave here for the east shortly and sail to England, having been booked for a tour abroad.

This Season Only for Howard Revue.

Chicago Oct. 5.

Joseph E. Howard, who has had many feminine partners in matrimony and in vaudeville, will soon have to choose another fair one, professionally at least. Both he and Mrs. Howard (Ethelyn Clark) announces that the revue act will separate at the close of the present season and that Miss Clark will assume the lead in a new show to be called "Childhood Days." They say it is a friendly agreement between them, aimed for mutual advantages.

Harry Adler Playing Alone.

Harry Adler, formerly of Adler and Arline, is appearing in vaudeville alone,

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 LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HELMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Aloz)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

A lot of those nice War Songs might have been a hit if young Cohan had not written "Over There."

Are YOU doing anything to help the soldiers?

LAUDER AT LEXINGTON.

Harry Lauder has been booked to play the week of Oct. 29 at the Lexington opera house at \$2 prices.

William Morris thinks the show will do \$25,000 on the week and has wagered the takings will be over \$23,000.

The booking terms are 75-25, the show paying for all extra advertising.

PRODUCING FOR UNKNOWN.

Chicago, Oct. 3.

Joseph Santley, "presenting" his brother Fred and Florrie Millership in his own act, "The Girl on the Magazine," and landing a big time headline for it, has the producing fever.

He is ready to take four or five youthful singing-dancing teams (boy and girl) and stage and promote them. But he wants unknowns, not self-made ones.

Mr. Santley is willing to donate all his royalties to the Red Cross, more-over.

GEE-JAYS' DIVORCE.

Chicago, Oct. 3.

George W. Jinks, playing the comic in "The Four Husbands," was sued for divorce this week on the grounds of desertion. He was formerly the man in the Gee-Jays, a marionette act, his wife, from whom he has been separated for two years and who is now in California, having appeared with him.

Benjamin H. Erlich is attorney for Jinks.

MUST PLAY FOR LOEW.

Wells, Norworth and Francis were ordered out of the Harlem opera house program last Thursday by Pat Casey, of the Vaudeville Managers' Protective Association, who, on the complaint of the Loew Agency, decided they must fulfill a previously arranged tour over the Loew time before accepting engagements elsewhere.

The act had a signed contract with the Loew people for ten weeks, but disregarded this when offered work by the United Booking Offices. They began their Loew engagement this week at the new Victoria on 125th St., which is opposition to the Harlem Opera House. Their spot in the latter bill was taken by Cole, Russell and Davis.

HELPED FORMER PARTNER.

Chicago, Oct. 3.

Jimmy Dunn, singing and dancing monologist, rushed to Chicago on an errand of friendship and rescued his former vaudeville partner, Ruby Dean, the cabaret singer, held by a coroner's jury for the killing of her admirer, Dr. Quitman, from the county jail.

Miss Dean was held on \$20,000 bonds. She could not raise the security. Dunn, recently returned from Australia, read of the case while playing Electric Park, Topeka. He induced a wealthy local saloonkeeper to post the bond.

Miss Dean was released. She will claim that the shot was fired accidentally.

Miss Dean admits having spent three days with Quitman, who was a veterinary surgeon, in a lake resort shortly before the tragedy.

FARBER JOKER REPRIMANDED.

Eddie Carr, who classifies himself as a "nut" comedian, and who ran afoul of the police through sponsoring published reports about his "marriage" to Constance Farber, with whom he was never acquainted, was haled before Magistrate McQuade last week on Miss Farber's complaint of disorderly conduct.

Carr admitted his guilt and was discharged with a severe reprimand, the Magistrate instructing Miss Farber to communicate direct with him should Carr ever annoy her in the future, promising the youth a stiff sentence should they meet again, officially.

TEMPORARILY REUNITED.

Three of the original Empire City Quartet will be temporarily reunited Friday night of this week when Mayo and Tally and Harry Cooper will offer a specialty at the Harlem opera house for its surprise feature.

Mayo and Tally are appearing at the house this week, while Cooper is playing the Alhambra.

Bob O'Donnell suggested the idea and the three agreed. It is hardly possible to complete the quartet, Irving Cooper being the missing singer. Irving holds a Loew booking franchise.

The trio will do the former specialty as near as the three can present it.

Lewis' New Talk.

Henry Lewis, one of the principal comics with the new Winter Garden production, took the current week off from rehearsals and procured some practical experience with his new routine by playing his specialty at Yonkers and Jamaica.

Mr. Lewis will offer a new line of talk, entirely different from his former vehicle, Aaron Hoffman having contributed the theme and dialog which comprises practically all of the dictionary's largest words. He played as an act but one week, the show being scheduled for an out-of-town opening next week.



ELAINE HAMMERSTEIN

Appearing in the Jewel Corp. feature, "THE CO-RESPONDENT."

BIG AND SMALL TIME LOVE

BY THOMAS J. GRAY.

"Did everybody rehearse?" This question came from Charlie Closem, the owner, stage manager, property man and everything else about the Busy Bee Vaudeville and Picture Palace.

"No, the other two acts just got here," answered Will Crab, the leader of the orchestra (piano and drums).

"Well, hurry them up!" shouted Closem, "it's a quarter to ten now, and the first act goes on at ten-fifteen, you know."

As a rule, the Busy Bee booked three acts every two days, but as this was Anniversary Week, Manager Closem booked four acts—quite a big bill for him, and in honor of the event he had the front of the theatre decorated with a string of flags (some magician had left in one of the dressing rooms).

Crabb, the orchestra leader, banged the piano impatiently to attract the attention of two people who were unpacking suit cases on the stage, both of whom seemed to find what they were looking for at the same time, and as though they had rehearsed it, they stepped to the footlights together.

Who should it be but our hero and our heroine.

"You can't both rehearse at once," said Leader Crabb, in the sweet voice that most leaders use on rehearsals days, as an orchestra leader always feels, no matter how much more money an actor or actress might get than he, he is the smartest of them all.

"I'll let the lady rehearse first," said our hero as he stepped back to the footlights where he could give everyone a good view of the new suit he had saved ten dollars on by taking the elevator in a Broadway office building, two weeks before, in New York.

"But you were here first," said our heroine, as she hugged her orchestration covers to her chest in order to hide the spots on her near-white fox fur neckpiece.

"Go ahead, little girl," said our hero, who was none other than Joe Dasby, known all over as "the small time riot." Years before he had been an usher on the Orpheum Circuit. He remembered everybody's stuff and was now doing the best part of it as his act on the small time. As Steel Coin, his agent, put it, "he was gouging 'em all over."

Our heroine bowed gracefully. She could bow very gracefully when she wasn't doing her act; she never bowed very much when she did it. She stepped down in front of Crabb, the leader, and rehearsed. She had all exclusive stuff. No one else was using any of her songs. Everyone else had taken them off. It did not take her long to rehearse as both the men in the orchestra had played the stuff so much they knew it by heart.

Joe Dasby used only two songs. It did not take him long either to rehearse them, but it did take quite some time for him to rehearse Leader Crabb to do a couple of those "let's-you-and-me-tell-a-joke things." Crabb didn't like to do it, but Joe gave him a couple of cigars he got from a song plugger in New York, and as Crabb hadn't tried them yet, he was won over.

It was between the sixth and seventh shows that day that our leading characters met again. Joe had just taken 12 bows and was on his way back to what the Busy Bee called a dressing room.

"They're tough tonight," said Joe smiling. "By the way, you haven't told me your name yet."

Our heroine paused in the center of the ham sandwich she was eating. The acts at the Busy Bee always eat at the theatre.

She pointed to her trunk in the hallway outside of her dressing room. A sign on it read "Babe" Splevins, "The Little Girl With the Big Songs." It was a long time since Miss Splevins

had been a baby, but the billing looked good anyhow.

"I've often heard about you," said Joe, pulling the old stuff; "and I'd like to know you better. Would you like a little chop suey after the show?"

Babe didn't have much time to think it over, as the bell rang in her dressing room calling her for her seventh show, so she hastily consented.

At Prince Lung's Chop Suey parlor, at eleven-thirty that evening, a romance started between Joe and Babe which later on was to cause one of them many a heart throb. Which one of them? Ah, it would not do to tip this off, but the woman always gets the worst of it.

Business was not so good at the Busy Bee the next day and the acts only had to do nine shows.

Joe and Babe watched the other's act from the first entrance each time they went on. When they weren't on, they were spooning back stage, while the picture drop was down and the place was in darkness.

Joe wired his agent to book Babe and himself together on all bills. He did it. The last half of the week they played the Happy Hour, named that way because the audience had an hour's rest between each act. The first half of the next week saw them at the Byjove Dream. And then something happened.

Will Annoy, a song plugger from the Bullem Music Publishing Company, while on his way to sell a bill of goods to the Five and Ten Cent store, stopped in the Byjove Dream and caught Joe's act.

Joe was a panic. Will went back to see him and told him when he got back to New York the next day he would tell his pal, Moe Kidney, the big-time agent, about him. Sure enough, the following Thursday at the Log Cabin opera house, Joe got a wire from Kidney, telling him he had booked him a date on the Big Time.

Joe was very happy. He wired Kidney to fix Babe on the same bill with him. But Babe Splevins was a stranger to the big time managers. Kidney sent a nice, long telegram, collect, to Joe, telling him so. The last day at the Log Cabin opera house was a sad one for Joe. He was about to leave the small time for the big time. If it hadn't been for Babe, everything would have been all right, but Babe had made a big impression on him.

Since he had met her, he found himself trying to remember moving picture "cut-ins" and "sub-titles," so he could say sweet things to her. Joe was so sad the last day he forgot several of Jim Morton's best gags—things that he used to say about the other acts on the bill, and almost flopped on his last show.

His parting with Babe was very sad. Babe spoiled 22 cents' worth of face powder wiping the tears from her eyes.

"I'll send you a telegram," she said as Joe jumped on the train with his 12-show-a-day suitcase grasped tightly in his hand.

Monday morning Joe experienced his first big time rehearsal. Everything was all right, only when Joe saw so many men in the orchestra he thought the audience had started to come in.

At three o'clock he was all made up waiting to go on when a telegram came for him. He tore it open. He knew it was from Babe. It was. He read it over twice. A stage hand watching him noticed his eyes seemed to grow dim, and just as his introductory music started to play, the tears were running from Joe's eyes as fast as the water dashes over Niagara Falls.

What happened at a certain big time theatre that afternoon is history now. A certain Joe Dasby, billed as a comedian, a fellow of fun, proved to be a man of tragedy. Instead of making the audience laugh, he made them cry. The musicians in the pit were crying,

so were the stage hands in the entrances. The manager came back with tears in his eyes and said, "What's the matter with you, Joe?" And Joe said: "I'm packing up, Mister. I can't play the big time without her, and if she's too small for the big time, I'll play the small time with her. I'm leaving to join her in the West."

"Leaving to join who?" said the puzzled manager.

Joe slowly handed him the telegram he had received before he went on the stage.

The manager read it aloud. It said: "Will you love me on the big time as you loved me on the small; those happy hours that we spent, will you think of them at all? I do nine shows while you do two, but my love for you is just as true. Will you love me on the big time as you loved me on the small? (Signed) "Babe."

The manager took out his red bandana and wiped his eyes. Joe could see he was visibly affected; so without a word he picked up his grip and walked quickly out of the dressing room, out through the stage door and ran down the street to the railroad station and the small time.

When Joe reached Jasbo Junction, where Babe was supposed to be giving a special Sunday performance, he found his small time sweetheart had vamped the day before with a tobacco salesman from Cuba. They were married on the rear of the end car as the train was pulling out and had to take the justice of the peace along on their bridal tour. Joe lingered around Jasbo Junction for eight days waiting for the Justice to return, to find out how Babe felt. When the Judge came back, Joe told him his story. The Judge said it was the same girl, took Joe over to his office, had him arraigned and sent him to jail for six months. When Joe was released he got a job in the Judge's office as private secretary, married his daughter and when Babe played Jasbo Junction the next time, billed heavily as the greatest feature in vaudeville, with her husband now her "manager," Joe bought up the entire house, then burned the tickets, so that when Babe appeared that night it was to only empty seats. It was our hero's idea of a nasty revenge and so affected Babe she would not stake her husband again for the two weeks.

(Tommy Gray's romantic tales are all right, except he can't get a finish. To save him being blamed for this one, that is mentioned.)

STORE SHOWS SLIPPING.

New Orleans, Oct. 3. New Orleans, one of the first towns in the country to exhibit pictures, is leading the way in showing the smaller places seem doomed.

In a short time, considering the present trend, few of the store shows with a straight picture policy will remain.

FRED HENDERSON HAS A SON.

San Francisco, Oct. 3. A son was born here to Mr. and Mrs. Fred Henderson this week. Mr. Henderson is the western representative for the Orpheum Circuit and owner of Henderson's, Coney Island.

His only opposition as a father is Sam Scribner, of the Columbia Amusement Co., New York.

PICTURES AT L. A.'S NEW HOUSE.

Los Angeles, Oct. 3. Sid Grauman, lessee of the new theatre at Third and Broadway, has announced a picture policy for the house, thus definitely settling the question as to Ackerman and Harris having a second vaudeville house here.

PARK, UTICA, OPENING.

The Park theatre, Utica, will open Oct. 8 with "The Lone Wolf." The musical end of the theatre contains a ten-piece orchestra, soloists and a pipe organ.

The house has been in preparation for over a year and is owned by P. A. Breglio, of Springfield, Mass.

NOTES.

The Family, Gloversville, N. Y., formerly booked by Walter Plimmer, was added to the Joe Eckl bookings this week, on a five-act split week policy.

Luke Sothorn has been elected to replace John Stevens on the board of directors of Local 35, Motion Picture Operators' Union.

Belle Baker goes to the Hippodrome, Cleveland, next week, having played three of the proposed four weeks at the Alhambra, New York.

Ollie Young and April are giving soap-bubble parties for the kiddies on the stages of local theatres, after the matinees.

Carl Walker, manager for Pantages, Los Angeles, left for the Coast Monday, after spending five days in New York, his first vacation in seven years.

Walter Koefe returned last week from Chicago. He says he booked one act out of all the shows he saw while away.

Arthur Freed is now assisting Liane Carrera, accompanying her and also having a song or two in the act. He succeeded Edwin Lowry.

The Casino, Montreal, some years ago playing William Morris vaudeville, is now a Chinese theatre.

Jacob Jahrmakht, formerly office assistant to Walter Kingsley in the B. F. Keith Publicity Bureau, resigned last week.

Dr. Louis Stern has returned from his summer vacation and has reopened his offices at the Hotel Princeton.

Harry Burrows has been appointed superintendent of the Auditorium, Dayton, O.

Henry Bergman's automobile was stolen last Friday from in front of the Friar's Club.

Howard Powers, may organize a small minstrel company to play the smaller legitimate time.

Donald Roberts and Peggy Courday have dissolved vaudeville partnership.

The Lights of Long Island have closed their club house at Freeport for the winter.

Argentina, the dancer, is back from South America after playing concert tours there.

The Loew office starts Sunday shows Oct. 7 in the 7th Avenue. The house will be booked by Moe Schenck.

"Oh, You Kid" has changed its route and has gone south.

The City is advertising a "Grand Fall Festival" for the week of Oct. 1.

Weber and Elliott open on the Loew time Oct. 15.

"SEA WOLF" SKETCH.

Hobart Bosworth is producing a sketch taken from his first picture, "The Sea Wolf." The playlet will run about 30 minutes after opening with a short run of film.

"The Sea Wolf" was adapted from a similarly named book by the late Jack London.

Mr. Bosworth will have his offering ready in about three weeks.

STOCK CLOSING.

The Billy Williams stock has given cancellation notice of all time booked after this week at Sunbury, Conn.

**Send Copy
NOW**

for

“Variety’s”

**12th Anniversary Number
in December**

**Secure your space and a
preferred location early.**

**No change in our regular ad-
vertising rates (on another
page in this issue).**

BILLS NEXT WEEK (OCTOBER 8)

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)
Nora Boyle
Eddie Leonard
Cecil Cunningham
Russell & Ward
Duffy & Inglis
4 Readings
(Two to fill)
COLONIAL (ubo)
Dolly Sia
Avon Comedy 4
Frank Fay
Collins & Hart
Walter Brower
John Ford Co
Garcinetti Bros
(One to fill)
ALHAMBRA (ubo)
Adelaide & Hughes
Sarah Padden Co
Avon Comedy 4
K E Kane
Juliet Dikaa
A & F Steadman
Dooley & Nelson
Witt & Winter
ROYAL (ubo)
"Forest Fire"
Ford Sia & Marshall
Wilfred Clarke Co
Walter Brower
Brendel & Bert
Leora Kerwin
Parks Latham
McDevitt & Kelly
Penn Trio
RIVERSIDE (ubo)
Morgan Dancers
Wellington Cross
Whitling & Burt
Rudnick
Browning & Denny
Ed & Lou Miller
(One to fill)
HARLEM O. H.
(4-7)
Craig Family
Ronair & Ward
Shrapnel Dodgers
Watson & Clark
Spencer Charters Co
Brennan & Vaughan
May & Tally
Bliss & Bert
125TH ST. (ubo)
(4-7)
The Hennings
The Dohertys
Allen, Clifford & Barry
McMahon & Campbell
Flynn's Minstrels
Castellaine & Zardo
Ford La Relve Co
81ST ST (ubo)
Hurly Lauka Co
"Futuristic East"
Lynn
Knapp & Cornelia
May Curtis
Reo
Young & April
6TH AVE. (ubo)
(4-7)
The Littlejohns
El Cota
Burrage Revue
Danzels & McGuire
Barnes & McGuire
Halligan Sykes
Hallen & Fuller
Potter & Hartwell
23RD ST. (ubo)
(4-7)
Bollinger & Reynolds
E & L Conlee
Ed Emmonde Co
Virginia Rankin
Moore & Gerald
Cabaret De Luxe
Linton & Lawrence
AMERICAN (loew)
Emeralda
Savannah & Ga
Frankie Rice
Bell & Mayo
Arturo Bernard
Marcella Johnson Co
B "Swede" Hall Co
Garb Sisters
One to fill
Alexander & Swain
McGinnis Bros
Chong & Moey
Skipper & Kastrup
C Leonard Fletcher
Adele Oswald
Lida McMillan Co
Lane Plant & Ts
Jolly J Jones
VICTORIA (loew)
Jolly J Jones
Lane Plant Ts
B & N Heim
Willie H Wakefield
George Ronner
"Phunphlenda"
2d half
La Petite Cabaret
Rae & Wynn
Frankie Rice

M & B Hart
4 Volunteers
3 Peronas
LINCOLN (loew)
Shattucks
Burns & Foran
McGowan & Gordon
Jack Kennedy Co
4 Volunteers
2d half
The Parshleys
Jim Reynolds
Brown & Jackson
Willie H Wakefield
B N Heim
Lillian's Dogs
GREGLEY (loew)
H LaValin & Sis
Selig & Allman
Brown & Jackson
Lida McMillan Co
George Armstrong
College Quintette
2d half
The Brissons
Sadler Sherman
Jenks & Allen
Ed Farrell Co
Smith & Troy
"Edge of World"
DELANEY (loew)
Chalis & Lambert
Lillian's Dogs
Duffy & Montague
Lulu's Friend
Lander Bros
Breakaway Barlows
One to fill
The Bennetts
Sampson & Douglas
Florence Rayfield
"Phunphlenda"
Fenton & Green
Ruth & Howell 3
(One to fill)
NATIONAL (loew)
The Parshleys
Florence Rayfield
Kamerer & Howland
Barbier Theater Co
Fenton & Green
Ruth Howell 3
2d half
Breakaway Barlows
McGowan & Gordon
M Johnson Co
B "Swede" Hall Co
Barks & Harris
(One to fill)
ORPHEUM (loew)
Booley & Griffith
Rae & Wynn
C Leonard Fletcher
Helen Morati
Skipper & Kastrup
M & B Hart
Chong & Moey
2d half
Shattucks
Betta
Lee & Bennett
Henry & Adelaide
Edah Deirdridge 3
Cat & Kitten
Lew Wilson
Great Santell
2d half
Ruth Belmar
Lime Kilum Club
(Four to fill)
BROOKLYN
ORPHEUM (ubo)
Louis Maon Co
W C Kelly
Shattuck & O'Neill
McKay & Ardine
Diamond & Brennan
Will Ward & Girls
Jack Alfred Co
Dickinson & Dagan
Morin Sisters
BUSHWICK (ubo)
Eva Tangway
Garry McGarry Co
Mr & Mrs J Barry
Percy Haswell Co
Arant Bros
Doyle & Whitehead
Holmes & Ingham
Hooper & Marbury
GREENPOINT (ubo)
(4-7)
Penn Trio
La Petite Cabaret
Rae & Wynn
Paul Burns Co

The Professionals' Original Home CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO
Stanley and Parsons ("Fifty-Fifty")

PALACE (loew)
Dolce Sisters
Weber & Elliott
Lime Kilum Club
(Two to fill)
Ben Harner
Willard Hutchinson
Murry Livingston
Rose & Ellis
(One to fill)
FULTON (loew)
The Brissons
Connors & Edna
Lloyd & Whitehouse
Sadler Sherman
Kinkaid & Kilpies
2d half
Helen Morati
Kamerer & Howland
Lulu's Friend
The Leightons
The Valdresen
WARWICK (loew)
Avondas
W Hutchinson Co
Geo Lester
Exposition 4
(One to fill)
Gertie DeWitt
Edah Deirdridge 3
Cat & Kitten
Weber & Elliott
Great Santell
Albany
PROCTOR'S (ubo)
Lawton
Cabill & Romaine
Frank Rae & Co.
"Futuristic Revue"
Watts & Stora
2d half
Hollman Bros
Joyce West & S
Saxton & Farrell
The Great Leon
Burns & Klisen
Howard's Animals
Allentown, Pa.
ORPHEUM (ubo)
Berry & Layton
Leonard & Whitney
Brown Harris & B
Hoyte's Minstrels
(One to fill)
2d half
Cook & Rother
Warren & Conley
Hower Miles Co
Sylvia Clark
Brown's Hylanders
Allentown, Pa.
ORPHEUM (ubo)
The Estellas
Gray & Byron
Flavilla
Fred Ardath Co

**E. HEMMENDINGER 45 JOHN STREET
Tel. John 971 Jewelers to the Professionals**

Bloomington, Ill.
MAJESTIC (wva)
Herbert Clifton
Fay 2 Coolers & Fay
Dagmon & Clifton
(Two to fill)
2d half
Taylor Triplets
Sorendel Bros
Al Shayne
(Two to fill)
Boston
KEITH'S (ubo)
Bullie Fisher Co
Gilbert & Friedland
O'Neil & Lantry
"Mr Inquisitive"
Crawford & Broderick
Merian's Dogs
6 Am Dancers
German Film
COLUMBIA (loew)
White & White
Leonard & Lempey
Peggy Brooks
2d half
Orben & Mizie
H & M Gilbert
(One to fill)
ORPHEUM (loew)
Lacey & Lacey
Patterson & Marks
Ethel Costello
"Lots & Lots"
Demarest & Doll
Bell & Graser
2d half
Percy & Wilson
Kelly Worst
Dunham Edwards 3
Shrode & Beaumont 3
Laurie Ordway
Teechow's Cats
(One to fill)
ST JAMES (loew)
Charles & Lurie
Barton & Hill
"The Neglect"
Eddie Foyer
"Ham Tree Mule"
Kennedy & Nelson
Patton & Marks
3 Buffet Co
Nada Kesser
"Hair for Night"
Bridgeport, Conn.
POLI'S (ubo)
Bollicier & Reynolds
Baby Kathryn
Thos Jackson Co
H & G Ellsworth
Winston Jones
2d half
Van Atta & Gershon
The Russells
"Somewhere in France"
Bernard & South
Winston Lions
FLORA (ubo)
Yarnalsky Duo
C Olesner Co
Alvares & Martell
Aeroplane Girls
2d half
Keeley Bros
Miller Dalton & A
Jewett & Pendleton
Novelty Minstrels
Shelale
SHEA (ubo)
"Four Husbands"
Lee Kohlman Co
Kenny & Hollis
Rae Ellnor Ball
McMahon Diamond & C
The Littlejohns
George Mann Co
OLYMPIA (sun)
The Barnes
Lorraine & Crawford
Follette & Follette
Senna & Weber
Five Funsters
Fagg & White
LYRIC (sun)
Argo Trio
Lyndon & Emerson
M Hall & Girl Friends
Color Gems
Butte, Mont.
PANTAGES (p)
(12-17)
Parsons & Irwin
Friedside Barrie
Lord & Fuller
Wilson's Lions
Wilson Bros
PEOPLE'S HIP (ab-wva)
(7-9)
The Halkins
Hunter & Shaw
Peggy Worth
Jas Carroll
Kennedy & Fitzpatrick
6 Cornallias
KEDZIE (wva)
Chlyo & Chlyo
Cook & Allen
"Back to Elmira"
Harry Rose
Linne's Dancers
2d half
The Van Camps
Holiday & Willette
"Dick & White Rev"
Schoen & Wallich
The Rials
LINCOLN (wva)
Burke & Burke
Tudor Cameron Co
(Three to fill)
PANTAGES (p)
Doris Lester 3
Pedrin's Monks
W Giffain Dancers
4 Canters
Strand Trio
Harry Johnson

Camden, N. J.
TOWERS (ubo)
2d half (4-6)
Wheeler Trio
May Lynch
Fisher Hawley & Co
Dyer & Turner
Gypsy Songsters
Canton, O.
LYCUM (ubo)
Graves & Belmont
Dorothy Marie
Cartwell & Harris
Solomon
2d half
George Morton
"Dream Fantasies"
(Two to fill)
Cedar Rapids, Ia.
MAJESTIC (wva)
Coutess Verona
Clinton & Rooney
Haviland & Thornton
Ernesta Aoria Co
Gordon & Ricca
2d half
Cook & Catana
Ed Blondell Co
"Old Time Darkies"
Basil & Allen
Louis Hardt Co
Champaign, Ill.
ORPHEUM (wva)
Alonso Cook
Bernard & Merritt
Dot DeShelle Co
Jas Lieber
Geo Demaree Co
2d half
Walsh & Bentley
Mildred Hayward
Lawrence & Edwards
"The Smart Shop"
Charleston
ACADEMY (ubo)
(Columbia split)
1st half
Maud De Lora
Steve Freda
Mythic Bird
Masie Evans & Boys
The Crestlons
Chattanooga
RIALTO (ubo)
(Knoxville split)
1st half
Frawley & West
Frances & Ross
G Van Dyck & Bros
L M Hunting
Welch Minstrels
Chicago
MAJESTIC (orph)
Nat C Gering
Lambert & Ball
Nellie Nichols
H Remple Co
Ella Ruegger
Bailey & Cowen
8 Equillas
Sweeney's Circus
German War Film
PALACE (orph)
Robert Edeson Co
Harry Fox
Connolly & Wenrich
DeLeon & Davis
Margaret Young
Hanger & Goodwin
Hallen & Hunter
Hanlon & Clifton
(German Film)
AMERICAN (wva)
Pierre LeMaire
Buddy Dorie
Liane Kirk 5
Ray & Emma Dean
4 Ankers
(One to fill)
Rucker & Winifred
(Five to fill)
AVENUE (wva)
Frank Ward
"Lincoln of U S A"
Schoen & Walton
The Brads
(One to fill)
2d half
Chlyo & Chlyo
Countess Verona
Lew Welch Co
Force & Williams
(One to fill)
OT N H P (wva)
Jack & Kitty DeMaco
Geo Schneider
Wm Marrow
Chauncy Monroe Co
Hawallan Serenaders
Dulberg Sisters
Sven Johnsons
Happy J Gardner Co
5 Armentes
(Four to fill)
KEDZIE (wva)
Chlyo & Chlyo
Cook & Allen
"Back to Elmira"
Harry Rose
Linne's Dancers
2d half
The Van Camps
Holiday & Willette
"Dick & White Rev"
Schoen & Wallich
The Rials
LINCOLN (wva)
Burke & Burke
Tudor Cameron Co
(Three to fill)
PANTAGES (p)
Doris Lester 3
Pedrin's Monks
W Giffain Dancers
4 Canters
Strand Trio
Harry Johnson

HOWATSON and SWAYBELL "A Case of Pickles"

Dallas, Tex.
MAJESTIC (inter)
Tyler & St Clair
Norton & Wood
George Kelly
Mack & Earl
"Girl of Deil"
James Cullen
Apdala's Animals
Danville, Ill.
PALACE (wva)
(Sunday opening)
Paul Kleist Co
Arthur Rigby
Lew Welch Co
Hilton & Lassar
Alexander Kids
2d half
Aerial Mitchell
Burns & Lynn
McCormick & Wallace
Geo McPadden
Tennessee Ten
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Pollard
Espe & Dutton
Ed F Reynard Co
Belle Bianca Co
2d half
Clinton & Rooney
"Vacuum Cleaners"
Tudor Cameron Co
Ernesta Aoria Co
(One to fill)
Dayton
KEITH'S (ubo)
Hill & Sylvan
Renée Florigny
"Cranberries"
Ashley & Allman
Dooley & Sales
Van & Nellie
(German Film)
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
Rex
Mildred Hayward
"Dick & White Rev"
June Mills Co
Herbert Germaine 3
2d half
Carletta
Valda & Brazil Nuts
Dot DeShelle Co
Herbert Clifton
"Corner Store"
Denver
ORPHEUM
Leona La Mar
Kathryn Murray
Jane Corthope Co
Cole & Denahy
November 31 Co
Milton & DeLong 31
2d half
PANTAGES (p)
Holmes & Le Vere
"Breath of Old Va"
Rondas 3
Bob Albright
Burr & Lea

Des Moines
ORPHEUM
(Sunday opening)
"America First"
Bert Melrose
Ray Show
"The Headliners"
"E. Cleve & O'Connor"
Williams & Wolfus
Willard & Wilson
(German Film)
Detroit
TEMPLE (ubo)
Paul Dickey Co
Misses Campbell
Travata
Gen Fiasco Co
V & S Stanton
Greely & Drayton
Arnold & Florence
COLUMBIA (sun)
Hicks & Brother
Wolfe & Lee
McLane & Brandlin
Guy Bartlett 3
Carter & Co
The Kilties
H Coulter Co
Monarch Dancing 4
Dubuque, Ia.
MAJESTIC (wva)
DuBois
Willis & Jordan
Earl & Sunshine
Ed Blondell Co
A Nicholson 3
Orville Stamm
2d half
Duval & Simmons
Coy DeSherry
Lottie Williams Co
Wilton Sisters
3 Kanes
Duluth, Minn.
ORPHEUM
(Sunday opening)
Hugh Herbert Co
Harry Carroll
Clifford & Willis
Asal Tr
Long & Ward
Lloyd & Britt
(German Film)
GRAND (wva)
McConnell & Austin
Link & Bios Robinson

LAUGH BROKERS

Saxo 5
(One to fill)
2d half
McGrath & Tooman
Herbert Seale
(Two to fill)
Hastert, Pa.
ABLE O H (ubo)
La Viva
Warren & Conley
Martha Hamilton Co
Moelin
"Who's to Blame"
2d half
Cummings & Shelly
Alex McKeon
Fred Ardath Co
(Two to fill)
E. Liverpool, O.
AMERICAN (sun)
Stetson & Huber
Fred Hagan Co
Nelson & Magle
Gray & Graham
2d half
3 Robins
Beatie Rample Co
Orton Troupe
(Two to fill)
E. St. Louis, Mo.
BERBERS (wva)
Silver & Duval
Demarest & Gollette
Prince Kar-Mi
2d half
Paul Kelli
Empire Comedy 4
"Honor Thy Children"
2 Carltons
Edmonton, Can.
PANTAGES (p)
"Hong Kong Myn"
Frank Bush
McDermott & Wallace
"Revue de Vogue"
Martyn & Florence
Elmira, N. Y.
MAJESTIC (ubo)
The Duves
Abbot & Mills
"Rising Generation"
(Two to fill)
2d half
Rose Clayton
Hayes & Neal
Reed & Wright Girls
(Two to fill)
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Krenka Bros
Vardon & Perry
Stevens & Hollister
Dave Stanley
"Temptation"
Fall River, Mass.
BLUO (loew)
Percy & Wilson
Dunham Edwards 3
Shrode & Beaumont 3
Laurie Ordway
Teechow's Cats

- 2d half**
Loddy & Loddy
Ethel Contello
"Lots & Lots"
Demarest & Dell
Bell & Graser
- Films, Mich.**
PALACE (ubo)
(Sunday opening)
(Landing split)
- 1st half**
Folly & Maseino
Morris & Beasley
J & W Hennings
Marie Ruski
Odva
- Pt. Wayne, Ind.**
PALACE (ubo)
(Sunday opening)
The Seabacks
Danny Simmons
Orr & Hagen
"Inspiration Girls"
Harris & Mannion
Billie Nowlin Tr
2d half
Paul Kleist Co
Ed & Irene Lowrey
Frank Mullane
6 Musical Novices
Richards & Kyle
"1917 Win Gar Key"
Pt. Williams, Conn.
ORPHEUM (wva)
(1-2)
Aerial Bartlett
Garnella Duo
May Myra
Ten Dark Knights
(5-6) Duluth
(Bill playing)
1st half
Fort Worth, Tex.
MAJESTIC (inter)
J & M Dooley
H & B Cooley
Bernard & Janis
Vanity Fair
Stewart & Donohue
"Retreat of Germans"
Galesburg, Ill.
ORPHEUM (wva)
Hayes & Bates
Asard Bros
2d half
Walman & Barry
Flaher Luckie & G
Galveston, Tex.
MAJESTIC (inter)
(Same Bill playing
Beaumont 9-10 and
Austin 12-13)
Veroc & Verol
Denori & Barlow
Rice & Werner
Stuart Barnes
"Married via Wire-
less"
King & Harvey
Ziegler Twins & 5
Grand Forks, N. D.
GRAND (wva)
(4-6)
Fishers Circus
Synder & Vincent
Allan's Minstrels
Grand Rapids
EMPERESS (ubo)
Dorothy Reger
Fox & Ingraham
Swan & Swan
Ethel Hopkins
Chas F. Semon
Valcitta's Leopards
(German Film)
Great Falls, Mont.
PANTAGES (p)
(8-10)
(Same Bill playing
Anaconda 11)
Larson & Wilson
Rigoletto Bros
Six Serenaders
Ash & Shaw
Buehla Pearl
PALACE (ab-wva)
(6)
Allan & Allan
Denni & Perri
Williams & Williams
Omega Trio
Victrola 4
Appaloos Trio
Green Bay, Wis.
ORPHEUM (wva)
2d half
Mudge Morton 3
"Every Man Needs"
Harry Rose
Arco Bros
Greenville, S. C.
MAJESTIC (ubo)
(Macon split)
1st half
Stevens & Falk
Kuter, Clair & Kuter
Roy & Arthur
Weaser & Reaser
Clown Seal
Hamilton, Conn.
TEMPLE (ubo)
Lestro
Sullivan & Mason
Clifton & Cornwell
Ed Morton
Harry Green Co
J & M Harkins
Mankichi 3
GRAND (sun)
Cliff Bailey Duo
Paul Bauwens
Guinan & James
Singer & Dolls
Orange Packers
2d half
Novelty Clintons
Hall & Beck
- A & G Levy**
Sextette DeLuxe
Harrisburg, Pa.
MAJESTIC (ubo)
Buras & Jose
Arthur Eloyd
"Bride Shop"
Hawthorn & Anthony
Hill & Ackerman
2d half
J & J Gibson
Morlin
"Tale of Coat"
Walters & Walters
Hoyle's Minstrels
Hartford, Conn.
POLI'S (ubo)
Lexey & O'Connor
Sandy Shaw
Clark & Francis
Mullen & Gooagan
Stalley & Blerbeck
2d half
Bolliger & Reynolds
Maud & Lawson
Maud Durand Co
Billy Gould
Aeroplane Girls
PALACE (ubo)
Sheppard & Ray
Gardner & Bartell
Edmond Co
Janet Martini Co
"Married Ladies Club"
2d half
Jack Martin Co
Baby Kathryn
Ed Lynch Co
Malone Girls Co
Hilton & Isar
"Inspiration Girls"
Lancaster, Pa.
COLONIAL (ubo)
2d half (4-6)
Rene Davis
Schwartz Bros
Dave Glaver
The Pelois
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Film split)
W B Harvey Co
Connolly Sisters
Hippodrome 4
Lewis & Leopold
(One to fill)
Lima, O.
ORPHEUM (sun)
"Twentieth Century"
2d half
Viola Lewis Co
Gayford & Langton
Clarks Hawaiians
Lincoln, Neb.
ORPHEUM
Toots Paka Co
Chas Olcott
Dorothy Brenner
Flying Weavers
McIntosh & Kilds
Wm Gaxton Co
Maryland Singers
Little Rock, Ark.
MAJESTIC (inter)
Labelle Carmen
Fields & Wells
Wright & Earle
"Retreat of Germans"
(Two to fill)
Herbert's Dogs
Rowley & Young
Imhof Conn & Coronee
LaFrance & Kennedy
Jonis & Hawaiians
"Retreat of Germans"
Logansport, Ind.
COLONIAL (ubo)
Walters & Cliff Sis
Victor
Balthasar Bros
2d half
"All Girl Rev" (Tab)
Los Angeles
ORPHEUM
(Sunday opening)
Theo Kasloff Co
Mrs Gene Hughes Co
Benese & Baird
5 Nelsons
Billy Reeves Co
Fritz & Lucy Bruch
Clara Howard
D'Avigneau's Duo
PANTAGES (p)
Venetian Gypsies
Edna Kelly Co
Claire & Atwood
O'Connor & Dixon
Frank Morell
HIPP (ab-wva)
Clifton & Kraemer
Margaret Ryan
5 Emigrants
Aetles & Delores
O'Connor & Dixon
Frank Morell
Jersey City.
KEITH'S (ubo)
(4-7)
Walsh, Fritz & I
Elliot & Mora
Willard Clark Co
Princess White Deer
Skelly & Louvain
4 Hartford
Joliet, Ill.
ORPHEUM (wva)
2d half
"Fashion Shop"
Hercell Handier
Page Hack & M
(Two to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Lockhart & Laddie
Fraser Bunce & H
Melody 6
Yates & Reed
Karl Emmys' Pets
- Kansas City, Mo.**
ORPHEUM
(Sunday opening)
Brice & Bart Twins
Bert Baker Co
Clung Hwa &
Rita Roland
Huford & Chain
Rath Bros
Harry Girard Co
PANTAGES (p)
(Sunday opening)
Howard Kibel & W
"Miss Hamlet"
Lella Shaw Co
Swain's Animals
3 Lyres
Knoxville
BIJOU (ubo)
(Chattanooga split)
1st half
Bobby Henahaw
Meredith & Snooser
Conlin & Glass
Margaret Shannon
Werner Amaro Co
La Fayette, Ind.
FAMILY (ubo)
(Sunday opening)
The Bromides
Burke & Lynn
McCormick & Wallace
Valida & The Nuts
"Smart Shop"
2d half
The Seabacks
Arthur Rigby
Malone Girls Co
Hilton & Isar
"Inspiration Girls"
Lancaster, Pa.
COLONIAL (ubo)
2d half (4-6)
Rene Davis
Schwartz Bros
Dave Glaver
The Pelois
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Film split)
W B Harvey Co
Connolly Sisters
Hippodrome 4
Lewis & Leopold
(One to fill)
Lima, O.
ORPHEUM (sun)
"Twentieth Century"
2d half
Viola Lewis Co
Gayford & Langton
Clarks Hawaiians
Lincoln, Neb.
ORPHEUM
Toots Paka Co
Chas Olcott
Dorothy Brenner
Flying Weavers
McIntosh & Kilds
Wm Gaxton Co
Maryland Singers
Little Rock, Ark.
MAJESTIC (inter)
Labelle Carmen
Fields & Wells
Wright & Earle
"Retreat of Germans"
(Two to fill)
Herbert's Dogs
Rowley & Young
Imhof Conn & Coronee
LaFrance & Kennedy
Jonis & Hawaiians
"Retreat of Germans"
Logansport, Ind.
COLONIAL (ubo)
Walters & Cliff Sis
Victor
Balthasar Bros
2d half
"All Girl Rev" (Tab)
Los Angeles
ORPHEUM
(Sunday opening)
Theo Kasloff Co
Mrs Gene Hughes Co
Benese & Baird
5 Nelsons
Billy Reeves Co
Fritz & Lucy Bruch
Clara Howard
D'Avigneau's Duo
PANTAGES (p)
Venetian Gypsies
Edna Kelly Co
Claire & Atwood
O'Connor & Dixon
Frank Morell
HIPP (ab-wva)
Clifton & Kraemer
Margaret Ryan
5 Emigrants
Aetles & Delores
O'Connor & Dixon
Frank Morell
Jersey City.
KEITH'S (ubo)
(4-7)
Walsh, Fritz & I
Elliot & Mora
Willard Clark Co
Princess White Deer
Skelly & Louvain
4 Hartford
Joliet, Ill.
ORPHEUM (wva)
2d half
"Fashion Shop"
Hercell Handier
Page Hack & M
(Two to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Lockhart & Laddie
Fraser Bunce & H
Melody 6
Yates & Reed
Karl Emmys' Pets
- Macon**
GRAND (ubo)
(Greenville split)
1st half
Bill & Gilles
Charlotte Taylors
Cameron Davitt Co
B & H Gordon
Rose & Moon
Madison, Wis.
ORPHEUM (wva)
Lawrence & Edwards
Frank Vestphal
Sophie Tucker
(Two to fill)
2d half
Chief Little Elk Co
Granville & Mack
Alfred H White Co
Grant Gardner
Torcat's Roosters
Memphis, Tenn.
ORPHEUM
McIntyre & Heath
Joe Meather Co
A Sullivan Co
Mellin Watts & T
Harry Hines
Trank & Toby
(German Film)
Meriden, Conn.
POLI'S (ubo)
(11-12)
Lexey & O'Connor
Stein Van & Lewis
Raymond Wyle
Selma Brauts
Milwaukee, Wis.
MAJESTIC (orph)
Fred Santley Co
Edwin Arden Co
Olive Brisco
Cooper & Ricorda
Bernie & Baker
Dad O'Neil
Gaudschmidt
(German Film)
PALACE (wva)
(Sunday opening)
Arco Bros
Granville & Mack
Alfred H White Co
Cecil & Mack
Grant Gardner
Torcat's Roosters
- 1st half**
Les Valedons
The Syllbomos
Evans & Lloyd
Tyler & Collins
Boyer Tr
Mt. Vernon.
PROCTORS (ubo)
Mortuary (4-7)
Priorities (8)
Adams & Griffiths
Notorious Delphine
Gottler & Cox
Felix Adler
Cameron Sis & Band
Nashville
PRINCESS (ubo)
(Louisville split)
1st half
Williams & Daisy
Wm Sisto
Eadie & Ramsden
Klein Bros
Armando Gray & Boys
Newark, N. J.
PALACE (ubo)
2d half (8-6)
Shattuck & O'Neal
Clare Morton
Harry Tighe & Co
Gartrude Graves
Gilbert & Friedland
MAJESTIC (low)
White Steppers
Sampson & Douglas
"When Women Rule"
Burke & Harris
The Randalls
2d half
The Concertos
Savannah & Ga
Challa & Lambert
Jack Kennedy Co
George Roemer
The Patricks
New Haven, Conn.
BIJOU (ubo)
Traversy Duo
Salome Parks Co
J & M Feiber
"Road to Roman"
2d half
Yaratshy Duo
C Chaldner Co
John Geiger
Dorcas Singers
- Smith & McGuire**
"Mimic World"
Joe Roberts
Abrams & Johns
Omaha
ORPHEUM
(Sunday opening)
"Ruberville"
Hamilton & Barnes
Senor Westony
Ben Dealy Co
Darto & Rialto
"Hit the Trail"
Dancing Tyrells
Ottawa.
DOMINION (ubo)
(Montreal Split)
1st half
Nestor & Vincent
5 Serbians
Leroy & Lytton
Kitty Flynn
Dudley 8
Passaic, N. J.
PLAYHOUSE (ubo)
2d half (4-6)
Joe Deesley & Sis
Taylor & Howard
Olive Green Co
Conroy & O'Donnell
"Beauty"
Pawtucket.
SCENIC (ubo)
Rogers & Wood
Jas Carmesau Co
"Man Off His Wagon"
7 Honey Boys
Cecile Trio
Ward & Faye
De Lacey Rice Co
Gene Greene
Peoria, Ill.
ORPHEUM (wva)
Taylor Triplets
Cervo
"Fashion Shop"
Al Shyne
Page Hack & Mack
2d half
Rekoma
Silver & Duval
Fay 2 Cooleys & Fay
Long Tack Sam
(One to fill)
Philadelphia
ALLEGHENY (ubo)
All Kenna Co
Taman Bros
"Business is Busi-
ness"
Bob Hall
"Petitcoat Minstrels"
GRAND (ubo)
Witt & Winter
Kaufman & Lillian
Wm Dix
"Too Many Sweet-
hearts"
KEITH'S (ubo)
French & Elie
Cressy & Dayne
Lightness & Alex
Hans Kronold
Comfort & King
Elsie Williams
Geo & Lily Garden
Asahi & Girle
KEYSTONE (ubo)
2d half (4-6)
De Lier & Termint
Rice & Francis
Modiste Shoe
Pittsburgh.
HARRIS (ubo)
Harry Sterling
Kimmel & Kneff
La Costa & Clifton
Zelda Sautley
(One to fill)
2d half
Pat & P Houlton
"Sailie's Visit"
Gahan & Spencer
Emmet's Dogs
Pontiac, Mich.
OAKLAND (ubo)
1st half
Rome & Wager
Gus Erdman
Frank Gabby Co
Ed & Jack Smith
(One to fill)
2d half
DeLuxe Tr
Rich & Lenore
Grant Howard
Lipsig
Hayashi Japs
Portland, Me.
KEITH'S (ubo)
Conroy's Models
Walter Weems
Fields & Holiday
Eddie Carr Co
Conrad & Conrad
Breen Family
Portland, Ore.
ORPHEUM
(Sunday opening)
"Handbox Revue"
"Prosperity"
Wm Eba Co
Jordan Girls
Frank Hartley
Sentley & Morton
Al Herman
PANTAGES (p)
Dumitrescu Dunham Tr
Lane & Harper
"Friendly Call"
Neil McKinley
"Oh You Devil"
HIPP (ab-wva)
(7-10)
"Salesman & Model"
Prince & Crest
Frick & Adair
- Lindsay & Lady Bugs**
Wells & Rose
8 Melvins
(Bill playing Seattle
7-10)
Providence, R. I.
KEITH'S (ubo)
Lucille Cavanaugh Co
Chas Groppovin Co
Jimmie Lucas Co
Frank Crumitt
Seabury & Shain
Moore & Gerald
Mc & Mrs White
MAJESTIC (low)
Kennedy & Nelson
Nada Kesser
Bruce Duffel (ie
Frescotts
B Kelly Forrest
"Heir for Night"
2d half
Oakes & DeLure
Leonard & Dampey
"The Neglect"
Frescotts
Barton & Hill
Eddie Foyer
Quincy, Ill.
ORPHEUM (wva)
"Good By Eway"
2d half
Hayes & Rives
Friscoe
Moore Gardner & R
Herbert Gormaine 8
(One to fill)
Reading, Pa.
HIP (ubo)
Cook & Rother
Walters & Walters
Homer Miles Co
Sylvia Clark
(One to fill)
2d half
Arthur Lloyd
Gray & Byron
Berry & Layman
"Who's to Blame"
(One to fill)
Reno
MAJESTIC (ab-wva)
(7-9-9)
Miller & Leonard
Venetian Four
(Two to fill)
(10-11)
Adolpho
Dave Vandell Co
(Two to fill)
Richmond
BIJOU (ubo)
(Norfolk split)
1st half
Ward & Useless
Ford & Goodrich
Francis & Kennedy
Conkey & Dunneavy
Prince Mapilla Co
Rochester, N. Y.
TEMPLE (ubo)
Howard & Clark Rev
J C Nugent Co
Clark & Verdi
Dance Fantasies
Street Urchin
4 Kings
Paul LeVan & Dolls
Musical Johnstons
Renneke
ROANOKE (ubo)
Maxim Bros & Bobby
Browning & Dean
Kirksmith Sis
Noodles Fagan Co
Vim, Beauty & Health
2d half
Follis Sis & Leroy
Tony
Cotton Leaf 3
(One to fill)
(Rochester, N. Y.)
FAMILY (sun)
Omar Sisters
Edmunds & Lavelle
Gladys Corriell
Alice Nelson Co
"Wedding Party"
2d half
"Naughty Princess"
Rockford, Ill.
PALACE (wva)
(Sunday opening)
Chief Little Elk Co
Hawley & Simmons
"Every Man Needs"
Anderson & Goines
(One to fill)
2d half
Argo & Virginia
Sherman Van & i
Lasora & Gilmore
(Two to fill)
EMPRESS (ab-wva)
(Sunday opening)
Virgil & LaBlanche
Deveaux's
Jennings & Barlow
"When We Grow Up"
La Petite Elva
Eugene Page Players
2d half
Matilda & Corpus
Reit & Murray
Hughes Sisters
Eldridge Barlow & E
Sam Otto
Nola's Dogs
Saginaw, Mich.
J. STRAN (ubo)
"Oh You Devil"
(Bay City split)
1st half
Hector & Pais
Lalor & Gear
- Sparks All Co**
Daley Harcourt
"International Rev"
Salt Lake, Utah
ORPHEUM
(Open Wed night)
(10-13)
Wyatt's Sisters
L. Spencer & Williams
Joe Towle
Eva Taylor Co
8 Bobs
(German Film)
PANTAGES (p)
Kane & Herman
Nelson & Nelson
Abern Tr
Godfrey & Henderson
Guilain 8
Los Angeles Dancers
San Antonio, Tex.
MAJESTIC (inter)
Dancing Kennedys
Guinan & Newell
Jim McWilliams
Mr. & Mrs. M. Burns
Sylvester & Vance
Emma Gars
Lucy Gillette
San Diego
PANTAGES (p)
Moran & Weiser
De Vine & Williams
Harry Coleman
"New Producer"
Curson Sisters
Arion & Yunesy
HIPP (ab-wva)
2 Edwards
Mary Sillesbury
Nanita & Wells
Strassler's Animals
Scott & Wilson
Herbert & Dore
2d half
The Arley's
Bandy & Fields
Mora Noon Night
Doyle & Wright
Venetian Four
San Francisco
ORPHEUM
(Sunday opening)
March's Lions
Norwood & Hall
Mang & Snyder
"Night Boat"
Chas Howard Co
Mack & Walker
Kerr & Burke
PANTAGES (p)
(Sunday opening)
4 Roses
McCormack & Swor
O Handsworth Co
Harry Breen
"Miss Up to Date"
CASINO (ab-wva)
(Sunday opening)
Frank Wilbur & Co
Watson & Little
Fairman & Patrick
Keeler & Belmont
Princeton Five
Austin & Bailey
HIPP (ab-wva)
(Sunday opening)
Stewart & Earl
2 Specs
Milo Vagge
Belgian Trio
Burglars' Union
Krueger & King
San Jose, Cal.
VICTORY (ab-wva)
(7-9)
Milo Vagge Co
Krueger & King
Watson & Little
Burglars' Union
Belgium Trio
Fairman & Patrick
(Bill playing Sacra-
mento 7-9)
Savannah
BIJOU (ubo)
(Jacksonville split)
1st half
John Storti
Galliarini & Son
Archer & Belford
Hoyle & Brown
Robt Demont Co
St. Louis
ORPHEUM
Julia Arthur
Ruth Roy
Bonita & Lew Hearn
H Short Co
Onucki
Regel & Bender
Sterling & Marguerite
(German Film)
GRAND (wva)
Florence Duo
Moran Sisters
Dunlay & Merrill
American Comedy 4
"Hon Thy Children"
2 Carletons
PARK (wva)
Waltman & Berry
Pleasant & Bingham
Empire Comedy 4
(One to fill)
2d half
Degnon & Clifton
Borrick & Hart
Tabor & Green
5 Violent Beauties
EMPRESS (wva)
Ogden & Benson
Otto Koerner Co
Fatima
(One to fill)
(Continued on page 31.)

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around

New York

Ed. and Lou Miller, Riverside.
Juliette Dika (New Act), Alhambra.
Brendel and Burt, Royal.
Leonora Kerwin, Royal.
Park and Latham, Royal.
Penn Trio, Royal.
Garry McGarry and Co., Bushwick.
Mr. and Mrs. Jimmy Barry (New Act),
Bushwick.
Percy Haswell and Co. (New Act),
Bushwick.

Frederic Santley and Florrie Millership
and Co. (8).

Miniature Musical Comedy.

16 mins.; One and Full Stage (6 scenes,
special drops and sets).

Majestic, Chicago.

Brother Joe presents the imposing production, the exclusive songs written by the nation's foremost talent and his own staging as well as Brother Frederic Santley and the surviving Millership cutie to first-class vaudeville in "The Girl on the Magazine," which he himself tried out with success some weeks ago. Fred, a fine dancer and a manly juvenile, suffers the handicap of comparison, which is not fair. He is not Joe, but stands on his own feet and earns his new billing, the first of any importance he has ever achieved in the two-per-day. In this he is aided and ably abetted by Florrie Millership, whose every gesture is a delight, whose youthful and crystal voice rings sure and entrancing, and who soothes the eye and the nerves by her legitimate mannerisms and artistic performance. The act opens before a railroad station in "two," where Fred sings Berlin's "Girl on the Magazine," with four handsomely dressed chorus girls who enter from the cover of a "Vogue." This goes to a garden-house in Tokyo, where Miss Millership does "When He Comes Back to Me" (by Buck and Stamper), in which Santley joins for a chorus and a dance. A Paris cafe scene in one follows with Santley in costume leading his girls through "Paris-ian" (Cole and Potter) and "I'm Looking for Someone" (by Potter and Marshall) for a flirtation number. "Meet Me at the Station" (by Young and Snyder) brings Miss Millership on in a splendid full stage for her coking solo, finishing with an easy but entirely cracker-jack dance. This gives way to a stage-door drop for Fred's "When I Get Back to U. S. A.," a patriotic Berlin song with girls, in which they harmonize the novelty numbers to his straight "My Country 'Tis of Thee." The closing scene is an artist's studio, full depth and handsomely put up, where Santley does a waltz with Anzonetta Lloyd and a finale duet with Miss Millership, "I've Looked All Over the World for You" (by Clark and Wenrich), gliding into "Hello, I've Been Looking for You" (by Golden and Hubbel) for a duet song and dance and ensemble. The costuming, staging and settings cannot be discussed in critical vein. The principals are of standard requirements and the chorus works with restraint and 'class,' typical of Joseph Santley's gentlemanly ideas of stagecraft. The act deserves its headline elevation in this section of America at least and will do credit to any bill at all. Brother Joe was in front and the expression on his features as he retired bespoke satisfaction.

Penn Trio.
Parallel Bars.

7 Mins.; Full Stage.

Three men doing good work on parallel bars and if any of it is new it isn't sensationally so, or exceptionally effective. In spite of the fact there are three of them, there are innumerable stage waits. Three-a-day act. *Jolo.*

The Shrapnel Dodgers (4).
Talk and Songs (Soldier Act).
22 Mins.; Five (Kitchen).
Fifth Avenue.

An announcer in khaki Canadian uniform, who did not name himself, preceded the act, in "one," by a brief announcement, spoken exceptionally well for a presumably untrained speaker. He and his companions (three men) went over to France, he said with their Canadian regiments in the spring of '15, having seen trench service continuously, until all four were invalided out of service. Corporal Healey, he stated, was in a dug-out with five men, when a shell burst, killing three, and upon the survivors being rescued, Corporal Healey had suffered loss of memory, which he did not regain for 10 days. Sergeant Blake, stated the talker, had been struck by shell, causing the loss of sight in one eye and leaving the other deficient. (When Sergeant Blake appeared, he wore dark glasses.) Sergeant Cook, the third of the quartet, had also been injured. The speaker mentioned he had been wounded four times. Concluding his preface, he saluted with the left hand, bringing to the unsolicited notice his right arm was mitted, which told its own story. With the drop going up the four soldiers sought to give a semblance to the audience of how amusement in the trenches is or was secured. Although the early talker had said they made no pretensions to being "regular vaudeville performers," they did attempt "an act." It means nothing. After a few minutes, through their sincere efforts, it becomes a sympathetic act, and remains a sympathetic act, although the men individually have some talent, mostly musical, and in the ordinary way. It is reported this turn was formed in Toronto and showed there for a week or so. These four men present a fine opportunity just now for vaudeville. If it be so, the booking offices should take them in hand, and have the turn arranged accordingly. Here are four men veterans of the world's wildest war, who have seen service within the lines, trying to do "an act in vaudeville," while they are keeping locked within their minds a fund of experience that would be far superior and interesting to the "war pictures" that are always repeating themselves. If these men had a lecture routine on warfare abroad, made up of their total experience, which the first speaker (who could handle it) doing the majority of the lecture, although allowing each of the others an opportunity, if capable, or limiting them, if not, the net result might be a real "war act" that would mean a lot. When the talker in his preliminary explanation mentioned in a matter of fact manner that it was the Canadian forces who stopped the German advances upon Calais, an involuntary thrill must have passed through the house. That was war, although at long distance. Those at home, who read much, but little, see a lot but nothing, should be held chilled in their seats by a descriptive talk of real warfare, as these men must have seen it in nearly all of its phases during their rather long term of service. To do a trench act in a kitchen setting under a title that sounds like comedy, is nil; to tell what they know from actual experience might be everything. It would be then the only act of its kind in vaudeville. *Time.*

Bell and Monte.

Singing and Instrumental.
12 Mins.; One.

Two men, Italians, one with a guitar. Open with native duet; guitarist plays his instrument seated, on his lap, for a Hawaiian melody; other does a ballad solo in English; instrumental medley of popular numbers; vocal duet with guitar accompaniment. Small timers. *Jolo.*

Frank Dobson and Co. (1).
Patter and Dances.
13 Mins.; One.
81st Street.

On the 81st Street program Frank Dobson is billed as a "single." The introduction of a woman near the closing of the turn enables Mr. Dobson to indulge in some kidding and dancing with her that increased the value noticeably. Dobson is of the Ralph Herz style of comedian, talks like him and affects much of the Herz mannerism, even announcing one number as being an impression of a Herz song as he (Dobson) would do it. He puts it over in bully shape. Dobson is a tall, elongated chap, who uses his feet to advantage and displays stage ability that should keep him in vaudeville for a long time. He appears to be a natural comedian and has the happy faculty of working up his "bits" effectively. At the 81st Street he was the biggest kind of a hit following the German war pictures. The young woman with Dobson looks well and wears her clothes becomingly, and shows that she knows something about stage stepping. Dobson and Co. delivered the comedy goods in a round-sized package. *Mark.*

Charles F. Atkinson.

Patriotic Monolog.

14 Mins.; Three.

23rd Street.

An act that has the audience out of their seats at the opening. It is brought about by a soprano singing "The Star Spangled Banner" off stage. Before the audience has a chance to become seated, Charles F. Atkinson, a rather elderly man clad in a uniform reminding one of pictures representing Admiral Farragut, appears and after a salute to the flag, launches into talk which lasts for the entire 14 minutes. The talk is entirely a recital of historical fact and must be several chapters of Edward Everett Hale's story "The Man Without a Country." It is stirring enough and parts of it were seemingly liked by the audience, but it belongs rather to the lecture platform than to vaudeville. If it remains in vaudeville then small time must furnish the field for it. *Fred.*

Dale Wilson.

Songs and Talk.

11 Mins.; One.

Dale Wilson hails from the west, having well established herself previous to this eastern invasion. Miss Wilson has framed a pleasing single turn with a combination of comedy and songs. Her entrance is made after singing off stage, with some talk following about how she stands with the stage manager. It concerns a chair she wishes to see while singing a ballad. Miss Wilson closes with a medley of popular numbers that struck the audience right. She has a pleasing personality and an assurance that will make her popular.

Barry and Leighton.

Comedy.

10 Mins.; One.

Columbia (Sept. 30).

Two men, one rather large for the work, which aids results somewhat. They open with some talk and a dance, proceeding through a comedy boxing scene, another double dance, and conclude with a string of bumps on roller skates. The talk needs "doctoring." It's weak; in fact, the weakest section of the vehicle. They work without make-up and get considerable laughs from the skate falls and boxing "bits." It's a good number two turn, a bit away from the conventional two-man affair, and should find work aplenty, particularly on the circuits playing a grade of shows similar to the Columbia concerts. *Wynn.*

Olive Briscoe.
Songs and Comedy.
18 Mins.; One.
Palace, Chicago.

Looking sweeter than ever, Olive Briscoe enters before a house drop and goes into a comedy number as though she had nothing up her sleeve—yes, in this number she wears sleeves, though later she wears a dashing gown. "I'm Only the Wife" is the song, written by Herbert Moore, who also wrote the monolog that breaks into it and the talk that follows. On comes a weird individual, carrying an umbrella and looking as though he had just stepped off a farm, not as though he were made up for a rube in vaudeville. It is Al Rauh, whom faithful followers may recall as the comedian-balladier of the Volunteers' Quartet. Working straight and comedy with Miss Briscoe, Mr. Rauh goes into a burlesque weepy song which gets laughing applause and which feeds the almost thrilling surprise when he harmonizes his rich and vibrant voice a moment later with Miss Briscoe in "I'll Be Waiting." Why it should surprise anyone cannot be understood except by seeing the transition after having been satisfied that Rauh is a clown and nothing else. After that the act has the audience in its pocket. Rauh sings "Egypt in Your Dreamy Eyes" to the young woman with feeling and melodious understanding, and when they duet once more everyone is on the edge of the seat. There was no announcement that it was a new act except a program line. But the house went to it with the enthusiasm due a full-fledged production on an opening night, recalling the team so often Miss Briscoe had to make a genuinely unprepared speech. Deep and cunning vaudeville instinct is revealed in the methods whereby a pleasing single is backgrounded into relief that makes her stand out a triumph. Miss Briscoe is ready with this act as it was played its first night in Chicago to handle any audience anywhere and teach it how to be happy. With the dearth of women of her type who can please, startle and entertain, her new offering must be a welcome and valuable gift to the industry. *Lait.*

Allen, Clifford and Barry.

Music and Songs.

12 Mins.; Full Stage.

Harlem O. H.

Three women in a straight musical specialty other than their closing song. It is sufficiently well rendered to lift them from the musical classification. One of the women does a little comedy, and could further extend her efforts in that direction, for she appears to have some idea in securing a laugh. She can do mugging on a clean order and knows when, but has a tendency to become too familiar with the audience. She does not spread her work throughout the entire house, but generally works to a certain section. The act now depends a great deal upon her. At the opening one plays the piano, the other a flute and the third a violin. A violin solo follows with the piano players switching, followed by a double piano and trombone number. A whistling number by the comedienne with the three harmonizing "Indiana" closed their enjoyable stay splendidly. All have appearance and the sight of three good looking women in a turn of this kind will undoubtedly be welcomed on other programs of the same order.

Kenny and Walsh.

Singing, Dancing, Talk.

13 Mins.; One.

Smart looking man and woman, and a rather smart turn, but not quite as "smart" as they look. Open with a little talk, she does an imitation of Ann Pennington's dances in "The Follies," with half hose and bare knees; he a patriotic ditty; finish with duet and dance. Can be classed as a very desirable three-a-day turn. *Jolo.*

Margaret Edwards and Co. (1).
Dancing and Athletics.
14 Mins.; Three (Curtains).
Fifth Avenue.

It is foretold on the screen before the act starts, through some cheap looking slides, that Margaret Edwards is "the perfect woman" with a "chest expansion of six inches." Then Margaret appears, on a curtained-off pedestal arranged amidst a draped setting that is as amateurish as the slides. But after seeing Miss Edwards, all the rest is forgotten and may be easily forgiven. If she isn't "perfect," she's near enough. It's not so often one may see an athletic girl of girlish bearing, good looks, and a dancer, albeit Miss Edwards, in what might be called her "classical" dancing, is doing what a young woman of her suppleness can do, in foot and body movements. It is something the Maude Allans, Ruth St. Denis' and Hoffmanns have tried to do for years, without doing it nearly as well as Miss Edwards does. This girl does in one dance what all the "freak," "classical," Egyptian and Indian dancers have been trying to make vaudeville audiences believe they were doing for seasons back. But Miss Edwards doesn't appear to know it and no one who knows her well enough to say so seems to know that either. Opening, Miss Edwards did a series of athletic exercises any woman could do if setting herself to the task, not as well as this girl, but it's an object lesson that would place the obesity manufacturers in bankruptcy if women tending toward avoirdupois would follow the example. Next, Miss Edwards come out of her disguised cabinet setting, swirling and whirling about on the green, the "green" probably being baize. She does it in her bare feet. While changing for her final bit, the dance, a costumed-uniformed young woman in the orchestra plays a solo on the cornet. Of all the dancers, of all the girls in vaudeville with pretensions toward the athletic, of all the Oriental and classical steppers, take Margaret Edwards for first choice, but not for an audience, because she is not managed, has no idea of showmanship and has no one seemingly who has, but this girl, rightly handled, would become a very big vaudeville card. Not alone in dancing does Margaret displace all the "names" in actual work, but she has what they would cherish the most, youth and good looks. It may be rough and tough to say it, but it's the truth. Margaret Edwards seems to be a remarkable girl. *Sime.*

Goldsmith and Lewis.
Musical.
17 Mins.; One.
Fifth Avenue.

The turn of Goldsmith and Lewis recalls that, in part, done formerly by Goldsmith and Hoppe. It is the same Goldsmith, now without make-up and playing a Hebrew instead of a German. The comedy musical turn of this type has passed away for big time. The present act has some comedy and music from several instruments, but cannot qualify beyond small time. *Sime.*

The Concertos.
Musical and Singing.
14 Mins.; Full Stage.

The Concertos (man and woman) have a musical turn along ordinary lines, although somewhat rehased in the closing section. A number of specially constructed instruments are well used for imitations at the opening, with the man handling a string of bells later on that was about the best thing. The woman possesses a pleasing voice, but one number would prove sufficient, while there is no reason for the uncalled entrance of the dog in the Hula make-up. They don't need comedy. The man cannot fail to have his playing enjoyed, and when the act is trimmed down properly it should find easy sailing.

Rita Boland.
Songs.
15 Mins.; One (Special).
Pantages, San Francisco.

San Francisco, Oct. 3.
Rita Boland, the popular film star, recently induced to enter vaudeville, opened her engagement here, and easily surpassed all expectations insofar as her specialty was concerned. Miss Boland has a most attractive appearance and offers a repertoire of four dainty songs, with a change of costume for each. She possesses a sweet singing voice and is bound to find favor wherever appearing, notwithstanding her present film prestige. While this, without a doubt, is of huge assistance, it nevertheless carries no relation to her ability to offer a single in vaudeville. Miss Boland handed many a surprise. She has arranged a single for vaudeville purely vaudeville. Her closing number was "Laddie Boy," sung to an army officer seated upon the stage. This forced her to make a speech in order to stem the demand for her return, and during it mentioned she wanted everyone to love her.

Three Moriarity Sisters.
Songs, Talk and Dances.
12 Mins.; One.
23d Street.

This trio of girls is just a little shy on class for the big time. What they need most is someone to take them in hand and tone them down to an extent and to change the present routine. There are possibilities, but the girls need developing. The greatest fault is the tendency to loudness, both in the matter of singing and talking. They dress neatly and their closing number is the best thing they are now doing. The opening song, a "chicken" number, is good enough, providing the girls put it over so that the audience gets the lyric. This is just one of the things that they didn't do throughout and the reason was that they were trying for volume instead of quality. The second song is something about the necessity of a girl being a devil before the boys will notice her, followed by a dance. A double, "Whose Little Heart Are You Breaking Now?" was nicely done, and the Hawaiian number finished their part of the entertainment. The talk, while carrying the idea the girls wish to convey, is superfluous. With the right handling and an act confined solely to songs and dances, with a conversational number or two, these girls will eventually find their way to the big time. *Fred.*

Adelaide Bell and Arnold Grazer.
Dancing.
9 Mins.; Full Stage.

A combination of soft shoe, toe and novelty dancing. Both do the toe work, with Miss Bell easily excelling in that respect. The closing number in comparison to the solo work is rather weak and could be strengthened with something more appropriate. At the American Roof in the closing the first half position, they scored substantially.

Daniels and Moore.
Songs and Music.
10 Mins.; Two (Special).

Daniels and Moore are a new combination with Daniels, formerly of Daniels and Conrad, playing the piano. Moore handles a few ballads, together with "Pagliacci" and "Over There," which for a closer proved the best of his repertoire. The turn is splendidly staged before a plain, but neatly arranged drop of a parlor interior, together with a baby grand piano and a large lamp. Daniels wears an Eton velvet jacket, while Moore wears a Tuxedo. However, the act in its present condition cannot look for big time bookings, since it is practically void of both novelty and proper material. Nothing worthy of especial attention to lift it from the small big time classification it displayed throughout.

Olga Kargan and Co.
Songs.
23 Mins.; Two.
Fifth Avenue.

A youthful appearing woman, with a soprano of quality, Olga Kargan can meet the big time requirements, if not immediately, then with the knowledge playing around New York should give. Her numbers, in the order she sang them, were "La Boheme," "Sunshine of Your Smile," "Mme. Butterfly" and "Joan of Arc." "The Butterfly" number in Jap kimona (change beneath) followed a long solo by the male pianist, who finished it with "Poor Butterfly." The remainder of his solo was as well chosen, nor did his execution indicate any brilliancy in piano playing. Unless Miss Kargan must have that length of time for the change of dress, the pianist should be confined to actual time, nothing more. One of the first things this young woman might consider is whether she needs an accompanist. It's a mooted question anyway, and always will be, regardless of what operatic singers may say about volume, whether the orchestral accompaniment is not preferable. The piano hopped in to do its many vaudeville turns mostly through an idea it lent "class" to the "single." Songs are also important to Miss Kargan. Her "Butterfly" number means nothing to vaudeville. "La Boheme" is better suited, through its melody only. Vaudeville patrons are not grand opera patrons. "Sunshine of Your Smile" has been done to death around here. Miss Kargan need not feel called upon to attest her voice. It proves itself. She is a pretty girl with a likeable manner, sings with a clear enunciation in English and if some one will tell her the truth about what she should do, she will do very well. *Sime.*

Grace Carlisle and Jules Roamer.
"The Composer" (Music).
12 Mins.; Full Stage (Special Setting).
81st Street.

"The Composer" is a nice little stage vehicle that enables Grace Carlisle and Jules Roamer to show off their musical skill. Mr. Roamer is not only a capable pianist, but he can get a lot of solid comfort out of a fiddle and bow, the audience enjoying his music immensely. Miss Carlisle sang effectively, Roamer accompanying her either on the piano or violin, with the orchestra also doing its bit. The stage is prettily set, with the bungalow summerish effect proving most restful to the eyes. The scenic environment enhances the value of the act greatly. Good act of its kind. *Mark.*

High Flyers.
Aerial.
6 Mins.; Full Stage.
Columbia (Sept. 30).

A rather novel act comprising three women who offer a routine on whirling trapeze, the rigging being built to represent illuminated aeroplanes. The top border should be reconstructed to hide the mechanism. Moving propellers give it the desired atmosphere, with a sky-line back drop helping the illusion. It's a good opening act, novel, entertaining and nicely constructed. *Wynn.*

Tam O'Shanter Quartet.
Singing, Talk.
16 Mins.; One.

Four men, undoubtedly genuine Scotchmen, as their dialect seems perfect and their costumes four distinct specimens of the genuine thing in working folks' garb, not idealized for stage purposes. They sing well together and only indifferently as individuals, separating each vocal effort with a brief story, all of them old. Their native ditties are very pleasing, but their stories all ancient. What the act needs most is a special drop to depict the inn where the scene is supposed to be and a few smart, or witty, jokes. Then it would be a first class three-a-day act. *Jolo.*

Santi (3).
Singing and Dancing.
15 Mins.; Full Stage (Special Set).
Harlem O. H.

The billing is slightly confusing, for at the opening one of the women sings, but later it's possible to figure who is the person featured on the program. Santi is a dancer, along the Parisian lines, with a pair of wiggling arms, responsible for the reception received Tuesday night. She offers two dances, the opening being mixed in with a song, with the second coming after a solo that forced her to take an encore. She carries an exceptionally pleasing high pitched voice, and knows how to sing, while Santi is a dancer above the ordinary. The other member (woman) previous to each number enters with a banner to probably allow for changes and signify to the audience the name of the following number. The turn is well arranged as a dancing specialty.

Fisher and Gilmore.
"A Bashful Romeo" (skit).
15 Mins.; One.
American Roof.

When the good looking Eldrie Gilmore walked on, followed by Frank Fisher, done up in rubber collar and other boob sartorial "class," it was somehow evident from the start something fresh in the comedy line was on tap. And when Fisher delivered himself of a funny lyric called "She Was the Dog Catcher's Daughter," the roof crowd felt it was in for some new laughs. That proved true. "A Bashful Romeo" might be classed as a flirtation act, but it is perhaps too good for that definition. Fisher's type of a sort of shy "simp" is his own and he handled a number of comic lines to advantage. Miss Gilmore makes a very nifty appearance in a colorful lacy frock and she was natural enough in her playing to predict her fitting in as an ingenue in musical comedy. The pair work together nicely, laughs are produced easily and there is no reason why they should not find a berth on the big time.

Eddie Buzzell and Peggy Parker.
Songs, Dances and Patter.
81st Street.

When dancing Eddie Buzzell and Peggy Parker were making the best impression, their talk for the most part proving worthless. Mr. Buzzell works hard, but much of his energy seems wasted. Miss Parker is a comely miss and shows to advantage but the present turn, with useless chatter about Buzzell as a photographer trying to get a picture of Miss Parker, failed to land solidly. The act could stand much improvement, with the talk the first to be fixed up.

"The Highest Bidder."
Sketch.
20 Mins.; Full Stage.
Columbia (Sept. 30).

A melodramatic comedy in playlet form, the theme being based on a matrimonial subject wherein the husband who has been directed to pay a weekly alimony of \$50 and counsel fees of \$500 effects a reconciliation with his wife, at the same time procuring the appointment of general managership of his firm. It carries a cast of three, husband, wife and her attorney. The script is excellently language, but becomes draggy through superfluous talk, the author running far beyond his climax, thereby crimping the finish. The man playing the role of husband is a good "reader" and practically carries the skit. It lacks action, carries a weak story, for vaudeville, and is far too talky to corral necessary enthusiasm, although it seemed to interest, while failing to properly entertain. It could be rewritten to carry the essential "punch," but with that lacking it shows little promise, at least for the grade of vaudeville its principals should aim for. *Wynn.*
(Continued on page 30)

LOEW'S VICTORIA.

Harlem had a surprise Monday night. It saw a theatre of the new type, the coming kind, for vaudeville, a magnificent edifice holding 2,000 people on two floors, finished off in the latest approved style of theatrical building, with hidden lights, no posts, and an atmosphere of comfort and richness, for which admission is charged up to 25 cents.

It is Loew's Victoria on West 125th street, between 7th and 8th avenues, the new house lying between Keith's Harlem opera house and Hurler & Seamon's Music Hall (burlesque). The Victoria has a spacious but not over-wide entrance or lobby from 125th street, this leading into a high collared foyer that bespeaks elegance, the auditorium on the 126th street side running at right angles. The elevated balcony, really divided into two sections for entrance, has a mezzanine floor beneath it and just above the ground floor. This contains resting and writing rooms, with decorative oblong opening looking down into the rear of the orchestra.

Back stage is as complete as the front. The dressing rooms have been planned for artists' comfort as well; there is a shower and everything else, back stage has been thoroughly done. The stage is about 28 feet in depth, which will be sufficient although not any too roomy, but the width is ample.

No seats were on sale at the premiere performance of the Loew's vaudeville and pictures. An advance sale had cleared the rack, and the police had to clear the lobby during the early hours. The usual Loew playing policy prevails.

Marcus Loew and his two hands, otherwise Nick and Joe Schenck, were present, with all the Loew staffs who could get away, while the boxes on the lower and upper floors were filled with theatrical and picture celebrities.

These latter were introduced in part by N. C. Granlund, the Loew publicity man, who has developed into a stage talker of quite some distinction. Introductions were afterward taken care of by the celebrities themselves, such as Fatty Arbuckle introducing Elsie Ferguson, and Miss Ferguson in turn bringing Mr. Loew before the footlights, whereupon the circuit's head drew attention to several seated in the boxes, commencing with Norma Talmadge, the applause for whom held up the proceedings several minutes; then Constance, her sister; Doris Kenyon, Joe Weber, and Adolph Zukor, all generously applauded.

The introductions occurred after the vaudeville proper and just before Miss Ferguson's feature film, "Barbara Sheep," was to be exhibited. Following the program proper and described by Mr. Granlund in a flowery speech, which said that no Loew opening would be complete without him, Irving Berlin, accompanied by Cliff Hess, at the piano, sang two new songs, "My Sweetie" and "Mr. Tennessee—Tennessee is Good Enough For Me." According to accounts there has been no opening of Loew's theatre of recent years without Irving Berlin present. He has been accepted as the Loew mascot, for miraculous as it may sound, there is no Loew theatre playing its pop vaudeville policy in the east that has proven a failure.

Mr. Arbuckle's latest comedy film, "Oh, Doctor," had greatly amused the audience upon opening the performance, and the personal appearance of the star bespoke his general popularity, also the liking of the house for the film. Mr. Arbuckle was humorous without effort, alluding to the nerve of any man in these days who dared walk around with the name of "Berlin" tacked onto himself. Told where he (Arbuckle) was born, also mentioned Eatonville (or, Bergs), California, where they made him, and glowingly spoke of Elsie Ferguson as a speaking stage and picture star. Miss Ferguson was brief in her remarks, and Mr. Loew told all he had to say in a few well timed sentences, adding it was not alone a beautiful theatre he intended to give to the people of Harlem. Upon his retirement, Mr. Granlund returned, waving his hand to gain silence, and brought out the popular lad Harlem has ever delivered, Benny Leonard, a credit without a peer to the ringed circle where he presides as the lightweight champion of the world, raised by intelligence, conduct and youth. While Mr. Leonard is a popular idol of many cities, none can touch the regard in which he is held in the district of his nativity, and there could be no better mark of respect for him, for he is known to the kick-champ handled himself upon the stage like a veteran, had a few neatly chosen remarks, and left for the flash light operators to start work.

Barring a few finishing touches, the Victoria was ready to open on schedule at the night performance. The foyer has yet to have a \$5,000 pastel spread across its high eaves, but all the remainder had been finished by night and day work of a month past.

It was commented upon by showmen present that the Loew Circuit might have taken the Victoria for its 50 cent policy to go in to effect next week at the Loew's 7th Avenue, which opened with Loew vaudeville just seven years before to the day, when the Victoria started. The difference between the 7th Avenue and Victoria as theatres exemplifies the advancement of the Loew Circuit in those seven years, the marvelous achievements of the Loew people in that time, and before, from 15-cent theatres to the show that the Victoria is a vaudeville act, then two and so on to the leading popular priced vaudeville circuit of the world, now owning and operating 38 theatres in the U. S. and Canada. The inside of their private business would no doubt astonish all show business if made known. It is said to be a fact that there is no Loew theatre today with a dollar's worth of indebtedness on it.

The opening bill for the Victoria was wisely chosen for class in appearance and numbers

on the stage, there being about 25 people in the six acts showing, opening with the Four Valdarae, three girls and a comedian on cycles that made a neat opening turn. Next were Lee and Bennett (New Acts), followed by the Bvach Selbridge Trio (New Acts), then Raymond and Shirley, with "Submariners" in which they forgot to lose the German dialect quite often, but the act amused the Harlemites who knew the couple very well, as the applause before their entrance indicated. The act has the confused language the two men always use, with the name of the submarine (prop) "Y 4" another cause of talking bewilderment. There is some familiar matter, including the old Hoey and Lee wire around the world and "got it yesterday" among others.

Well, Norworth and Francis have Mr. Francis as new in place of Mr. Moore, reported drafted, and the trio did splendidly through the extremely hard work of the pianist. The young woman's gowns added a dressy look, and this turn was followed by the picturesque appearance of Hirschbof's Gypsies in their past-dragging and dancing ensemble skit, giving the vaudeville a dash.

The Victoria is something everyone in Harlem must see. It's its own advertiser, and stands up away above anything Harlem has had in the theatrical way since the only Oscar Hammerstein put up the old Columbia, Harlem's first theatre, and now known as Proctor's 125th Street. In opposition on the west side and nearly adjoining the Victoria are Keith's Alhambra and Keith's Harlem opera house, both of a capacity far below that held by the Victoria; the opera house playing a purely pop policy, with the Alhambra giving big time bills at reduced rates.

The site of the Victoria was owned by Arthur Brisbane, the Hearst editorial writer. It was at one time proposed for a legit \$2 theatre by Klaw & Brierley, but the project was dropped. Some time afterward the Brisbane-Loew deal was put through.

PALACE.

Discovering last week seven acts were enough show for the Palace during the time that the German War feature is running, there were only that number booked for the current week. At that the show lasted until after 11, with the picture closing the bill. There was about 50 per cent. of the audience left in the seats as the picture neared the closing scenes. The Palace audience, though, seemed to have greater interest in the pictures than those who attend the vaudeville houses in the Bronx.

The show was much enthusiasm displayed during the first part of the program, composed of four acts. "A Wedding Day in Dogland" opened the show followed by Violinsky, who earned some laughs. Dickinson and Deagon with a cute little song and piano turn fared quite as well as any other turn in this section. The "My Sweetie" song used as the closing number sent them away nicely. Sam Hays and Co. in "The Question," closing the first part, had the audience guessing, and the twist at the finish brought laughs. The act holds interest right from the start, especially with a Broadway audience, as the topic treated is within their ken, and the characterization of the comedian is so different from anything he has heretofore attempted it seemed quite a revelation to the "What the heck was that?"

George Whiting and Sadie Burt were severely handicapped opening the second part through the fact that the intermission was of but four minutes' duration. The team were practically half finished before the house was again seated. "It's Up to You Dear," a double used to open with, is an effective introduction, and Miss Burt's number, "I'm Afraid of Broadway," is amusing. The outstanding number, however, is "Kill You With Love," a double that they put over most cleverly.

George White and Emma Hagl (held over) are presenting the same routine as was previously shown by them at this house.

The hit of the show was Nora Bayes in the finishing spot. There are two new numbers in the act, both sung by Miss Bayes. The first is "Nickelless Nick," a song about the troubles of the poor, and "Miss Pauline Revere," both of which scored heavily for the comedienne. The remainder of the act remains the same as previously. Miss Bayes holding the stage for almost three-quarters of an hour, with the applause continuing long after the war feature had started to run.

ORPHEUM.

Seven acts this week because of the presence of the third and last episode of "The Retreat of the Germans," and because of the presence of the interesting war views, the curtain did not descend until close to 11.30. A westerner booked and held of these pictures several weeks ago that they should be considered the best kind of a closing act, not only since they gave so vivid an impression of conditions on the eastern front but because the rental price of the pictures was less than that of the average closing turn (although plus advertising should be figured). That the film held the Orpheum's Monday night house in almost solidly may prove his contention. Norman McCloud just returned from the front, and formerly treasurer of the Orpheum, made explanatory comments during the film's showing.

Five of the seven turns appeared before intermission, leaving Moore and Whitehead and Eva Tanguay to take up the running up to the pictures. These two acts consumed 45 minutes between them, and both delivered hits, with Miss Tanguay easily holding down headline honors. She did six numbers, two seeming new. One lyric told of P. T. Barnum

and Billy Sunday "having nothing on me," while the other was "Don't Forget Me When I Am Gone." Miss Tanguay delighted the well filled, though not capacity, house, with two rhymed wishes of good luck after her song numbers, which pleasantly aroused wholesome applause.

Frank Moore and the dancing nut comic, Joe Whitehead, had an easy time. They didn't quite get Joe's meaning when he said he would sing "I Hear You Calling Me," by William Necker (the advertising undertaker), but they laughed when he admitted he "played the nut in Ben Bolt," and the house giggled thereafter to the finish. His clever amusing stepping won the usual returns also.

John Swor and West Avey supplied an equal comedy punch to the earlier section, with their blackface nonsense which might be billed as "Bad Bill." They have many sure-fire laugh bringing lines. Somehow their burlesque dance finish was off Monday.

A solid hit fell to the Ford Sisters (Mabel and Doris) and Henry I. Marshall, who were on third. No question that vaudeville holds no pair of feminine dancers who so prettily synchronize their stepping. Then the girls have invested their offering with the classiest sort of costumes. The "Futuristic Revue," which really concerns the futuristic vocal offering of mixed octet (five male members) closed intermission. The rather lengthy opening "Paggiacoli" number did not impress save the taste of the tenor. But the latter section of the act did arouse the house, the singing of one of the women to the violin notes of Countess de Leonarda turning the trick. The songstress was probably Miss Zerkow, pronounced as a coloratura soprano. The Countess is the featured member, the title of which seems rather ambiguous.

Ethel Arnold and Earl Taylor did splendidly, No. 2, with a skit by Blanche Merrill called "Put Out." The verbal dressing lends color to an offering of songs, not of the published variety. Miss Arnold delivers lyrics cleverly, her partner accompanying on the piano. Best liked was "The Twentieth Century Maiden's Prayer." Evelyn and Dolly, two versatile girls, opened the show nicely.

RIVERSIDE.

The bill at the Riverside Monday night was as dry as powder, and all that it needed was a surefire comedy fuse to start an explosion of applause. Business wasn't anything to brag about, and the audience didn't take much of a liking to anything but the last act, which garnered more applause than all the rest together.

Artistically the bill was head and shoulders above others that have been presented at this house, perhaps, but the bill seemed to lack the life characteristic of big time. Seven acts and the German war pictures, the latter about the grimmest yet shown of the lot.

Gantner's Toyship, with the ponies and dogs doing a routine of intelligent tricks without the aid of circus ring atmosphere, held attention. Great stuff for the kiddies. Frank Crumit was second. Not a good spot for this soft-tongued singing monologist with the folks still drifting in. Crumit is using the Robert Emmett Keane base ball story about the bases being full, the pitcher giving a base on balls, and the umpire calling the batter out because he has gotten in on other bases. In his closing bit, with the musical selections, the audience did not enter into the spirit of calling for certain numbers to be played.

Adelaide and Huxley were a bright, diverting turn, and this dancing combination is again to the fore with an offering not only dainty and artistic but very entertaining. Progressive duo. Each number was produced in a fitting manner, and the mankin "Bit" is a pipkin.

After intermission appeared Yvette and Saranoff. In this new act of this talented couple there appears to be a waste somewhere. The turn did well, all things considered, and pleased, the music in particular proving effective; yet the act could be rearranged for improvement. Too much attention is bestowed upon the introduction of Yvette, a la Tribby, which requires a dramatic speech by Saranoff that is unintelligible beyond the middle of the house. Yvette sang well and played effectively. Saranoff also impressed with his violin. The closing section brings them out in grotesque attire for a double number with the violins that holds brief novelty. The Avon Four put over their comedy shrapnel and vocal break with the laughing bit of the night recorded.

COLONIAL.

Newly decorated (with white marble throughout the theatre), with new scenery, and vastly improved in appearance fore and aft, the Colonial reopened Monday with a good vaudeville bill that, while lacking in novelty, played well and amused a large audience Monday night. The show started at 8.15 with the Pathe Weekly and the first act was the Moria Sisters, neat short-skirted dancers who offered several kinds of dancing. Arnaud Brothers secured as many laughs as when the act was new, through a few additions to their routine.

Fred and Adele Antaire went through their singing and dancing and chalked up a good sized hit. Diamond and Brennan, with their special drop and Diamond's "nut" stuff, got over only passably—the only act not securing

a full allotment of bows. There was no apparent reason for this, as they worked as well as usual. Blossom Seely, with her artistic set and lighting effects, showed off her synopsized quartet to good advantage.

Mme. Chillon Orman had a tough spot opening after intermission, followed by a Ted Cronin war picture, which was finished to a whooping big hit. Duffy and Ingila did their full 15 minutes, and again stopped the show, being compelled to take two more bows after their allotted two, and the lights turned down. They can do this every time if the management permits them to carry out the dummy musical instruments and hold them toward the audiences. It is a "lure" that never fails.

McKay and Ardine failed to get a couple of laughs in certain spots, and McKay took pains to inform the audience of its lack of appreciation of his wit.

Mme. M. Cronin's spectacular electrical novelty, enhanced by the dancing of Mile. Juliette with some premiere stepping, made a fitting closing number, concluding about 11.15.

81ST STREET.

Business was immense Tuesday night although around 8 o'clock it didn't look as though a corporal's guard would be in for the show. Frank A. Girard, whose middle name is Courtesy, is making every effort to give the theatre the enormous crowd that fill it every night and add to its popularity without the folks feeling as though they must go downtown further to obtain vaudeville and picture entertainment. Hearing there were demands for a return to the two shows a week plan he is sounding the patrons on the program change idea.

The house is doing the Goldwyn and Artcraft pictures, and this week is offering the Mae Marsh feature, "Folly of the Circus." The picture held everybody in. The third episode of the German war film was in the middle of the bill, several sections being eliminated from that shown in some of the other houses Monday. The travel study was followed by McClure and Dolly (New Acts), Eddie Bussell and Peggy Parker (New Acts), Grace Carlisle and Jules Roamer (New Acts). Then came the overture, with Davidson and his musicians doing very well. The German war pictures found Frank Dobson (New Acts) up against a spot just following the act, him some minutes to get 'em thawed out. The audience seemed to get a lot of amusement and entertainment out of the "High Cost of Living" sketch presented by Violet Benson and Co. This travesty, first offered at the Princess, has not suffered in its vaudeville casting, the present company from Violet Benson down acquiescing in it most creditably. The "Folly of the Circus" film followed.

AMERICAN ROOF.

An excellent pop bill for the first half, added to the latest Fatty Arbuckle comedy film, "Oh, Doctor," which held the lights fairly side. Tuesday night the roof was fairly filled, and although there were no pronounced hits, the show seemed above the average, with comedy a strong feature and songs an equal quantity. Something fresh in the comedy line came with Frank Fisher and Eldrie Gilmore (New Acts), and they handed the house plenty of laughs, from the fourth spot.

Holden and Graham gave the bill a nice start with a versatile offering, the man first doing a bit of smoke, stiching and digital work. The girl and her muscular legs in work. An exceptional Russian dance routine that brought returns, and the pair finished with comic shadowgraphs. A short wait, and then Connors and Edna in a skit called "Shoptag," with Edna displaying a female baritone. They got off rather well. Zelaya, whose billing reminds that the Central American republics are still on the map, did well, too, third. They did not enhance their classical numbers, but the popular melodrama won applause.

Marle and Betty Hart closed the first part, following the Fisher and Gilmore turn, and scored strongly all the way through. There isn't any change in the routine of "The Circus Girl," but it is a standard pop turn because of its surefire laughs, provided by Marle, and the clever display of versatility by Betty. Billy DeVere opened after intermission and found the going easy with a few stories coming between a number of ditties, the applause winner of which was "You Can't Keep the Irish Down." Jack Kennedy and Co. provided amusement with his farcical "Don't Do It," a rather fast moving playlet, on seventh. "The Volunteers," a comedy singing quartet, on the big time last season, held down next to closing with a new enor in Al Smith place (the latter with Betty and Billy Briscoe). The Five Williams, including the family dog, closed the show with pedal juggling and acrobatics, their work being fast and winning appreciation. Everybody stayed for the Arbuckle film.

FIFTH AVENUE.

The first half program at the Fifth Avenue was excellent, collectively, with a couple of light spots. Its best feature was its variety, although there were four two-acts on the program, really six, since a couple of "relaxed" acts had a musical interlude.

The hit of the show for laughs and applause, came in the next to closing position, when and where Toney and Norman appeared. They had the house laughing or applauding, whether talking, singing or dancing. It's a regular comedy turn, standard, and in the first class. At their entrance and for a brief period afterward, there is some airy perisage in front of a street drop, while

the couple are becoming established by the situation route, that has an extraordinary number of new and laugh lines for a two-act in this day. Some of the dialog that captures the loudest laughs is a bit abrupt, to say the least, but fits in before the street scene and is by the way of naturalness. It is the latter especially that drives the points in, besides the unexpectedness of the remarks made by Norman (or is it Toney?). The remarks rather subdued at this juncture. Mr. Toney (taking it for granted) handling the major portion early, but later Miss-Norman bursts forth surprisingly and not only evidences she is a most capable "feeder" but denotes unmistakably she is a comedienne of no mean calibre, with a fetching style, and a contagious laugh. Their material, song and dance, especially written and it is continuously well handled. Coupled with Mr. Toney's dancing, the turn could not fail. It's a surefire next-to-closing laugh. Mr. Toney, when announcing they "will show some more steps," bringing forth a step-ladder upon the stage, is doing an unoriginal bit, used before in vaudeville, though perhaps new to present goings. And the finish would be a strain, when Miss Norman pushes Mr. Toney into the drop, if the slapping bit between them earlier were omitted. That is something hard to give up, however, for it is a big laugh with them, and well enough done, but still it is slapping, which always leaves the audience to be considered. There are different sorts of audiences. Some may not believe in slaps. Most of the first half acts were new to New York. Another one that was not is a sketch, "Mrs. Ritter Appears," a May Tully-Rosalie Muckenfuss production, of no vaudeville importance, although aimed for the comedy classification. The playlet starts off with some promise. It is of a husband becoming a capricious critic for his wife's first stage appearance in an amateur performance. The scene occurs at home, after the evening show. The place says off early, drops way down in the centre and peters out toward the ending, but with one situation of laugh value throughout, although much of the retort dialog employed will be humor to the untutored. There has been a fault in the company, more than one, starting with the husband, who should under any circumstances, be a flippant light juvenile. It is now taken by the player of the role as a middle-aged man of sedate address and mien, who depends firstly upon the dialog and secondly upon the delivery of it. Combined he secures certain laughs that might be highly increased by a vaudeville comedian of experience. The wife's role is made noisy and useless. There is a lot of fun concealed here and there, but the total doesn't place it in the highest time grade, nor were it recast with expensive players would the likely result be much different. At best the sketch can only hope for the small big or big small time. There it may do, on the small time, certainly, although in the latter event, an inferior cast must be calculated upon.

The program under New Acts, Watson and Clark, two girls (Lillian Watson, one of them), were No. 2 on the regular program, getting something. The Shrapnel Dodgers (four men) will get along as they are, but seem to be missing a splendid opportunity to be distinctive just now. Goldsmith and Lewis, with a musical act, cannot hope for big time until they are formerly of Goldsmith and Hoppe). Olga Karpis, an operatic soprano, has a vaudeville future if she wishes to adjust herself to it, and Margaret Edwards, who closed the performance, in her way, has a very nice way in whatever she did. It was the sort of a bill the Fifth Avenue won't get for another three months. *Times*.

JEFFERSON.

The show at the Jefferson for the first half dragged itself through eight acts, and the time taken up was two hours and a half. The audience sat there, waiting for something to happen, but the much expected didn't occur. All of the singing acts, except one, had good numbers in their routine, but were unable to do anything with them. There was no "pop," nor any of the "ol' jazz" to the show, and at one time the house started kidding the acts.

The lack of "pop" cannot be put on the orchestra either, as they played the numbers well. If some of the acts would let the musicians cut loose on the rag numbers it would help a lot.

After four acts the Pathe News earned the first real applause, with scenes of the boys down at Spartaburg. Gangler's Dogs opened the bill with nothing out of the ordinary. The man held up the routine by quite a bit of unnecessary talking to the dogs between "stunts." For no reason at all a man stood on the stage, and her being there is a mystery. Copeland and Jinda followed, opening with "Over There," and getting very little on it. They've three good numbers, but can't do anything with 'em,

probably due to the little fellow shouting too much.

A dramatic sketch, "The Surgeon," with Henry E. Dixie and three people, ran 18 minutes. The cast is very bad, especially the "blackmailer." Foster and Ferguson had a good spot to go out and do something, but failed to arouse any enthusiasm even if the girl did get fowers. The forced an encore, and did "Arkansas," which got them a little. Frosina followed the "Weekly" and earned the second applause of the show on his finish, playing "Over there." The act would be much better if he put in some new numbers, as he can play the accordion but has nothing to work with.

"Mr. Chaser," a musical act, with a special act and six girls behind three principals, did fairly well, but the applause was half hearted. The act is using a number from the present Winter Garden show written to the music of the song Sidney Phillips did in "The Show of Wonders" ("The Girl on the Square"). Chaser, an old man with a hankering after booze and "chickens" and laughs, while the two girls who sang "You Won't My Heart" (an old song that hasn't been played much, but it is a corking dance number) got nothing with it. The act has a poor finish, which may be the reason for the scarcity of applause at the close.

Weber and Elliot started out as if they were going to be the laughing hit of the bill, but it was soon after they got on the stage (starting from the orchestra) the act slowed right up. However they earned three of the five laughs sprinkled through the whole program, so that may mean something.

Aldin and Kenney opened to a house that was on its feet walking out, and by the time they finished there were very few left. The Pathe serial, "The Seven Pearls," closed.

23D STREET.

An eight-act show at the 23d Street the first half was much better vaudeville entertainment from an out and out vaudeville standpoint than the current bill at the Palace. Certainly there weren't the "names" the Palace has, but the 23d Street audience enjoyed their bill to a greater extent Tuesday night than did the Palace audience the night previous.

It was a show of possibilities. At least three acts may be trimmed up and score on any big time bill. In all three cases there is nothing lacking but showmanship. With this applied in the right direction there is no doubt as to the future of these acts. Two are not new, but the sketch, "The Creed," presented by Maude Durand and Co., is and as good as it is whipped, but it is going to be one of the laughing hits of the big time.

The show ran along like clockwork from the very opening, which was the act of Mlle. Bertha in a series of poses in bronze, her reproduction of Liberty at the close bringing generous applause. The act of Mayme Remington was opened with a fast Hawaiian opening with the pickled as natives. The present quintet with Miss Remington are fast workers, and the routine is mostly noise and dancing, although one of the youngsters manages to put over "Go Wild Over Me" in great shape. The act scored on the strength of the stepping.

Charles H. Hinkson (New Acts) has a patriotic monolog consisting of a recitation of the historical tale of Capt. Phillip Nolan, which was the foundation of Edward Everett Hale's story, "The Man Without a Country." It is an appeal for red fire applause.

Ward and Faye are presenting one of the acts referred to earlier. They have a good routine, but there are comedy possibilities that could be worked out which would place them in the very front rank of two men comedy with dancing. They do deserve credit right now for having conceived a new walk off finish. The sketch followed.

The Three Moriarty Sisters (New Acts) have a neat little act. Jack Marley was next to closing spot with his regular routine of talk, but it was ruined for the Five Kitamara Japs to pull down the applause hit of the show. They worked nine minutes, but won out with the audience. The third episode of "The Retreat of the Germans" closed the show. *Fred.*

CITY.

The City played to capacity Tuesday night, with people standing too deep. The Antonians did fairly well with an aerial act. They opened in Pierrot costumes, doing a short dance and finishing with a neck snap. First that, they went to the rope, going through a nice routine and making a good opening turn. Greenly and Drayton did very well, due to their fast dance for a finish. Up to the time the boys hadn't gotten any returns. The slow dance they are doing might be left out as it only tends to drag, or something might be substituted.

"A Regular Business Man" (comedy sketch) has been playing around to a more or less extent and is just the same. It was at one time an act of Douglas Bebanks and John Wise, they passing it on. The lawyer worked hard and deserved the laughs he got, the playlet doing nicely at the finish.

Carrie Lillie opened in "two" and remained there for 14 minutes. Also the stage was dark after the first number, Miss Lillie working entirely with a spotlight which seemed unnecessary. Her songs wound as if they had been specially written for her.

Ben and Hazel Mann pleased the large audience with songs and patter. One number Mr. Mann did went very big, he having the orchestra work with him. They could have taken an encore, but showed good judgment in not returning.

Le Maire and Gallagher got a lot of laughs

with their war sketch. They are using a number of good gags, and getting them off fast. The supposed ride of Le Maire going through the enemy's lines, described by Gallagher on the stage, then having the former come in with, "How do you put this saddle on?" is still being used and always a big laugh. The act got applause after the curtain.

Eva Shirley, assisted by Harry Thomas at the piano, sang five songs with two selections by the pianist mixed in. Miss Shirley changed her costume once. Mr. Thomas played a number Felix Arat turned out for the Victor, and his second selection was a part of Kreisler's "Caprice," also "Allah's Holiday." A very good piano player, this boy, but running through his numbers too quickly. Miss Shirley was very hard to hear in the centre of the house, and it is doubtful if they could hear at all in the rear. While taking bows she posed with a ukelele until forcing an encore then came and sang "The Love Rose of Summer." The ukelele wasn't used, at all. If Miss Shirley thinks people want to hear one at this late date, she has the wrong idea.

"The Phun Phlends" closed the show and only did fairly well. The turn doesn't move fast enough to hold an audience. Consequently there were people walking out during the act. Perhaps it's unfair to blame that on the skit, however, as the show seemed to be a bit tiresome and dragged out by the time they arrived. "The Phlends" are carrying a special act (drug store) with six girls (who make three changes) and two men. There are no musical numbers to speak of except "Who Hears Are You Breaking Now," done by two of the girls. They did very well with it. One girl seems to be good enough to become a small time single with material, or work with a partner. She had the best voice for delivering a song of any on the bill. The rest of the show was all his stuff in the first five minutes. After that it is but repetition. The act can be fixed up a bit.

The Italian war pictures that came in the middle of the performance have been put together very badly. Some of the captions are hard to distinguish, and three times the film ran upside down. The photography is poor in places, and there is very little action, so it may be best that it is run during the performance, rather than at the finish of it.

HARLEM OPERA HOUSE.

The H. O. H. this week is advertising a 29th Anniversary, with a special big time program. Anyone having read those signs before entering surely expected to see something unusual from an entertainment standpoint. They were not disappointed, for if ever the house held a show that ran along big time lines the first half bill was one. It was opposed by the new Loew theatre opening Monday.

It was a task to properly set the running order, since it held a number of two-acts, most running to singing and dancing. No confusion was noticeable, and with all the expected confusion the show ran through in fast order, with the audience approving of the show, although a bit long.

Long before show time standing room was the only thing obtainable, and the house was completely filled for the opening turn. Allen, Clifford and Barry (New Acts) were given that spot, and started the show away at a fast clip, followed by Rouble Sims, who kept their attention centered upon his comedy drawings. His final landscape effect allowed him to depart well enough.

Knight and Sawtelle kept up a running line of talk that gained a laugh now and then, with a good portion running to the ad lib division. They enjoyed themselves as much as the audience, which was quite some. Their dancing also pleased. Baker and Rogers in tramp make-ups kept up the comedy, and together with a ballad pulled down one of the biggest scores of the evening. Their talk contains a number of rather old boys.

Santi (New Acts) were followed by Skelly and Sauvin (New Acts), with Halligan and Sykes holding down the next spot in splendid style. If the audience didn't think the show was worth while up to their appearance, then Halligan made sure. He told them he thought it was better than the Alhambra. They thought he was right for they applauded. Their comedy skit was approved of by the entire house.

Chief Caupolician was next-to-closing, forced to follow a good deal of singing, which did not affect him. The Chief hit them from the start with a little talk, after which he sang a pop song. For a closer he offered "The Marsellaise," in French, which was greeted with an outburst that naturally

spelled success insofar as his returns were concerned. Carlo Santo's Band closed the evening, and although they were beginning to become rather tired they nevertheless remained throughout the closing act.

LAST HALF BILLS.

Sept. 27 to 30.

AMERICAN ROOF.

There have been a number of different reasons for the exceptionally heavy attendance on the Roof Friday night last week. It was something unusual at least. And luckily the gathering was treated to an exceptionally good show for the Roof.

Raymond and Caverly were again the headliners, offering their former specialty that was rather risky since it carried a good deal of their familiar cross-fire German dialog. They nevertheless kept them in a laughing mood. They held down the next-to-closing position with Hecules Amoros and Obey (New Acts) doing exceedingly well in keeping them seated, closing.

Everett Trio (New Acts) opened the show with singing, doing well enough to start the evening in the proper direction. They were followed by Leonard and Ward, who gradually worked themselves to a proper standing. They came up nicely as a comedy act for the smaller program, but could further improve the act with a change in working. The boy would probably gain more laughs by working straight. The partner looks well in his present make-up and is a splendid feeder, but through the confusion they suffer.

The Concertos (New Acts) preceded Bud and Nellie Helm, who kept the show moving nicely, and closed well enough to uphold their position. Adelaide Ball and Arnold Grasser (New Acts) closed the first half.

After intermission Dale Wilson (New Acts), with Willard Hutchinson and Co. in the next spot offering a comedy playlet, "A Leap Year Leap."

23D STREET.

The vaudeville section of the bill at the 23d Street for the second half of last week comprised eight acts, which were run off in less than two hours, a scant average of 15 minutes to an act. One of them ran 25 minutes but another only 7 minutes, and still another but ten. Penn Trio and Tam O' Shanter Quartet, first two turns (New Acts).

Elliot and Mora, with a special drop, have a clever skit. They are supposed to be man and wife in a restaurant and in the theatre, in evening clothes, having a neat domestic quarrel, having a neat domestic quarrel. The "set-backs" are snappy and funny, but the pair are what is known in the legit as "cuse swallowers." By that is meant they anticlimax the "feeding" with the reply, before the "feeding" is fully delivered. This refers not only to actually projecting the reply, but also getting ready for it so the audience can see it coming. Probably an over-anxiety to speed things up, but it's a mistake. Bell and Monte, and Kenny and Walsh (New Acts).

Ed. Lee Wrotte and Co., in "The Janitor," have a very funny farcical sketch, with four people to feed the stars as screamingly funny and about as consistent as most farce.

Halley and Noble, man and woman, sustained the next to closing spot in good shape. Jim Halley is an excellent eccentric low comedian and is properly "fed" by Miss Noble, who signs a ballad with feeling. Mme. Cronin and Co., with a partially new routine for her black-art act, made a sitting poster. It has a clever toe dancer and the remainder of the act is confined to the black art. *Jolo.*

JEFFERSON.

The last half show at the Jefferson fell a bit below the average, although luckily it was well arranged and the stronger turns were placed towards closing. The early closing was decidedly weak. But to the surprise of the rather light gathering, the bill was ally picked up, and finally closed with a bang. Elsie White, "The Plain Clothes Girl" (New Acts), easily carried off top honors in the second half, and for a while threatened to completely tie up proceedings. "Lots and Lots" was next, and many laughable situations were overlooked by the Jeffersonians, but on the whole the skit garnered its share of returns. The son still continues to be as awkward as ever. Frank Terry pulled across nicely with his standard "Mr. Boose" number, the heat in his offering. Terry could eliminate some of his talk for more material on that order. Even the recitation is superior to anything he offers in the early portion.

Don Rose and Jazz Band (New Acts) closed the show.

Leighton and Ward Sisters, O. C. Falls and Co., Williams and Mitchell and Daniels and Moore (New Acts).

A weekly pictorial preceded Daniels and Moore.

FIFTH AVENUE.

While it was admittedly true the War Song Contest proved a strong drawing throughout the week the surfacing of the bill with so many songs made it mighty hard for the regular acts using songs to get the attention desired. And it was true, too, that the majority of the acts, barring two sketches, depended on songs to help their average.

The show ran unusually long and many walked out on the last two acts. The bill ran to 11, and with a songfest running a close race with two loquacious sketches one can see

(Continued on page 30.)

Watson and Clark.
Piano-Act.
10 Mins.; One.
Fifth Avenue.

Two young women, one, the principal, Lillian Watson, who formerly did a single, and the other, the accompanist, a Miss Clark, who formerly acted similarly for the Lew Cooper turn. Miss Watson sings "Borneo," "One Little Girl," "Sallie Brown" and a Yiddish number, "Abraham," doing her best with the final two, especially the Yiddish song, which she handles very well. "Sallie Brown" is a comic, done by her before. Miss Clark, at the piano, makes an impression, by her looks, voice and playing. She is demure, seemingly intent only upon her piano and Miss Watson's work (does not stare at the audience) and has a pleasing light voice, besides an abundance of fresh sweet comeliness. She joined Miss Watson in one number, doing a piano solo previously. The combination of the two girls makes a likeable turn. It is now running but 10 minutes, somewhat short for an act of this sort. It might be lengthened out through Miss Clark taking an equal share. Her looks will almost guarantee her, and the division will be beneficial to the whole. *Star.*

Skelly and Sauvin.
Singing, Talking and Dancing.
14 Mins.; One (Special).
Harlem O. H.

Hal Skelly and Eunice Sauvin were last season with "So Long Letty," Mr. Skelly at that time replacing Walter Catlett. The present act is framed somewhat along the lines of business as done in the production, although at that time Skelly interpolated numerous bits of his own. He has selected the best of the lot and woven them together well enough to present a mixed turn that should find little difficulty in going through the bigger houses. Mr. Skelly is a likeable comedian and knows how to dance, while Miss Sauvin makes a splendid foil for his apparent nonsense. They are working before a special drop along futuristic lines, giving them a classy setting, while Miss Sauvin makes a number of attractive changes, all of which aids in the value and appearance.

Everet Trio.
Singing and Dancing.
10 Mins.; One.

Two women and a man, rather weak in harmony, something they seem to specialize in. One of the women continually plays the piano, also does a double number with the man. The other woman does a solo hard shoe dance employing ordinary steps. The trio do not appear to frame up properly, for the routine is rather poorly arranged and their appearance is nothing exceptional. They may in time become better fitted to hold a spot further down on some of the smaller programs, but right now the opening position allotted them at the American was about the best they can expect.

Williams and Mitchell.
Songs and Talk.
11 Mins.; Two (Special).

Williams and Mitchell are presenting a light talking skit before a special drop showing two separate bungalows. There is a story nicely put forth and together with the attractiveness of the set and the easy style of both is bound to find favor in the smaller houses. That is where it appears to be best suited for. Hubby rents a bungalow for two weeks in order to get away from mother-in-law and discovers wife has engaged the hut next door and later learns she has rented it for the same purpose. A divorce is discussed, but reconciliation follows. They decide to live differently thereafter. A pleasing number is rendered with "The End of a Perfect Day" fitting nicely for a closer.

DeWolf Girls.
Songs and Dances.
15 Mins.; Three (Special Settings; Interior).
Riverside.

The DeWolf Girls, Georgette and Capitola, have a pleasing little musical conceit entitled "Clothes, Clothes, Clothes," wherein they not only display a wardrobe that would wreck a small-town bank, but enables this prepossessing pair of young women to show off their stage ability. The program states the act is by Marion Sunshine (Tempest and Sunshine). Watching the DeWolf Girls dance, one can see where Miss Sunshine also had something to do with that part of their work. It would be untrue to say that the DeWolf Girls form the best "sister act" in vaudeville, but they have youth, wear clothes well and show aptitude for the work that will no doubt land them in the front ranks. They dance better than they sing, with one number showing unusual neatness and dispatch on the light fantastic thing. One palpable asset is the "team work." They work together like perfection itself. After opening in "one," the girls wearing Red Riding Hood outfits and telling the audience they will show it how the little maid of the woods would dress today, the "drop" is raised and a tastefully arranged boudoir was shown where twin beds were looked after by two maids, the latter there to help the girls with their changes. Each number harmonized with the "clothes" theme, all the numbers being especially written and suited to the girls' style. No matter what the sisters wore, whether the smart frocks of the street, riding habit or the silken lingerie of milady's boudoir, they displayed them neatly, modestly and becomingly. The DeWolf sisters bear watching. Likewise their "clothes." Between the two vaudeville can use them handily. *Mark.*

Dea Rose and Jazz Band (7).
Musical, Singing and Dancing.
18 Mins.; One (2); Full Stage (2) (One Special).

Dea Rose assisted by a Jazz Band is offering the regulation routine now generally identified with similar acts. Opening in "one" Miss Rose, attractively gowned, renders a number on the order of a prologue fully explaining the succeeding portion of her offering. A full stage (special) is then shown, with the musicians in action, three of the boys separately offering solo dances. Going back to "one" Miss Rose does another number, with another full stage set following showing the "darkies" doing the latest craze and playing the jazz blues. This they do well enough, although there is apparently a lack of volume, and in all the combination is a bit shy on class, through probably lacking stage experience. Miss Rose makes a few changes and throughout displays some stunning gowns, but there is not an abundance of entertainment contained in the outfit. However, the combination may be able to continue in the better small time houses.

Conrad and Paganna.
Piano and Violin.
12 Mins.; One.

Con Conrad, who played the piano last summer for Marie Empress, and the young woman who played the violin in the "Petticoat Minstrels," have formed this new double combination, Conrad and Paganna. Their turn needs immediate rearrangement, with the number list in particular given close attention. The girl might try different hair dressing. At the Jefferson they were an apparent hit, but there were sections when the instruments seemed out of key with the orchestra. The girl for a few minutes attempted a little of the Trovato imitation of "whistles" by persons in the audience. Act needs further work and the pianist should not attempt any comedy on the double numbers. *Mark.*

Elsie White.
"The Plain Clothes Girl" (Song).
15 Mins.; One (Special).

Elsie White now bills herself as "The Plain Clothes Girl," undoubtedly suggested by the idea involved in song. The introductory number practically gives a complete description of the specialty that branches into a sort of a song cycle, during which she handles five different character numbers in splendid manner without making any wardrobe changes. Her opening is a detective number that starts her off well, although the following Italian number could be handled just a trifle better. Miss White appears to overwork on this number. Miss White throughout works in one suit. Through this the billing was secured, since it relates to her dressing that is changed but once to a plain white suit on the same style. Her Yiddish number is a gem, likewise a patriotic song used for a closer. Previously she rendered the only popular number in her repertoire. Miss White can point with pride to her present material and there is no reason to believe she will not gradually attain the desired position among the list of better grade "single" acts.

O. C. Falls and Co. (1).
Juggling.
8 Mins.; Two (Special).

O. C. Falls is doing a single juggling act before a special drop in "two," with the company consisting of a male assistant who occasionally assists in the handling of different "props," and also endeavors to create comedy, with little results. Falls relies mostly on various "props," while his juggling of hats, balls, etc., could only survive in the smaller houses. Tricky apparatus appears to be his forte and he utilizes any amount of it. It gathers laughs. Otherwise he displays nothing away from the ordinary. A small time act.

Smith and Troy.
Talk and Songs.
17 Mins.; One.

Smith and Troy are perhaps best known as song writers, Chris Smith's ability in this respect being perhaps the better known of these colored entertainers. Their talk is only of secondary consideration. With the songs they cleaned up at the City. They not only got coking good harmony, but their routine is ahead of most of the "two men" singing combinations now in vaudeville. The pair could just as well eliminate the talk altogether. Much of the repertoire sounded new. The straight Henry Troy is a good-looking chap, with personality and perfectly at ease at all times. The medley which was announced comprising some of the numbers they had written, included "Good Morning, Carrie," "I'm All in, Down and Out," "Jasper Johnson, Shame on You," "You're in the Right Church But the Wrong Pew," "Down Among the Sugar Cane," "Cousin of Mine," "Monkey Rag," "Ballin' th' Jack," "Honky Tonky Town," etc. *Mark.*

SHOW REVIEWS.

(Continued from page 29)

what the audience faced. No wonder the folks got tired around 10.30.

Mabel Burke started the songs by opening the show with the ill number, "It's a Long Way Back to Mother's Knee." Allen, Clifford and Barry pleased. Harry and Grace Ellsworth did more with their dancing than anything else. The Rubie number appeared to be their weakest section. The subject of the Maud Durand act bit shallow water and looked like a ticklish proposition until both the Irish mother of girl and the Jewish father of the boy were willing to sacrifice creeds in order to maintain happiness in the home of their son-in-law and daughter-in-law respectively. There are some coking good lines. Sketch as a whole capably acted.

Wheeler and Moran were an unquestioned hit. Their comedy efforts struck the right spot and the returns were never in doubt. Genevieve Cliff and Co. in "Her Virginian" held interest, but there are sections that could be eliminated and the idea be carried. Miss Cliff has a hardworking cast that strives hard for atmosphere. Robert Emmett Keane had a tough task, but made the best of it, and his

monolog proved refreshingly funny. He recited Rudyard Kipling's work of art wherein advice is given to the British recruit or rookie. Keane put it over with vim and vigor.

MacK and Vincent were late on a bill that was topheavy with singing, yet they were a hit. The pair used all kinds of songs, with the man doing exceptionally well with his Hebrew numbers. Crossman's Entertainers had 'em walking out through no fault of theirs, but worked fast and made a good impression. The girl's solo with the cornet was a feature that stood out. *Mark.*

CITY.

An accident to the woman in the Howard and Clayton act late last Friday evening forced the night show to go through minus its service. There was a sketch on the bill that ran 24 minutes, taking up the time of several turns, so the gap in the bill wasn't missed.

With Royal and Howard out, Fox and Mayo, a singing "two-man" combination, was forced to open a hard spot, but the boys did well notwithstanding. The routine has not been changed since they were last seen on 14th street, and a switch of one or two of the present numbers would help them materially. Their opening is at present the weakest section. The Rives and Arnold Co. offered the little absurdity wherein two nuns from an insane asylum furnish some amusing moments until the keeper drops in on them. All depends on the talk, but the City crowd seemed to like it.

After the U weekly Dyer and Perloff offered the former Dyer and Fay act, the Dyer of the present combination being the same of the other turn. Perloff follows Fay's style as closely as he can and puts his lines over effectively. The Al. Burton song revue proved pleasing in spots, with some of the songs, especially those of Harry Lawler's, being best received. The act appears suited for the pop houses.

Sam Liebert and Co. took up more time than anything else. The sketch, "The Awakening of David," treads on dangerous grounds and had the 14th Street crowd fearful lest something was being said that it was not quite comprehending. Liebert might have saved time by passing out copies of some of Kerensky's recent eloquent utterances about Russia's new found freedom, as half of the act is given over to long speeches about what Russia should do now that the Czar has been unseated. Liebert makes quick jumps from the serious to the comic and back again, and this hurdling made the act as a whole uninteresting.

Oscar Lorraine's music was a relief following the talky skit, and his turn was well received. The Helene Trio held attention in the closing spot. The feature film had one of Fox's special Farnum subjects. *Mark.*

HELD FOR KIDNAPPING.

Fred Taylor and Olive LeCompte, vaudevillians, were given a genuine scare in Beverly, N. J., last week when they ran afoul of the police authorities and were held for a court hearing on a charge of kidnapping.

Miss LeCompte (Olive Atchison in private life) journeyed with Taylor to the Jersey villa to see her daughter, who is attending a private school there. At lunch hour they ran across the child and her aunt and endeavored to carry her off in an automobile. A slight struggle ensued, but the pair escaped, only to be apprehended in Bordentown and returned to the scene of the "kidnapping." They were, of course, released when the plaintiffs failed to appear against them, probably realizing the charge was ridiculous.

DIRECTORS' BIG SEASON.

This appears to be the biggest season show directors, especially the musical comedy and revue end of it, have ever experienced. Work seems aplenty for the directors of note and those, now directing rehearsals of big shows, have been deluged with offers to handle new production of late. One director, already under contract, had five outside jobs offered him last week.

Laurie and Bronson Favorites.

Laurie and Bronson hung up a unique record at the Winter Garden Sunday night, credited with three successive engagements there, working 24 minutes each performance without changing any dialog.

The couple are the only talking act to ever play an immediate return at the Shubert house, registering such a lengthy stage stay. They also appeared at the Columbia the same day.

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VICTROLA AND RECORDS, LARGE OAK CABINET. WILL SELL AT ONCE, PARTY LEAVING TOWN. CANNOT CARRY SAME. MAKE OFFER. JEAN, VARIETY, NEW YORK.

WANTED—A WARDROBE TRUNK IN GOOD CONDITION; MUST BE REASONABLE. WRITE AT ONCE. JACKSON, VARIETY, NEW YORK.

WANTED—Girl trick rider; must be small. Send photo and particulars. Address Ce Dora Golden Globe, 122 Riverside Ave., Newark, N. J.

WANTED—MUSICAL COMEDY TEAM, A-1 soprano, juvenile tenor, whirlwind dancing team, eight medium chorus girls and boys, for vaudeville. Also six girls, good appearance, must play piano. Apply between 2 and 4 p. m. Samuels' Producing Co., Inc., Astor Theatre Bldg., 4531 Broadway, New York.

WANTED—MUSICAL COMEDY TEAM, A-1 soprano, juvenile tenor, whirlwind dancing team. Also ten chorus girls and four chorus boys, for revue in town. Apply between 12 and 2 p. m. Samuels' Producing Co., Inc., Astor Theatre Bldg., 1511 Broadway, New York.

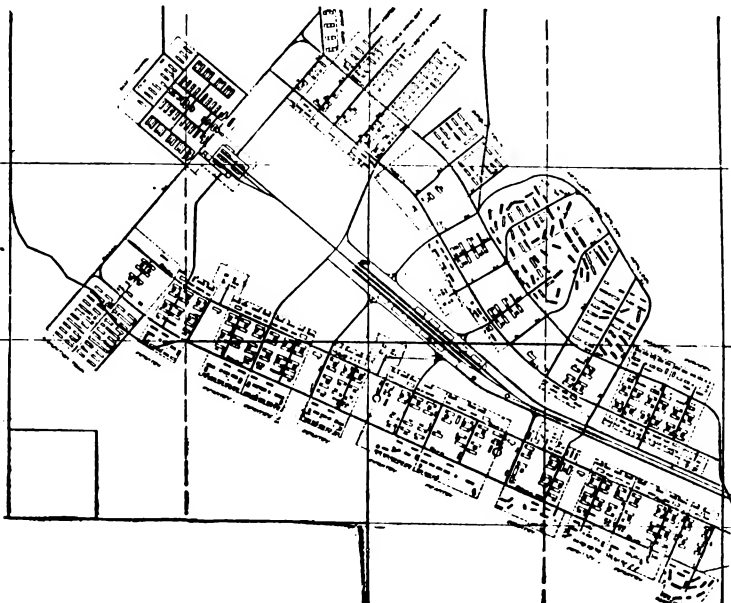
YOUR WANTS SUPPLIED—Rehearsal studio, 2 1/2 hours, \$1. Artists supplied. Expert on revising and staging faulty acts. Opening secured. Professional coach. Louis Hallett, Putnam Bldg., 1493 Broadway (1742 Bryant), New York.

BILLS.

(Continued from page 25.)

2d half
Cavana Duo
Fields & Wells
Damarat & Collette
Prince Kar-Mi
St. Paul, Min.
ORPHEUM
(Sunday opening)
Randall & Myers
Hermine Shone Co
Callate Conant
8 Vagrants
Bert Hughes Co
Raymond Wilber
"Motor Boating"
PALACE (wva)
Rettler Bros
McGrath & Yeoman
Herbert's Seals
(Two to fill)
2d half
Carum & Farum
Daniels & Walters
Variety Dancers
Adrian
(One to fill)
Schneestady
PROCTOR'S (ubo)
Dawne June
Moss & Frey
Joe Bernard Co
Tango Shoes
Masie King Co
2d half
Artois Duo
Nella Allen
Alexander & Shirley
Alexander & Fields
Carmen's Minstrels
Saratoga, Pa.
POLI'S (ubo)
(Wilkes-Barre Split)
1st half
Olive Green Co
Brown & Taylor
"Fashions a la Carte"
Manning Feeney & K
Pipifax & Pano
Seattle, Wash.
ORPHEUM
(Sunday opening)
E. Foy & Family
Libonati
Kittner Hawley & M
Gonne & Alberts
Fern Bigelow & M
Saunders Birds
L. Fitzgerald Co
PANTAGES (p)
Goldberg & Wayne
Mercedes
4 Holloways
Cook & Lorenz
Von Cello
Claudia Coleman
PAL-HIP (ah-wva)
(7-10)
Van Horn & Amer
Robinson Duo
Kraus & LaSalle
Edmund Davies
Lyceum 4
The Martians
(11-12)
(Bill playing Tacoma
7-10)
Stour City, Ia.
ORPHEUM (wva)
(Sunday opening)
Valentine & Bell
Coscia & Verdi
Belle Bacchus Co
Adrian
"Please Mr Detective"
2d half
Paul Petching Co
Allen & Francis
Hayland & Thornton
Co
Weber Beck & F
Walter Baker Co
South Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Yomanoto Bros
Ozell & Jackson
Barber & Jackson
"1917 Win Gar Rev"
Bachmann & LeRoy
2d half
Luckie & Yost
Jones & Sylvester
Laskys 3 Types
(Two to fill)
Spokane, Wash.
PANTAGES (p)
"Dream of Orient"
Knight & Carlisle
The Youngers
Hoey & Lee
Julia Curtie
"All Wrong"
HIP (ah-wva)
(7-9)
Gallon
Carson Trio
Clayton Draw Players
Baxley & Porter
Cycling McNutt
Francis & Wilson
(10-13)
Marr & Evans
Fiddes & Swaine
Williams & Culver
4 Southern Girls
Peerless Trio
Kafka Trio
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Aerial Mitchell
5 Violent Beauties
Moore Gardner & R
"Corner Store"
(Two to fill)
2d half
Rezo
Bernard & Merritt
Otto Kosner Co
Anard Bros
Joe Lichter
Geo Damaral Co
Springfield, Mass.
PALACE (ubo)
Bartello & Co
Raymond Wylie
Edward Lynch Co
F V Bowers Revue
Bernard & South
Wormwood Monkeys
2d half
Cellinas Circus
Nora Allen
Caita Bros & Coyne
Soofield & Martin
Scott Gibson
"Road to Roman"
BROADWAY (loew)
Olsen & Dixie
Grace Hanson
"Children of France"
The Leightons
La Petite Cabaret
2d half
White & White
Lloyd & Whitehouse
Peary Brothers
Ham Tree Mule
(One to fill)
Springfield, O.
SUN (sun)
Gaby Bros & Clark
Viola Lewis & Co
A & G Levey
Clarks Hawaiians
2d half
"Twentieth Century W"
Superior, Wis.
PALACE (wva)
Monahan Co
Adelaide & Hazel
"Go Get 'Em Rogers"
Sorrento Quintet
2d half
Mitchell & Mitch
Walter & Brandt
Rettler Bros
Dr Joy's Sanitarium
Syracuse
CRESCENT (ubo)
Kloof & Kloof
Hayes & Neal
Rose Clayton
Helen Pingree Co
Regan & Renard
6 Imps & Girl
2d half
Joe Dealy & Sis
Maxwell 5
Charlotte Parry
Abbot & Mills
(Two to fill)
TEMPLE (ubo)
Artois Duo
Nella Allen
Alexander & Fields
Herman & Shirley
Sam Hearn
Carmen's Minstrels
2d half
Dawn June
Dale & Lucas
Moss & Frey
Joe Bernard Co
Tango Shoes
Masie King Co
Tacoma, Wash.
PANTAGES (p)
3 Mori Bros
5 Suliya
Norine & Coffee
Willie Solar
The Boyds
Follies De Vogue
RECENT (ah-wva)
(7-10)
A Vail & Sis
Willie Smith
Chas Wilson
Zermaine & Zermaine
"Powell's Music Rev"
Davis & Kitty
(11-12)
(Bill playing North
Yakima 7-8)
Terre Haute, Ind.
HIP (wva)
(Evansville split)
1st half
Harvey Trio
F Mack & Maybelle
Vernon 5
Ward & Raymond
La Graciosa
Toledo
KEITH'S (ubo)
Darling Sis
Miller & Lyle
Mr & Mrs Connolly
G Aldo Ruadgrogor
"Nursery Land"
Leavitt & Lockwood
Camilla's Birds
(German Film)
Toronto
HIP (ubo)
Hanlon & Ward
Wheeler
Mattie Choute Co
Walters & Ward
Adelaide Herman
SHEA'S (ubo)
"Holidays Dream"
Lyons & Yoaco
Bennett & Richards
Frederika Sims Co
Dugan & Raymond
Venita Gould
Chester B Johnston Co

YONGE (loew)
Cushman & Shelley
Jan Rubini
Ingilis & Duffield
"Lincoln of U S A"
Billy Elliott
5 Florimontes
(One to fill)
Trenton, N. J.
TAYLOR O H (ubo)
2d half (4-6)
J F Thompson
McLaughlin & Evans
Flo Randall Co
Hendrix & Padula
Sam Harris
Herbert Girls
Troy
PROCTOR'S (ubo)
Holman Bros
Joyce West & S
Estaton & Farrell
Great Leon
Burns & Kiseen
Howard's Animals
2d half
Lawton
Cahill & Romaine
Frank Rae Co
Ryan & Lee
"Futuristic Revue"
Watts & Story
Vancouver, B. C.
ORPHEUM
Submarine F 7
Nina Payne Co
Georgia Earle Co
Milo
Brown & Spencer
Gallagher & Martin
Juggling Nelson
PANTAGES (p)
4 Baris
Georgia Howard
Silber & North
Tom Edwards Co
Allison Stanley
"Count & Maid"
Victoria, B. C.
PANTAGES (p)
Saint & Sinner
J & D Miller
The Cromwells
Brady & Mahoney
"Bon Voyage"
Waco, Tex.
(Sunday-Monday)
MAJESTIC (inter)
Herberts Dogs
LaFrance & Kennedy
Connell & Craven
Isabelle D'Armond
Imhof Coan Coroneo
Tower & Darrell
Jonis & Hawaiians
Wallis-Wallis, Wash
LIBERTY (ah-wva)
(7-8)
Tossing Austin
Cooper Simmons & W
Vivian Earle
"Fountain of Love"
Lamey & Pearson
Aerial Bartlett
(12-13)
(Bill playing Spokane
7-9)
Washington
KEITH'S (ubo)
Blossom Seely Co
Bert Leslie Co
Swor & Avey
Denny Woods
Margaret Farrell
Vera Sabina Co
Guntler's Toy Shop
Germas Film
Waterbury, Conn.
POLI'S (ubo)
Keeley Bros
Wood & Lawson
Caita Bros & Coyne
Maud Durand Co
John Gelger
Doree's Singers
2d half
Bartello & Co
Marie Sparrow
"Married Ladies Club"
Joas & Milt Fleber
F V Bowers Rev
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Moanulu Sextette
Wilton Sisters
Lottie Williams Co
Weber Beck & F
8 Kanes
2d half
Pollard
Wadsworth & Marsh
Ed F Reynard Co
Espe & Dutton
Mile Blanca Co
Wheeling, W. Va.
VICTORIA (sun)
3 Robins
B Remple Co
Orton Troupe
Lohse & Sterling
2d half
Stetson & Huber
Fred Hagan Co
Nelson & Eagle
Gray & Graham
Wilkes-Barre, Pa.
POLI'S (ubo)
(Saratoga split)
1st half
Gorgillias 5
Mahoney Bros
B Healy's Revue
(Two to fill)
Winnipeg, Can.
ORPHEUM
Nan Halperin
Diero
McCarthy & Faye
Kouns Sisters
"Act Beautiful"
La Zier Worth Co
Jean Adair Co
PANTAGES (p)
Honey Beer
West & Hale
Maurice Samuels Co
Ryan & Riggs
Mile Therge Co
STRAND (wva)
(1-3)
Fisher's Circus
Andre Sisters
Sydney & Vincent
Allan's Minstrels
(4-6)
(Bill playing Ft Will-
iam 1-2)
Wilmington, Del.
DOCKSTADER'S (ubo)
Kitty Frances
Am Min Ladies
Valerie Sisters
Jack Marley
"Makers of History"
El Costa
Orisky's Cockatoos
Woonsocket
BIJOU (ubo)
Mack & Williams
Gene Greene
Walker & Will
2d half
Rogers & Wood
"Man Off Ice Wagon"
Jas Cornican Co
Worcester, Mass.
POLI'S (ubo)
Cellinas Circus
Nora Allen
Soofield & Martin
Scott Gibson
DeWitt Burns & T
2d half
Sheppard & Ray
Alvarez & Martell
Clark & Francis
Mullen & Coogan
Stalley & Berber
PLAZA (ubo)
The Russells
Miller Dalton & A
Jewett & Pederson
Novelty Minstrels
Billy Gould
2d half
Chas Ledger
Gardner & Bartell
Ed Edmonds Co
Sandy Shaw
"On Board Hymoon"
York, Pa.
O H (ubo)
J & J Gibson
Wright & La Mont
"Tale of a Coat"
Kelly & Galvin
Brown's Hylanders
2d half
The Estellas
Flavilla
Hawthorn & Anthony
Brown Harris & B
(One to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
Simons & Bradley
Warner & Astor
Park & Lathan
Mrs Thos Whiffen
Gottler & Cox
Cameron Sis
2d half
The Nellies
Green & Hugh
H & E Fuch
Clara Morton Co
Frank Fay Co
Ralph Boyle Co
Youngstown
HIP (ubo)
Terry
Wayne Marshall & C
"Fantasia"
Kaufman Bros
Frances Kennedy
Albertina Ruth Co
Lew Dockstader
German Film
Paris
ALHAMBRA
Rinaldo
Fenney & Sully
3 Lillies
Allen Shaw
Cloerle Trio
Paul Vandy
Belle & Betty
Merriell
Ko-Ten-Ichi
Gallimore



GROUND PLAN OF CANTONMENT

(Passed by the Censor.)

A ground plan of one of the cantonments constructed by the Government.

Mike Duffy, treasurer of the Fifth Avenue, was asked the other day by a caller at the window: "Is that ventriloquist I saw here a couple of years ago, still in your show?" "No," replied Mike, "we changed our vaudeville bill last July."

\$50,000 ASKED TO FILM NOVEL NOT YET STAGE PRODUCED

"Susan Lenox" is Subject. Several Offers Made, With Option of Securing 10 Per Cent of Profits. \$50,000 Offered to Picture "Everywoman." Several Recent Rights Sales at Substantial Figures.

What seems to be a record price for the rights to picture a novel is being asked by the sister of the late David Graham Phillips who is the executrix of his estate. The novel is "Susan Lenox, Her Fall and Rise," and the price demanded is \$50,000, with the privilege of taking 10 per cent of the net profits of the completed picture should that exceed \$500,000. Two offers that have been made are \$20,000, with the 10 per cent privilege rider, while from another source \$25,000 has been offered.

A. H. Woods has offered an advance of \$20,000 with a percentage agreement for both the picture and the stage rights of the novel, but it also has been turned down. Incidentally Mr. Woods holds the record for receiving big money for picture rights. The price paid to him by Vitagraph for "Within the Law" is said to have been \$50,000 and a percentage. But the "Susan Lenox" case is the first such a figure has been asked for a novel without a stage reputation to back it up.

Another big figure is the offer recently made to Henry W. Savage for 50 per cent of the picture rights of his play "Everywoman," the one offering to buy is offering \$50,000. It is possible "Everywoman" may be released for the screen by next season according to the present plans of Mr. Savage.

There are several pictures the rights for which come under the \$10,000 classification, one of the early ones being "The Common Law" in which Clara Kimball Young appeared. Since that time the prices have been hovering between \$5,000 and \$10,000, but it has only been during the last few weeks the producers have seen fit to loosen up their purse strings and shell out for book rights.

The recent list of sales include "The Grain of Dust," produced on the stage by James K. Hackett, picture rights purchased by the Oden Film Co. for Lillian Walker, at a price said to be about \$6,500. The Famous Players-Lasky combination have also been plunging recently on rights, having purchased "The Marionettes" for Clara Kimball Young; "The Runaways" for Billie Burke's use, and "The Hungry Heart" in which they will present Pauline Frederick. Work on the latter has already begun. "Old Wives for New" is another story which they have secured and although the star for it has not been selected as yet, it is certain that Cecil DeMille will direct the picture.

Pathe last week secured the rights to "Loaded Dice" for Frank Keenan and also have "The Japanese Nightingale" of which they will make an early production.

ITALIAN FILM INFRINGEMENT.

As mentioned as a course of action under way by the Italian Government, represented by the Italic-North American Commercial Union (working in conjunction with the Fort Pitt Theatre Co., Pittsburgh), papers have been served on Jack Goldberg and Alexander Stathopoulos, whereby the former seek to enjoin the latter from exhibiting or causing to be exhibited a film styled "On the Italian Battlefront."

The plaintiffs ask for \$50,000 damages and avow that Goldberg and Stathopoulos are infringing on their copyrighted title, the Fort Pitt filing the

complaint that "On the Italian Battlefront" is an out-and-out infringement on the Pittsburgh company's subject. "The Italian Battlefront."

The Goldberg-Stathopoulos interests are preparing to fight the contention.

\$150,000 WANTED FOR FEATURE.

Chicago, Oct. 3.

An offer for the world rights to "Eyes of the World," now showing at the Auditorium, was made by W. E. Shaller, of the Arrow Film Corp., of New York, who arrived here Monday.

Clune produced the picture and Theodore Neumann, of that company, with J. L. Adams, who controls the rights for 11 western states, have set a joint price of \$150,000. Adams declares the deal with Arrow will be closed this week.

The film is going rather lamely at the Auditorium with plenty of paper in evidence.

SONG FOR PICTURE.

H. J. Shepard, representative of the Willis Robards feature, "Mothers of Men," is adopting a novel scheme for the exploitation of the Suffrage propaganda picture.

He has made an arrangement with J. W. Stern & Co., music publishers,

"PEG" RIGHTS IN DISPUTE.

J. Hartley Manners, author of "Peg o' My Heart" and husband of Laurette Taylor, denies the published statement that the screen rights to "Peg" have been sold to Artercraft for Mary Pickford. He says:

"No one is authorized to dispose of the picture rights to 'Peg' excepting Mrs. Manners or myself. My contract with Oliver Morosco gave him the right to present Miss Taylor in the piece 'dramatically.' There was a supplementary agreement permitting him to send out a number of other dramatic companies in the play in consideration of his releasing Miss Taylor from his management. Miss Taylor has always reserved the picture rights for herself and if she decides to do it before the camera her price, for her services and the film rights, is \$1,000,000."

It is said the Morosco dramatic rights to "Peg" expires at the conclusion of the present season. This, however, is not official.

Oliver Morosco was out of town Wednesday and no statement could be had on the matter from his office until his return.

CONVENTIONS IN NEW YORK.

The American Exhibitors' Association, Jake Wells, president, the outgrowth of the seceding action of some of the members of the National Motion Picture Exhibitors' League at the Chicago convention, was to have a session of its board of directors in the Times Building Thursday morning (Oct. 4) at 11 o'clock. A number of urgent matters are reported to be in line for immediate discussion.

The joint committee of the New York Exhibitors' League is scheduled for an important conference today (Friday), when the preliminary work for both the New York and Boston expositions will be considered.

MERGING COSTUMES.

Another merger in the film industry is imminent, the costumers and drapers being the latest.

For some time negotiations have been pending whereby all the leading costumers would merge into one big concern. Several advantages were pointed out as reasons for making an amalgamation desirable, chief among which are the housing under one roof of all the costumes. If it became necessary to outfit a mob scene it could more readily be done in that measure.

Another advantage would be the elimination of considerable overhead expense and the promoters point out the success of the recent merger of accessory people under the name of the United Equipment Supply Co.

It is understood that announcement will soon be made of a merger and VARIETY's informant has it that one of the principal film manufacturers will assist in financing the venture.

Among the costumers prominently mentioned in the conferences are Freisinger, Chrystie, Eaves, Tams, Voegtlin, and Wustls.

HAMBURGER HOUSES CAPITALIZED.

Chicago, Oct. 3.

The Continental Theatres Corporation, headed by Alfred Hamburger, the feature picture exhibitor, has been organized with the support of Chicago and eastern capital to take over the string of Hamburger theatres, to acquire a downtown house of large capacity and to build another in "the loop."

Hamburger is said to have interested several millionaires with an itch for film promotion. They will get all the speed they want, because Hamburger is a lightning worker, having taken more theatres than any other man in Chicago's history in the comparatively brief period of his theatrical career, into which he emerged from the printing business. He has been successful.

REEL CAN SHORTAGE.

The war has caused a shortage in reel cans that may work havoc with shipments in the near future.

Under the Interstate Commerce law the shipper is criminally liable if a reel of film is shipped without first being enclosed in a tin can and then in an iron shipping case.

The shortage has become so marked that some exchanges are making a high charge for reel cans to ensure their return.

Early this week the New York Pathe Exchange sent an urgent appeal for help to all exhibitors, requesting the return of any cans on hand in order to be enabled to ship shows without interruption. A representative of Pathe said that it had placed an order for reel cans over three months ago and that their receipt was problematical.

PARAMOUNT-MASTBAUM PEACE.

Philadelphia, Oct. 3.

The disturbed business relations between Paramount-Artercraft and Stanley Mastbaum's film booking offices here have been adjusted amicably, without any public announcement, and the Mastbaum agency is now booking the Paramount-Artercraft pictures as was the case prior to the wrangle.

STRAND, LOWELL OPENING.

Lowell, Mass., Oct. 3.

The newest playhouse, in Lowell, the Strand, opened Oct. 1 to capacity business. The house seats 2,000. The feature picture was "The Bar Sinister," followed by "His Curiosity" and an educational film.

NESBIT ACT POSTPONED.

Evelyn Nesbit's new act, supposed to open in Newark this week, has been indefinitely postponed.

WAR REVENUE BILL

Effect of revised war revenue bill on picture industry and theatres will be found complete in story on Page 7 of this issue.

for putting out a number directly around the picture, written by Will D. Cobb, music by Gus Edwards. It is entitled, like the picture, "Mothers of Men."

In addition the picture is to be novelized and put on the market as an addition to the advertising campaign.

SUED FOR RENT.

Cincinnati, Oct. 3.

The Kozy Theatrical Co., comprised of Theodore Kotzin, Abraham E. Cohen and Clarence Wagner, filed suit in the Superior Court this week against the Frankel Amusement Co. for \$900 as rent on part of the Lyric, Newport, Ky.

"Raffles" for Select Distribution.

Arrangements are being consummated for L. Lawrence Weber's screen production of "Raffles," with John Barrymore, to be released through the Select Pictures Corporation.

Berg Accepts One.

Harry Berg, who has recently entered the state rights field as a producer, has accepted "Ashes of My Heart," by Edith Blinn as a screen vehicle for Barbara Castleton.

Lubin Operated Upon.

Herbert Lubin, of Sawyer & Lubin, was removed to Dr. Stern's private sanitarium Saturday night and operated on for appendicitis. He is progressing favorably.

NEW FRISCO HOUSE OPENED.

San Francisco, Oct. 3.

The Fillmore theater, located on Fillmore street, opens this week. The Fillmore, built at a cost of more than \$250,000, will be devoted to pictures, and is considered one of the finest picture houses in the country. An electric sign adorns the front, for which \$5,000 was expended. The house is under the management of Kahn & Greenfield.



ANN MURDOCK

One of Charles Frohman Co.'s stars of the Empire All-Star Corporation.

SCHEFF IN PICTURES.

Joe Shea this week consummated a deal for the entrance of Fritzi Scheff into pictures. She has been engaged by the Crest Picture Corporation, under an arrangement whereby Miss Scheff is to receive \$10,000 for one picture, with an option on six more to be screened within a year. The picture is designed as a states right proposition.

Pending preparations for the taking of the picture Miss Scheff will play two weeks in a vaudeville road show.

NAT MAGNAR'S WORLD TOUR.

San Francisco, Oct. 3.

Nat A. Magnar will sail from here on the "Shinyu Maru" Oct. 13 for an extended trip through the Orient, touching Japan, China, Philippine Islands, Korea, Manchuria, Siam, Indo China, Dutch East Indies, India and Australia, exploiting and exhibiting a number of films, including "The Spoilers," "The Ne'er Do Well," "The Crisis" and "The Rosary."

Magnar will represent Selig on the journey, having been commissioned to purchase birds, animals, etc., for the Selig Zoo. While over there he will also complete arrangements with the various countries to send producing companies with a view of picturing that section in future Selig features.

Magnar was formerly associated in a managerial capacity with the various Kolb and Dill attractions on the Coast, being a member of the Kolb and Dill Producing Co. for several years.

NAZIMOVA STARTS METRO FILM.

New Orleans, Oct. 3.

Mme. Nazimova arrived here Monday to begin work on the exteriors of her first Metro picture, "The Rose Bush of 1,000 Years." George Baker is directing, with Chas. A. Hunt, assistant.

Nazimova's company includes Bigelow Cooper, Frank Currier, Charles Bryant, John Sturgeon, Albert Hall and Phillip Stanford. Edward Schuller is the technical director and Ray Smallwood 'he cameraman.

The interiors will be taken at the Metro studios in New York.

TWO "CAMILLES."

Two film productions pertaining to the same play reached local film houses simultaneously, although one was made some weeks prior to the other. At the Academy Sunday night Fox offered "Camille," with Theda Bara. At another house in the outlying neighborhood the Hanover Film Corporation presented "Camille" with Helen Hesperia.

The Hanover Co., via Captain Charles E. Kimball, states its "Camille" was made in the early spring and almost finished before the Fox subject was started.

FILMING "HOT OLD TIME."

John Ray, assisted by Emma, will make a multiple-reel comedy feature of his old road standby, "A Hot Old Time."

Gus Hill, who controls the producing rights to it, has agreed to let Ray have the script to carry out his present wishes. Ray believes he can direct the film production himself.

BLOOM-LINSKY CO.

A new film producing combination appeared this week when Abraham Bloom (who brought the "Satan" picture over here years ago) and Lieut. Victor Linsky (late of the Fox forces) joined to make some new subjects dealing with French and Russian characters.

Lieutenant Linsky, formerly of the Russian army and wounded several times in the Russo-Japanese war, just completed a Fox film with Virginian Pearson, which will be released Oct. 7. The Bloom-Linsky Co. has engaged Boris Tangko as scenario author.

FILMY FANCIES.

By Bert Adler.

This week's turn in the war tax situation gives The Nicolette the laugh on The Strand, in Anytown. 'Bout time the little fellow HAD sumthin to laugh about!

Suppose they had taxed actors' salaries on the basis of what they're supposed to get?

All over the Godfrey, Leavitt and Candler buildings you hear the \$20 per fellows telling how hard the amended income tax is going to hit them.

See Paramount actress wants feminine auxiliary to the Lambs Club to be known as the Lambkins. Could similar auxiliary to Screen Club be properly called the Screenales?

Brother of Caruso found working in Italian movie studio for 14 cents a day. Would pay him as well to be the brother of Tarleton Winchester!

George (Serial) Smith of Pathe says the fourteen cents isn't such AWFUL pay when you consider that the director in that studio gets only a dollar a week, with spaghetti on the side when he writes the script, too!

Week's Wildest Press Yarn.

"Los Angeles Cop Declines to Pinch Texas Guinan for Speeding When He Discovers She's Dressed in Nightie!"

The Anti-Booze Law Will Never Hurt Them!

(Can of buttermilk for every name suggested.)

Stuart Paton.
Martin Murphy.
Ben Wilson.
Max Schneider.
Paul Bern.

Moving Picture Puzzles.

Feature profits.
Pictures made for patriotism.
L. J. S.
Triangle.
Interviews with magnates.

Herbert Brenon won't stay out of the papers even if he has to lose his appendix to do it.

Why don't they stop printing those stories of the m. p. heroes who TRIED to enlist?

And of the actresses who are THINKING of doing Red Cross work in France?

Talmadge Picture Making South.

Arrangement have been made for the next picture with Norma Talmadge as the star to be taken at Palm Beach. Charles Miller will direct it and Eugene O'Brien is helping cast the characters.



MABEL NORMAND

Now starring in "JOAN OF FLATBUSH," the forthcoming Goldwyn release.

PRESIDENT SPANUTH COLLAPSES.

Chicago, Oct. 3.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, collapsed here Monday, a nervous breakdown coming after overwork.

The company headed by Spanuth had just started active producing, its first product being a feature film with Charlotte starred. Work on the picture will continue with some of the scenes taken in the big ice arena on upper Broadway, where special sets have been built.

The Commonwealth concern has been in process of formation for the past year with a somewhat different stock disposition idea. That was for exhibitors to subscribe for the stock, thereby participating in the profits. Payment on the stock was not to have been made until actual producing was begun.

QUICK PROFIT.

The Advanced Motion Picture Corp., owned by Arthur Hammerstein and Lee Shubert, is very much encouraged to continue making feature pictures through their sale of "The Co-Respondent" for \$50,000, twice what it cost to make.

NEW INCORPORATIONS.

Gee Kay Amusement Co., Manhattan, \$25,000; M. & I. Knobel, F. Stein, 18 W. 42nd street.

Century Play Co., Inc., Manhattan, \$5,000; W. H. Hochheimer, M. Rothstein, J. J. White, 32 West 43rd street.

Triumph Hotel Corp., Manhattan, \$10,000; S. McReynolds, W. S. Gordon, W. S. O'Brien, 11 East 32d street.

Triumph Amusement Co., Inc., Buffalo, \$10,000; F. S. Hopkins, J. A. Savage, Jr., Buffalo.

Yes or No Co., Manhattan, to present play "Yes or No," \$10,000; H. White, M. Klein, A. Werner, 52 West 119th st.

Orion Film Corp., Manhattan; \$200,000; M. F. Warr, G. Walter, H. M. C. Wolf, 363 West 120th st.

Walde Music Co., Utica; \$50,000; C. Gurley, W. H. and J. L. Foote, Utica. Masel Production Co., Manhattan; theatricals; \$5,000; C. H. Nicolai, H. F. Kinsey, B. Hill, 701 Seventh avenue, New York.

TWO BURNED IN DALLAS.

Dallas, Oct. 3.

Last Thursday morning fire destroyed the Queen and Newport theatres, entailing a loss of \$200,000. Both played pictures.

"Take 'Em Off" for Doug.

Jean Haver and William Dale have just completed a scenario for Douglas Fairbanks. The title is "Take 'Em Off" and it will be started shortly.



MARIE WALCAMP

Brilliant Star and Leading Woman in

"The RED ACE"

UNIVERSAL
TRUMP SERIAL

Directed by Jacques Jacquard

The serial of Surprises—Sensations and Suspense—that is repeating for thousands of Exhibitors the big money success of its tremendously popular predecessor—"Liberty." A big feature of "THE RED ACE" is the

Episode Punch Endings

Book now if you want the winning serial. The same star and the same director that got the money for you in "Liberty" will get it for you in "THE RED ACE."

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.

J. T.

THE GREATEST COLLECTION OF POPULAR

JEROME H. REMOND

3

BALLADS

THREE
SOUTHERN

"FOR YOU A ROSE"

By COBB and EDWARDS

"SAILING AWAY
HENRY"

By KAHN and BOWEN

"THERE'S EGYPT IN
YOUR DREAMY EYES"

By BROWN and SPENCER

"Down South Ever"

By VINCENT

"LAST NIGHT"

By FLETA JAN BROWN and HERBERT SPENCER

"SOUTHERN"

By YELLEN

Each one a distinctive type of ballad. Each one has its wonderful qualities—DESCRIPTIVE—COLORFUL—
and POPULAR.

Each one different from the other: "DOWN SOUTH" a number. "SOUTHERN GALS" a novelty song with a natural "jazz" number—one of the popular hits of

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—BOWEN

The best single or double song in the song market. Using this wonderful number to close their act. (By the way, it's a hit in 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

★ IN PREP

"I WANT TO GO TO THE"

By WM. McKEN

"SWEET PETOOTIE"

By MURPHY and TIERNEY

JEROME H. REMOND

BRANCH OFFICES:
CHICAGO—Majestic Theatre Bldg.
DETROIT—137 West Fort St.
PHILADELPHIA—31 S. Ninth St.

219 West 46th St.

MOSE GUMBLE, Manager

ULAR SONGS EVER PUBLISHED BY
WICK & COMPANY

EE

SONGS

3

DIFFERENT SONGS

Y ON THE
 CLAY"

ALSTYNE

rybody's Happy"

PALEY

RN GALS"

GUMBLE

working good number song; good closing or opening
 at patter—also a good double. "HENRY CLAY" just
 day.

OF A SONG

Y MORNING"

and WHITING

two male and female version. Brice and King are
 great melody by that clever writer, RICHARD WHIT-

"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 me 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 Jolson introduced "ALONG THE
 WAY TO WAIKIKI" with "Robinson Crusoe, Jr." Belle Storer featuring "CHERRY BLOSSOM" in vaudeville.

CLARE KUMMER'S HIGH-CLASS SONG



"BLUE BIRD"



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, Chloë Ohrman.

HE MORNING GLORIES GROW"

By KAHN—EGAN and WHITING



RATION ★

UNTY MAYO"

"I'VE BEEN FIDDLE-ING"

By KAHN—VAN ALSTYNE and JACKSON

"MAMMY JINNEY'S HALL OF FAME"

By MURPHY and TIERNEY

WICK & COMPANY

"JUST A LITTLE BIT OF LOVE"

By MURPHY and CARROLL

Street, New York

Professional Department

BRANCH OFFICES:
 BOSTON—228 Tremont St.
 SAN FRANCISCO—906 Market St.
 LOS ANGELES—522 So. Broadway

NEWS OF THE FILM WORLD

Alvin H. Niets has been added to the permanent staff of Triangle's Culver City writers.

Warren Kerrigan has recovered from the broken leg he suffered, and has returned to Hollywood.

Joseph A. Gangler has been appointed manager of Vita's Montreal branch, succeeding A. L. Gorman.

William S. Davis has been added to Metro's directing staff and will direct Emily Stevens in "Alias Mrs. Jessup."

Hillier & Wilk have sold the Australian rights to the W. S. Hart feature, "The Cold Deck" to Australasian Films, Inc.

General Enterprises has established a department devoted entirely to the handling of films for foreign sale.

The date for Edith Storey's picture, "Maid of the Mist," has been set back indefinitely. It was to be released in October.

Little Madge Evans' newest World Film picture is called "The Adventures of Carol" instead of "The Little Patriot" as formerly.

Olga Grey is back on the Triangle lot to win new laurels in a field where she had previously attracted attention.

R. J. Armstrong will shortly open a new picture house at St. Johns, N. B. The seating capacity will be 1,200, with price of admission five cents.

Donna Drew is the star of "'49-'17," the Butterfly picture scheduled for release Oct. 18. It is a film version of William Wallace Cook's novel, "The Old West Per Contract."

Albert Capellani has been signed by Metro to make super-productions with prominent Metro stars. He is the third director to be signed by Metro within a week.

George Behan is not returning to Broadway, as recently reported. Instead he has just engaged for two more pictures for the Famous Players-Lasky company, and when they are finished, the work being done at the Los Angeles studios, Behan may make connections with a new film proposition. Work on the last two F. F.-L. subjects will start within the next ten days.

Goldwyn's second series of four releases are now announced. They are Mae Marsh in "Sunshine Alley," by Mary Elder; Mabel Normand in "Joan of Flatbush," by Porter Emerson Brown; Madge Kennedy in "Nearly Married," by Edgar Selwyn; Maxine Elliott in "The Eternal Magdalena," by Robert McLaughlin. The release dates are respectively Nov. 4, Nov. 18, Dec. 2, Dec. 18.

Asta Nielsen, the European film star, arrived in America last week to study American methods and brought with her the scenario of "Once Upon a Time," to which she secured the world's film rights. Her studio manager, Fred Wingarth, is with her and has opened offices in the Strand Building. Prof. George Brandes is preparing a story for her interpretation on the screen.

The National Board of Review, in co-operation with Marcus Loew, is to give a series of film entertainments of the better class for young people at the Loew theatres in New York. The first will be held at the Lincoln Square Saturday morning (Oct. 6), when a program including Mary Pickford in "The Poor Little Rich Girl" will be offered the young folks of the neighborhood.

The Goldwyn Distributing Corp. has secured the releasing rights to "The Freedom of the World." The production was made by Ira M. Lowry and is said to be a tremendous patriotic spectacle. Goldwyn is now shipping trade prints of "The Freedom of the World" to all its branches for screenings for exhibitors, and will be ready to release the picture for showings quickly.

Great Pictures Corporation and the Odgen Pictures Corporation closed a contract last week whereby the entire foreign rights to "The Lust of Ages," the initial Odgen pro-

duction featuring Lillian Walker, and the remaining eight releases to be made, were sold to the Great Corp. Negotiations were pending for four weeks and the final contract was signed only after assurances had been received from Washington that shipment of prints would not be delayed owing to the commandeering of commercial vessels during the war.

Pathe has determined upon a new feature policy for the season, which will go into immediate effect, and will embrace the following stars: Fannie Ward, Frank Keenan, Bebe Love, Bryant Washburn, Pearl White, and Mrs. Vernon Castle. The features starring the above will be known as Pathe Plays. Until further notice pictures starring Gladys Hulette, Antonia Maresca and Baby Marie Osborne will be Gold Receptor Plays. They will continue one each week up to the program released Oct. 14. Thereafter they will be released intermittently. The first Pathe Play will be released Oct. 14, named "Stranded in Arcady," starring Mrs. Vernon Castle. Fannie Ward's first picture will be A. H. Wood's stage success, "The Yellow Ticket." By arrangement with A. H. Wood, Miss Ward will appear in "Common Clay" and "Innocence." George Fitzmaurice will direct her.

Mr. Abrams accompanied by B. P. Schulberg general manager of Paramount, who are making a country-wide trip in the interests of Paramount and Artcraft pictures, arrived in Los Angeles, Sept. 22. It is their purpose to cover every town in the country of over 20,000 inhabitants in order to maintain a more intimate knowledge of the conditions under which exhibitors show these productions. While in Los Angeles he stated the output of Lasky, Morosco and Ince studios would be doubled before Spring. The producing of the Famous Players will eventually all be done on the Coast because of superior climatic conditions. Paramount will shortly launch a \$1,000,000 newspaper and magazine advertising campaign. They left New York Sept. 17, went directly to Los Angeles and will work their way east, a trip that they contemplate will take from four to six months to complete.

Wait for Stewart Decision.

A court decision is expected any day in the Vitagraph suit against Anita Stewart for alleged breach of contract. The argument for the continuance of the injunction against Miss Stewart working for any other concern than the Vita was heard before Justice Whitaker in the Supreme Court Wednesday.

COAST PICTURE NEWS.

By GUY PRION.

Claire Anderson is back with Triangle. Los Angeles, Oct. 3.

Culver City has a new film mother in the person of Mrs. Lillian Langdon.

Henry Walthall has taken apartments in Hollywood.

Louise Glaum has returned from New York.

M. Bianco is now doing funny stunts (they're supposed to be funny at least) for Keystone.

J. B. Woodside, Triangle's publicity man, has a bad attack of autolitis. He cannot decide whether to buy a Ford or a Rolls Royce. It probably will be the first named.

"Ramona" did fairly good business on its recent engagement at Clune's Auditorium.

Al Nathan, Superba manager, each week offers a novelty in connection with the regular film program. Last week he had his usherettes made up as mermaids.

Grace Cunard is preparing to feel lonesome, as her husband of only a few months goes soon to American Lake, Wash.

J. Warren Kerrigan will be back on the matinee idling job in about two weeks. His fractured leg is healing rapidly.

Ora Caren, now in New York, isn't sure whether she wants to return to the Coast or not. She writes that she likes Broadway immensely.

Bill Hart is hunting for a new dog pal since "Rags" died.

Don McNeany has an almost-new car. Don is one of our most popular motoring gents since he recovered from his recent illness.

Richard Spier, the press agent, has recovered and is out of the hospital.

Seymour Tally has moved in from Hermosa Beach.

Herbert Standing has fully recovered from an attack of tonsillitis.

Lottie Pickford is back from the east.

William Russell ran down from the American studios for a few days last week.

CHARLES FROHMAN

SUCSESSES in Motion Pictures

Empire All-Star Corporation
Presents

JULIA SANDERSON

in

"THE RUNAWAY"

By MICHAEL MORTON

—The same talented and beautiful star of the speaking stage who scored a country-wide triumph in such attractions as "The Siren," "The Arcadians" and "The Sunshine Girl." In the same Frohman Play that drew houses of \$10,000, \$12,000 and \$15,000 per week at the finest metropolitan theatres in America. An established success! In six acts. Directed by Dell Henderson.

Available now at all
Mutual Exchanges

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHILDON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President



ALBERT E. SMITH presents

THE FIGHTING TRAIL

with WILLIAM DUNCAN and CAROL HOLLOWAY

The Most Marvelous Melodramatic Photoplay
Serial of the Great Outdoors Ever Produced

GREATER VITAGRAPH

NEWS OF THE FILM WORLD

G. P. Hamilton has been added to Triangle's directing staff at Culver City.

B. A. Rolfe is now managing the new Metro west coast studio in California.

J. Parthen has been appointed manager of the Liberty, Shelbyville, Mont.

Harry Leonhardt, Goldwyn's general western manager, was in San Francisco last week.

Last Sunday the orchestra of the Rialto was permanently augmented to fifty pieces.

Eugene Forde and Marjorie Daw have begun work under Fox in Hollywood in a picture starring Gladys Brockwell.

Nick Turner, who was a salesman on the Pathe staff, has been appointed manager of the T & D theatre at San Jose, Cal.

L. H. Sutton, manager of the Grand, Hamilton, Mont., has leased the Star and Family from C. E. Freshwater.

William Glittens has been engaged by Triangle as a director and has been assigned to their Culver City studio.

D. M. Leonard, of the Sumner theatre, Sumner, Wash., has purchased the Stewart theatre from J. C. Ferguson.

W. P. Armour's picture theatre at Mineral, Wash., was burned recently, loss about \$5,000.

E. N. Disney, a Butte newspaper man, has taken a lease of the Princess theatre, Kallispell, Mont.

A novelized version of Kitty Gordon's next World picture, named "Her Hour," has been secured for early publication in the Photoplay Magazine.

Jones, Linick & Schaefer announce acquiring all rights to first runs of Griffith pictures

in the Chicago territory. Their Orpheum theatre has now replaced their Colonial as the leading feature film house.

Charles Ray's first Paramount picture, directed by Thomas H. Ince, will be released Oct. 22. It is called "The Son of His Father." The second Ray release will be "His Mother's Boy."

Roscoe Arbuckle has completed his "Coney Island" comedy, the last of his productions to be made before his departure for the coast Tuesday, where he will make his next new picture.

It is claimed that Norma Talmadge holds the largest fur insurance policy of any actress on the legitimate or motion picture stage. Miss Talmadge's sables and ermines are insured against moths, fire and theft for \$125,000.

According to reports the Fox offices are recalling the remaining road outfits of "The Daughter of the Gods" and that no further booking arrangements will be made in this respect.

Harry Berg, president of Berg Productions, announces the sale of the rights to "A Man's Law" for New York and Northern New Jersey to the Mammoth Film Co., and the rights for New England to the Globe Feature Film Co.

Frederick Warde in "The Heart of Ezra Greer," Pathe Gold Rooster, released Oct. 7, is supported by Lella Frost, George Froth, Carey Hastings, Thoa A. Curran, Lillian Bueller, Helen and Gerald Badgley.

C. E. Shurtleff, sales manager of Select Pictures, is in St. Louis, where he is opening a new exchange for that distributing concern. The office will be in charge of Edward W. Dustin, recently branch manager for Triangle in that city.

Work was received in New York this week that David Wark Griffith, who sailed from New York March 17 last, and since that time has been busy picture directing along the French battlefield, is on the ocean homeward bound.

Texas Guinan has left for New York, after completing her first picture, "The Fuel of Life," at Culver City for Triangle. While in New York Miss Guinan will add many gowns to her wardrobe for use in future Triangle productions.

Lillian Concord, of musical comedy, has been cast for the leading adult part in the new picture that Jane and Katherine Lee are making for Fox. Another player added to the cast is Stuart Sage. Kennan Buel is directing the production.

Minnesota, North and South Dakota and Wisconsin rights to the W. S. Hart picture, "The Cold Deck," have been bought by Bert Barnett. The Northern New Jersey and New York State rights have been disposed of to Nathan Hirsch.

Ethel Clayton's new World picture will be published Oct. 2. Its title is "The Dormant Power," and it shows the reclamation of a young man of real ability who has allowed himself to drift until he faces a desperate emergency.

Eugene L. Perry, formerly manager at the Riverside, New York, arrived in San Francisco last week in the interest of Fox. Mr. Perry will remain here as district manager for the Fox features. John Mooney, in charge of Fox's features here, left for Dallas last week to represent the Fox interests there.

Fred. J. Balch, president of York Film Corp., has engaged John Waters as his assistant director for Harold Lockwood's next Metro feature, "Love Me for Myself Alone," and for subsequent productions. Waters, for the past year, has been associated with "Doc" Willat of Technicolor.

The name of Alice Brady's first feature for Select has been changed from "The Red Mouse" to "Her Silent Sacrifice." The scenario is by Eve Unsell. It is now being screened at the Paragon studio, Fort Lee. In the cast are Robert Payton Gibbs, Henry Clive, Blanche Craig, Edmund Parde, Edouard Jose is directing.

Universal has added three authors of note to its scenario department on the coast during the past two weeks. They are Charles Kenyon, author of "Kindling"; J. Edward Hungerford, a magazine writer; Capt. Leslie T. Peacocke, already known to Universal patrons as the author of "Neptune's Daughter."

The Ladies World, in a series of announcements in leading magazines, makes known

that Mme. Petrova is to edit a monthly department of information concerning matters of dramatic poise and expression. The story version of plays to be produced by the Petrova Co. are to appear in the Ladies World simultaneously with the release of the Petrova pictures on the screen.

American and Canadian rights to the Russian Art Pictures have been acquired by Pathe. Twenty six completed five and six-reel features will be delivered to Pathe before Mr. Kaplan, the representative of the Moscow Art theatre, returns to Moscow in October. Among them are Tolstoy's "War and Peace," Blonkiewicz's "The Deluge," Dostoevsky's "Nicholas Stravrogin," Ostrovsky's "The Busy Inn," Pushkin's "The Queen of Spades." The first to be released is "The Painted Doll," Oct. 21.

Coincident with the opening of the new Newark theatre, Newark, N. J., by Max and Edward Spiegel, the Newark Evening Star-Eagle got out a special section of 12 pages of the theatre and its many features, carrying advertisements from everyone connected in the construction, fitting and decorating of the playhouse. The theatre's business staff includes Charles H. Wuers, business manager and publicity director; John B. McNally, resident manager; Warde Johnston, managing director.

In keeping with its announced policy of securing scenarios from "best authors," Vitagraph will issue within four weeks a quartet of dramas adapted for the screen from successful books. They are "Dead Shot Baker," Oct. 15, the first of the Alfred Henry Lewis "Wolfville" stories; "The Bottom of the Well," a mystery play from the book of the same title by F. U. Adams; "The Fettered Woman," an adaptation from "Anne's Bridge," a Robert W. Chambers romance; "I Will Repay," from O. Henry's story, "A Municipal Report."

T. L. Tally has bought the Southern California and Arizona rights to "A Mormon Maid." Turner & Dahnken have purchased Northern California and Nevada.

Improvements that have been started at Culver City by Triangle costing \$500,000 will increase the area of the plant to twenty-six acres.

Mary Garden has had two directors assigned her for the screening of the Goldwyn production of "Thais." They are Hugo Ballin and Frank Crane.



TRIANGLE

"A PHANTOM HUSBAND"

featuring
Ruth Stonehouse

The experiences of a country girl lured to the city in search of a husband. Appeal to parents and procure your profit.

Released Oct. 7



TRIANGLE



Belle Bennett in "ASHES OF HOPE"

A Western dance hall queen sacrifices her love and her dream of motherhood. Here's a play with a two-fold universal appeal.

Released Oct. 7



MOVING PICTURES

OLD BOARD STILL ALIVE.

That the old Motion Picture Board of Trade, of which J. W. Binder was Executive Secretary and to which every concern of prominence in the industry was affiliated, is still very much alive was attested to when Mutual recently paid a judgment for \$1,490.83 for back dues as a member, and cost of trial.

After the Exposition given by the "Board" at Madison Square Garden in 1915, which resulted in a complete fiasco, prominent men in the business

realized the necessity of reorganization and after several meetings the National Association of Motion Picture Industries was born. Mr. Binder was passive at these meetings and when the final incorporation papers were drawn Frederick Elliot was appointed as executive secretary.

About the entire membership of the "Board" became members of the N. A. M. P. I. and the former organization was rapidly passing out of the minds of its erstwhile members, when papers were served on Universal, Mutual and

others, in actions to recover dues alleged to be in arrears.

These actions were pressed and the Mutual judgment is the first recorded.

Universal, through its attorneys, Stanchfield & Levy, are making a strong fight and it is probable that the final outcome will be determined in the higher courts.

Officials of the old organization confess negligence in not dissolving that body when the new association was formed and admit they had not reckoned upon Binder, when, with common

consent, the old body was abandoned.

Binder receives a salary of \$7,500 a year and has been maintaining the old offices at the former headquarters.

Under the Membership Laws of New York State each member is liable for his dues and suit can be instituted to recover.

The judgment against Mutual is the direct cause of that concern resigning from the N. A. M. P. I., in spite of the assurances of President Brady that he would assume personal responsibility and there would be no repetition of the "Board" affair.

RIALTO TRIUMPH PENDING.

In spite of the official announcement that the Rialto Corporation had taken over the management of the new Triumph theatre, shortly to be completed, the deal has not yet been closed.

If the transaction is consummated Otto Kahn is to take one-third of the stock in the company controlling the Triumph, the remainder of the stock distributed among Maurice Heckscher, the builder, and his friends.

S. L. Rothapfel is to manage both the Rialto and Triumph, and receive an additional salary.

DIRECTING VITA'S BIGGEST.

Tom Terriss, directing for Vitagraph, begins next week the screening of "Between Friends," a Robert W. Chambers story, for which it is said \$10,000 was paid.

It is designed to be Vita's biggest production since "Within the Law." The cast will include Alice Joyce, Marc McDermott, Robert Walker, Jewel Carmen.

Do you want some one who has been at the
FRONT IN FRANCE
TO DIRECT AND PRODUCE
Your War Scenes
HARRY W. ROSS
Late with 50th Batt. Canadians
Address care of VARIETY, New York
Editorial—"American Field," with Edna Goodrich

Piedmont Pictures Corporation OF NEW YORK

729 Seventh Avenue

Confidential Buying and Selling Agent
for United States and Foreign Countries

KING BEE FILMS CORPORATION

BILLY WEST
COMEDIES
—
THE
Funniest
Man
on the Continent



HANK MANN
AT LAST
ON
BROAD
WAY
IN
PERSON

SELECT PICTURES

S. L. ROTHAPFEL shows his appreciation of the very highest quality attractions by contracting to show at his great

Rialto Theatre

the entire series of pictures of

Clara Kimball Young and Her Own Company

to be made during the coming year, and

Distributed by

Select Pictures Corporation

"MAGDA"

the first of this Select Star Series
is now being presented at The Rialto.

MAGDA will undoubtedly take rank as the very finest achievement thus far of this supreme star of the screen.

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

HARRY BERG

WILL PRESENT

MISS
BARBARA
CASTLETON

IN
A SERIES
OF
SUPER
PHOTO-
DRAMAS

BY
WELL
KNOWN
AUTHORS
AND
PLAY-
WRIGHTS

Produced
under the
supervision
of

E. GEORGE
SHEER

Recently Featured in "ON TRIAL", "GOD'S MAN"
"FREEDOM OF THE WORLD", "PARENTAGE".

To be Released Shortly "SINS OF AMBITION"
"EMPTY POCKETS"

SHALL WE FORGIVE HER?

Grace Raymond June Elvidge
 Neil Garth Arthur Ashley
 Oliver West John Bowers
 Uncle John Capt. Charles
 Tom Richard Collins
 Dick Arthur Matthews
 Paul Ellsworth Herbert Barrington
 James Stapleton George MacQuarrie
 Nellie West Katherine Johnson
 Joan Alexandria Carewe

A Peerless (World) feature, directed by Arthur Ashley, photographed by Jacques Montheran. It is full of rapid fire with sensation following sensation and peril always in the immediate neighborhood. Neil likes his liquor, which is very much against the wishes of Grace, and when he is excited by reports from western gold fields and determines to

try his luck, she agrees to follow him only upon his promise to stop drinking. In due course comes a letter from the gold camp enclosing a draft and bidding the innocent country girl to join her lover. This is strongly opposed by Grace's uncle, with whom she lives, and also by the village clergyman, but she goes, nevertheless. Neil is now utterly dissolute and unscrupulous, and when he ushers Grace into his bare hut, she is plainly frightened. His purpose becomes so plain that she runs away, appealing for help to the drunken patrons of the Miners' Rest, a typical rough house saloon of the frontier. Instead of protecting the terrified maid, two of the ruffians pursue her back to the cabin, where in sheer despair, she finally falls victim to Neil's lust. Things go from bad to worse, until one day Grace rescues James Stapleton,

a prospector, from death by thirst in the desert. Out of gratitude, when she warns him to escape the robbery of his sacks of gold dust planned by Neil, he prevails upon her to accept a portion of his board and departure. Neil is enraged when he finds his victim has slipped through his fingers, and starts to "beat up" his girl coo-pation, but with the strength of desperation, she strikes him a crushing blow with a bottle and he falls apparently lifeless. Grace flees, and the action is transferred to New York. Here she joins the mission conducted by her former clergyman back home, and marries a leading male worker without telling him of what has gone before. His eyesight is taxed by work as a journeyman jeweler, and when he ultimately learns the truth he is stricken blind by the shock. Neil turns up to blackmail her out

of the money she had earned by writing a novel—money she had intended secretly to devote to paying for an operation to restore the vision of her husband. But in the extremity which follows Grace remembers her rescued friend of the desert and summons Stapleton to her support. He speedily proves that Grace has been the victim of a cruel wrong and in all respects blameless, and the story ends with the surgical restoration of the husband's eyesight and his reunion with the wife who has suffered so deeply. June Elvidge plays Grace with feeling and magnetism. Arthur Ashley, as Neil, shows the rapid demoralization of a weak character under the influence of drink—an excellent performance. George MacQuarrie personates Stapleton with fine discrimination, and John Bowers as the blinded husband gives a most meritorious performance. The photography is of high quality, the desert scenes are very realistic and the picture is one to appeal strongly. Jolo.

FIGHTING ODDS.

Mrs. Copley Maxine Elliott
 Roy Copley Henry Clive
 John W. Blake Charles Dalton
 Egan George Odell
 Jewett Regan Hugheson
 District Attorney Wm. T. Carleton
 Detective Butler Eric Hudson

The photo-dramatic debut of Maxine Elliott in "Fighting Odds," by Roy Cooper McGraw and John S. Cobb, a Goldwyn production, is on exhibition at the Strand this week. As a melodrama it tells a strong story of modern finance, and as such, is interesting. As a production it is a thing of exquisite beauty. As a Maxine Elliott screen debut it is of vast importance to the film trade. Goldwyn has done wonders with Miss Elliott, who is just approaching the peak of her career on the screen, but this has been ingeniously overcome by the total absence of any close-ups, which would not be noticeable to film patrons. Miss Elliott acquits herself creditably as a film artist, and is surrounded with admirable support, fine photography and direction. She plays the role of the wife of a middle-west automobile manufacturer, who is inveigled into joining an amalgamation of the industry, promoted by an unscrupulous Wall Street financier. He is elected president of the merger and when the concern is wrecked the unfortunate man is sent to jail for high finance. The wife starts out to secure her husband's vindication and, posing as a wealthy English widow, lures the financier into paying court to her. With the aid of the district attorney she clears her husband of wrongdoing, securing his release from prison and sending the unscrupulous financier to prison. Jolo.

THE FRINGE OF SOCIETY.

"The Fringe of Society" is a five-part photoplay written by Pierre Key and directed by Robt. Ellis, produced by the Geo. Backer Co., under the Foursquare banner. One of the opening titles suggests the germ of a good idea, and for a moment one is led to suppose there is to be an anti-liquor treatise. There are many inconsistencies in the continuity of the story, chief of these being control of the newspaper by the young wife when husband is sent to the island. Anyone conversant with the editorial staffs of city newspapers knows how ridiculous this is. Evidently the author did not know there are reporters in every court and that a man of prominence, the owner and editor of a newspaper, could not be arrested, tried and sentenced without recognition. The story is somewhat involved and is saved from utter commonplaceness by three things, the acting of J. Herbert Frank in the part of Medford coming first. Here is a man who makes out of a conventional heavy a work of art. His finish, poise and repose show him to be a master of screen and stagecraft. He can always be relied on for an intelligent performance no matter what the character. Then there is the uniqueness, accuracy and artistry of the setting. The photography, while generally good, showed a strong leaning toward long distance old-fashioned work. The direction, as a whole, displayed a lack of dramatic values, and only once or twice was suspense created, although in a measure this was overcome in the cutting, giving the picture tempo and pulse. Miss Roland was sweet and charming in a weak role which never got anywhere—in fact never started. Mr. Ellis should stick to "blue shirt leads" if he must do leads. He does not wear evening clothes well, and those who admired his work in "The Honor System" will be disappointed. Leah Baird, described as the most beautiful girl on the screen, fell far short of that description. In a minor part she did not show to advantage. The remainder of the cast was fair, with little to do. It is an ordinary program feature which will please audiences not too exacting or discriminating. Jolo.

Cooley Suing Tanguay for \$900.

William Cooley, a picture artist, has brought suit against Eva Tanguay for \$900 on alleged breach of contract, the plaintiff averring he was engaged for a principal role in Miss Tanguay's picture, but was not permitted to play the part, replaced by Thos. Moore.

Miss Tanguay contends she was unable to locate Cooley and was forced to engage Moore. The matter was to be aired before Judge Murray in the West 54th street court Thursday (yesterday), postponed from Tuesday morning.

Concerning Serials—

What You Want:

What do you expect when you book a Serial for your theatre? First—you insist on a story by a well-known author who knows how to grip and hold public interest. Next—you want a real production—and that means direction, photography, careful editing, picture sense. Then—you must have a star who interprets the story and is a joy to the eye. In addition—you insist upon advertising and promotion aid that will bring you hundreds of new patrons.

With these elements you have a picture that is right for you and your audience.

What Paramount Gives:

Anna Katharine Green, the best-known of all mystery writers, is the author of

Who is "Number One"?

a Serial offered to you by *Paramount Pictures*—starring dainty Kathleen Clifford—backed by the biggest advertising campaign ever offered with a serial.

What More Can You Ask?

RELEASED OCTOBER 29



THE DEVIL DODGER.

Roger Ingraham.....Junk Offbeat
Pluffy.....Carolyn Wagner
Silent Scott.....Roy Stewart
Ricketta.....John Lane
Mrs. Ricketta.....Anna Dodge
Bowie.....George Willis

"The Devil Dodger" is a Triangle-Kay Bee production written by J. G. Hawks and directed by Cliff Smith. The story bears a remarkable resemblance to one that appeared in "The Saturday Evening Post" sometime ago. It is a fiction tale pure and simple, and holds the interest. Incidentally, a good program feature. The principal point of recommendation being the fact that the ending is not in sight until the last reel is started. This suspense is the missing factor in most picture productions. The action is laid in one of the drinking, dancing, shooting and gambling western towns, which still exist as far as the movies are concerned. To this scene of activity there comes a young parson, broken in health but still possessed of the will to carry God's message. He tries, but the town is under the mastery of "Silent" Scott, who runs the combination gaming and dancing palace, and those of the town who would attend services in the little church which has been set up in the hotel dining room, soon dwindle away because of the fear instilled in their hearts by the lawless element. Finally driven to desperation, the parson decides to beard the lion in his den. The thought uppermost in his mind being to end his misery by insulting the "Silent" one and thereby pass out of this life. He enters the dance hall, slaps the face of "Silent" with his hat, but before a shooting scene can be pulled off the inevitable girl intervenes. It is one of those "Don't kill him, 'Silent,' give him to me" titles that starts the twist to the story. "Silent" insists on dealing the bank for the man, whose hand is on the "high-low." Suffice to say that the turn is in favor of the girl. In this case it happens to be the gambler's mistress. She takes the sky-pilot to her cabin and there nurses him back to health. From that it is only a step to the point where the preacher saves the gambler's life in a gun fight, although in doing it his own light is put out. The last act that he performs is conducting the ceremony which makes the gambler and mistress man and wife. It is a good story well told and it will hold the interest of any audience accustomed to the ordinary run of program features.

Fred.

THE MAN FROM PAINTED POST.

Fancy Jim Shorwood.....Douglas Fairbanks
Jane Forbes.....Eileen Percy
Bull Madden.....Frank Campeau
Toby Madden.....Frank Clark
Warren Bronson.....Herbert Standing
Charles Ross.....William Lowry
Wah-na Madden.....Rhea Haines
Tony Lopez.....Charles Stevens
Slim Carter.....Monte Blue

A typical Fairbanks' feature in which the athletic Douglas climbs up the side of buildings, leaps recklessly across a ten-foot space to mount a moving horse, comes out victor in a gun battle in which the odds are much against him, wins the village belle and subdues a band of lawless cattle rustlers who, prior to his entrance into the affair, had been rebranding cattle without interference. Fairbanks essays the role of western detective, dressing in eastern fashion and hiding his capabilities as an all-around plainsman for business reasons. He carries all the atmosphere of the west of yesterday, plus some wonderfully well-picked locations and panoramic scenes of the plains that will always find an interested audience in eastern centers. And the picture is capably directed. It's melodrama, to be sure, but cleverly tinted with a naturalness, and the

star's presence has an added value long since established in picturedom. Frank Campeau, as the chief rustler, was an ideal selection for the role. He plays the picture villain a. one would expect to find him in real life. Campeau never over-acts, the fault of many in that line. The work of Eileen Percy was fully up to expectations, while Frank Clark, in a youthful part, was exceptionally good. It's a typical western melodrama, the same brand that helped make the movies (and Broncho Billy), but with Fairbanks it takes a different aspect. He simply stands out, and probably will, for some time to come. Wynn.

OH, DOCTOR.

The latest Fatty Arbuckle comedy may be an experiment with him. It is "Oh, Doctor," with no pie or meowing. It is what might be called a straight low comedy, concerning a doctor (Arbuckle), his infatuation for a pretty woman, the trouble it brought him, and the final result, that of having won a bet on a 500-1 shot. Through circumstances the doctor had to borrow a policeman's uniform. Reading his horse had won, he rushes to the

pool room, forgetful of the uniform, and the pool room people, believing a raid is impending, rush out of the place, leaving it empty. For a moment it seems as though the doctor has lost his money, but he finds more than he is entitled to through the pool room group neglecting the bank roll in their haste. Then there is some new comedy with a Ford, also much humor extracted by Arbuckle quietly in a flirtation scene. Buster Keaton plays the doctor's son, with little to do, Arbuckle taking the centre and holding it. The experiment appears to be successful, if Arbuckle can maintain the pace of good legitimate scenarios for this style of screening. It's far preferable, of course, to the slapstick, but the other brings the big laughs, even if the perpetrators sooner or later must stand the punishment of being forgotten more quickly than they became famous. So legitimate comedy must be enduring. It depends, however, upon the public and the exhibitor. Perhaps this "Oh, Doctor" just happened. If so, it was thoroughly enjoyed Monday night at Low's New Victoria, before a representative audience that carried picture fans and non-picture fans in the assemblage of nearly 8,000 people. Stone.

Goldwyn Pictures

We Admit That
There Are
Reasons—

WHY eighty odd first run exhibitors are playing Goldwyn Pictures from our first release and telegraphing or writing their continued approval of each new Goldwyn release.

Why each Goldwyn Picture and each of the Goldwyn stars, in their order of public presentation, have registered remarkable successes and attracted capacity audiences in every section of North America.

Why several thousand small exhibitors have followed the lead of the big and successful showmen of the country and booked Goldwyn Pictures for their theatres.

Of course there are reasons for these significant indorsements. First of all, Goldwyn Pictures make money for exhibitors.

And they play at a profit because they are extraordinary and unrivaled stars, with remarkable stories by the ablest brains of our nation, directed and presented by artistic and skilled men who have always made money in tremendous amusement enterprises in which their own fortunes were invested.

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16 East 42nd Street, New York City.

B. A. ROLFE
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Life's

Whirlpool

A tremendous spectacular
drama in 5 astounding
acts. Written and
directed by Lionel Bar-
rymore.

Released October 8th

METRO
PICTURES

MOVING PICTURES

THE PUBLIC DEFENDER.

Film magnate Harry Raver has gone to a lot of unnecessary time and expense in making six or seven reels of a story of the utmost conventionality and unoriginality, merely for the purpose of introducing a new popular figure—the public defender, a state official who can employ the same facilities as the district attorney. The feature is de-

signed, so the claim is made, to give the poor man, cast into prison, the same justice and the facilities for obtaining it, as the man of wealth, who can purchase the best counsel and use every means of obtaining evidence to disprove his guilt that is available. To compass this a picture story was concocted by Mayer C. Goldman and Frank W. Harris, New York attorneys, a scenario was made by Frederick Rath, the picture was directed by

Burton King, a cast of three principals and competent support was engaged, and now that it is completed, Harry Raver "presents" the finished product. If it succeeds in accomplishing one step toward uniform justice for the rich and the poor all will be forgiven, but even then it is no easy pill to swallow. A more amateurish and trite melodramatic concoction has not been revealed hereabout for many a day. A young law clerk is em-

ployed by a brilliant attorney, who shortly afterward becomes district attorney. His employer wins the young man's wife away by taking her to cabaret, etc. The wife secures a divorce from her husband and names the innocent young girl stenographer in the law office as correspondent. The poor girl loses her job and rents a furnished room, endeavoring to earn her living by writing fiction. The divorced husband also rents a furnished room, quite by accident, in the same house. Husband sends for his ex-wife and tells her she must clear the girl's name or he will kill himself, leaving a letter speaking the whole truth and that his dying words will be believed. She refuses and leaves. Young stenographer sees the ex-wife and follows her upstairs to listen. When the wife departs the girl enters the man's room to prevent his shooting himself. Ex-husband decides to go to work and secures a position in a bank. He is progressing nicely and wants the stenographer to marry him. She tells him to wait until they are more prosperous. The president of the very same bank has now entered into an affair with the ex-wife, but doesn't know the ex-husband is in his employ. President is a defaulter, confesses to his mistress and asks her to pawn her jewels to save him. She suggests he plant the defalcation on one of the bank clerks, and, of course, picks out the hero of this tale. On the very night the plant is laid the president, who is very near-sighted, falls down the elevator shaft of the bank and the hero is accused, not only of defalcation, but of murder. Third degree stuff, and with no money to employ counsel, the court assigns a lawyer, who delegates one of his clerks to prepare the case. The clerk's mistress phones him to call on her, and he also neglects the accused man's case. As a result he is convicted and sentenced to death. Before sentence is pronounced the stenographic sweetheart calls on the judge and pleads for mercy for the convicted man. Judge says: "I will give the matter my serious consideration." Sub-title: "A Ray of Hope." Girl reads that a Public Defender has been appointed. She goes to him and lays the case before him. He says he will investigate and calls upon the prisoner. "I believe in your innocence." This after more than an hour of film has been run off and you know he will be cleared. But the film continues for another half hour or so, with such titles as "To die at dawn," and similar harrowing things. The Public Defender finds a portrait of the ex-wife in the president's desk, calls on the ex-wife and makes her confess. By some Sherlock Holmes deduction he finds the dead man could not have been murdered, but his death was accidental. Another title: "And now to stop the execution." They phone the judge's home to secure a stay, but his Honor is at his camp in the Catskills. Wild auto ride to save a life. Every now and then the electric chair is flashed on the screen. Bridge is open and they are delayed. Finally reach the judge's camp "after frequent and agonizing delays." The stay is signed, but they must travel 100 miles in a little over an hour, with an overheated engine. Judge tells them his son is at an aviation camp ten miles distant. They rush there, wake him up and he takes the girl in his aeroplane to the prison where the execution is to take place at dawn. Do they arrive there? Bet yer life they do, with the aid of a title reading: "And the winged messenger soared on an errand of mercy." During this time, however, the poor man is led out of his cell, you see the hand on the electric switch, the priest takes his confession and so forth. Girl rushes in with the "papers," crying: "Have I come too late?" The young lovers are clasped in a fond embrace and then follows a plea for the appointment of Public Defenders everywhere. Good. But why go to the trouble and expense of taking this trite old tale when there are similar film stories to be had in any film junk-beap? Frank Keenan is the lecherous district attorney, Alma Hanlon the wicked wife and Robert Edeson the heroic Public Defender. A well directed, well photographed feature, but the scenario is impossible—absolutely so. Jolo.


THE BURGLAR.

The World Film Corp. is presenting for a limited engagement at the Park theatre, prior to placing it on its regular program service, "The Burglar," an adaptation for the screen of Augustus Thomas' play, "Editha's Burglar," which he made from the book by Mrs. Frances Hodgson Burnett. If the World Film concern continues to hand its regular service exhibitors such pictures as "The Burglar," "Rasputin," the Bernhardt feature and the three or four other French pictures, they certainly are entitled to the gratitude and loyalty of their clientele. Their director, Harley Knoles, spread himself with "The Burglar," which could stand comparison with many a feature that had been successfully staged. The story is too well known to be righted. The story is a review of the film. Suffice to say that it is a powerful screen visualization of all Mrs. Burnett describes in her book, the dramatic situations created by Mr. Thomas, and a lot more. Carlyle Blackwell, as the unfortunate young man wrongfully accused of murder, never did any better camera work in his life, and the finished product should enhance his reputation materially as a character actor. Little Madge Evans as Editha is also entitled to stellar honors for her contribution to the feature, and the remainder of the cast was exceptionally well selected. The whole thing is a combination of good scenario, capable acting, fine direction and brilliant photography. There is but one criticism on the matter—the tinting of a night scene in a bank is altogether too blue, which can be easily remedied. Jolo.

JOS. MSCHENCK presents

"FATTY ARBUCKLE"

"Oh! Doctor"



CHLOROFORM

Hang out the S. R. O.
"Fatty's" in again!

Followed a funny Arbuckle comedy, entitled "Oh! Doctor," which soon had the audience in high good humor. Arbuckle himself sat in a box and appeared to enjoy watching alternately the film and the audience.

"ZIT" in the "Evening Journal" (New York), Oct. 2

In these days when everybody is showing a feature, the exhibitor who adds a Paramount-Arbuckle two-reel comedy has the edge on all his competitors.

Paramount Pictures Corporation
FOUR FIFTY-FIVE FIFTH AVENUE FORTY-FIRST
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DE MILLE, Director General

Paramount Pictures

ASHES OF HOPE.

Gonda.....Belle Bennett
 Jim Gordon.....Jack Livingston
 "Ace High" Lawton.....Jack Richardson
 "Flat Foot".....Percy Challenger
 Belle.....Joel Sedgwick

"Ashes of Hope" is a five-part Triangle with the authorship credited to Thomas Ince who, through close comparison with a former Triangle, Dorothy Dalton in "The Flame of the Yukon," suffers through the superiority of the latter, and in no way does credit to lose. Ince personally wrote the scenario then the feature will undoubtedly prove detrimental to a certain extent, for it runs too close along the line of the former picture, which at the time of releasing, was without a doubt one of the best ever turned out by this concern. "Ashes of Hope" could not possibly resemble the likeness of "The Flame of the Yukon" to any greater degree, and it would not be surprising if a number of the scenes and interiors were enacted in exactly the same locations. Even if the picture was labeled a second edition, it could not have been possible to further its resemblance than the unraveling of this feature does. It is as well directed, and some of the night photography and scenes are immense, and while ordinarily it would have proved of great value for the Triangle program, it is right now just a mere release that will do nothing more than receive comment on that account. Belle Bennett, as "Gonda" (who portrays a character almost a duplicate of Dorothy Dalton), is the queen of a western gold settlement and the "gal" of the camp. Gonda has the reputation of making good where others fail, and this time Jim Gordon (Jack Livingston) appears to be a hard nut for the other "gals" to crack. Not disappointed by others' failing, Gonda takes a chance, and seems to stick night after night through Gordon proving quite interesting, refusing to either drink or gamble, although he continually buys. Following an incident when one of the boys hold Gordon off at the point of a revolver, compelling him to apologise to Gonda for knocking a glass out of her hand, a fight starts that sure is a rough and tumble affair, with Gordon coming out a victor after the long struggle. This was splendidly produced with the action of the lookers-on making it more realistic. The story at this particular point is closely followed, with Gonda saving Gordon by holding the mob back and making a get-away right after the conclusion of the fight. On their departure from the hall he is accidentally shot, and carried to a nearby hut, where Gonda continually watches over him and nurses him back to good health. "Ace High" Lawton (Jack Richardson) is the proprietor of the establishment and is dead gone on Gonda, but since the acquaintance of Gordon, he passes from her mind, thereafter devoting all her attention to the mysterious Gordon. Meantime, Gordon receives a letter from his wife notifying him that he has been cleared of the murder and all is well and settled for his return. She also encloses a picture of their son, whom Gordon has never seen. Gordon immediately makes preparation to leave, sending a message to Gonda, who inwardly feels the hardship which suddenly leaped upon her. The conversation is overheard and Lawton is told in time to catch them along the road. Gordon is backed up against bank and shot by Lawton, who returns to again renew his love affair with Gonda. Gordon is stripped of his gold, and returns to the camp in search of it, but is tricked into a play that nearly costs his life. Gonda returns and finds Gordon tied, but accidentally gets hold of the letter containing the picture of the baby, whereupon she arranges for his escape, and offers herself to Lawton. The feature was splendidly directed by Walter Edwards and photographed by Gus Peterson.

THE SPOTTED LILY.

Yvonne Lamour.....Ella Hall
 Sonia Maroff.....Gretchen Lederer
 Jean Duval.....Victor Rottman
 Father Anatole.....Charles Hill Mailes
 Angus Leeds.....Wilton Taylor

"The Spotted Lily" is a five-part Bluebird, featuring Ella Hall. The story was written by J. Orubb Alexander and Fred Myton, while Harry Solter directed. It is a story that was a story, but so switched about that at times it is practically a conglomeration of ideas molded together to run the regulation length of film. Undoubtedly the story told in the screen version was unlike the original, and, unfortunately, in its new form, makes a feature of mediocre quality. In its present condition the picture will pass unnoticed as a regular program release, but wherever shown, cannot possibly pass off without leaving the auditors in a doubtful mind as to the story and its intended impression.

THE LOVE DOCTOR.

Dr. Ordway Brandt.....Earle Williams
 Blanche Hildreth.....Corinne Griffith
 Stephen Elliot.....Webster Campbell
 Dr. John Cutler.....Ewart Overton
 Rose Deming.....Patsy De Forest
 Claire Deming.....Adele De Garde
 Hildreth.....Frank McDonald

Vitaphone fulfilled its purpose in "The Love Doctor," a five-part feature scheduled for release Oct. 7, insofar as the story is concerned. It was written by George P. Dillon-back and directed by Paul Scardon, who deserves credit for his efforts. Earle Williams is featured, with Patsy DeForest. The feature relies entirely upon its scenario and never once withdraws from its intended running order. This is of large assistance, since it is a simple task to follow the outline, which is quite interesting and is somewhat different than the average feature. It carries few instances continually witnessed nowadays. The photography is splendid. It is a feature that will please any audience, from children to grown-ups. A little diplomacy

could have been used with the autos, since Williams was first shown driving a late model Packard, and later driving about in a Packard which easily dated back at least six or seven years. It was noticeable to the small gathering who assembled to witness its showing in the projection room. While the story appears impossible, it is nicely unfolded. It is improbable a young girl (according to her make-up and curls down her back) should be deeply in love at that age. Dr. Brandt (Earle Williams) a brain specialist, is in love with Rose Deming (Patsy DeForest), who has been in a constant the greater part of her life. Blanche Hildreth (Corinne Griffith) is deeply infatuated with Dr. Brandt, who, through an accident, proposes to perform an operation and transfer certain sections of their respec-

tive cells. The operation is performed successfully, but soon its purpose is overworked. Instead of loving the doctor, Rose begins to love the entire world. She breaks her engagement and runs away with Stephen Elliot (Webster Campbell), but lingers with him but a short while. She is later discovered in a cafe, but soon, to be found on the street in an unconscious condition. Another operation is performed, and this time Dr. Brandt allows her moral defects to be placed in his brain. Again the operation is successful, and thereafter Rose is happily contented in the convent, while Dr. Brandt becomes the husband of Blanche Hildreth. Adele DeGarde does some capital work at intervals, but overacts according to her supposed age. Ewart Overton likewise was splendid.

SCREENING "HAMILTON."

William A. Brady dropped in the other night at the Knickerbocker and saw a performance of "Alexander Hamilton" played by George Arliss. The next day he made arrangements for a big film feature to be made, with the characters of Hamilton and Aaron Burr forming the dominating factors of the scenario.

Carlyle Blackwell has been chosen for the Hamilton role, while Arthur Ashley has been cast for Burr.



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
 Director-General.
 WORLD-PICTURES
 present

ETHEL CLAYTON
 in
 "The Woman Beneath"

Directed by GRAVERS VALE
 Story by WILLARD MACK

SHOWS IN NEW YORK.

"A Tallor Made Man," Cohan & Harris (6th week).
 "Branded," Fulton (3d week).
 "Business Before Pleasure," Hittinge (7th week).
 "Chances Up," Hippodrome (7th week).
 "Country Cousin," Gaiety (6th week).
 "Daybreak," Harris (8th week).
 "De Luxe Annie," Booth (6th week).
 "Experience," Manhattan O. H. (3d week).
 "Eyes of Youth," Elliott (7th week).
 "Family East," Comedy (3d week).
 "Good Night, Paul," Hudson (5th week).
 "Hamilton," Knickerbocker (3d week).
 "Here Comes the Bride," Cohan 3d week).
 "Hitchy Koo," 44th St. (13th week).
 "Land of the Free," 48th St. (1st week).
 "Leave It to Jane," Longacre (6th week).
 "Lombard, Ltd.," Morosco (3d week).
 "Man Who Came Back," Playhouse (6th week).
 "Mary's Annie," 39th St. (9th week).
 "Masquerader, The," Lyric (3d week).
 "Misalliance," Broadhurst (3d week).
 "Mother Carey's Chickens," Cort (3d week).
 "Maytime," Shubert (7th week).
 "Oh, Boy," Princess (39th week).
 "Out There," Liberty (3d week).
 "Peter Ibbetson," Republic (5th week).
 "Passing Show," Winter Garden (39th week).
 "Polly With a Past," Belasco (5th week).

BURLESQUE ROUTES

(Oct. 8 and 15)

"Americans" 8 Trocadero Philadelphia 15 Majestic Scranton Pa.
 "Army & Navy Girls" 8 L O 15 Gayety Baltimore Md.
 "Auto Girls" 8 Empire Cleveland 15-16 Erie 17 Ashtabula Pa 18-19 Park Youngstown O.
 "Aviators" 8 Gayety Chicago 15 Gayety Milwaukee.
 Behman Show 8 Gayety Montreal 15 Empire Albany.
 "Best Show in Town" 8 Columbia Chicago 15 Gayety Detroit.
 "Big Sing Bang" 8 Century Kansas City 15 Standard St. Louis.
 "Bon Tons" 8 Park Bridgeport 15 Colonial Providence R. I.
 "Bostonians" 8 Gayety Toronto 15 Gayety Buffalo.
 "Bowery" 8 Gayety Boston 15 Grand Hartford Conn.
 "Broadway Balloons" 8 Empire Hoboken N J 15 Star Brooklyn.
 "Broadway Frolics" 8 Gayety Pittsburgh 15 Star Cleveland O.
 "Burlesque Review" 8 Grand Hartford 15 Jacques Waterbury Conn.
 "Burlesque Wonder Show" 8 Jacques Waterbury 15-17 Cohen's Niagara Falls N Y 18-20 Cohen's Poughkeepsie N Y.
 "Cabaret Girls" 8 Gayety Philadelphia 15 8 Bethlehem 16 Eastern 17-20 Majestic Wilkes-Barre Pa.
 "Charming Widows" 8 Victoria Pittsburgh 15 Penn Circuit.
 "Darlings of Paris" 8 Savoy Hamilton Ont 15 Cadillac Detroit.
 "Follies of Day" 8 Casino Brooklyn 15 Empire Newark N J.
 "Follies of Pleasure" 8 Gayety Baltimore 15 Trocadero Philadelphia.
 "French Frolics" 8 So Bethlehem & Eastern 10-18 Majestic Wilkes-Barre Pa 15 Empire Hoboken.
 "Forty Thieves" 8 Empire Chicago 15 Majestic Ft. Wayne Ind.
 "Girls from Joyland" 8 Olympic New York 15 Gayety Philadelphia.
 "Girls from the Follies" 8-9 Binghamton 10 Oswego 11-13 Inter Niagara Falls N Y 15 Garden Buffalo.
 "Golden Crook" 8 Gayety St. Louis 15 Star & Garter Chicago.
 "Grown Up Babies" 8 Gayety Minneapolis 15 Star St. Paul.
 Hastings Harry 8 Casino Philadelphia 15 Hurtig & Seamon's New York.
 "Hello America" 8 Lyric Dayton 15 Olympic Cincinnati.
 "Hello Girls" 8 Penn Circuit 15 L O.
 "Hip Hip Hurrah" 8 Gayety Buffalo 15 Corinthian Rochester N Y.
 House Sam 8 Gayety Boston 15 Columbia New York.
 "Innocent Maids" 8-10 Warburton Yonkers 11-13 Hudson Schenectady N Y 15-16 Holyoke Holyoke 17-19 Gilmore Springfield Mass.
 Irwin's "Big Show" 8 Empire Brooklyn 15 Park Bridgeport Conn.
 "Jolly Girls" 7-8 O H Terre Haute Ind 15 Lyceum Columbus.
 "Lady Buccaneers" 8 Standard St. Louis 15 Englewood Chicago.
 "Liberty Girls" 8 Empire Newark 15 Casino Philadelphia.
 "Lid Lifters" 8 Gayety Milwaukee 15 Gayety Minneapolis.
 "Maids of America" 8 Hurtig & Seamon's New York 15 L O.
 "Majestic" 8 People Philadelphia 15 Palace Baltimore Md.

"Rambler Rose," Empire (5th week).
 "Riviera Girl," Amsterdam (3d week).
 "Saturday to Monday," Bijou (1st week).
 "Scrap of Paper," Criterion (3d week).
 "Tiger Rose," Lyceum (1st week).
 "Very Idea," Astor (7th week).

BRENON BUSY.

Herbert Brenon, having sufficiently recovered from an operation performed upon him for appendicitis, expects to return to his studio on Hudson Heights this week. His first undertaking, upon his return, will be a moving picture version of Hall Caine's "The Woman Thou Gavest Me."

It is rumored about film producing circles that Brenon is interested in producing a picture depicting James W. Gerard's experiences, and life in Germany as Ambassador to that country. Mrs. Brenon stated that her son had been negotiating with Mr. Gerard.

Another picture which will be started after "Empty Pockets," which is now being made, will be "Kismet," starring Otis Skinner.

Marion Dave 8 Majestic Jersey City 15 People's Philadelphia.
 "Merry Rounders" 8 Orpheum Paterson 15 Majestic Jersey City.
 "Mile a Minute Girls" 8 Lyceum Columbus 15-17 Cort Wheeling W Va 18-20 Grand Akron O.
 "Military Maids" 8 Lyceum Duluth 15 Century Kansas City Mo.
 "Mischievous Makers" 8 Gayety Brooklyn 15-17 Warburton Yonkers 18-20 Hudson Schenectady.
 "Million Dollar Girls" 8 Gayety Washington 15 Gayety Pittsburgh.
 "Monte Carlo Girls" 8 Star Brooklyn 15 Gayety Brooklyn.
 "Oh Girls" 8 Corinthian Rochester 15-17 Bastable Syracuse 18-20 Lumberg Utica N Y.
 "Orientals" 8 Garden Buffalo 15 Star Toronto.
 "Pace Makers" 8-9 Erie 10 Ashtabula Pa 11-13 Park Youngstown O 15 Victoria Pittsburgh.
 "Parisian Flirts" 8 Majestic Ft. Wayne 14-15 O H Terre Haute Ind.
 "Puss Fuss" 8 Star & Garter Chicago 15-17 Barchel Des Moines Ia.
 "Record Breakers" 8 Howard Boston 15-17 Orpheum New Bedford 18-20 Worcester Worcester Mass.
 Reeves Al 8 Empire Toledo 15 Lyric Dayton.
 "Review of 1918" 8-10 Cort Wheeling W Va 11-13 Grand Akron O 15 Empire Cleveland.
 "Roseland Girls" 8 Palace Baltimore 15 Gayety Washington.
 "Sept Morning Glories" 8 Majestic Scranton 15-16 Binghamton 17 Oswego 18-20 Inter Niagara Falls N Y.
 Shidman Sam 8 Star Cleveland 15 Empire Toledo.
 "Eight Seers" 8 Olympic Cincinnati 15 Columbia Chicago.
 "Social Follies" 8-9 Holyoke Holyoke 10-13 Gilmore Springfield Mass 15 Howard Boston.
 "Social Maids" 8 L O 15 Orpheum Paterson.
 "Some Babies" 8-10 Orpheum New Bedford 11-13 Worcester Worcester Mass 15 Olympic New York.
 "Some Show" 8 Empire Albany 15 Gayety Boston.
 "Spedway Girls" 8 Cadillac Detroit 15 Gayety Chicago.
 Spiegel's Revue 8-10 Cohen's Newburgh 11-13 Cohen's Poughkeepsie 15 Miner's Bronx New York.
 "Sporting Widows" 8 Colonial Providence 15 Casino Boston.
 "Star & Garter" 8 Columbia New York 15 Casino Brooklyn.
 "Step Lively Girls" 8-10 Bastable Syracuse 11-13 Lumberg Utica 15 Gayety Montreal.
 Sydel Rose 8 Gayety Kansas City 15 Gayety St. Louis.
 "Tempters" 8 Star Toronto 15 Savoy Hamilton Ont.
 "20th Century Maids" 8 Gayety Omaha Neb 15 Gayety Kansas City Mo.
 Watson Billy 8 Gayety Detroit 15 Gayety Toronto.
 Welch Ben 8-10 Barchel Des Moines Ia 15 Gayety Omaha Neb.
 "Whirly Girls" 8 Englewood Chicago 15 Empire Chicago.
 White Pat 8 Star St. Paul 15 Lyceum Duluth.
 Williams Mollie 8 Miner's Bronx 15 Empire Brooklyn.

INTERNATIONAL CIRCUIT.

(Oct. 8.)

"A Royal Divorce," Orpheum Philadelphia Pa.
 "After Office Hours," Lyceum Detroit.
 "America First," Garden Kansas City Mo.
 "Bringing Up Father," Auditorium Baltimore Md.
 "Capt. Russell, U S A," Poli's Washington D C.
 "Come Back to Erin," Lyceum Pittsburgh Pa.
 "Common Clay," Lexington New York.
 "Daughter of the Sun," Park Indianapolis Ind.

J. A. FRENCH

OFFERS

"The Aeroplane Girls"

A Revolving Trapeze Sensation

Using APPARATUS INVENTED, PATENTED AND COPYRIGHTED BY J. A. FRENCH—SOLE OWNER AND ORIGINATOR.

TAKE NOTICE

An act called "The High-Fliers" in which there is a female who was formerly in my employ, should take this last warning:—All infringements of my apparatus will be prosecuted to the full extent of the law. I am protected in Variety's Protected Material Department, The N. V. A. and the V. M. P. A.

J. A. FRENCH

BOOKED SOLID—U. B. O.

"Going Straight," American St. Louis.
 "Good for Nothing Husband," Palace Toledo O.
 "Her Unborn Child," (a) 14th Street Theatre New York.
 "Little Girl God Forget," Prospect Cleveland O.
 "Little Girl in Big City," National Chicago Ill.
 "Millionaire's Son and Shop Girl," Gayety Louisville Ky.
 "Mutt and Jeff," Grand Worcester Mass.
 "Oh, Doctor," Orpheum Nashville Tenn.
 "One Girl's Experience," Shubert Milwaukee.
 "Peg o' My Heart," 8-10 Lumberg Utica 11-13 Bastable Syracuse N Y.
 "Safety First," Southern Columbus O.
 "Shore Acres," Walnut Philadelphia Pa.
 "The Heart of Wotona," Imperial Chicago.
 "The White Feather," 8-10 Grand Trenton 11-13 Lyceum Paterson N J.
 "The White Slave," 7-10 Majestic Peoria.
 "Thurston the Magician," Adon Rochester N Y.
 "Trail of the Lonesome Pine," Majestic Buffalo N Y.
 "Turn Back the Hours," Emory Providence R. I.
 "Which One Shall I Marry," 7-10 Boyd's Omaha 11 Lincoln 12-13 San Joe.

Bolton N C
 Borremore Louis (C)
 Berall Lucille
 Bowdin Miss Ray
 Boyce Jack
 Boylan Kittie
 Boyle & Patsy
 Boyle & Rally
 Boys in Blue
 Bradley Katharine
 Brady E D
 Brewster Nellie
 Brieger Clara
 Bristol Miss Neulta
 Broglie Miss Jean
 Brown & Demont
 Brown Al
 Brown Geo N (C)
 Brown Bothwell (P)
 Brown Josephine
 Brown Morris (C)
 Buchanan Robert
 Burke John B
 Burke Neil
 Burton Tom
 Burt Frank
 Burt James
 Burt Jas
 Burt Jos
 Bush Arthur

C
 Campbell Florence (C)
 Cameron Lillian
 Canfield Vera
 Cardo & Noll (C)
 Carlson Addie
 Caron Jacob
 Cavana Duoc (C)
 Chance Treasa
 Chappelle Yvonne
 Cherry Ewing
 Chester Bessie
 Childie Egle Hise (C)
 Christie Earl G (C)
 Cimbleo Joseph
 Claire Alice Hazen (C)
 Clark & Hamilton
 Clark Miss Amy
 Clark Leo Bud (P)
 Clark Sylvia
 Claus Ella
 Clayton Una
 Clayton W J
 Cleveland Bob
 Clifford Billy (Single)
 Cline V E
 Clute Gerald L (C)
 Cohen S L
 Cooke M B
 Connor Mr
 Cooper Miss
 Cortall A
 Coudray Peggy (C)
 Cox Florence
 Coyne Jack
 Crackles Billy
 Cross Wm O
 Cross Chas
 Curley Barney
 Curley Tony
 Curtis Mae

E
 Eakhoff Mrs Fred
 Edison Pearl
 Earle Bert J
 Edmunds & Leadman (P)
 Du Rucker Jean
 Du Tell Frank
 Du Val Miss A

F
 Farber Constance
 Farber Girls (C)
 Farber Irene
 Farber Mrs Mabel
 Farrell Jack
 Fay Anna Eva
 Fay Miss Billie (C)
 Fay Miss Billie (Reg)
 Faye Kitty
 Felix & Dawson
 Felix Seymour (C)
 Fellows Effie
 Ferguson Dick
 Fields Arthur B
 Fitzgerald Jay
 Fitzgerald Jay (C)
 Fiohmann Grover
 Ford Ann
 Ford Max (C)
 Ford Mrs M
 Foreman & Morton
 Francis Adele
 Francis Mae
 Francis Ortha
 Frank Lillian (C)
 Frankleno H (C)
 Franklin Chas
 Franklyn Chas
 Fredericks Eddie

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.

C
 Cerve Domestie
 Childrey Stanley
 H
 Herman Armin
 L
 Lenore Jack
 M
 Miskow Carl
 F
 Palmer Phillip L
 R
 Ramsey Beecher
 S
 Schoenbrunn Chas
 W
 Wilkins Clara M
 A
 Abbott Edith
 Adams Dick
 Adams Rex
 Adroit & Burton (C)
 Aharetha Kamp Alex (C)
 Albert
 Albert Mr & Mrs Nat
 Aldridge Alfred (SF)
 Allen Frank
 Allen Mrs Searl
 Altman David
 Alvino R
 Amedia (C)
 Anderson Hazel
 Andrew Duncan
 Andrews Francis W (C)
 Anson Joe (SF)
 Armin Walter
 Arnold Dick
 Arnold Ethel
 Artane Max
 Arrule Victoria (C)
 Aubrey Burton A
 Ayers Mr & Mrs Chas (C)
 B
 Baptiste John M
 Barnes Roy T
 Basiliere Count N U
 Bassett & Bailey
 Batchelor Billy
 Baum Miss Jacques
 Baxter & Virginia
 Beandola Fred
 Beas Jack W
 Beas & Beas Co
 Behan Mae
 Belierre M E
 Bell Geo
 Bell Jessie (C)
 Belle Helen (C)
 Bennett Eve
 Bennett Grace
 Bennett John
 Benson Miss Bennie
 Benson Harry G
 Bergman H
 Bernard May (TEL)
 Birmingham Vivian
 Blake Mabel
 Bloddy Miss Bee
 Boggs Martha W

SHEER and DARLING

In "WOP-OLGY"

The Sunday Call, Newark, N. J., September 30, 1917.

What is EVA TANGUAY'S Mystic Power?

She Is the Biggest Drawing Card Today in Vaudeville

**Approximately 40,000 persons were attracted to
Proctor's Palace by the engagement of Miss Tanguay.**

All she can do is to take an audience by storm, obliterating most of the other acts on the same bill; to attract theater-goers in numbers so as to tax the capacity of a house where she is playing; to have those persons talk about her in the streets, in cars or at the home fireside; to get reams of copy in the newspapers; to have managers falling over themselves in the rush to book her, and—what may count just a little bit more—to draw a salary twice that of the President of the United States.

Wherein then lies the difference between this Tanguay person and any of the countless comedienues who seek to imitate her?

The secret is just this: "It's her personal magnetism."

And what is personal magnetism? one might ask.

The question was put to Eva Tanguay, herself, on her appearance in Newark last week. If anyone should be an authority on this subject it is the cyclonic Eva, since that is her chief stock in trade. "Yes, what is personal magnetism? she was asked. And the comedienne blandly replied: "I don't know."

In the case of Eva Tanguay this personal magnetism is a mystic quality—a something which radiates from her being, is carried on aerial waves and seizes and attracts to her all within sight and hearing. It is a something which cannot be acquired by the seeking of it, for others have sought it in vain. They may be far more accomplished, but their talents fail by a long shot to get them the fame, the popularity and the resulting pecuniary reward that is Eva Tanguay's through no other power than the mystic spell she weaves.

On the stage, where only things on the surface are visible, the cyclonic comedienne captures her auditors as of yore. Her drawing power never seems to wane. One wonders what it is that holds one in her spell.

Yet that mystic magnetism is ever felt. It is the same power that caused her to be singled out twenty years ago when she was playing in a musical comedy, "The Sambo Girl," and by her captivating manner caused audiences to forget all about the principals in the company.

There have been mimics imitating Eva, but there is only one Tanguay. And theatrical managers say there will never be another.

Magnetism alone, of course, does not perpetuate Miss Tanguay's popularity and success. Her costumes, always original—and she carries nineteen trunks of those glittering creations—cannot fail to catch attention, and there is something in her songs that produces the desired effect. By way of a finishing touch, as included in the repertoire of her Newark engagement she wins over her auditors with a sentimental bit, "Keep a Little Corner in Your Heart for Me."

"Please don't forget me when I'm gone," the chorus starts. In the song she tells how, though to talent she has no claim, she has cheered you with a song. "I'm quite sure I'll not be fired, but the time may come when I'll get tired. Then please don't forget me when I'm gone."

The years go by. They go with Eva Tanguay, too. She has been on the stage—well, a long, long time. She is as peppery, as smiling, as vivacious as ever, but she can't go on forever. Anent this, the comedienne tells in her exit song, "When I quit I'll not be stalling, it will mean my Master's calling. Then please don't forget me when I'm gone." And as Eva makes her exit, following a flow of comedy with this touching ballad, the on-looker cannot help agreeing, "THERE GOES A WONDERFUL ENTERTAINER," doubting if there ever will be another like her.

1917 - - THE NEWEST COMEDY OFFERING - - 1917

BEN and HAZEL MANN

Simé says: "A real and different comedian and a dainty charmer who enunciates good English clearly."

in

"JUST BECAUSE"

(17 minutes of continuous laughter)

including Hazel's specialty—"Men, Men, Men," by Wm. B. Friedlander.

PLAYING ——— CIRCUIT

DIRECTION ———

ENGAGED FOR FOLLOWING BROADWAY PRODUCTIONS:

Freeman Moe (C)
French Henri
Fukuski Yoshio

G
Galloway Lillian
Gaugler Jack
Genaro Marie (SF)
Germaine Florrie
Gibbons Edythe
Gibson Erna
Gibson Hardy (C)
Gibson Madge
Gibson Scott
Gillespie Florence
Gluren John
Glover Claude O (C)
Glynn Harry
Goldsmith Lottie
Gorcey Bernard
Gorda Al
Gordon Frank
Gordon Phyllis
Goulding Edmund
Grady James
Grandy Gerlie (C)
Grant Daisy (C)
Gray Maude (F)
Green Miller & G
Green Billy
Grey Clarice
Grosecck Horace E

H
Hall Geo F
Hall Howard R
Hall "Swede" Billy (C)
Hallen Emma (C)
Halliday Stewart
Hamel Edna M
Hamilton H B
Hammond Miss B
Hammond Chas
Handman & Cook (SF)
Happy Harrelson Dynamite (C)
Harcourt Cliff (C)
Hardy Frank
Hardy Oliver N
Harlan Kenneth (Reg)
Harmon Miss Joe (F)
Harrington Miss Joe
Harris Ethel (C)
Harris Mattie
Harris Meyer
Hartman Marie
Hart Hal
Harvard Grace
Harvey Al
Hasson Leslie Allie (C)
Haugh Thelma (C)

Hawley Orma
Hawthorne Al
Haydn Fred
Haydn Tommy
Hayes & Noels
Haynes Emma
Headler Jack (C)
Helmer Louis (C)
Henderson V L (C)
Hennings Juggling
Herbert Sidney
Hilton Dora (C)
Hipple Clifford
Holts Lew
Howard & Warden
Howard & White
Huftle John W
Hummel Jules
Hunter Kenneth Mrs
Hurst & De Vars
Huston Jack
Huyler Frank
I
Inskeep & Goida Zone

J
Jacobs Arthur H
Janis Eddie (C)
Jennette The Three
Jennings Miss Billy (F)
Jewell Ben (C)
Jinks Geo
Johnsley Alphonse
Johnson E C
Johnston & Arthur (C)
Jordan E Z
Jules Ben (C)

K
Kalli V Queenie
Kartelli
Kauffman Emmie (C)
Kays Flying (C)
Kelly Eddie (Thanks)
Kelly Eme (C)
Kenney & Nobody
Keyes Bob
King F B
King Gus
King Mrs L
Kingsley Geo
Kingston Miss Bobby
Kramp Ben J (C)

L
La Belle & Williams
La Costa & Clifton
La Dove Jeanette
La Grange & Gordon
Lakewood Trilzie
La Monde Agnes
Lane & Brown
Lardue Beasie
Larned Harry
Laurence Miss Lura

Lavall Ella
Lavarnie Carrie
Laveen Sam
Lawrence Mr & Mrs
Le Douglas
Lay Jack (C)
Le Brack Miss F
Leighton Chas (SF)
Leislands The
Lemport Fay
Lester Harry J
LeViva Miss (C)
Lewis Sid (F)
Lewy Wm (C)
Lidell Jack
Lidell Jack (C)
Linn A M (C)
Lockhart & Laddie (C)
Lockhart Roba M (C)
Loftus Mr & Mrs L P (C)
Loftus Raymond (SF)
Longfeather Joe (C)
Lovett Geo (C)
Lowry Irene & Ed (C)
Lutz Howard R
Lyne & Francis

M
Mahoney Dick (F)
Major Carrick
Mandeville Marjorie
Mangis John (F)
Marie Mrs H
Marshall Maxine
Marsons James (SF)
Martin H
Martyn & Florence (C)
Marvin Earl
Mason Gertrude
Masorni Miss E (C)
Matthews Mrs D D (Reg)
May Eileen
McConnell & Austin (C)
McGreer Robt (SF)
McIntyre The
McKays Anna (Scotch)
McKoun & McKay
McNamara Nellie (C)
Melvern Babe
Melvern Babe (C)
Messier Marie
Mills Lillian
Mizie Miss (C)
Noe Freeman (C)
Nonson Harriett
Montambo Nap
Montgomery Lillian R
Montrose Edith
Monty Lou
Moon James

N
Neale Arthur
Nelson Clyde
Nelson Walter
Newman Linde (C)
Nichols Joseph
Norton F L
Novelty Comedy Circus
Oakland Dagmar
O'Malley Jack (C)
O'Neill Mack
O'Neill Mac (C)
Owens Ray
Page Mildred L
Paka Toots
Palmer Frank (C)
Parker Peggy
Pearson Violet (C)
Pederson Carl
Pederson Mrs Victor
Feister Geo S
Peppie & Greenwald
Perraine C (F)
Peters Lillian B
Phillips Art
Phillips Norman
Pizard Al (F)
Pisano Genrl (C)
Plunkett Arthur
Pollard W (C)
Powell Family
Prescott Jack (SF)
Pringle E H
Pugh Walter
Purcell Pete

Q
Quinlan Dan
Quigley Mr & Mrs J
Rainey Marie
Ranson J W
Raymond Jack (C)
Raymond Mrs Fred
Reavis Ruth
Reiner E
Renard Miss Skish
Rene Irene (C)
Rice Bros (C)
Rifner Carl

Moore Billy K (C)
Moran Ed
Morey Chas
Morrison James
Morton Clara
Motte Sadie
Muller Eugene
Murdoch Miss Jap
Myers Louise

N
Neale Arthur
Nelson Clyde
Nelson Walter
Newman Linde (C)
Nichols Joseph
Norton F L
Novelty Comedy Circus

O
Oakland Dagmar
O'Malley Jack (C)
O'Neill Mack
O'Neill Mac (C)
Owens Ray

P
Page Mildred L
Paka Toots
Palmer Frank (C)
Parker Peggy
Pearson Violet (C)
Pederson Carl
Pederson Mrs Victor
Feister Geo S
Peppie & Greenwald
Perraine C (F)
Peters Lillian B
Phillips Art
Phillips Norman
Pizard Al (F)
Pisano Genrl (C)
Plunkett Arthur
Pollard W (C)
Powell Family
Prescott Jack (SF)
Pringle E H
Pugh Walter
Purcell Pete

Quinlan Dan
Quigley Mr & Mrs J
Rainey Marie
Ranson J W
Raymond Jack (C)
Raymond Mrs Fred
Reavis Ruth
Reiner E
Renard Miss Skish
Rene Irene (C)
Rice Bros (C)
Rifner Carl

Riley & Lester
Riordan Mrs W
Robb & Robertson
Robinson Noreine (C)
Roche Virginia
Roger Beasie B
Rogers W Clifford
Rothsay John
Russell Herbert C
Russell Paul R
Ryan Allie Clark
Rymell Miss Jack

S
Sallsbury Endora (C)
Salvator (SF)
Sanders Edith
Saxon Chas H
Saxon Treasa
Schepp Chas
Schlotterbeck Emil T
Schmitt Carl
Scholl G C
Schubert H W
Segal & Neal
Seldon Mrs Geo
Shynman A L
Sidney O T
Sims Roubie
Sinal Norbert
Sindclair Horace
Sipel Miss Loreine (C)
Skelly Jim (C)

T
Taralie Virginia (C)
Taylor Billy
Taylor Jack
Taylor Mae (C)
Tennyson Wm
Thomas Lucille
Thornton James
Thornan Harry
Tilston Ben A
Tipton Ted
Tivolera
Tolomie Mr (F)

Small Billy (C)
Smith Emma
Smith J H
Smythe W
Somerville Harry
Stafford & Ivy
Stanley Irene
Stanton Maye
Stanton Val (F)
Stoddart & Hynes
Stone Dotty
Stone Pearl
St. Claire Larry
Steiger Beasie
Strenel H B (F)
Stroupe Jasper
Stuart Austen
Sunderland May (C)
Sylvia Richard K

T
Taralie Virginia (C)
Taylor Billy
Taylor Jack
Taylor Mae (C)
Tennyson Wm
Thomas Lucille
Thornton James
Thornan Harry
Tilston Ben A
Tipton Ted
Tivolera
Tolomie Mr (F)

Tonner Mr & Mrs T
Top Cornelius (Gov't)
(C)
Totten J B
Travers Helen
Turner Grace
Tyler Adele

V
Valli & Valli
Van Hoven Harry
Van Tommy
Vaughn Dorothy (C)
Vaughn J P (C)
Velde Maria (C)
Vert Hazel
Victor Mr & Mrs
Vivain Anna

W
Wakefield W H
Wallace Miss (Tel) (C)
Walsh May
Walton B & L
Wanzer & Palmer (C)
Ward & Barton
Ward & Curran
Warren Sybil
Watson Todd
Watson W G
Webb Emma
Weber Three Sisters
Wells Corine

West Arthur
Westcott John L
Weston Dolly (F)
Weston Nat (C)
Wharton Mrs Nat
White Gusie
White Joe & Vera
Whitestone Natty
Wilcox Bert
Wild D
Wilder Billy
Williams & La Belle
Williams Mrs C C
Williams Low J
Williams Marie L
Williamson Bob (SF)
Wilson Adele
Wilson Miss Frankie
Wilson J V
Wilson Kittle
Wilson Mrs Low
Wilson Maud
Wyndham & Moore

Y
Yates Harold
Yorke Eva
Young & Bennett
Z
Zara Carmen Trio
Zoeller Edw
Zorrayas Amata

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Dick Travers, the film star, is among the most promising of the will-be officers in training at Fort Sheridan.

Menlo E. Moore, the girl-act purveyor, left for Hot Springs (Ark.) for a vacation, the first in eight years. Charlie Crown accompanied him.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Quincy (Ill.) has joined Decatur as an undesirable point for Western Vaudeville Managers' Association acts to play; Matthews books both towns.

The Majestic, Houston, Tex., Interstate house, is giving three shows each Saturday and Sunday now to accommodate the soldiers at Camp Logan who get week-end leave.

"FUTURISTIC REVIEW"

PRESENTED BY

COUNTESS de LEONARDI

ORPHEUM THEATRE NOW (completing our tour of the New York Keith Houses)

Opening Monday on the Road

Direction, ARTHUR KLEIN

PALACE THEATRE, CHICAGO, SEPT. 7

Starting westward on the Orpheum tour with my sensational

SOPHIE TUCKER BAND

I desire to thank MR. OLIVER MOROSCO for his flattering and generous offer to play the feature role in "CANARY COTTAGE" which I had to decline because of contracts with MR. MARTIN BECK, and I wish here to extend my heartiest wishes for success in the part to MISS MAE BRONTE, who is playing it with distinction

Sincerely, **SOPHIE TUCKER**
THE MARY GARDEN OF RAGTIME

Direction, **MAX HART**

Next Week (Oct. 15), Madison, Wis.
Then on the Pacific and the Golden WEST.

Diamonds \$250
On Credit 2 Months



Rock Bottom Prices, Easy Credit Terms
Our import prices "direct from the mines to you" cut out all the wholesaler's and retailer's profits. You get the benefit of this saving along with our liberal credit terms—eight months to pay—and you wear the Diamond while paying for it. Our large catalog is free for it.

LOFTIS
BROS. & CO. 1122

Joe De Milt, manager of "Captain Kidd, Jr.," acted as manager of Cohan's Grand opera house pro tem while Harry Riddings was in Milwaukee to view the "dog" showing of "The Judge of Zalamea."

Willie Weston wrote a new song called "I'm for Chicago," published by Waterson-Berlin-Snyder, to be heavily plugged at the local World's Series games and the social functions arising therefrom.

Two companies of "The Marriage Question" are now being engaged by Rowland & Howard, one for a tour of the International circuit, opening October 21st, and the other to go into the Eastern one-night stands.

The word "fleur de lis" in the lyric of "Joan of Arc" is causing many a singer woe. An observer says he has heard it pronounced "Floor de lize," "Fluey de lize," "Flower de lees" and "Flee-or-die Lis."

Kankakee, the headquarters of the state insane asylum, is worth \$1,000 any Sunday night to any show with a Chicago showing to its credit. This week-end one-nighter is so surefire managers are fighting for it across Jim Wingfield's desk.

Joseph Santley is rehearsing three one-acts to be done at a benefit for the Red Cross. He will be supported by selected members of the Chicago "Oh Boy" company. One act will be musical comedy, the next a drama and the next a farce.

Fred Fleck, Jr., son of the manager of "Parlor, Bedroom and Bath," is here staging and producing a new musical show for the nearby single-night villages, while his father looks proudly on and says he hopes to be working for the kid some day.

Louise Dresser is spending a few days here as the guest of her husband, Jack Gardner, Esq., comedian. Miss Dresser sent him word that she was on her way from Los Angeles, stating "This is not a notice—it is a warning."

The Chicago Opera Association, which has set a pace for the world by taking page ads to "popularize" balcony and gallery seats, has also taken a lead in the matter of notifying patrons that a ten per cent. tax will be added to all purchases of season tickets in anticipation of the Congressional enactment.

The Logan Square, owned by John R. Thompson, the slinker king, was for years a consistent bottomless pit of losses with tuck, vaudeville or pictures. This season it has been turned into a money-maker through the talents of Walter Meakin, who can "buy" acts economically, and Sam Lederer, who can "sell" 'em efficiently.

The K. & E. legitimate season opens in Indianapolis at the English opera house Oct. 1 with a return of "Twin Beds," the same road company there last season with Lois Bolton leading. All summer the house did so well with pop vaudeville the dramatic season was postponed. The opening attraction will be followed by Neil O'Brien's Minstrels.

Reports from Terre Haute are to the effect that George Damerel's new tabloid, "The Little Liar," by W. H. Hough, went over with a smash at the New Hippodrome, where it was given its first showing. It is said to be the

most pretentious act Damerel has ever had. There are half a dozen principals and a dozen chorus girls in the act.

Since most of the visiting actors are easterners, they are Giant fans. They get about three words of a start toward stating their convictions that McGraw's huskies will get the championship when the loyal Chicagoans slap down their rolls. Many a hundred dollars from actors' pockets rests in the hands of local stakeholders today.

The Olson Sisters (Elenora and Ethel) have been booked for a season on the Redpath Chautauqua tour with their operatic vaudeville offering. Miss Ethel turned down an offer of a New York musical show to keep the team intact, and with a sigh left for Red Oak, Ia., an hour after she mailed back a ticket on the Twentieth Century.

A fire in the neighborhood of the American theatre caused the house lights of the theatre to go out just when the lobby was jammed with people who were seeking admission for the night show. The management was compelled to discontinue the sale of tickets for several minutes. At 8.45, in the middle of Ward and Raymond's act, the lights went out again and the team had to finish in a flood.

Tom Wise, co-starring with William Courtney in "Pais First," makes known privately that he is so taken with the talent displayed by Marion Kerby of his company in a burlesque part (Auntie Caroline) that he proposes to either attempt to star her in a similar role or join with her at some future date in a vaudeville act in which she will do something of the sort. He appeared with her at a recent smoke-fund benefit for a newspaper and may take the sketch then tried out, "The Old School," to the vaudeville market.

AUDITORIUM (H. M. Johnson, mgr.).—"Eyes of the World" (first week), not liked by the critics; 7, Sarah Bernhardt.
BLACKSTONE (Edw. Wappler, mgr.).—"Our Botherers" (opened Sunday).
COHAN'S GRAND (Harry J. Riddings, mgr.).—Leo Dietrichstein in "The Judge of Zalamea" opened Sunday night, indefinite.
COLONIAL (Norman Field, mgr.).—"Parlor, Bedroom and Bath" moved Sunday from

MINERS
MAKE-UP
L. J. DENRY & MINSTER, INC.

Everything
for the Stage
in Clothes

Large Stock on Hand
Nothing too difficult
for our Custom Department

Mack, The Tailor

1582-1584 BROADWAY
Opp. Strand Theatre
Opp. Columbia Theatre
722-724-726 SEVENTH AVE.
NEW YORK CITY, N. Y.

Olympic (6th Chicago week); reopening of this house for legitimate attractions after vaudeville.

COLUMBIA (F. A. Parry, mgr.) (Columbia Wheel burlesque).—"Ben Welch's Big Show."

CORT (U. J. Herman, mgr.).—"Upstairs and Down" (6th week).

CROWN (Ed. Rowland, Jr., mgr.).—"Which One Shall I Marry?"

ENGLEWOOD (J. D. Whitehead, mgr.) (American Wheel burlesque).—"40 Thieves."

EMPIRE (Art Moeller, mgr.).—"Parisian Flirts."

GARRICK (Wm. Currie, mgr.).—"Thirteenth Chair," with Annie Russell (6th week), selling out.

GAYETY (Robert Schoenecker, mgr.).—"American Wheel burlesque, "Lid Lifters."

ILLINOIS (R. Timponi, mgr.).—"Pais First," with Courtenay and Wise (8th week); leaves in fortnight.

IMPERIAL (Will Spink, mgr.).—"Little Girl in a Big City."

LA SALLE (Nat Royster, mgr.).—"Oh, Boy," with Joseph Santley (7th week). Turn away all the time.

NATIONAL (John Barrett, mgr.).—"The White Slave."

OYMPIC (Abe Jacobs, mgr.).—"Canary Cottage," opened Sunday.

PLAYHOUSE—Stewart Walker Co. in "Seventeen" (opened Monday).

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Prof. Dept., Strand Theatre Bldg., New York

Next Week (Oct. 8), Orpheum, Brooklyn, N. Y.

PRINCESS (Will Singer, mgr.).—"The Man Who Came Back," with Mary Nash (2d week), looks good for hit and run.

POWERS (Harry Powers, mgr.).—"Mister Antonio," with Otis Skinner (4th week), scoring.
STAR AND GARTER (Wm. Roche, mgr.). (Columbia Wheel burlesque).—Billy Watson's "Beef Trust."

MAJESTIC (Fred C. Eberts, mgr.; Orpheum bookings; rehearsal 9.30).—The Flemings, in alabaster poses and muscular exercises, furnish a mild opening. Regal and Bender, reformed acrobats who specialize in flashing puns and a song between stunts, get applause on the stunts and nothing on the broad though droll Billy Kelly, are on too early for effective registering, though "The Vacuum Cleaner" is roughhouse stuff and gets laughs from those who can combine their faculties so as to keep one ear to the stage and the other watching the pretty dames who sit down the aisles. Bernie and Baker take the first call of the show with their syncope violin and piano accordion. Their showmanship is no small asset, though to the trained observer the responses of the professional song pluggers are a bit too obvious. But the act was strong throughout, the jazz version of "Humoresque" bringing a hand-storm. Dunbar's Tennessee Ten, finishing with a colored troupe's natural idea of climax, all the noise that ten instrumentalists and shouters can make and all the gymnastic that ten frantic colored folks can throw, rings down to a fair hand. This act might be switched with Rolland's to help the show, as the last five acts now are music and singing. Benite and Lew Hearn, the historic charmer looking as bestial as ever, and the immaculate Hearn as falsetto funny as always, easily walked through three numbers and their perennial table-scene to the satisfaction of the house. Here is one act that knows how to begin and when to stop. Frederic Santley and Florrie Millership in "The Girl on the Magazine" holds headline position (New Acts). Willie Weston closes the show except for the war pictures. He falls back on "Me and My Gal" for his imitations and then does a miscellaneous chop suey of bits of grotesque verse, spoken parodies and small talk—very small talk. Weston's voice was never better. In "Joan of Arc," which he helped write, he has a ballad that can't miss. If he would take just a little friendly advice and delete about 40 per cent. of his semi-nance observations and such ineffective poetry as the one about the cow and the railroad train he would be one of the strongest singles in vaudeville. As it is he scores, but there are gaps, and during these no few ticket-buyers walked out at the Monday matinee. This was due in part, of course, to the flatteringly difficult position assigned him, as the war pictures do not hold, especially with the women.

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PALACE (Earl Stewart, mgr., Orpheum).—A rattling win this week, Sophie Tucker smashing through a home run, and Olive Briscoe (New Acts) coming through with a wallop as a pinch-hitter. Swan and Swan dance and juggle. Haruko Onuki, with the best throat tones let loose by any of the numerous Jap divas, drew a recall in second position, extraordinary for the wise audience present, for that sort of work. Edwin Arden, to much surprise, on No. 3. Arden is a finished actor and has a tense if not convincing sketch in "Close Quarters." Down further he would have done more. As it was he lost no prestige by his showing. Private Louis Hart, a Britisher, springs a surprise. He opens in full dress, like a gag comedian, and turns out to be a Sandow, holding seven men on his prostrate form and exhibiting muscles that ought to have done wonders at bayonet jabbing and bomb tossing. He was cheered. Frank Westphal, the droll youth who works without makeup, held his treacherous spot nicely and got many a laugh, repeating for heavier greetings when he returned later in Miss Tucker's act. Miss Tucker, bedecked with gowns that were probably decorated by Urban, in perfect voice and full of verve, pep and spirit, rocked the theatre. She was saluted on, hurried all the way through and reluctantly farewelled with call after call. Her song routine is varied and dovetails effectively. The Mary Garden of jazzopation

has acquired stage ease and a manner of supercilious pose that becomes her beaming countenance, her professional personality and her chubby, cheery lines. She drew business, obviously. Her band of combined soloists supported her handsomely with syncope, specialty and comedy. She was never stronger, never more enjoyable. She is a

female Ty Cobb in vaudeville this season. Dooley and Sales, with a few locals and some new gags, blended into their always pleasant ways and striking talents, had no hardships following everything except the war pictures. All in all, the Palace had a rapid-fire bill perfectly collected and true to the liveliest and most typical spirit of high-priced vaudeville.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr., agent W. V. M. A.).—During the first half of the week the well-balanced day show kept every seat in the house filled. Every number on the bill had a chance on account of the absence of offerings which conflicted. The Great Howard in his venerable but always sure-fire laugh-provoking ventriloquist scene in the doctor's office has added a war-time flavor to his act, several enlistment and Red Cross posters being used in the act. In addition to his regular offering the canny ventriloquist features a song which one of his dummies sings, and which is later flashed on the screen for the edification of the audience, who are asked to join in the chorus. The song is entitled, "Somewhere in France is Daddy," and Howard is the author. He announced that his royalties on the song are to be turned over to the Red Cross. The Dixie Boys use the conventional minstrel vehicle. There are seven of them, and although they sing pleasingly, their dancing is indifferent and their conversational comedy senile. Zemater & Smith work hard in a comedy acrobatic turn, and while they offer no hair-raising stunts, put over what they have neatly. The musical act on the program was offered by John Cutty, who played the xylophone, piano and bugle. The best part of his act are his piano imitations. Audiences do not respond as of old to xylo bits unless they are of exceptional merit. Cutty drags the bugle in by the neck to play reveille and taps, and there seems

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" 29th—Schenectady (1st half), Syracuse (2d half).
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" 12th—RochesterNov. 18th—Albany and Troy
" 26th—Buffalo
Dec. 3rd—Toronto
" 10th—Albany, N. Y.
" 17th—Newark (1st half)
" 24th—Royal, N. Y.
Jan. 7th—Orpheum, Brooklyn
" 14th—Keith's, BostonJan. 21st—Keith's, Philadelphia
" 28th—Keith's, Washington
Feb. 4th—Baltimore
" 11th—Erie
" 18th—Indianapolis
" 25th—Louisville
Mar. 4th—Cincinnati
" 11th—ColumbusMar. 18th—Dayton
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Next Week (Oct. 8), Riverside, New York

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to be no earthly reason for his doing so, except perhaps that the United States are at war. Lawrence and Edwards in a comedy sketch, "At the Pension Office," pleased, particularly the half of the sketch who played the old Civil War veteran, Emily Darrell and Co. offered a whimsical bit of nonsense, entitled "Late for rehearsal"—one of those where the lady talks to the orchestra leader, addressing him familiarly by his Christian, occasionally, name. She has personality, however, and gets plenty of applause. The "Co. part of the sketch is a man and a dog. The man gets applause because of swift blackface makeup in view of the audience, and the dog gets applause for keeping absolutely silent.

WILSON AVENUE (M. Lican, mgr., W. V. M. A., agent).—If the bill offered the first half of the week at this theatre is a criterion, the well-fixed Northlanders are getting big time vaudeville at small time prices. The theatre gave its patrons as well balanced a show as appears often in the higher-priced local houses. George Danierel presents "Temptation," though he does not appear in it. Yates and Reed had the number five position on the bill. Their act is a clean, pleasing fifteen minutes of smooth chatter and splendid singing, with a female impersonation surprise thrown in for good measure. The bass of the team has a voice that could land him in concerts or even grand opera if he felt inclined that way. Hirschel Hender in his "Planology" bit, is a consummate artist, a musician with a sense of humor. His affections, when he pulled the Paderewski business in technique, his flawless foreign accent and his makeup as a "cannot spik good Anglaise" artist completely dumfounded the audience when he pulled the surprise and said "Aw hell, let's ride." Audia Rich and Ted Lenore gave a classy singing and dancing act, the girl playing an accordion at the finish in accompaniment of her partner's excellent and spirited rendition of "Over There." Itekoma, billed as "The Gentleman Equilibrist," opened the bill. He came out in correct evening dress and did a number of remarkable stunts in balance, minus the usual business of the acrobat and the infallible handkerchief prop. **McVICKERS** (J. Burch, mgr., agent Loew).—There seemed to be a tendency on the part of a number of the artists of the day bill the first half of the week at this theatre to prolog and epilog their offerings. This proved not only to be a waste of valuable vaudeville time but was atrociously played in all instances where employed. The De Pace Opera company with a Neapolitan drop, a pretty brunette who coquettes as she sings and a lad with a mandolin who knows how got over in excellent shape. There are four men and two women in the act. They all wear Italian opera costumes (you know) and if their voices are open to criticism, it is certainly not due to lack of range. Luciana Lucena, billed just so, led the audience to expect a woman, and a few bars sunk offstage in a beautiful mezzo soprano heightened the belief, and then Lucena walked out and finished his song in a passable barytone, fooling the audience. He got a lot of applause by his double-voiced rendition of "Joan of Arc." He is the only singer band to date who gives the correct pronunciation to the word "fleur de lis." Eary & Eary did a novel and smooth act with hoops which drew enthusiastic applause. They are both well developed individuals, a man and woman and their piece de resistance is the finish of their offering, when they both manage to get their heads in a steel hoop which does not seem to measure more than a foot or so in circumference. Lanigan & Tucker have one of the acts which is elaborately prolonged. The woman, who is Tucker, tells exactly what is about to come off. What comes off is indifferent. She changes gowns and comes back at intervals to tell what Lanigan will do. Lanigan did a few character songs. Then the couple epilog what they did

which the audience knows just as well, or better than they do. The act is redeemed somewhat by a song Lanigan puts over, entitled "Just To Show Her That was the Boss of the House." The largest appreciation was accorded to Charles & Sadie McDonald in a sketch on reform. The author of the sketch is not known, but it seems like a collaboration between Bernard Shaw and Ella Wheeler Wilcox. In view of the recent blue legislation directed against Chicago cabarets the act gets a tremendous hand. Bush & Shapiro kept the house roaring with their rough-neck Weberfeldian tactics. In between patter Bush poked Shapiro's hat over his eyes, twists his neckties, pulls his shirt out and generally damages him. Shapiro has a funny slide reminiscent of Billy Watson's, fall that will assure him of a job in Keystone repertoire whenever he wants one and a funny little laugh that is irresistible. Then came Jimmy Britt, who stands unique in the annals of vaudeville as the only ex-pugilist since Jim Corbett who can really act. He has a clever monolog, coming out first in full dress and then changing to fighting togs. Britt's delivery is urbane and smooth, and he has some good stories.

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ORPHEUM (Fred Henderson, gen. rep., agent, direct).—Business at the Orpheum this week was a bit below the general weekly average. Individually the acts showed up well enough, but collectively they did not frame exceptionally good with the program being continually belittled in hopes of obtaining a proper running order. This appeared impossible, but nevertheless was retained. Theodore Kosloff and His Imperial Russian Ballet again headlined, but appeared unable to uphold the closing position, whereupon he was moved to the "No. 6" position. With a complete change in numbers the ballet was nicely received. Mack and Walker in their talking stat, "A Pair of Tickets," headed the new contingent and easily walked away with the class of the show according to the returns. Kerr and Burke, with their talking fiddies, originally held were placed next-to-closing, but through switching were compelled to open. With this unexpected handicap they nevertheless pleased. The Five Nelsons were moved from opening to closing, and repeated their previous week's returns with ease. Horace Wright and Rene Dietrich returned with their song offering after an absence of three months and easily pulled down one of the biggest scores. David Saperstein offered a piano recital and was fully appreciated. Mrs. Gene Hughes and Co. repeated in the comedy playlet "Gowns," displaying a new array of gowns. Benson and Baird were amongst the holdovers, easily repeating their previous week's success.

PANTAGES. The program this week held unusual interest through the addition of Rita Boland, the film star, who, through her apparent popularity, drew capacity business. "Oh Doctor," a musical melange, closed the program with a bang. Al Whomian found little difficulty in stopping proceedings with a line of burlesque chatter based upon Miss Boland. His song, also came in for the share of the returns and materially aided him in gaining his success. Johnny Small and the Small Sisters made a pleasing impression with their next appearance and speedy dancing. The Olivetti Trio possessed the proper amount of class to gain standing amongst the big acts. The show, like the Wheeler and Co. opened with a routine of

juggling intermingled with a number of comedy props that easily gained continuous.

HIPPODROME.—The current Hippodrome program proved a most pleasing affair with good business being the result. The Beautifions offer an ordinary routine of juggling that passed them away nicely. D'Amice is an accordionist that proved a likable addition to the show. Du Bois Pets were replaced by The Flying Mayors who did exceptionally good. The Washington Trio offer a singing specialty, with a number of country school imitations that is of no especial value since it detracts considerably from their otherwise acceptable offering. Marie Du Four proved an entertaining number with Ebner and Reusch easily getting away with the biggest returns of the evening. They offer an entertaining specialty, with Ebner's imitations scoring exceptionally big.

ALCAZAR (Geo. Ebey, mgr.).—Stella Mayhew in "A Mix-Up" (1st week).

CORT (Homer F. Curran, mgr.).—"The Knife" (2d week).

COLUMBIA (Gottlob-Marx, mgrs.).—"Watch Your Step" (1st week).

CASINO (Robt. Drady mgr.; agent, A. & H. and W. V. M. A.).—Vaudeville.

PRINCESS (Bert Levey, lessee & mgr.).—Bert Levey Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.; agent, A. & H. and W. V. M. A.).—Vaudeville.

CASINO.—Business appears to be on a decline. The first shows at night are falling off considerably. The bill last week was light entertainment containing no outstanding features. The most applause was gathered by the Tetuan Arabs, who go through the usual routine of Arab turns, that of fast tumbling and pyramid building, in which they can hold their own with any of the similar turns. The Tennessees opened the show. They have a novelty in a revolving trapeze that is away from the ordinary, and get as much as is possible out of it, giving the show a fine start. Morton and Wells are a mixed team, with some talk and songs, passed quietly in the second position. The Tennessee Trio offered a minstrel turn, two of the men working in black face and the other straight. The trio are shy on personality, and that they need material of their own is evidenced by the fact that one of the men in black face practically uses Walter Brower's monologue in its entirety, but fails to get the results, owing to the poor delivery. The straight man's soft shoe dancing is the best part of the turn as it stands now. The Venetian Four offer a straight musical act, using three violins and a harp to good advantage, and while appearing too serious at times, they were, nevertheless, well liked. Irving and Ward, with talk, won some laughs, closing their act with a medley of popular songs. They need some new talk, as their present routine revives many old gags. Margaret Ryan is a clever girl who spoils of the remainder of the routine, though her chancing, her opening number by too much mugging, which is probably the cause cleverly put over, not being fully appreciated. Her impression of how Warfield and other stars would sing certain songs was well delivered and earned several bows.

With the possible exception of three or four of the present principals in "Cohan's Revue," the same cast will be retained and are now rehearsing "Nobody Home," which will be the next attraction at the Alcazar, following Stella Mayhew in "A Mix-Up," which commenced this week. The members of the Alcazar company who hold six week's contracts and will only play five weeks, owing to "Cohan's Revue," not running the full six weeks expected of it, will receive salary for full time contracted, the final week's salary to be paid at the expiration of the sixth week. It is understood Richard Carle is dissatisfied with part assigned him in "Nobody

Home," and an effort was made by him to induce the management to revive "A Spring Chicken" in preference to the piece selected.

During the engagement of "The Knife" at the Cort soldiers are admitted at half price.

Prominent in the cast with Stella Mayhew in "A Mix-Up" at the Alcazar are Robert Hyman, Sarah McVicker, Marie Curtis, Harry Clarke.

According to a statement made by Mrs. Alexander Pantages while visiting at Santa Barbara, Cal., Pantages intends building a theatre there to cost approximately \$500,000. A story concerning the proposed theatre was carried in a San Francisco daily.

Frank Snowden, local manager for Shapiro-Bernstein Music Co., has returned from a trip to New York City.

Charles Royal, who is presenting royalty plays with his stock company at the Empress, Vancouver, B. C., was here last week to engage principals. Mr. Royal states that business is good in the Canadian city.

Turner and Dahnken notified their janitors at the Tivoli theatre that the new wage demands of the Janitors' Protective Association are granted by the management of the film house.

Polly Moran of Keystone fame, visiting here last week, was tendered a reception at the St. Francis Hotel on the eve of her departure for Los Angeles by some of the members of the "What Next" company and "Cohan Revue." The guests included Neely Edwards, Marta Golden, Dainty Marie and Sister, Three DuFour Boys, Clara Howard and others.

Will King Musical Comedy Company is scheduled to return for a season in stock at the Columbia, Oakland, next week. Dillon & King formerly occupied this house for a consecutive run of more than two years.

Percy Bronson (Bronson and Baldwin), now with "Cohan's Revue," at the McDon-

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ough, Oakland this week, will return to vaudeville with his stage partner upon the arrival of the stock, daily expected.

George Ebey, responsible for the Alcazar productions, was absent from the theatre, due to a slight attack of bronchitis, for a few days last week, has fully recovered.

The Savoy, which is dark most of the time, is housing the De Vally French Opera Co., receiving fair patronage.

Mme. Margaret Matzenauer, prima donna, was insulted by a middle-aged woman as she was leaving the Exposition Auditorium at the conclusion of a concert here one day last week. The woman insulted the diva for singing the "Star Spangled Banner." A crowd, which gathered, threatened the woman with violence unless she apologized, and was only released on Mme. Matzenauer's request, who stated the woman is undoubtedly crazy over the war. In the excitement the woman disappeared.

War pictures showing the retreat of the Germans at the Battle of Arras will be shown at the Orpheum in three weekly instalments commencing this week.

The Orpheum, Oakland, remodeled and renovated, under the management of Harry Cornell, opens Oct. 14. The tri-split-week, which includes Sacramento, Stockton and Fresno commences Oct. 21.

Myrtle Vane, who just completed the Pantages Circuit with her patriotic sketch, "Mother and Flag," has discontinued the act.

May Nannery has joined the St. Francis Players, Charles Yule, formerly a member of Bishop's company in Oakland, will also be with the St. Francis Players, who will give two performances weekly at the St. Francis Colonial room.

Lella Cuirass, a chorister with the Coban Revue, has joined the Ed Redmond Musical Comedy Company for the subret role.

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Johnny O'Connor and Dixon, who had their time cancelled on the Pantages time here last week for refusing to go in the fourth position, left for Chicago.

John J. Mooney, Fox manager for the big features, who has been in San Francisco for several months, was hailed before the court here last week accused of having caused to be painted on the residential streets of this city the words, "The Spy," which was the title of the feature at the Rialto that week. The case was dismissed.

The Wigwam, since inaugurating its vaudeville policy, announces a cut in prices with seats in any part of the house at 15 cents.

Fred Sheldon, in charge of the stage door at the Orpheum, met with a painful accident last week at his home, when he fell from a ladder, receiving several bruises on the face. He was able to return to his duties after one day's rest.

Phil Friedman has severed his connection with Berger's, and has bought an interest with Al. C. Posener & Co.

The Strand, controlled by the Graumans, reported as being on the market, continues to do a big business.

Will Archie, Mark Sullivan, Orral Humphrey and Paul Byron conclude their engagements with the Alcazar management with the closing of "Cohan's Revue" at the McDonough, Oakland. Orral Humphrey returns to pictures and Paul Byron joins a local dramatic stock show, while Will Archie, who will be a member of Klaw & Erlanger's Revue, when it opens in New York, will probably fill in the intermediate time in vaudeville.

The Wigwam, in the Mission district, playing vaudeville for several weeks, may again return to dramatic stock. A company is reported being organized.

Max Figman, in "Nothing But the Truth," will be at the Cort for two weeks, commencing Oct. 7.

Homer F. Curran, Cort theatre manager, left for New York City last week to look over the Broadway productions and arrange for future bookings.

Leon Levy has severed his connection as assistant treasurer of the Cort to accept a position with the La Scala Grand Opera Co., and joins the opera troupe in Seattle this week in the capacity of assistant manager.

ATLANTIC CITY.

First-nighters had to be content with the films on Monday night here by reason of the last-minute cancellation of the engagement of "The Knife." Eugene Walter's drama, which left the Apollo—the only playhouse now running the legitimate—dark for the night.

Playgoers are now awaiting with keen anticipation the arrival of Maude Adams in "A Kiss for Cinderella"—marking her first appearance along the Boardwalk in several years. While the Nixon has been dark for several weeks, Fred Moore, now in charge of Harry Brown's late stand, as well as the Apollo, is preparing to flash on the lights there about the middle of the month. He has taken Henry Irallinger, the former middleweight champion wrestler, in tow and is now on a trip booking opponents for the slippery Austrian. Under present plans the first go will be presented to the fans on October 17th, when John Kilinos, the Greek grappler, will take a chance on shore honors. Wrestling attained great popularity here last winter through the promotions of Harry Brown and the prospects are even brighter for this season.

While all the piers have kept their doors open to take care of the Fall sojourners, their programs have been considerably curtailed. Veselle's Italian Band, one of the resort's institutions, is now the principal attraction at the Steel Pier. Manager "Billie" Fennan, at the Steeplechase, is still exhibiting his rush-season stunts there and will continue until the crowds go.

At the Garden Pier plans are being pushed for the resort's first permanent automobile show. The palatial "Exhibition Hall" at the outer end of the big structure is to be utilized for the display. Under present plans the formal opening will take place during the Christmas holidays.

The picture houses continue to win excellent patronage by reason of the pleasing character of the programs. The two principal Board-

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walk houses—the Virginia and Bijou, are presenting the Goldwyn and Paramount Artcraft productions. In the centre of the town the Colonial is showing the Metro films with considerable success. At all the picture palaces war films serve to quicken the pulse of the movie fans and assist in the campaigns to raise money for various branches of the service.

The National Brewers' Association, holding its annual convention here, employed some of the film theatres to push a campaign of education on the reasons why there should be no curtailment of the manufacture of their products.

ATLANTA, GA.

By LOUIS COHEN.

ATLANTA (Louis Hase, mgr.).—Opened Sept. 28 with "Cheating Cheaters." Good business. "Nothing But the Truth," 8-day engagement, Oct. 1, followed by Fields Minstrels, featuring Billie Beard. Will play out the rest of the week. Beard big local favorite. Mr. Hase, newly appointed manager, is old in show business.

LYRIC (George Hickman, mgr.).—First half: Mullen and Rodgers, very good; Cantrell and Walker, good; Dan Burke and Co. in "The Old Master," pleased; Doc O'Neil, laughs; Galetti's Baboon, good. Business good.

LOEW'S GRAND (E. H. Schiller, mgr.).—Bill first half: Electrical Venus, applause; Ben Smith, big; Hooper and Burkhart, pleased; Mr. and Mrs. Sidney Payne, good; Will and Kemp, excellent. Business good. FORSYTH (Richard Tant, mgr.).—Douglas Fairbanks picture, "Man from a Laid Post," week's engagement. First picture, very good. Business big.

RIALTO (Harry Fortain, mgr.).—"On Trial," film, opened to good results Monday.

CRITERION (Willard Patterson, mgr.).—"The Honor System," film. Picture good and should draw.

ALAMOS (One and Two), ODEON VAUDETTE, STRAND, ALPHA, SAVOY.—Pictures only. Business normal.

BONITA, BIJOU AND COLUMBIA.—Musical comedy tabloid. Business good, with the first named playing to capacity. These houses are getting the soldier patronage.

BALTIMORE.

BY FRANCIS D. O'TOOLE.
ACADEMY (Harry Henkle, mgr.).—The New York Winter Garden show of last season opened in Baltimore this week. The show is a stupendous production staged in 20 scenes and two acts. Marylyn Miller, Edmund Malkin, George Munroe and Willie Howard carry off most of the honors. The costumes and scenery are a trifle shop worn and the comedy matter is old, but, nevertheless, the sale of seats is large.

FORD'S (Chas. E. Ford, mgr.).—"The Garden of Allah," a dramatization of Robert

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Hitchcock's novel of the same name, is the attraction at Ford's theatre this week. Sarah Truax plays Domini Enfield with great histrionic ability, while William Jeffrey, as Boris Androsky, the escaped monk, gives a vivid portrayal of a conscience-stricken man. The Arab characters are picturesque and life-like and the desert scenes are well presented. MARYLAND (Fred. Schanberger, dir.).—Three acts share equal honors this week—Al and Fannie Steadman, Morgan Dancers and the German war film, James C. Morton and

his family appear in a travesty that includes everything from comedy to melodrama. Joseph E. Bernard and Ninfa Bristow are seen in "Who Is She?" Comfort and King, Clara and Lydia Barry, Peggy and Joe Bremen. LOEW'S (Geo. McDermitt, mgr.).—"The Edge of the World," mystifying phenomena, heads this week. Leonard and Ward have a clever Hebrew chatter. Pop Ward, with Arthur Curran, in "The Terrible Judge," back again. Burke, Tooy and Co., clever Irish sketch; the LeVall Sisters, wire.

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GARDEN.—Eight red-headed girls lead the bill this week. The girls are all pretty and the act is full of snap. The Royal Frisco Jazz Band gives some lively tunes. The Layton Sisters sing and dance well. Frank Farren, singer and dancer; Lenora Jermon, singer; Brown and McCormick, acrobats. **NIXON'S** (Chas. Thorpe, mgr.).—"Anniversary Week." "Six Hoboes," feature; Francis Remault, Howard and Hurst, Steve Freda, Arnold and Florences. **GAYETY.**—"Girl in the Bottle." **PALACE.**—"Doll Land."

BOSTON.
By LEN LIBBY.

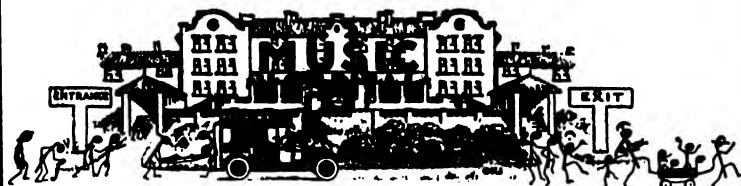
KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Lucille Cavanagh's kaleidoscopic dancing number shared first honors with Cecil Cunningham on a smooth running bill far better than the past few weeks at this house. Mr. and Mrs. Gordon Wilds opened poorly with a bromide shadowgraph act which needs some individuality. Dooley and Nelson were billed rather indiscreetly as "Six Cylinder Comedians," as their act, while versatile and worthy of even a better spot on the bill, kept the house waiting for the big screams that never came. Jack Alfred and Co. in their novelty acrobatic skit cleaned up with a crash. With some coaching on stage enunciation, and the development of the quiet comedy that runs through this lodging house act, Alfred will deserve a choice spot on any big time bill. Alexander, O'Neill and Sexton had difficulty getting over Monday night, the reserving of the fact that the woman is really a female impersonator

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being a questionable bit of judgment. Had the audience been apprised, the cleverness of the stunt would have been appreciated, but instead, it passed as a very inferior specialty by a woman until the final bow. Charley Grapevin and Anna Chance in "Poughkeepsie" went big. Miss Cunningham's exclusive numbers went like a house afire, her "History" number bringing the biggest hand of the entire evening. Her orchestration specialty proved a genuine novelty, the kind of stuff big time needs more of. Lucille Cavanagh and her two partners, Paul Fawcett and Ted Donner, have a neatly staged act and put it over well, although the feature acts in the past few weeks, including Adelaide and Hughes the previous week, took the edge off. Billie Montgomery and George Perry closed well, holding the stage for a long period, the audience apparently wanting to make the most of the act because the closing feature was the film, "The Retreat of the Germans," which apparently did not look good to many. As a matter of fact, when these unusual war pictures started off, the audience was held almost intact by the novelty of the full stage setting, showing a ruined Belgian village, with the tottering brick chimneys and other debris in the foreground. As the lights dimmed, the heads of the group of villagers lifted to the skies where the word "Democracy" slowly wrote itself out in letters of fire. The pictures then started, running 20 minutes later than usual, and the next week's war pictures will draw strongly from this week's audience.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—The exclusive Boston rights to the German retreat at Arras films enabled the Keith interests to show them simultaneously at the big time house and this pop house where they proved a big drawing card. The other big film offering was Madge Kennedy in "Baby Mine," which went fairly well. The vaudeville bill was good, comprising Jack Wyatt's Scotch Lads and Lassies, Fields and Halliday in "The Recruit," the Four Dancing Dandies, the Kullervo Brothers and James and Anna Francis.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Films. Fair.
BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—A good film bill and a poor vaudeville bill, drawing fairly well. Emily Stevens



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ST. JAMES (Joseph Brennan mgr.; agent, Loew).—Bill for the first half was easily topped by the Pickford-Sunnybrook Farm release, although the vaudeville bill was snappy. The Leighton in "Party of the Second Part" went big; Gordon Eldrid in "Won by a Leg" received a good hand, and the other acts included Leonard and Dempsey in "At the Club," the Ruth Howell Trio and La Petite Cabaret.

GLOBE (Frank Meagher, mgr.; agent, Loew).—The Loew stock company continues to pick up, having a lucky break through the continued run of "The Man Who Stayed at Home" at Boston's other stock house, the Copley. The Globe is using "The Deep Purple" this week to the best business of its season, and next week will bring "Just a Woman."

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Frescott, the telepathist, working with Hope Eden, is booked in for a full week, and judging from the way he drew under clever press-agenting on Monday and Tuesday, it was a shrewd move. The balance of the bill included "An Heir for a Night," Bruce Duffet and Co. in "Via Wireless," Barton and Hill, Kennedy and Nelson and Peggy Brooks.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—The Pickford-Sunnybrook Farm drew capacity. Vaudeville included Knight Hoyt and Co. in "It Happens Every Day," Niblo's Birds, the Chinese Musicians, Herbert and Dennis, the Oxford Trio and Bob Carter.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Good pop bill, including "Betsy Ross" and "The Princess of Park Row" for pictures and vaudeville acts comprising Schwartz and Clifford, Jerome and Carrow, Rhoda and Crampton in "Between the Red" and "A Holiday in Dixieland" and Almont, Dumont and Co.

PARK (Thomas D. Soriero, mgr.).—Pictures, "Paradise Garden" with Harold Lockwood and Douglas Fairbanks in "The Lamb" featured.

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MAJESTIC (E. D. Smith, mgr.).—First performance in America of "Seven Days Leave" Tuesday. Reviewed elsewhere.

SHUBERT (E. D. Smith, mgr.).—"The Knife," well advertised, opened Monday to capacity. Booked for two weeks and will probably have a nightly turn-away.

PLYMOUTH (E. D. Smith, mgr.).—Last week of Emma Dunn in "Old Lady 81," which has slumped badly. "Oh, Boy," will be transferred here from the Wilbur next Monday.

WILBUR (E. D. Smith, mgr.).—"Love o' Mike" is booked in here next week and "Oh, Boy," which is now on its 10th week, will go to the Plymouth. This attraction opened the season here and seats are now selling as far in advance as Christmas.

PARK SQUARE (Fred E. Wright, mgr.).—Jane Cow in "Lilac Time" opened Monday night, being well received.

COLONIAL (Charles J. Rich, mgr.).—Last three weeks of Ziegfeld's "Follies," still playing to a turn-away.

HOLLIS (Charles J. Rich, mgr.).—Ruth Chatterton in "Come Out of the Kitchen" opened Monday to excellent business.

TREMONT (John B. Schoffel, mgr.).—"Turn to the Right" holding up well in the face of four openings this week.

BOSTON OPERA HOUSE (Lawrence McCarthy, mgr.).—"The Red Clock" comes in next Monday for a limited engagement and a determined effort is being made to put the show over in anticipation to breaking into New York and to try and put the house on its feet, as it has been dark most of the time for the past couple of years.

CASTLE SQUARE (John Craig, mgr.).—House being overhauled and refurbished and will probably be announced within a week or two as a picture house to be operated on a pretentious scale by local men.

COPELY (H. W. Pattee, mgr.).—This is the 17th consecutive week of "The Man Who Stayed at Home," still playing to virtual capacity.

CASINO (Charles Waldron, mgr.).—Jacobs and Jerman's "Burlesque Review." Big.

GAYETY (Thomas H. Henry, mgr.).—"Star and Garter Show." Excellent.

HOWARD (George E. Lothrop, mgr.).—"Some Habes," with Brown and Barrow in "Back Home" heading the house bill. Capacity nights.

Joe DiPesa, publicity man for the Loew interests, pulled over a neat one Tuesday afternoon when he invaded Mayor Curley's private office with Frescott, the telepathist, and Hope and Eden. For half an hour the mayor's office was used for a telepathic demonstration.

George Edgar Lothrop, manager of the Howard, has been laid up with pneumonia for several weeks, and after being allowed to return to work was sent back to bed with laryngitis within two days.

Ruth Rose, a local girl, joined "Turn to the Right" at the Tremont Monday. Formerly with Margaret Anglin, and known as a theatrical protégé of Winchell Smith, she has been doing Red Cross work in France since last December together with the daughter of Thomas W. Lawson, the financier.

Andrew Mack in "Molly, Dear," comes to the Boston opera house after the two-week engagement of "The Red Clock," which opens next Monday. John McCormack is booked for a Sunday concert at the opera house Oct. 14. The "Passing Show of 1917" comes to the Shubert Oct. 15.

CINCINNATI.

By H. V. MARTIN.

Attorney Ben Heidingsfeld explains the incorporation of the Shubert-Rhinock Co., in New York last week, was necessary in order that the concern may operate properties recently sold to the Shuberts by the widow of the late George B. Cox. The United Theatres Co. was included in the deal.



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Although it had a successful opening with "The Smart Set," the Lyceum Manager Tom Corby announces, will be compelled to use vaudeville and pictures. Corby had a long list of musical comedies, mostly negro offerings, booked, but was unable to get one of them this week.

The Lackman Hotel, a strong rival of the Honing, just across Vine street, for the theatrical trade, has gone out of business after an existence of 12 years. The Lackman has been sold to the Fifth-Third Bank and all its furniture auctioned.

Same old stuff this week—two musical shows clashing at the big houses. "Stop! Look! Listen!" at the Grand; "You're in Love" at the Lyric. One of the shows would have done nicely here last week, when David Warfield was at the Grand and "Experience" at the Lyric. Some bookers!

Two star local actors John Drury and Joseph O'Meara, have been signed by Director Samuel A. Elliot, Jr., of the new Art theatre,

which will give its first performance at Memorial Hall Oct. 17. Drury was formerly starred in "Arizona," while O'Meara played leading character roles with Minnie Maddern Fliske, Bertha Kalich and other notables. Marie Baer will be leading woman. Last year she was leading woman with the Philadelphia Little Theatre Company. Edward Ballantyne, late of the Washington Square Players, Corinne Fibbe, Ruth Allen and Edwin Bernier complete the company. The first production will be Shaw's "Candida."

A sympathetic strike was called at Music Hall, Sept. 29, by union carpenters, painters and electricians decorating the hall for the automobile show which begins Oct. 6. The men went out because the union private policemen at Music Hall struck when two non-union cops were hired. The strike is still on.

John C. Weber, noted bandmaster, has just celebrated his 65th birthday. And he looks like a kid!

A candy fund for American soldiers has been started by Kitty Hart, principal in "Stop! Look! Listen!" at the Grand this week. She

has already raised several hundred dollars. Her idea is to have theatrical companies "adopt" various regiments and keep them supplied with sweetmeats.

Following the disappearance of a wrist watch from a Central avenue pawn shop, Harris Wilkins, aged 19, of Clarksburg, W. Va., a musical comedy player, was arrested here, Sept. 29. To detectives he said: "I haven't had anything to eat for three days and I did it in order to get food." Wilkins told the police he was let out of a musical comedy company several weeks ago. He was arrested while trying to sell the timepiece at another pawn shop.

Lew Shank, former Mayor of Indianapolis, who was seen recently in vaudeville as a monologist, made his first appearance in Cincinnati as an auctioneer, Sept. 29. He sold 23 second-hand automobiles at a local garage. Auctioneering is his business, he says. He is again a candidate for Mayor of Indianapolis. A coincidence is that David Warfield, the world's most famous auctioneer, was appearing in Cincinnati last week.

DALLAS.

BY GEO. B. WALKER.

MAJESTIC (C. VonPhul, mgr.; inter.).—Charles Withers, Four Swans, Maria Lo and Co., Hudlen, Stein and Phillips, Holt and Randall, Fern, Richelleu and Fern, Fred Kornau. Good bill, excellent attendance.

JEFFERSON (R. J. Stannett, mgr.; Pantages).—Barnold's Dogs, Skipper, Kennedy and Reved, Gus Elmore and Co., Three Symphony Maids and Alberta.

OLD MILL (Herschel Steuart, mgr.).—Douglas Fairbanks in "The Man from Painted Post" (film). Good picture, capacity business.

HIPPIDROME (Eleanor Black, mgr.).—Mae Murphy in "A Mormon Maid" (film). Very good.

During the afternoon performance of Ringling's Circus here Benny Pete, 25, a broncho buster, was thrown from his horse and sus-

tained a fracture of his left leg below the knee. He was immediately removed to the City Hospital. Ringling Bros. broke all records here, showing to 20,000 people at the two performances, being sold out an hour before each performance started. The overflow filled the side shows, who did capacity business also.

LOS ANGELES.

BY GUY PRICE.

Constance Crowley and Arthur Maude, the English players, are appearing in vaudeville in a sketch called "The Actress and the Critic." They will journey east later.

Thomas Nelbban has arrived from the east. He will do several pictures.

The Billy Sunday campaign has affected the attendance at the theatres slightly. The newspapers are devoting columns to the evangelist. In fact, Sunday out-nerved the declaration of war, locally, receiving onemore page of publicity than the government's important news got.

Carl Walker and wife have returned from their eastern trip.

Harry Girard and wife, Agnes Cain-Brown, remained here several days after completion of their Orpheum engagement. This city is their home and the players visited relatives and friends.

William Duncan and Carol Holloway, movie stars, appeared in person at Pantages the other night when the Vita serial, "The Fighting Trail," was shown for the first time locally.

Ashton Stevens has decided not to come to Los Angeles this fall. The Chicago critic will, instead, go to Detroit to see his new play produced by Morosco. The latter intended to produce the piece in Los Angeles, but changed his plan when he found he would not return west until around Christmas.



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MILWAUKEE.

By F. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—William Collier in "Nothing but the Truth" to big opening. Oct. 7, "Turn to the Right."

MAJESTIC (William G. Tisdale, mgr.; agent, Orph.).—Nellie V. Nichols, Connolly and Wennerich, "The Ruby Ray," Elsa Rueger, Gould and Lewis, Hagar and Goodwin, Everest's Circus, German war film. Good.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—The Langdons, Billy "Ewede," Hall and Co., Jones and Sylvester, Doyle and Elaine, Yamamoto Brothers. Last half: Palais Royal Revue, Fisher, Luckie and Gordon, Hill, Donaldson and Co., Gilmore and La Soria, Duval and Simons, Bally Hoo Trio. Excellent.

SHUBERT (B. Niggemeyer, mgr.; agent, International).—"The Girl and the Tramp" to good opening. Oct. 7, "One Girl's Experience."

MILLER (Jack Yeo, mgr.; agent, Loew).—"Cycle of Mirth," Fiddler and Cole, Maggie Le Clear and Co., Olsen Brothers, Lovonns

Trio, Francis and Nord, Annie Kent, Wartenburg Brothers. Fine.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co. in repertoire. 30, "Der Floh im Ohr"; Oct. 3, "Buridan's Esel." Second week opens well.

GAYETY (Charles J. Fox, mgr.; agent, Americana).—"Grown Up Babies," 7, "Lid Lifters." Uniformly good.

EMPRESS (Henry Goldenberg, mgr.).—Stock burlesque.

The reappearance of Mme. Sarah Bernhardt announced Nov. 4.

Newman, whose traveltalks always are heavily patronized in Milwaukee, will open his season of five successive Tuesday evenings on Oct. 9 at the Pabst theatre.

Sadie Treis has filed suit for \$10,000 against the Niggemeyer Theatre Co. for injuries alleged to have been sustained in a fall on a sawlway in the Shubert, Nov. 20, 1915.

The Saxe Brothers (Saxe Amusement Enterprises) already in numerous theatrical and other ventures with success, are behind the Yellow Cab taxi line. It has just become known, to the tune of \$220,000, with competition by the Black and White and the Green Cab services.

The remodeled Alhambra is making quite a hit with the men by permitting smoking in what are called auto boxes in the balcony. 25 cents, the regular being 15 cents. This is the big Saxe film house.

William G. Tisdale, who has replaced Clarence Bennett as manager of the Majestic, is a Milwaukee boy who started as an usher in the Chicago grand opera house. He moved to the box office of the Criterion, New York, and later became associated with the late Henry B. Harris, Henry W. Savage, F. C. Whitney and the Shuberts.

MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S Edwards & Driscoll, mgrs.).—San Carlo Opera Co. Very large advance sale. Next, "Everywoman."

ORPHEUM (Fred Crow, mgr.).—Sallie Fisher; Howard's Ponies; Janet Martine and Co.; Ed Morton; Jim and Marion Hawkins; Mankichi Troupe; "What Happened to Ruth"; Kimball and Kenneth. A well-balanced bill to big business.

FRANCAIS (Phil. Bodel, mgr.).—First half: Six Impe and a Girl; Clifton and Cornwell, Chas. Elley; Sullivan and Mason; Tiller Sisters. Second half: Courting Days; Wm.

Trainer and Co.; Joe and Vera White; Walters and Ward, and Adelaide Quelus.

GAYETY. (Tom. Conway, mgr.).—Some Show.

MAPLE LEAF (Joe Thomas, mgr.).—Tisoune and Mack's "Whirlwind Girls," second season.

IMPERIAL (H. W. Conover, mgr.).—Elsie Ferguson in "Barbary Sheep" films and the Juvenile Trio.

STRAND (Geo. Nichols, mgr.).—"Redemption" (films).

HOLMAN (H. E. Jodoin, mgr.).—Feature films.

NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Alan Brooks, in "Dollars and Sense," features the current program very successfully. Grace DeMar with her naive manner and complement of delightful stories easily earned second honors. "Five of Clubs" were well rewarded for their splendidly devised numbers. Beaumonts and Arnold started well and never relinquished their hold. Miss Beaumont's dancing finish sent them off to vociferous applause. Rowley and Young opened rather quietly. The boys dance gracefully, but the routine employed does not bring forth their best values. Harry Beresford in his domestic sketch evoked hearty laughter. Mike Bernard appearing singly scored decisively.

CRESCENT (P. H. Turner, mgr.).—Entertaining bill the first half. The Jossens began proceedings with an appealing singing and dancing turn. Harry Thomson possesses the same commendable story-telling faculty. He might remedy his English and desist in remarking an-ent. "The Spectators Storm" and Marsden are capable farceurs. Freddie James has bright lines and others that have lost their luster through repetition. Rearrangement, some elimination and essential additions would make James an agreeable big-timer. The Totes showed several novel feats. Tights would aid the man in the present dressing scheme.

PALACE (Walter Kattman, mgr.).—Dandy show, first part of last week. Amanda Gray and Boys and Donahue and Stewart divided honors. Miss Gray possesses much better voice than many of the frayed prima donnas encountered in the best houses. Donahue and Stewart, presenting much the same act as shown last season, registered tremendously. Carson Bros., with their novel finish, elicited thorough appreciation. Lew and Mollie Hunting did nicely. Mollie Hunting carrying the act across with her looks and dancing. Williams and Daisy concluded in apt manner.

CRESCENT (P. H. Turner, mgr.).—Far from impressive was the bill at the Crescent the latter part of last week. Andy Lewis, who has adorned the burlesque firmament during the major part of his career, occupied the stellar position. His vehicle, in the presentation of which he is assisted by a fairly adequate young woman and the best "straight" seen here in vaudeville in several years is not commendatory. Amena, opening, displayed enough knowledge of violin playing and sufficient nerve to establish herself, in the good graces of the audience. A varied routine submitted by Frankie Fay kindled some enthusiasm. The Manning-Sullivan sketch, with a political aspect called "The Bride," appealed as ludicrous in its variance from the verities.

PALACE (Walter Kattman, mgr.).—The Palace program the last half last week lacked entertaining characteristics. Originality in presentation might assist the Dunedin Duo, capable in a cycling way, but following the hundreds who have gone before. If Klein Bros. possessed poise, grace, singing qualifications, humorous aptitude, modern material or any of the other seemingly essential requisites, they would appeal in different measure. Boyle and Brown did nicely in the "No. 2" position. A couple of singers of pleasing vocal elements with numbers of proportionate quality. "The Schoolmaster" is featured programmatically. It's a "school room" affair, minus a trace of novelty and interpreted by persons who seldom assume competence. The songs employed were popular in 1915 and 1916, while the jokes in part are recorded as first arousing laughter when the late Tony Pastor was "trying out."

STRAND (D. L. Cornelius, mgr.).—Pictures. ALAMO (Frank Danders, mgr.).—McCormick and Winehill's Revue.

DIAMOND (Arthur Leopold, mgr.).—Italian war pictures.

K. A. Bugbee has purchased the King Bee films for this territory.

E. V. Richards, the Saenger general manager, is placing tabloids at the Plaza and Picto.

Report has it Maurice Barr will manage the Isle at Houston.

Barnum-Bailey circus exhibits here 14-15.

The Strand here may show Fox features shortly.

The Hippodrome, Lafayette and Dauphine remained closed, with only slight evidence that one of the three houses will shortly play the more popular of the popular-priced combinations.

J. E. Pearce & Sons took over the Dream-world Monday. It is said they are not to operate the place, but have turned over their lease to a catering concern at a profit.

D. L. CORNELIUS, the Strand's managing director, is recovering from a serious injury to his right hand.

The Rapides opera house at Alexandria may install vaudeville shortly, using some of the acts appearing at the Palace in this city. Wm. O'Shea is managing the theatre at Alexandria at present.

PITTSBURGH.

The Pitt theatre opened Oct. 1 with a New York cast. William Patch Moore, the manager, intends to establish it as a producing house for new plays to break in there preliminary to New York and Chicago openings.

The Aborn Opera Co. opened its second week at the Schenley Monday to good business. They are expected to remain a few weeks.

The engagement of Thomas H. Allen, of this city, to Dorothea Crothers, of New York, was announced last week. Miss Crothers is at present playing stock in Indianapolis.

The Davis, big time, announces its annual festival week with 12 acts instead of the usual eight.

The ice skating season opened Oct. 3 at the Winter Garden. The Duquesne Garden opens Oct. 13.

PROVIDENCE, R. I.

BY KARL K. KLARK.

The first month of the theatrical season in this city is past and now theatrical managers have settled down to the task of giving theatregoers what they have made clear they want. It usually takes the managers about a month after the opening of the season to get the lay of the land. With legitimate at one playhouse, burlesque at one, musical comedies at another and vaudeville and pictures at three, the heads of film houses were on the anxious seat regarding their prospects for the season, after a most successful summer, find, much to their gratification, that they have no cause to worry.

Managers of other playhouses have seen the handwriting and it begins to look as if they had come to the conclusion that if the public wants pictures, pictures it will get. As the result the Opera house, after a month of legitimate ending in a whirlwind with "Furs and Frills" last week, is giving the big bills next this week and putting on pictures. Keith's, too, with first-class vaudeville, is paying much attention to pictures also, and has announced some big features for the coming weeks, war pictures, which seem to be in great demand at this time.

The film houses are going along as usual with some of the latest releases now on and others booked for weeks ahead. The only change found at the picture theatres in the past week is in management at the Modern.

After a successful week with "Peg o' My Heart," the Emery has shifted to musical comedy this week in spite of the fact the last comedy at this house failed to win popular approval.

As the vaudeville houses this week were better crowds than last week, perhaps several unusually good acts were offered. Keith's continues the popular house, but Fay's and the Majestic are holding their own and the merry jact to stage the best show for the slightest money continues.

Providence is a city of over 200,000. In addition the theatres here also draw heavily from Pawtucket, where, as the result of a combine, there is but one vaudeville house and several film theatres.

OPERA HOUSE (Felix R. Wendelschafer, mgr.).—Pictures. "The Italian Battleship." Prices, 25 cents to \$1. Drawing good. Exceptionally large Italian population in city partly responsible for big houses at several performances. "Eileen" next.

KEITH'S (Charles Lovenberg, mgr.).—Bill on whole very good, but not quite up to high standard set during first few weeks. Percy Haswell, appearing with her company in a one-act play, "Heartease," shares the leading position with "Mr. Inquisitive." It was difficult to choose between the two. Ferns and Davis, "A Nightmare Review," another bright spot. Six American Dancers, good. Harry Lenter, Ann Sutor, Ollie Young and April and Dupree and Dupree, good.

MAJESTIC (Martin Toohey, mgr.).—One of the few dramatic sketches based on the war to be presented here, "Children of France," by Colgate Baker, heads the bill. Albert Hackett, Marie Hodgkins and Harry Stafford, in the leading roles, did commendable work. Whitney's Operatic Dolls pleased. Dunham, Edwards Trio, well received. Other acts, first half: Teddy and Luddy, Harry and Myrtle Gilbert, White and White. Second half: The Leightons, Gordon Eldred and Co., Grace Hansen, House Tree Ham, "La Petite Cabaret," Flying Maxwells.

EMERY (Martin Toohey, mgr.).—"Mutt and Jeff Divorced," with Earl Redding (local) as Mutt, found full house opening night. Good comedy, pleasing music and fair chorus carried show across in satisfactory manner. Improvement over last musical comedy seen here several weeks ago.

COLONIAL (William S. Canning, mgr.).—"Bowery Burlesquers" to crowded houses. Show only fair. Chorus not up to standard. FAY'S (Edward M. Fay, mgr.).—Madame Lucile's Models, headliner, appreciated. Others, Hall, Ellsworth and Merrigan, "Twenty-odd Years," Tom Sears, Edith Almond, Caryll Old and Flynn, Lipinski's Dogs, Valetas, Surratt in "A Rich Man's Plaything" (film), pleased those who care for this type of picture.

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MODERN (David E. Dow, mgr.).—Pictures. First week under new management with symphony orchestra and Mary Pickford in "Rebecca of Sunnybrook Farm." extensively advertised resulted in capacity houses daily.

EMPIRE (Matthew J. Reilly, mgr.).—Pictures.

GAIETY (Jacob Conn, mgr.).—Pictures. BIJOU (Sol Braung, mgr.).—Pictures. ROYAL (J. Fred Lovett, mgr.).—Pictures. CASINO.—Pictures. AUBURN.—Pictures.

The Scenic at Pawtucket, with a split week in vaudeville and pictures, has opened up big this season. The only vaudeville house in the city. It is being largely patronized by those who prefer to patronize home industry instead of going to Providence and thus add-

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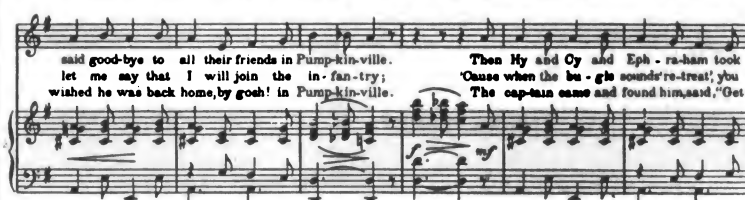
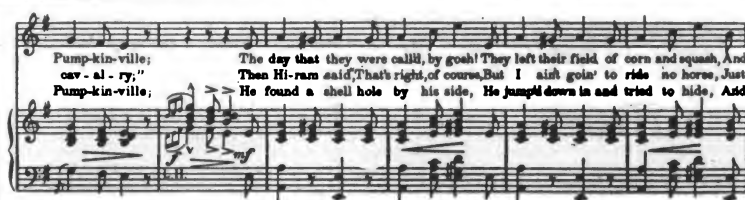
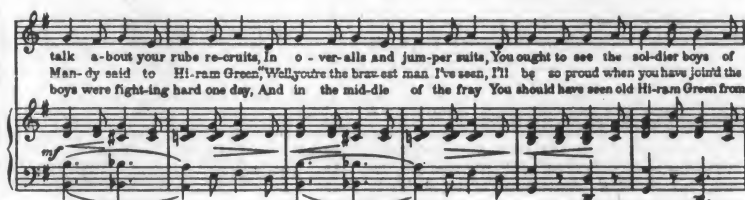
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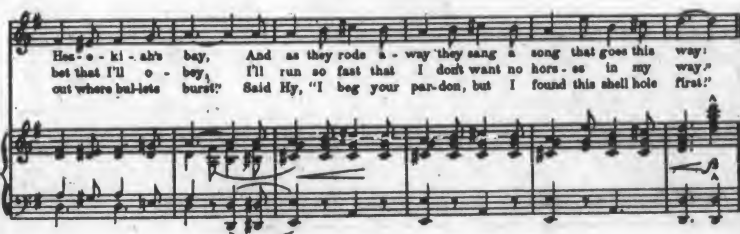
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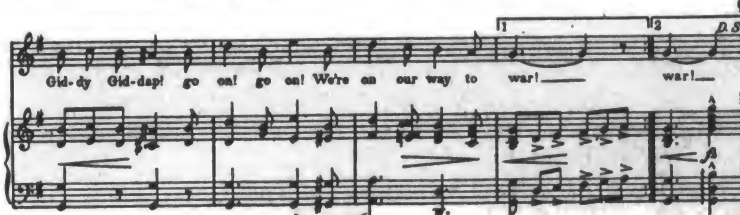
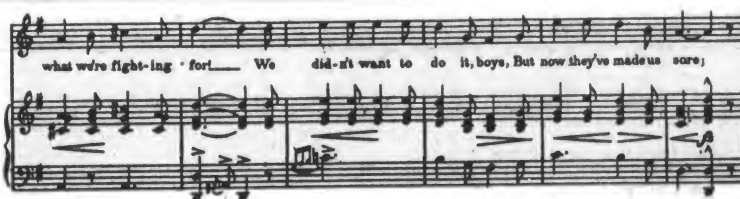
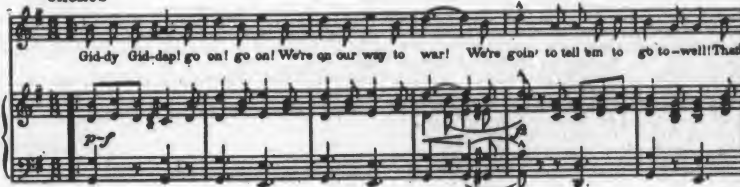
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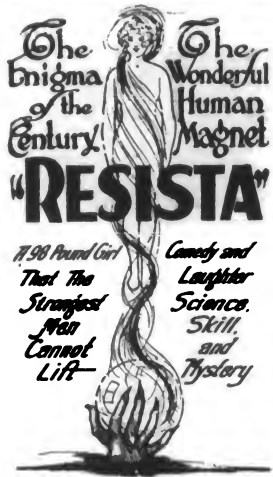
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RESISTA?

HEADLINING FOR LOEW

Direction, ARTHUR J. HORWITZ

ing car fare to the price of admission to playhouses there.

Sunday afternoon operatic concerts are to be given at Fay's this winter. A series of four has already been arranged by A. M. Steinert, president of the M. Steinert & Sons, piano dealers.

"King Full," farce comedy, featuring Charles Schofield and Isadore Martin, late of the Albee Stock Company of Keith's, this city, was seen on a vaudeville stage for the first time last week when the duo appeared at the Seenic, Pawtucket, R. I. With an excellent company, this popular pair, who made many friends in stock in this city during the summer, put over their new act in finished style.

Despite that last week was the fifth time "Peg o' My Heart" has been here the Emery was packed every night and at the greater part of the matinees. This is the first play that has gone big at the Emery since it opened for the present season.

Adelaide Lovenberg of the Six American Dancers at Keith's this week is a niece of Charles Lovenberg, manager of the house, and made her debut, when a child, with the Lovenberg Family of Swiss Bell Ringers, of

which Charles Lovenberg was the star attraction.

Two players who are well known locally appeared at Keith's this week in the company of Percy Haswell. One is Edward Longman, of the Albee Stock Company at Keith's last season. The other is Roy Phillips, connected with another Providence stock company a few years ago.

David E. Dow, of Boston, formerly general manager of the New England Film Distributors, Inc., has been made manager of the Modern, one of the city's biggest picture houses. Mr. Dow has made a feature of combining feature attractions with symphony orchestras and has already installed an orchestra at the Modern, its leader being Jerome H. Stewartson.

Earl Redding, Mutt, in "Mutt and Jeff Divorced," at the Emery this week, is a Providence boy. Ten years ago he left his position at the Providence opera house to take a small part in "The Old Homestead." After a season with it he was in "A Trip to Chinatown," "The Isle of Spice" and "Sherlock Holmes." He was engaged to create the role of Mutt in the musical comedy six years ago and has played that character since that time.

The pavilion at Hunt's Mills, of which Edward M. Fay, manager of Fay's, is manager, was turned into a barnyard Wednesday evening when the annual Farmers' Ball attracted hundreds. Prizes were awarded for costumes, dances and biggest vegetables of various sorts. Dancing is to be continued at this popular resort for the next few weeks.

Sig. Stefano Pettine, formerly tenor of the Boston Opera Company is appearing at Rhodes-on-the-Pawtuxet this week.

The Players, a big local organization, elected officers last week and are considering the advisability of affiliating with the Drama League of America. Plans are being made for the present season and all productions are to be staged in Infantry Hall which has been used since the Talma theatre was sold. The income of this organization last year was about \$5,000 and the expenses \$4,000. Should the local organization become affiliated with the Drama League it is believed it would be the largest chapter in the country.

Artists appearing at the various playhouses in the city this week, together with local artists, gave a big concert at Emery's Majestic Sunday night for the benefit of a fund which is being raised here to purchase tobacco for the American troops abroad. Among those who gave their services gratis for this concert were Jayne Herbert, late prima donna contralto with the Century Opera Company, N. Y., now filling an engagement at the Crown Hotel; Edna Pierson, leading lady of the "Mutt and Jeff" Company at the Emery; Edna Ayers, Raymond, Freeze and Mario Michard, appearing at the Dreyfus Hotel; other members of the "Mutt and Jeff" Company and members of cast of "The Bowery Burlesquers" appearing at the Colonial.

SEATTLE.

BY WALTER E. BURTON.

LYRIC.—Burlesque and vaudeville to fair business.

ORPHEUM (Eugene Levy, mgr.).—Vaudeville and photoplays; semi-weekly change of program.

MAJESTIC (Walter Kastner, mgr.).—Vaudeville and pictures.

TIVOLI (Norvin F. Haas, mgr.).—Reopened 23d as home of combination musical comedy and vaudeville. The Rolettes and the Oliva Duo furnished by the new Kellie-Burns circuit. Rothermel and MacCullough offer a good musical comedy production. "The Country Maid," enacted by eight principals and a chorus of like number. Elaborate scenic and electrical effects and gorgeous wardrobe. Dorothy Raymond, prima donna, plays the society woman well; Eddie Ellis is cast as an artist and makes the most of the part; Mary Wynn, ingenue, is captivating as a country lass; H. S. Brummel, comedian, does a waiter; Dick Harding is a Rube; Frances Dave is good in a similar role; the villain is played by Mr. MacCullough. Book and lyrics by MacCullough, music by Rothermel. Last half: "The Love Ship." Good business. Next week, "The Greyhound."

WILKES' (Dean B. Worley, mgr.).—The Wilkes Players in "The Co-Respondent." Grace Huff and Ivan Miller in leading roles. Splendid patronage.

PANTAGES (Edgar G. Milne, mgr.).—"Bon Voyage," headline. Edna Earl Andrews and Co., added feature, with "Saint and Sinner." Jimmy Norton pleased. The Cromwells, splendid. Jessie and Dollie Miller, pleased. Brady and Mayones got the comedy end of the bill. Capacity business.

PALACE HIP (Joseph A. Muller, mgr.).—23. The Belgium Trio, juggle with facility. "The Burglars' Union," highly amusing. Fairman and Patrick, please. Irish wit and songs. Watson and Little, good skit. Kruger and King, excellent. Milo Vagge and Co., bag punning and juggling. Gene Knight and 5 Violin Girls, talented musicians who show gorgeously and look good. Last half: Wilbur and Sherry, versatile. Two Specks, good. Keeler and Belmont, humorous sketch. Princeton Five sing well. Austin and Bailey, colored, pleased. "The Girl in the Moon," nicely staged.

METROPOLITAN (George T. Hood, mgr.).—Dark. Oct. 2, 3, Kolb and Dill in "The High Cost of Loving." 4-6, Henrietta Crossman in "Erstwhile Susan." 13, Paderewski; 14-20, "Potash & Perlmutter" show; 24-27, "The Knife." 28-Nov. 10, Klaw & Erlanger stock.



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Under direction of GEO. W. LEDERER

MOORE (Carl Relter, mgr.).—23, Orpheum vaudeville season opened 23 with enjoyable bill. Marck's "Jungle Players" headlined, with a richly staged animal act, enlivened with pictures. Mang and Snyder gracefully perform athletic feats. Frankie Heath put over her song-stories with much "pep." Charlie Howard and Co., big favorites. Colonel Diamond danced with his granddaughter. Norwood and Hall, good. "The Night Boat," comedy production. House sold out Friday night prior to opening date.

MISSION (Jensen & Von Herberg, mgrs.).—Harry Carey in "Straight Shooting" (film).

REX (John Hamrick, mgr.).—"The Whip," with all-star cast, to good patronage.

CLEMMER (James Q. Clemmer, mgr.).—Julian Eltinge in "Countess Charming."

CLASS A (Wm. Smith, mgr.).—Gladys Huette in "Pots and Pans Potty."

STRAND (William H. Smythe, mgr.).—Mae Marsh in "Polly of the Circus." House sold out before formal opening. Saturday, at 2 p. m. Cherniavsky orchestral program is the best in the city.

COLISEUM (E. D. Tate, mgr.).—Margaret Clarke in "Bab's Diary."

LIBERTY (John Von Herberg, mgr.).—George Forman Howard's sensational photodrama "Come Thru."

COLONIAL (John Danz, mgr.).—"Her Condoned Sin." George Walsh in "High Finance."

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Sunday's (30) new bill of Orpheum Vaudeville packed the Moore with practically all acts worthy of headline honors. "Bandbox Revue" heads. Meritorious musical offering. Paul Armstrong's melodrama, "The Grey

RITA BOLAND

In

SONG SKETCHES

Orpheum Circuit. Direction of MAX GORDON

WHAT THE DENVER PAPERS SAY:

DENVER "TIMES"

RITA BOLAND CAPTURES ORPHEUM DROLL MIMICRY WINS AUDIENCE

Little Rita Boland, billed 'way down among the small-type attractions of the Orpheum vaudeville this week, "stopped the show" last night. Following one of the topline features, Miss Boland occupied a difficult spot, to all appearances, but her song sketches and droll mimicry soon won her a high place in the esteem of the audience that filled the theatre, despite a cold, drizzling rain. At the close, the house simply would not let her go, and she was obliged to respond with encores. She sang several descriptive songs and did some dancing. Her hit, however, was based on imitations of chorus girl and burlesque "queen," singing "They All Fall for Me." At the finish she introduced her little "sister," a Chihuahua dog about as big as a minute.

DENVER "POST"

At the time of going to press, nothing had been done about it, but, none the less, there was a theft perpetrated before a large crowd of people yesterday afternoon.

Rita Boland stole the show at the Orpheum. And it was not petty larceny, either, for it's a perfectly good show. If some action is not taken, this young woman is going to do the same thing twice a day for seven days. She has not the headline honors, but she has that little spark of personality and cleverness, together with bright material, that hits the right note. She has no elaborate scenic production, no expensive and extensive wardrobe. She has only her simple little songs and her delightful and simple method of delivering them. Oh, yes, and she has one other tiny feature of her act that is used as an encore. She says it's a dog.

hound," brought thrills and laughter as presented at the Wilkes by Wilkes Players.

At Palace Hip two specially good acts, Sam Otto as Hebrew soldier, and rube comedy skit by Eldredge, Barlow and Eldredge, "The Love-ship."

Musical comedy production at Trivoli drew capacity business.

Orpheum has mediocre bill this week. Pantages, headed by "The Count and the Maid," with Teddy McNamara; Silber and North also big feature.

Koib and Dill in "High Cost of Loving" at Metropolitan, drawing capacity.

Tom Church has been appointed chairman of the Board of Theatre Censors by Mayor Hiram H. Gill.

W. H. Meyers, Pantages manager in Tacoma, was in Seattle last week.

Norme Coffee, "Maid of the Movies" act on the Pantages circuit, lost her voice while playing here Monday and the turn was replaced by Trevitt's Military Canines. The dog act will continue over the time.

Fred Henderson, vice-president of the Orpheum Circuit, was here Saturday for a few hours and looked over the Moore. He was greatly pleased with the house.

James Kerr, former manager of the Wilkes' stock company at the Orpheum here, is now doing press work in Chicago.

George Reiser, South Bend manager, was here Wednesday.

"So Long Letty" gave a noon-day performance to aid the soldier boys' "tobacco fund," \$573.25 being realized.

Seattle became the home of big musical comedy productions Sunday when the Rothermel & MacCullough company opened at the Trivoli. Local theatre-goers will have the first opportunity of witnessing the productions. After playing here they will be sent on the road. In the cast are Richard Harding, Gertrude Hammond, Frances Davee, H. S. Brummel, Edward Ellis, Mary Wynn. The Bennett Sisters and Ardez Noel, of the Bostonians, are in the chorus.

Superior Judge John Jurey dismissed the case of the Metropolitan Life Insurance Co., owners of the Orpheum theatre, vs. the Orpheum Theatre and Realty Company, lessees of the Moore theatre, late Friday afternoon, for contempt of court. The case is now up to the Supreme Court as to the rights of the name "Orpheum" in Seattle. The defense offered affidavits of Alexander Pantages, George T. Hood (manager of the Metropolitan theatre), Foster & Kleiser (billposters), Carl Reller (local Orpheum Circuit manager), Wm. A. Hartung (treasurer of the Moore theatre); the plaintiffs that of H. C. Robertson (local manager of the Orpheum theatre building) and Eugene Levy (lessee of that theatre). Levy made the following affidavit: "I will further say that there is no such thing known to the 'theatrical world' as 'Orpheum Vaudeville,' that being a phrase coined by the defendants at about the time the controversy involved in this suit, and for use only in the city of Seattle." The dismissal at this time will probably end the long-drawn out suit which began last fall and has continued, intermittently ever since.

John Hamrick, manager of the Rex, will open another picture house on Pike street, near the Coliseum, next month.

Pictures of the Pendleton "Round-Up" were



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LA SALLE
Chicago
"OH BOY"

with
Joseph Santley
(7th week)

shown at the Liberty theatre last week in the Star-Liberty News Weekly.

Fred O'Neill, former wrestling partner of Young Hackenschmidt in a vaudeville act, is now wearing an army uniform and is stationed at the local armory.

After a month's vacation, Horace Smythe is back with the Chief Seattle Film Co., playing leads. Kapitola Jacobson will probably play opposite him as heretofore.

Bernie Hunt, of LaMonte Brothers, has returned from a short trip to Alaska.

The Weir, Aberdeen, is playing three acts of the Hippodrome Circuit each change.

Charles B. Dreyer, former head cameraman for the Chief Seattle Film Co., of this city, has gone to Spokane to accept a similar position with the Washington Film Corporation, recently organized there.

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All "N. V. A."s"

Joe St. Peter, Everett theatrical magnate, visited the local mart Monday.

TACOMA, WASH.

BY W. E. BURTON.
TACOMA.—23-26, "So Long, Letty" to good business; 27-Oct. 3, "The Honor System," dim; 4, Margaret Matzenauer concert under direction of the Artists' course.
HIPPODROME—24, Eugene Page Entertain-

ers, splendid; "When We Grow Up," quaint, rural masterpiece, with Eddie Tanner and Co.; Jennings and Barlow, successful; Virg., and La Blanche, good; DeVeaux Dell and Joe, ventriloquist act; La Petite Elba won favor. "Is Marriage Sacred" (dim) completes program. Good business.

PANTAGES.—24, "Miss America," tuneful extravaganza; DeMichele Brothers vie for stellar honors; "Everyman's Sister," meri-

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EXCERPTS FROM THE PRESS

(Jackson, Mich.)

THE ORPHEUM'S GOOD SHOW

Meriting the major portion of the good things said about it in advance, the 1918 edition of the "All Girl Revue," presented by Pepple & Greenwald, opened Sunday at the Orpheum for the first four days of the week.

Refreshingly different from the usual run of the tabloid musical offerings, the "All Girl Revue" presents enough variety to please the most exacting. The piece is enacted in nine scenes, specialties being woven together in revue form with music and frivolity as the keynote throughout.

Of the principal scenes, "Ye Old Time Minstrels," with Adele Jason as interlocutor, and Cecil Jefferson as premier female blackface artist, was accorded a goodly share of applause. "An Evening in the Orient," "The Up to Now Gown Shop" and the patriotic closing of the final scene, "A Night at Maxim's," were other high lights of the piece.

Notable in the specialties were Little Evelyn Wilson in song numbers; Morette Sisters, exuding "pep" as singers, dancers and musicians, and McNeal and Mayo, capable musicians.

Then came the Morette Sisters, a combination of youth, ability, personality and class spelled with a capital C, who were not satisfied with several bright songs through the show but who did a specialty of singing, dancing and several instrumental numbers that won for them the bit of the evening. Another bright light of this season's most pretentious tabloid was Adele Jason, who sings songs as they were meant to be sung. Miss Jason wore several wonderful gowns and knows how to wear them. She bears watching.

(South Bend, Ind.)

One of the sprightliest musical productions ever shown at the Orpheum is offered this week in the "All Girl Revue." Nothing but girls contribute to the entertainment, which with the nine different scenes, the artistic costuming and brilliant settings, provide the Orpheum patrons with an exceptional high-class musical show. The offering starts with a prologue, is followed by a minstrel show, and ends with a cabaret scene at Maxim's and a patriotic finale.

Cecil Jefferson, in blackface, provides the comedy, and the latter is a specialty called "The Beau Brummel of Black Face" scored a decided hit. Rose Victor, a comely girl, dances well, while Adele Jason does most of the singing. Melodies from Broadway sung by Miss Jason during a cabaret scene, were especially well received. The Morette Sisters inject a lot of spirit into their specialty as well as several solo numbers.

The **MORETTE SISTERS**
FEATURED IN
PEPPLE & GREENWALD'S
"ALL GIRL REVUE"

I Vlasta Maslova

take these means to thank Mr. E. F. ALBEE, Mr. MARTIN BECK and all the other managers of the UNITED BOOKING OFFICES and the ORPHEUM CIRCUIT for the courtesy extended to me during my engagements in their theatres, and to announce that I am no longer connected with Theodore Kosloff. I also wish to call attention to the fact that Theodore Kosloff AFTER OUR ACT WAS BILLED AS THEODORE KOSLOFF AND VLASTA MASLOVA and played four consecutive weeks at the Palace, New York, and throughout the country, is now calling some girl in his act "Marie Maslova" (although I AM NOT IN IT) WHICH MAY DECEIVE THE PUBLIC AND THE MANAGERS.

I wish it known that I AM THE ONLY AND ORIGINAL MASLOVA, and anyone using my name is doing so without my authorization and will be prosecuted by me to the fullest extent of the law.

(Signed) VLASTA MASLOVA

MY NEW ACT WILL BE READY SHORTLY AND WILL BE UNDER THE

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Personal Direction, M. L. GREENWALD

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torious comedy drama; Chester Gruber, good
nut comedian; "Girls from Starland," spec-
tacular scenic novelty, general applause; "The
Secret Kingdom" (film) completes. Good
patronage.

COLONIAL.—Mary Pickford in "Rebecca of
Sunnybrook Farm" (film).
APOLLO.—Harold Lockwood in "Under a
Handicap."

MELBOURNE.—"In Again, Out Again,"
with Douglas Fairbanks in stellar role.

REX.—"The Beautiful Liar," with Frances
Nelson.

SUNSET.—Peggy Hyland in "The Enemy."

VAUDETTE.—"The Spirit of Romance,"
with Vivian Martin in the title role.

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AmericaThe torpedoes
missed me,
BUTI hope the
Managers
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Friars' Club
will always reach me.

PARK.—Ella Hall in "Her Soul's Inspira-

tion."
ROSE.—"The Price of Silence," with Doro-
thy Phillips starred.

ALOHA.—Robert Harron in "The Bad Boy."

Eugene Levy has hold his two theatres here,
Liberty and Melbourne, and will hereafter de-
voted his attention to his Seattle house, Or-
pheum.



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INTO A HEAD-SPRING!
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FRANCES CORNELL

IN
"SOMEWHAT DIFFERENT"
SONGS

EXCLUSIVE MATERIAL

"The Pint Size Pair"
LAURIE and BRONSON
in
"Learergo"

Did you know that
HARRY C. GREEN has his eyebrows fixed?
That STAN STANLEY is an Editor?
That GOLEY can beat him at 3-cushion?
That MARIE GREEN is well and happy?
That LAURIE and BRONSON are rehearsing?
That THE DOOLEYS are the only Dooleys of their kind?
That I dressed with HENRY BERGMAN, MILLER and MACK, CLAYTON and WHITE and the rest of the rouse paws in Room 18?
That up to date, after lifting 300 paws they save me, I am still using GUY?
That NORA BAYES, IRVING FISHER, HARRY ASBY are a riot at the Palace?
AND IF YOU DID,
SO WOULD I

You can't help
Laughing
at



The Original
ARLEYS
PAUL & CHARLIE
Sensational
Perch Balance Acrobats

MAUD "SLIVY"
DUNN
Lady Auburn
AND
Queen Bony-Part
Direction,
MARK LEVY

BOBBY HENSHAW

"The Human Ukelele"

To "Uke" for the U. S. O.
Strings Supplied by
ROSE & CURTIS

It makes a young man
sour to get pickled,
these—owned—

BILLY BEARD

"The Party from
the South"

Principal Connection
at G. Field's
Minstrels
Eastern Rep.,
PETE MACK
Western Rep.,
SIMON AGENCY

HOLDEN and HERRON,
Captain Arry Oiden:

Postals received. Am glad the old shoes I gave you lasted longer than McCormick's cheap junk. You ought to be on this bill—retrouquists, jugglers, magicians and acrobats—and none eat with their knives.
(Signed) **NOLAN and McCORMICK.**

P. S.—I am playing your part in McCormick's act and the dummy says I play it better than you did. Will show you how to oil your car when I see you. Have three \$023½ McCormick's shoes cheap.

Paul and Mae Nolan
This Week—Hip—Youngstown, O.
Next Week (Oct. 8)—Hip, Cleveland
Week Oct. 15—Keith's, Toledo
Booked Solid
U. S. O.
Direction,
NORMAN JEFFERIES

WHO'S WHO
IN
VAUDEVILLE
No. 1.



EDWARD MARSHALL
MAIL CARE
VARIETY
ALF. T. WILTON.

FRED DUPREZ
Says

The other day I told my wife: "Experience taught me to be an actor." She said: "Why blame it on Experience?" You can't reason with a woman.

American Representative **SAM BAERWITZ** 1493 Broadway New York

"There is nothing new under the sun,"
But there is always a different way to do it!

DOLLY AND BERT GREY AND BYRON

POLDI LONG
PRESENTS
LONG TACK
SAM CO.



The Celestial Wonder Workers
Booked Solid

If you are booked to play Montreal in the near future, please the following in your note books: For at Mrs. Quinn's, 248 Ontario street West. It's wonderful. This week we bid adieu to a fine lot of fellows in the Sallie Fisher act. All regular Tads, too—John O'Keefe, Father Hogan, Jimmy Duddy and last, but not least, the fixer, Jack Ryan. Certainly will hate to see them go; and how that Ryan boy can play poker and rummy. Ed Morton is crying already. He can't think of them leaving. Ed certainly is a hot sketch.
Good luck, boys. More rummies wanted. Apply

JIM and MARION HARKINS
Next Week (Oct. 8)—Temple, Hamilton, Can.
Direction, **NORMAN JEFFERIES**

We Have Never Been Known To
Play The Same Theatre Twice.

6-Last-Halfers-6

in an Ice Cream Parlor
All Laying Off—Will they
order chocolate soda?
Ans.—No—Pro Rata Sundaes!

FISHER and GILMORE
in "HER RUBEN ROMEO"
Loew Circuit.
Direction, **MARK LEVY.**

The Baggage Man has checked my Trunks:
He Weighed them with a Guess.
Now, if we have some beer together,
Will I be drinking to EXCESS.

I CLAIM CHECKS
are not as desirable as cash—
Endorsed by
EARY and EARY
"A STUDY IN SUPPLENESS"
McVicker's, Chicago,
NOW.
Direction, **MARK LEVY.**


1

FENTON AND GREEN

It all comes under the heading
of amusements.

MORRIS GOLDEN

HOLDEN and GRAHAM
ARTISTIC BITS OF
VERSATILITY
Direction,
NORMAN JEFFERIES



MAXINE DOUGLASS
IN VAUDEVILLE
ONE OF DIXIE'S FINEST GIRLS



Wells, Laurie
and Bronson:
Thanks for
suggestion rela-
tive to—wonder
but I bought a
new coat
Mack's, yester-
day and I look
quite military.
Some blanket!

OSWALD

P. S.—I want
to extend my
sympathy to Jas-
per's folks.

Care Rawson
& Claire, Au-
burndale, Ill.

The Quietest name
on the billing
sometimes gets
the Loudest approval
from the audience.
I said **SOMETIMES.**

Walter Weems
Next week Keith's Rutland.

Met "Jimmy Coughlin" in Boston Sunday night
and had a long chat; so you still remain a friend
of ours, Vincent?

Stylish Steppers, we have had the big spread on
our mind and wish that we could do it all over
again. Regards to the brother and mother at home.
We will be back in the big town next week, with
splenty of alcohols for the Automat.

BOB KNAPP and CHRIS CORNALLA

Week Nov. 8th. Week Nov. 15th. Week Nov. 22d.
Keith's 81st St., Keith's Theatre, Garrick Theatre,
New York City, Philadelphia, Pa. Wilmington, Del.

LOUISE and HARRY LAMONT
12 Minutes Original Comedy
in "One"
Agent, **PETE MACK**



PAULINE SAXON

Si Perkin's Kid



BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

2-White Steppers-2
Study in White
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 and CO.
IN
"THE SLACKER"
WVMA By HORACE J. LINNEY UBO
Direction, **HARRY SPINGOLD**

THAT COMEDIENNE



Strauss-Bryson N.C. 1917

CECIL CUNNINGHAM

PALACE THEATRE, NEW YORK
NEXT WEEK (Oct. 8)

VARIETY

VOL. XLVIII, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 12, 1917

PRICE TEN CENTS

Pictures

ARTCRAFT PICTURES

Drama

Variety

MARY PICKFORD
WHOSE NEXT ARTCRAFT PICTURE IS ENTITLED
"THE LITTLE PRINCESS"

**OLIVE
BRISCOE**

and

**AL.
RAUH**

IN A NEW ACT BY

HERBERT MOORE

Direction, **HARRY WEBER**

VARIETY

VOL. XLVIII, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 12, 1917

PRICE TEN CENTS

CANTONMENT STOCK BURLESQUE UNDER COLUMBIA CIRCUIT PLAN

**Biggest and Best Known Burlesque Operators Considering
Providing Soldiers With Guaranteed Brand of Entertainment They Like. Feel It Duty to Prevent Objectionable Class of Similar Performances
Now Reported Organizing.**

Inside sources of information revealed this week that the Columbia Amusement Company is purposing taking a forward step for the entertainment of the soldiers in the various cantonments spread over the land. Recreation and amusement are crying needs of the service men just now. Recognizing that to be imperative, securing reports that several noted "turkey" burlesque managers contemplated invading the cantonment field "on a shoestring" and intending to give the brand of burlesque that has so often brought discredit to that field, and appreciating the benefit to the soldiers, standard burlesque entertainment, such as the Columbia wheel brought fame to itself through promoting, the Columbia was reported Tuesday to virtually have commenced the preliminary organization for several stock shows of this description, all to be under the strict supervision of the Columbia executives.

The biggest point to be overcome is the matter of obtaining a theatre at or near each cantonment. The prestige of the Columbia's name in conjunction with the project is looked to as first aid in this respect. Another point of prime importance is to secure burlesque producers who may be fairly relied upon to catch the spirit of the Columbia's enterprise, and formulate their shows along those lines.

It has been conclusively attested since the big army got into the field that the preference of the men for amusements was toward vaudeville and burlesque. Vaudeville abounded sufficiently, but burlesque has been limited in many instances to the one traveling show weekly that visited most of the nearby camp cities, with the local population supplying the bulk of the patronage. In some of the towns both the Columbia and American wheel circuits have theatres, but these were the larger cities, and the same condition as to the popularity of the entertainment with the civilian public prevailed.

The need of a stock burlesque circuit rotating on the Columbia's

"wheel" system, with everything in connection with the shows approved by the Columbia executives, naturally suggested itself to the Columbia group, all experienced burlesque men, who, by their intelligent direction, have raised legitimate burlesque, as exemplified by the Columbia attractions, to among foremost ranks of the show business.

What most impressed the Columbians as becoming a duty to them is said to have been a recent speech made at a cantonment by Secretary of War Baker, during which Mr. Baker expressed the hope that, while entertainment for the soldiers would be plentiful, none but the purified style of performance in any amusement branch would be offered.

Here and there, since the camps have organized, it has been reported "musical tabloids," a sort of hybrid vaudeville-burlesque show, cheaply produced and with inferior casts, depending upon memory for "books" or "stories," have played the cantonments or near them without giving material entertainment to the patrons.

Among the producers to be selected by the Columbia may be found burlesque stock managers of established reputation, with the necessary sinews supplied them by the Columbia Circuit. If other producers are needed the Columbia intends, so it is said, to call upon their circuit managers to furnish the necessary assistance.

Wednesday the Columbia people, according to report, had decided to send out representatives to report on the possibility of procuring the required theatres.

In the United States are sixteen established military camps, with a gross capacity for nearly 700,000 soldiers.

LAMBS' THREE TICKETS.

There are three tickets in the field at the election of the Lambs' Club. The regular ticket is headed by Joseph Grismer, the opposition by De Wolf Hopper, and the independent by Nat Goodwin. A rather severe three-cornered battle is being waged.

DITTRICHSTEIN'S PROPHECY.

Chicago, Oct. 10.

In the face of the insolently prosperous shows of sex, the ever popular exhibits of as much of the eternal feminine as can be exhibited without police interference and the frivolous farce where it is to laugh, Leo Dittrichstein hurls a prophecy concerning what the public will demand "tomorrow."

The remarks below were made by the actor at an informal round table discussion on the subject:

"Under normal conditions," said Mr. Dittrichstein, "I should say that the drama of tomorrow must be constructive, visualizing vital subjects and vivifying topics that tend to better the conditions of mankind; subjects that demand reflection and debate, such as the economic independence of woman, the common-law marriage, the dignity of labor, patriotism, honor and the sanctity of the home—these and other subjects of equal potency that must be vivified by observation to impress their significance upon the masses in a practical and lucid manner."

"I contend that it is all tommyrot to say that the public tastes must be appealed to and that the demand of the public actuates the producing manager to cater to that taste, irrespective of conditions. If there is a surfeit of one class of plays during a season the fault is with the theatrical manager and not with the public—simply because whenever there is a manager progressive enough to offer a play that is new or classic in conception or treatment, upon which the public places its stamp of approval, then every other manager urges every other playwright to write a play for him along the same lines."

HITCHCOCK MUSIC HALL.

The new producing firm of Raymond Hitchcock and E. Ray Goetz give indication of becoming important factors in the amusement purveying line. Various reports of their future activities in musical comedy production have been in circulation of late.

It may be stated they are in negotiation with financial interests for the erection of what is designed to be the finest music hall in the world, to be located in close proximity to Times square.

AMUSEMENT PARKS EXEMPT.

Chicago, October 10.

Advices received here indicate that small-price amusements will be exempt from war tax, due to the efforts of Frank L. Albert.

The original tax applied to all forms of amusements, from the \$5 opera to the dime museum.

Albert had an amendment offered through Senator Stone, and amusement parks were exempted.

WAR "SISTERS ACTS."

"Sister acts" in vaudeville will be in vogue this season, in larger quantities than heretofore, and the war will be blamed for it, after awhile, when some of the sister teams are seen.

There is a large surplus of young women who believe they are a capable part of a mixed two-act but can't find the other part, he having frequently gone to war of late.

The continuous stream of engagements with Uncle Sam by the juveniles of the varieties has depleted the male "partner" market, until now the girls can only find a "sister" when looking to "frame up an act."

The condition has reached a point where the girls are almost fighting with one another over each other, to complete "sister acts" of marketable value.

CAMP STOPS THEATRE BUILDING.

San Diego, Cal., Oct. 10.

Local theatrical men are rather surprised over the ruling of army officials which prohibited the erection of a theatre at Camp Kearney, but 12 miles from this city, although the move promises to stimulate business in the San Diego theatres at least two days weekly.

"Liberty Days" are celebrated Wednesday and Saturday each week, the men being granted time off for that period. This week the "Liberty Day" idea was inaugurated and as a result local business was capacity.

Pictures are exhibited nightly at the camp in the Y. M. C. A. tents.

VERNON CASTLE AT CENTURY.

The mysterious entrances and exits into the Century theatre with a private room for rehearsing given to him, have led to the conclusion that Vernon Castle, who is the mysterious visitor, will be a surprise feature of "Miss 1917," to be given at the Century Oct. 29, according to the latest date set for the opening.

Mr. Castle is supposed to be in Canada, instructing aviators, but the information regarding his present presence at the Century is too authentic to be overlooked.

Mrs. Vernon Castle has been announced as engaged for the Century production. If her husband also belongs to the organization, the Castles will likely again be seen dancing together on the stage, the war having interrupted their joint histrionic career.

THE ALWOODS RUSHED.

Chicago, Oct. 10.

The new Alwoods theatre is being rushed to completion. It is now expected the theatre will open with one of the A. H. Woods' attractions Dec. 15.

The house seats 1,313 (held to that figure in part to exhibit Mr. Woods' disdain for the superstition). There is a vague guess around "Cheating Cheaters" will open the house.

IN PARIS

Paris, September 28. "Quinney's," Horace A. Vachell's three-act comedy, will be given shortly in French at the Gymnase under the title of *Petite Reine*, adopted by A. Willemetz. The cast will include Signoret, Victor Boucher, Jane Renardt, Exiane and Nelly Cormon.

"Mon Oeuvre" is the name of the comedy by George Berr and L. Verneuil due at the Athenae, and not La Comtesse de Preen-Pail, as a French journal has announced.

Montmartre, by Pierre Frondaie, is to be finally produced at the Porte St. Martin next week, with Felix Huguenet, Louis Gauthier, Mmes. J. Darcourt and Polaire.

The vaudeville policy at the Apollo is successful and will keep the clients of the Casino de Paris together until that hall reopens. Extensive alterations are now in progress in spite of the war. The interior is gutted and will be entirely rebuilt, with an additional gallery. Padowa, a famous danseuse on this side now, is playing the Apollo, where L. Volterra keeps a fine program at modest prices on tap.

The Empire has started as a music hall again under direction of Mr. M. Combes, playing every evening and two matinees. Eldorado Cafe concert is now running as such after a short legitimate trial.

Charles Lefebvre, French composer, died at Aix-les-Bains September 9 at the age of 74.

In Paris theatres: "Her Husband's Wife" (Varieties); "Quinneys" (Gymnase); "Montmartre" (Porte St. Martin); "Vautrin" (Sarah Bernhardt); "Jeune Fille au Bains and Feu de Voisin" (Edouard VII.); "Elevation" (Comedie Francaise); "Aphrodite" (Opera Comique); "Iron Master" (Ambigu); "Vous n'avez rien a declarer" (Renaissance); "Madame et son Filleul" (Palais Royal); "Tour of World in 80 Days" (Chatelet); "L'Illusionist" (Bouffes); "Mon ami Teddy" (Odeon); "Bourdin, profiteur" (Antoine); "Sapho" (Femina); "Le Sousis" (Scala); "Taiaut, etc." (Grand Guignol); "Grand Mogol" (Bat-Ta-Clan).

Revue at Rejane, Vaudeville, Folies Bergere, Cigale Gaité Rochecouart, Mayol, Marigny, Pie qui Chante, Perchoir, Michel.

RASPUTIN DRAMA.

London, October 10.

After the run of "Three Weeks" at the Strand a new Rasputin drama, entitled "Treasure," by Max Pemberton and Eustace Ponsonby, will be presented there.

Matheson Lang will stage and appear in it, while Grossmith & Laurillard will have a financial interest in the production.

CELEBRATING LONG RUNS.

London, October 10.

"Romance" celebrated its second anniversary at the Lyric Oct. 8, with souvenirs of Doris Keane presented to the audience.

"Chu Chin Chow" celebrates its 500th performance at His Majesty's to night (October 10).

IRVING PREACHING.

London, October 10.

H. B. Irving will preach at the City Temple tomorrow at noon.

Sam Barton Helps Towards "Smokes."

London, October 10.

Sam Barton, the comic tramp, who

played his eighth engagement at the Victoria Palace recently, has devised a way to procure money for a tobacco fund for soldiers at the front.

Barton sells photographs of himself in comic attire, along with other artists, in groups of 20, 40, 100 and 500, the proceeds going to Newspapers' Patriotic Fund, which is used in purchasing tobacco for the men in the trenches.

AIR RAIDS STOPPED.

London, October 10.

The air raids having stopped, evening entertainments are going on as usual.

MAUD ALLEN MATINEES.

London, October 10.

Charles B. Cochran is presenting Maud Allen for a season of matinees at St. Martin's theatre, "Damaged Goods" continuing the attraction at the evening performances.

Gaby Leaving "Sunette."

London, October 10.

Gaby Deslys withdraws from "Sunette" at the Globe Theatre October 13 to accept a stellar engagement in the new revue at the Casino De Paris shortly.

Gilbert Miller will produce "The Willow Tree" at the Globe October 22, with Owen Nares, Renee Kelly and others in the cast.

Revue with Colored Comedians.

London, October 10.

"Sugar Baby," a revue featuring Scott and Whaley, colored comedians, is being presented this week at the Stratford Empire.

"Priest and Rabbi" Going On.

London, October 10.

James Bernard Fagan is revising for Walter Hast the American Anglo-Jewish drama, "The Priest and the Rabbi," to be given a London production shortly.

Death Investigation Adjourned.

London, October 10.

The inquest on Richard Merriman, who died September 29, has been adjourned for a month to analyze the stomach for traces of poison.



VAN HOVEN

A couple of pals in the days when we were glad in the morning in the morning was ten cents for the old Jav and three big rolls and in places where we knew the waiter a second cup of the merry old life-saver and an extra sinker to give us strength to look a two-dollar-a-night agent in the face have recently made big successes on Broadway.

When I read it, I sent them seven million good wishes, and, in my letter, went over the old shiny trousers times when we slept on them to press them.

No answer. If success on Broadway will make me forget the ones I slept five in a bed with, then, Broadway, please don't ever be good to me, but just let me go on as I am now, a newly-star.

FRANK VAN HOVEN.

FAY DAVIS' PINERO SKETCH.

London, October 10.

Sir Arthur W. Pinero has written a sketch for Fay Davis from the crucial parts of his play, "The Princess and the Butterfly."

It will be produced at the Victoria Palace October 15 under the title of "Fay Julienne."

"SAVING GRACE" IN LONDON.

London, October 10.

After a successful try-out at the Gaiety, Manchester, Gilbert Miller is presenting to-night, at the Garrick, C. Haddon Chambers' new comedy, "The Saving Grace," in conjunction with Charles Hawtrey.

The cast, in addition to Mr. Hawtrey, will include A. E. George, Ellis Jeffreys, Mary Jerrold, Emily Brooke.

DUBLIN REP. CO. AT COL.

London, October 10.

At the Coliseum the Dublin Repertory Company is appearing in a new play, "My America," by George Birmingham, and also the revival of Kipling's songs, "Fringes of the Fleet," conducted by composer Sir Edgar Elgar.

MAJOR CLARENCE EVELYN KILLED.

London, October 10.

Major Clarence Evelyn, Beerbohm Tree's nephew, was killed September 26 in France. He was an excellent actor. A wife and son, aged 7, survive him.

"Over the Top" Playlet Presented.

London, October 10.

George Leyton successfully presented at Blackpool a new trench playlet, "Over the Top."

Shakespeare at Low Prices.

London, October 10.

"The Old Vic" has opened its winter season of Shakespearean plays at exceedingly low prices.

"TAX SLACKER" ON THE JOB.

The United States Government will not stand any fooling with the public on its tax returns to the proper authorities. The War Revenue law is going to bring a new person into the limelight. He will be known as "tax slacker." The person who "slacks" in the payment of his imposed war taxation may suffer a heavy penalty.

The War Revenue law hits all amusement. Its scope reaches the playing professionals. They come under the provision made for an 8 per cent. "excess profits tax" on salaries and earnings of professional and business men in excess of \$6,000 a year.

Payment of the tax must be made to the Collector of Internal Revenue at the time of filing the return, but payment may be extended to a date not exceeding seven months from the passage of the act upon the filing of a bond for payment.

PLAN PUBLISHED.

Louis Parker's play, "The Aristocrats," has been published in book form by John Lane.

Gertie Miller Debuts October 15.

Gertie Miller makes her variety debut October 15 at Brighton, assisted by the Palace Girls. She will play the Moss tour.

LIBEL SUIT STARTED.

Louisville, Oct. 10.

Announcement was made by Florence Webber, prima donna with "Dew Drop Inn," now here, that she has started suit against the publishers of "Broadway Brevities" for libel because of an item printed in the "Impertinent Questions" columns, in which her name is connected with that of another woman in a manner which reflects discredit to both, she alleges.

WALLSTEIN, FAVORED CHOICE.

The nomination on the Fusion-Republican ticket of Leonard M. Wallstein for Justice of the New York City Court, has struck a popular response in the theatrical profession, where much of the litigation is over amounts that go before that tribunal.

Mr. Wallstein, while Commissioner of Accounts for New York, attracted the city's attention by his thoroughness of investigation. Mayor Mitchel designated Mr. Wallstein to take up the Ruth Cruger matter of police incompetency. The evidence collected by him in the Cruger case was ordered before the Grand Jury, upon instructions from Governor Whitman.

Mr. Wallstein got close to theatricals in his investigation of the License Bureau, that is intimately concerned with theatres (speaking stage and pictures). Through Mr. Wallstein's exposure of methods employed by some of the License inspectors, seven were dismissed, with criminal action following. None of the dismissed inspectors, however, had frequented the theatrical district.

There are five nominees for City Court judges who may be voted for at the forthcoming election. Of the younger able attorneys in New York Mr. Wallstein is practically assured of the theatrical support through their confidence in his judicial fairness and upon his public record.

MAIL TO THE BOYS.

A certain amount of confusion seems to prevail over the proper method in which to address the boys either in the regular armies or in the draft. Unless the envelope designates the company and regiment, mail will be delayed and in a great many cases returned to the sender.

A form issued by the Post Office department follows:

For the regular army:

Private John Smith,
Company A, 64th Infantry,
Camp Lee, Va.

For the National Guard:

Private John Smith,
Company B, 151st Infantry (69th N. Y.),
Camp Lee, Va.

For the National Army:

Private John Smith,
Co. C, 310th Inf. (N. J.),
Camp Lee, Va.

The designation in parentheses following the regimental number are used in the case of National Guard and Army men from which the organization was drawn. Each letter should also designate the name and address of the sender.

HIGH PRICES SOUTH.

Complaints from the south from actors that living expenses are exorbitant, has led Jule Delmar to write all southern house managers to provide reasonable accommodations for acts playing the U. B. O. houses.

Especially high are lodging and eatables in towns and cities near cantonments and coast concentration points.

It seems impossible to obtain a room for less than \$2 per day even in the smaller hotels and rooming houses and then the stipulation is made that the room be vacated Saturday night. The soldiers are given from Saturday noon until Sunday evening for recreation and they immediately flood the cities. One actor was told the room he occupied accommodated from six to eight soldiers Saturday nights, the men sleeping on cots and paying \$2 each for the privilege. Complaints regarding the high prices for food in those cities are even more insistent, one actor saying the "restaurants are charging Pullman prices."

Beginning last Sunday Joe Shea took over the supervision and booking of the Sunday concerts at the Olympic on 14th street.

BIG TIME ANNIVERSARY ROUTE GIVEN OLDEST VAUDEVILLE ACT

**Fox and Ward, Variety Partners for Fifty Years, Presented
With Two Years' Time, by Order of E. F. Albee. Choicest
Jumps and Billing Part of Engagement.
Salary \$300 Weekly.**

Boston, October 10.
When Fox and Ward open at Keith's, this city, next week, it will be the commencement by them of a route in vaudeville that is to carry the couple for two years on the big time, at a weekly salary of \$300, with special instructions issued that the team shall be given the best route procurable and prominence in billing.

The two years' route was ordered, according to accounts here, by E. F. Albee to commemorate the 50th anniversary of the Ward and Fox partnership.

Ward and Fox are the oldest living team of variety players. Both are men, and came to present-day vaudeville through the variety of former times.

Aaron Hoffman, the author, has been commissioned to write an act for them for the big-time engagement.

Next to Ward and Fox as the longest vaudeville partners are McIntyre and Heath.

There is also another old-time vaudeville team, Ward and Curran, now together again after a slight lapse of a season, when "Pop" Ward appeared as a "single act."

SHOW WITH LAUDER.

William Morris has completed the Harry Lauder road show program. Mr. Lauder and the company are to open for a week, Oct. 29, at the Lexington avenue opera house.

In the show besides the star are the Kitamura Japs, Bell and Grazer, Francis Renault, Arnaut Brothers, Celo Gasgoyne, and the Scotch Pipers.

Mr. Lauder and his Scotch pipe band are expected at the Wednesday night entertainment for the soldiers at Ft. Slocum next week.

FRANK MORAN TALKING.

Frank Moran, the pugilist, whose close approach to the heavyweight championship through encounters with both Jack Johnson and Jess Willard, registered him as a popular heavyweight, has felt the crying need of new material in vaudeville and proposes to do his utmost to relieve the situation by offering a monolog.

Moran is having a routine of talk specially written. Heretofore his theatrical activities in this country have been confined to the burlesque field, where he appeared as "added attraction" during the height of his pugilistic fame.

Teddie Gerard Wants to Return.

Teddie Gerard, the American girl who has been in London for four years, wants to return home, and would like a vaudeville engagement over here arranged before sailing.

H. B. Marinelli has received a cable from Miss Gerard asking how about it. She is now appearing in "Bubbly" at the Comedy, London.

MONACO AT LARGE.

Jimmie Monaco, the composer of popular numbers, has severed connections with the Leo Feist Music Publishing Co., and at present is not connected. Monaco joined the Feist staff a few years ago, coming over to that firm from the Broadway Music Corporation when Joe McCarthy made a similar move. McCarthy and Monaco gave the Feist catalogue several prominent hits, but since McCarthy's debut

in the publishing business, Monaco has contributed little or nothing to the Feist lists, finding it impossible to locate a lyric writer with whom he could collaborate, the Feist firm being short of such necessities.

Charlie McCarron becomes a member of the Feist firm next week, jumping from the Broadway concern. McCarron writes lyrics and music.

BELLE ASHLYN ENGAGED.

Chicago, October 10.
Belle Ashlyn, recently divorced from her former partner, Billy Gould, is engaged to marry Alanson Follansbee, a wealthy Chicago financier, now training at Fort Sheridan for a commission. Miss Ashlyn has been living at the fashionable Moraine Hotel, Highland Park, a few miles from the camp, for weeks.

The romance has been kept from the Chicago newspapers, as Miss Ashlyn has lived under her real name, which is not identified with the stage. She has been receiving constant visits from Follansbee, who dined and danced with her at the recherche North Shore hostelry as often as he could draw leave from his duties.

He met the former vaudevillian at the Garrick theatre last winter when she was with the Winter Garden show. They were frequently seen together, and Follansbee's devotion was most conspicuous. But Miss Ashlyn had not then obtained her divorce. As soon as she was freed the betrothal was privately announced to a few friends and the relatives of the groom-to-be, who are members of top-notch Chicago and suburban society. Owing to Follansbee's acceptance in the officers' reserve corps no public notice was given. It is planned to have a wedding as soon as he receives his commission, and the honeymoon will be spent at his first post of duty thereafter.

Follansbee is 39 years old and well known in the bon vivant set.

"SONG-PLUGGER" PINCHED.

Frank K. Snowden, who represents Shapiro-Bernstein (music publishers) in San Francisco, was taken in custody by the National Guard and placed under military arrest at Ft. Scott.

Snowden enlisted in the National Guard last year, to wear a uniform and take charge of a recruiting squad assigned to visit theatres and sing songs in an effort to aid recruiting. According to reports, Snowden's name was to be dropped from the National Guard after the recruiting campaign.

Snowden just returned from a trip to New York, evidently forgot about his enlistment and on his return here last week was taken into custody. His release is expected in a few days.

WHITE SOX ACT.

Chicago, Oct. 10.
The Orpheum office here was queried from New York Tuesday for an opinion as to the value of an act composed of "Hap" Felsch, Eddie Collins and Cicotte, the stars of the first two White Sox victories, appearing with Cicotte's 15-year-old pretty daughter, who sings and plays the piano.

A tentative offer of \$1,500 has been made the stars, and if the big houses do not take them the troupe will be offered to Jones, Linick & Schaefer.

NORWORTH WAS WROTHY.

Ned Norworth, of Norworth, Wells and Francis, pulled a boner Friday night last at the American, which was the act's second Loew date following the V. M. P. A. order they play out their Loew contracts before accepting other time.

Directly after the opening number, Norworth, who became incensed over an alleged mistake by the orchestra, remarked the act was compelled to play "these houses" by Marcus Loew.

Norworth pulled his speech as the turn was walking off but it was clearly heard back of the stage and in the orchestra, probably getting to those in the front rows.

Charles Potsdam, the house manager, remonstrated with Norworth, telling him if there were a grievance against the orchestra, another time and place should have been selected. The affair caused quite some comment in the Loew office and may result in the action against the turn.

SHOW AND ACT, TOO.

Gertrude Vanderbilt intends continuing in "Maytime" at the Shubert, while appearing in a vaudeville act with her former partner, George Moore.

The new Vanderbilt and Moore turn has been rehearsed. Wednesday there was a chance it would appear at the Palace, New York, next week.

Miss Vanderbilt says she is not called upon the Shubert stage until 10.30 nightly, with a corresponding time (4.30) at the matinees, giving her sufficient leisure previous to the musical production needs for her services, to also indulge in a vaudeville act.

Mr. Moore is leaving "Hitchy-Koo."

BIG JUDGMENT APPEALED.

Supreme Court Justice Cohan rendered a verdict in favor of the Emerson Phonograph Co. this week in its suit against Henry Waterson, calling for a sum of \$46,485.59.

The case grew out of a claim by the proprietor of the Emerson product for a half share of the profits accruing from the sale of Little Wonder records, which have been marketed by Waterson, Emerson claiming he had a verbal arrangement with Waterson for a half interest in the concern.

An appeal will be made from Justice Cohan's decision.

CLARICE VANCE'S RETURN.

Clarice Vance, away from eastern vaudeville for a season or so, has returned to New York and will return to vaudeville in about three weeks, with a new act written by Jean Havez.

No accompanist will appear in Miss Vance's turn; she will sing with the orchestra.

SUCCESSFUL NEW ACT SPLITS.

The recently formed turn of Saranoff and Yvette, violinists, who lately displayed the act to the approval of vaudeville, dissolved their partnership late last week, owing to inability to agree upon the joint operation of the turn upon the stage.

Yvette reopened this week, with a dancing partner (male). Saranoff intends trying a single act.

DORALDINA'S NEW ACT.

Doralдина, the original dancer, has a vaudeville act prepared. It will appear at the Palace, New York, next week.

BURKES SIGN WITH LOEW.

John and Mae Burke have signed, through Irving M. Cooper, a Marcus Loew contract for 40 weeks, the act opening next Monday at Loew's Victoria, Harlem.

The Burkes some time ago were in negotiation for a Loew contract and the agreement was issued by the circuit, but not signed by the act.

CAN'T LEAVE SOUTH AFRICA.

Mail advices received by *Variety* for the first time in a long while from South Africa, under date of Aug. 14, last, stated the Minister of the Interior had announced a refusal of permits for women to travel by sea from Africa to England.

Several artists were then held there by the order, unable to leave. Among them were Beatrix Winn Roper, West and Tate, The Melfords, Kathryn Beaumont, Mrs. Daniels. The African Theatres Co. was reported attempting to secure permits, but *Variety's* correspondent said it looked hopeless.

The order may have been issued through the loss of the "City of Athens," mined 20 miles off Cape Town shortly before the order was issued. The boat left the U. S. direct for South Africa. Eighteen people were drowned, including a man, his wife and six children.

It is suspected in Cape Town the mine was laid by spies.

DE ANGELIS IN GARDEN SHOW.

Jeff De Angelis will return to the Shuberts' "Passing Show of 1917" when that organization leaves the Garden this Saturday, to open in Boston next Monday, as the first stop of its road tour. Mr. De Angelis replaces John T. Murray, who will join "The Star Gazer."

Another departure from the current Garden attraction is Marie Nordstrom, who has been replaced with Gladys Clark. Miss Clark opened in the production with her husband, Henry Bergman (Clark and Bergman) but had to retire during the summer, owing to ill health. Will Philbrick steps into the role first taken by Tom Lewis, and Lida Morris now has the part formerly assumed by Dolly Connolly.

GEO. STONE RECOVERED.

George Stone, of Stone and McEvoy, who was stricken with a paralytic stroke some months ago, has so fully recovered the team has again combined. They expect to reappear within the next few weeks, Mr. Stone having once again the full use of all his faculties and dancing as before.

Mr. Stone was affected by a stroke on the left side.

MARQUARD AND BILL DOOLEY.

Rube Marquard singing and Bill Dooley doing comedy are the vaudeville team shortly to enter before the footlights.

Rube, who kept himself before the baseball fans the past season pitching for Brooklyn, has been rehearsing the songs to be used in the turn. Those who heard Reuben say he is there as a vocalist. Dooley is of the Dooley family, and has appeared often in vaudeville.

CLARK'S REVUE.

The Bert Clark Revue, to be shortly presented in vaudeville under the booking direction of H. B. Marinelli, will be called Bert Clark and His 20 Hamiltons, thereby preserving the original title of the two-turn, Clark and Hamilton.

Vaudevillians in "Nobody Home."

George Ebey is giving a revival of "Nobody Home" at Oakland, Monday, the show later to tour the coast cities. The cast is being headed by Marta Golden (late of Shattuck and Golden), Percy Bronson and Boyle and Brazil.

In two weeks Ebey will also revive "The Girl in a Taxi," with Harry Clarke in the Carter De Haven role.

Says "Variety" Most Widely Read.

Seattle, October 10.
In a recent issue of the Seattle "Daily Times," which quoted from *Variety*, giving that paper credit, it said: "VARIETY is the most widely read theatrical trade paper in the world."

TAX DATE CONFUSES MANAGERS WORKING OUT PAYMENT PLAN

**War Revenue Bill Becomes Operative Nov. 1 Instead of Dec. 1
as First Announced—Legal Conference at Capital to
Evolve Final Details—Ticket Plan Delayed.**

Managerial interests are endeavoring to find some system to lighten the task of collecting the additional tax on all theatre tickets where the amount is ten cents or more, this tax becoming effective Dec. 1, although later reports state that it may be changed to Nov. 1 instead.

The vaudeville interests seem to favor the Canadian method, which has been in vogue throughout the Dominion for the past few years. It is reported to have worked out satisfactorily with little or no trouble or added expense. This calls for an additional box office where the tax tickets are purchased in string form. The purchaser buys his theatre ticket first and passes to the Government booth, where he procures his tax ticket or he may purchase a string of tax tickets at various values, utilizing them as he wishes.

The vaudeville houses will probably print tax tickets for different prices, purchasable in bulk or individual buys, based on a ten per cent. face value, according to the house prices. In Canada the theatre management supervises the collections, the government allowing ten per cent. of the gross collections to cover the expense.

The U. S. tax on amusement tickets, calling for a ten per cent. fee, indirectly protects the "scalpers," for, in purchasing their tickets they will either purchase with the taxation added or without, charging in turn the patron.

Passes of all kinds will call for an enforced tax, according to the price of the seats given. This forces those holding billboard passes and all other specie of paper to pay ten per cent. of the seat prices, but it is not believed the tax fee includes people who patronize the theatre on business, such as booking men, managers, agents, critics, etc.

Upon being notified by the Government at Washington that the theatre tax of one per cent. for each 10c or fraction thereof paid for all admissions to places of amusement charging more than five cents (to be paid by the public) will go into effect Nov. 1 (instead of Dec. 1), Ligon Johnson, attorney for the United Managers' Protective Association, arranged for a conference with the heads of the Revenue Collector and Treasury departments in Washington, and leaves today to meet them. Mr. Johnson goes to the Capital to make final arrangements for the method that would be employed in collecting the tax so designated.

With the taxation starting Nov. 1, the time is too short for the managers to obtain special tickets that will be used similar to the stripped ticket method now in vogue in Canada, and they will have to decide upon another method until the time enables them to put the tickets into operation.

The managers were of the belief the tax law would start Dec. 1, which period would have given them ample time in which to get the ticket method under way.

As far as Mr. Johnson can see his way clear at this time the taxation will have to be met with on a basis of box office statements. These details are expected to be worked out at the conference in Washington this week.

Until the Capital details are further decided the managers will wait until their legal representative notifies them of the final arrangement.

When the signature of the President was given to the war tax meas-

ure it developed that the document was changed to read to go into effect Nov. 1 instead of Dec. 1, as understood by previous announcements.

Accompanying Mr. Johnson will be Alfred F. Selisberg of the law firm of Wise & Selisberg, representing the Metropolitan opera house interests.

INDEPENDENT AGENTS' MOVE.

Chicago, Oct. 10.

The independent "ten-percenters" of Chicago, that group who have never been able to procure booking franchises with the Western Vaudeville Managers' Association or the United Booking Office, or who have at one time held such franchises and had them revoked, held a meeting here Sunday and organized the Independent Vaudeville Agents' Protective Association of Chicago.

The organization was incorporated under that title, with Lee Krause president, Lew Cantor, vice-president, Sam Kramer, treasurer, and Jack Fox, secretary. Other members include Billy Flemin, Hyman Schallman, Leo Schallman, Mike Levy, Jake Sternad and John Bentley. By-laws for the society were drawn by Leon Berezniak, who also attended.

The new organization proposes to "better conditions" among the artist, manager and agent, feeling some success toward this end can be attained by a system of cooperation among the agents. They also probably propose, through organization, to try to tie up the independent field and prohibit as far as possible the introduction of new representatives in that market.

YOUNG SCHENCK BOOKS SOUTH.

The Loew houses in the south were placed with Moe Schenck for booking this week, to remain under the supervision of Waiter Keefe, who has become over-crowded with booking work. Mr. Keefe handles the other Loew eastern theatres, outside New York, Brooklyn and the seaboard east, besides the Pantages Circuit theatres.

Young Schenck, a nephew of Joe's, will add the southern time to several of the "cut" houses around New York, also placed by him, as well as some Sunday concerts. The additions to Moe's books gives him about seven full weeks to place.

DETROIT'S COLONIAL OPENS.

Detroit, Oct. 10.

The Colonial, a new theatre owned by the Huffman Brothers, opened Monday, with vaudeville, booked direct.

The house seats 1,700, is located in a residential section about a mile from the centre of the city and adds one more to the many vaudeville theatres of this town.

COSTELLO SUING.

There was a report about this week Jack Costello had authorized his attorney to bring an action against the United Booking Offices, on the ground he was entitled to \$5,000 through some sort of an agreement Costello alleges having made with Tink Humphrey in Chicago, during the late White Rats trouble.

Mr. Humphrey is the U. B. O. representative in Chicago. In some quarters it was claimed Costello had brought the action against Mr. Humphrey only.

SCALE INCREASE AFFECTING BIZ.

It has become apparent that the increase in the admission scale recently in at least three of New York's pop vaudeville theatres has not helped business. The boost rather decreased it in these particular theatres. Two are Fox houses, Riviera at Broadway and 96th street, and Audubon at 165th street. The third is B. S. Moss' Hamilton at Broadway and 145th street.

Moss and Fox agreed to advance the scale to 35 cents, top, at the Hamilton and Audubon, from the former top price, 25 cents. That went into effect Labor Day. The patronage during the week immediately fell away, although holding up on the week ends. The gross in money, however, made up for the loss of business, and the increased prices remain in force. Last week, with the opening of Loew's new Victoria on 125th street and the subsequent reports that all of the many theatres in the 125th street neighborhood were doing capacity business brought attention to the two houses further uptown, in the belief the 125th street theatres were securing some of the Hamilton-Audubon business. It is claimed the 145th-65th street sections are slowly returning the regular weekly business to the two houses there and the new price is to stand until the outcome of it has been fully determined.

At Fox's Riviera, where the price was jumped to 50 cents, with Keith's Riverside next door, giving big time vaudeville at 75-\$1, against the pop vaudeville policy of Fox's, adjoining, the tilt upward did a most noticeable scaling down of the attendance. The Riviera since has not been able to adjust itself at the new prices to the former patronage, while the Riverside has been doing its customary business, with probably a slight advance of the gross since the regular season there started.

At the 81st street theatre, 15 blocks below the Riviera, where a full week policy was tried, after the house had been using a split week bill, the attendance fell off so perceptibly from the inception of the new plan that after extending into the second half, where at first it was felt the most, the 81st Street commenced to feel the drain in the first half as well. It reverts to the former split week plan Oct. 29, that having been settled upon, although the house is flashing at each performance upon the screen a sign asking the audience which system they prefer, full or split weeks. The 81st Street's varying way is reported having left its standing clientele in a rather wobbly condition.

Loew's Americap, which made a week-end increase only, lost no business by the move. The Loew house on 125th street charges 10-15-25, which is the scale also at the Harlem opera house (Keith's). The theatre managements of 145th and 165th streets say if their patrons go to 125th street, to secure the 25-cent scale, they will spend the difference, 10 cents, in carfare.

ADMITTED INTO V. M. P. A.

The Holyoke (Mass.) theatre and Mt. Park Casino, playing vaudeville, have been admitted into the membership of the Vaudeville Managers' Protective Association.

ROBBING AGENTS.

Chicago, Oct. 10.

Burglars have probably heard of the recent sweep of prosperity in the show business here. During the week the homes of Jas. B. McKowen, vaudeville agent, and Harry Spingold were broken into and robbed. McKowen is at Fort Sheridan, at the officers' training camp. Mrs. McKowen, who is Clare Miller, sister of Marilyn Miller, woke up and screamed, frightening the burglar away, but not until he had accumulated some \$800 worth of valuables.

The Spingolds didn't even wake up during the nocturnal visit. Their loss was \$500.

SEQUIN TOUR BRAZEN.

One of the boldest vaudeville thefts of recent years has been perpetrated by the Sequin Tour of South America, according to a circular issued by the Tour, and received this week in New York.

It is an advertisement issued by the Casino, Buenos Aires, of Willard, The Man Who Grows, with a reproduction of one of Willard's own photographs on the front page, with the name "Willard" beneath. On the back page is a signed announcement in Spanish, by "C. E. Willard" (the name of the original Willard) such as Willard has always used in connection with this act.

Two "copies" of Willard appeared in eastern vaudeville. One was called Harcourt, who gave a vague explanation of his "creation" of the growing effect, while the other was called Doss, who had appeared in the days of the dime museums in institutions of that character, presenting a phony "growing" stunt. Either one of these two, with the preference given to Harcourt, is believed to have been taken in tow by the Sequin people, for the unrivaled baldness of that circuit's "steal."

Roger Tolomei is the general manager of the Sequin Circuit (also called the South American Tour), and has headquarters in New York, at an address occupied for years and at present by Richard Pitrot, who does foreign bookings, booking as well for the Sequin houses.

It is quite confidently believed the plan to steal the Willard act and name in South America originated in New York City.

The Baxter & Willard Co., a theatrical concern of which the original Willard is a partner, deals in South American theatricals. Mr. Baxter lately returned from that country, and has, while in New York, organized a company of 40 or more artists, to tour independently down there. They expect to leave New York this month. It is quite probable and was as well known to the South American circuit bookers that Willard himself would take the trip, sooner or later, exhibiting himself as an attraction, never having been in that territory.

VARIETY during June published a letter from an English artist, who had forwarded it to this paper, for publication, as information concerning the Sequin tour. R. Tolomei, on behalf of the circuit, wrote a denial, asking that VARIETY publish it, which this paper declined to do, unless Tolomei wished to submit it as an advertisement. A few days ago Tolomei forwarded a letter written by an act playing the Sequin time, and addressed to Mr. Pitrot, Tolomei saying he wanted it printed and asked the advertising rates for it. The letter was from an American three-act (dumb) and was a defense of the Sequin Tour, its theatres, management and treatment of artists.

Willard, the original, is now on the Pantages Circuit in the west. He has never been in South America.

RELPH RECOVERING.

Advices received from London bring the information that George Relph, the leading man who went to the front as a lieutenant and who was wounded in action during his first day at the front, is slowly recovering.

He has been in the hospital for four months and undergone several operations. It was feared at first that he was to be disfigured for life, but the latest is that he will have but a small scar on his face.

Vote for Sympathy Strike.

The trouble in Bridgeport, Conn., between the union musicians in the Poli houses and a number of smaller film theatres there has not yet been settled, and unless an agreement is reached by this Saturday night the union stage hands have voted to go out in sympathy.

CHICAGO HONKY-TONK PIONEERS MAY BECOME FADED MEMORIES

The Cafe High Loads of Olden Days in Windy City May Be Wiped Out Nov. 1—Fight On Old Political Forts May Crush All Cabarets—Court May Revoke Licenses.

Chicago, Oct. 10.

Intrenched as they have been for years in what had been considered an impregnable system of the strongest political fortifications, Jim Colosimo and Ike Bloom, last lords of the halcyon honky-tonk days, are facing extinction. Their fate will be written November 1, when the owners of the two best-known resorts in town will apply to City Collector Forsberg for a renewal of their licenses. It is generally understood that Forsberg has received orders from the mayor to refuse the licenses.

Colosimo and Bloom carried their fight for existence into the courts, filing writs of prohibition to prevent the mayor and chief of police from closing the places, as recommended last week by Chief of Police Schuetzler. Assistant Corporation Counsel James W. Green, representing the city, obtained ten days' postponement in which to file an answer.

The popular municipal pastime, in the meantime, seems to be taking a swat at the cabaret. The principle is "Kick him in the face, he has no friends." The United Societies for Local Self Government, erstwhile father confessor and protector to every institution built on the keystone of booze, has put in its wallop in the city council hearings on the cabaret question, and the cabaret managers, who said "Et tu, Brutus!", when the retail and wholesale liquor dealers' associations slammed them, are now too dazed to have any come-back whatever.

Even the most rabid of the reformers admit that the cabaret as an institution is not harmful. It has only been rendered so, they bring out, by the abuses of those who have been licensed to run the places. So that if the new ordinance which seeks to prohibit any form of entertainment in cafes and saloons seating less than 500 goes through, as from all indications it will, the cabaret people will have not the artists to blame, but themselves.

This was strikingly brought out at one of the committee hearings when State Senator James J. Barbour, who introduced the bill in the legislature to do away with special bar permits at public dances, voiced defense of the cabaret as an institution. Senator Barbour said that the ordinance would do away with all legitimate amusement in respectable hotels and restaurants, and suggested that the way to end the evils charged to the cabaret is through proper police supervision.

His plea was directed at a case-hardened bunch of aldermen, however. This is not the first time in Chicago that the city council has had the cabaret question before it for consideration. The Judiciary Committee of the council sat in dozens of hectic sessions on the subject at the time the midnight closing law was being fought. There was just as much opposition to that law as there is to this one. There was just as much said against it, there were even more interests lined up to beat it, but it passed. And the new ordinance is simply an outgrowth of the old one.

The matter of police supervision of cabarets is a dead issue. The aldermen know it. It has been demonstrated that the police of Chicago do not su-

pervise the cabarets. They patronize them. It is another item of graft for those of the coppers who stoop to sub rosa additions to their income—and it is said there are a few such. It has been pointed out time and again that the police cannot reform the cabaret. It is the cabaret which must reform the cabaret. And this has not been done. The result as written in the cards will be a revival of the ancient drama of Samson. The honky-tonkers will pull down the entire structure, and the trimming Deliahs who contributed to the delinquency of the cabaret Sams will be out of jobs, all dressed up and no place to go.

There is a demand for legitimate cabarets. It is a healthy demand, and will and must be gratified. Even if the law is passed, it cannot be permanent. But it may have its good effect. It may show the folks who run the decent places that the indecent resort is not a boost for the legitimate one. Just as smutty burlesque unrestrained would in the long run bring about legislation doing away with burlesque altogether; just as free-reined sins of suggestiveness in vaudeville would knock out vaudeville as one of the greatest of American institutions, so have abuses among those who run cabarets brought the business to its present precarious position. The danger is not local. Reform that is based on justice and real economic and social welfare is contagious. Individuals may be hicks, but the mob is wise. Individuals may be loose, but the public is solid.

Millions of dollars and hundreds of jobs are threatened if the ordinance is passed. If the legitimate cabaret managers and employees suffer this loss they will not have the City of Chicago nor its reformers to blame.

WORLD SERIES PUBLICITY.

What would be called a clever bit of publicity work, in idea and execution, has been secured through the World Series, for the benefit of Dorothy Regal and her playlet, "Playing the Game," in vaudeville. It consisted of the distribution of complete score cards, at the Polo Grounds (outside) especially, made compact for pocket-carrying and on a folded four-page form.

The official score cards sold on the grounds for the Series are bulky, and 25 cents each is charged.

The Regal score card carried a front page announcement, mentioning Miss Regal and her sketch, a line stating it was being presented in the Keith vaudeville theatres.

The cards, of which thousands were printed, have been given away around the score boards, also at Madison Square Garden, besides mailed broadcast. While the expense was an item to be seriously calculated, it was believed by the Regal act management the publicity secured would be continuous, in a sense, since those keeping score of the games would retain the score card as a souvenir, and often exhibit it to friends.

EDWARDS' BIG REVUE.

The new Gus Edwards revue, to be headed by Olga Cook and carry around 35 people, will be ready for vaudeville the end of this month. It is penciled to "break in" at Yonkers, N. Y.

Mr. Edwards' "Band Box Revue" is another attraction of that producer, also in vaudeville.

MILO LEAVES ORPHEUM TOUR.

Under a clause in his Orpheum Circuit contracts providing two weeks' notice of cancellation may be given by either party, Milo, an act on the Orpheum tour, notified the circuit while in Calgary last week he would discontinue the trip at Vancouver this week.

It's the first instance of an act cancelling in this way on the Orpheum Circuit. The attending circumstances seem to incline the Orpheum Circuit booking men to believe foreign influence had something to do with Milo's cancellation.

The act opened at Chicago Aug. 13, last, for a full tour, until Feb. 18, next, at New Orleans, at \$300 weekly. All the contracts were signed by Milo. He started on his travels without further thought given to it by either side, until quite recently, when Milo wired for \$100 more, weekly. The increase was not considered by the Orpheum people, and the two weeks' notice by Milo followed.

It is reported the matter was placed before the Vaudeville Managers' Protective Association, on an assumption that some other circuit (a member of that organization) may have proposed Milo play its time at an increase over his Orpheum Circuit salary. Pat Casey, for the V. M. P. A., is said to have decided that since the contract held a two weeks' notice clause, the act was within its rights.

The Pantages Circuit parallels the Orpheum Circuit for a greater part of the travel distance of the latter. No one connected with the Pantages bookings would admit this week any knowledge of Milo having been booked for a Pantages trip.

Harry J. Fitzgerald placed Milo on the Orpheum Circuit. He was advised by wire Milo would leave the time. Mr. Fitzgerald says he will call upon Milo to pay the commission for the full trip and enforce payment.

125TH ST. SHOW-WILD.

The opening last week of Loew's Victoria, playing pop vaudeville on West 125th street, appeared to have been the spur to set Harlem show-wild. Since the premiere of the Loew house all the theatres in the neighborhood (three playing pop vaudeville) have been drawing capacity.

The Victoria is reported to have had some paper out for the first two days last week, when it was withdrawn, with the Victoria playing to capacity since then, a condition also prevailing at the Harlem opera house and Alhambra. About each of the three theatres has had a turnaway at nearly every night performance. The stimulus of the Victoria's opening and attending publicity are credited to the general reinvigoration of Harlem's theatrical interest.

ACT'S NEW NAME.

San Francisco, October 10.

Kerr and Berko at the Orpheum have only half of the original team together last season. Steffy Berko is not with the act. Kerr is now with Miss Ensign (Mrs. Kerr), to whom he was married last December while playing at Bangor, Me.

Steffy Berko has objected to the team retaining the same billing, and has taken the matter up with the N. V. A., that organization having written Mr. Kerr to discontinue the use of Miss Berko's name.

The act is handled by the Casey Agency. It is arranging with the booking heads to change the name of the act to Kerr and Ensign so the act can continue on the route laid out for the original team.

Miss Ensign, who is about the same size as Miss Berko, fills the latter's place in good style, and the value of the turn has not deteriorated.

The Royal is advertising a Festival Bill of 12 acts next week.

OLD SONG WINS CONTEST.

The contest recently inaugurated by Manager Quaid of the Fifth Avenue theatre to determine the best of the current crop of war songs, closed last Friday night with five publishers competing, the quintet being selected for the final test through an elimination system, each of the numbers entered Friday night having won individual honors on one or more previous occasions when entered with other compositions.

The final decision was:

1. Just Break the News to Mother" (Chas. K. Harris).
2. "Joan of Arc" (Waterson, Berlin & Snyder).
3. "Somewhere in France Is the Lily" (M. Witmark & Sons).
4. "Send Me Away With a Smile" (Al. Piantadosi).
5. "It's a Long Way to Berlin" (Leo Feist).

The positions for rendition Friday night were arranged through a drawing with Piantadosi selecting the opening spot. Then followed Witmark's number, after which came Waterson, Berlin & Snyder's, Feist's, and finally Harris' representative, the latter's song being sung by a woman, while the other publishers had their regular male employees on hand. In the drawing for positions the Harris number was not included, the woman (Phyllis Gordon) representing that house finding it impossible to pick any other than closing spot since she was appearing on the bill at the City theatre and according to the time schedule could not arrive at the Fifth Avenue for an earlier position.

The contest was judged on applause, the management selecting five judges to determine the winner. The judges were Pat Casey, George Gottlieb (Orpheum Circuit), Carl Lothrop (United Booking Offices), Jo Paige Smith and a representative of VARIETY, Ed McNamee, of the National Vaudeville Artists, Inc., attended to the announcing, introducing the singers and explained the rules of the affair.

The decisive night found the largest audience in the history of the theatre on hand, several hundred people finding it impossible to gain admission, while the standing room capacity was fully taxed.

The presence of "clacques" was evident, one group of "pluggers" being assembled next to the five judges and audibly instructed one another as to how they should proceed with applause, being unaware of the identity of the judges.

The honored composition is not of modern vintage, Harris having written the song during the Spanish-American war and reviving it for the current period. Of the new songs, the best, according to Fifth Avenue assemblage, was "Joan of Arc," the number calling for the second encore, the only one requested aside from the winning song. The Witmark song ("Somewhere in France") was the most capably presented of the lot and gave the Waterson number a dangerously close race.

The contest will be carried on in two more of the local Keith theatres, the Greenpoint, Brooklyn, staging a similar affair next week, with the Harlem opera house featuring it the week following.

Charlotte Academy Taken Over.

Charlotte, N. C., Oct. 10.

A local corporation has been formed under the direction of F. T. Montgomery to take over the lease of the Academy of Music to operate it as a Keith theatre. Road attractions will be played during the current month, the shows having being booked in advance, after which a five-act bill with pictures will be given.

The house is being entirely renovated for the policy change. The town is theatrically promising as a cantonment is located three miles away.

PLATTSBURG DRAWS BOOKINGS OF NEW YORK'S BIGGEST SHOWS

**Generosity of Broadway Managers Makes "One Night" Stand
of Upstate Army Camp—Great Theatrical Treat for
Soldiers—List Includes Notable Array of Stars
and Plays.**

Plattsburg! It holds significance to many thousands of minds, the burial place of hopes to many, and to others mostly the death of class distinction. At least class distinction of military life, and yet the turning point in the lives of many, especially those to whom Broadway at midnight and after was in reality the beginning of the day.

This town was always a regular one-nighter for the second and third companies of New York successes, usually the stopping point after Burlington, across in Vermont. Now it is a combination of a one-nighter, a western mining camp, at least as far as the shacks that have been hurriedly constructed for the men, and to accommodate the shop people along the road facing the barracks proper impress one.

But to those who, after six weeks of intensive training, are homesick for old Broadway, the self-same road resembles the main street because of the numerous so-called taxis that are scurrying to and fro, and the prices in "The Greasy Vest" and "The Dirty Spoon" are much the same as a person would expect to find on a bill at a White Light cabaret. For service you wait on yourself or you don't get, that's all. But the "chuck" is good and a pleasant relief from the camp fare for the men. When the opportunity comes Saturday and Sunday to patronize the outside eateries, they take advantage of it.

But to those of the theatrical profession who visit the camp for one of the appearances at the Barracks theatre, which is the big gym converted to house the plays, the impressions are various according to the position of the visitor. The actor or actress remarks immediately after the performance on the wonderful audience the boys are; the company manager looks the house over and wonders what the gross was and mentally registers a wish it might have been on the statement; the crew says that the stage was all right and that the troopers assigned from the ranks were willing workers and then everybody in chorus voices that Lieut. Maurice L. Fulcher, who has the arrangement for the visiting companies in hand, is a mighty good fellow and that the visit was thoroughly enjoyed and productive of a greater insight as to actual conditions than could ever be secured from reading the papers or seeing men in uniform.

The theatre is a long, low structure at one of the ends of the camp, rather close to the road which skirts one side. When the training camp was known as Plattsburgh Barracks, it was the gymnasium used by the troops. At one end a stage and dressing rooms have been built. The latter are on the right of stage and there are six, exceptionally well lighted and heated. The stage has a working depth of 18 feet and width of 25 with 14 feet in height. Its equipment is better suited to set stuff rather than to the hanging of drops, although there is a fly gallery of a sort. The lighting is complete, with three sets of colors in the foots and in a concert border over the opening.

Out in front is the impressive part of the house. Last week the building was reeased at a cost of \$1,275, tiers of seats running on an incline from

the rear of the house about three-quarters way to the stage. They are but rough hewn planks, but the men like them much better than the previous arrangement which was just a number of benches which were placed on the floor without any grading. The expense of the improvement, the original fitting of the stage, and the transportation of the players and their entertainment while in Plattsburg are paid for out of the receipts, those members of the camp who are in training paying 25 cents for the vaudeville shows and 75 cents for the legitimate attractions. The officers, acting as instructors, and their wives attend the performances as guests, with the first 15 rows of seats in the center section of the house reserved for their use. Col. Wolf, the commanding officer, has a box on the right side of the house at his disposal for all the performances. At present there is a deficit of \$2,200 staring the men in the face, but they feel certain this will be cleared up before the camp is finally dismissed Nov. 25.

The bookings are arranged by Lieut. Fulcher, who makes the arrangement with the United Booking Offices for the vaudeville shows, which play there Saturday evenings, and the legitimate attractions Sunday nights are arranged for through the individual managements.

There is but one complaint that the men have to make regarding vaudeville (that is if one can call it a complaint) and it is the lack of women in the vaudeville bills. Thus far they have had several shows from New York through the courtesy of the U. B. O. and four legitimate attractions "Mary's Ankle," Laurette Taylor in "Out There," "The Man Who Came Back" and "Good Gracious Annabel," which played there last Sunday. Future bookings thus far arranged for are Raymond Hitchcock in "Hitchy Koo," Oct. 14; "The Tailor Made Man," Oct. 21; Jane Cowl in "Lilac Time," Oct. 28; Laurette Taylor in "Peg o' My Heart," Nov. 4; Grace George in "Eve's Daughter," Nov. 11; Billie Burke in "The Rescuing Angel," Nov. 18, and the final attraction will be The Friars in a frolic Nov. 25, the final day of the camp.

Through the courtesy of Arthur Hopkins and his representative, Joseph Glick, with "Good Gracious Annabel," a representative of VARIETY made the trip to the camp last Saturday night. The company moved by special train from the Grand Central over the New York Central and the D. & H. lines, pulling out of New York at about 4 a. m. Sunday, arriving at Plattsburg at 1 p. m. The show was immediately hauled by army trucks to the theatre, while the members of the company were entertained at Col. Reed's house until time for a special luncheon at the Witherill Hotel, at which they were the guests of Lieut. Fulcher. After the luncheon, which developed into an informal reception, Jack Deveraux, Robert Warwick, Maurice Revenes, David Wallace and several others of the profession at the camp called to pay their respects to Lola Fisher, May Vokes and other members of the company with whom they were acquainted. Cars were placed at the disposal of those who cared to make a tour of inspection of the camp.

One of the interesting sights was the ten-mile stretch of practical trenches

which the men had just completed constructing several days previous under the supervision of British and French officers. The performance was scheduled for 7 p. m. Prior to that time there was an overture played by a band of 22 pieces which acts in lieu of an orchestra, the curtain rising on the minute, the house being filled with about 2,500 persons, all in uniform, with the exception of the ladies. The curtain on the final act was lowered a few minutes before ten and the show moved out on the Montreal train, which is made up at Plattsburg at 11 p. m., arriving in New York at 8.30 Monday morning.

The four or five theatrical men trying for officers' commissions at the Plattsburgh post, will on Oct. 27, offer a number of one-act plays in the theatre. At least two of the playlets have authorship in the men. One is called "Efficiency," holding a cast of three, with Robert Warwick in the leading role, that of the "automaton." It is a satire on German methods, with one of the characters the Kaiser himself. "Efficiency" was adapted from a story of similar title, printed in McClure's. A special set for the playlet will be built in the barracks.

An original satire by Emile Breitenfeld and called "All Out in Five Minutes, With Rifles, Belts and Bayonets," which is the order given early every morning, will have its own set showing a section of the men's quarters. The show will also include several of the Princess plays. Interested in the show besides Mr. Warwick are Jack Deveraux, Billie Taylor, Maurice Revenes, David Wallace and Carl Helms.

PAGEANT DRAWS \$34,000.

There were a number of novelties introduced in the Red Cross pageant last Friday on the Lloyd's Neck (L. I.) estate of Roland Conklin, the affair being arranged by H. P. Davidson, a Red Cross factor lately given military rank by the president. Probably most ingenious was a curtain of steam which was employed to shut out the view of the spectators when a scene change was being made. The audience sat in the open. Between them and the open air stage is a lagoon. Around this pipes were laid with jetted openings and several engineers standing beside specially installed boilers turned on the steam when signalled from the stage.

The pageant obtained a total of \$34,000 for the fund. In 15 minutes at the Piping Rock race meeting, 60 boxes were sold, each costing \$250. There was no seat under \$10. Some of the best known stars appeared in the show with about 200 players present.

SMALL TIME AGENT TALK.

Quite some talk made itself heard this week regarding a former agent in small time circles on Broadway who recently vamped, leaving, it is said, among the acts he represented several who are alleging they "gave up" to him to "fix" them with certain circuits, the representative having informed the turns it would be necessary to fix the fixers.

Accordingly, they are reported to have left with the agent departed, several rolls of regular money in the expectation, the booking which never came would follow.

There was a rumor early in the week that a complaint might be lodged by one or more of the acts with the authorities.

OFF VEGETABLE CATCHING.

Belated reports from the road have Jean Bedini may not try any more long-distance catches of vegetables on the end of a fork, held in his mouth. 'Tis stated Jean's last try, catching a dropped article from the Munsey Building roof in Washington, resulted disastrously, to Jean.

U. B. O'S. "SMOKE" DAYS.

Seven days for soldiers' smokes have been voted by the United Booking Offices for each theatre booked by it.

The plan came direct from E. F. Albee, general manager of the big agency. It is to aid the Army Girls' Transport Tobacco Fund, formed for somewhat different objects than the customary "smoke funds." The Army Girls give a comfort package of tobacco to the U. S. soldiers as they depart. It is accepted for granted that in the rush of leaving preparations, one or more things will be overlooked. The smoke packet handed the soldiers on the boat is complete.

The U. B. O. houses during a period of seven days will permit a collection being taken up for this fund at each performance. In some of the eastern houses the smoke sessions started the later part of last week. In the west where several theatres received the information afterward, the period will start this week.

It is left to the resident manager to select the speaker for the announcement of the various performances. In most cases it will be someone of local fame. Ushers make the collections and the returns are forwarded to Harry Daniels, in the U. B. O., who is representing Mr. Albee in the matter.

It is estimated the total collections will reach around \$60,000.

ACTION IN WRITERS' CASE.

Just what action M. Witmark & Sons propose to take against Ernest Ball, J. Kiern Brennan and the music firm of Leo Feist, because of the two writers "jumping" from Witmark to Feist without notice, is problematical, although it has been definitely settled they will take some steps against the Feist concern to prevent, if possible, the publication and sale of the Ball-Brennan composition, "With All My Heart and Soul."

It is understood the Brennan-Witmark contract was dated in 1914 and was to run for three years with a six months' option and notice of cancellation clause. Ball's contract is said to have been entered into in 1912 for a five-year term with similar clauses.

While the Witmark brothers are silent as to their intentions, it is believed they will claim prior right through having exercised their optional rights, instituting injunction proceedings against Feist and damage suits with prior claims against the writers.

RE-MAKING SCENERY.

Scenic artists are working day and night these days, repainting in aniline, the stage sets they painted upon frames a short time ago.

There are two reasons—the uncertainty of railroad transportation of scenery and the certainty of being unable to secure carpenters or electricians.

All such skilled mechanics are being taken for work at the various military camps and paid as high as \$65 a week with guaranteed steady employment and as much overtime as they care to seize upon. Vaudeville turns carrying special settings have been compelled to have their scenic effects done over so they may be folded and put in trunks.

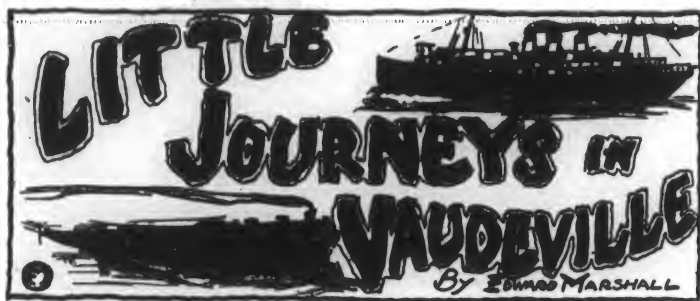
Dockstader Starring Next Season.

Dayton, O., Oct. 10.
Lew Dockstader has determined to retire from vaudeville next season to test again his starring possibilities and will be seen at the head of a new piece to be supplied by S. E. Kiser, of the Dayton "News."

It was reported Dockstader would head a road show to be produced by Gus Hill, but this is denied by the minstrel.

Aeolian Records.

The Aeolian company, which makes its own talking machine device known as the "Vocalian," has entered the disk record field with the first of its product, due for the market this month.



THE LONG ISLAND STICKS.

There is an old saying that one-half of the world don't know how the other half lives. The truth was brought home to me today, at least insofar as the world of vaudeville is concerned. I am comfortably seated in my 57th street studio, before a cheery open fire, with my typewriter between my knees, having just returned from a "little journey" into the vaudeville world of the "other half."

My trip today was most eventless as far as interesting incidents are concerned, but I have rubbed shoulders with hard luck, misguided effort, forlorn hope and, no doubt, abject poverty.

My last article under this head was a chronicle of the delights of an engagement at Keith's, Boston. Tonight I will try to tell you about the delights (?) of an engagement "somewhere on Long Island" on a circuit that outdoes Keith's in the number of houses supplied with talent (again I should use the question mark).

It all came about this way. I had a routine of new cartoons and talk I wanted to "try on the dog," so I visited the office of an agent in a well known Broadway building whom it was once suggested to me could arrange a "hideaway" such as I required. The little office was crowded. I stood for some minutes before the outer guard, a stenographer, who was frantically pounding out diminutive looking contracts. She never gave me a tumble. I gave her my card and asked her to take it into her chief at once. This caused a murmur and a snicker or two in the waiting crowd. The typist gave me a look of intended crushing disdain and then carelessly glanced at the card. With a raise of her eyebrows and a look of incredulity she took the card into the inner shrine. Once again I thought: "It Pays to Advertise."

Immediately I was ushered into the presence of the agent, who greeted me most courteously. I told him I wanted three days where I could try out some new pictures and he said "Quite so, quite so." There was a queer note in his voice and just a trace of a smile on his face that I didn't understand until today. When I left the little office I had three slips which I was told to hand to the stenographer for my contracts. Expertly she filled out three contracts for the half week for which I had asked. As I hurried out into the hall I heard one of the gentlemen in waiting say, "Gee, he got a route."

I examined my contracts and found I was booked in—ah hem—let's say Oceans End, Long Island, for three performances Saturday, Lands End, N. Y., for two performances Monday night and World's End, Long Island, for three performances Tuesday night. My contracts revealed also that I was now Ed. King, working for five dollars and fares a day, less commission, if you please. At eleven thirty this morning I was on the Oyster Bay special after a change of cars at Jamaica. The porter in the parlor car told me how many times he had dusted Col. Roosevelt off, but today the Colonel wasn't commuting. I sat in his favorite chair, however and that helps.

At almost every stop troupers with

suitcases unloaded. After the train pulled out from my station there were twelve others beside myself marooned on the side track. One actress carried a pretty six-months-old baby and her husband carried a suit case and a baton wrapped in paper. There was also a German acrobat with a little school book suit case. The acrobat opened the show and he used ten wooden blocks, four billiard cues, a suit of tights and a leopard skin tunic, to say nothing of a table and chair cover. Everything but the billiard cues went into the tiny suit case. He sure had the one-night stand thing down to a science.

The theatre was a little house seating perhaps 700. The dressing rooms were the smallest I ever saw, but I am compelled to say they were bigger than the show. There were seven acts all told. Upon arrival the manager lost no time in gathering up all the contracts. A kick was registered about the fare being six cents more than the contract stated. One act didn't have a contract and the manager said he only played a six-act bill. It looked black for a time but the act in question put it over and we went to bat seven acts strong—not seven strong acts, though.

First came the acrobat. He stood on his hands on the table on the chair on the billiard cues and lastly on the wooden blocks. Second was the parents of the baby. They talked, they sang, they danced. And the baby didn't cry. Third an operatic duo from England. This act used a bench in lieu of a piano. This bench was also used by the second act. Then another bench act in fourth position. Ed. King followed with a step ladder and a one-sheet board in lieu of an easel. Sixth on the bill, next to closing, was an accordion playing Italian with a very pretty female partner who was making her debut, I think. They, too, used a bench—the bench—in their act and a lot of bad language anent the orchestra immediately afterward. Closing the show was an Australian act that would be a very good turn—in the Antipodes. With proper song arrangement for America, this trio would get along first rate in the family theatres.

Following the matinees several of the acts went out to a nearby lunch and had dinner. At least two of the acts ate their dinner in the theatre, having brought it along in paper bags. One of the married couples bought quite a supply of groceries in the town. They told me that things were much cheaper there than in New York.

At six o'clock the troupers were all gathered in the theatre. There was no other place to pass the time. Cold, and only a couple of the folks had overcoats. The topic of conversation for the most part was the recent White Rat war. They fought it all over again. In the party were several of the late pickets. Some had been playing continuously on this same one-night stand circuit ever since the trouble. Here were the people who furnished the Mountford fodder. Poor souls, who imagined the talkative one would be able to create a condition that would make their wares salable in better markets. The elimination of the "black list" could not possibly better their condition.

The money they paid as dues would come in handy this winter. One little

RATS' HEARING MONDAY.

The first active scene in the investigation proceedings of the White Rats Actors' Union will be staged Monday morning at 10:30 in the office of Louis Schuldenfrei, the referee appointed by Supreme Court Justice Mitchell to conduct the hearings.

The initial discussion will probably take up the first meeting, the interested principals deciding on the referee's fee, the length and dates of succeeding hearing and arrangements for prospective witnesses.

The New York "World" was notified by Attorney Myers, counsel for the White Rats officials, that he would institute a suit for libel unless it retracted a statement in a recent issue wherein the paper referred to the case as one where the officials were charged with "looting the treasury." The publishers sent a libel expert to look over the affidavits and concluded they wouldn't retract. Nothing further has been done.

BURLESQUE CHANGES.

Recent changes in the burlesque companies have Ada Schwartz out of "The Bowery Burlesquers," May Clinton and Emma Cook in "Spiegel's Revue" and Princess Luba Moroff and Savina Malin out, Mme. Fift and posing girls added to "The Speedway Girls" and George Franz added to the "Million Dollar Dolls."

Cecil Cunningham Cancels Route.
Cecil Cunningham has cancelled the remainder of her vaudeville route after the current week, giving illness as the reason.

She had about 15 more weeks to play.

A woman told me she did not know what they would have done on the morrow were it not for this Saturday date. Another couple walked a long way home from the Pennsylvania station carrying their heavy suitcases rather than spend the carfare. There were a hundred "suit case" acts returning on the same train from the various Saturday night stands this agent books on Long Island.

Last night, seated by this same bright fire, I made a statement to a friend that everyone in the show business could afford to buy at least one Liberty Bond if only a little careful with their money. Tonight I'll take that back. The little theatre couldn't afford to pay any more for a show. The actors couldn't afford to work for any less and, generally speaking, they couldn't earn any more—at least in the show business.

It's a strange game from some angles.



JOIE J. SHEA

An American classical toe and ballet dancer, now in Co. B, 34th Infantry, Camp Taylor. Before entering the Service Mr. Shea was with Serge Oukrainaky, Alex. Kooloff and others.

SOLDIER SONG WRITER.

The Plattsburg officers' training camp has managed to already produce a lyricist of promise, despite the post's schedule consumes every minute of the men's waking time.

The new writer is Emil Breitenfelt, a Columbia graduate, but latterly connected with a New York law firm. Several of his numbers have been adopted by the post, being sung at every opportunity when the men gather in the barracks theatre. Perhaps the best loved song is "The Last Long Mile," which tells of the little worries at camp, like: "When your feet are all blisters From wearing socks knitted by your sisters."

This number has been bought on a royalty basis by H. W. Savage, who is to interpolate it into a forthcoming production, and Grace LaRue will give it a first professional hearing Sunday next when "Hitchy-Koo" will hold a special show at the Plattsburg barracks.

Another lyric tickling the post is called "Wig Wag Willie," a satire on signaling. The lyric tells of some student signalman with a sense of humor who invaded the railroad right of way and stopped the train. Still another song of Breitenfelt's is "Give Me a Kiss by the Numbers—One, Two, Three," the lyric starting, "It's so different since they put a uniform on me." Breitenfelt was author of several college plays.

BOOKED ALL OVER.

According to the agents in the pop field, one act, Gordon and Spencer, was placed Monday to open for the Loew Circuit, Fox time and in the Shedy houses, with the act actually appearing that day for B. S. Moss.

Among the agents offering the turn were Tom Jones, Lew Leslie and Arthur Horwitz. Each held a signed agreement with the act to represent it, while other agents merely had the turn on their books. Besides the horde of representatives the act had been looking to for engagements, it is said the turn also booked direct.

Gordon and Spencer are a man and woman act. When it became known Monday of the number of circuits and agents interested in the turn and the other facts, the matter developed into a laugh, with the several people concerned interrogating one another as to the whys and wherefores.

LOEW'S TRIP.

Marcus Loew left Tuesday for a Canadian trip. The tour is one of inspection of the new Loew houses building in Canada.

Montreal, Oct. 10.

Marcus Loew arrived here this morning. He will overlook the new Loew theater, expected to open Oct. 29, with Loew's popular price vaudeville. Another Loew theater is building at Hamilton.

The other new vaudeville theatre, Princess (Montreal), is due to open Dec. 17. It will be operated by the Canadian Circuit Co., which will remove the big time bills to the Princess from the Orpheum, where they now are. Contracts made for the Orpheum after the Princess' opening date will follow into that house automatically.

The Orpheum will take on either a picture or stock policy after the removal.

RAY SAMUELS' RETURN.

About the first of this season's crop of vaudeville acts securing return dates is Ray Samuels in her "single act."

Although the season has but fairly started, Miss Samuels has been re-booked to again appear within a period of five months from her first engagement at Shea's, Buffalo and Toronto; the Temples, Detroit and Rochester, and the Maryland, Baltimore, comprising about all the engagements played by the young woman since starting her current tour this season.

IN THE SERVICE

Lawrence Schwab, formerly a booking representative, franchised to sell attraction on the United Booking Offices floors, who has been selected for crew of M. S. Bentham's auxiliary craft, the "Physche," has been promoted to an ensign's rank, having been transferred from the Bentham boat to another doing similar duty.

Pierre LeMay, who enlisted in the ambulance service and who has been at the Allentown training camp for several months, has been commissioned a first lieutenant, having passed examinations, and is now trying for promotion to the rank of captain.

Dr. O. M. Leiser, the theatrical physician, now in the medical corps, was recently promoted to a captaincy, and shortly expects to leave for France, where he will be in charge of a base hospital.

Sol Powder, drafted into the service two weeks ago, has been promoted to a corporal, and is now stationed with Company A, 329th Infantry, Camp Sherman, Chillicothe, O.

William MacFetrich, of the Strand theatre forces, is now enlisted with the Coast Artillery at Fort Slocum, N. Y. Six of former ushers from the Strand are reported in the service.

Alex. Craig, formerly in vaudeville with Jane Hood, has enlisted with the McLean Kilties and is stationed near Quebec.

Thomas Gannon, leader of Loew's Columbia, Washington, has applied for admission to the aviation corps.

Chris S. Blanton, of I. A. T. S. E., Local 140 (Chattanooga), is with Co. G, 325th Inf., Camp Gordon, Atlanta.

Frank H. Clark, with Battery E, 11th Field Artillery, Douglas, Ariz., Cornelius O'Brien, Company B, 5th Engineers, Corpus Christi, Texas.

Thomas Barton Driscoll is at Ft. Riley, Kan.

DRAFTED.

Harry Buckley, former manager of the Columbia, St. Louis, who had been serving at Camp Funston, Kans., as a private, has been relieved from drilling and is using his talents formulating plans for the establishment of the two or three theatres the government will provide for the troops. Major-General Leonard Wood, in charge of the camp, will try to obtain a commission for Buckley as First Lieutenant in the Quartermasters' Corps, where he may continue in his work as an officer.

Wesley Ruggles, Vitagraph director, was notified last week to report at once, while he was in the middle of producing "The Agony Column," a forthcoming Blue Ribbon feature. President Albert E. Smith of Vita made a proposal to the commissioners that if they would permit Ruggles to complete the picture Vita would supply a five-reel feature weekly, free of charge, showing in the training camps. The offer was accepted.

John Lazano, the clarinet player with the New Orleans Jazz Band, was ordered to report to his exemption board in New Orleans Monday, and left the act after the performance Saturday night. The act canceled New Bedford this week. A new clarinet player will be secured to fill the contract the turn has with the new Hitchcock show.

The draft has called a number of film directors as well as cameramen. Of the directors Marshall Neilan has been accepted and his plea for exemption denied. George Archambault accepted and unable to obtain leave. He left for Camp Upton, L. I., Wednesday. Victor C. Fleming, cameraman, has reported at American Lake, Wash.

Bryant Washburn (Essanay Picture staff) has received a favorable report on his second appeal for exemption. Despite investigator's report to the

contrary, the government officials granted the appeal.

Joseph Roach, of Triangle's scenario force, has been ordered to hold himself in readiness to join the colors on 24 hours' notice. He is being given stories which can be completed in one day.

Edward Dutton, electrician; Frank Sawyer, property man; Art Hollins, operator, all connected with the stage staff of the Avenue theatre, Chicago, ordered to report to the reserve signal corps this week.

Thomas Carter, for years attached to the Klaw & Erlanger forces in an office capacity, is at Yaphank, L. I. He was tendered a rousing farewell by some of his old theatrical associates last Saturday.

Bud Murray, who dropped from the Winter Garden cast last week upon being ordered to Yaphank, has been granted a month's furlough and will spend that time with the Shubert production.

George Gibson, in charge of the assembling and projecting rooms of the Rothacker Film Co., reported at Camp Grant, Rockford, Ill., Oct. 3.

Robert Ellis, leading man in "Upstairs and Down," appeared before an exemption board in Chicago last week. Accepted.

R. E. French, ex-treasurer of the Longacre theatre, is a 1st Lieut. with the 324th Inf., stationed at Camp Jackson, Columbia, S. C.

Moe Tint, whose stage name is Williams and who recently appeared with John Scott (Bissett and Scott), is at Yaphank (308th Inf.).

Ben Jewell (Jewell, Jane and Lewis, formerly the Morton-Jewell Trio), has been ordered to Camp Lewis, Washington.

J. Rigler, of "Hello America" Co. (burlesque), retired from the show last week at Cleveland to report to Yaphank.

Henry Grossman, professionally known as Harry Brown, has been instructed to join the troops at Camp Upton.

Ray Rottach, "straight" man with "Some Babies" (burlesque), has been called to Camp Custer and leaves the production next week.

Leo Kahn leaves this Friday for Camp Upton, L. I. For the present his office in the Gaiety theatre building will remain closed.

Don B. Keyes, "Still" photographer for Thomas H. Ince, has been drafted and has filed an application for transfer to the Signal Corps.

James J. Finneran, professionally known as Jean Finneran, pedestal dancer, is with the 330th Infantry at Camp Sherman, Chillicothe, Ohio.

Berman Berrens, formerly of the Berrens, but who started as a single this season, was called to Camp Upton, Yaphank, Wednesday.

Bud Murray, ordered to Yaphank September 30, was granted one month's furlough, to open in New Haven with the Winter Garden show.

David Davidson, a member of the art staff in the advertising department of Vita, has been accepted.

William Jacobs, assistant treasurer of the Montauk, Brooklyn, at Yaphank.

Clyde Marsh, manager of "Woman Proposes," accepted this week in Chicago.

Harry Weber (Weber and Wilson Revue) notified to report at Yaphank October 17.

Sammy Smith claims he did not claim exemption to the draft for any reason not yet having been called.

Billy Tanner has been discharged from the National army because of an attack of appendicitis.

Clinton Hodder is with Company M, 304th Infantry, Camp Devens, Ayer, Mass.

Alfred Ferraro, of the Ferraro Bros., has been drafted and is now at Yaphank.

William Lowy, formerly with "Watch Your Step," has been ordered to Camp Upton.

Louis Wolff, formerly a monkey trainer with Everest's Monkey Circus, is at Camp Chillicothe, Sherman, O.

Nathan Michel, formerly manager of the 5 Violin Misses, has been ordered to Yaphank.

G. A. Santon (Mansfield and Santon), vaudeville sharpshooters, is at Camp Devens, Ayer, Mass., as gun instructor.

Foley & O'Neill, at the Hippodrome, Chicago, last week, dissolved—Foley drafted.

Ben Roth, last season with Rose Sydel's Co., is at Camp Devens, Ayer, Mass., booked there via the draft route.

Walter Steffan, of the mechanical forces at the Selig studios, has reported at Camp Grant, Rockford.

William Hewitt (Lind Trio), called in Chicago, exempted—under the minimum height.

W. S. Clime, Hearst-Pathe News, has a commission as Lieutenant in the Signal Corps.

Louis Stutz, formerly assistant manager of the Delancy street theatre, with 308th Inf. at Yaphank, L. I.

Abe Shapiro has been drafted and will join the cantonment at Camp Grant.

Theodore Sternberg, with the Medical Corps, Ft. Slocum, N. Y.

Arthur Moskovitz, 307th Inf., Yaphank, L. I.

Frank Newman (Cycling Newmans), accepted.

Sigmund Romberg, composer, ordered to report.

John Crone, from "The Passing Show," accepted.

Earl Marsh, treasurer of the Savoy, San Diego, Cal., has been exempted.

Billy Harris, of "The Girls from the Follies," has been exempted.

Arthur Bodkin, with the Hagenbeck-Wallace Circus, at Rockford, Ill.

Al Bernivici (Bernivici Bros.) ordered to Yaphank.

Raymond Egan, of J. H. Remick's Detroit office, has been drafted.

George Pantzer (Two Georges) reported at Yaphank.

NEW ACTS.

Carrie De Mar, new act, single. Craven and Saunders, two-act.

Effie Lawrence, Loring Smith and Bessie Duval in a new three-act.

Pascale, Parry and Dixie, new act (Bert La Mont).

Muriel Day, assisted by Alice Lucey (Thomas J. Fitzpatrick).

Griffith and Mack, comedy character (Yiddish) turn by Havez & Dale.

Pearl Sands (formerly Irene and Bobby Sands), single act.

Bert Wilcox in "Don't Blame Me," by Willard Mack.

Alice Hanson, assisted by R. Lloyd Markee, in a new act by Thomas Grey and Frank Fairman.

Maude Muller in a new two act, her partner an unnamed woman. (Max Hart.)

May Woodside and Co. (3), comedy sketch, "On the Water Wagon" (Jack Levy).

Bert Davis, former cabaret "nut," opened a new act last week at the Victoria, Chicago. It is called "The Squirrel Dodger."

Gertrude Graves, formerly the solo singer at the Strand (pictures), New York, is preparing to enter vaudeville as a "single" act.

James (Fat) Thompson in a new comedy playlet called "Camouflage," written by himself. Two others in the act. (Harry Weber.)

Mabel McCrane, single turn for a few weeks, pending production engagement. Dazie with new dance production, possibly (Jenie Jacobs).

A story has been written for the "Our Navy" effect in "The Follies," and the act will open October 22. "On the High Seas" may be the title.

ILL AND INJURED.

Ivan Caryll, English composer, while alighting from a motor car one day last week slipped and fell, straining the ligaments of a leg.

Dorothy Russell, lately with the "Boarding School Girls," fell on the stage of the Theatre Francaise, Montreal, last February, and is now undergoing treatment for a dislocation of the spine and other internal injuries in Chicago. Mail may be addressed to her, care of E. Warden Leeman, 809 Sunnyside avenue, Chicago.

William Faversham is recovering from a nervous breakdown.

Hal Hart, wire walker, was injured last week in the Middle West when the wire on which he slides from the third balcony to the stage on his head broke. He fell a distance of nearly 30 feet into the seats. He was laid up a few days and is now about.

Bruce Clifford, picture player, was thrown out of his machine October 5 when he lost control of it in West 46th street. He was taken to Poly-clinic Hospital and later removed to his home.

Ethel Gibson, leading woman of the Billy West comedy company, was removed to the hospital Sunday night to undergo an operation, the result of an accident in the studio last week.

Chris Sorenson, trombonist, with Eva Tanguay for ten years, looking after the musical end of her program, returned to that capacity this week, having been ill for several months as the result of an abscess which formed in his ear.

Natt Dee has recovered from the effects of a recent auto accident.

George Cohan Welch, the 11-year-old son of Jack M. Welch, was operated on this week for appendicitis. No fear regarding his recovery was felt, because of the lad's youth and sturdiness.

The mother of Eugene Walter has been given up in Boston. Mr. Walter and his brother (prominently identified with the Boston Symphony Orchestra) are at her bedside. She is 76 years of age.

Mary Verba, a dancer, returning after an exhibition dance at Sokol Hall, Little Ferry, N. J., was thrown out of her machine when the steering gear broke. She was taken to the Hackensack (N. J.) Hospital with a fractured skull.

MARRIAGES.

Helen Stanley, opera singer, formerly of the Chicago Grand Opera Co., to Loudon Charlton, her concert director, at the home of the bride at Shippan Point, Stamford, Conn.

Fred Lordin (Three Lordins), last week, to Marie Ritter (Helen Leach Wallen trio), at Chicago.

Florence Arnold (with "Follies of Pleasure"), to Chas. "Kid" Koster, business manager of the show, Aug. 20, at Columbus, O.

Janet Dunbar ("Lombardi, Ltd"), to Lieut. Thorndyke Deland, non-professional, Oct. 12 (today).

Caliste Conant, vaudeville, to Frank Hudson, non-professional, on the stage after the matinee at Duluth, Oct. 3.

Fred Keil, Jr., of the Riverside's stage forces, to Mae Wilson, non-professional, Oct. 3.

Mornay D. Helm, with the Broadway Music Co., New York, to Lorraine Sherwood, in Chicago October 3. The bride's father is connected with one of the Chicago newspapers.

Ollie M. Northland (Northland and Ward) to Jack B. Riano (Three Rianos) October 7.

Edward Dutton to Maxine Alton (the latter of the Dorothy Hays Co.) in Chicago. The bride was formerly Mrs. R. C. Jones.

BIRTHS.

Mr. and Mrs. Ned Finley at their home, 143 West 80th street, Oct. 8, son. He is to be christened Charles Edward Finley, Jr.

VARIETY

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Variety, published weekly at New York, N. Y., for October, 1917.

State of New York, County of New York, ss.
Before me, a Notary Public in and for the state and county aforesaid, personally appeared John J. O'Connor, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the name and address of the publisher, editor, managing editor, and business managers are:

Publisher, Variety, Inc., 1536 Broadway, New York City.

Editor, Sime Silverman, 1536 Broadway, New York City.

Managing Editor, none.

Business Manager, John J. O'Connor, 1536 Broadway, New York City.

2. That the owners are: Variety, Inc., 1536 Broadway, New York City; Sime Silverman, 1536 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees or in any other fiduciary relation, in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

JOHN J. O'CONNOR,
Business Manager.

Sworn to and subscribed before me this 28th day of September, 1917.

MAY H. IRWIN,
(My commission expires March 30, 1919.)

Vol. XLVIII. No. 7

For the present vaudeville and pictures at popular prices will prevail at the Third Avenue theatre.

Elliott Foreman is now with Chamberlain Brown acting as office manager.

Harry Weber has secured for Ruth Royce a route on the Orpheum Circuit, opening this week at St. Louis.

Bud Bernie has joined Eddie Leonard, replacing Leonard's pianist, Jack Stern, drafted.

Walter Rosenberg has disposed of his lease on the Chelsea (formerly Miner's Eighth Avenue) to the Consolidated Amusement Co. It will continue the present picture policy.

Commencing October 22 the Grand, Cleveland, will play a full-week show of six acts, booked by Walter Keefe in the Loew office.

Mique Cohen, who has been acting as manager for William Gillette, is

treasurer of Arthur Hopkins' new theatre (Plymouth).

Joe L. Weber, who ran the theatre in Plattsburgh this summer, is back in New York and devoting his attention to the bookings of his three houses up-state.

Otto A. Hauerbach, through his attorneys (O'Brien, Malevinsky & Driscoll), obtained permission Oct. 8 from Justice Tierney, to change his name to Otto A. Harbach.

Shapiro and Bush, who appeared in their act at McVicker's, Chicago, last week for the first time in a Chicago theatre since their participation in the White Rats strike, have disbanded.

Dorothea Sandler (Pardoe) some time ago was granted a divorce through her attorney, Herman L. Roth, against Scott Pardoe. Miss Sadlier was with Lasky's "Redheads."

Lee Kraus sold to Adolph Marks and Harry Smutz a claim for \$156 and they filed suit against Ray and Emma Dean for the amount. Marks and Smutz lost the case.

Benny Edwards, until last week supervising the high class department of Waterson, Berlin & Snyder's music publishing concern, has been engaged by Maurice Richmond to handle the professional department of his publishing house.

Ottokar Bartik, ballet master, is engaged for his tenth season at the Metropolitan Opera House, where he will stage the first American ballet, "The Dance of the Place Congo." The music was written by Henry F. Gilbert of Boston.

Arthur Stone, the blind pianist, formerly with the Cabaret Trio, has given up his orchestra work and will return to vaudeville. Stone recently quit the stage to supervise the placing of several orchestras in local restaurants.

Solly Lee is now ticket taker at the Harlem opera house, a post he occupied for years at Hammerstein's. In event of a disappointment Solly is prepared to do a turn on the stage, as before.

The Fred Santley-Florrie Millership act was routed over the Orpheum circuit this week from Chicago at a salary of \$1,500. The act is the former specialty introduced in vaudeville by Joseph Santley.

Eighteen acts were ready at Keith's Bronx Tuesday afternoon for a try-out. Of that number four were held over until next week because time would not permit of their showing. But one was "booed" by the audience.

With various music publishers receiving ancient patriotic numbers because of the war, M. Witmark & Sons are preparing to revive their "Just as the Sun Went Down," which registered close to a million-copy sale during the Spanish-American war.

Howard Trusdal Fish, recently sued for divorce by his wife, Minnie Fish, was about to be served with a contempt order, issued through non-payment of alimony and counsel fees, when a reconciliation was brought about.

The Palace, Davenport, Ia., seating 1,000, opened Oct. 4, playing vaudeville; booked by the Western Vaudeville Managers' Association, Chicago, with Harry Blanchard, manager of the Columbia, Davenport, looking over the bills. R. Wheelock is the house manager of the Palace.

The Columbia theatre building has within the last week been the scene of numerous operations on the part of what is evidently an organized gang

of overcoat thieves. Three offices in the building have been entered and coats lifted. In one office, three coats have been stolen.

Bob Roberts, light juvenile with Harry Sutton's "Powder Puff Girls," was notified last week while playing at the Rialto, Amsterdam, N. Y., to be in New York (Sunday) for transportation to Yaphank Sunday. Upon his arrival here it was found that his number had not been called yet.

The Professional Women's League will hold its first fortnightly dance of the season October 12, at 9 p. m., in the clubrooms, 1999 Broadway. During the summer the League has turned over hundreds of articles to the Stage Women's War Relief for the front and clothes for stricken French and Belgian women and children.

Through having received applications from professionals enlisted in the service, asking for rates for advertising in the Anniversary Number, to be issued in December, VARIETY has decided to allow any enlisted man wishing to place an advertisement in that number 25 per cent. discount on the regular advertising rates.

The recent collapse of the Columbia, Springfield, Ill., means a loss of approximately \$50,000 to the Sun offices and the loss of the subsequent business for about eight months. They will build an entirely new theatre on the site. Another body was found in the ruins which brings the casualties up to four.

Jack Doyle will move his billiard room in November from 42d street, near Sixth avenue, to Broadway, taking the second and third floors in the building next to the Hotel Knickerbocker. The two floors are now occupied by Hepner, the wig maker, and Hall, the photographer. Doyle's rent is \$15,000 yearly. His place has always been popular among professionals.

Nina Pastorelli, playing last week at the Orpheum, Hammond, Ind., was called off the stage in the middle of her performance Thursday to be told that her mother, Mrs. Mary Russ, had been shot and killed by an intoxicated negro. Following the shooting Mrs. Russ was taken to the Lakeside Hospital, where she died. The funeral was held Friday.

Max Laube, the mimic, an Austrian by birth, was forced to cancel a 12-week tour of Cuba because he could not procure proper papers to permit his departure from the United States during the war. Laube has taken out his first papers, but the United States Marshall refused to recognize him as a citizen or an alien enemy, and refused his application for a traveling permit.

Raymond Hitchcock and Ray Goetz have effected an arrangement with Clara Tice, the artist, whereby she is to design the costumes and scenic effects for the new Hitchcock revue, which is to be in readiness sometime in December. The designer did the plates for the "Venus on Broadway" revue, which is being shown at the Palais Royal at present, and has created much favorable comment.

Brooklyn, with the backing of the fashionable "heights" residents, is to have its own artistic community center this season. Many names prominent on the social register comprise the group supporting the Brooklyn Repertory Company, which has obtained office quarters on Broadway. A neighborhood house is to be built, but the matter has not reached any definiteness. It is stated the new repertory company is not amateur, but made up of recognized professionals.

Irene Warfield (Simon) was served with a summons on September 8, an

action where Cadhom Fredericks alleges that Miss Warfield rented a house from him in Freeport, L. I., for two months at \$500 a month, and paid but one month's rent. Mr. Fredericks asks damages of \$500. Miss Warfield will contest, through her attorney, Herman L. Roth, on the grounds the house was unsanitary and injurious to her health. The case will be tried in the Supreme Court of Nassau County.

An aftermath of the theatrical tour headed by the unfortunate Les Darcy last winter will find echo in the municipal court soon, when a suit against Freeman Bernstein by Jack and Morris Golomb will be heard. The action is over a bill for sporting goods, which Freeman cannot remember ever having bought from the Golombs. Bernstein, who is interested in the American U-Boat and Aerio Company, will have another action to defend in the city court, which, though filed, may not come up for some months. The plaintiffs here are House, Grossman & Vorhaus, who have a bill for \$1,010.10 for services rendered.

J. C. Cohen probably holds the record for traveling the longest distance to see the World Series. Mr. Cohen, who has practically a monopoly of the legitimate, vaudeville and picture theatre business in Hawaii, came all the way from his home in Honolulu to take in the first games at Chicago. He will leave Chicago when the conflict is carried to New York and see the series through. In his visit he is accompanied by Mrs. Cohen. Cohen owns the Bijou, Ye Liberty, Empire, Hawaiian Opera House and Hawaii theatres. While in America he will gather together a cast for his season in stock at the Hawaii opera house.

The net estate of William Harris, late theatrical manager, amounted to \$485,891. He owned some realty and his personal property was valued at \$656,767, while his debts aggregated \$177,183. In his personal estate the largest items are: Stock in the New York Theatre Co., \$80,500; K. & E. Amusement Co., \$16,500; Metropolis Theatre Co., \$10,000; New Lyceum Co., \$20,000; Charles Frohman Co., \$38,200; and the Amusement Company of Illinois, \$24,900. A note given by the New Lyceum Theatre Company is valued at \$129,706.66, and there is a claim against the estate of Henry B. Harris for \$145,024.12. A half interest in "The Thirteenth Chair," which he owned, is valued at \$51,250. His life insurance was \$34,000 and insurance held by Mr. Harris on the life of Henry Dixey, the actor, amounted to \$14,310.33. His interest in leases of the Hollis Street and the Colonial, Boston, and Powers, Chicago, are valued at \$20,000.

"Tally-ho" is the name of one of one of Denver's newer outlying dance retreats. The place is really an old barn fitted over by several society girls, and now quite the vogue with auto parties. The horse stalls are practically intact with the rings still in the walls, onto which the nags were once hitched, but of course there has been some remodeling. Thus the stalls are really little partitions, each holding a table and benches. Soft drinks only are available, since the state is in the dry column. Excellent music and the novelty of the "Tally-ho" has helped in bringing it into popularity.

Jacques Bustanoby is in court for the second time on a divorce case. He was served with a summons and complaint at Loew's New York theatre September 17 last. Mrs. Bustanoby (Elizabeth Miller) is suing her husband, alleging adultery. Herman L. Roth represents her. Mr. Bustanoby married for the second time August 28, 1914. The defendant will fight the case. Mr. Bustanoby's former divorce suit was against Ruth Boyd in 1912. He was the plaintiff and was granted the divorce. Mr. Roth was then his attorney.

NEW YORK'S SCALPING SYSTEM IS "CHI" BROKERS' SALVATION

All Indications Point to Chicago Ticket Speculation Operated on Eastern "Specs" Plan of Advance "Buy Outs"—Test on "Oh Boy" and "Canary Cottage" Proof System Pays—New Angles.

Chicago, Oct. 10.

Combined indications from several directions promise an early invasion of the Second City by either the ticket speculators now foremost on Broadway or Chicago representatives and allies, who will institute the Gotham system.

Within the last few weeks two shows, the first in local history, have sold out blocks of seats for a certain number of weeks ahead. One of these buys proved profitable to scalpers and the management of "Oh Boy" at the Princess. Then came "Canary Cottage" with a similar proposition, grabbed up by the agencies, but which reacted to the embarrassment of the stands and to the glee of the show only.

Both these adventures are working together, strangely, to bring the eastern advance-buyers to town. One showed much money could be made with a hit by monopolizing the output, and, therefore, aroused the cupidity of the New York big ones; the other showed how the local pikers can be stung if they start to get rich quick and that put them into a receptive mood to turn one ear eastward.

Anyway, within the last week Mrs. Jessie Couthou, the owner of stands in such hotels as the Blackstone, Congress, Auditorium, Sherman, Edgewater Beach, Morrison and La Salle, and the leading clubs, received a New York offer of \$100,000 in cash for her holdings. This she is reported to have turned down. It is likely the ante will be lifted, but, if the lady still protests, the New York men who have their eyes on Chicago may decide to fight her by buying out a smaller though more aggressive agency and putting its present manager in as their representative, optioning long buys on known successes for the Chicago engagements before the shows leave New York. The Chicagoan named will soon go to New York to confer on the deal.

The Chicago agencies are now at loggerheads with the "Canary Cottage" management, making an open effort to repudiate their outright duty of eight weeks' downstairs stock. They signed an absolute contract, but they claim they were promised Sophie Tucker in the cast before the show came in. Miss Tucker is a huge drawing card here. Mae Bronte came as the comedy lead instead. This, the specs claim, gives them a loophole.

But they will not get away in a walk. The highest priced attorney in Chicago has been engaged to give battle on behalf of the show, which is picking up in receipts, following a light opening week, in which three other new ventures crowded it off the dramatic pages. The piece did \$2,000 last Sunday night and claims nearly \$10,000 on the week, including about \$6,400 from the scalpers' deal. There were no indications that the scalpers had been "stuck" with their tickets, but they seem fearful of what is ahead.

The ticket manipulation business is comparatively safe here. Legislation aimed against the industry, several times has been ruled unconstitutional. The papers rave, but it only helps to

swell the business. This has been by far the biggest ever known at the counters where pasteboards at a premium are offered.

BOSTON O. H. DEAL CLOSED.

One of the biggest theatrical deals of the new season is the purchase of the Boston opera house by the Shuberts, reported by inside sources to have been consummated last week.

The immense house was bought for a "song," it is said, the consideration being reported at \$310,000. In construction and equipment the Boston opera house is regarded as one of the finest pictures in the country.

The given reason for the Shuberts taking over the house is that it gives them a theatre in the Hub where they can book the Winter Garden productions indefinitely.

CRITICS MAY BE LOCKED OUT.

The newspaper men and all others who expect to attend the opening performance of "Chu Chin Chow" at the Manhattan opera house Monday night will have to be there by eight o'clock, if they wish to witness the first act.

Owing to the immensity of the production and that three leading principals appear within the first two minutes of the opening scene, the management has concluded the only way in which to ensure a proper start for the show is to lock the front doors promptly, when the curtain first ascends, which will be eight, to the second.

The Minnesota, several days late, arrived early this week, with much of its cargo consigned to the Manhattan for the English-imported production (in reality, "Ali Baba," the story of the 40 thieves). The St. Paul is expected in with more of it before the show opens.

Several of the men connected with the setting of the production came across the briny, braving the submarines.

The admission scale at the Manhattan will be \$2 top. It is understood all the downstairs seats for the opening performance were withheld from the speculators, to prevent high prices for first night tickets reigning. Mail applications for the coupons filed with the box office were filled, as far as they could be.

Sackett & Wilhelms were given an order for 100,000 booklets on "Chu Chin Chow" for Manhattan lobby sale, the contract price being \$21,000. As the books cost 21 cents each and will be sold at a quarter, no profit is figured, the commissions for sale practically using up the margin.

MARTELLE IS "WIDOW."

"The Fascinating Widow," advertising Hal Russell as featured in the former Julian Eltinge role, and playing the Montauk, Brooklyn, this week, starts its tour of the International Monday at the Lexington, New York, but with Thomas Martelle in the role of the widow.

ATWELL'S "CHEER."

Roy Atwell has just completed a play entitled "Don't Cheer, Boys," which has been accepted for production, but the author will not divulge the management.

A HAMMERSTEIN FORTUNE.

Next week will be introduced a new cigar-making machine, the patent for which is in the name of Oscar Hammerstein. It is well known that the old Victoria, now the Rialto, held a complete machine shop on a floor between the ceiling of the theater and the roof garden.

When the Victoria was demolished, the impresario moved his lathes and machine across 42d street, opposite the Vic's old stage door, and there his mechanics have continued experimenting. Mr. Hammerstein expects the new device to net him over a million dollars. There are few who do not wish it to him.

99C ADMISSION.

Chicago, Oct. 10.

The Philistine theatre wants it strictly understood that it does not rub fraternal elbows with the "commercial" stage.

Intent upon impressing on the public the fact that there is nothing in common with the show houses that actually show profits, the management has announced that the price of admission for the coming season will be 99 cents, so there; they hope that will hold the vulgarly successful producers for a while.

The Philistine succeeds Maurice Browne's latest deceased but unlamented Little theatre, which died because the general public would have none of it. The demise of this home of the brow that was high and receipts that were low occasioned regret only from the landlord of the building, who had some back rent coming.

There are 90 seats in the Philistine. At the advertised rate, maximum receipts are \$89.10. Deducting from this the revenueless attendance of the critics, of which there is a considerable number outside of the daily papers, the landlord's Little theatre regrets may be duplicated, because while art is long, it has nothing at all on taxes.

"KITTY DARLIN'" REOPENING

Boston, Oct. 10.

The Elliott, Comstock & Gest production of "Kitty Darlin'," with Alice Neilsen, reopens in the Majestic, this city, Oct. 29, with its first act revised by Otto Hauerbach. Three or four new principals have been engaged, replacing weak spots found in the production before temporarily withdrawn, after a couple of weeks' trial, to be reset.

Miss Neilsen is reported under contract to the three-firm for 25 weeks, at \$1,500 weekly.

STEVE NAMES CHICAGO.

Chicago, Oct. 10.

Steve Reardon, who, we are told, never leaves Times Square except to bury a Tammany friend or see the Giants licked at the Polo Grounds, came to Chicago as the guest of George M. Cohan, touring via auto. He felt out of his natural waters and was gasping for air.

When asked by a reporter what he thought of Chicago, he drew one deep breath and answered:

"Chicago? Double Newark!"

GARDEN SETS SHY.

When the new Winter Garden show left for New Haven, where they were to have opened Monday, the show was shy five scenes. That caused the opening to be postponed until Tuesday night. Several of the scenes were shipped on, but New Haven will not see the show in its entirety. Three effects, counted on as the big features for New York, are the sailing of a transport with troops, an aeroplane novelty effect and a submarine.

The great secrecy has been maintained regarding the aeroplane effect, the model having been in J. J. Shubert's office for some little time. The aeroplanes used in the show were built in Goshen, Ind., as a further aid in maintaining the secret.

"GOOD-BYE BOYS" FINISH.

Cincinnati, October 10.

"Good-bye, Boys," the ill-fated and misguided musical comedy constructed from the old book of "Billy," closes at the end of this week in the Lyric. Sam Blair, manager and ostensible owner, will take it back to New York and disband his company, including Eddie Garvie, Edgar Atchison-Ely, John Basse, Beth Franklyn, Dolly Castles and John McManus, director.

The man behind the production, William L. Sherry, the New York picture millionaire, dropped not less than \$30,000 in an unsatisfactory and brief effort to cater to his appetite for the role of angel. The show never played a winning week, or, in fact, one winning performance. In Chicago, at the Princess, the final week's business totaled a gross of \$1,100, believed to be a booby-prize record in the town.

Sherry stood the gaff, sending on thousands of dollars. A new author was induced to attempt a book in jig-time, but Blair insisted on interlarding sections of the original farce version and the incompetent musical comedy script until, in Toledo last week, the new author left in disgust and refused to work further with the mess. The piece here had some pretty songs, but was without coherence, plot or sequence.

There is some talk of rewriting the book again and putting it on under the new title, "The Girl in Stateroom B," with a big cast in New York, as it is reported Sherry is a "sticker." It had been his intention to keep the show out in spite of the unbroken "flop" and a drain of hundreds of dollars a day, but John Cort canceled a Pittsburgh booking, and no satisfactory substitute theatres were offered.

The Shuberts booked the show, charging also a royalty for the use of the adapted farce.

FRED STONE'S SKATING

Philadelphia, Oct. 10.

It is predicted by members of "Jack O'Lantern," of which Fred Stone is the glittering star, at the Forrest, that before this season is over Mr. Stone will be able to qualify, if he desires, in competition for champion fancy ice skater of the world.

Though first having ice skates on his shoes less than three months ago, Mr. Stone is astounding audiences and the company with his manipulation of the steel runners. It has been conceded by experts Stone at present on the ice gives a superior performance to that of Charlotte, as seen at the Hippodrome, New York, two seasons ago.

Ice skating is but one of Stone's accomplishments in "Jack O'Lantern."

DOESN'T WANT FINAL DIVORCE.

Los Angeles, Oct. 10.

Mrs. Lucy C. Roberts, granted recently an interlocutory decree of divorce, petitioned the local courts this week, to refrain from making a final decree against her husband, Theodore Roberts, the stage and film star. Mrs. Roberts entered her plea for exemption on the grounds she is a conscientious objector to a legal separation.

The wife at the same time asked for an increase in alimony. She was first allowed \$100 monthly, for a year, and \$75 monthly after that.

TERMS STOPPED IT.

That the 14th Street theatre will not become a spoke in the International Circuit after negotiations had practically gone through to that effect was confirmed Wednesday afternoon by George Nicolai.

It is understood Rosenberg wanted each International show to play the 14th Street on a guarantee.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Several Broadway Money Hits, but No Sensation Among Recent Newcomers. "Tiger Rose" the Surprise. Several Changes in Local Theatres. Four Openings This Week. Philadelphia and Boston Receipts.

Among the new shows entering New York since *VARIETY* printed its last box office estimate (Sept. 21) there is none that has galloped up with the leaders in box office receipts. The older plays remain the most remunerative, although with the incoming week are a couple of attractions expected to dent all of the musical attractions in town. They are the Fred Stone show, "Jack O'Lantern" (Charles Dillingham), opening at the Globe October 16, and "Chu Chin Chow," at the Manhattan opera house the evening before.

The Stone show has been playing to between \$26,000 and \$27,000 weekly at the Forrest, Philadelphia, to a \$2.50 scale. The "Chu Chin Chow" production comes from London, where it was an enormous success. It will be staged over here by Morris Gest. Mr. Gest, according to report, is taking the entire risk of the venture, "going it alone."

Several changes are pending in the local theatres for this week and next, with four plays opening this week. "The Claim," announced for the Fulton Tuesday night, was suddenly postponed until Friday (tonight).

Out of town good business continues for certain attractions, mostly musical. One of the perplexing problems of the early theatrical season thus far is the chilliness accorded "The Thirteenth Chair" outside New York City, although that piece held to a long run on Broadway and left with considerable prestige.

The grand opera season looms up extraordinarily large this season, even beating last year's record breaking takings for subscriptions. The Metropolitan's subscriptions have reached the \$600,000 mark thus far with the opening date over a month off (Nov. 12). Last season the advance subscriptions totaled \$500,000, regarded as wonderful by the Met. directors.

The cut rates carried balcony stuff to a great extent the first few days of the week because of the flood of Chicago people in town for the World's Series playing the theatres strong at night. At the Joe Leblang upstairs agency, at 43d street, the regular \$2 balcony seats were bringing \$1.50 for the Booth, Shubert, Cohan, Morosco and Longacre. The Harris, Cort, 39th Street, 48th Street, Criterion, Broadhurst and Bijou were quoted at \$1.25 for the balcony seats.

At the Public Service Ticket agency, downstairs, the advance boards carried all of the above houses and in addition the Winter Garden, with the regular 50 per cent discount prevailing. All priced tickets, from the 50-cent seats to those at \$2, were disposed of at half price. The rack with Tuesday's offering was very much depleted as early as five o'clock that evening. *VARIETY*'s estimate of current takings in New York is:

"A Tailor Made Man" (Cohan & Harris, 6th week). Continuing to around \$13,000.

"Business Before Pleasure" (Eltinge, 9th week). \$12,000—all the house could hold at \$2. Top raised Monday to \$2.50. At that scale theatre can play to \$14,000 on the week.

"Cheer Up" (Hippodrome). Continuing at a \$55,000 clip with the show and front of house standing the management about \$30,000.

"Country Cousin" (Gaiety, 6th week). \$8,000 last week.

"Do Luxe Annie" (Booth, 5th week). \$5,500. Moving to 39th Street.

"Eyes of Youth" (Elliott, 7th week). \$7,980 last week.

"Family Exit" (Comedy, 3d week). Closed last Saturday.

"Hamilton" (Knickerbocker, George Arliss, 3d week). Doing business. Between \$9,000 and \$9,500 last week. Quite big for a play of this character at the Knickerbocker.

"Here Comes the Bride" (Cohan, 3d week). \$5,200 last week.

"Hitchy-Koo" (44th Street, Raymond Hitchcock, 19th week). Between \$15,000 and \$16,000 weekly since moving to the 44th Street. About what the show did when at the Cohan & Harris, 44th Street can hold \$23,000 at the scale.

"Land of the Free" (48th Street, 2d week). About \$3,500 on the week, its first. Did \$230 the second night, \$450 the next night.

"Leave It to Jane" (Longacre, 7th week). Around \$9,000 last week, an increase since last reported, although it is claimed the show has done around \$9,000 weekly or more since opening.

"Lombardi, Ltd." (Morosco, 3d week). \$5,100 last week. Picked up to an extent that necessitated cutting out all paper.

"Eve's Daughter" (Playhouse, 1st week). To have opened last night. "The Man Who Came Back" left last Saturday, in its 57th week, to \$7,100.

"Mary's Ankle" (39th Street, 10th week). \$4,300 last week. Leaves this Saturday. Management has attempted to secure another New York theatre.

"The Masquerader" (Lyric, 5th week). \$7,900. Moves to the Booth next week.

"Daybreak" (Harris, 8th week). \$3,800. Leaves this week. Joseph Riter follows with "Romance and Arabella" October 8, having guaranteed the house.

"Misalliance" (Broadhurst, 3d week). \$4,800.

"Mother Carey's Chickens" (Cort, 3d week). \$3,500. Not much looked for from it.

"Maytime" (Shubert, 8th week). Between \$10,000 and \$10,500. Holding around those figures since opening, not indicating solid success.

"Oh, Boy" (Princess, 30th week). Still capacity, around \$7,200.

"Out There" (Liberty, Laurette Taylor, 3d week). \$5,300. House management reported dissatisfied. Laurette Taylor intends producing new play.

"Peter Ibbetson" (Republic, 6th week of return engagement). \$8,800. But may shortly leave, it is said, to fill other bookings. The big agencies hit lately on their buy for this show.

"Passing Show" (Winter Garden 27th week). Leaving Saturday to make way for new Winter Garden production. "Doing Our Bit," opening in New Haven this week.

"Polly with a Past" (Belasco, 6th week). No abatement in the continuous capacity, \$11,000 weekly.

"Rambler Rose" (Empire, 6th week). Business between \$8,500 and \$9,000, attracted solely by the names of the stars.

"Riviera Girl" (Amsterdam, 3d week). \$15,000. Business falling off a bit last week. A No. 2 company will probably be organized to play the Far West.

"Saturday to Monday" (Bijou, 2d week). \$2,900 last week. Sell out Saturday night, though catching overflow from all the Broadway section. House nearly empty at 8:10; nearly filled at 8:30. Going out.

"The Scrap of Paper" (Robert Hilliard, Criterion, 4th week). \$4,900 last week. Starts for the storehouse night of October 1. Henry Miller, in "Anthony in Wonderland," opening at the theatre on October 23.

"Tiger Rose" (Lyceum, 2d week). \$8,250 last week, its first, completely surprising the theatrical crowd, who figure it's the Belasco name in connection.

"The Very Idea" (Astor, 8th week). \$8,700 last week, a drop.

The Billie Burke new play, "Rescuing Angel," opened Monday night at the Hudson; "Furs and Frills" Tuesday night at the Casino; "A Successful Calamity" reopened and at a new house (Plymouth) Wednesday.

Chicago, Oct. 10.

The world's series, crowding the town with strangers, added a "bead" to the already unusually prosperous box office spirit here, conditions which brought back two legitimate houses from film "fatigue duty" and made the financial end of the show industry here hum since Labor Day. Several hits are in for the season, it seems. A few light attractions are fizzling, but everybody is getting about 40 per cent more business than the same shows would have registered in the same houses a year ago.

Sarah Bernhardt (Auditorium) this week only. The house and the taste for more frivolous entertainment worked against the immortal one, as did the fact that her pictures have played so much opposition and her personal engagement was twice postponed after being billed. It got \$12,000.

"Our Bidders" (Blackstone) (2d week). Got off to a brisk start through notices intended to hurt but which aroused interest; got \$8,500 outside the "loop," which is strong.

"The Judge of Zalamea," with Leo Dietrichstein (Cohan's Grand) (2d week). Drew \$12,000 opening week and a little less second week. This is good business, but not for Dietrichstein. Show leaves Nov. 3.

"Parlor, Bedroom and Bath" (Colonial) (7th Chicago week, 2d at this house at \$1.50, the only show downtown at the price). Got \$11,700, about \$1,500 a week more than it pulled at the Olympic at \$2—looks good until Lent.

"Upstairs and Down" (Cort) (7th week). Capacity, except early night or two each week, did over \$11,000, with whole floor \$2.

"Thirteenth Chair" (Garrick) (6th week). This one slipped a little, though considered a hit and will stay here till one of the big Shubert girl shows demands gangway. Did \$9,000.

"Pals First" (Illinois) (9th—last week). Has been skidding until this week, bolstered by the baseball fans, who went in a body to see their friends, Tom Wise and William Courtenay; gross not over \$6,000. "Springtime" follows, big advance sale reported.

"Oh Boy" (La Salle) (8th week). Biggest hit in city in smallest theatre downtown, did \$12,500, the capacity of the house at top prices, where a few weeks ago feature pictures couldn't get \$2,000 a week at reasonable rates. This show, with no sensation to draw them, with Joe Santley, a sweet cast and a decorous chorus, has been the wonder of this burg. It can stay as long as it wants to, and can make money at half the present intake.

"Canary Cottage" (Olympic) (2d week). Played to \$1,845 Sunday night, pulling up a surprisingly shaky initial week to between \$8,000 and \$9,000, mostly money that passed through the scalpers' claws first. This is by no means a "flop," as the business toward

the week-end indicated a bull market at the window. Big advertising may be employed to shove it over.

"Seventeen" (Playhouse) (2d week). A surprise hit, where nobody expects to hear the clink of a dollar against the cold marble. The house seats 400 and can play to about \$750 a show. It copied unique and wildly enthusiastic notices for Stewart Walker and Booth Tarkington, and drew \$5,800.

"Mister Antonio" (Powers) (5th week). This comedy, with Otis Skinner, never wavered here. A special performance was added Sunday night, away from the usual policy of this dignified house. That did \$1,800 and the week's gross was \$14,150, a miracle.

"The Man Who Came Back" (Princess) (3d week). A success in a theatre sufficiently out of the way to partially neutralize anything short of a world beater; got \$6,900.

Philadelphia, Pa., October 10.

Show business here has been brisk. Two of the shows are drawing abnormal receipts for this city. Both are legitimate attractions. Keith's, playing the big vaudeville bills, is doing an exceptionally big business.

The Fred Stone show at the Forrest, leaving there Saturday, has been doing over \$26,000 weekly at \$2.50 and keeping it up since opening here.

"The Wanderer," at the Metropolitan, is the other money-getter, around \$28,000 and \$29,000 weekly. This is its fourth week.

"The Brat," Maude Fulton's play, at the Lyric, took a brace late last week when the house got \$2,400 Saturday, sending the gross for the week to \$6,900 and making it look more favorable for the show which was somewhat discouraged before.

At the Adelphi "The Thirteenth Chair" did between \$7,000 and \$8,000. It could have done more. Caused no excitement.

"The Willow Tree" last week slipped along very quietly at the Garrick, supplanted this week by "Cheating Cheaters."

Opening at the South Broad Monday was Maude Adams, who will play to the limit of the house. Billie Burke, in "The Rescuing Angel," left there Saturday, closing to about \$9,000 on her final week here.

Boston, Oct. 10.

Business took a general jump this week and some of the houses look for record business on the strength of the Columbus Day holiday, Friday, very big in this town. The present season gives a general indication of being one of the biggest Boston has had in years. The box office estimates for last week are as follows:

"Come Out of the Kitchen" (Ruth Chatterton) (Hollis St.). Playing around \$7,900, getting the class audiences of the town.

"Follies" (Colonial). Doing the biggest business the show has ever done in this town, last week \$21,700.

"The Knife" (Shubert). About \$6,500. Not thought very well of.

"Love o' Mike" (Wilbur). Replaced "Oh, Boy." Show has not caught on particularly well, running along to about \$7,500 and glad to get it.

"Lilac Time" (Park Sq.). Had the record week at the house for the season, getting \$8,000.

"Oh, Boy" (Plymouth). Business holds up at this house the same as at the Wilbur. The show is continuing to \$9,000 and \$10,000 a week.

"The Red Clock" (Boston O. H.). Opened this week. Not much expected from it here.

"Seven Days' Leave" (Majestic). Production marks the return of Daniel Frohman to the producing field, playing to between \$5,000 and \$6,000. Doesn't look good for over here in its present shape.

"Turn to the Right" (Tremont). Running along over the \$10,000 mark and good for a long run.

LEGITIMATE

NEW YORK'S PLAYHOUSE LIST NEARING HALF CENTURY MARK

Town Will Have Over 50 Theaters Playing \$2 Attractions Before Next Season. Eleven New Houses Building. One Street to Have 14. Two Big Picture Houses Also Being Built. More Shows Than Theatres.

New York City will have passed the half century mark in the number of theatres playing \$2 attractions by January, and at that it will be doubtful if there will be enough houses to accommodate the shows anxious for a Broadway hearing.

The rush to build theatres is not only local, but the building records throughout the country show a large number of houses going up all over. This despite there was a hue cry against theatre building only a year or so ago. Last season in New York proved there was room for additional places of amusement and with this season opening as one of the most prosperous in theatrical history, there is every indication that another crop of houses will spring into being next spring.

NEW YORK THEATRES.

Complete list of theatres in New York City playing \$2 attractions, either for runs or combinations.

Astor	Little
Belasco	Longacre
aBijou	Lyceum
Booth	Lyric
aBroadhurst	Manhattan O. H.
Bronx O. H.	Maxine Elliott
Casino	bMayo
Century	aMorosco
Cohan	New Amsterdam
Cohan & Harris	bNorworth
Comedy	Playhouse
Cort	aPlymouth
Eltinge	Princess
Empire	Punch & Judy
Forty-eighth	Republic
Fulton	Roof, Hitchcock
Gaiety	Roof, N. Amsterdam
Globe	Standard
Harris	bSelwyn
bHenry Miller	Seventh Ave.
Hitchcock	Shubert
Hippodrome	cShubertson
Hudson	Standard
bIllington	Thirty-ninth
Knickerbocker	bVanderbilt
Liberty	Winter Garden

aNew, 1917. bBuilding. cTo be built.

West 50th street between Sixth and Seventh avenues.

Since the first of the current year four new houses have been opened. The Bijou, Morosco and Plymouth on 45th street and the Broadhurst on 44th street. The Plymouth seats 1,000, while the Broadhurst holds 1,200.

At present West 42nd street is the most thickly populated with theatres of any street in New York. There are eleven playhouses there between 7th and 8th avenues (one city block), and three being built. When these are completed the list for the block will have the Amsterdam, and Roof; Cohan and Harris, Liberty, Eltinge, Harris, Selwyn, Mayo, Illington, Lyric, Republic and Rialto (latter a picture house). There is also the American theatre, and Roof theatre playing vaudeville and pictures.

The next street in importance is 44th, with the Belasco, Hudson and Criterion between 6th avenue and Broadway, and Hitchcock's 44th Street, the Little, Broadhurst and Shubert theatres between Broadway and 8th avenue. There is a tie between 45th and 48th streets, the former having the Lyceum, Astor, Bijou, Booth and Plymouth, while the latter has the Longacre, Vanderbilt, Cort, Norworth, Playhouse and 48th Street. Each has a total of six houses.

There are three on 46th street (Globe, Gaiety and Fulton), while 47th street is theatreless at present except for the Strand (pictures) and the Columbia (burlesque) until the Shubertson is built. The Hippodrome is included with 43rd street's quota, including the Henry Miller and the George M. Cohan at Broadway. The Punch and Judy is a small house on 49th street.

Above 50th street, the Winter Garden is at that corner, are the Park at Columbus Circle, now pictures but soon swinging back to legitimate shows, and the Century at Central park west and 63rd street.

The section below 42nd street and Broadway, the real theatre section of a decade ago, is steadily passing. At present the Knickerbocker at 38th street is the point farthest south, except for the Manhattan O. H. on West 34th street. North of 38th street the Casino is at 39th street and on the same block are the Princess, Maxine Elliott and the 39th Street. The Empire is at 40th street and the Comedy a block further north.

At present there are three houses in the outlying sections devoted to the legitimate playing combinations, the Standard at 90th street and Broadway, the Bronx O. H. at 149th street and 3rd avenue, and the Seventh avenue at 124th street and that avenue. The latter house switched to the policy this week.

Two picture theatres of great size are planned for Broadway between 49th and 51st streets. One at 49th street is practically completed while the ground for the other is to be broken shortly. The first is to be called the Rivoli and the latter the Capital.

Male Chorus Dancers at Century.

Though the Century announced there would be no chorus men in its new show it was found necessary to employ 25 men who could dance, with 25 corymbes in buck and wing stepping and clogging.

JEWISH OPERA A HIT.

The new Jewish comic opera, "Mozeltove," at the National (East Side), may run there 25 or 30 weeks. Five shows a week, one Friday, two Saturday and two Sunday, are given, with the prices \$2.50 top.

Boris Thomaschewsky is backing the show. His son Harry has charge of the stage. M. J. Rumschinsky is the musical director. Dan Dody staged the show.

The receipts for the past fortnight are reported as exceeding \$10,000.

When "Mozeltove" wears out another revue will be produced, a musical show with singing and dancing proving more of a "draw" downtown than the sob-stuff.

The chorus has 50 girls, among them Gentiles.

LOCAL CHORUS IN STOCK.

Brockton, Mass., Oct. 10.

The Hathaway Players at the Hathaway theatre here are to use local choruses for their musical productions. Manager Warren O'Hara is seeking local girls with singing voices for this purpose.

For leading lady this season Enid May Jackson, who headed the players at the New Bedford theatre, controlled by the same interests, is meeting with popular approval. This star is now the wife of Warren O'Hara, manager of the players. The couple were married near the close of last season.

RICE'S TESTIMONIAL OCT. 28.

Arrangements for the testimonial performance to be given Edward E. Rice at Hitchcock's 44th St. theatre, under direction of the actor-manager have been fully completed, the affair being scheduled for Saturday evening, Oct. 28.

Among those to appear are Lillian Russell, Fay Templeton, Pauline Hall, Irene Perry, Blanche Deyo, Annie St. Tell, Hallen and Fuller, Jas. J. Corbett, Knox Wilson, Bernard Granville, Leon Errol, Raymond Hitchcock and others to be announced.

The seat sale begins Thursday, Oct. 18.

HOPKINS' "LIVING CORPSE."

Arthur Hopkins is to produce Tolstoy's "The Living Corpse," which created a sensation at the Irving Place theatre last year when presented in German.

At that time it was reported John D. Williams was to present the English version of the piece.

RECORD REPEAT.

Springfield, Mass., Oct. 10.

"Eileen," the Joe Weber operetta, played a record return engagement at the Court Square theatre here last week. The show got a gross of \$9,400, considered remarkable, as the attraction played to almost that amount about six months ago.

BUILDING FOR FRAZEE.

Maurice Runkle, real estate operator, will build a theatre for H. H. Frazee on West 46th street, between Broadway and Sixth avenue, to be ready for occupancy next season.

The plans call for about 1,000 seating capacity.

"PAUL" PLAYING.

"Good Night, Paul" made the "jump" from the Hudson to Loew's Seventh Avenue with the cast intact, although four of the six principal characters were due to step out Saturday night.

Frank Lalor, Borrell Barabretto and Audrey Maple were to have left the show then. Elizabeth Murray is due to quit the end of this week. All four will then leave "Paul," they agreeing to give the 7th Avenue a square deal, as it is the initial week of the neighborhood house for combinations, and also to give Ralph Herz a chance to obtain a new cast for the show before going on the road.

SHOWS OPENING.

"The Triumph," with a southern tour arranged, opens Oct. 11, Pottstown, Pa. A tour is being arranged for a southern tour under canvas of "Uncle Tom's Cabin."

"The White Feather" has gotten under way, with time booked for some of the different cantonments. Canadian time will also be played.

Chris O. Brown is negotiating for "Gypsy Love," preparatory to organizing a road company.

Charles W. Benner has sent out "Peck's Bad Boy" with eighteen people. "Bye Bye Girls," management Walter Rechlin, is playing road dates.

"Baa, Baa Black Sheep," by Fred Jackson, in which Carter De Haven and Flora Parker are featured, is to open at the Duquesne, Pittsburgh, Monday, for two weeks. After Pittsburgh the show is to be brought to New York, either to a theatre or to a storehouse, the author maintaining that if it is good enough it should be brought to New York and not held on the road, and if not good enough the store house will see it immediately.

A. H. Woods' "On with the Dance" opens at the Playhouse, Wilmington, Del., October 15, then going to Atlantic City and Washington before returning to some New York theatre not yet selected.

Selwyn & Co. have placed "Mme. Cecile" into rehearsal. The piece is by Louis Anspacher and his wife, Katherine Kidder, is to have one of the important roles. Mme. Yorska will also be in the cast.

"Losing Eloise," by Fred Jackson, produced by Selwyn & Co., is scheduled to open at Wilmington October 29. In the cast are Charles Cherry, Lucille Watson and Elsie Leslie.

"The Torch," to be jointly produced by the Shuberts and Lester Lonnegran, with the latter heading the cast, starts rehearsals next week. This play was adapted by Charlton Andrews from the French, the play being well known abroad as "Les Flambeaux," of which Henri Bataille is the author.

Allentown, Pa., October 10.

"Broken Threads," with Phoebe Hunt and Cyril Keightly heading the cast, opens here tomorrow night, remaining out several weeks and then is scheduled for a Broadway hearing. The show was produced by the Pacific Producing Co., which has Thomas Wilkes, a western oil man, at its head.

MONTREAL GIVES OPERA \$17,000.

Montreal, Oct. 10.

Montreal turned in \$17,000 last week to the box office of His Majesty's, where the San Carlo Opera Co. held forth.

A special matinee was to have been given Friday, but it had to be called off and \$600 advance refunded through Stella Denetti being attacked with ptomaine poisoning.

WALTER-HART PRODUCERS.

Eugene Walter and Max Hart have gotten together for producing, and will produce plays by Mr. Walter. One of the Walter new plays is reported ready at present for the producing concern's attention.

Mr. Walter's last production was "The Knife." Mr. Hart is the vaudeville agent.

Norworth Opening Later.

The new Norworth theatre will not be ready for occupancy for the week of Oct. 29, as announced. Workmen are still employed on the ceiling and the schedule on the interior decorations is far in arrears.

Meantime, "Odds and Ends" will continue on the road. It is encountering some difficulty in securing week stand dates in this vicinity and one-nighters are a pretty expensive proposition with so big an organization.

At present there are ten new theatres to be added to the New York list within the next three months.

The new houses are the three Selwyn & Co. theatres on West 42nd street (Selwyn, Mayo and Illington). The first is open about Feb. 1 with a capacity of 1,100. The Mayo and Illington, seating 800 and 600 are to open later. On 43rd street Henry Miller's own theatre, seating 600, is building. Further uptown at 47th street and Broadway the Shuberts are to build one to be called the Shubertson. On 48th street there are two new houses, the Norworth opening with the Norworth-Shannon Revue "Odds and Ends," and the Vanderbilt on the opposite side of the street, opening Nov. 25. They seat 600 and 825 respectively.

There has just been completed a theatre called the Greenwich Village theatre on Washington Square and there is a small one to be built on

RECORD TICKET BUYS BRING \$200,000 FROM SPECULATORS

"Jack o' Lantern" and "Business Before Pleasure" Sell Large Block in Advance. Dillingham Show Gets \$100,000 for Eight Weeks, Through \$3 Scale. Woods' Comedy Disposes of Second Eight Weeks for \$110,000 at \$2.50 Rate.

Theatre managements and ticket brokers have completed two buys of box office tickets within the past week that compose a record in such deals—The Charles Dillingham Fred Stone, "Jack O'Lantern," opening at the Globe October 16, sold to the brokers \$100,000 worth of coupons for the first eight weeks of the engagement, and A. H. Woods' "Business Before Pleasure" disposed of its second eight weeks' supply of tickets to the specs for \$110,000.

The Woods' comedy at the Eltinge had previously sold for the first eight weeks at \$2 scale. The second buy was based upon a box office price of \$2.50. The second deal started last Monday. After the first four weeks the Woods' office intends to stamp its tickets held by the brokers to the effect that the war tax, 10 per cent of face, has been paid, Woods assuming this charge. It was stated at the Woods' office during the week the management may pay the tax in this manner, although the war revenue bill calls for the tax to be collected from the public. With the house paying the tax the Eltinge will net Woods \$225 for the orchestra seats.

For the Globe theatre run of the Stone show the brokers have taken the entire lower floor, approximately 500 seats, at \$3 each, with the first four rows of the balcony (around 200 seats) at \$2.50 for 16 weeks, in two periods of eight weeks each, with the first eight settled for. Otherwise the "Lantern" deal would have involved \$200,000 since the specs are handling around \$12,000 worth of Globe tickets weekly. The settlement for the Globe buy will be made by the end of this week. Its matinee sale is slightly less in the number of seats than for the night performances.

The figures for the buys cover the purchases made by the associated ticket brokers, and do not include purchases made by individuals, who, it is said, have taken up the remainder of the Globe balcony seats for a similar period. Usually in large buys of this character the house holds out two rows of orchestra seats for the rack.

The Eltinge deal is 460 orchestra seats a performance. "Business Before Pleasure" is one of the early shows of this season and Broadway's biggest hit to date thus far, that accounting for the renewal of the first buy to even a larger extent in money.

SERIES SCALPERS' HARVEST.

Chicago, Oct. 10.
A good time was had by all, including the ticket scalpers.

The prevailing price on box seats for three games, face value \$15, was \$50. The rumors circulated to the effect that even the scalpers were oversubscribed on these inflated rates brought \$75 and even more in some cases. Out-of-town fans, particularly those who came from both Coasts, went absolutely mad and stopped at no figures to get their tickets.

Grandstand reservations were not to be had. Ernie Young and Waterfall, who operate at the Palmer House, secured grandstand seats only for regular customers, disposing of them at \$15 a set. Comiskey sold them at \$13.50.

Incredible profits could have been made on grandstand seats by anybody fortunate enough to be in a position to supply the general demand.

The scalpers, however, read ahead right and realized that the big play would be on the more expensive seats. A few days before the game anybody with \$50 to invest could be taken care of. As the day for the game drew near, however, these were gobbled up, and toward the last admissions could not be secured for any sum. Harry Spingold let show business slide by. He spent \$34 for taxicab fares on the trail of one elusive pasteboard set he had heard for sale, only to find when he finally caught his party that the tickets had already been sold.

A declaration by Corporation Counsel Ettelson to the effect that any one with a ticket bought from a scalper would be barred from the park, caused Waterfall and Young to sell tickets with the stipulation that their liability ended with the sale. Despite the warning thousands availed themselves of scalpers' tickets and all passed in. When it is taken into consideration that hundreds camped outside the park all night and that 25,000 were turned away it may be seen that it would be an impossible job to find out who had scalpers' tickets.

New York ticket men did not pass up the golden chance of the series, making the most of their sales for the Polo Grounds games before the sad news broke from Chicago Sunday. Sunday evening the Broadway bunch were balancing series game coupons on their fingers and laughing at them to cover their discomfiture at expected batting losses, but by Monday the market witched around to normal again, with the specs on the job.

Monday afternoon one spec got \$90 for two reserved seats for Tuesday. He spread the item about to inform "the boys" there was still money in baseball. After that when any of the regulars applied to an agency for seats he was told nothing was to be had, the specs preferring to wait for the soft coin. They had lots of tickets to sell and wouldn't talk show business when the rush was on.

"PEG'S" ORIGINAL CAST.

Laurette Taylor has made a promise to the management of the soldiers' theatre at the Plattsburg Barracks that she will present "Peg o' My Heart" for them for one performance with as many of the original cast as can be gathered for the event. The performance is scheduled for a Sunday evening during November.

At the time that "Peg" was first produced in New York at the Cort, Dec. 20, 1912, the cast comprised Emilie Melville, Peter Bassett, Christine Norman Hassard Short, Reginald Mason, Laurette Taylor, Clarence Handyside, Ruth Garland and H. Reeves Smith. Inquiry this week disclosed that three of the members could not be located. They are Emilie Melville, Peter Bassett and H. Reeves Smith. The latter is supposedly in London. The others are either playing in productions or vaudeville in New York at present.

POLITEST MAN HAS OPPOSITION.

Chicago, Oct. 10.

A theatrical distinction which has been monopolized by one holder for a decade is trembling in the balance—the title of the politest person in the profession, maintained against all comers for years by Frederick Zeddies, the exquisitely urbane party who tends the door at Cohan's Grand opera house.

Mr. Zeddies' solicitous and delightful reception of patrons has added considerably to the patronage of the house. His tender greetings, regardless of the attraction at the house at any time, are alone worth the price of admission. He has been termed the most polite man in the world. He is unquestionably the Courteous Kid.

Now he has competition. It is a gell. May Dowling, press agent of "Oh, Boy!" All work ceases when Miss Dowling comes into a newspaper office to confer the honor upon the city editor of permitting him to say something about the show. Her address elevates an usher to the dignity of a nabob. She observes not class, race, creed, color or social position in her never-failing courtesy.

The profession is divided on the question of whether Miss Dowling or Mr. Zeddies is entitled to the Courtesy Championship. They themselves cannot and will not decide the issue. Zeddies would relinquish the title because of chivalry. May would deny the allegation because of modesty.

The consensus of local opinion favors a tie.

CREIGHTON HALE'S SUIT.

Patrick Fitzgerald, professionally known as Creighton Hale, has started a double suit for damages amounting to \$45,000 against Comstock, Elliott & Co., alleging a breach and violation of a contract entered into Dec. 23, 1916.

According to the filed complaint, Fitzgerald's first section of the action is for \$20,000 for the alleged breach of contract, which according to his statement was broken by the defendants Jan. 22, 1917. It was to remain in force until Labor Day of the same year. He was originally engaged to play George in "Oh Boy" at a salary of \$200 a week while the piece remained at the Princess, and \$250 if it moved to another house. Hale also held an option calling for \$300 weekly for the following year, and allowed to accept such picture offers that would not interfere with his stage work.

The remaining \$25,000 Hale alleges the defendant damaged him in failing to fulfill the original agreement. He was, according to his statement, to receive in conjunction with the other stars in the production, like advertising and publicity, and with the failure of the defendant in this respect, his value as a picture player, he claims, was decreased. Since his retirement from the cast, the complaint says, he has been unable to receive an advantageous contract with picture concerns.

An order was issued by Judge Tierney directing the immediate examination of Lieutenant Foster as a witness for the plaintiff, as Foster was subject to call for duty at any time. The examination took place in William Klein's office, who is appearing for the defendant. Vincent Rothwell is the attorney for the plaintiff.

KINGSBURY'S BABY.

Chicago, Oct. 10.

Two events of world-wide importance transpired here Sunday—the White Sox won the second of their victories over the Giants and Mrs. George Kingsbury, wife of the manager of "Turn to the Right," gave birth at the Washington Park hospital to a daughter.

Mr. Kingsbury had come to Chicago for the purpose of being on hand for the debut. The Kingsburys have been married for a score of years.

CHILDREN'S FUND PLANS.

At the first regular meeting for the new theatrical season of the Stage Children's Fund, held Tuesday afternoon in the Hotel Astor, final arrangements were made for the taking over of a site at Atlantic Highlands where the stage kiddies are to summer hereafter. The Highlands site has three houses on it already and they are expected to be placed in shape for the invasion of the stage children early next summer.

Despite the inclement weather Tuesday the attendance was large and the meeting a satisfactory one in every respect.

Mrs. Millie Thorne, president of the Fund, presided and made a number of important announcements, the main business, however, being the home proposition. No election was held at this session, the regular election not taking place until the second Tuesday in January.

The Fund was established Jan. 11, 1911, and since that time the Fund has made the children happy at different seasons, especially in February, June, November and December. Great days are the June day festivities and the Christmas feast.

Last November a two-day event was held at the Hotel McAlpin, but this coming month only one day will be taken, the Fund to have a "County Fair," with the children displaying hand-made articles that will be sold to the public.

The Fund does not only take in the children of the stage but now embraces the kiddies of the studios. Incidentally, the Fund has a ward in the People's Hospital (2d avenue and 10th street), that is equipped by the Fund.

Last summer the Fund took 40 children to the country for a week, but with the new home plan at Atlantic Highlands a reality, the kids will get two weeks each next summer.

An auxiliary of the women promoting the Fund (although male members are permitted to actively participate in the meetings and movement) has styled itself the Bee Club, the members meeting each Friday afternoon and knitting things for the Red Cross. The club will be maintained during the war period only.

The Fund is officered as follows: President, Mrs. Millie Thorne; first vice, Dr. Ida C. Nahm; second vice, Frances Starr; third vice, Frances Abrahall; fourth vice, Fannie Kennedy; fifth vice, Mrs. Sol Schwartz; secretary, Mrs. Dora Marble; treasurer, Mrs. John H. Van Tine; recording secretary, Mrs. Emil Vickman.

SELWYN TREASURER-MANAGER.

E. J. Bowes, who is making arrangements for the business staffs to have charge of the three new Selwyn theatres on West 42d street, is responsible for the statement that none of the houses will have managers and treasurers, but that the men who will be engaged will act in the dual capacity of manager and treasurer.

This will evidently mean that all attractions at the houses, even those controlled by the Selwyns personally, will carry company managers to check up against the house staffs.

7TH AVE STARTS WELL.

The Marcus Loew people were greatly pleased Monday night with the opening showing of the Harlem interest in the new policy of the theatre, playing downtown combinations at \$1 top, billing them direct from Broadway. The first show was "Good Night, Paul." It opened to a big crowd, with a \$1,500 advance sale the first of the week, besides a large list of subscribers already listed on the 7th Avenue's books.

Next week "The Knife" plays there, then "The 13th Chair" and "The Inner Man" following, with Willie Collier in "Nothing but the Truth" next, all remaining a 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.)

Mercetta Ramonde will return to the stage in "On With the Dance."

"Under Pressure" opened in Baltimore Monday night at the Academy of Music.

Jacques Copeau with his French Players will arrive in New York about Nov. 1.

"A Cure for Curables," with William Hodge, opened at Trenton Oct. 5.

"Hitchy Koo" will be presented at Plattsburg next Sunday.

Dane Claudius and Lillian Scarlet have returned to the Zeigfeld "Midnight Frolic."

Mrs. Flake's new play has gone into rehearsal and opens in Baltimore, Oct. 20.

Elen Ryan will head a company of "Out There," which starts a tour of points west of Chicago in a few weeks.

"The Family Exit" closed at the Comedy Saturday. The theatre reopens Oct. 15 with "The Barton Mystery."

The Shuberts will begin shortly upon a new theatre, the Apollo, to be built at Broadway and 47th street.

"The Gay Lord Quex," with John Drew and Margaret Hinton, opened at the Nixon, Pittsburgh, Monday night.

Peggy O'Neil will be seen shortly in a new comedy drama under the management of Arthur Hopkins.

"The Grass Widow" opened in Atlantic City Monday night. It comes to New York in a few weeks.

Philip Bennyan filed suit for \$10,000 against the Summer Opera Co. Bennyan was engaged to sing in "Pagliacci" and was not allowed to carry out his contract.

The Shuberts will build another theatre in Philadelphia on the site of Horticultural Hall, Broad and Manning streets. It will be named the Sam S. Shubert Memorial theatre.

"The Barton Mystery" opens at the Comedy Oct. 15. The piece is a drama by Walter Hackett and produced by the Shuberts, will have A. E. Anson in the lead.

Eleanor Palmer will return to the New York stage in a three-act comedy by Harold Chapin called "Art and Opportunity," first presented in London.

The opening of "The Old Country" has been postponed again for the 33rd Street. It is expected to open Oct. 15 at Allentown, Pa., and come to New York two weeks later.

Florence Holbrook will go on tour shortly in "Baby Face," by Howard McKent Barnes. Miss Holbrook was Cecil Lean's former wife and partner.

Four shows began rehearsals Monday under the direction of the Selwyns, namely, "Why Marry?" "The Pipes of Pan," "Losing Eloise," and "Madame Cecile."

The cast of "Mr. Jubilee Drax" is completed with Walker Whiteside in the lead and Mary Young, William Morris, Walter Walker, Antoinette Walker, E. E. Cline, Dora Davidson, and Mabel Brownell.

"The Land of Joy," a Spanish operetta by Valverde, will be produced at the Park, Oct. 20, with Nanette Flack, George Lydecker, Irving Brooks, Ruth Boyd Ober. Miss Ober translated the piece and wrote the lyrics.

Bousa's new band of the U. S. Navy will make a tour of Philadelphia, Baltimore, and Washington, and will appear at a concert at the Hippodrome Sunday for the benefit of the Woman's Auxiliary for Naval Recruiting.

The Panayoff theatre in Petrograd was destroyed by fire last week causing the death of approximately 50 persons. Most of the victims were soldiers in the hospital on the fifth floor of the building.

"Anthony in Wonderland" with Henry Miller opened at Buffalo Oct. 5. In the company are Joseph Kilgour, Florence Shirley, John L. Shine and Marguerite St. John. The piece will be the first attraction at the Henry Miller theatre in November.

The second season of the Washington Square Players will begin at the Comedy Oct. 20. They will present a bill of four one-act plays, namely, "In the Zone," "The Avenue," "Blind Alley" and "His Widow's Husband."

"The House of the Three Little Maids" will

be produced by the German Players at the Irving Place theatre. The piece deals with the life of Schubert and the music has been arranged from the composer's works by Heinrich Berte.

The Broadway Producing Co., to be located at Lyon's Park theatre, Morristown, N. J., was chartered to acquire and operate amusement parks of all kinds resorts and theatres, as well as to hire actors and actresses and produce theatricals.

"Drafted" opened at Albany Monday night and will come to New York in a few weeks. Those in the company are Emmet Corrigan, William H. Thompson, Pauline Lord, Lizzie Hudson Collier, Allan Dinehart and Harry C. Browne.

Raymond Hitchcock is having phonograph as the records are completed they will be "Hitchy Koo" for our boys in France. As soon as the records are completed they will be supplied to the various Y. M. C. A.'s at the front.

In order to avoid conflict with other openings scheduled for Monday, Oct. 15, and because of the fact that the Comedy theatre is dark this week the Shuberts will present "The Barton Mystery" at that theatre Saturday.

Klaw & Erlanger will give away two \$50 Liberty bonds at each Wednesday and Saturday matinee of "The Riviera Girl," the winners to be selected by lot. It is a plan of business promotion put into effect at the time of the first Liberty Bond issue by many of the smaller private theatres in the country.

The cast for "Baa Baa Black Sheep," by Fred Jackson, includes Carter DeHaven, Willette Kershaw, James Lackaye, Flora Parker, Gerald, Gr. Min, Ann Warrington, Franklin Hanna, William Balfour, Charles Meredith, Messrs. Jackson and DeHaven are producing. It opens out of town Oct. 15.

With the opening of "A Successful Calamity" in the new theatre in West 43rd street Wednesday night, the Shuberts completed the building of their fourth new theatre in New York within a year. The Plymouth seats about 1,100. It is the 10th Shubert house in New York.

"Daybreak" closes at the Harris Saturday. "Romance and Arabella," by William Hurlbert, will be produced by Joseph Ritter there Monday, with Laura Hope Crews in the lead. In the cast are Alice Augarde Butler, Alice Putnam, Jennie Lamont, Felix Krems and Harry Ashford.

Yamen Kira, a native of Ceylon and actor-manager, appeared as complainant against Edward Vanathie, also a native of Ceylon. He alleged Vanathie had sold a number of ebony relics of sacred elephants and had kept the profits, while he (Kira) went on a vaudeville tour. Vanathie was held in \$700 bail for trial.

As the manager of the Pitt theatre, Pittsburgh, has announced that he would produce Bernard Shaw's "The Devil's Disciple," William Faversham wishes it known that he owes all the American rights to the piece and it cannot be produced without his permission. Faversham intends to present the play as soon as the war is over.

"Miss 1917" opens at the Century Oct. 20. The seats for the opening performance will be \$5 for the orchestra. Victor Herbert has written much of the music, as has Jerome Kern. The book is by Guy Bolton and P. G. Wodehouse. The production has been staged by Ned Wayburn except the ballet, for which Alvin Ailey is responsible. The company consists of Mrs. Vernon Castle, Tortula de Valencia, Bessie McCoy Davis, Flore Royales, Margot Kelly, Ann Pennington, Cleo Mayfield, Marion Davis, Eloise Kilburn, Dorothy Klewer, Etelka Dolores, Vera Maxwell, Yvonne Shelton, Peggy Hopkins, Rose Dolores, Diana Allen, Mlle. Rawnaette, Margaret Morris, Gladys Lottus, Elizabeth Morton, May Leslie, Billie Wilkins, Lew Fields, Cecil Lean, Van and Schenck, Brice and King, Harry Kelly, Savoy and Brennon, White and Haig, Nice and Weeks, Stephen D. O'Rourke, Arthur Cunningham, Andrew Tombes, Joseph Sparks and the Century Octet.

The program for the season at the Metropolitan opera house contains among its many novelties, "Saint Elizabeth," a German opera, "Shanewis" (the Robin Woman), in English, "The Dance of the Place Congo," a ballet-pantomime descriptive of life in New Orleans; "Lodovico" (in Italian); "Marouff" (in French); "Le Coq d'Or" (number of revivals will be made, among them (in Italian); "L'Amore del Tre Re," "La Figlia del Re."

mente" and "I Puritani." In French, "Faust" and "Le Phosphore." The artists retained for the season: Sopranos: Francis Alda, Maria Barrientos, Anna Case, Vera Curtis, Minnie Eganer, Alice Eversmann, Geraldine Farrar, Rita Fornia, Mabel Garrison, Frieda Hempel, Melba Kurt, Edith Mason, Claudia Muro, Marie Rappold, Lenore Snarks, Marie Sundellus and Marie Tiffany. Mezzo-sopranos and contraltos: Emma Bonnaventura, Sophie Braslau, Raymond Duvalois, Kathleen Howard, Marie Matfield, Margaret Mittenbauer, Florence Mulford, Margaret Ober, Flora Perini, Lillian Robeson. Tenors: Paul Althouse, Pietro Audino, Angelo Bada, Julius Beyer, Max Bloch, Fernando Carl, Enrico Caruso, Riccardo Martin, Giovanni Martinelli, Albert Riess, Johannes Sembach and Jacques Uhlus. Baritone: Pasquale Amaro, Giuseppe de Luca, Mario Laurenti, Robert Leenhardt, Carl Schlegel, Antonio Scotti, Herman Well, Clarence Whitehill, Basses: Carl Braun Adams, Didur, Pomodoro, Melarata, Otello Ross, Leon Rothler, Basil Ruydael, Andrea de Segurina, Henri Scotti. Premiere danseuse: Rosina Galli.

CRITICISMS.

TIGER ROSE.

A melodrama in three acts by Willard Mack. Produced by Belasco at the Lyceum theatre, Oct. 8. "Tiger Rose," the play undoubtedly is. But it is, on the whole, corking good melodrama. —Times.

The production was remarkable for a stage illusion which made the incidents of a very imaginative story seem real as well as thrilling. —World.

THE RESCUING ANGEL.

A comedy in three acts by Clara Kummer. Produced by Arthur Hopkins at the Hudson theatre, Oct. 9.

At the Hudson theatre it is a far more amusing evening than might have been expected. There has evidently been much able stage managing and the result is far better than it might have been. Angela is interesting throughout, often most amusing and always charming. —Times.

In very perceptible poverty of situation was quite effectively concealed by the sparkle of well written dialogue and the ingenuity of well drawn characters—a combination which if it did not give all the satisfaction of the author's two preceding plays, leads to a very enjoyable evening. —World.

PURA AND FRILLS.

A musical comedy in two acts. Books and lyrics by Edward Clive. Music by Silvio Hain. Produced by Arthur Hammerstein at the Casino, Oct. 9.

On the whole the show is novel and lively enough to amuse an audience once corralled. Whether it has the power of reaching out into large and highways and drawing the populace is a matter of prospect into which it is not necessary to enter. —Times.

It is stretching neither words nor space to say that the style of musical comedy which audiences find acceptable to-day has progressed leagues beyond "Pura and Frills," not only as to the quality of both music and libretto, but also as to the artistic skill of both production and performance. —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.

John Cort—Capehart's Minkown Methods, Inc. \$234.25.

Finch Producing Corp.—W. H. Leahy, \$3,434.28.

Photo Play League, Inc.—A. Frank Lascelles as chief officer, &c.—Reffes-Sandson Co., \$654.88.

Michael R. Sheedy—E. H. Vaningen, \$298.75.

Charles J. Kingsley—A. H. Kingsley, \$106.75 (costs).

ENGAGEMENTS.

Hale Hamilton, Jane Cooper and Virginia Hammond ("What's Your Husband Doing?").

Claire Vernon (for Adolph Blom's ballet, Century).

Three children, Margaret Mower, Buster Hemley and Kingdon Brown ("The Old Country").

Richie Ling, Lester Swayd, Robert E. Lee and Josephine Emory ("Chu Chin Chow").

Frank Craven ("Going Up").

Janet Slater, Florence Flynn ("Eve's daughter").

Theresa Greenbough Marsh ("Miss 1917").

Martha Mayo ("The Thirteenth Chair").

Edwin O. Meyers ("Oh Boy, read").

Helen Rook ("The Grass Widow").

Nancy Winston (Essany, Chicago).

Kenneth Harlan (Universal).

Florence Stone (Stock, Shubert, Minneapolis).

Ann Warrington, Gerald Grimm ("Baa, Baa, Black Sheep").

Richard Carle (Oliver Morosco for his "No-body Home" revival on the Coast).

"CLAIM" POSTPONED.

"The Claim," to have opened at the Fulton Monday was postponed at the last minute when it was decided to make two changes in the cast.

Geraldine O'Brien is one who will not open with the show when it is presented in New York tonight (Friday).

MILLER'S NOVEL NEW SHOW.

Buffalo, Oct. 10.

With the exception of a few showings on the Pacific Coast, Monckton Hoffe's new cinema-comedy, "Anthony in Wonderland," made its premiere before the American public last week at the Star, where four performances were given the last half.

This production comes direct from London. It shows every indication of being a money getter in America. It is novel and refreshing and there is enough delicate style of burlesque in the piece to make it immensely popular with the average American audience.

It is a whimsical fantasy in which Henry Miller plays the title role, interests, entertains and surprises. The films have been utilized extensively. Mr. Hoffe has introduced them in the first act, visualized the same scene in the second act and in the third act explains the whole affair. Excellent craftsmanship is exercised.

Anthony Silvertree, a bachelor, is about to lose a big fortune because he refuses to marry unless he finds a girl whom he can love. He is a film fan and only falls in love with screen girls. His family and friends, not wishing to see him lose the fortune, frame a picture for him introducing Princess All-Aloney (Florence Shirley), who is a chaser fair. Following the show Anthony is drugged and when he awakes finds himself in the same scene which he saw on the screen and beside him is Princess All-Aloney. Then the real Anthony in Wonderland begins. The play is cleverly conducted through a series of mirth-provoking situations to a happy and satisfying conclusion.

Mr. Miller gives a spirited performance and Joseph Kilgour as Mortimer John, the originator of the plot, is much in evidence, dominating many of the situations. The performance was excellent throughout. Bertram Harrison staged the production and Herbert Brenon directed the pictures, which are funnier than most of the comedies thrown upon the screen.

"Anthony in Wonderland" played to capacity evening houses and a turn-away matinee.

SHOWS IN LOS ANGELES.

Los Angeles, Oct. 10.

At the Mason Monday "Here Comes the Bride," the second production of the Klaw & Erlanger coast stock company, drew a fairly representative audience. The play procured many laughs but was poorly acted in spots. The K & E company has been losing money since its inauguration, but General Manager Montrose says he has a couple of plays in view which, when produced, he thinks, will straighten up the financial account.

The Orpheum (vaudeville) has "The Retreat of the Germans" (film) as a featured attraction. From interest manifested the three episodes will pull business. A local lecturer is with the pictures.

SHOWS IN FRISCO.

San Francisco, Oct. 10.

"Watch Your Step" registered \$12,000 at the Columbia last week, including Sunday, and the prospects are rather promising for the current week.

Stella Mayhew in "A Mix-Up" at the Alcazar is proving a good attraction, with Miss Mayhew's popularity aiding in the net returns. A score of splendid press notices in the dailies also voiced their opinion in favor of the production.

Max Figman in "Nothing But the Truth" opened at the Cort to big business.

SHOWS OPENING.

Anderson and Weber's production of "Yes or No" was due to open in Indianapolis yesterday (Thursday). In the cast are Mary Boland, Emilie Polini, Marjorie Wood, Malcolm Duncan, Peggy Shaner, Jane Lowe, Irving Dillon, William Sherwood.

THE RESCUING ANGEL.

John Calhoun Deming...Claude Gillingwater
Mary Deming...Marie Walworth
Calhoun Deming...Walter Schellin
Angela...Billie Burke
Rose Henley...Dana Desboro
William Hanley...Richard Barbee
Joseph Kolinsky...Robert McWade
Joseph Whitley...Frederick Perry
Elliot Slade...Roland Young
Evans...Elmer Brown
Winnie...Rhoda Deresford

It is manifest that in writing "The Rescuing Angel," Clare Kummer either did it on order, or had Billie Burke in mind for the stellar role. Her grave error appears to be that in endeavoring to draw an unconventional ingenue lead, she made of her an impossible personage—and indeed this seems to be the defect in practically all the character drawings in the piece.

The star role for example: Miss Burke is the daughter of a dotting father and mother who have a comfortable income and reside in a fine country home. Daughter is engaged to the youth who lives next door. She goes on a three-month trip to Honolulu with her friends. On the return trip she meets two millionaires. Arriving home she is informed her father's fortune has been swept away through injudicious investments. Without an instant's hesitation she announces to her family that she will marry one or the other of the rich men, and everything will be all right for the future. This from a well-reared young woman of good breeding. And she actually glories in the fact she is selling herself.

Having firmly and unequivocally planted this trait in her character, how can a theatre-going public, in spite of Miss Burke's irresistible ingenue personality, be expected to look upon her as other than a cold, calculating, mercenary creature? True, with the inevitable obvious conclusion, that her father's income restored, she tells the man married for money she really loves him, but the bitter taste still remains.

Then the hero: His father has been a prize-fighter who conducted a saloon and died of a broken heart because his political cronies had double-crossed him. The hero had gone to work at the age of seven selling newspapers, was self-educated—had even read "Henny" and "The Sign of the Cross"—and "can't" (perhaps not quite as broadly as "cawit," but nearly so) and conducted himself as born to the purple. Only once did he break out, when he learned the girl had married him for his money; and even then all he did was swear once and smash a vase containing roses. Even a well-bred man might have done worse in a similar situation.

Then there was a ridiculously drawn flibbert lawyer, the other millionaire was more an idiot than a captain of industry, and so on. Not that the piece was badly played. It was brilliantly cast, but the characters were all unnaturally drawn—impossibly impossible is not absolutely ridiculous.

Seldom has a play been better acted and the dialog fairly scintillates with wit and humor. But no acting could make the characters appear human. One says: "A fellow should remember he's a gentleman, even if he's with his wife." That speech might be screamingly funny in a vaudeville cross-fire skit, but in a situation where a cultivated woman had been exposed for marrying a man for his money, it doesn't fit. This sort of comedy prevails throughout the piece.

There is just one human touch—in the second act where the bride of a few hours returns to her parents' home, in the knowledge her husband regards her with contempt. Arthur Hopkins and Flo Ziegfeld give the piece an artistic scenic investiture, but even this, together with the clever dialog, the excellent company and the undoubted dramatic power of Billie Burke, may not be sufficient to classify "The Rescuing Angel" as a success. Jolo.

HAMILTON.

Alexander Hamilton...George Arliss
Thomas Jefferson...Carl Anthony
James Monroe...Hardee Kirkland
William B. Giles...John D. Ravold
Gen. Philip Schuyler...George Woodward
Count Tallyrand...Guy Fawcett
James Reynolds...Pell Trenton
Zekial...James O. Burrow
Chief Justice John Jay...Wilson Day
Citizen Lear...Harry Multin
Citizen...M. Van Cliff
Betsey Hamilton...Mrs. Arliss
Angelica Church...Marion Barney
Mrs. Reynolds...Joanne Engels
Melissa...Katharine Hayden
Mrs. Zachary Whalen...Gillian Scaife

George Arliss appears to have adopted the simplest of all expedients for securing starring vehicles. It seems that whenever he needs "a play" he selects a historical character, digs up one or more incidents in the life of the notable deceased of revered memory, and has it woven into an idealized narration for stage presentation. It isn't necessary to adhere closely to the notable's life as set down in the archives, nor does it matter whether he looks at all like the portraits of the personage he depicts. Period, scenery and costumes are absolutely essential, and then a series of intellectual clashes between the men and the women, the men endeavoring to affect his fall from grace.

The first of these was "Disraeli," then came "Paganini," and now we have "Hamilton." The trouble with all is that there wasn't sufficient "action" for play purposes. "Hamilton" is in four acts, dealing with

the life of Alexander Hamilton during the period of Washington's administration, and was written by Mr. Arliss in collaboration with Mary P. Hamlin. It is talk, talk, talk, and revolves about one situation—the honesty of Hamilton in refusing to sacrifice a bill before Congress in exchange for the suppression of a scandal which will break up his domestic happiness. He is very much in love with his charming wife. His political opponents have attacked him from every angle and are unable to prove anything derogatory to his political life. His wife has been abroad for some time attending a sister stricken with scarlet fever. A politician sends a young married woman to his home in some pretext and, being lonesome, he falls a victim to her charms.

But the hero is game. He confesses his weakness and refuses to let his country suffer so he may be shamed. In the end his wife forgives him and even his political opponents stand by as a tribute to his integrity.

Mr. Arliss is given a number of brilliant shafts of wit, which are "Diplomacy is frequently one-eighth brain and seven-eighths how you use it." But this sort of thing, while diverting enough in its way, must needs be surrounded with dramatic action.

In the big scene in the third act, where Hamilton is denounced, he essays to speak rapidly and with force, and in doing so reveals the English method of declamation, such as would readily be understood at, say St. Margaret's-on-Thames and not by our American colonists.

There are a number of excellent character delineations, the most prominent of which is that of Count Tallyrand as taken by Guy Fawcett. The cast throughout is consistently competent and the production in excellent taste.

As a play "Hamilton" is tiresome. Jolo.

SATURDAY TO MONDAY.

Mrs. Ercoll...Mrs. Theresa Maxwell-Conover
Mrs. McVey...Miss Eleanor Hutchinson
Lucy Delaney...Miss Constance Dinny
Arthur Barnard...Mr. Cecil Yapp
Foxcroft Grey...Mr. Norman Trevor
Suzanne...Miss Ruth Maycliffe
McCauley...Mr. Charles F. McCarthy
Charlie Hamilton...Mr. Saxon Kling
Dot Carrington...Miss Eva Le Gallienne
Mrs. Entwistle...Miss Marie Haynes
Mary...Miss Elizabeth Brown

On the program at the Bijou, William Hurlburt is credited as the author of "Saturday to Monday," with a parenthetical phrase beneath his name stating the play was suggested by a story by Jessie Leach Rector. It is understood Miss Rector's contribution was the idea of having a man and woman enter into a written contract to marry and only live together for week-ends, thereby giving each other absolute freedom for four days each week, it being distinctly agreed neither one is to question the actions of the other in the interim.

The idea evidently struck Mr. Hurlburt as a good foundation for a comedy. Unfortunately there isn't enough in the situation to build an entire evening's entertainment around it so he divides it into four acts, the curtain was rung up near nine o'clock and was rung down shortly after 10:30. In the interim the author placed into the mouths of the puppets a number of exceedingly witty sayings—epigrams, so to speak.

An unusually attractive piece of ingenue characterization is contributed by Ruth Maycliffe as the newly-married woman, who promptly grows jealous of her husband, threatens to compromise herself, in a childishly farcical way, with another man, and winds up by begging her husband to cancel the contract as she wants him all the time. It is doubtful if her pleading with him over the phone to come to her that very night could have been more finely and delicately done by any other woman on the stage.

Norman Trevor is the husband, a masterful, earnest man, but with it all a sense of humor and an appreciation of the necessity for not yielding too easily to his bride's whims. The others were all good actors, each contributing his or her share to the general result, which, augmented by Winthrop Ames' artistic scenic environment and staging, totals a rather low batting average.

There is just about enough of a play in "Saturday to Monday" to make a rattling good 25-minute vaudeville sketch. Jolo.

COMMON CLAY.

(International Circuit.)

Mrs. Fullerton...Charlotte Burkett
Richard Fullerton...A. A. Whitner
Edwards...J. B. Benjamin
Anne Fullerton...Kate Guyon
Ellen Neal...Edna Buckler
Arthur Coakley...Raymond Bramley
Hugh Fullerton...Richard Barrows
Miss Warren...Jessie Smalley
Judge Samuel Filson...Thomas E. Shea
W. P. Vatter...James J. Cassidy
Police Judge...Benjamin Vernon
Clerk of Police Court...Ralph Hardy
Bailiff...Charles Girard
Mrs. Neal...Theresa Lawrence

It's the same A. H. Woods production of "Common Clay," barring the cast, that had the long New York run. And one can stick a pin right there that the cast may not comprise person to person with the original company but this organization, headed by Thomas E. Shea, gives a corking good account of itself. There is no doubt that after viewing "Common Clay" as Shea has outfitted it for the road that the men outshine the women all

the way, but the feminine contingent in several scenes hold up its end most satisfactorily.

At the Lexington opera house Tuesday night the attendance was fairly good but nothing to what the show deserved. At the popular prices ever there the big house should have been packed. With respect to John Mason's prestige, the performance of Mr. Shea in the former Mason role of Judge Filson does not suffer in comparison. The role of the lawyer-judge fits Shea like a glove. His presence, style of delivery, enunciation, carriage and acting throughout make of the Filson character something to be remembered.

While Shea stands out head and shoulders in his present company, the work of two minor roles were exceptionally well done. James Cassidy was fine as the rapping "wits-end" lawyer. Yates, and he got everything out of it that could be gotten. Theresa Lawrence, as Mrs. Neal, put feeling and finish to the part, and that courtroom scene was capitally done. There was spontaneous applause from all over the house, it was a splendid realistic scene. Edna Buckler had the exacting role of the girl who skidded from the righteous path through conditions that made her desperate. She did well, all things considered. She was most effective when stepping from her place in the courtroom she defectively released the defendant from his compromising position. This was met with a most finish touch as a feather in Miss Guyon's cap. Miss Guyon shows capabilities but at times manifests an apparent proof that she has been "coached" to follow the "original" as closely as possible in the characterization. Bramley is to be commended for his typification of the thankless role of Arthur Coakley, while Barrows as the Fullerton son was acceptable. Miss Burkett was a pleasing Mrs. Fullerton and Whitecar gave Shea excellent support as the head of the Fullerton household. The scenery was the same used in the original production and seemed none the worse for wear. Thomas Shea and company can hit any of the high places or low spots along the international trail or outside of it and give any man a big dollar's worth of show satisfaction. Mark.

"GRASS WIDOW" FAULTY.

Atlantic City, Oct. 10.

First-nighters enjoyed but little new in the first production of "The Grass Widow" at the Apollo Monday. The musical comedy by Rennold Wolf and Channing Pollock and music by Louis A. Hirsch, starring Natalie Alt in the title role. She made a winsome widow indeed.

The story is that of a young girl who believes she can secure revenge on a neglectful lover by wedding a fat, intolerable inn-keeper. No sooner had the nuptials been celebrated than the real lover appears and she runs away with him, leaving her husband of a minute to the rebukes and mockery of the neighbors. This arouses him to a desire for vengeance and he awaits a favorable opportunity. It soon presents itself. He demands his bride—as a price for secrecy regarding their wedding so far as the original lover is concerned—spend twelve hours with him as his bride on the second anniversary of their wedding.

Frightened lest her happiness with her real lover be shattered if she refuses her husband's advances, the girl reluctantly consents to permit the inn-keeper to steal her away to his roadhouse for the allotted period.

There are many vital elements missing in the show. Rose Kessner needs further opportunity to introduce comedy—sadly needed to enliven many situations.

Victor Morley was admirably cast as a Romeo who loved any girl whenever and wherever he heard "The Song of Love" played—finally put to the necessity of purchasing ear-muffs as one means of defense in court actions. "What's the Use of Loving One Girl"—his song special in the last act—was one of the bright bits. A good piece of character work was presented in Jess Dandy's creation of the inn-keeper.

A pleasing tenor voice was disclosed by Howard Marsh, especially in his duet with Miss Alt at the end of the first act. Their song, "The Letter," a catchy melody with a future, took well. "Dance With Me," "Just You and Me" and "The Grass Widow" were other songs that pleased.

Even with more speed in the general work, changes in the cast and more serious consideration of the chorus drilling, the production has not at present elements that will lead to Broadway.

BIG NEW GARDEN SHOW.

New Haven, Conn., Oct. 10.

"Doing Our Bit," the new Winter Garden extravaganza, opened at the Shubert last night, the performance concluding at 12:45. If the audience which crowded the theatre had its way, it would still be encoring the best show ever put together for the Winter Garden, New York, as never before has such a combination of stars, costumes, scenery and songs been equalled by the Shuberts.

"Doing Our Bit" is artistic chaos. There isn't a plot to bother about, but there is a little something of almost everything else from an Egyptian number which brought the student contingent to their feet with wild yells of approval, to the patriotic finale of the first act, showing American troops marching away between lanes of cheering girls.

The production is "going" every minute. The music by Sigmund Romberg and Herman Timberg has a snap and zest. Although hard to pick a real "hit" from the various numbers, "Doing My Bit," "Adopt a Pretty Baby," "Sally," "Algerian Rag" and "The Winter Garden Ball" seemed to be the best received.

Ed. Wynn was very much in evidence. There are two scenes in which he is given opportunity, and he causes constant laughter. Frank Tinney, more comical than ever, carries off stellar honors in the comedy line also, with big Jim Corbett as his particular butt most of the time. Tinney's appearance near the close of the show in evening dress and without the blackface seemed to take away much of the comic expression he had given earlier in the evening.

Sylvia Jason, diminutive comedienne, exhibited considerable dash and personality. Frank Carter in his juvenile part, sang and danced splendidly. Virginia Fissinger also dances gracefully.

Henry Lewis is funny, but will probably do better on Broadway than he did here.

Vivian and Rosetta Duncan, petite and charming, made a fine impression, getting a number of encores with their southern song. Ada Lewis and Charles Judels, the latter with his whistle imitations, contribute to the long list of hits. Herman Timberg's dancing scored. James Clemons (dancing partner of Miss Fissinger), Leah Norah, Elvira Amazar, Sam Ash and Beatrice Dakin are prominent in the cast.

The chorus has beautiful girls, scantily clad, in so many scenes one forgets during the second act what happened in the first. The runway is much to the front. The costumes are a revelation.

All in all, "Doing Our Bit" is a feast of fun, music, girls and color. When it is cut down (as it will have to be—considerably) it should be far and away the best the Winter Garden has had.

"DRAFTED" OPENS.

Albany, Oct. 10.

James Montgomery's comedy drama, "Drafted," had its first public performance here Oct. 8 at Harmanus-Beecker Hall, under the management of H. H. Frazee.

It is a play on the slacker subject and is in three acts and five scenes.

In the cast are W. H. Thompson, Emmett Corrigan, Pauline Lord, Lizzie Hudson Collier, Allan Dinehart, Harry C. Browne, Ann Hamilton and others.

Waiting for the Returns.

A new piece called "Playthings" opened at the Lyric, Bridgeport, Monday. The leading roles have Warda Howard, Elsie Bartlett, Ainsworth Arnold, Samuel Godfrey and Carrie Lowe.

Unless the play survives the try-out performances, no one will be credited with authorship.

SOCIAL MAIDS.

This Hurlitz & Seamon production has for several seasons been considered one of the wheel-stocked attractions, having attained that reputation through the comedy capabilities of its featured male principal, George Stone. And in Etta Pillard, the Hurlitzs have one of the best women entertainers in burlesque, the combination, when trying through legitimate channels, ranking with the pair apparently are fully aware of their prowess being rated in type above the show title, probably the only case on the wheel where salaried artists are given that preference. But notwithstanding, one cannot conscientiously credit the couple with any extraordinary results in the current edition of their show, for what they gather in the way of returns could be quite as equally duplicated by any team in burlesque working along similar lines.

With burlesque agitation again claiming the spotlight in northern Pennsylvania, one would imagine such an established pair would back against the wall curtain and "stop" standing up before resorting to the questionable comedy, for the defense of the question if for no other reason, but not Stone and Pillard. They tread continually along the marginal line of double entendre and suggestiveness, reaching into all directions for the coveted laugh, and their supporting cast, apparently taking the hint and liberty simultaneously, follow, as nearly as possible, in their wake.

The show is built on a comedy foundation. Although a fair production is supplied by the machine owners to back up the "bits," it's a bit and number affair with a light theme holding it together, the cast carrying characters in an American army lieutenant and a German noodle manufacturer that show mighty little discretion in their assembling. This may all come under the classification of stage license to the producers, who probably figure a German comedian, working opposite an American soldier will pass unnoticed. In some towns it may. At Miner's Bronx it didn't. Audible expressions of dissatisfaction could be heard showing that burlesque audiences have a trifle more interest in minute details than generally credited with.

The show is one of those conventional affairs that will interest and entertain. Stone, in Seamon, Billy Barlows and Sammy Wright combining to make up a group that could hardly fail in a burlesque show, but when one considers the brand of material utilized, the credit, and they deserve some credit, is minimized. Such merry quips as "I granulated from college and have a stiff-ticket. You think we're married; we are. Not to each other," and numerous such times worn almanac fillers broke up the regularity of the book dialog.

In a number labeled "Yah Tiddly-um-tum-tum" Stone went to extremes with his roughness, poking the chorus girls with a manly stick and otherwise acting in a manner that brought memories of the "halcyon" days of the old Bella Union in Frisco. And days of the Little Squirrel is Going to Get Some Little Nut" Seamon and Pillard threw the gauntlet down and went as close to the line as one could wish. It doesn't become modern burlesque, which occasionally prates of an acquired "uplift," to have a man-biting woman on the shoulder during a number and using all manner of double lines for a chorus line. When Seamon wore out his routine Stone stepped in and went him one or two better. Stone flung out such remarks as "Your grandmother is too old to go in the woods," etc., this but one of a great many that earned the titters. And Hayes has that peculiar ability to stage his remarks in situations where the double denials are palpably obvious even to the most ignorant auditor. Sure they laughed. Who wouldn't? They laughed at the apparent discomfiture of the girls, but this isn't burlesque.

The finale of the opener brought a programmed promise of something that was said to be the greatest treat ever offered in burlesque. It was introduced with a patriotic finale with Miss Pillard running out to wave a large American flag and wound up with a procession of the entire company through the house. They cavorted up and down the aisles, Stone taking the usual liberties with the audience. This should be barred. Performers should remain on the stage, where they belong, for a close-up of a burlesque group doesn't mean a blessed thing. Some time ago the directors of the Columbia theatre, New York, barred this procedure. It ranks second with the use of the flag as a means to procure "kind applause." It gave them a flying send-off for the first part, but the show doesn't need this "bit." At least it didn't at the Bronx theatre. The line of material used prior to its introduction summed to carry them through in the Bronx, where they have apparently been educated.

The show, as a show, could satisfy minus the questionable efforts of the principals, but with those strongly in evidence, a detailed review of the performance would be superfluous. One can hardly see through suggestiveness to review a burlesque show. And while the interested principals will probably display tiddy behavior on the weekly runs to show the public likes the troupe, that is simply glossy satisfaction. Wynn.

GIRLS FROM JOYLAND.

A mighty good laughing show from start to finish is Bill Williams' "Girls from Joyland" (American Circuit), presenting a two-part entertainment at the Olympic this week. The

show is a short cast one, but seven principals, all working hard and fast and the chorus of 18 is a corker for work and long on looks in its spots.

"At Your Service" is the opening piece in two full stage sets, the first, the lobby of the Hotel Astor. The set is done in black and white and is rather imposing for an American Wheel show. The second set is the roof of the hotel, very well done for burlesque. There are also three scenes in "one," but at the Olympic it was impossible to hang the special drops.

For the finale of the first part an undersea scene is used with the girls in full strip tights.

"Bamboo Land," the second part, is also in two scenes, the first, interior of Captain Kidd's treasure ship, which scene incidentally contains the biggest laughing bit of the show. The closing scene, on a tropical island, is also elaborate.

In the first half there are 13 numbers, all well costumed. Several special songs but sufficient published numbers to appeal to the popular taste. There are 11 numbers in the first half sprinkling of specialties in both acts, the show never lagging.

In the first section there are two lengthy bits, one a court room bit and a table bit. A chorus specialty number is also included here with "Joan of Arc" and a toe dancer, both from the chorus, scoring the bits. The comedy here is a little weak. In a scene in "one" there are two occasions when the imaginary stuff is used, but it is not dragged out so as to become tiresome.

Of the principals there are three women and four men. The surprising feature among the women is a character comedienne and she walks away with the bit of the performance during the last act. She is Ida Nicolai, evidently an old timer in burlesque from the manner in which she handles herself. Working with the two comedians, Billy Gilbert and Bobby Barker, she puts over "Oh Papa" in a manner that stopped the performance Tuesday night.

Billy Gilbert is the featured member of the cast. He plays a red-nosed German baron (without the accent) in both halves, getting unusual laughs and playing along clean lines with the exception of four Hella. Barker works opposite, doing a toned-down Tad and appears in several of the numbers. The straight man is George Brower, who looks well, dresses neatly (although his sheppard plaid suit in the first act would be better off for a trip to the cleaners, sings fairly well and dances enough to permit of a few steps now and then. Dan Diehl, the remaining member of the male quartet of the organization, is in black face in the first part and does the Chinese ruler of island in the last act. It is in the latter section he makes good. An eccentric dance in the earlier part brought him very little.

Beulah Kennedy and Zaida Barker are entrusted with the leading of the numbers and there is little to choose between them. Both are pleasing to look at and both can sing. They dress well. Miss Kennedy has a little the best of it in one number when she goes in for acrobatic dancing, but to even this up, Miss Barker shades her just a little vocally at times. Both girls have personality and work as though they enjoyed it. Miss Barker, leading an Amazon march, made a very pretty picture. Doris DeLoria, of the chorus (the same girl scoring with the toe dance), has a dance of rather Oriental type just before the curtain. It is tame but it seemed to satisfy the Olympic audience.

The chorus of 18 girls are divided into three sets, there being six dancers, six mediums and the same number of show girls. At times the mediums work with the show girls. The girls make seven changes in the first half and in the last half there are four. The costuming in the early part of the show is extremely colorful and look good on the girls.

There are just a couple of suggestive bits in the show. One is a bit Gilbert does with one of the principal women, which also contained a lot of sloppy stuff on his part, especially when he exasperated a mouthful of water over the woman's shoulders. That isn't comedy. The other, a best bit, is a song in "one," but it brings laughs and it is not over-dirty.

Sam Williams' show for the American Wheel, other than the aforementioned bits, is a big entertainment. Fred.

STAR AND GARTER SHOW.

Without any particular designs toward pretentiousness, yet with a scenic display that leaves a rather good impression, I. M. Weingarten provides a rattling good brand of entertainment in this season's "Star and Garter" production.

Mr. Weingarten has assembled a very capable group of principals, male and female, procured a book that carries its basic value in the comedy bits and surrounded this with a well-selected popular numbers. As a result the affair gives satisfaction in every minute. It's fast, clean, and to a great extent original in its entirety, and little more could be expected or asked for at burlesque admission prices.

The show is given in two parts, the first running throughout in a single scene, an interior depicting a reception room in which are stored numerous works of art. The stage is well dressed and Ben Clark, credited with the book, endeavored in the first act to develop a consistent theme. The comedy is handled by Bert Rose, James Coughlin and Clerk, the latter doing a sort of semi-straight role. Rose, as a Hebrew comic, is natural, combining the low comedy antics with what finesse and attempt at dialog fun he can offer. He does well always, works hard in every scene, and without any apparent effort to monopolize that end of the show, manages to stand out. Coughlin, in the opener, does a Rube role excellently,

never approaching the joke-book style, but, instead, aiming with some success as an individual method of delivery. With Clark working between the pair, the laughs are guaranteed.

The three women principals include Florence Darley, May DeLisle and Franky LeBrae. Miss Darley, a slender, attractive blonde, looks new to burlesque. She sings soprano, yet does not affect the prima donna style. It's seldom one sees a high-class ballad called back for three encores, yet this girl established that mark on two occasions in the first part. The Columbia audience relished her work for its face value. Miss LeBrae is agile, a good dancer and leads a number nicely, while Miss DeLisle, a good-looking soubrette, does equally well.

At Lawrence is also in the male division. Lawrence is young and, while noticeably stagey in some respects, is an asset to the vocal department. With a duet of patriotic songs in the burlesque he practically stopped the show, gathering eight earned returns on the second. The second part carries something unusual in this respect, a scenic spectacle depicting the sinking of an ocean liner by a submarine. The panoramic view is cleverly built for the size of the stage and the illusion as to distance is excellently staged. It fits in snugly too, for this has to do with the shipwreck which leads the comedians to the inevitable desert.

The chorus is far from the best, both in looks and work. They are of odd sizes, tall, short, slim and stout, but what defect is noticeable in the bunch is covered by the principals.

The show has not gone to any extremes in wardrobe equipment. It's simply the average in this respect, acceptable, but not surprising in any sense.

It's a good show, scrupulously clean and a sure-fire comedy hit. In comparison with former seasons it beats its own record by many points on this score. Wynn.

TOO MANY ENCORES.

New York, Oct. 5.

Editor VARIETY:

The editorial in this week's VARIETY on the burlesque encore question "hits the nail on the head."

As a "regular," in same seat each week at the burlesque house, the action of the musical leader of the show picking up every echo of applause is becoming obnoxious, and as you said in the editorial, "before long applause will come at a premium in burlesque theatres."

Goodness only knows that at times the man or woman behind the footlights needs some applause in recognition of their efforts to put over a good number.

Good burlesque show "numbers" do not need repeated applause and I notice this "continual performance" on the part of the musical director is usually at poor shows.

As burlesque grows cleaner each year, due to the censors (possibly) and the public demand for clean shows, the time is now to eliminate some of the objectionable features to make burlesque equal to, if not superior to, musical comedy.

S. V. B. Swann.

(Mr. Swann is evidently a layman, from the letterhead, general manager of the New York Consolidated Drug Co., at 188 Pearl street, New York City.)

BURLESQUE'S RED CROSS DAY.

Although nothing definite has been arranged by the Board of Directors of the Columbia Circuit it is almost a certainty that the Columbia will devote one day during the season to "Red Cross Day," when the receipts for all the performances on the Circuit will be turned over to the R. C. fund.

Last season the Columbia devoted a day to the Actors' Fund.

If the Columbia goes through with the Red Cross fund benefit it is not unlikely that the American Circuit will also do its share.

Wednesday Lay-off Filled In.

About the only recent change in the Columbia Route affects Stamford, Conn. Heretofore the shows played Plainfield, N. J. Monday; Perth Amboy, Tuesday, with the company laying off Wednesday and opening a three days' stand at Bridgeport, Thursday.

With Stamford added there is no lay-off Wednesday.

PROVIDENCE OFFICIAL RULES.

Providence, R. I., Oct. 10.

Rules and regulations have been posted in theatres by Sergt. Richard H. Gamble, local amusement inspector. They are posted in all theatres other than pictures and are as follows:

"All performances shall be confined entirely to stage of theatre or place of amusement, and no performer will be permitted to leave the stage and mingle with the audience either in aisles or boxes. Exceptions to this rule only permitted by order of the amusement inspector in writing.

"Wearing of skin-tight, one-piece suits by females, where the same are worn to display the female figure, is absolutely prohibited.

"No performer shall appear in bare feet or bare legs except when special permit has been granted in writing by the amusement inspector.

"No suggestive muscle dances will be permitted.

"No performer shall portray the use of dope either by hypodermic injection, by eating or by inhaling or in any manner which shows the effect of its use.

"Indecent suggestion, vulgarity and profane language must be eliminated from all performances."

Not only have the notices been posted, but Amusement Inspector Gamble is seeing to it that the rules and regulations are enforced.

PENNSYLVANIA AGITATION.

With civic societies, reform organizations and daily newspapers firing a broadside at burlesque in Altoona and Harrisburg, Pa., the American Burlesque Circuit is facing a proposition that may either eventually compel the enforcement of an order prohibiting all spice or the elimination of both towns as wheel stands.

The heaviest attack is aimed in Harrisburg. The "Daily Patriot" of that city carries editorials with a view to having the city authorities take the matter in hand. In its resume of theatricals the "Patriot" without reservation of any kind, scores burlesque in general.

Its latest editorial impelled the directors of the Columbia Amusement Co. to discuss the matter at length at their last meeting. As a result they arranged a conference with George Peck, president of the American Wheel, requesting that Peck use his office to straighten out the matter through an order prohibiting objectionable shows. The Columbia directors, while having no supervision over American Circuit attractions or theatres, feel the Harrisburg matter causes a dangerous reflection on burlesque as a business.

Since the Harrisburg house has resorted to "smut" as a side attraction it is said the receipts have dropped exactly 50 per cent. and are steadily dropping downward through newspaper agitation which, in a town like Harrisburg, makes it socially embarrassing for anyone to patronize a house under such a ban.

SPIEGEL INJUNCTION.

B. A. Rolfe and Charles B. Maddock have started an action against the Max Spiegel Enterprises, Inc., claiming it is infringing upon a patent the plaintiff holds on a "Battle Ship Scene" in their production, "The Merry Rounders."

It is claimed the defendant lifted the idea from Rolfe & Maddock's vaudeville production, "America First."

The defendant's application for injunction was adjourned upon the deposit of a \$1,000 bond, the plaintiff claiming the amount was needed to cover such injuries they might sustain from the production continuing in its present condition.

The postponement of a week was granted, with the case coming up tomorrow (Saturday) for a final hearing.

RELEASED!

(Jokes, gags, remarks and sayings heard on the stages of the vaudeville theatres around New York, that are either ancient, often repeated by many acts or in common usage. A similar department was inaugurated in VARIETY some years ago but later discontinued. It is reinstated for the purpose of bringing into vaudeville new material if possible, to prevent the now frequent repetition and to inform originators whose material is immediately lifted, who have done the lifting, where the same reviewer will hear it repeated.)

"Do you like Scott's works?" "I don't know much about them, but I like his Emulsion."—"George, put it all on one check" (Skelly and Sauvain, Fifth Ave.).

"The love that lies in woman's eyes and lies and lies and lies" (John Park and May Latham—Royal).

Why is your head like a dollar bill? One bone! I will now play a king (fanfare by cornet). When I play a king don't you trumpet! Louder, Harry Louder. What a fine oil can you turned out to be. In an attempt at French conversation, "Oui, Oui," to which the comedian replies, "Us, us." (Al and Fanny Stedman, Alhambra.)

The comedian waiting in the reception room of a physician's office is informed by one of the patients the doctor charges \$5 for the first visit, \$3 for the second and \$1 thereafter. When the doctor starts to examine him the comedian remarks: "Well, here I am again, doctor, for the fifth time." (The Avon Comedy Four, Alhambra.)

"We will now sing the song backward" (turning around). (Savannah and Georgia, American Roof.)

The war won't last long. My brother joined last week and he never held any job longer than six weeks.

I don't know this old Keezar. You mean Kazar. Well, whoever he is. I don't want anything to do with him. I don't know anything about fighting. Well, Uncle Sam will send you over there and you can use your own judgment.

A Frenchman went into a German bar and came out a Russian (Russian).

I was caught in the draft last night. We put away two kegs.

They turned down my brother when he applied to join the army. He had a knot in his wooden leg and they were afraid a bullet would bore a hole in it.

My home life has been worse than war. I've been married three times.

My idea of peace is William Jennings Bryan waving a dove's tail 3,000 miles from the seat of actual warfare.

Send over all the razor-carryin' negroes, fill 'em full of watermelon and fightin' gin and they'll go right into Berlin.

I was exempted. I had dandruff.

ASS'N WON'T INTERFERE.

Chicago, October 10.

J. H. Herk, president of the Burlesque Managers' Association, issued a denial this week to the report last week concerning the controversy involving J. M. Weingarden, whose franchise to operate the "September Morning Glories" on the American wheel, was taken away. Following the withdrawal of the franchise, Weingarden appealed to the Mutual Burlesque Producers, Inc., of which he is a member, to aid him in his differences with the circuit.

Herk was appealed to by Wein-

garden, who asked him to get the association to intercede in his behalf with the circuit and have the Baker show, "The Gay Morning Glories," displaced on the wheel and his show restored.

"The report concerning the matter made it appear that in my capacity of president of the managers' association and member of the board of directors of the circuit I was placed in a sort of Solomon position, where a decision was bound to place me in an embarrassing dilemma with one or the other of the factions," said Mr. Herk. "As a matter of fact there is nothing ticklish to decide on. Weingarden is a friend of mine, but his appeal should have been made before the action of the censor board, not after. He could have gotten assistance for the improvement of the show which would have made the taking away of his franchise unnecessary. Now it is too late."

CHAMP OF BANQUETS.

Dan Coleman has just begun the new season, but claims that before it is over that he will be the champion banqueted comedian of either circuit.

At Rochester, Bartenders' Union No. 171 tendered Dan a big affair and made him an honorary member of the union. At Montreal there were two events. Some intimate friends banqueted him at the Hotel Windsor and the other by the chief of police, the latter affair being held in the jail.

At Albany the Elks gave Dan and the whole company a big spread. At Rochester Dan was banqueted at the Hotel Egelston where, to prove that he was a regular union man, he tended bar from 11 to 1.

In Boston Dan and company were taken over to the Chelsea Elks' lodge, where they were entertained. He belongs to the Chelsea Elks.

Omaha Elks have arranged to reciprocate Dan's good fellowship.

PRODUCTION ENGAGEMENTS.

Mercedes Lorenz, with the Shuberts, booked by Rufus LeMaire.

Sam Ash, for the Winter Garden show ("Doing Our Bit").

Marshall Hall (Century).

The Sharrocks (Over the Top).

Duncan Sisters ("Doing Our Bit") (Shuberts).

Richie Ling, Lester Sweyd, E. R. E. Hill, Josephine Emory ("Chu Chin Chow").

Jane Lowe and John Adair, Jr. ("Yes or No").

Virginia Fissinger, dancer ("Doing Our Bit").

Lois Josephine (Cross and Josephine) (with "The Rainbow Girl").

Rewriting "Widows" for Coast.

"His Little Widows" is undergoing extensive alterations as to book and numbers. When fully revised it will be sent on tour again under a new title and headed through the middle and southwest to the coast.

Weber & Anderson will supervise the engaging of the company within about two weeks.

Thomas Swift and Company in "Me and Mary" will open for a tour of the Loew Circuit October 29.

IN AND OUT.

Whiting and Burt withdrew from the Riverside program for this week, upon learning they had been given "the centre" in the billing. The Morgan Dancers headlined and "Wellington Cross" had the bottom line. It was the latter position on the paper the team thought they should have had. James and Bonnie Thornton substituted.

Illness prevented Ethel Hopkins from opening at the Empress, Grand Rapids, this week. Genaro and Gould substituted.

Cameron, Devitt and Co. canceled Macon and Greenville (south) this week, informing the booking office illness was the cause. Thomas and Hall filled in for the engagement.

Lawrence Sullivan and Dorothy Adams were put on for extra work during the run of "The Girl Without a Chance" at the Crown, Chicago. Carl Way, leading man of the company, closed.

Lew Welch has joined the musical comedy stock at the Grand, Rockford, Ill., as comedian, and (Miss) Lee Johnson has been added as second woman. The current bill is "Forty-five Minutes from Broadway."

The Leach Sisters, Portland, Ore., girls, will replace Milo on the Orpheum Circuit, at Seattle, next week, taking up his route from that point onward.

Fields and Halliday did not open at Keith's, Portland, this week because of illness of Joe Fields. Voland and Gamble filled the vacancy.

Hugh Herbert was forced to cancel his booking at the Orpheum, Duluth, owing to the death of the father of Sam Fries, of his company. The act was replaced by Happy Jack Gardner, who jumped from Cedar Rapids to fill the breach.

Jolly Johnny Jones canceled the Victoria, New York, the first half through an injury sustained last week. Stephane Sisters filled in.

Hal Stephens and Co. substituted for Charles Leonard Fletcher at Loew's Orpheum, New York, the first half. Fletcher reported illness.

George Armstrong was forced to remain in bed on account of a continued illness from last week, and canceled the first half at the Greeley Square, New York. Patsy Doyle was given the position.

Hal and Francis did not open at Keith's, Portland, Me., Monday through reported illness. Fields and Halliday substituted.

Florence Rayfield did not open at the National, Bronx, this week through illness. Alice Cole replaced her.

Rito Mario and her ladies' orchestra of ten replaced the acrobatic act billed to close the show at Keith's, Toledo, last week.

Robert Edeson replaced Nat Goodwin in the headline position at the Majestic, Chicago, this week.

Goodwin cut short his vaudeville tour to join the all-star cast of the Selwyn's "Why Marry?"

Hager and Goodwin dropped out of the Palace, Chicago, bill this week.

The route of Mrs. Gene Hughes on the Orpheum tour has been set back one week, Dorothy Hays and Co. replacing.

BURLESQUE SH'FTS.

T. W. Dinkins has engaged Harry Harvey, formerly with the Hastings show, for his "Innocent Maids."

Fay Shirley, having handed in her "notice" to Strouse & Franklyn's "The Girls from the Follies," will be replaced in the cast next week by Dale Wilson.

Florette (equilibrist) and Elsie Langwell have closed with the "Army and Navy Girls."

Charles Alton has been added to the "Diamond Garter Girls" company.

Samuel Spears, late of Charles Baker's "Speedway Girls," may join Strouse & Franklyn's forces.

TOMMY'S TATTLES.

(By Thomas J. Gray.)

All those Russian films may not have proved who was the best producer of Russian pictures, but they did prove a smart safety razor salesman could do a bit of business in the land of the ex-czar.

There's one good thing about the new Personal War tax, it makes actors stop piping their salaries, and keeps burlesque managers from advertising phony receipts.

For years German acrobats closed vaudeville shows; now the German War Pictures are doing it—and the pictures show the Retreat of the Germans, too. From the seat we had it was hard to recognize any acrobats.

What has become of—
White Rat Buttons?
Kaiser Make Up?
The Salome Dancers?
Clog Dancers' Sand Shakers?
The Great American Drama?
German Dialects?

If the Russian soldiers make as much noise as the Russian dancing troupes, it's not hard to figure how the German army finds them so easily.

Owing to the fact that the advance scores of the European comic operas are so hard to get in this country, a lot of the composers here cannot be expected to "write" many hits until after the war.

Now that the price of liquor is so high, the fellows who have those good acts with "drunk" dogs will probably want more money.

The check for dinner and a couple of drinks in a New York cabaret now looks more like an automobile license number.

Somebody is going to write a song one of these days and advertise it as "The Song That Is NOT Being Sung by the Boys in the Trenches." As some of the songs are advertised as "Just off the press," we wonder how the boys learn them so quickly.

Acts do not know the meaning of the word "appreciation" until they play at some of the soldiers' camps; the word appreciation does not half express it. The officers tell us the relaxation it gives the boys from the strain of their daily grind is marvelous. Any actor refusing to give service willingly to this work should be barred from every theatre in the world.

Newspaper headline reads: "Chorus girls work hard for loan." (Girls, we hope they don't mean anything personal.)

As there is no extra war tax on bows, acts can go right on fooling them at the finish.

"Over There" is now being used for bow music, thereby putting itself in the same class with "Alexander's Band" and "Tipperary."

There will be more people living "American Plan" this season than ever before.

Guess from now on Hawaii will just be one of Uncle Sam's children, but the question is, what will become of all her musicians? Or did we ever have any who really came from there?

Who is getting the royalty on "Tramp, Tramp, Tramp, the Boys are Marching"?

BILLS NEXT WEEK (OCTOBER 15)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U B O." United Booking Office; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Paramount 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)
Dolly Sisters
Conroy & LaMaire
Vanderbilt & Moore
McKay Arding
"Notorious Delphine"
Lightners & Alex
Howard's Ponies
(Two to fill)
ALHAMBRA (ubo)
Dolly Sisters
Lydia Barry
Percy Hawell Co
Frank Fay
Ed & Lou Miller
Walter Brower
Jack Alfred Co
Bollinger & Reynolds
COLONIAL (ubo)
Adelaide & Hughes
Ford Sis & Marshall
Helen Trix & Sis
"Mr Inquisitive"
Robt Emmett Keane
Crawford & Broderick
Swor & Avery
Garrett Bros
RIVERSIDE (ubo)
Eva Tanguay
Sarah Padden Co
Walter C Kelly
Dugan & Raymond
A & P Steadman
Lyons & Yocsa
6 Am Dancers
(Two to fill)
ROYAL (ubo)
Florence Rockwell Co
"World Dancers"
Stone & Kaira
Piller & Douglas
Swor & Avery
O'Neill & Wameley
Burns & Frabita
Brennan & Vaughn
Dupree & Dupree
AMERICAN (loew)
Mullaly & White
Mortimer Sis & W
McGowan & Gordon
Hosler Girls
Voss Osman
Gordon Eldred Co
Nat Carr
(Two to fill)
2d half
Helen Jackie
Ingels & Duffield
E Peroness
Leonard & Dempsey
Bruce Duffett Co
(Three to fill)
VICTORIA (loew)
LaVall & Girls
Savannah & Georgia
Shipper & Gattup
"Wash Women Rule"
Weber & Elliott
Marie & Billy Hart
2d half
3 Gowell Bros
Elizabeth Mayne
Curry & Graham
"Children of France"
The Leitchons
(One to fill)
LINCOLN (loew)
Booley & Griffith
Elizabeth Mayne
Lee & Bennett
Edward Farrell Co
The Leitchons
The Patricia
2d half
Piquo
Selig & Allman
Adelle Oswald
Billy Hall Co
Fenton & Green
College Quintet
GREELEY (loew)
B & V Morrisey
Green & Fiske
Willie H Wakefield
Belle & Mayo
Grant Stentel
(One to fill)
2d half
Challis & Lambert
Billy DeVare
"Lulu's Friend"
Wells Norworth Fr
The Patricia
(One to fill)
DELANEY (loew)
Emerald
Patten & Marks
Barbier Thatcher Co
Leonard & Lempsey
Raymond & Caverly
Peggy Brooks
Judge & Gail
2d half
Booley & Griffith
Connors & Edna
Voss Osman
"Don't Lose Nerve"
Raymond & Caverly
Keelars

NATIONAL (loew)
Helen Jackie
Lewis & Hurst
Adelle Oswald
Roselle DeVau Co
Wells Norworth Fr
Lillian's Dogs
2d half
B & V Morrisey
Sadie Sherman
"Some Sleuth"
4 Volunteers
Judge & Gail
ORPHEUM (loew)
Avondos
Warner & Astor
Ingels & Duffield
Marcella Johnson Co
Billy Hall Co
Burke & Harris
3 Peroness
2d half
Mortimer Sis & W
Great Santell
Edah Deldridge 3
"When Women Rule"
Weber & Elliott
LaVall & Girls
(One to fill)
BOULEVARD (loew)
3 Gowell Bros
Challis & Lambert
Lulu's Friend
Eddie Foyer
College Quintette
2d half
The Parshlery
Lewis & Hurst
Frankie Rice
Tom & Stasia Moore
Ham Tree Mule
AVE B (loew)
Ryan & Juliette
Howard & Hurst
Willard Hutch' Co
Lee Walton & Henry
(One to fill)
2d half
Kamers & Howland
Dole Sisters
(Three to fill)
Brooklyn, N. Y.
ORPHEUM (ubo)
"Forest Fire"
John B Hymer Co
Avon Comedy 4
Mr & Mrs J Barry
Ponsilla Sisters
Dooley & Nelson
Margaret Farrell
Seabury & Shaw
BUSHWICK (ubo)
Eddie Leonard Co
Wilfred Clark Co
Harry Conner
Adair & Adelphi
DeWolf Girls
Mabel Russell Co
Derkin's Animals
Potter & Hartwell
BIJOU (loew)
Florence Rayfield
Connors & Edna
"Children of France"
Fenton & Green
Ruth Howell Trio
(One to fill)
2d half
The Shattucks
Hearn & Rutter
Green & Parker
Barbier Thatcher Co
Skinner & Carim
Willie H Wakefield
Potter & Hartwell
DEKAIR (loew)
Hearn & Rutter
Sadie Sherman
Curtis & Fields
"Don't Lose Nerve"
4 Volunteers
Ham Tree Mule
2d half
Ovandos
Savannah & Georgia
Marcella Johnson Co
"The Neglect"
Belle & Mayo
Lillian's Dogs
PALACE (loew)
Gertie DeMitt
Lane Plant Timmons
(Three to fill)
2d half
Howard & Hurst
Gen Rosener
(Three to fill)
FULTON (loew)
The Parshlery
Curry & Graham
Bruce Duffett Co
Gen Rosener
Edah Deldridge 3
2d half
Warner & Astor
Nelson & Castle
Edward Farrell Co
Lane Plant Timmons
LaPatia Caharet
WARWICK (loew)
Delee Sisters

The Professionals' Original Name
CONTINENTAL HOTEL
LOS ANGELES and SAN FRANCISCO
Shanley and Furman ("Fifty-Fifty")

Warren & Conley
"Who's to Blame?"
(One to fill)
Amsterdam, N. Y.
LYCEUM (ubo)
The Rubens
Willie Zimmerman
Herbert's Revue
Gladis Corriel
(One to fill)
2d half
Solomon
(Four to fill)
Anneconia, Mont.
BLUEBIRD (ah-wva)
Allen & Allen
Donni & Perri
Williams & Williams
Omega Trio
Victoria 4
Appolo Trio
(Same bill playing
Butte 14-16)
Atlanta
LYRIC (ubo)
(Birmingham split)
1st half
The Payton
B & H Gordon
Frank Stafford Co
Sherman Van & Hy-
man
Jonis Co
Ansburn, N. Y.
JEFFERSON (ubo)
Chas Deland Co
Sullivan & Mason
Solomon
(Two to fill)
2d half
McNeillis & Reyes
Willie Zimmerman
"Seashore Tangle"
(Two to fill)
Aurora, Ill.
FOX (wva)
2d half
Jack & Kitty DeMace
Earl & Sunshine
The Veterans
Empire Comedy 4
(One to fill)
Bakersfield, Cal.
HIPP (a&b)
(14-16)
Gibson Girls
Haddon & Norman
Cleo Madison
(17-18)
Banvard Sisters
Dave Vandford Co
(One to fill)
Baltimore
MARYLAND (ubo)
B Seeley Co
Rockwell & Wood
H Beresford Co
Edna Aug
Olga Varis
Aaki & Girl
(Two to fill)
HIP (loew)
Zanaros
Mary Donahue
Sampson & Douglas
Milroy Keough Co
Phonographs
(One to fill)
Battle Creek, Mich.
BIJOU (ubo)
(Kalamazoo split)
1st half
DeLux Trio
Johnson & Wells
"Lincoln of U S A"
Mad & Winchester
Ellis Nowlin Tr
Bay City, Mich.
BIJOU (ubo)
(Saginaw split)
1st half
Lockhart & Laddie
Fraser, Bunch & H
Melody 6
Yates & Reed
Karl Emma's Pets
Billing, Mont.
BABCOCK (ah-wva)
(18)
Harry Davis

ORPHEUM (loew)
The Concertos
Lo & Wynn
Lloyd & Whitehouse
Bud & Nellie Heim
"Mar Ladies' Club"
Crawford Smith M
Oberdorfer's Circus
2d half
White & White
Flisher & Glimore
"Lincoln of U S A"
Lander Bros
5 Williams
(Two to fill)
ST JAMES (loew)
Tebow's Cats
Sheppard & Otis
"Lois & Lota"
Laurie Ordway
The Prescotts
2d half
Harvey Costello 8
Ethel Corral
Schrode & Beau't 8
Demarest & Doll
The Prescotts
Bridgeport, Conn.
POLIS (ubo)
Foy Toy Co
Knowles & White
Geo L Graves Co
Jess & Milt Felber
Hoyt's Minstrels
2d half
Berk & Broderick
Jim Robert
Strofield & Martin
Marie Sparrow
Heath's 1917 Revue
PLAZA (ubo)
Jack Martin Co
George Wilson
Tyler & Crollus
"Speedville to Bway"
2d half
Sheppard & Ray
Evang Lloyd Co
George Lima
Marlett Troupe
Buffalo
SHEPA'S (ubo)
Harry Green Co
Cecil Cunningham
"The Stampede"
J & M Harkins
Aki Kuma Co
Ed Morton
Wheeler & Dolan
German War Films
Butte, Mont.
PANTAGE'S (p)
(10-24)
Laron & Wilson
Rigolletto Bros
Sis Berenaders
Ash & Sherr
Buehlie Pearl
PEOPLE'S HIPPI
(ah-wva)
(15-16)
Twirling Talbuts
Roberts & Riden
Howard M & Cooper
Marimb Rand
Edna Wise
Lonn Sisters Co
(Same bill playing
Great Falls, Mont
13-14)
Calgary
ORPHEUM
Nan Halperin
Diero
McCarthy & Faye
Kounis Sisters
"Act Beautiful"
Lazier Worth Co
Joe Adair Co
PALACE (orph)
Adele Rowland
Randall & Meyers
"Holiday Dream"
Jimmie Hunsey Co
McConnell & Simpson
Clarice Conant
Bernie Baker
Herbert's Dogs
PANTAGE'S (p)
Hong Kong Mya
Frank Bush
McDermott & Wallace
Revue DeVonue
Martyn & Florence
Camden, N. J.
TOWERS (ubo)
2d half (11-13)
Norman
Conrad & Conley
M H Hamilton Co
Barry & Wolford
"Art Studio"
Canton, O.
LYCEUM (ubo)
Emmett's Dogs
Frank Gorman
P & P Houlton
S Charters Co
Lorraine & Fagel
A Rasch & Ballet
Cedar Rapids, Ia.
MAJESTIC (wva)
Curtis Dogs
Wadsworth & Marsh
Ed Rosvandy Co
Fay Conleys & Fay
Mile Blance
(One to fill)
2d half
Hazel Moran
Ene & Dutton
Wilton Sisters
"Back to Elmiria"
Ferre & Williams
"Pleasant Mr Detective"

Champaign, Ill.
ORPHEUM (wva)
Wilfred DuBois
Harry Frey
Stevens & Hollister
Dava Manly
Hawalian Sorenaders
2d half
Taylor Triplets
Luckie & Yost
Herbert & Clifton
A Shayne
"Fashion Shop"
Charleston
ACADEMY (ubo)
(Columbia split)
1st half
Stevens & Falk
Weesser & Reeser
Dill & Gilas
Mr & Mrs Allison
Adroit Bros
Chattanooga
RIALTO (ubo)
(Knoxville split)
1st half
Thomas & Hall
Echoff & Gordon
Amanda Gray & Boys
Wm Slety
Cowboy Williams & Daley
Chicago
MAJESTIC (orph)
Elsie Janis
"Spirit of '78"
Anna Chandler
H Short Co
Willmos Vestony
"Riding School"
Doc O'Neill
Gaudemids
AMERICAN (wva)
3 Londons
Adita Arline Co
Danny Simmugas
"Dairy Maid"
(Two to fill)
2d half
Rainos & Goodrich
"Melody Land"
Jack Dredner
Princes Kar-Mi
(Two to fill)
AVENUE (wva)
Jimmie Dunn
Mahoney & Rogers
Lawrence & Edwards
(Three to fill)
2d half
Fitch Cooper
Granville & Mack
"Spooks"
Lazier Worth Co
KEDZIE (wva)
Geo & May LaFave
Walman & Berry
Tom Davies Co
Empire Comedy 4
Page Hack & Mack
2d half
Yammota Bros
Ed & Irene Lowry
Jno G Sparks Co
O'Connor & Dixon
6 Musical Nones
LINCOLN (wva)
Raines & Goodrich
Jack Dredner
Prince Kar-Mi
(Two to fill)
2d half
Anita Arline Co
3 Londons
(Three to fill)
WINDSOR (wva)
Frank Ward.
Spooks
Ed & Jack Smith
Black & White Rev
(One to fill)
2d half
Natalie Morgan
"Dairy Maids"
(Three to fill)
WILSON (wva)
Friscoe
Low Welch Co
Lazier Worth Co
(One to fill)
2d half
Chlyro & Chlyro
Mahoney & Rogers
"Merchant Prince"
Manuolo Sextet
(One to fill)
MICKER'S (loew)
Primrose Minstrels
Jarvis & Harrison
The Kuehns
"Miles Hamlet"
Ward & Schubert
Harry Thompson
Kramer & Kennedy
Jesson & Jesson
Bert Howard
Helen Page Co
Cincinnati
KEITH'S (ubo)
Thomas Trio
Enlio & Alton
Jas C Morton Co
Bert Kenn
"The Cure"
Walton Sisters
Naught Princess
War Pictures
Cleveland
KEITH'S (ubo)
Edna Showalter
Bunnett & Richards
Joe Jackson
Morton & Glass
Low Dockstadter
Gertrude Hoffman
(One to fill)
MILES (loew)
Haveman's Animals
Julian Rose
Devan & Flint
Harry English Co
Fox & Cross
Hirschorn's Birds
PRISCILLA (sun)
Cafferty & Camp
Fugh & Brown
Fred Hagan Co
O Belmont & Creighton
Sherron's Girls
Columbus, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Pope & Uno
Leona Gurney
Dumont 8
Noodles Fagan Co
Vim, Beauty & Health
Columbus
KEITH'S (ubo)
Hill & Sylvanny
Renee Florigy
Joe Browning
Dore's Celebrities
Dooley & Sales
Camilla's Birds
War Films
Dallas, Tex.
MAJESTIC (inter)
Jed & Ethel Dooley
Harry & Etta Conly
Bernard Janis
"Vanity Fair"
Stewart & Donohue
German War Film
Danville, Ill.
PALACE (ubo)
Hayaahl Japs
Zeno & Llandell
Wolf & Stawart
Bobbie & Nelson
"Corner Store"
2d half
"Al Girl Revue"
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Wilton Sisters
Ed Blendell Co
Long Tack Sam
(One to fill)
2d half
Archib Nicholson 8
Hanson & Vill 4
Lassara & Gilmore
(One to fill)
HOWATSON and SWAYBELL
"A Case of Pickles"
LAUGH BROTHERS

Dayton
KEITH'S (ubo)
8 Equilles
Dave Roth
Fern & Davis
Frances Kennedy
Sam Mann Co
Bailey & Cowan
"Corner Store"
War Pictures
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
Aerial Mitchell
Bernard & Merritt
Otto Koerner Co
Jas Lichter
Geo Damarel Co
2d half
Wilfred DuBois
Demarest & Collette
Stevens & Hollister
Dave Manly
Linne Dancers
Denver
ORPHEUM
Wyatt's Lads & Las
Joe Towle
Eva Taylor Co
Willard & Wilson
Tone Bobs
Spencer & Williams
German Film
PANTAGE'S (p)
The Lampins
Smith & McGuire
"Mimic World"
Joe Roberts
Abrams & Johns
Des Moines
ORPHEUM
(Sunday opening)
Brice & Barr Sis
Willie Weston
"Vacuum Cleaners"
Ben Deely Co
Rath Bros
Hamilton & Barnes
German War Film
Detroit
TEMPLE (ubo)
Lina Abarbanal
Smith & Austin
Briscie & Raub
Jas Connolly Co
Chief Canouillac
Venita Gould
Vankichi Troupe
German War Film
ORPHEUM (loew)
Jimmy Brit
These Five Girls
Pepino & Perry
McLean Sutton 8
Andy Lewis Co
Pernikoff Rosa Ballet
RGENT (loew)
"Bride Shop"
Barton & Hill
Zelaya
The Baras
"Bway Boys & Girls"
Lazar & Doo
(Two to fill)
St. Louis, Mo.
ERBER'S (wva)
DeBourgh Sisters
Jno Cutty
Ward & Raymond
The Rials
2d half
Walsh & Bantly
Hazel Kirk Quintet
Frank Mulane
(One to fill)
Edmonton, Can.
PANTAGE'S (p)
Honey Bees
West & Hale
Maurel Samuels Co
Ryan & Riggs
Mile Therge Co
Ellenbeth, N. J.
PROCTOR (ubo)
2d half (11-13)
Bobby Roselind & S
"Star Rout"
Elmira, N. Y.
MAJESTIC (ubo)
Walter Hayes
Cartmill & Harris
Regan & Renard
Choyenne Days
(One to fill)
2d half
Alva & Partner
Walters & Ward
4 Entertainers
Santi
(One to fill)
Erie, Pa.
COLONIAL (ubo)
Howard
Davis & Stafford
Martelle
Ashley & Allman
Pantals
Stan Stanley 3
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Balancing Stevens
June Mills Co
"Inspiration Girls"
Tabor & Green
5 Violin Beauties
Fall River, Mass.
BIJOU (loew)
Wills & White
Fisher & Gilmore
"Lincoln of U S A"
Lander Bros
5 Williams
2d half
The Concertos
Bud & Nellie Heim
Lloyd & Whitehouse
Crawford Smith M
Oberdorfer's Circus

E. HEMMENDINGER 44 JOHN STREET
NEW YORK
Jewellers to the Professions

- Flint, Mich.**
MAJESTIC (ubo)
(Lansing split)
1st half
Woolfolks' Mus Show
- Ft. Wayne, Ind.**
PALACE (ubo)
"Merry-Go-Round"
Rich & Lemore
2d half
Bertie Ford & Wilson
Perrone & Aida
"Corner Store"
Bert Hanlon
Zerth's Novelty
- Ft. William, Ont.**
ORPHEUM (wva)
(15-16)
Monahan Co
Thornton & Thornton
Fred Rogers
Sorrento Quintet
(Same bill playing)
Duluth 1st half
- Fort Worth, Tex.**
MAJESTIC (inter)
"Five of Clubs"
Scarpello & Vavara
Beaumont & Arnold
Stone & Hayes
Alan Brooks Co
Grace Demar
German War Film
Galesburg, Ill.
ORPHEUM (wva)
Rokoma
Hanson & Vill 4
2d half
Ida Diveno
(One to fill)
Galveston, Tex.
MAJESTIC (inter)
(14-15)
(Same bill playing)
Beaumont 16-17 and
Austin 18-19)
Fred Kornau
Holt & Rosedale
Marie Lo Co
Four Swans
Chas Withers Co.
"For Pity's Sake"
Hudler Stein &
Phillips
Fern Richlieu & F
Grand Forks, N. D.
GRAND (wva)
(18-20)
McConnell & Austin
Link & Robinson
Saxe
Great Falls, Mont.
PANTAGES (p)
(16-17)
(Same bill playing)
Anaconda 18)
Doris Lester Trio
Pedrini's Monks
Gilfrin's Dancers
4
Strand Trio
Harry Wilson
PALACE (ab-wva)
(18-14)
Mabel Ponde Tr
Billy Morse
Morgan & Stewart
Rural & Stewart
Roughout Bros
Rose Bros
Grand Rapids, Mich.
EMPRESS (ubo)
Juno Salmo
Margaret Young
Imhoff Conn & C
Leavitt & Lockwood
Clark's Hawaiians
Miller & Lyle
Everest's Monks
German Film
(One to fill)
Green Bay, Wis.
ORPHEUM (wva)
2d half
Longo Co
Vayda & Braz Nuts
McLain Gates Co
Ashal Japs
Greenville, S. S.
GRAND (ubo)
(Macron split)
1st half
De Pina
Lord & Goodrich
Cookley & Dunlavy
Gallerina & Son
Dunedin Duo
Hamilton, O.
GRAND (sun)
Nippon Duo
Adeline Francis
Jolly Tars
Guy Barlette 3
Keno Keys & Melrose
2d half
Nelson Duo
Viola Lewis Co
"Sunnyside of Bay"
H Burnett & Cousin
Hartshorn, Pa.
MAJESTIC (ubo)
Wright & La Mont
Emory Smiley Co
Flavilla
"Unecda Girls"
2d half
Apollo 3
Barry & Lanston
Leonard & Padina
Hendrix & Padina
Llanes & Jungle Girls
Hartford, Conn.
POLI'S (ubo)
Colina's Circus
- George Lima**
Muscoli MacLaren
Abbott & White
Heath's 1917 Revue
2d half
Foy Toy Co
Conners & Huyek
O'Gorman Girls
Walter Weems
Boganny Troupe
PALACE (ubo)
Joe Barton
Statler & Scott
Scofield & Martin
Maud Roulton
Winston Lions
2d half
Jewett & Pendleton
Wallace Galvin
"Five Thousand a
Year"
Adams & Griffith
Winston Lions
- Hoboken, N. J.**
LYRIC (loew)
Henry & Adelaide
Low Wilson
(Three to fill)
2d half
Celestine Models
Peggy O'Neill
Eddie Foyer
(Two to fill)
- Houston, Tex.**
MAJESTIC (inter)
Tyler & St Clair
Nevis & Erwood
George Kelly Co
Mack & Earl
"Dancing Girl of
Delhi"
James Cullen
Apdala's Circus
Indianapolis
KEITH'S (ubo)
Jack & Faris
Geo Morton
Lew Madden Co
Alf Bergen Co
Emmett De Vay Co
Whitfield & Ireland
Ideal
War Pictures
LYRIC (ubo)
The Bramlins
Geo McFadden
Barbour & Jackson
Hilton & Lazar
"1917 Revue"
Ithaca, N. Y.
STAR (ubo)
Joe Dierker 3
Frank Dobson
Barry McNamara Co
(Two to fill)
2d half
Kloof & Kloof
Arthur Angel Co
Maxwell 4
(Two to fill)
- Jackson, Mich.**
ORPHEUM (ubo)
Folly & Massimo
Morris & Beasley
J & W Hennings
Clark & Chappelle
Hendrix Belle Tele
2d half
W S Harvey
Connolly Sisters
Hippodrome Four
Lewis & Leopold
4 Readings
Jacksonville, Fla.
ARCADE (split)
(Savannah split)
1st half
Rose & Moon
Suev Freda
Kirksmith Sis
McCormack & Irving
Clown Seal
Joliet, Ill.
ORPHEUM (wva)
2d half
Ed & Jack Smith
Orth & Cody
Lona's Hawaiians
(Two to fill)
- Johnstown, Pa.**
MAJESTIC (ubo)
(Pittsburgh split)
1st half
The Yellies
Gray & Byron
"Fashion's LaCarte"
Sam Hearn
Evelyn & Dolly
Kalamazoo, Mich.
MAJESTIC (ubo)
(Battle Creek split)
1st half
"Paradise Valley"
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Wm Gaxton Co
Dunbar's Singers
Chas Olcott
Alexander Kids
Dorothy Brenner
"The Headliners"
German War Film
PANTAGES (p)
(Sunday opening)
The Gascolines
"Women"
"Wanted a Wife"
Lucy Lueter Trio
Rheinhold & Kaufman
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
John Stone
More & Sonia
- Archer & Belford**
Hickey Bros
Lula Sebbini Co
Lafayette, Ind.
FAMILY (ubo)
"All Girl Rev"
Moran Sisters
Cooper & Robinson
Scott & Stewart
Jas Lichter
Hawalian Serenaders
Lancaster, Pa.
COLONIAL (ubo)
2d half (11-13)
McLoughlin & Evans
Variety 3
Adele & Eva
Ralph Bayhl Co
Lansing, Mich.
BIJOU (ubo)
(Pitt split)
1st half
Hector & Pale
Lalor & Gear
Sparks All Co
Daisy Harcourt
"International Rev"
Lima, O.
ORPHEUM (sun)
Gray & Graham
Folsom Brown
Ray Samuels
Novelty Clowns
2d half
Andy Rice
Three Robins
"Wedding Party"
Lincoln, Neb.
ORPHEUM
Leona LaMar
J & B Morgan
Jane Courthope Co
Cole & Denahy
Lovenberg Sis Co
Milton & DeLong Sis
Little Rock, Ark.
MAJESTIC (inter)
Flying Venus
Rodway & Edwards
Hopkins Artell Co
German War Films
(Two to fill)
2d half
Dancing Kennedy
Jim McWilliams
Carus & Comer
Mr & Mrs Melbourne
Gulran & Newell
German War Films
Logansport, Ind.
COLONIAL (abo)
Thillie Sisters
Countess Verona
Devlin & Miller
2d half
Silver & Kloof
Skating Venus
(One to fill)
- Los Angeles**
ORPHEUM
Theo Knoff Co
Mack & Walker
Wright & Dietrich
Kerr & Burke
David Saperstein
Mrs Gene Hughes Co
5 Nelsons
Bennee & Baird
PANTAGES (p)
Bert Wheeler
Johnny Small & Sis
Al Wholman
"Oh Doctor"
Paula
Myrtal Vane Co
HIPP (ash)
Tennessee Trio
Bonds & Fins
Herbert & Dore
Dorrie & Wright
Harry Jensen
Mary Billabury
Lee & Lawrence
Louisville
KEITH'S (ubo)
(Nashville split)
1st half
Minnie Hanson
Dan Burke & Girls
Cartwell & Walker
Frawley & West
(One to fill)
- Lowell, Mass.**
KEITH'S (ubo)
3 Herbert Sisters
Harvey & Frances
Martini & Maximilian
Frank Crummitt
Eddie Carr Co
Bison City 4
Vacuum, Ga.
GRAND (ubo)
(Greenville split)
1st half
Chas Gibbs
Johnson Bros & J
Princess Maullia Co
L & M Huntig
Warren & Frost
Madison, Wis.
ORPHEUM (wva)
The VanCapps
Cecil & Mac
Veterans
Harry Rose
Ashal Japs
2d half
Kawana Bros
Archie & Virginia
F & F Reynard Co
Ray Conoley & Fay
Mila Bianca Co
McKeesport, Pa.
WHITE O H (ubo)
Kane & Wagner
- Clark & Lavier**
M Montgomery Co
Andy Rice
Boeman & Anderson
2d half
Florette
De Lier & Termini
"Race of Man"
Clayton & Lenny
Jack & Jess Gibson
Memphis
ORPHEUM
"Liberty Asfame"
Ruth Royce
Herbert Lloyd Co
Conkili
Connell & Craden
Pistel & Cushing
German War Film
Meriden, Conn.
POLI'S (ubo)
2d half
Adel & Eva
Valentine Vox
Statler & Scott
Penn Trio
Milwaukee
MAJESTIC (orph)
Lambert & Ball
Toots Paka Co
H Remple Co
Tennessee Ten
De Leon & Davis
Parish & Peru
Rawley & Young
Hanson & Giffon
PALACE (wva)
(Sunday opening)
Lonzo Cox
Argo & Virginia
Vayda & Braz Nuts
"The Pool Room"
Larkys 5 Types
McLain Gates Co
2d half
The VanCamps
Mr & Mrs Wm O'Clare
Dorothy DeSchelle Co
Jno Ryckert Co
Harry Rose
"Court Room Girls"
Minneapolis, Minn.
ORPHEUM
Hermine Shores
"Motor Boating"
Ashel Harris & K
Ashal Troupe
Ray Snow
- Tom & Stasia Moore**
La Petite Cabaret
Mullaly & White
Rosalee DeVau Co
McGowan & Gordon
Lew Wilson
Peggy Brooks
Ruth Howell 3
New Haven, Conn.
BIJOU (ubo)
Berk & Broderick
Martha Hamilton Co
Nora Allen
Fred Bowers Co
2d half
Wood & Lawson
"Somewhere in F"
Knowles & White
Colina's Circus
"Odds" (film)
New Orleans
ORPHEUM
McIntyre & Heath
Joie Heather Co
A Sullivan Co
Medlin W & Townes
Harry Hines
Frank & Toby
Mazin Troupe
PALACE (ubo)
(Montgomery split)
1st half
Alexanders & Evelyn
8 Chunes
Middleton & Spellmyer
Hunting & Frances
D'Amour & Douglas
New Rochelle, N. Y.
LOEW (loew)
Kamerer & Howland
Ben Harney Co
The Arrens
2d half
Ryan & Juliette
Burke & Harris
Willard Hutch'n Co
Norfolk
ACADEMY (ubo)
(Richmond split)
1st half
Van Bros
Folles Sis & Leroy
"The Unexpected"
Browning & Dean
4 Meykors
- Lottie Grooper**
La Viva
"Star Bout"
Wallace Galvin
H & K Sutton
Peoria, Ill.
ORPHEUM (wva)
"Good-Bye B'way"
Stiendel Bros
2d half
The Brads
Herchel Hendler
"6 Peaches & Pair"
(Two to fill)
Philadelphia
KEITH'S (ubo)
Lucille Cavanagh Co
Chas Grapevin Co
Clark & Verdi
Sylvia Clark
Boudini Bros
Gautier's Toy Shop
Four Nighans
Knapp & Cornalla
(One to fill)
GRAND (ubo)
Witt & Winter
Adelaide Boothby Co
"Sidewalk Cabaret"
Frederika Simms Co
Steppe & Cooper
8 Larneds
ALLEGHENY (ubo)
Wilson & Aubrey 3
Valerie Sisters
"Sherman Was Right"
"Rising Generation"
(One to fill)
KEYSTONE (ubo)
2d half (11-13)
Small Town Opry Co
Dunbar & Turner
Terry Alex
WM PENN (ubo)
Coney Sisters
Palfrey Hall & B
Hawthorne & Anthony
"Out and In Again"
2d half
Kansas City
McLoughlin & Evans
Manning Foley & K
"Petticoat Minstrels"
- Pittsburgh**
DAVIS (ubo)
Bert Leslie Co
Hans Kronold
Comfort & King
Beatie Clayton Co
Pelle Baker
(Three to fill)
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Norton & McIntote
Shrannel Dodgers
Lew Hawkins
The De Bars
(One to fill)
HARRIS (ubo)
Geo W Moore
Beatie Lester
The Paupets
Clifton & Cornwell
2d half
The Crutchfields
Adelaide Hermann
Maloney Bros
Omar Sisters
Pontiac, Mich.
OAKLAND (ubo)
Statink Venues
Mills & Moniton
"Merchan Prince"
Flem Hamilton
Merle & Delmar
2d half
Swan & Swan
DeForest & Falk
Tom Davies Co
Beatie LaCont
Sterling & Margurete
Portland, Ore.
ORPHEUM
(Sunday Opening)
H Fox Family
Klontak
Klontak-Hawley & M
Gonne & Alberts
Fern Rigelow & M
Saunders's Birds
Lillian Fitzgerald
PANTAGES (p)
3 Mori Bros
5 Sullivan
Norrine & Coffee
Willie Solar
The Boyds
"Follies DeVogue"
HIPP (ab-wva)
(14-17)
Arthur Velli & Sis
Willie Smith
Chas Wilson
Zermaine & Zermaine
Powell's Rev
Davis & Kitty
(Same bill playing)
Seattle 14-17)
Providence, R. I.
KEITH'S (ubo)
Sallie Fisher Co
Moore & Whitehead
Vill Ward & Girls
Dickens & Deagan
Marie Fitzgeralds
Jack Lavier
Blisset & Restry
Whitla's Circus
(One to fill)
MAJESTIC (loew)
Fred Costello
Schroder & Bonnet Sis
Demarest & Doll
Harvey DeVora 3
(Two to fill)
- 2d half**
Sheppard & Ott
Rae & Wynn
"Mar Ladies Club"
"Lots & Lots"
Laurie Ordway
Techo's Cats
Quincy, Ill.
ORPHEUM (wva)
Delmont Duo
Demarest & Collette
Donagel & Curtis
Al Abgett
Asard Bros
2d half
Rokoma
Bernard & Merritt
"The Smart Shop"
Dunlay & Merrill
Aerial Mitchell
Reading, Pa.
HIP (ubo)
Apollo 3
Nick Veson
"Pantages Dream"
Warren & Conley
Brown Harris & B
2d half
Burns & Jones
Brown's Hylanders
(Three to fill)
Richmond
BIJOU (ubo)
(Norfolk split)
1st half
Geo & Lilly Gordon
Burns & Quinn
Montana 3
Woods, Melville & P
The Creightons
Roanoke
ROANOKE (ubo)
Tiny Joe & Midget
Murray K Hill
Merric Bird
Virginia Rankin
"Garden Belle"
2d half
Voltaire & Lloyd
Bowie & Brown
Little Miss Flint
Nevis & Gordon
Casting Campbells
Rochester, N. Y.
TEMPIE (ubo)
Paul Leslie Co
Mina Campbell
Trivota
Gen Pincano Co
V & W Stanton
Glenice & Drayton
Arnold & Flanagan
German War Film
Rockford, Ill.
PALACE (wva)
(Sunday opening)
Ray & Emma Dean
Dorothy DeSchelle Co
Emily Darrell Co
Meausius Rextet
(One to fill)
2d half
Arro Bros
Cecil & Mack
Black & White Rev
Lew Wells
Lanky's 3 Types
Sacramento, Cal.
EMPRESS (ab-wva)
(14-16)
"Salesman & Model"
Prince & Cret
Frick & Adair
Lindsay & Rugs
Wells & Rose
8 Melvins
(17-20)
VanHorn & Ammer
Krens & LaSalle
J Edmund Davis
Lycem 4
Robinson Duo
The Marjans
Saginaw, Mich.
JEFFRAE STRAND
(ubo)
(Bay City split)
1st half
Lew Hoffman
3 Weston Sisters
"Fascinating Flirts"
Morley & McCarthy
D Maremo & Delton
Salt Lake
ORPHEUM
(Open Wed Night)
(17-20)
Billie Reeves Co
D'Aygnau's Duo
Clara Howard
Firm & Lucy Bruce
Isabel D'Armond
German Film
PANTAGES (p)
Moran & Weiser
DeVine & Williams
Harry Coleman
"New Producer"
Curzon Sisters
Arlova & Yusey
San Antonio, Tex.
MAJESTIC (inter)
Verce & Cerci
Denori & Barlow
Rice & Werner
Stuart Barnes
"Married Via Wire-
less"
King & Harvey
Ziegler & Kentucky 3
San Diego
PANTAGES (p)
Venetia Gynies
Adna Kelly Co
Shire & Atwood
(Continued on page 82.)
- O'Connor & Dixon**
Frank Morell
HIPP (ash)
Wolgan & Gille
5 Emigrants
Morrisson Night
The Bedouins
Asimas
2d half
Gibson Girls
Lloyd & Rathm
Austin & Bailey
La Dean Sisters
(One to fill)
San Francisco
ORPHEUM
(Sunday Opening)
Marck's Lions
"Bandbox Revue"
Al Herman
Jordan Girls
Frankie Heath
Diamond & Grand
"The Night Boat"
PANTAGES (p)
(Sunday Opening)
"Girl from Maryland"
Chester Gruber
"Every Man's Sister"
DelMabelle Bros.
"Miss America"
CABINO (ash)
(Sunday opening)
Madison Carpes
Sam Otto
Hughes Sisters
Nolan Dogs
Middle Toner Co
La Petite Viva
"Divine Girl"
HIPP (ash)
(Sunday opening)
Viral & La Blanche
Krugor & King
2 Specks
Eugene Page Play
Reif & Murry
B Barlow & Eldridge
San Jose, Cal.
VICTORY (ab-wva)
(14-16)
Matilda & Carpes
Hughes Sisters
E Barlow & Eldridge
N K Otto
Rice & Murray
Nola's Dogs
(Same bill playing)
Sacramento 14-16)
Savannah
BIJOU (ubo)
(Jacksonville split)
1st half
Frances & Rose
Conlin & Glass
Howard & White
Clover Leaf 3
Ray & Arthur
Saskatoon, Can.
EMPRESS (wva)
(14-15)
Aerial Barlets
Garnella Duo
May Myra
"Ten Dark Knights"
St. Louis
ORPHEUM
Robt Edeson Co
Harry Fox
Connolly & Wearish
Clifford Willis
Bliss Rugges
Gould & Lewis
German War Film
(One to fill)
GRAND (wva)
Paul Kelli
Deagan & Clifton
Moore Gardner & Rose
Morgan & Gray
"Temptation"
Herbert Gormaine 3
PARK (wva)
The Killies
Natalie Morgan
Katie Kirk Quintet
America Comedy &
LaGraciona
2d half
Lorimer & Thomas
O & M Dunbar
The Napanes
Danny Simmons
Stiendel Bros
EMPRESS (wva)
The Beaches
Dunlay & Merrill
Joo G Sparks Co
Frank Mullane
(One to fill)
DeBourg Sisters
Joo Cutty
"Ruben"
Harry Carroll
"Camp in Rockies"
Ward & Raymond
The Rials
St. Paul
ORPHEUM
(Sunday Opening)
Patricia & Myers
Winona Winters
Harro Dukes Co
"Hit the Trail"
German War Film
PALACE (wva)
Violet & Charles
Geo Schindler
Jack Gardner Co
Castin & Lamoya
Foley & O'Neil
Spanish Goldina
Celso & Verdi
Nelson Egan & DWK
- BRADY and MAHONEY**

CABARETS

The Pelham Heath Inn opened October 5 to a good crowd on a stormy night, with a \$5 per plate table d'hôte dinner for the menu. Since then its neighboring road houses have not complained, all reporting full business and stating that the new one must have drawn its own people. Charles W. Hartshorn, manager of Hunter Island Inn, mentioned business had not been affected. That inn, however, is somewhat farther up the road. The closest opposition to Pelham Heath is Woodmansten's, which has always been able to hold its own trade through the personal popularity of Joe Pani with his clientele. Mr. Pani's system of retaining and bringing business to Woodmansten is said to be almost perfect.

The ice-skaters remain the novelty at Healy's new Winter Ice Skating Show at the Golden Glades. They are Hala Kosloff, Hilda Huckerts, Ellen Dallerup, and Katie Schmidt, Laura Jean Carisle, Elsie and Paulson, Wilson and Stone (comedy skaters), and the Golden Glades Sextet. The musical comedy section, "On the Carpet," has as its star, Helen Hardick. Harry Francis leads the Military Maids, while Luana and a Japanese fantasia by the ensemble chorus completes the entertainment. Healy's May-November Farm, Hartsdale, is entering its closing month.

"Follies de Vogue," presented under the direction of Frederick Clark, opened the Moulin Rouge Gardens' new winter palace, Chicago, last week. The entertainers included Ethel Russell, Gladys Cardwell, Evelyn May, Mildred Davies, G. J. Offerman, Jack Netterstrom and a chorus of ten rapid action chorus girls. Music is supplied by Joseph Garameni's two orchestras. Dancing is directed by Mr. and Mrs. F. E. Hogan.

The Plaza Cafe (Flatbush avenue and Fulton street, Brooklyn) opened Wednesday night after being closed for the last few months. The cafe has been newly furnished and looks like a new place. The revue, composed of principals only, placed by Bernard & Shurr, include the Prince Irma Quartet, Dryer and Dryer, Helen Leach, Whirlwind Dancers, Amalia Richards and the Ragtime Toe Dancer. Arthur Calace's orchestra plays the dance music.

When Martha Pierre, of the Palais Royal, spurned his hand in matrimony, Lieutenant Nicholas Kurkeuakoff shot and killed himself at his rooms last week. He came to this country a few weeks ago with a vast amount of money and started to paint the town red. The climax was his proposal of marriage to Miss Pierre Wednesday night and his suicide Thursday.

The revue opening recently at Somers Hall, Rockaway avenue, Brooklyn, presented by Dan Dody, has as principals, Murray and Jackson, Tubby Garon, Katherine Adolf, Carrie Mack, Edith Gantz, with ten girls in the chorus. Al Lavigne's jazz band provides special music. One performance at night is given but it stretches out from 9 until about 12:45 a. m.

"A Night with Omar Khayyam," the latest Gus Edwards revue, had its premiere in the Omar Khayyam room of the Hotel Martinique Saturday. There are seven principals. Bobby Watson and Mabel Jones are in the Cast. The musical lyrics and score are the collaborated work of Mr. Edwards and Will D. Cobb.

Carlos Sebastian, former husband of Dorothy Bentley, who was last heard from in New Orleans, has gone back to Chicago, and is doing costume danc-

ing with Queenie Queenin in the Empire Room at the Grand Pacific, a popular priced hotel.

Hotel men from all over the country will hold a convention at the Grand Central Palace, New York, during the week of November 12 in connection with the second Hotel Men's Exposition. France is to send a commission to the convention.

The Green Mill Gardens (Chicago) review, "The Book of Smiles," has undergone a complete change. An altogether new company, including the chorus, has been engaged. Patricola continues with the company.

The Plaza, Brooklyn, now under the direction of D. P. F. Ritchey, opened with a show Monday night. Among other entertainers are Holland and Leach, who are also directing the Plaza revue, and Laura and Billy Dreyer.

Harry Le Pearl has opened an elaborate cabaret at the Hotel Secor, Toledo, in the Gold Room. His features include the Raggedora Five, Helen Dubec, Mabel Blomfield, Kathleen Schultz and Edith Willard.

Adelaide Hall and Edward Kimmey opened Monday night as the featured dancers at the Cafe Boulevard, Broadway and 41st street. They had a long run up to last summer at Rector's.

The Astor Hotel this week published on its menu card that the Government requested the abstinence from roast beef Tuesday.

The Hotel Bismarck, Chicago, began its fall and winter season last week with Ernest Evans and Ora Dean as exhibition dancers.

The ice palace at White City, to be known as Iceland, is scheduled to open in November.

The Reisenweber Revue of 1917, written by Eddie Madden and Louis Silvers, is to open October 18.

COLUMBIA'S RECORD NIGHT.
The Columbia, New York, continues to have a record at the box office of one kind or another each week. Last Saturday night occurred the record when Barney Gerard's "Follies of the Day" was ending its week's engagement there. The money gross that evening exceeded that of any Columbia night, excepting a holiday.

SHOWS IN NEW YORK.

"A Tallor Wade Man," Cohan & Harris (7th week).
"Business Before Pleasure," Ellington (8th week).
"Cheer Up," Hippodrome (8th week).
"Clash," Fulton (1st week).
"Country Cousin," Galety (7th week).
"Dark Blue," Harry (19th week).
"De Luxe Ankle," Booth (6th week).
"Eyes of Youth," Elliott (8th week).
"Furs and Frills," Casino (1st week).
"Hamilton," Knickerbocker (4th week).
"Here Comes the Bride," Cohan (3d week).
"Hitchy Koon," 44th St. (19th week).
"I Love to Be Free," 48th St. (2d week).
"Leave It to Jane," Longacre (7th week).
"Lombardi, Ltd.," Morosco (3d week).
"Mary's Ankle," 39th St. (10th week).
"Masquerader, The," Lyric (5th week).
"Misalliance," Broadhurst (3d week).
"Mother Carey's Chickens," Cort (3d week).
"Mytime," Shubert (8th week).
"Oh, Boy," Princess (30th week).
"Out There," Liberty (3d week).
"Peter Ibbetson," Republic (6th week).
"Passing Show," Winter Garden (27th week).
"Ripley With a Past," Belasco (6th week).
"Sambor House," Empire (6th week).
"Seating Angel," Hudson (1st week).
"Riviera Girl," Amsterdam (3d week).
"Saturday to Monday," Bijou (2d week).
"Scrap of Paper," Criterion (4th week).
"Successful Calamity," Plymouth (1st week).
"Tiger Bone," Lyceum (2d week).
"Very Idea," Astor (8th week).

BILLS.

(Continued from page 21.)

Weber Beck & Fraser
"The Pool-room"
Schmiedel, N. Y.
PROCTOR'S (ubo)
(Syracuse split)
1st half
Louis Stone
Hedges & Hedges
Catts Bros & Coyle
Burns & Kissen
"Furcristine Revue"
Seaton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
The Duveaux
Bell & Monte
Salome Parks Co
Bernard & Scarth
Dore's Singers
Seattle, Wash.
ORPHEUM
"Submarine F"
Nina Bayne Co
Georgia Earle Co
Leach Sisters
Jugaling Nelson
Brown & Samner
Gallagher & Martin
PANTAGES (p)
"Dream of Orient"
Knight & Carlisle
The Youngers
Hoy & Lee
Jude Curtis
"All Wrong"
PALACE-HIPP
(ab-wva)
(14-17)
Swain's Pets
Wright & Walker
3 Dixie Girls
Little Caruso Co
Orpheus Comedy 4
Aerial Eddies
(Same bill playing)
Tacoma 15-17
Sioux City, Ia.
ORPHEUM (vva)
(Sunday opening)
Eller's Novelty
Roth & Roberts
Lottie Williams Co
Gardner & Revere
3 Kanes
2d half
Pollard
Chabot & Dixon
"Ernest Amoria Co
Rucker & Winifred
Olga's Leopards
South Bend, Ind.
ORPHEUM (vva)
(Sunday opening)
Ed & Irene Lowry
Musical Nesses
Orth & Cody
7 Dixie Boys
(One to fill)
2d half
Mae Curtis
Lawrence & Edwards
"Pirration"
Richards & Kyle
(One to fill)
Spokane, Wash.
PANTAGES (p)
Parsons & Irwin
"Fireside Revelry"
Lord & Fuller
Wilson's Lions
Wilson Bros
HIP (wva-ab)
(14-18)
The Hallings
Hunter & Shaw
Peggy Worth
Jas Carroll Co
Kennedy & Fitzpatrick
6 Cornallia
(Same bill playing)
Anaconda 14th
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Carletta
Taylor Triplets
Silver & Duval
Herbert Clifton
Al Shayne
"The Smart Shop"
2d half
Harvey Trio
Holliday & Willette
Walman & Berry
"Honor Thy Children"
Bobbie & Nelson
4 Kings
Springfield, Mass.
PALACE (ubo)
Sheppard & Ray
Wood & Lawson
Marie Sparrow
Edward Edson Co
Walters & Walters
"Oh You Jazz Band"
2d half
Yaratky Duo
Chas. Kelley
Geo. L. Graves Co
H. & G. E. H. H.
Worth Wayton
Stallie & Bierbeck
BWAY (loew)
H. & M. Gilbert
"Neglect"
B. Kelly Forrest
4 Slickers
(One to fill)
2d half
Pero & Wilson
Nada Kesser
"Heir for Night"
(Two to fill)
Springfield, O.
SUN (sun)
Three Robbins
Helen Gleason Co

Cook & Lorenz
Van Cello
Claudia Coleman
Victoria, B. C.
PANTAGES (p)
4 Baris
Georgia Howard
Siber & North
Tom Edwards Co
Alden Stanley
"Count & Maid"
Waco, Tex.
MAJESTIC (inter)
(14-18)
Dancing Kennedys
Guilan & Newell
Jim McWilliams
Mr & Mrs Mel Burne
Sylvester & Vance
Carus & Gomer
Lucy Gillette
Walla Walla, Wash.
LIBERTY (ab-wva)
(14-15)
Marr & Evans
Fiddes & Swain
Williams & Culver
4 Southern Girls
Peerless Trio
Kafka Trio
(Same bill playing)
Spokane 14-18
Washington
KEITH'S (ubo)
Nora Bayes Co
"Dream Fantasies"
Violet Benson Co
Mullen & Coogan
Briere & King
Bill Gould
The Flemmings
German War film
Waterbury, Conn.
POLI'S (ubo)
Yaratky Duo
Chas. Kelley
Evans Lloyd Co
Adams & Grifith
Kimberly & Arnold
Stalley & Bierbeck
2d half
Jack Martin Co
Tyler & Crollus
Nora Allen
Martha Hamilton Co
Walters & Walters
"Oh You Jazz Band"
Waterloo, La.
MAJESTIC (wva)
(Sunday opening)
Wm DeHollis Co
Duval & Simmonds
"Review Royal"
Baill & Allen
Lassoria & Gilmore
2d half
Roxe
Clinton & Rooney
Ed Blomond Co
Mitchell & Mitch
Long Tack Sam
Wheeling, W. Va.
VICTORIA (sun)
The Barnes
"Bway Boys & Girls"
Smyth
Lazar & Dale
2d half
"20th Century Whirl"
Wilkes-Barre, Pa.
(POLI'S (ubo)
(Scranton split)
1st half
Cook & Rothert
Hayes & Neal
Maur Durand Co
Eddie Borden Co
"Makers of History"
Williamsport, Pa.
MAJESTIC (ubo)
Hughie Blaney
Walter & Ward
Santi
4 Entertainers
6 Imps & Girl
2d half
Walter Hayes

SANTLEY'S NEXT ACT.

Chicago, Oct. 10.

The item printed in last week's VARIETY concerning Joe Santley's plans to put a series of vaudeville acts recruited from obscure talent was productive of a great many applications. A score of young men and women have asked Mr. Santley to consider them for berths in his productions.

Santley is now rehearsing the second of these acts to be called "The Poster Girls." This will be a costume-song offering with eight girls. Nationally known poster characters, such as the Gold Dust Twins, the Uneda Biscuit Boy, etc., will be introduced.

Mr. Santley's profits on these shows are to be donated to the Red Cross.

COURTNEYS' ACT.

The Courtney Sisters have a new act prepared for their return to vaudeville. The turn holds a male pianist and songs. It is booked by Harry Weber and "broke in" at Newark, N. J., last week.

AMONG THE WOMEN

BY "PATSY" SMITH

My, but the Colonial does look smart in its new dressing. The management has put in wonderful marble balustrades, boxes, wainscoting, benches, etc., and they have covered the walls with brocade hung boxes and proscenium arch with handsome velvet draperies, all in newest mulberry tones. Nor did they stop there—the scenery is new throughout. A palace set used by the Kanazawas, instead of their own handsome drop, had three arch openings at the back, showing a curtain of beryl blue silk mauve tinged and splashed with gold, and the drop used in the Holmes and Buchanan act, with its delft blue Italian pottery frieze and cameo frames, was a work of art. It had an unusual shaped center door with extra long gold velvet portieres.

Gertrude Holmes as the girl of 1847 had a fitting setting for her period dress—hoop skirt, pantlets and black mitts. Veva Houghton (with Johnny Ford) should have a new top part made for her opening dress, as it hangs badly and spoils the opening picture, even though she wears it only a minute or so. She is getting well into Johnny's stride as a dancer. If anyone wants more proof that "My Sweetie" is a wonderful song, you might remark that even the Dolly Sisters can get it over. The costumes they wear for "Danson" (whatever that is) remains the most spectacular and the plain white dresses with their large red capelines and liberty blue ribbon girdles, remain the acme of smart simplicity and grace.

Photographically "The Moth" does not do Norma Talmadge justice, but the story gives her an opportunity to show different shades of character, which she does well. A fun-loving, thoughtless butterfly, she does not feel the insult of her husband's open attention to another woman until she has experienced the result of a too close association with one of the opposite sex. The awakening of motherhood, the seriousness with which she works to win back her children's love and the final tragedy are very well done by Miss Talmadge. Her costumes are stylish and sufficiently daring to provoke interest aside from their attractiveness. Eugene O'Brien is the inspring flame that burns the wings of the careless little moth.

"Pawnbroking de Luxe," offered by the American Burlesquers at the Olympic last week, is a long excuse for lead pipe comedy that fails to "kick in" with the elusive laughter. Harry Welch amused himself by throwing articles of apparel in the audience and stepping in and out of stage boxes, rudely passing in front of persons who had paid money to be entertained. The chorus will be remembered for their conspicuous lack of proper covering of their nether extremities. One daring outfit was mere suspenders holding up a trio of small (blue, yellow and purple) ruffles at the hip line, full fleshings being worn. Orange and plum union suits about the length of an acrobat's "trunks" were another slight change. Altie Mason, a good-looking blonde, is becomingly gowned, but sings two patriotic numbers with less animation than a child. Vivien Somerville is a cute little chicken, and while her ability as a principal is questionable, she was at least pretty enough and managed to get a couple of decent costumes. Lola McQuay, a slender (also youthful) girl, was cast for the soubrette and did the best in her power, with a fair voice and three dancing steps. Her clothes were decidedly inferior to those worn by the average burlesque soubrette this season, and instead of hats she wore

mostly cheap looking boudoir caps. If the management thinks well enough of her to give her a lead they should see that she has some up-to-date clothes. The leader made the hit of the show by singing the chorus of "Sweet Sixteen" and "Maggie Murphy's Home" from the orchestra pit during a number reviving old songs.

No one has ever been a greater admirer of Maxine Elliott than I, but "Fighting Odds" (at the Strand last week) was her Waterloo so far as I am concerned. Whether it was her size or her importance, but Miss Elliott, who played the only female role, seemed to stand alone in most of her scenes; there was no unbending on anybody's part. It was stiff, stilted melodrama with a plot wholly unworthy of the two big names given as sponsors of it. Most of the dressing was plain and in good taste for a woman of Miss Elliott's stature, but an evening wrap, which must have required a bolt of velvet to construct, trimmed with wide bands of long shaggy fur, and worn the evening she visited John Blake to relieve him of some valuable papers, gave the impression she was going to carry the entire safe away, hiding it in the folds of her voluminous cloak.

The best attraction of the "Star and Garter Show" is the scenery. Two "ponies" stand out for their good work and a noticeable feature of the chorus was the good looking big girls. Maple leaf skirt, lemon colored bodices, lace bloomers and yellow plaited caps worn for "I Know You," "corset" effects of solid brilliants worn with white tights in the finale of the first act, and purple satin apron dresses for the "Henry Clay" number were the most novel styles worn by the chorus. Mae De Lisle is two extremes. Looking particularly pretty in the first part in a combination of salmon pink and blue (the smartest looking costume in the show), she startles you in the last act in a character make-up a la Katisha of "Mikado." No interest is evinced in Franky La Bracks' work. She just seems to walk through the show. The burden falls on Florence Darley, an English woman and a sincere worker, whose pretty blonde hair and smile, aside from her dainty frocks, will carry her through a personally successful season. A grey georgette worn in the first act, appliqued with red and green Persian embroidery, is conspicuous by reason of its large pointed pockets and collar with long tassels dangling from them. A white satin and fringe dress and a salmon pink taffeta with Oriental hem were other attractive gowns.

That "it is not what you do, but the way you do it" is amply illustrated by Ollie Young and April in their Soap Bubble act. April in Pierrot costume, her pretty hair nicely marcelled and a regular smile, keeps you interested in the childish sport throughout. They are at the 81st Street this week.

Mae Curtis may be no chicken, but that is no reason why she should call so much attention to it. She has an earnest personality that got over the footlights. In a red velvet wrap, the "la mode" shade, with wide cuffs and collar of white fur, she sang two songs and later displayed a pretty silver lace skirt (over blue) and a blue silver cloth polonaise. Ann Wardell in the "Futurist East Lynne" act wore a linen riding habit, patent boots and black sailor while tempting the futuristic husband, who is passionately fond of food, to run away with her. Edouard and Laurka Kurylo are apparently newcomers to vaudeville. They are two fine

AMONG THE WOMEN

BY THE SKIRT

Harlem can well be proud of its latest playhouse. Marcus Loew's Victoria, like the Hippodrome, takes one's breath away by its vastness. The color schemes are not loud or garish. There is a refinement in the atmosphere not usually connected with popular time. Willa Holt Wakefield, in her attempt to entertain a small-time audience at Tuesday matinee, wasn't over successful, due entirely to an uninteresting repertoire of songs. Miss Wakefield is much slimmer than when she played in the Keith houses. A gold cloth gown and a bertha of crystal lace had many tassels. No hat is worn by Miss Wakefield. A girl act called "Phunphields," with two men and six girls, did very well, with plenty of good musical numbers. The girls aren't extravagantly dressed but the clothes are in good style and at least clean. Silk coat dresses in pale shades are worn, with black tammies. Tailored suits follow. Then evening dresses of taffeta draped over the inevitable lace petticoat bring them to a finale in red satin coats trimmed in white fur. Two of the girls do a sister act in "one" in pink net, while the other wears a gold color under orchid chiffon.

Maxine Elliott's film play, "Fighting Odds," was written by two men. Perhaps so one could blame the other. Miss Elliott isn't the Maxine of Nat Goodwin's day. Flashes only revealed the beauty of her youth. The high collar accentuated her facial lines, as did the black band worn around the throat when in evening clothes. Miss

eugenic specimens, above the average dancers, in physical qualifications at least. Kurylo in a Caucasian Dagger Dance, is picturesquely dressed in a tunic and long orange scarf and as an Indian he shows a little more of his physique by only wearing a great feather headdress and a girdle. Laurka, extremely graceful for a tall woman, wears black and gold zouave and sash and long oriental trousers split up the entire length, through their many shirrings. The Indian numbers at the finish need atmosphere and more real Indian gestures at least. Wonder if Johnny Hughes' wonderful Indian dance could have inspired this suggestion?

Mlle. Santi, at the 5th Avenue the first half, should give some sort of billing to the other woman in her act, whose singing really makes the dancing turn possible. For the Persian temple song, the singer is arrayed in a robe of white silk, gold spangles and brilliants, and the dancer in a rose steel embroidered tunic, over a white silk Turkish trouser-skirt. For the "Cobra Dance of Death," Mlle. Santi wears a black and gold Persian scarf, over white silk. With the same wardrobe as shown at the American a few weeks ago, Helen Vincent looked well and sang her numbers satisfactorily. The woman in the Spencer Chartres sketch wears tapestry blue velvet trimmed with mole colored fur, but looked anything but "bridey." Miss Sauvain (Skeley and Sauvain) had a fresh, pretty wardrobe. She opened in an American Beauty red velvet coat with small circular cape collar and cuffs edged with brown fur, and a smart little turban of same material with a white aigrette at back to give her height. A dream of feminine confection in lace and ribbon and a black net with band of velvet and jet at top were both pretty extremes. An American Beauty rose fastened carelessly at back of the black net dress was an effective conceit.

Mlle. Elmira, who has played all the pop houses as Gregori and Elmira, displays an attractive figure in her poses in white silk tights.

Elliott wore many handsome costumes, looking her best in tailored suits and small hats. Henry Clive, her leading man, really looked the part. 'E's 'andsome, 'is 'Enery.

The women at the American the first half are starting the season with nothing new in the sartorial line. Esmeralda is wearing a blue taffeta dress made tight of bodice and a skirt draped over lace petticoats. The Donals Sisters for their acrobatics appear in pale blue tights and short skirts. The girl of Belle and Mayo for her first dress has a metal cloth in rose color with gold skirts. A change is made to a net of pastel shades. Frances Rice's cloak was of yellow velvet with white fur. Jennie Colburn and Georgia Milligan are with Billy Hall. One wears a white cloth dress with a beaver collar and trimmed with buttons. The other was in pink net with trimmings of pink net. The girl of Morley and LaCoste wore a badly hanging lace frock. The hips were draped in flowered taffeta. A change is made to a gold lace and spangled dress.

In the picture "Ashes of Hope" enough happens to make a five-act melodrama. The hero has a tough time of it, but Belle Bennett, the heroine, has splendid opportunities for showing her dramatic ability. As a dancer in a western gambling den she dresses in the usual flashy style. A dress of crystal fringe made tight fitting was especially good looking, also a black velvet with large roses embroidered on it.

Miss Sauvain (Skeley and Sauvain), at the 5th Avenue, promises to be a good stage dresser. A cherry velvet coat made short waisted and a full skirt was trimmed with white fur. A neat dancing dress was of lace with bands of pink ribbon, while the hips were draped in net. The bodice was green. The final dress was of black net made full and straight to the ankles, where it ended in a band of jet. A large transparent sailor was most becoming. Another on the bill who looked well was Helen Vincent. Her opening dress consisted of a striped skirt of yellow and white with plain yellow bodice. Something new in an old fashioned costume was of flowered dimity made very short waisted and banded in black ribbons. An evening dress was artistic in its many shades of green cerise and chartreuse net. In a sketch (Spencer Chartres and Co.) the woman's costume was a blue velvet coat and hat. She failed to attract notice for any one thing.

"The Whip" as a play was a corker and as a film is just as good, if not better. The comedy has been lost, but isn't missed. The railroad wreck and auto smash were well worked and the race was superbly done. Alma Hanlon was rather young for Lady Diana, but she is pretty and looked well in a riding habit. June Elvidge wasn't the adventuress of either the London or New York performance. Not in any way did she suggest the part.

Hugo Riesenfeld's orchestra at the Rialto aroused unusual enthusiasm Monday afternoon after a rendition of "Tannhauser." The feature, Clara Kimball Young in "Magda," packed the house, or is it the order of the house to be packed at two o'clock? "Magda" may have been a powerful play, but one would never know it from Margaret Turnbull's screen version. Miss Young is losing her prettiness. She has acquired a hard look on the screen. In clothes was one evening gown to make the women take notice. The bodice was white with a black skirt heavily draped from one hip.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around

New York

Vanderbilt and Moore, Palace.
"Notorious Delphine," Palace.
Florence Rockwell and Co., Royal.
Piller and Douglas (New Act), Royal.
O'Neill and Wamsley, Royal.
Brennan and Vaughan, Royal.

Mrs. Thomas Whiffen and Co. (3).
"Foxy Grandma" (Comedy).
16 Mins., Full Stage (Special Set).
Palace.

Rather a unique idea in this little skit, a combination of clean, light, wholesome comedy and a touch of pathos, excellently constructed and read in such a manner that nothing whatever could possibly interfere with it registering the expected result. The affair is dressed with a special set, the interior and exterior of a cottage in the country. Grandma Fox (Mrs. Whiffen) has determined to learn slang, in order to impress its harshness on her granddaughter (Peggy Dale Whiffen), who has the slang habit. Beverly Brewster (Thos. McKnight) is Grandma's selection as a heir-in-law. She tries to arrange an impromptu infatuation between the young couple. They, however, have gone her one better, the finale explaining their marriage that morning. The heft of the skit lies in the comedy points, all manipulated by the star. It's not overburdened with the vernacular, just sufficient to give it the desired contrast and the points never miss. Mrs. Whiffen, a lovable character in every move, retains that inherent ability to properly handle a dialog and displays a personality that stands out a conspicuous asset. The support was excellent throughout, but the spotlight is continually on the featured principal. The closing speech is a fitting climax and earned a half dozen curtain calls. It's something different, well written and excellently played and should find plenty of engagements in the vaudeville market, admittedly shy of good comedy material just now.

Wynn.

George Leonard and Co. (9).
"Mr. Chaser" (Tabloid).
20 Mins., Full Stage (Special Set).

This is a girl act with the comedy just about as good as the numbers, well done and worth a trial on the smaller big time houses. Mr. Leonard is really the only male member of the company, the bartender being only a lineless bit. The rest of the company are girls, four in the chorus and four principals. There are five numbers in the act exclusive of the opening and a specialty done by two of the girls, in the nature of a sister act. The girls are rather weak on voices, but the setting is a flash and the costuming is good, the comedy holding up the act throughout.

Fred.

Tate and Morati.
Talk.

14 Mins. Two.
Harlem Opera House.

A Frenchman and Englishman take up most of the time telling each other funny (?) stories, with the proverbial "Johnny" mixing them up. The Frenchman sings "Sunshine of Your Smile" for a finish with a good voice, only used for that one number. As the turn stands now there is too much talking in it, but plenty of possibilities.

Brennan and Vaughan.
Art Impressions.
Posing.
8 Mins., Full Stage.

A posing turn with colored slides, the figure as usual on a stand against a back drop. Its only difference from others is that new slides are employed, with most carrying new scenes. A few patriotic effects at the close bring some applause. The turn kept them seated at the 23d Street last week.

El Brendler and Flo Burt.
Songs and Dances.
16 Mins., One.
Royal.

Last season Flo Burt played the feminine lead in "The Suffragette Revue" and El Brendler brightened up a girl act as a Swede comic. Brendler practically holds onto the role in the present two-act, which is right, as it is a boob type of his own creation. His Swede characterization may be natural too, since his name and flaxen thatch suggest Scandinavian origin. He is genuinely funny. Little comic stunts with Miss Burt, the latter being of dashing appearance, brought forth laughter and an eccentric dance won the house. In a flirtation bit he tells his partner he earns \$8 a week, pays \$7 board and spends the other dollar on women. During Brendler's dance, Miss Burt makes a costume change, reappearing with sequin creation of much beauty and giving "Mason Dixon Line" rather cleverly. Brendler then joins her, garbed in "dress" clothes, wonderful in their mis-fitting properties. As he capers about most of his regalia falls off. It was a short 16 minutes the pair were on and they should attain the class of a standard turn.

Jase.

John Park and May Latham.
Songs and Talk.
15 Mins., One.
Royal.

Both members have rather pleasant voices, yet seem to have little in the way of material to help the vocal gifts. Rather than offer new numbers they have delved into the past, save for one or two exceptions. That was suggested when the orchestra played "Floradora" as their entrance music. Follows a medley of old air choruses. And then at the finish there was a duet made up of bits from "Sherry" and "Chocolate Soldier." The act is "presented" by Joseph Hart and is titled as "A Musical Flirtation," but the reason is not clear, since there is very little talk. With different songs better results perhaps. On second they won only fair returns and seem to be a bit under big time standard. Lack of fresh material might be why.

Jase.

Erna Antonio Trio.
Acrobatic and Weight Lifting.
8 Mins., Full Stage.
City.

Two women and a man comprise this combination, somewhat out of the ordinary, and in an offering along the variety lines that should prove of value for an opening or closing position. The man balances from the center of the rod upon a pedestal, while the woman goes through a routine of holds upon the bars placed at each end. It's a pretty heavy weight, for both women are exceptionally heavily built. Later they display their strength in the tossing of the heavy weights. This is one of the bright spots and at the City it brought them some well-earned applause. A swinging teeth hold with the man again balancing brought the turn to a successful finish.

Morrell and Daly.
"A Storiote in Songs."
18 Mins., One (6); Full (12).

This turn opens as a flirtation turn, with the dialog fashioned after the style of a short story which is enacted as the lines are related. The principals are a man and a girl, both have voices and after a song in one the pair go to full stage and continuing vocalizing. The story of the courtship gives legitimate reason for the introduction of songs. The girl has a pleasing soprano voice while the man is a basso. There is a laugh here and there in turn, but it is rather draggy in other spots and could stand cutting. On the strength of the voices it is a neat small time turn.

Fred.

"The Futurist East Lynn" (2).
Comedy Sketch.
13 Mins., Two (Special Set).
81st St.

Harriet Rempel, according to the program, is responsible for this playlet, which is constructed in a manner whereby a glimpse of the future is shown on a play of the past. It is played by Ann Wardell and Charles Darrah, both doing exceedingly well with considerable dialog that never once is allowed to lag into a talky affair. Before a special futuristic house drop, the members carry on their conversation that is in its entirety rather amusing, but could further be set off to advantage with an introductory prolog. This would give the skit a better start, since the audience apparently was unable to define its purpose until considerable dialog had passed. It evokes continuous laughter through the apparently nonsensical male character. Otherwise it contains the proper merits to continue where a comedy skit on this order is wanted.

Kurylo, Lauraka and Co. (4).
Dancing.
14 Mins., Full Stage (Special).
81st St.

Before a full stage set of gray hangings, Edouard and Laurka Kurylo are presenting a dancing specialty, delightful from an audience standpoint. The couple are assisted by a chorus of four sprightly girls, who also go through a routine of numbers well staged. Five dance numbers are presented with the principals each leading one, the chorus alone for the other two, and both principals combining for the closing Indian number, best of the lot. The early section appears to be a trifle light with little to recommend it. The production gradually attains a higher standing as it progresses. The costuming is all that could possibly be expected, with the lighting effects well handled, the combination proving sufficiently enjoyable to continue in the better grade houses.

Green and Pugh.
Singing, Talking and Dancing.
12 Mins., One.
City.

Green and Pugh (colored) are a conventional two-man act with a routine of talk that could be somewhat bettered. It is very ordinary, especially for colored acts, since the majority continually indulge in that cross-fire talk anent the punching of the other and what would happen. The remainder of their specialty is comprised of sole dancing and songs, with the straight doing the singing and his partner attending to some minor steps that he did well enough when taking into consideration the apparent lack of ability in that respect. The routine is poorly arranged, and what double singing numbers were offered warrant them to doing more of that with a cutting in the talk. Some jazz music on "zoboes" also proved unnecessary.

Ethel and Leona Conlee.
Singing and Dancing.
22 Mins., One.

Ethel and Leona Conlee may be classified as a "sister" team. They resemble each other closely. Their routine is along the stereotyped "sister act," now a bit passe. They have a refreshing appearance, further aided by good looking wardrobe. Two changes are made. Opening with a double number, they follow with another on the same order, with dancing to close. During the second number the taller of the two starts a little mugging that appears forced, and gains little. The solo comedy number of "Father" by the comedienne is the best in the act. The solo by the other should be replaced. A straight song fitted to her style, could replace it. It would help the turn. They closed with dancing, with the comedienne attempting to gain recognition with the loose swinging of her arms.

NEW SHOWS NEXT WEEK

"Chu Chin Chow," Manhattan Opera House (Oct. 15).
"Doing Our Bit," Winter Garden (Oct. 17).
"Barton Mystery," Comedy (Oct. 15).
"Jack O'Lantern," Globe (Oct. 16).

Juliette Dika.
Parisian Comedienne.
19 Mins., One.
Alhambra.

Looking the picture of loveliness in a series of gowns particularly suited to her style of beauty, Juliette Dika is delivering the best act she has yet offered in vaudeville. Miss Dika has songs suited to her delivery and is opening with something about loving vaudeville and hoping that vaudeville loves her. This is followed by an exceedingly pretty ballad, "My Belgian Rose," and her third number is a comedy song, "Nobody's Business," one of those gabby things about the shortcomings of the neighbors, etc. It scored strongly with the Alhambra audience. Her fourth is a song expressing the thanks of France for American assistance, with a gentle reminder of France's gifts to America in the days of the Revolution. It was sure fire on the strength of the singer's delivery of it. For an encore she is singing "Joan of Arc" and "Over There" in French. The former becomes a most effective song at her hands, the French translation with its accompanying gestures driving it home to the audience with even greater force than the American version. She is making one mistake, however, in remaining on the stage after completing the number and immediately start "Over There." Had she taken a bow or two and then responded to the audience's demands "Over There" would have carried greater weight.

Fred.

Mae Curtis.
Songs.
16 Mins., One.
81st St.

Mae Curtis is offering an acceptable "single" with a pleasing routine of especially written numbers. Miss Curtis does five numbers, with a goodly quantity of talk intermingled. The turn runs fairly well although it could be somewhat speeded. That might be partly attributed to the songs which appear to lack the proper punch. Either Miss Curtis is handling them too slowly or else the numbers are too long. The opening number is "My Kingdom for a Man," then an Irish composition, with a cigar girl bit, which could stand improvement in delivery. A rube number is the closer, with an abundance of talk a little too slow for that spot. Miss Curtis makes one change, when removing an evening cloak. She has a specialty showing promise when properly arranged.

Esmeralda.
Musical.
One.

American Roof.

Esmeralda is a girl who plays the xylophone, only, and always in the spotlight. The latter is too continuous. It doesn't help. A better instrument would be of infinitely more benefit, although Esmeralda isn't what would be called perfect on technique. But she may do, as she did on the Roof Monday night, opening the show on the smaller time.

Stine.

Brennan and Vaughan.
Songs.
12 Mins., One.
Harlem Opera House.

The girl and boy possess voices and present No. 2 act for most any bill. The girl is doing a first song that could be done away with without anyone missing it, and they have the patter Van and Schenck used in their "Huckleberry Finn" number. It's a nice, light singing act that might improve with new songs inserted here and there.

Billy ("Swede") Hall and Co. (2).
"The Black Sheep" (Comedy).
21 Mins.; Five (Hotel room).
American Roof.

Billy "Swede" Hall seems to be playing a former sketch, "The Black Sheep," programmed as a "Protean Character Revue," with Hall's characters reduced to the Irish chambermaid and the ne'er do well brother of the actress. In this arrangement the Swedish character is omitted. The dialogue sounds as though rewritten and brought up to date. It is better written, in parts at least, from memory than this playlet formerly held, although the main scheme of the sketch is the same. Jennie Colburn and Georgia Milligan are Hall's support. Miss Colburn probably plays the actress rather well, excepting in a laughing and crying scene, which she made very noisy instead of amusing. Miss Milligan makes a change from a young girl to a bell hop. When in the uniform Miss Milligan sang a ballad and got something real for it. She looked quite nice as the girly girl. It was a pity to change her. Mr. Hall is securing many laughs with the talk as the "Biddy." At first he appeared to have difficulty between the Swedish accent and Irish brogue, but mastered the Irish, with probably nervousness responsible for the slight lapses earlier. As the tough and worthless brother who wants \$5 from his sister, Mr. Hall carried the playlet to a very successful finish. It's a good comedy skit as at present framed and could suit the small big time easily. For small time, the best of it, there will never be a doubt. The "protean" should be taken out of the billing. The two characters don't call for preliminary description, and the dialogue of each is sufficient unto itself, which is something. *Sime.*

Menard and Mayne.
Singing and Dancing.
9 Mins.; One.
City.

Menard and Mayne were previously known as Martin and Frabini. They are now in "one," virtually a dancing turn, although entirely different from their former specialty. They open with a song and dance. The young woman follows with a solo toe number, in patriotic colors, with the man doing a solo eccentric number dressed in college style and reading a book, the combination coming up for discussion since it may be claimed by others. Martin never did it before, and it seems poor judgment to attempt it at this late date, even when toned down, which it should have been before displaying it. The number has already been established and Martin appears to be picking ripe fruit for his new turn that could further be aided with another solo number and some additional wardrobe. They do some fast dancing for a closer and in all present an offering that could be somewhat strengthened.

Roberts and Forera.
Juggling.
12 Mins. Full Stage.
Harlem Opera House.

A good juggling act, this, with the man doing corking stunts, some new ones thrown in for good measure. A woman is on the stage, as usual in one of these turns, but no one pays any attention to her, usual, too, as the man is the center of attraction. He has a nice routine and only does 12 minutes, which makes it a dandy opening act.

Knowles and White.
Songs and Talk.
10 Mins.; One.

A man and woman team offering a routine of flip talk and several numbers. The trouble at present is that neither of them speak their lines so that they can be heard at the rear of the house. They have poise and an easy manner of working and look as though they might develop into something better than a small time turn in time. *Fred.*

"The Suffragette Review."
Musical Comedy Tab.
50 Mins.; Special Setting (Exterior).
Jefferson.

"The Suffragette Review" is sponsored by the W. B. Friedlander, Inc. Prior to coming to New York it was used as a complete show in the western time, where it became classified as a "tab." The review as it now stands has Bobby Bernard and Sylvia de Frankie featured. Bernard handles the comedy, playing a bogus Baron and using an unmistakable Dutchy accent. Judging from his work at the Jefferson, Mr. Bernard seems to have natural talent. When the tab was booked down the Fourteenth Street way the "girly girly" aspect was expected to hold it up and little was looked for in the comedy scenes. On Monday night the house was convulsed with the "cane ordering bit" that Bernard did with Gertrude Mudge. As the secretary to the suff's president, Miss de Frankie not only looked cute, attractive and winsome, but enacted her role creditably. She could be heard in all parts of the house. Miss de Frankie may not have the best singing voice imaginable, but she does well and got away with the vocal work allotted her in nice shape. The principals for the most part put the lines over. There are numbers typical of the Friedlander pen and several stand out as tingling, tinkly tunes. "Josephine," sung by Jack Weiner; "Men, Men, Men," rendered by Miss De Frankie, Jim Guilfoyle, Bernard, Walter Welfit and Weiner, and "I'm Going to Kill You

Spencer Chartres and Co. (2).
Comedy Sketch.
16 Mins.; Five (Depot).
Fifth Avenue.

At a lonely station in the night out in the wilds arrive a young married couple, leaving a through train because the bride would not retire in a sleeping car. The scene opens in the station. They are alone. But shortly appears the station agent. They believe he is a ghostly person, but he isn't. His name is Clarence, much to his regret, he states, but he doesn't look Clarence, being ragged in appearance with a rough beard. They want to leave the place, but there is nowhere to go, either by train or hotel. So they quarrel. Then the station agent slips in the sobs with a tale of his own matrimonial troubles, forty years before. It reconciles them. They leave on a western train that came in while the pathetic moments were tiresomely speeding by. The station agent confesses for the tag line he lied about the forty years ago—he never had a wife, but as the curtain rose for a bow, the three principals came brushing through the small door of the depot so they wouldn't miss it, as it probably sounded as little like bowing applause to them as it did to the audience. Some day though in the panic to get into that bow, one of the trio may be caught in the crush. It may be the girl. Perhaps she deserves it the most by her acting, although none has anything on the other, and the sketch is the lightest of the bunch. In fact the sketch is so light it's hard to see how it can stand

Morley and LaCoste.
Piano-Act.
10 Mins.; One.
American Roof.

Morley and LaCoste are boy and girl, the latter the principal song singer, while the young man at the piano plays accompaniments, also sings, and has a medley piano solo, with a rag lyric introducing old-time melodies that is quite a little gem in its way. His singing voice is pleasing. The young woman has a leaning toward rags, judging from her voice, which could have fitted the "coon" songs of a decade ago, but she does fairly with a ballad, much better with "Ses I," and uses something about "Old Tennessee" for a rag, the latter being done by both as a double. The turn frames up as an entertaining one, deserving much more than the American Roof audience gave it Monday night in the opening after intermission position. The couple could take a spot on the small big time, and changing a couple of the songs now used should make the biggest time as a two-act that entertains. *Sime.*

EXPLAINING THE ACT.

"Say! can you imagine this guy? Never caught our act and we've played it in every house from Maine to Frisco. It never fails to knock 'em, either. Of course, people say the best of acts do a Brodie in certain towns, but nobody ever saw us flop. Maybe it's the way we work, or our personalities, or something. We've followed 'em all. And the managers don't have to speculate on us because we're sure-fire!"

"We should be out working now 'cause the Lord knows some of these shows need propping badly. However, we're just tired of making good for headlines that fall down without getting anything for it. The funny part about it is they make us open or slip us in 'No. 2.' We never mind position, though. This gaff about starting before the audience is 'warmed' and the rattling of seats is all bunk. You can't kill a good act!"

"About our act?"
 "Well, we open in 'one' with a swift song. Always something lively, and we keep our numbers fresh. Even when these music guys were offering us real dough to use selections that weren't suited to our style, we told 'em flat there was nothing doing. With us, it's the public, first, last and all the time. Although we accompany our opening song with stepping, you can hear every word. So many acts 'crab' themselves through poor articulation! I had to shake my old partner for that very reason."

"After our first number we have some cross-fire gags that were specially written for us. We got a real author to write 'em, and we pay him real royalty every week we work. And he isn't one of those guys who's written out, who takes your coin and gives you nothing for it. I gave one author five hundred in advance once and all I got was a headache. The gags never fail to nail 'em. When they don't we keep switching. We got a world of stuff we never use until we have to."

"I follow with a comedy song, while the wife makes a change for her dance. It's always exclusive. You'll never catch me using stuff that's peddled around by everybody."

"The comic song, following the gags, puts 'em in good humor and they are all 'set' when the drop is lifted and the wife does her dance. And take it from me, she makes some of those near-Pavlowas look like they're standing still. She don't follow anybody, either!"

"They lower the drop after the dance, which never fails to bowl 'em over, and we both finish in 'one' with a patriotic song."

"The act runs about 16 minutes, but we generally do about 10 minutes of encores, preventing a stage wait."

"Sorry you must be going. When we open we'll let you know, and you can come 'round and look over a real act."

O. M. Samuel.

PROTECTED MATERIAL

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The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Aloz)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

With Love," the de Frankie-Weiner duet, were the most popular. That "Kill You With Love" song is a bear. There are ten choristers, not making many changes but filling up the stage and doing fairly acceptable work. While Bernard seems capable of holding up the comedy the act really lacks a feminine "voice." At the Jefferson where they are not exacting perhaps in musical tabs this apparent shortcoming passed unnoticed. Where pop houses can afford "The Suffragette Review," which has the usual m.c. plots, it will give the bill a "flash" that cannot but help business. *Mark.*

Three Turnells.
Hand Balancing and Acrobatics.
7 Mins.; Two (Interior).
Jefferson.

Three Turnells are two men and a woman, with one bespectacled chap striving for comedy and doing well with it in spots. The woman forms an important asset and goes through with her topmounting balances effectively. There are a number of corking good "tricks" in the Turnell category and the turn will do very well in the pop houses. The act was well received. *Mark.*

Kernel Merril Troupe.
Comedy Cyclists.
7 Mins.; Full Stage.
23rd St.

An act very much like the Charlie Ahearn bike turn. It's a good closing bit as it runs fast and there is always something doing. For a finish two fellows on a tandem wheel do a complete somersault, securing a start on a slide that runs up to the flies. There are some good laughs sprinkled throughout and the act should get over.

the jumps. If this act can push its way through small time like it did through that door, it and they will be lucky. *Sime.*

Virginia Rankin.
Songs.

12 Mins.; One.
 Virginia Rankin is a "single" from the west. She is tall and rather good looking, but does not possess marked personality to aid her in gaining any particular returns with numbers that could be bettered. Her opening song is a medley of heavy operatic airs. Her voice indicates some cultivation. The cold expression Miss Rankin carries does not aid her delivery. A popular number is used with a change to a Colonial outfit and medley of old southern songs for a closer. Miss Rankin could do justice to some better material.

Edward Esmonds and Co. (2).

Comedy Drama.
12 Mins.; Full Stage.

Recruiting office, with many placards to aid enlisting tacked about the place. Applause. Enter old veteran, after young girl and officer talk nonsense with some business on the same order. Vet claims he is but 25 and wants to enlist. He looked 65 or 70. The dialog is weak, with a comedy point here and there, and every now and then a punch line relative to doing your bit. It is a red fire skit from start to finish, poorly constructed and likewise acted.

Ryan and Richfield return to the Loew Circuit October 22, booked by Irving Cooper.

PALACE.

The current Palace program carried little new to the regular patrons, the only new specialty being Mrs. Thos. Whiffen's sketch (New Acts), which while given a rather early spot on the bill succeeded in gathering its share of returns. This grand old lady of the stage offers a lesson in progressiveness to her associates of modern days, staging two vaudeville successes in as many seasons at the age of 70. Her new vehicle will undoubtedly prove of sufficient value to keep her away from rehearsals until she has passed the four-score mark, for it runs well up with the best of vaudeville's light comedy skits, and with the added asset in her presence should never fail to register with any competition.

Eddie Leonard and Co. smother the applause of the first section, Leonard monopolizing the stage for his complete routine of new and old songs. Leonard has that measure of individuality that always has and probably always will make him stand out and back this with a shrewd display of showmanship, utilized in manipulating encores, he is a sure bet for program honors in any company. Leonard is accompanied by a quartet of harmonists who aid immeasurably. One who looked suspiciously like Marty Ward (behind cork) played with a rubber stringed banjo on one end. This chap should move the left hand occasionally.

Mabel Russell, Marty Ward and Co. were second on the bill and suffered through the position. The ensemble singing is well handled, but the Palace group failed to enthuse and the turn exited to a silent house. They followed the Three Jabs, rather daring equilibrist who do something of a perch stunts, the ladder trick being especially good. It's a fine opening act.

Cecil Cunningham followed Mrs. Whiffen and preceded Leonard. Four numbers completed her repertoire, including a lyrical travesty on a comic opera. This is suggestive of a similar number staged by Charles O'Connell. Neither lyric conflicts, but the idea is the thing. Miss Cunningham's specialty spells novelty in every point, her closing number, an orchestration affair, getting the bulk of applause. She ranks with the best of present day singles, and Monday night took down second hit easily.

Nora Bayes opened the second half of the bill, cutting off a portion of her repertoire, although she could have added one or possibly two or three numbers in one. Irving Fischer might eliminate the balad now used for something with a stronger "kick." Duffy and Inglis were next to closing and Joe Jackson held the majority in for the finale.

Wynn.

RIVERSIDE.

Attendance noticeably off on the ground floor Monday night, even figuring the large capacity. It was a big show, in merit and running time, too lengthy, getting off a little past eight and ending at 11:28. Yet practically the entire house stayed until the finish. There was an untold-for ten minutes delay coming from the second after intermission, a short fervid address by a locally well known rabbi who appealed for contributions to supply departing "Sammlers" with tobacco. The usherettes then passed around little baskets and \$193 was collected. The cause was worthy and the reason aptly explained.

Lateness in arrival of one of the Millers (Eddie and Lou Miller), program No. 2, brought them on opening after intermission, and there they went over for a solid hit. Their absence from the front portion of the bill left that section rather dry, for it was almost free of song.

It was about fifty-bits between the Millers Wellington Cross for the show's honors, with the latter getting the edge for the reason it was almost 11 when he started and his stay was interspersed with generous appreciation. Cross demonstrated his worth as a single. He added one new number, it being of the rub-type, and used at the finish.

There were two other bits, falling to James and Bonnie Thornton, and Bessie Browning and Jack Denny. The Thorntons were on third, with Bonnie proving a big help to Jim. Their dueting of old airs at the close won the returns.

The Browning-Denny turn came second after intermission, with Miss Browning's own brand of humor being taken from the start. Rather a clever collection of lyrics the pair have written and together with their turn called "Back Again." Miss Browning flashed a power of mimicry that did not bring great surprise when she offered at the finish, a very faithful imitation of Eddie Foy. She did particularly well with a rube number earlier.

The headliner was furnished with the Greater Morgan Dancers, closing intermission. There was some talk of Marlon Morgan framing a new act for this season, but it is so pretty a slight turn and holds two so graceful groups of barefooted damsels (especially those programmed as "Roman Maidens") that it is well worth continuance for a second season. On seventh was Wilfred Clarke, kin of Creston, assisted by Grace McMeiken and two others. In a fast farce called "Reel Trouble." Authorship is credited to Mr. Clarke, and it may be noted that it fits him better than anything he has offered in quite some time. Plenty of laughs were produced and a number of curtains earned.

Ed Derkin with his doks and monk gave the show a fine start and Ed himself took a bunch of bows. Ruddy followed up the comedy gently with his smoke "painting" and comic

gab, which he topped off with his curiously clever bird-like whistling, which the house applauded for an additional supply. Burdella Patterson with her scenic slide posing closed the show, holding the house nearly intact.

Ziss.

COLONIAL.

Not a single novelty at the Colonial this week—just an all-round vaudeville entertainment, evidently designed for the Dolly Sisters to draw and the remainder of the program to keep the audiences in good humor. Barring the second act, Holmes and Buchanan, all the other turns were comedy.

Kanazawa Japs followed the Pathe Weekly and landed many laughs with their comedy equilibrium. Owing to the frame-up they had to close in "one" with their Risley work.

The major portion of the audience Monday night liked Gertrude Holmes and Robert Buchanan very much—or rather enjoyed their rendering of old and new songs; but some vandal nearly ruined the turn by tossing a coin against the stage. Why a refined singing act should have been selected for that sort of attention isn't quite clear. The couple are attired in ante-bellum costume, she in crinoline and he in brown frock coat, lace front shirt and cuffs. Someone, supposed to know, says Buchanan's shirt-front should be pleated linen, with soft pink cuffs. But that couldn't be correct, because any artist who went to the trouble of doling up in that fashion would certainly get the correct dose on the make-up. In any event the act scored neatly, she with her mezzo-soprano voice, he taking the top notes to her mezzo for harmonizing. The man's best contribution was "Sally in Our Alley," accompanying himself on the piano, with more or less "Sorratura" (decoration of motif).

Two men on the bill make program claims to musical compositions not borne out by the claims of others. One is John Ford, who sings, dances and "kicks" with Veva Houghton. Underneath their names on the program is a line stating that "all lyrics, music and dances composed and arranged by Mr. Ford." Despite this Miss Houghton sings Billy Gaston's "What Will Become of Your Little Doll Girl?" and the team's "So Do I" duet is set to the melody of "No Wedding Bells for Me." This does not detract from the artistry of the pair, but the value of laying claim to authorship of something that many in the audience know to be otherwise, is negative.

The other "offender" in this respect is Jean Schwartz, an excellent pianist. The program states that while the Dolly Sisters are changing their costumes there will be rendered a "medley of songs written by Jean Schwartz." Monday evening Jean set himself firmly on the stool, pulled the piano toward him and started out—not with "Bedelia," "Chinatown," "Rip Van Winkle," "I Love the Ladies," "Irish Molly O," etc., but with the gems from "Oh, Boy!" Later, during another costume change, he plays his "Carmen Rag," freshly adapted from the "Boy Chorus" and "Tenderloin Songs" from the opera of "Carmen." That's quite legitimate enough, for he frankly calls it the "Carmen Rag."

Walter Brower started off very mildly with his monolog, and finished a three-time winner. He has plenty of good stories, which are delivered with a pleasant personality. Not content with one serious recitation, and encouraged by the applause which invariably accompanies such efforts no matter how badly done, Brower came back and did another. That's equivalent to taking a drink of Eleventh avenue booze as a chaser to an imbibition of rare old Pebleffor. Avon Comedy Four scored their usual hit and after two encores of a barber shop harmonizing, Joe Smith announced they could do no more as they were doubling at the Alhambra.

Frank Fay interpolated some kidding references to subpoenas and the audience "got" it. After his turn, before his encore, the drop was raised and two stage hands started to move the piano. Fay called them to it, gently but firmly. (It may have been "business.") Collins and Hart closed, finishing about eleven o'clock.

Jolo.

ALHAMBRA.

The eight-act show at the Alhambra this week is split with five acts going to the first half and three acts in the closing section, the show running rather smoothly, the first half being presented in a rather fast and remaining for the last two-thirds of the bill to actually pull down the bits of the evening from an applause standpoint. The business Monday night was not capacity, but the house was comfortably filled, there being an extremely noisy type of an audience seated in the last few rows of the house. The Alhambra lobby is noisy enough as it is, and when a quick turn is on at the rear of the house can hear everything that is going on outside, but when the audience itself gets noisy there is little chance of getting a line on anything on the stage. This was the case during the first part Monday night.

Witt and Winter, with acrobatics, opened, with Doolley and Nelson, two boys, giving the show its real start in the No. 2 spot, they scoring a hit quite commensurate with their efforts.

Sarah Padden and Co. in "The Clod" held the audience remarkably well, Miss Padden scoring with her characterization of the pathetic figure of the Southern dillard. The Alhambra audience, however, failed to get the finer points and looked only to the comedy side, but were finally roused when "The Clod" was fully awakened to the extent of com-

mitting the double killing. This came so unexpectedly and the transition from the slow-moving figure to the woman with the lust for blood because of her broken tea cup was so complete it took fully a minute for them to appreciate what had occurred.

Al and Fanny Steadman were a little slow in getting started, but once under way the music came nicely. Fanny is beginning to take on considerable weight. Her imitation of Olga Petrova singing the Parrot song brought a healthy hand. "My Indiana Home," used for a closing number, shot the act over strongly with the audience, the team getting laughs with a burlesque bow stunt that was effective.

Closing the first part Adelaide and Hughes were very well liked, the little dancer being an extremely cute figure as the doll and as the Chinese girl. The latter number was the hit of the offering. That Adelaide and Hughes sang at the opening adds interest to the turn.

Juliette Dike (New Acts) opened the second half and created a distinct impression. She has a nice, secure, material that is more suited to her style than any that she has heretofore had.

Robert Emmett Keane was the first real big applause hit in the next to closing spot. He romped on and, after a brief speech, started in on a parody on "Hold Your Hand Out Naughty Boy," which is being used by the English in its trend in the form of an addition to the Germans who are warned to "Keep Your Head Down, Frittle Boy." His English stories then brought laughs and applause and the final, a recitation of one of Kipling's poems sent him away as a sure-fire hit.

After this Keane made a plea for contributions to the "Samuel Fund for Soldiers," the members passing through the audience and taking up a collection.

The Avon Comedy Four were closing the bill, as they are also at the Colonial this week. This act was with ease the comedy and applause hit of the show. The Hearst-Pathe was on a few minutes after eleven.

Fred.

ROYAL.

Second week of the seasonal return to big time policy. The installation of a nine-act bill at 50 cents spot seems to have had an immediate reflex in business, as attested by the splendid house on Tuesday night, with every seat occupied save in the last three rows on the lower floor.

The show ran to interminable length, getting off about 8:17 and finally ending at 11:35. Twenty minutes of this excess was taken up by speakers appealing for "Sammlers' smokes" contributions and the collection. The first talker was announced as a Bronx official who was running for office again. If his standing in the neighborhood of his party is any guide, he is to address an audience, he has a tough fight on his hands. He read from two typewritten pages, but missed the lines. Then came another speaker who was inclined to get flowery, but a giggle from the top of the house gave warning there had been enough talk. By that time the Ford Sisters, who helped the usher get the act up, the collection, were scampering down the aisle back onto the stage. The smokes appeals came directly after intermission.

That section of the show before intermission held the customary five acts and it was draggy entertainment until El Brendel and Flo Burd on Fourth (New Acts) stepped into the proceedings, and gave the house some real laughs. This in the spot of the Friday farce "Reel Trouble," which was on third, and which Wilfred Clark and Grace Melken doubled from the Riverside with.

Closing intermission with a hit were the Ford girls and Henry I. Marshall. The latter won out with a topical verse anent the Giant-Box series and what the McGraw clan do to the next day's pets at the Polo Grounds the next day—maybe. They liked the sisters' classy dressing and their corking stepping, especially the hard shoe variety, with which they close.

After the speakers vamped, Little Maria Weeks appeared, filling the spot allotted on the program to Lenora Kerwin. The latter has a new act, but cancelled the date for some reason. The demure Miss Weeks pleased the house with her small but well trained voice. She was followed by McDevitt, Kelly and Lucy, with their piano moving nonsense, which provided a fair number of laughs. The scoring points of the turn were the "out" dancing of the two men and the comic finish. Walter Brower monologued next to closing, dallying for 15 minutes despite the lateness of the hour and walking off within a few minutes to eleven. He held the spot, getting something at the finish with a rhymed appeal not to forget "The Prodigal Girl."

Sylvia Bidwell and Co. in Langdon Mc Cormick's "The Forest Fire" closed the bill, its 37-minute length figuring in the show's extreme lateness. The house appeared to take the spectacular antics, probably because of the spectacular finish in the forest fire. The effect is perhaps the finest spectacle vaudeville has had in years and was well worth waiting for. The act headlined. Could it have been placed earlier a better running show might have been provided. However at the price, the show was more than the money's worth.

Samuel Park and May Latham (New Acts) were No. 2. The Penn Trio with a gymnastic routine on the tricky parallel bars, opened the show.

Ziss.

81ST STREET.

The 81st Street was jammed Tuesday evening when the Screen Club held a special

night at the house. Through an arrangement all seats were advanced to double their figures, the organization receiving the difference of the increase.

The regular program was somewhat interrupted through continuous line of late arrivals, together with the apparent unfamiliarity of the house staff as to the proper location of seats. According to the reception given the early portion of the turns, the gathering was mostly composed of film fans, who were there in hopes of seeing their favorite in person. But they were disappointed. Ollie Young and April opened, and although forced to contend with numerous obstacles, recorded a pleasing impression. They were followed by Mae Curtis (New Acts) who, for a while, appeared to slow up proceedings, but offered an acceptable number for a closer that placed her in a position to keep within the running.

Joe Jackson closed the first half after introducing himself somewhat differently than heretofore. Jackson's billing is nothing more than a question mark upon the stage card and program, with the following entrance after singing off stage, closing the first half with a bit of that proved amusing, and at the close had them applauding vigorously. During intermission J. Walter Davidson, the orchestra leader, played a violin solo, with the orchestra then offering a selection from "Katinka."

In the second half Knapp and Cornelia pulled down a big score. They cleverly executed a number of acrobatic tricks, comedy and dancing. The dancing in "one," however, scored the most, with the comedian doing exceedingly well in gaining his laughs. The opening talk is rather refreshing, but contains a number of old ones they might just as well omit, for they are a bit too commonplace. The remainder of the offering, which is bright and up-to-date in every detail. "The Futurist East Lynne" and Kuryle Lark and Co. (New Acts) with the latter closing the vaudeville section.

AMERICAN ROOF.

The first half bill failed to start much on the American Roof Monday night. It opened badly and never picked up anything of account until after intermission, when Morley and LaCoste (New Acts) gave a little class in entertainment to the program, followed with a real comedy skit of its kind by Billy (Swede) Hall (New Acts). Lew Wilson in his black face monologue was next to closing and Bartholdi's Cockatoos finished.

Closing the first part was Frances Rice in her impersonations. It may be the time on small time to give these. It is not for anyone else after being overdone by years by many who have had to abandon it if they wanted steady engagements on big time. Miss Rice might do better by trying something that would establish Frankie Rice by herself. Now Sisters imitating Bessie Baker, Lillian Shaw, Eddie Foy, De Wardell and Bertha Kalisch. The Wardell bit from the "Music Master" ("I Want Her") she does excellently for a girl, but it's so frayed among imitators it has grown to be a joke among comedians. The Kalisch thing is beyond the girl, especially for small time, where they are more inclined to laugh at the act at the applause attempt. Baker-Shaw-Foy mean nothing, excepting to hold Miss Rice on a bill. She takes their character bits and, of course, the ones expected to go the best. Still for small time Miss Rice can get along, but she had better look about for an original turn for Frances Rice unless she wants to linger a long while where she is now.

Just before her were Belle and Mayo, a girl playing straight and a Hebrew comedian. They made the house laugh at times, but they need better material, which they seem able to handle. In the No. 3 spot were the Donald Sisters (formerly Beach Sisters) in acrobatics. Savannah and Georgia, two boys in black face, who are dancers rather than anything else, were No. 2. They have a neat opening with musical instrument, giving the impression of Italian before entering. Emeralds (New Acts), a xylophonist, opened the show. Sims.

JEFFERSON.

In addition to nine and one-half reels of film and five acts of vaudeville the Jefferson exceeded its weekly show expenditure to all appearances Monday by taking on the W. B. Friedlander miniature musical comedy, "The Suffragette Review" (New Acts) which sure made a hit for this 14th Street place.

There was no kick on the quantity. Judging from the applause bestowed and the generous distribution of laughter the audience seemed to enjoy the show hugely. Something was a "draw." The downstairs was jammed. Outside special attention had been given to the billing on the Universal "The Russian Revolution," and with the picture showing the birth of the new republic it was a certainty that the neighborhood was apparently desirous of seeing some of the excitement attendant upon the overthrow of the Czar. And with the tabac carrying ten chorus girls in addition to the principals the audience felt as though it was getting a run for its money.

The only jar to the whole show was the deluge of songs. One act after another jumped with all kinds of voices on the song-things and, of course, that made it pretty hard for some of the singers in the Friedlander tab which closed the show.

Songs and pictures sure enough camouflaged the show. However, several acts turned loose some comedy to suffice the 14th streeters with one scene in the review, going like a house afire. The Three Turnells (New Acts) opened. Lane and Smith, formerly of the Telegraph Trio, with the men dressed as messenger boys, "stopped the show." The combined songs and comedy knocked the house awlstraw and made it diffi-

out for acts having a similar routine to follow. Some of their jokes were of the long ago, and their dancing music of a several seasons' ago popularity, but the boys on the round-up were a big hit, so nothing else mattered at this house.

Isabelle Miller and Co. presented "The Star Boarder." This is an act that runs like a George A. Sibley with the changing of the rustic boardinghouse keeper to a thing of beauty in the eyes of the star boarder by the well-dressed actress reminded one of the former Mrs. Gene Hughes' offering, "Youth." The countrydressed Susanne becomes an attractive looking woman by having her hair dressed and putting on some regular clothes, with the talk throughout for the most part slangy and of a type that the 14th streeters could easily follow.

After the U's Russian picture of the recent revolution the Pathe weekly was shown. Arthur Geary sang entertainingly, but that recitation of his about "The Volunteer" wasn't fully comprehended. Geary did very well with "Somewhere in France There is a Lady."

Chappel and Tribble sang one number too many. The man, handling the straight, sang himself out, the encore showing his pipes just about all in and out. They should have quit when the quitting was good.

Following the "Suffragette Review" the feature film, "The Princess of Paris Row," was shown.

HARLEM OPERA HOUSE.

Roberta and Ferrara (New Acts) opened a show the first half that was a credit to the house. The bill was full of comedy and good numbers. The audience had to like the show even if they did feel rather downhearted, because Heinie Zimmerman hadn't got a hit in the first two games.

Coleman Goets put a nice little act together and got it over without any trouble. He is doing five numbers, of which "China" and "Mason-Dixon Line" are noticeable. It's a good single act and on another bill could be placed farther down.

Morali, Tate and Morali (New Acts) followed and did fairly, while Brennan and Vaughan (New Acts) next with songs, had no trouble in registering.

Henry Keane and Co., with the old sketch once done on the big time, kept the audience guessing. It has two twists that are corks and it's impossible to guess the finish the first time seen. The sketch can fit in on any of the bigger small time bills. Mr. Keane played beyond reproach but the girl might do better.

Burne and Prabito walked away with the show. After the lights had been turned out and the music started for the next act, the audience kept applauding. There was nothing to do but come back, and they had done an encore before that. The balloons are the big laugh of the turn. It's a good piece of business. "The New Mimio Movie of 1918" is running pretty close to an hour and it seems a little too long at the moment. The act is a number. One or two might go out, else the minstrel stuff the two men are doing, though it gets a few laughs. The act is full stage with a special act and carries 17 girls with the two men. The girls are used for the different numbers and, with one or two exceptions, they know how to put over a number. The act is good lively act and one of the best revues around but it could still do a lot and be just as good in 45 minutes. That's plenty for any kind of an act. The numbers that stood out were "Somebody Somebody's Going to Get You," "Sweetie," and "Joan of Arc." There is apparently no reason why each number is introduced as an imitation. No act is like the person announced, and the girls are quite capable of putting over their songs without the aid (?) of the imitation introduction. There's a red fire finish, the girls carrying flags, with one draped in the back, and another waved by the footlights. How can the act fall down at the end? It's all just as well liked. The red fire seemed superfluous and a sort of preventive. Perhaps the act flopped once and that frightened 'em.

FIFTH AVENUE.

The first half bill at the Fifth Avenue held a novelty to the audience in the form of a collection for the Army Girls' Transport Fund for departing soldiers. It was described by Chief Caupollon immediately following his own act. The Chief made rather an interesting speech, during which he mentioned he was a South American, and gave other indications on the stage he was not the sort of an Indian his headdress of the western tribes indicated. The girl ushers took up a collection, a basket being passed along each row, to the end and back to the aisle. While this collection was proceeding, still slides carrying the choruses of many war songs were thrown on the sheet. With the Chief leading the singing, the audience, upon invitations, hopped in. A new song among them, the last to be displayed, called "Long Tom," secured the most applause, and the audience went to the lyric of that the hardest, although the lyrics and melody were as strange to them it seemed as to the Chief. The orchestra repeated the chorus three times. There is a laugh in the last two lines and while there is a war tilt to the words, it comes under the heading of a rube comic, and enters the "rue" class of numbers, with its opening jazz and catchy melody.

During his act proper, Chief Caupollon sang "The Marseillaise" in French. He announced it. The audience seemed undecided. A few stood up. Others followed until before the Indian finished, nearly the entire house was on its feet, and France well deserves that tribute; why should this collection of ideas use it for applause any more than our own "Star Spangled"? The Chief closed his turn with a red-fire verse as on the war. With that and his voice, besides the announcement he

was awaiting a commission as an interpreter at the front, he could not well fail. He also has some talk. Through the Indian dress, Caupollon seemingly depends upon a novelty or freakish sort of singing turn to get over, but it's doubtful if that is required. He might throw everything away excepting the voice and let vaudeville see him and hear him as he is. If he is an Indian, he is a superior one.

The Tuscano Brothers opened the performance. They provide a thrill, an ugly one. It could be said, with their juggling of sharply pointed axes, relieved only by lighted torches, in the form of banjos, also juggled. The Tuscanos, in Roman attire and looking the part, handle the axes expertly, but the thrill seems to be against applause for the audience perhaps fearful of an accident during the turn, did not give the act, if properly accepted as a vaudeville turn, what it was entitled to, although making the boys bow a couple of times. It may have been the position.

In the No. 2 spot was Helen Vincent, once of Miller and Vincent and now doing a single. Her first two numbers got little, and unless intentionally selected to help build up the comedy song following, a "Knitting" number, should be replaced. The final song was a "Mother," and helped to exhibit Miss Vincent's pleasant voice. She sang altogether in the spotlight, an error and ranged her gowns quickly for all numbers, retiring and dancing. Miss Vincent can stand up as a small time single with the present act. It won't carry her beyond that. If she wishes to make the big time alone, new numbers should be tried, with only the "Knitting" song retained of the present rep. Then if she can't make it but still wishes to, Miss Vincent had better get a partner again, a girl preferably who looks and can sing as well as she does.

Spencer Chartres and Co. (New Acts) were third, letting down the show, which Chief Caupollon picked up, and, after the rather lengthy period of the fund collection, Skelly and deLaurie opened. They recall back and Walker in their talk and ideas, but dance, and each has some personality. Mr. Skelly, if that is the name of the man, is tall and lanky, built for dancing. He has adapted some familiar vaudeville sayings, to give them a new twist, and the turn did nicely. It looks fit now special white and black setting in "one" for the all his one. Sant and Co. were next, then Rockwell and Wood, with Milma and Co. closing the performance.

23D ST.

The Hennings (New Acts) opened to a large house at the 23d Street Monday night and did fairly well. DeWitt and Gunther sailed along in a breezy way, despite the girl's bad voice. However, she does as a dancer, and with Sherry DeWitt doing comedy, the act is all right for small time bill.

Allen, Clifford and Barry just about passed. That was up to their last number, with the three playing a couple of live melodies on one piano. One of the girls whistled while playing the piano and the house nearly went after her. It's just about what that hit was worth.

Elmer Tenley is pulling some "old ones" during his monolog, mostly about a ride on a street car. Mr. Tenley is doing 18 minutes, about six over time. The parody on "The Face on the Bar Room Floor" got a lot of laughs, which it deserved. There is room for some cutting during the early part of the act.

Princess White Deer and Co. have a nice offering with the exception of a patriotic speech by one of the men. The girl is doing some neat dancing and with the men singing two ballads the act has a very good routine. A fast dance at the finish put the sketch over.

George De Winters, a ventriloquist, has some bad material to work with. She is doing five numbers, each supposedly an imitation. It's too much. Why the girl is doing some neat dancing and with the men singing two ballads the act has a very good routine. A fast dance at the finish put the sketch over.

Maple and Tally, another act that has numerous "old boys" throughout the routine, but good voices, not used enough. The act is running 20 minutes, and for a two-act to run that long! It's all wrong, Henry, all wrong. Kernel Merrill Troupe (New Acts) closed the show.

CITY.

The City was all decorated Monday night for the showing of "Rasputin," and the hallyho that covered the front proved a draw. In addition some Italian War Pictures were also shown, but placed in a position that proved harmful to the vaudeville section.

Ern, Antonio Trio and Monard and Mayne (New Acts) were delegated to the first and second position. "The Greater Duty," a sketch with a wallowing final for the smaller houses, came next. According to the performance of the quartet, should be identified with something more legitimate. Instead of offering a playlet lacking in every respect.

The Italian picture then consumed considerable time in the runline, with little interest shown by the audience. It made it rather hard for Leo Beers in the following spot, but before long he had things running in his direction. Beers sang a new number, "I Don't Want to Get Well," at the opening that got him something, and thereafter his pianoforte found easy selling.

Tony and Norman then got away with the laughing honors of the evening, with Tony's comedy efforts gaining continuous results. The

team would have proved much better in the next-to-closing position, for they left a difficult spot for Green and Pugh (New Acts) to uphold. Raakin's Russians closed, keeping the majority seated.

BILLS LAST HALF.

(Oct. 4-7.)

AMERICAN ROOF.

A very good bill at the American the last half last week. The show ran fast and was full of "pop," due mainly to Wella Norworth and Francis and the Three Creighton Girls. It was a pleasure to sit through both acts and after watching other acts that dragged themselves along for no reason at all. Patten and White opened and, with the exception of the singing of one number by Miss White, presented a nice little skit. The 2-act followed and brought plenty of laughs. With the boy banging out "rag" on the piano for a finish, there was nothing to be said.

"A Good-bye-It's Done" act, ran a little too long. The "plant" is still with the "light-heavy" girl. They could cut down his stuff to some extent. It's a turn that should be all right on the small time.

The Three Creighton Girls, with one in evening dress, presented one of the best girl acts around in some time. All the numbers are good and the girls know how to get 'em over. There is something doing all the time. The 12 minutes seem more like six. Mixed in between the songs the male impersonator did a soft shoe dance that left nothing to be desired. The act is "there," that's all.

The old, old sketch, "Detective Keen," succeeded the girls, and it is still a fair "suspense" act. The cast was fairly good, out-side of the old girl.

Lander Bros. were the laughing hit, and just about walked in with the cake. The tramp has some good material. If he could get some more of the same kind the act should have a fair chance of playing big time.

Weston's Models followed the Teilmadge picture and did fairly well with the different poses. Spivack closed with his tricks and Judge and Gail closed a bill that was a credit to the house.

HARLEM OPERA HOUSE.

"Surprise night" at the Harlem means a sejour and a Friday night no exception. There were three "surprises," the first being a song by the Canadian soldiers, who served during the first years of the war and who were wounded so severely that they were discharged as physically unfit, offering talk, songs and recitations as a billet life. Patriotism runs high, and one pictures what these Canucks went through as they do their act, which isn't at all bad.

Much interest was centered in "The Shrapnel Dodgers," four Canadian soldiers, who served during the first years of the war and who were wounded so severely that they were discharged as physically unfit, offering talk, songs and recitations as a billet life. Patriotism runs high, and one pictures what these Canucks went through as they do their act, which isn't at all bad.

After the Triangle film appeared the Misses Watson and Clark in an entertaining turn. The audience liked the young women immensely and they had to come back for an enthusiastic encore. The Spencer-Chartres Co. held attention with a talky sketch that was highly overdrawn but apparently effective in the smaller houses. Young and Waldron, who did well, were followed by the "surprise" act, which was a laughing hit following the appearance of Messrs. Crease and Carter. Binns and Bert closed, offering a short but interesting routine on the Roman Rings. The feature film was "The Bond of Fear" (Triangle).

23D STREET.

The show at the 23d Street the second half last week was peculiar, with nothing attaining standing outside of the regular running. It was given a good start by Bollinger and Reynolds with comedy upon a tight rope. The comedy hits resemble closely the business on the same order as done by Bert Malrose. They were followed by Ethel and Leona Conlee, Edna and Edmond and Co. and Virginia Rankin (New Acts).

Moore and Gerald lifted up the show some with singing, talking and acrobatics. "The Cabaret De Luxe" brought forth a lot of ginger, with jazz music and whirlwind dancing. The blonde sang a "blue" number in an attractive costume, while the five boys behind went through some "nut" motions of huge assistance at the finale. The saxophone player should be given a solo. The turn is carrying a few new people, with the dancer wearing white socks, rather ancient now with evening clothes.

Linton and Lawrence are using some new business for their opening that corresponds with the rest. The woman opens with a non-descript dance, then is explained with each motion denoting something different in her work. It is a corking start. The remainder of their act is practically the same. Art Impressions (New Acts) closed the show.

CITY.

The bill at the City the second half last week opened to a large and good-natured house Thursday afternoon. The audience

laughed and applauded at almost anything. Amore and Obey opened, and with acrobatic dancing did very well, after stalling with a conversation over a phone to provide for the girl's entrance.

Johnny Dove in a Scotch costume has put a bad act together for himself. His songs are lifeless and the one-man minstrel first part might be totally eliminated. Despite this he did fairly well.

Mr. and Mrs. Norman Phillips have a comedy sketch very short on the comic end. Mrs. Phillips uses a school-girl giggle that becomes very tiresome. The sketch as it stands now can just about make the pop houses.

Gertrude Haslem did very well, although the orchestra went off on one or two of her numbers. She has a nice little singing act and a change for each number aided materially. Miss Haslem is using a "vamp" song that could be replaced with something livelier. Her closing song, "Joan of Arc," went very big, although the song itself is nothing like the original "Joan of Arc" number.

Mr. and Pryor were the laughing hit of the bill and "went" accordingly at the finish. The girl possesses a dandy voice and her one solo went over nicely. The number for the finish was sung by the girl while the man did comedy. They took five or six bows and could easily have returned.

Hal Stephens and Co. (girl) presented his different character sketches, starting with Shylock ("Merchant of Venice"), "Rip Van Winkle," and ending with an impersonation of an old ducky at a race track. The act fitted in on the bill, as it was away from the usual run of songs, dances and comedy. Mr. Stephens uses a special set in "two" for his "Rip" turn, and then goes to "one" with his own drop for the finish of the number. He also uses a special drop for the darky bit. The act should fit in with any of the bills.

Clayton and Lennie brought laughs with their talk. The finish is rather weak now. The boys went right through, not minding about and getting it over fast.

Bankoff and Gills are doing some neat steps in their dancing turn. The girl does one too stand that was noticeable. The fellow does a low twirl on one foot (the same as has been done on skates) that is a beauty. Bankoff has put together a dance bound to pass. The cakewalk for a finish was nicely done, but the act didn't get all it deserved.

The Suratt picture, "A Rich Man's Plaything," closed. The film is saved by Miss Stuit's clown. Otherwise it is padded out by two children doing "outs" stuff and a trick dog. The photography was bad in spots. A "phone" fight between two men is the poorest done that has been seen in a long time.

NEW ACTS.

Chee Toy, formerly with Ching Ling Fee, may come over here in January. Miss Toy has an excellent voice and will either do a single or be surrounded by a company.

Leo Edwards' "Tour of the World" opens Monday in New Brunswick, N. J., with Ray Lorraine, Evelyn Zabelle, Deify Dauhn, as principals and a chorus of six.

Evelyn Nesbitt and Bobby O'Neill, scheduled to open next week, "breaking in" at one of the houses, booked by Lawrence J. Goldie in the United Booking Offices.

"Beauty Skin Deep," by arrangement with William A. Brady; "A Review of Revues," with 11 people; "Optimist and Pessimist," comedy playlet, with two people (Samuels Producing Co.).

"Wanted—A Model," musical farce, with six people, headed by Al. Weber and Emily Barbier (Barbier Trio); "A Merchant of Venice," four people (Harry Sauber).

Sam Kessler's girl act with 11 people, "The Recuperating Nuts," under the direction of Bernard & Shurr. Cast includes Jack Reeves, Eddie Kohler, "Happy" Lieb, Harry Brown, Lillian Gay, and a chorus of six.

"A Day in Kidland" is a new western act presented by Freddy Bachman. As the title indicates it is a juvenile act. There are seven people, and Charlotte Whiting and Jimmy O'Dea are featured. A full stage set is used.

Maud Ryan is going to work "double" again. After doing a "single" for some weeks past Maud has decided that by working with Charles Inness she not only keeps her husband working, but can demand more money. So Inness and Ryan it will be again.

V. Chandler Smith is rehearsing "The Freshman," opening next week. Rex Adams, who sloughed vaudeville some time ago to take a fling in pictures, will revive "The Night Hawks." Adams has been connected with the Eagle and Wholesome Film companies.

FILM TAXATION ALMOST SURE TO SEND MARKET PRICES UP

With About One Cent to Pay on Every Foot of Positive Product as Well as Raw Stock the Industry May Hit Exhibitors—Public Pays Admission Tax—Other Phases.

According to the views of many men employed in all branches of the film industry it is certainty that the public and the exhibitors will have to bear the full taxation of the per centum imposed in the recent War Revenue Bill.

To date none of the big manufacturers have declared positive intention to pay their share of the taxes, and if it so falls upon their shoulders to make payment accordingly on the positive film stock and with the raw stock also taxed one-fourth per cent., the handwriting on the wall points to the manufacturers increasing their present market prices on film footage.

There is no way the public can or will dodge the admission tax imposed, which is plainly stated in the measure must be met by the public on the admission, but which the exhibitors must make arrangement to take care of through the additional ticket plan or on the additional amount paid in by each purchaser of a ticket.

But the quarter of a cent flat and the one-half cent taxation on the raw stock and the positive product, respectively, is what has the manufacturers in a quandary, and having the street belief go the rounds that there is no way but for the exhibitors to meet the full taxation.

According to the levy the man who has the positive for sale or rent must pay the one-half cent tax, so it appears an easy matter for the manufacturers, both making and distributing direct, to hoist the present market prices.

To date the inclination of the industry to let the exhibitors look after the tax in the main has the exhibitors throughout the country greatly worried. For some reason or other the exhibitors or part of them have the belief that the admission tax is something the exhibitors must personally pay. This applies to the admissions of more than five cents.

Since Congress passed the War Revenue Bill, with the picture industry taxed as well as the other forms of theatrical amusement, notwithstanding that the National Association and its big picture men had the assurance that the film end had been eliminated in conferences by the Senate and House committees, amazement struck the industry amidship when the picture taxation was written in at the eleventh hour. From Washington came word that the picture interests owed the insertion of the film taxation to Claude Kitchin, Democratic leader of the House, but the fact leaked out the past few days that the legitimate theatre managers and other amusement interests were responsible for the film industry being taxed.

According to the verbatim statements taken by Federal Court stenographers of the hearing before the House Committee on the resolutions embodied in the bill, insofar as they related to the proposed taxation of amusements, every representative of both the Industry and the National Motion Picture League not only agreed to the taxation suggested in committee on the other phases of theatrical entertainment but objected to the tax on the raw product of the films, asserting that would be an injustice.

This reported assertion of the film interests resulted in the legitimate interests telling, or rather explaining, to

committeemen just how the whole thing stood. Hence the film industry taxation.

There has been no official announcement from the Eastman Kodak Co.'s headquarters in Rochester that the price on film raw stock would be increased as a result of the war tax.

There was much speculation this week as to whether the distributor or the exhibitor would have to pay film tax, which means about a cent on each foot of film, and just what part the manufacturer would take in the tax matter.

It is almost a foregone conclusion that if the manufacturer must pay the tax on films, it means an increase in

SOUTH AFRICAN CONDITIONS

The attention of stateright men, manufacturers and renters is called to the censorship condition now prevailing in South Africa, as commented upon in the South Africa correspondence, on Pages 64 and 65 of this issue.

the market price. Exhibitors and distributors expect to come to some arrangement shortly.

Some word is momentarily expected, however, from Eastman as to the raw product end. The full allotment of film tax payments are expected to adjust themselves accordingly.

Legal opinions are being sought by the film men, so that they know exactly where they stand on the taxation.

92% SIGNED.

Claiming that fully 92 per cent of the picture theatre managers throughout New York, Brooklyn and adjacent suburbs have signed up the new union scale adopted by the picture operators of Local No. 306, the officers of the union say it is only a question of time when the remainder will be in the fold.

The temporary strike headquarters at 12 St. Mark's place have been abandoned by the union, and all of the business, as well as the signing up of the new agreement, is being handled at the union's main offices, 145 West 45th street.

The union has placed the following picture houses on the "unfair list": Odeon (playing afternoon and night) and the Odeon Annex (evening only), at 145th street and Lenox avenue, both operated by the Neighborhood Amusement Company, and the Plaza, 301 Grand street, Brooklyn.

BOY SCOUTS IN 8 REELS.

Universal has secured from the Trans-Atlantic Film Co., Ltd., of London, to distribute in America, "Boy Scouts, Be Prepared," an eight-reel production devoted to the work of the English boys, led by Lieut-General Sir Robert Baden-Powell who are looking after the home defense and auxiliary service while the men are at the front.

In England the production is being released in eight single-reel episodes. Baden-Powell and many other British military leaders appear personally in the various episodes.

Losee Renews F-P-L Contract.

Frank Losee has renewed his contract with Famous Players-Lasky for two years and will be seen in some of the notable forthcoming productions.

CAPITAL HELD UP.

The building of The Capital, the planned picture house of immense proportions for the southwest corner of 51st street and Broadway, is still indefinite. The reason given is that the structural steel mills have placed an embargo on all work save material for the Government.

The company interested in the Capital has the backing of the Duponts, with Messmore Kendall, a New York attorney, as the acting head. The latter has placed \$300,000 as security for the erection of the theatre. The ground lease has been paid for two years. The figure on the latter is the lowest for any property in the theatrical district.

It is said Mr. Kendall rejected an offer of \$250,000 for a half interest in the lease, which runs for 21 years, with optional renewal.

JAKE DAUBERT'S BUG.

Jake Daubert, the National League first sacker of the Brooklyn, has become so imbued with the "big monies" made in pictures he is going into the producing film game this winter. Jake has an ice plant in Shamokin, Pa., and having interested some bonafide Pennsylvania capital to pool with his bank roll Jake has sold the ice outfit and will produce pictures. Jake may do

FROHMAN'S FEMALE STAR.

Almost since the time of organization the Frohman Amusement Co. has been producing features with male stars. William L. Sherrill, president of the Frohman organization, said this week the next Frohman subject in all likelihood would be played by a feminine star.

Some years ago Sherrill had a picture with Alice Brady as a co-featured player with Jack Sherrill, but the Sherrill subjects have always been headed by a male star. The head of the Frohman Co. is gumshoeing around for a female photoplay star not already under contract.

CLIFFORD BRUCE HURT.

Clifford Bruce, a Metro picture actor, was seriously injured this week when his automobile fell backward down an elevator shaft. He was on his way to the city from his home at Bayside, L. I., and stopped at a garage for some repairs. The shop was on the second floor and he backed his car toward the elevator.

When the car was half way on the elevator it started to lower to the basement and before it stopped the car fell down the shaft with Bruce thrown out of the machine.

An ambulance was summoned and the actor removed to the Polyclinic hospital.

JOLSON FILMING?

Al. Jolson may be a film star on the list to be compiled by the First National Exhibitors' Association. While no final arrangement is yet made 'tis known negotiations are under way and it would not be surprising if the Association entered into a deal within the fortnight for Jolson in a series of pictures.

TWELVE REELS A WEEK

A Five Reel Blue Ribbon Feature

A Two Reel Serial Episode

A One Reel "Big V" Comedy

A One Reel Bobby Connelly
Picture

Three Reels of
Favorite Film Features

VITAGRAPH'S

Weekly Program offers endless combinations to meet the needs of every class and kind of theatre.

GREATER VITAGRAPH

ALBERT E. SMITH, President

SUGGESTING PICTURE BOOKINGS ALONG WHEEL ROTATION LINES

Co-operating Profit Sharing Plan Including Producers and Exhibitors. Scheme Under Discussion. Would Assure Market for Features and Attractions for Houses. To Develop Own Stars.

There is a movement underway that may result in a combination of manufacturing, producing and exhibiting interests in the film world which would result in revolutionizing the entire industry. It is aimed to combine a number of producers and exhibitors in a corporation along similar lines to the Columbia Burlesque Wheel, with a franchise issued to the producers and the house managers, which would assure the former of a market for their productions and the latter their attractions.

The scheme is still in embryo and there are numerous details to be worked out before. There is little doubt, however, that should the plan be finally worked out it will become the basis of an institution in filmdom that will rival the original syndicate in the legitimate field of theatricals some years ago.

L. Lawrence Weber, one of the founders of the Columbia Burlesque Circuit, who has also been active in the picture producing field and who at present is in the legitimate theatrical productions, has been approached and asked to develop a practical outline of the proposed wheel idea.

It is believed that there will be a production limit placed on the producers under the new order and that the exhibitors will share in the profits of the

manufacturing and renting side of industry. Incidentally the producers will be declared in on the exhibitor's profits. Another phase would be the elimination of the present star system and the development of new stars for the wheel program. The producers believe it is entirely in the hands of the exhibitors as to who shall and who shall not become a star in the film drama, and with the development of new stars over their own circuits the exhibitors will cut down the cost of the producer and through this fatten their own profits at the end of the season on the Wheel stock.

During the next few weeks there will be a general call issued to a number of the bigger exhibitors in the country and a general announcement may be made of the initial plan which is to be placed before them.

HIRSCH, LARGE BUYER.

Perhaps the biggest individual of the buyers of state right propositions in the east at present is Nathan Hirsch. Hirsch's state rights' possessions to date include "Today," "The Mad Lover," "Hate," "Redemption," "A Cold Deck," (William S. Hart), "Submarine Eye," "Civilization" and others.

Hirsch is reported negotiating for "Intolerance."

"RACE" FILM CONFUSION.

Chicago, October 10.

A mass of contradictory rumors and gossip concerning "The Birth of a Race," the film which for some weeks has been in process of production here, brought on many inquiries and doubts. Several interested persons sought a clear statement as to the status of the film, its objects and the personnel of its promoters.

The production has to date not gone further than the sale of stock. An energetic campaign was inaugurated, and it is stated at the office of the film company the campaign has been successful, over 5,000 stockholders having been secured.

The Birth of a Race Pictures Corporation, in its advertising matter issued for the purpose of selling stock, used the name of the Selig Polyscope Co. They announced Selig was to produce the picture, quoting dazzling successes of previous Selig productions as an inducement to purchase stock. Officials of the Selig company recently denied that they had any connection with the film whatever.

A statement made by a Selig executive says: "The promoters came to us with the proposition to film the picture. We understand that a former secretary of the late Booker T. Washington was the man who furnished the idea, which was intended as an answer to alleged racial prejudice said to have been created by Griffith's 'Birth of a Nation.' The picture was to be about the negro race. We signed a memorandum of contract with the company, agreeing to film the picture if they could raise the money within a certain

time. They failed to raise the money in the stipulated time and we canceled the contract. We at no time had any connection with the film beyond this."

At the office of the picture company it was admitted Selig had canceled the contract. A statement was made by Albert W. Barker (white), son of the president of the firm, Edwin L. Barker. According to Mr. Barker the canceled contract was due to the fact that the Selig people could not give continuous and immediate service for the production of the picture, which is to be in 12 reels. Mr. Barker declared an arrangement had been made with the Frohman Amusement Corporation of New York for the filming of the picture. He stated the Frohman people are to have an interest, with its film booked independently by the firm.

Barker said the picture would probably have its premiere in New York about January 1. He denied it was based on the negro problem. In spite of this the advertising matter of the company specifically states this to be the case in the following language:

"For the basis of our photoplay we have chosen a race which has become American through and through. It has helped fight our battles, clear our land, build our cities and worked shoulder to shoulder with all other races. Ah! You guessed it the first time! The Negro!"

The firm is incorporated for \$1,000,000, with the following officers: President, Edwin L. Barker; Secretary, E. E. Siler; Treasurer, John Gullikson.

The scenario for the picture, it was said, is being written by George Frederick Wheeler and Anthony P. Kelley.

It was rumored in picture circles the majority of the stock had been sold to negroes. Barker denies this.

AVOID LAWSUITS!!!

Regarding the title for your next picture

One of the greatest evils that can happen to a picture production is to have it stopped.

Before you decide upon your next title and plunge ahead upon a line of lithographic and other advertising, would it not be a good idea to see if the Title is CLEAR?

Also if it is a good MONEY-GETTING title—the kind that EXHIBITORS WANT?

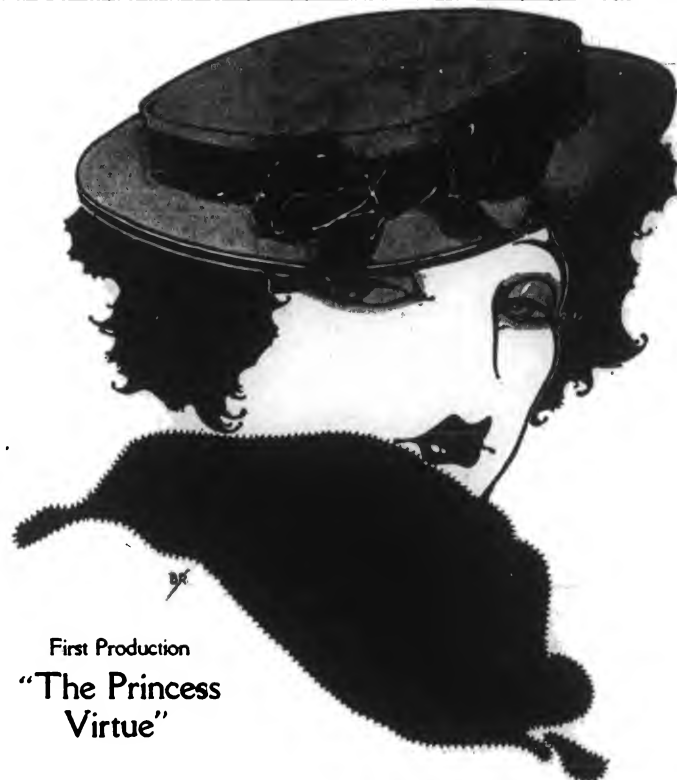
I have arranged with the most expert title man in the business for not only research work—with all past records at our disposal—but for CREATIVE WORK as well.

ERNEST SHIPMAN

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Studios and Laboratories under
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PRIVATE PROJECTION ROOMS
Pictures re-edited and assembled
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First Production
"The Princess
Virtue"

ANNOUNCEMENT
EXTRAORDINARY!
MAE MURRAY
IN SUPER-BLUEBIRD
PHOTOPLAYS BLUEBIRD
PHOTOPLAYS INC. 1600 BROADWAY
N.Y.C.

PICTURE ENGINEERS DEVISE WAR CAMERA FOR GOVERNMENT

**President Jenkins at New York Meeting of the Society of
Motion Picture Engineers Tells How the Organization
Meets War Department's Request—Officers
Elected Here.**

A meeting of the Society of Motion Picture Engineers was held the first part of the week in the Hotel Astor, with President C. Francis Jenkins, Washington, D. C., in the chair. Considerable business was transacted and a number of new standards were added to the table already listed by the Society.

An important matter given immediate and patriotic attention was the request by the Government for the specifications for a War Camera, the Society via President Jenkins informing the Washington heads what camera is best suited to stand the wear and tear on the field of battle and also can stand the gaff when also in operation on battleships.

In taking pictures of the war at close range very few film cameras have been able to stand the test, although there have been a number that have rendered yeoman service under direct war pressure.

The terrific noise concussion tears the average film camera to pieces. The Government, in having close-up war activities taken "over there," has asked the Society to O. K. the kind of specifications that will provide for the make of the strongest camera.

The purpose of the S. of M. P. E. is to bring about the advancement in the

theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members.

President Jenkins said after the Tuesday meeting the organization is receiving loyal support from every member.

The Society standards, definitions of trade terms, and uniform methods are fast becoming of general use and are being consulted in writing specifications, in trade contracts, in court contests, etc.

At the election of officers Tuesday President Jenkins was re-elected. So was Donald J. Bell, Chicago, as vice-president. Max Mayer, Brooklyn, was named to succeed E. M. Porter, New York, as the other vice-president. E. Kendall Gillett, New York, was re-elected secretary but Will M. Smith, New York, was named to replace Paul Brockett, Washington, as treasurer.

The Board of Governors will comprise the president, secretary and treasurer, with A. C. Roebuck, Chicago, and J. C. Moulton, New York, replacing H. B. Coles, New York, and W. B. Westcott, Boston, respectively, as directors.

D. J. Bell, Chicago, again heads the Committee on Cameras and Perforations, while A. C. Roebuck, Chicago,

was named as the new chairman of the Committee on Projection Machines.

Dr. Herman Kellner, a former member of the Committee on Optics, has been appointed chairman of that committee. H. M. Wible, Pittsburgh, continues to head the Committee on Motion Picture Electrical Devices. H. A. Campe has replaced C. A. Akeley as chairman of the auditing committee. The membership committee remains much the same as it did heretofore.

The next meeting of the Society will be held in Rochester some time in next April.

PERCENTAGE SPLIT COMPLAINT.

Complaints come in from legitimate house managers against the way some of the traveling film outfits are juggling the house percentage split. One sectional manager declares he played a feature at a certain arrangement that was nothing like the booking agreement made by a legit house not far from him.

Certain agents, with some of the traveling exhibitions, after arranging for certain dates, have had the house managers postpone the time, going to the New York offices direct in an endeavor to find out whether there was any change likely in the percentage split.

COMEDY U UPHEAVAL.

Los Angeles, Oct. 10.

There has been an upheaval this week in the comedy department of the Universal studios.

A dozen or more scenario writers were dismissed, and several of the fun making film companies have received notice.

It is reported Carl Laemmle of the U may have decided to dispense entirely with the comedies.

ARRANGING FOR EXPOS.

A conference of the main committees and sub-committees that will handle both the New York and Boston expositions with representatives from both the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, was held in New York during the week end. The first session was held without William A. Brady, president of the Industry Association, present. Lee Ochs, president of the Exhibitors' body, was there. The Friday session lasted three hours.

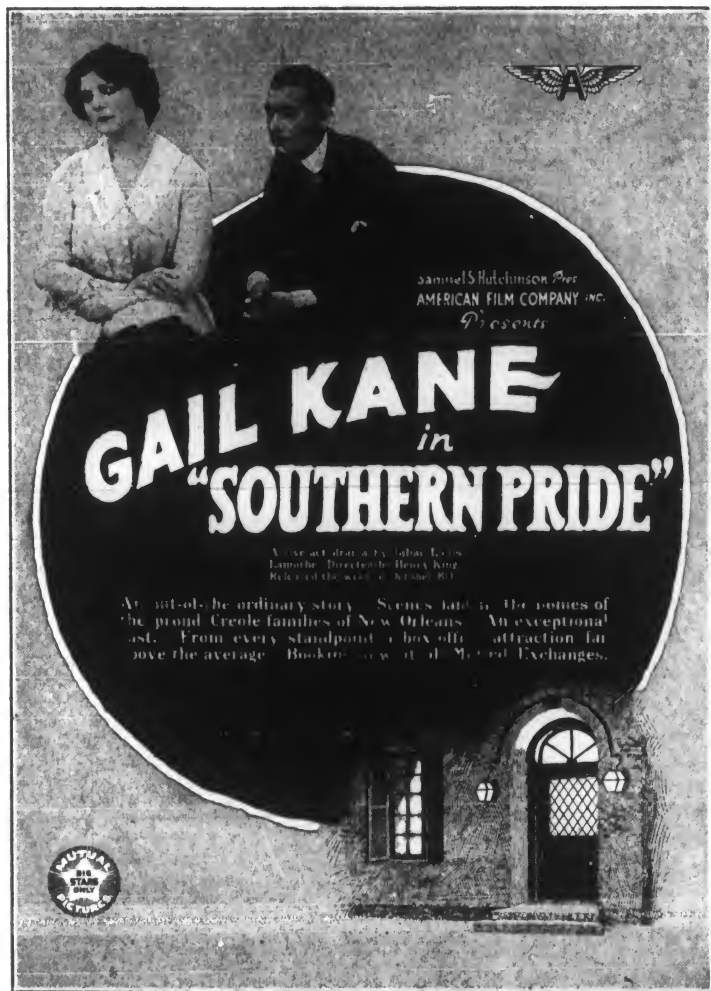
All matters pertained to the two shows. The New York exposition is to be held in February and the Boston show in July.

Representing the League were President Ochs, New York; J. H. O'Donnell, Philadelphia; A. S. Black, Maine; Lewis Blumenthal, New Jersey; Ernest H. Horstmann. From the Industry were Arthur S. Friend (F-P), acting as president; J. A. Berst (Pathe), J. E. Brulatur (Eastman), William L. Sherrill (Frohman), Gabriel Hess (Goldwyn), Walter W. Irwin (V-L-S-E), P. A. Powers (Universal), J. N. Hallberg (United Theatre Equipment Corporation).

A separate committee comprising Messrs. Brady, Horstmann and Ochs was named to recommend a capable man to act as manager of the New York exposition.

The committee that will decide the New York show hall comprises Messrs. Powers and Berst, of the Industry, and Messrs. Ochs and Blumenthal, of the League. With this committee, as well as other sub-committees, Messrs. Brady and Friend will act ex-officio.

The Boston show committee named was Messrs. Brulatur and Irwin, of the Industry, and Messrs. Horstmann and Black, of the League.



LIBERTY LOAN FILMS.

Plans for the distribution of the All-Star feature production made for the purpose of boosting the second Liberty Loan, have been perfected by the committee of the National Association of the Moving Picture Industry, appointed to co-operate with the Secretary of the Treasury.

The production consists of five episodes, each 500 feet in length. There will be 100 prints of each. The stars who appear donated their services and the companies at whose studios the pictures were made and in whose laboratories they were prepared also donated their services.

Distribution is placed in the hands of a committee of which Adolph Zukor is chairman. Other members are Marcus Loew, J. E. Brulatour, W. W. Irwin and George K. Spoor. They have arranged for ten concerns to handle the distribution through their exchanges.

To avoid confusion, each episode has been assigned exclusively to two of ten companies as follows: The first, Universal and Vitagraph; Second, Metro and Paramount; Third, Fox and Goldwyn; Fourth, Pathe and Triangle; Fifth, World and Select. Each will have fifty prints.

There is no order or sequence in the five episodes. They have been numbered as a matter of record and the first can be shown as well as the fifth or any one of the five.

Stars who participated are: De Wolf Hopper, Douglas Fairbanks, Julian Eltinge, Raymond Hitchcock, William S. Hart, Wilton Lackaye, David Warfield, William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breese, Jack Hazard, Jefferson de Angelis, Hal Forde, Paul Everton, Jed Poud, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Billie Burke,

Pauline Frederick, Anna Wheaton, Nance O'Neil, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark, Lillian Walker, Beverly Sittgreaves and Mrs. Wm. Courtleigh.

NEUTRAL ON ELECTION

With the highways and byways of New York and Brooklyn steeped in mayoralty politics with a four-cornered fight on between the present incumbent of New York, John Purroy Mitchel, running as the Fusion candidate, Judge John F. Hylan, the Tammany Hall candidate, William M. Bennett, the Republican nominee, and a Mr. Hilquitt, who is not considered to have even a look-in on the race, any activities on the part of the local picture bodies for city consideration of any kind is being shelved until after the new mayor has been elected.

The picture organizations are taking no active part in the local political movements, although some of the stagecraft unions have individual opinions as to the standing of certain candidates on the respective tickets.

WALNUT THEATRE SETTLED.

Cincinnati, Oct. 10.

The Walnut theatre, in controversy since August, with its future undecided, has been settled through the present tenant, the Almo people, renewing the lease for a long term.

The Walnut is playing pictures. The question of the lease became one of importance among local show people interested.

Bidding for Alma Gluck.

The next Metropolitan grand opera star to enter the field may be Alma Gluck.

Among the concerns bidding was Pathe.

CHAPLIN COPY INJUNCTIONS.

In an action brought by Nathan Burkan in the District Court of the United States for the Southern District of New York in behalf of Charles Chaplin against the Otis Lithograph Co. (Oscar J. Lynch); Joseph Seiden, Jack Seiden and Willie Feinberg, trading as the Motion Picture Film Co.; Gunby Bros., Inc. (Bertha Gunby, Chas. A. Gunby and James W. Gunby); The Big A Film Co. (Sam Epstein and Nathan Drapkin), Judge Mayer granted a temporary restraining order enjoining the above mentioned defendants from releasing three films Chaplin is featured in and from removing them from the jurisdiction of the court.

The decision says in part:

"The complaint charges the defendants entered into a conspiracy for the purpose of injuring Chaplin in his reputation and business and to defraud and mislead the public.

"The defendant, the Motion Picture Film Co., caused to be enacted the three films, the principal role of each played by a low comedian in a make-up and dress resembling Chaplin; such comedian impersonating Chaplin and imitating his poses, movements, walk, posture, actions and eccentricities; that the Gunbys, in their laboratory in Ridgefield Park, N. J., developed the negative and made the positive prints containing such plays for projection; and the Motion Picture Film Co. then assembled and patched together isolated scenes taken from discarded Chaplin productions and produced with Chaplin imitators to make it appear that Chaplin really participated in the action of each of such patched up photoplays; the Otis Lithograph Co. and Lynch designed and printed theatrical posters containing the plaintiff's name and picture and containing the untrue, deceptive and misleading state-

ment that Chaplin was featured in each and every one of the spurious productions, and that such defendants supplied such posters for distribution among the picture exhibitors; the defendants the Big A Film Co. (Epstein and Drapkin) are charged with releasing such patched up films and furnishing such posters to exhibitors."

Chaplin asked for an injunction against all of the defendants and damages in the sum of \$250,000. A suit also started in the U. S. Court (Southern District) against the F. & F. Amusement Corp. and William F. Short, its president, the owner of the Crystal Hall Photoplay theatre, located at 46 East 14th street, New York, for exhibiting the picture entitled "The Fall of the Rummy-Nuffs," featuring Charlie Chaplin.

An injunction has also been issued by Judge Hand enjoin the New Apollo F. F. Co. and Hugo Maienthan from releasing "Charlie in a Harem" and Charlie Chaplin in "Son of the Gods."

Several suits will be started against each and every exhibitor in this as well as other cities for exhibiting spurious Chaplin pictures.

Mr. Burkan said Tuesday to a VARIETY representative: "We have launched a campaign to suppress the unfair and dishonest use of Mr. Chaplin's name, not only against the producers, but against the owners of the laboratories in which they are made, the distributors of such films, the printers who print and supply the fraudulent posters and each and every exhibitor who undertakes the exhibition of same."

Chaplin Vacationing in Hawaii.

Charlie Chaplin sailed on the "Matsonia" a week ago for Honolulu, where he intends spending a three weeks' vacation.

TRIANGLE

MARGERY WILSON

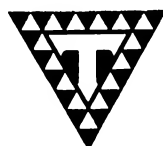
—IN—

"WILD SUMAC"

It has all the elements of popular appeal—a beautiful girl, a virile story, a fight of unequalled thrill, and the rare scenery of St. Croix on the Canadian border.

SEE THIS PICTURE AND YOU'LL BE ITS BOOSTER

Released October 14



TRIANGLE

ROY STEWART

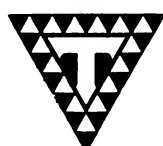
—IN—

"ONE SHOT ROSS"

He brought prosperity to Painted Gulch, and he'll bring prosperity to your theatre.

Here's a big Western drama at a price that leaves you profits.

Released October 14



MOVING PICTURES

INFRINGEMENT DECISION.

One of the several suits of various kinds instituted by the Ilidor Pictures Corporation against Ben Blumenthal et al., demanding redress for the attempted exploitation of "The Tyranny of the Romanoffs with Ilidor," charging it infringed upon the film production, "The Fall of the Romanoffs," reached an issue last week before Justice Hough in the District Court of the United States, Southern District of New York.

The Justice held as follows:

This action is sustainable only as a copyright bill, a finding based on the citizenship and residence of the necessary parties.

A threatened infringement of copyright is enough to sustain a bill.

I assume that defendant Export & Import Film Co.'s photoplay deals with entirely different scenes, times and surroundings from those employed by plaintiff. Ivan the Terrible was not a Romanoff, and the sixteenth was different from the twentieth century even in Russia. This is common knowledge.

But when a copyrighted play is registered as "The Fall of the Romanoffs," and Ilidor is a prominent character therein, defendants' acts in advertising "The Tyranny of the Romanoffs," with Ilidor, are nonsense, unless intended to create the belief that the play so named did or does deal with the same matters naturally suggested by "The Fall of the Romanoffs," with Ilidor as an actor.

Where the title of a play is descriptive it may be part of the right or property covered by the copyright. The dividing line between copyright or trade-mark infringement and unfair competition is not easy to draw in many cases.

Here there is plainly such unfairness, but there is a threat of infringement also by the appropriation of name and actual infringement in the simulation of Ilidor's costume in advertising matter.

Injunction pendente lite will continue against Blumenthal, The Export & Import Film Company, Inc., and Chadwick, preventing their use of the title, "The Tyranny of the Romanoffs with Ilidor," and from using, showing, etc., any photograph of Ilidor in a costume shown on that person in plaintiff's copyrighted photoplay.

I am satisfied that defendants have pirated

one of plaintiff's copyrighted photographs of Ilidor, hence this last direction.

To avoid (if possible) further motions it may be said that I should not consider "The Tyranny of the Romanoffs" a copying or infringement of "The Fall of the Romanoffs." It is the phrase "with Ilidor" which under the circumstances constitutes the actionable threat of infringement, a threat not the less actionable because a story concerning Ivan the Terrible would not and could not make the threat good.

This, of course, is entirely apart from the above mentioned appropriation of Ilidor's photograph.

Plaintiff will give security in \$5,000. Settle order of notice. The stay order as against all defendants not above named will be vacated.

BAGGOT'S U. 2-REELERS.

King Baggot, who has been off the screen for the past year, started in again for the Universal on Monday; he is to be featured in comedies of two-reel length. Failure to agree on salary last year lead Baggot to produce on his own, but none of his product has been noticed on the market.

An amusing incident concerned Baggot's first day's work. The scenario called for an "opponent" to be thrown out of an eight-story window and the scene was taken in an apartment at 138th street and Riverside drive. The camera was in an opposite window across the court but unseen by a woman just below. Baggot threw a dummy from the window and the woman immediately called up the 125th street police station, with several reserves being sent out, also an ambulance.

Ban on Children Lifted.

Davenport, Ia., Oct. 10.

The infantile paralysis epidemic, which prevailed throughout the city for some time, is now under control and children are again admitted to all amusements.

KEENEY MAKING PICTURES.

One of the recent adventurers into moving pictures, on the business side, is Frank A. Keeney, a showman of many years' experience and now the possessor of a circuit of several theatres playing vaudeville.

Mr. Keeney has the wherewithal to serve his own purposes, and as added first assistance to his bankroll, will locate \$1,400,000 toward the end of this month, a share due at this time from the estate of his father, Seth Keeney, with more to follow next season. Keeney, pero, died some time ago, leaving around \$10,000,000, with Frank his only son.

It is reported Mr. Keeney intends giving pictures his extensive but conservative attention. He is in negotiation for a large studio site on the lower East Side, preferring that location for its convenience, and will shortly start the work of organization for the film manufacturing venture.

During the picture activities, Mr. Keeney will add another theatre to his vaudeville circuit, building a house for that purpose at Kingston, N. Y., a town on the west shore of the Hudson, of about 30,000, with nothing there at present worth looking at excepting the Main street, as you break the speed laws going through it.

Hayakawa in Dramatic Sketch.

Los Angeles, Oct. 10.

Sessue Hayakawa has been devoting his leisure moments to adapting and rehearsing for American vaudeville a powerful dramatic sketch of Japanese origin, to be enacted in this country by an organization of Nipponese players.

BROADWAY'S POLICY SWITCH.

The Broadway returns to a continuous picture policy Sunday, scaled at 25 cents top in the daytime, 35 cents at night, and on Sundays the scale goes to 50 cents.

Carl Laemmle, of the Universal, is now solely in control. He purchased Lewis J. Selznick's half interest in the lease. Selznick will give his entire attention to the Select Corporation.

It is denied the change is indicative of failure of the present policy of big features twice daily, but Mr. Laemmle believes a larger measure of success will attend the popular price scale.

Lee Langfield remains as house manager and has carte blanche regarding his selection of picture showings. No limit has been set in the price paid for features and he will go into the open market when necessary.

The lease has something over a year yet to run.

SIEGMAN DIRECTING BLUEBIRDS.

George Siegman, right hand man for D. W. Griffith in directing "Intolerance," and director in his own right of numerous screen dramas, has been engaged to direct Bluebird photoplays with Carmel Myers his star.

Miss Myers, who will be seen regularly in Bluebirds, has already finished "The Lash of Power," and is now working on Larry Evans' novel "One Clear Call," under direction of Harry Solter. Her third Bluebird will be Siegman's picturization of "Molly and I," a story by Frank R. Adams. In all of her Bluebirds the leading support will be taken by Kenneth Harlan.

Mrs. **BARBARA CASTLETON**

will appear in a Screen Version of the powerful novel **"THE ASHES OF MY HEART"**

By Edith Blinn
Produced under the supervision of E. George Sheer
Presented by

Harry Berg



\$1,000,000

national advertising campaign

to send
more people
to your theatre

Always in the lead

It's fired—the first gun in the \$1,000,000 advertising campaign. Beginning with the New York Mail and 73 others on October 8th—Before the week is out

—297 of the greatest newspapers in 82 cities, every week, will tell the people of America how to recognize the theatre showing the best pictures.

—your theatre, if you display the Paramount and Arctcraft trade-marks

On November 24th, the unparalleled strength of the mightiest advertising medium will drive home the great message in the smaller communities as well—

—from Maine to California, from Oregon to the Gulf of Mexico—not only in one page, as has been the custom heretofore—

—but two pages facing—in the Saturday Evening Post.

The great magazine campaign, embracing 18 big weeklies and monthlies, will drive home the fact of "famous stars superbly directed in clean pictures."

Flashed from great electric signs in the larger cities—

—heralded from the billboards the country over—

—the prestige built up in five years of supremacy, in the production and distribution of quality pictures, is "cashed in" by exhibitors.

When exhibitors of Paramount and Arctcraft Pictures agreed to show the greatest stars on earth in the best pictures produced, there was no mention of a Million Dollars' worth of advertising—or any advertising, for that matter.

—there was no need to mention it.

The greatest co-operation and service has come to be considered a matter of course from Famous Players-Lasky Corporation—

—also, all the advertising that has naturally followed in the wake of Paramount and Arctcraft Pictures' national advertising is beneficial to the industry and the exhibitors generally.

Once more this great service corporation demonstrates its leadership in planning for the upbuilding and permanency of the exhibiting business.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



**RAE
SAMUELS**

SINGING

"LONG BOY"

**CHIEF
CAUPOLICAN**

SINGING

"LONG BOY"

**WHITING and
BURT**

SINGING

"LONG BOY"

**DIAMOND and
BRENNAN**

SINGING

"LONG BOY"

**WELL
CR**

SINGING

"LONG BOY"

**SHRAPNEL
DODGERS**

SINGING

"LONG BOY"

**MULLEN and
COOGAN**

SINGING

"LONG BOY"

**JAMES C.
MORTON**

SINGING

"LONG BOY"

**HOWARD and
HOWARD**

SINGING

"LONG BOY"

**FRANK
CRUNMIT**

SINGING

"LONG BOY"

**RUTH
ROYE**

SINGING

"LONG BOY"

**PILCER and
DOUGLAS**

SINGING

"LONG BOY"



It is with a great deal of
most wonderful comedy song th
America's greatest artists to der
press, the marvelous contingent
number is the most startling arr

"LONG BOY"

("GOOD BYE, MAW-

By WIL

It doesn't make any differ
closing your act, and be an abs
us, so as not to kill it.

EX

SHAPIRO, BEER

224 WEST 47th STR

**CHICAGO
Grand Opera House Bldg.**

**BO
240 Tr**

STON
SS
BOY"

"CHIC"
SALES
SINGING
"LONG BOY"

LEW
HEARN
SINGING
"LONG BOY"

EDDIE
MORTON
SINGING
"LONG BOY"

BERT
FITZGIBBONS
SINGING
"LONG BOY"

BOWMAN
BROS.
SINGING
"LONG BOY"

ROACH and
McCURDY
SINGING
"LONG BOY"

FLORENCE
RAYFIELD
SINGING
"LONG BOY"

HODGES and
LOWELL
SINGING
"LONG BOY"

MURPHY and
KLEIN
SINGING
"LONG BOY"

WILLIAMS
and CULVER
SINGING
"LONG BOY"

MOORE and
WHITEHEAD
SINGING
"LONG BOY"

asure that we announce, after being in possession for ten days of the world has ever known, that we have with great care selected some of astrate the value to the public; and, although the song is hardly off the f America's leading performers who simultaneously introduced this presented by any one publisher on any one song.

LONG BOY

GOOD BYE, PAW—GOOD BYE, MULE," Etc.)

AM HERSCHELL and BARCLAY WALKER

ce what your act is. This song will follow any routine or repertoire, e clean-up. We are very careful to give this only to artists known to

A VERSES AND CHORUSES GALORE

NSTEIN & CO.
ET, NEW YORK CITY

ON
ont St.

'FRISCO
Pantages Theatre Bldg.

FILMY FANCIES.

By BERT ADLER.

The war council this week of the executives of the National Association is nothing to the war councils these same executives hold with their temperamental stars any old day.

The new kind of Holmes Protective Service is distinctly Taylor made.

The old joke had the doctor as the undertaker's partner. The new one has the press agent as such.

Week's Wildest Press Yarn.

"Babe Hardy, plump comedian, receives \$2 per pound from Nat Spitzer for each additional pound gained after signing King-Bee contract!"

Anti-Booze Law Won't Hurt Them.

Walter E. Greene, Fred Warren, Joseph L. Kelley, Southard Brown.

ANSWERS!

T. W.—No, the Wilson of Pathe is not related to our President, but they are equally well known.

Anxious.—It is all true about the moustache, but aside from that he's a Feinman.

X.—Al Lichtman did not have a corporation when he entered the fil-lum business.

Star Admirer.—Paul Gulick is only a publicity man despite those good looks. Besides he's married.

Jane.—No, I don't think Ed McManus has photos of himself. I don't blame him either.

Grateful.—I'm not an expert on baby carriages and I never owned a rubber plant. Ask Paul Lazarus. He lives in Brooklyn.

Overland Film announce that theirs is the only "Russian Revolution," while Inter-Ocean says theirs is. Simplest solution would be to have a new little revolution for the pair of 'em and make 'em toss a coin for the picture rights!

ITALIAN WAR FILM IN COURT.

After hearing evidence pro and con why the courts should not grant an injunction against Jack Goldberg et al showing a war picture styled "On the Italian Battlefield," brought by the Italian North American Commercial Union, controlling the film, "The Italian Battlefield," Justice Hand rendered a partial decision last Friday.

A final decision was reserved pending the receipt of the original contract from Rome whereby the granting of the exclusive rights to "The Italian Battlefield" by the Italian government could be shown to the court. The court until the original contract is seen has decreed that Goldberg et al may show "On the Italian Battlefield," but can not use the word "official" in its advertising or billing, the justice holding that further exhibition of the film was permissible under its former title through evidence adduced that the picture used it a year and a half ago.

The court insisted that the Goldberg interests make it plain in the billing their film was taken prior to March, 1916.

The complainant produced an affidavit in court from the Italian Ambassador and had witnesses declaring the Union was officially entitled to the Italian governmental approval, but the Court deemed it proper the original contract be produced.

CABANNE ON HIS OWN.

William Christy Cabanne, who directed "The Slacker" (Emily Stevens) for Metro and is now making "Drafted 258," which he evolved as a scenario subject through the recent National Army draft, is reported as heading his own producing company at the expiration of his present contract with Metro.

Mr. Cabanne received several offers from outside companies, but decided to

VERY WIDE APART.

At present there doesn't seem one chance in a thousand that the picture exhibitors who seceded at the Chicago convention of the Motion Picture Exhibitors' League of America and formed an organization of their own called the American Exhibitors' Association, will become reconciled to administrative head and reunited, although there was an opportunity for the two to get together about a month ago.

Each exhibitors' body is going right ahead with its respective activities with the belief that the other does not exist.

At a meeting of the National Picture Industry Association held Saturday noon in the Industry's headquarters in the Times Building, officials from both exhibitors' bodies were present and took part in the patriotic manifestation that film makers and exhibitors are showing during the present war.

U'S OWN OFFICE BUILDING.

The Universal is negotiating with a real estate firm for the erection of a building for the housing of its executive offices and those of its allied, or subsidiary, corporations.

They now occupy three floors in the Mecca Building, but even this floor space is insufficient. Recently the Universal had to give over its Bluebird projection room to the shipping department, confining all the screenings to the third floor.

EXHIBITORS

Your Country

"The supreme test of the nation has come. We must all speak, act and serve together."

WOODROW WILSON.

The Treasury Department of the United States Government has asked the Motion Picture Industry to help them sell the Second Liberty Bond issue.

Help "put over" the SECOND LIBERTY LOAN

There has been prepared five pictures 500 feet in length.

The leading stars and personages of stage and screen appear in this splendid film to help Uncle Sam finance the war.

It has been put up to you, Mr. Exhibitor, to get the people to see this picture.



INCE'S BIG ONE IN DEMAND.

There appears to be a demand for the possession of the exhibition rights of "The Zeppelins' Last Raid," the last big feature that Thomas H. Ince made for the Triangle. At a private showing last week several men endeavored to obtain the film. The principal feminine player is Enid Markey.

'Tis said big time vaudeville is negotiating for the picture, and if obtained it will follow the German war pictures in some sections.

TRIANGLE SUING.

St. Louis, Oct. 10.

The Southern Triangle Pictures Co. is suing the Vaudeville Theatre Co., of this city, for \$25,000 damages, alleging a notice stating the theatre company had discontinued Triangle pictures was flashed on the screen in their theatres. An injunction to prohibit the use of the slide was also asked.

The Vaudeville Co., operating the Kings' Park, Shenandoah, Columbia and Strand theatres stated the Triangle films had been discontinued.

DALY FILM RE-TITLED.

The new Arnold Daly film which the Frohman Amusement Co. has finished and is now getting the titles ready for its market release is not to reach the public screen under the title originally given it by Antonio Kelly, the scenarioist.

It was to have been called "The Man Without a Country," but with the Jewel Co. putting out a feature of that title, the Frohman company is undecided whether to name the Daly picture "My Own United States" or some other title.

FUNKHOUSER NOT ABSOLUTE.

Chicago, October 10.

The films are going to the mat with Major Funkhouser, Chicago cinema censor, whose prohibitory bark to date has been worse than his bite, as practically all of his censorship has been set aside by judges. The slight damages accruing to producers affected has been more than offset by the subsequent publicity in the daily press.

Film stars from all over the country will be called here by the city council committee on censorship. The hearing will be set when Alderman Steffen, chairman of the committee, returns from the East.

Under the proposed plan the second deputy of police, while continuing to censor films, will no longer have absolute power as in the past. An appeal to the board of censors will be provided for.

Judge Alschuler, in the United States Circuit Court, handed down a ruling Monday in which the major was frustrated in his effort to dissolve the injunction under which "The Spy," the latest Farnum feature (Fox) has been shown without permit of the city.

EVERYWHERE Is Calling

Where to Get the Pictures

The following distributing companies have volunteered the services of their organizations in distributing the different installments. Every exhibitor gets his film from a designated exchange, whether he is a regular customer at that exchange or not.

Films are free to all

Exchanges pay all express charges

BOOK No. 1 at UNIVERSAL or VITAGRAPH EXCHANGES

BOOK No. 2 at PARAMOUNT or METRO EXCHANGES

BOOK No. 3 at FOX or GOLDWYN EXCHANGES

BOOK No. 4 at PATHE or TRIANGLE EXCHANGES

BOOK No. 5 at WORLD or SELECT PICTURES EXCHANGES

Second Liberty Loan Committee
National Association
of the Motion Picture Industry
MOTION PICTURE DIVISION

ADOLPH ZUKOR, Chairman

MARCUS LOEW
W. W. IRWIN

JULES E. BRULATOR
GEORGE K. SPOOR

(THIS SPACE CONTRIBUTED BY "VARIETY")

FOOD CONSERVATION FILM.

The picture industry is endeavoring to prove its claim that the screen is the greatest power and force for good in the country by using its resources unreservedly for the success of food pledge week, Oct. 21 to 28.

Owners of picture houses have assured the Administration of their co-operation in the plan to enroll the 22,000,000 families in the nation in a food conservation army.

Slides with campaign slogans will be displayed on screens throughout the country. A poster of "Miss Liberty" will be outside. Weekly news réels will carry special food pledge features during the week of Oct. 21.

"Four Minute Men" will divide their efforts between the Liberty Loan and the Food Pledge campaigns. The men appointed by the administration are officials of the largest film companies in the country.

FILM MADE ON STAGE.

Tuesday night, at the 81st street theatre, New York, the Screen Club held its first benefit performance. Many picture people were present. The proceeds for the club came from the sale of souvenir programs and autographed photographs, also the difference in the advance of seat prices.

The organization did not commence its entertainment until 11 o'clock, when Mother Maurice, Tony Mareno, Harry Morey and Mollie King were selected from the audience to participate in the making of a picture before the audience. No others were introduced. The film was to be 500 feet in all, and will be shown at the theatre October 15-17. It was written by Anthony P. Kelly, directed by Lawrence McGill, and photographed by H. O. Carlton. William Bradley was the technical director, with George Wilson the electrician.

NICKEL PRICE GOING UP.

One by one the picture houses that have had the nickel or jitney as the minimum price of admission are dropping it altogether and tilting the general admission to 10 cents. Al. Frankenthal, operating the Halsey, Brooklyn, has increased his scale on the nickel basis, while the DeKalb (Loew's) is another Brooklyn house that has discarded the nickel admission range.

New Yorkers At N. E. Convention.

A representative body of New York exhibitors as well as invited members of the picture press publications will attend the convention of the picture exhibitors of New England, to be held in the Copley Plaza Hotel, Boston, Oct. 23.

Six N. E. states will be represented.

NEWS OF THE FILM WORLD

Edna Goodrich is to star in "Her Second Husband," Mutual, by Hamilton Smith.

Boris de Tangko denied being engaged by the Bloom-Linsky Co., as scenario editor.

George Beban will appear for Paramount in "The Lead of the Free."

W. E. Clayton has been engaged as technical and art director by the Yorke Film Corp.

Arthur Hoyt, a legitimate actor, stage manager and director, has been engaged as casting director at Triangle's Culver City plant.

Lewis J. Selsnick Wednesday closed for the distribution through Select of the Charles Richmond feature, "Over There."

The first J. Stuart Blackton production for Paramount, "The Judgment House," is set for release on Nov. 19.

Olive Thomas, Triangle star, has been taking an enforced vacation for ten days, the result of an ulcerated tooth.

Charles Ray's second Paramount picture, "His Mother's Boy," follows "His Father's Son," which is to be released Oct. 23.

"For Sweet Charity," with Billie Rhodes starring and Jay Belasco in support, is scheduled for release Oct. 16 (Mutual).

Paramount is sending to exhibitors and exchanges a campaign book on "Who Is Number One?"

Triangle, at Culver City, Cal., has ten directors and companies working on the fall and winter Triangle feature subjects.

Myrtle Stedman, Famous-Paramount star, appeared in Chicago and sang at the Lubliner & Trins theatres last week.

Romance will center around a forthcoming Violet Mercereau Bluebird, to be produced at Leonia, N. J., by Wilfred Lucas.

Olive Tell will make her screen debut in "The Unforeseen," made by the Empire All-Star Corp. (Mutual), to be released Oct. 22.

Ann Murdock's second Empire-Mutual picture, "The Beautiful Adventure," will be released Oct. 18.

Southwestern Art Dramas, Inc., has contracted for the Billy West comedies for Texas, Oklahoma and Arkansas.

Ed. Rosenbaum, Jr., has composed a Persian intermezzo, that will be featured by the Rialto orchestra next week.

Clarine Seymour has signed with Pathe for the "Toto" comedies as Toto's leading woman.

Vitagraph announces as the Blue Ribbon feature for Oct. 22, "The Bottom of the Well," from the novel by Frederick Upham Adams.

Wholesome Picture Corporation's most recent release, "The Peany Philanthropist," has been booked for showing in the Alfred Hamburger theatres, Chicago.

Jack Cunningham, of Triangle's Culver City scenario force, has completed the pictorialization of Eugene Manlove Rhodes's story, "Princes for Tonight," for early production.

Judge Willis Brown, of the Chicago Juvenile Court, has written a scenario entitled "The Spirit of '17," in which Jack Pickford is to be starred.

Kiever Komedies, Inc., in addition to playing their Victor Moore comedies at the Strand, have booked their one-reelers in the Loew and Fox houses.

Mrs. Mable L. Drohen of Dunkirk, N. Y., has awarded a contract for the building of a new theatre in Central avenue, to hold 2,000 people. Work will be started at once.

The newly built Colonial, a picture house at Lincoln, Neb., opened with "The Spy," Oct. 8, under the management of E. M. Duncan.

Harry Lubliner, member of the firm of Lubliner & Trins, owners of a string of film houses in the middle-west, announces a new production. It is a boy.

The distribution of the "Italian Battlefront" for New York and New Jersey is being handled for the Fort Pitt Co. by S. D. Felsman.

The date for the opening of the New Jewel feature, "The Co-Respondent," at the Broadway has again been postponed until Oct. 14 to permit "The Fall of the Romanoffs" to remain another week.

Leah Baird, formerly of Vitagraph, in retirement of late, is to return to the screen, having arranged with a special company to make six pictures with her to be released via the open market.

"The Hidden Hand," in which Doris Kenyon is the star, with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, the featured members of the cast, will be released in the early winter.

M. S. Epstein, formerly with the Loew offices in New York, was in Chicago last week in the interests of the Russian Revolutionary Pictures, claimed to be the only pictures extant showing Kerensky.

There is a curious similarity of titles between Charles Ray's first production by Thomas H. Ince for Paramount, "The Son of His Father," and the second, "His Mother's Boy."

Franklyn Farnum will have both Rosemary Theby and Claire DuBrey as leading ladies in his Bluebird organization, which has created "The Winged Mystery" for presentation Nov. 28.

"The Thing We Love" will be released in November by Paramount, with Wallace Reid as star. Following the completion of the picture Mr. Reid will come East to work in "The Source."

An action to recover \$13,750 has been started by Nat Goodwin through his attorneys, Heues, Grossman & Vorhaus, against the Mirror Film Corp.; alleging a breach of contract, said to have been broken by the defendant in May, 1916.

Metro has engaged Robert Walker to play the part of Perry Bascom in "Blue Jeans." He is a nephew of Robert Hilliard, who created the role on the legitimate stage 25 years ago. Viola Dana is to be starred in the part of Jane.

The West Point Film Co. has been incorporated to manufacture all kinds of films, but specializing upon films showing military evolutions and the performance of the military manual of arms by the cadets of the West Point Military Academy.

"Stranded in Arcady," from the novel by Francis Lynde, produced by Astra, directed by Frank Crane, scenario by Philip Parholomae, will be released Oct. 14 with Mrs. Vernon Castle, Elliott Dexter, Pelt Treanton and Georgio Maperoni.

The Lubin theatre, Cincinnati, has been sold to Isaac Frankel of the Ante Frankel Amusement Co. Joseph Hennigan has retired from the management of the house which he held since the theatre opened. The deal is said to involve more than \$25,000.

In addition to the four studios used by Astra in Jersey City, Fort Lee and Los Angeles, three new plants have been taken over in whole or in part by Pathe. They are the Sanger Studio, 184th street and Park avenue; the Norma Talmadge Studio in 45th street, and the Kalem in Los Angeles.

Arrangements were made by cable this week whereby the London offices of the Piedmont Film Corporation has disposed of the "Jimmy Dale" serial to certain foreign territory, the consideration being cash and a figure that sounds good for the continuation of the sale of serials abroad.

A few months ago Bess Meredith wrote a screen serial called "The Trey of Hearts." It was given to Luana to direct, and writer and director then met and for the first time, Luana has been engaged to produce "The Mercereau" pictures and Bess Meredith, who is now Mrs. Lucas, will furnish the story.

Gladys Leslie, formerly with Thanhouser, and Grace Davenport, from Astra, have been added to the Vitagraph acting forces. Miss Leslie's first picture will be in support of Harry Mory in "His Own People," and Miss Davenport plays Earle Williams in "The Hillman."

Henry MacMahon, for years a prominent newspaper and magazine writer and latterly a film publicity promoter, has a novel idea of helplessness to producers of pictures. He calls it a Literary Bureau. The idea is to execute extensive research work for producers and press agents who have not the time to devote to it personally.

Harry Mason, soloist of the Buffalo Park Bank, has been engaged by the Victoria theatre to sing at each performance starting Sunday. This theatre has a mailing list of 5,000 and is sending out Liberty Loan literature to each one on this list and is devoting a large part of the space in its sixteen-page program periodical to the Liberty Loan publicity.

Chicago is the first city where will be shown at the popular price houses D. W. Griffith's "Intolerance," the picture opening at the Orpheum October 10. It will be shown through the J. L. & S. and Ascher Brothers chain of theatres. This is the only one of Griffith's pictures in the past three years which has been contracted for at the customary scale of prices.

Captain Kimball, of the Hanover Film Corporation, is looking over scenarios from which he expects to make a pick of a novelty subject for a state rights feature. Meanwhile the captain is still working at the final distribution of state territory for "How Uncle Sam Prepares." He desires an effort has been made to take a series of pictures on military preparation at Camp Upton, L. I.

Ruth Clifford, star of Bluebird photoplays, will appear Nov. 19 in "The Savage," a pictured play by Elliott J. Clawson, of the Canadian Northwest, with Monroe Sallabury as her leading man. It is a Rupert Julian production. New Yorkers will have the first public showings of "The Savage" at the Broadway Oct. 21, when it will start a series of Bluebirds to be shown there on pre-release.

For some reason or other some one has been planting stench bombs in theatres in Los Angeles. The last one to be "attacked" is the Symphony theatre. Four vials of ammonium asafetida were planted in that theatre, causing no end of disturbance and annoyance to the audience. All theatres in Los Angeles are making efforts to apprehend the person or persons guilty of these offenses.

Montagu Love, star of World Pictures, has come into widespread request for "appearances in person" in leading picture theatres in New York and nearby cities. He recently devoted his nights for more than a week to going before the crowds in Loew's houses in Manhattan, Brooklyn, Bronx and Newark, in connection with the production of "Rasputin, the Black Monk."

When it comes to making speeches, the Canadian Moving Picture Digest thinks the palm should go to W. Stephen Bush, a local picture scribe, wherein "modesty" is the keynote. The Digest recently took him to task for what he wrote after the picture convention held in St. John, N. B. It states that Bush, in afterthought, wrote an article with 111 lines of it telling what he (Bush) had done at the convention.

To overcome the delay in film shipments Triangle has had a traffic manager in its employ for some time past. He has established a readjustment of territorial bounds for each exchange in order to facilitate rapid and economical transportation and the compilation of a complete routing order system from each branch to every town of five hundred or more in its territory, for the guidance of shipping clerks in the various exchanges.

A certificate of incorporation has been filed with the clerk of Erie County, New York, by the Buffalo Motion Picture Corporation, a concern capitalized at \$125,000, for the expressed purpose of erecting a picture studio in or near Buffalo to get out seven and eight-reel photoplays. The directors are Frank L. Talbot, the man who last spring managed and directed the Allied Basaar in Buffalo; Maxwell N. Nowak and S. K. Talbot, Ben Starr and Charles McCreary.

General Film Company

They're Booking this Gold Nugget Fast

THE EMPRESS OF EMOTION

HELEN HESPERIA

in

"CAMILLE"

By ALEXANDER DUMAS

That Sublime Drama of
a Woman Who Loved.

A Six-Part Splendor-Film, with the inimitable atmosphere of Alexandre Dumas—actual types and locations—the real background—and with HESPERIA (the Beautiful), internationally-renowned "Bernhardt of the Screen," envied and adored for her graces and talent.

The Marvelous Story Filmed in
Marvelous Form

This Overwhelming Box-Office Attraction Is
Being Booked by the Wide-Awake Exhibitor
Who Knows Opportunity, Who Senses the
Now Recurrent Furore Over the Ever
Beloved Heart Romance of
"CAMILLE."

Controlled by HANOVER FILM CO.

CAPT. CHAS. E. KIMBALL, Managing Director

Distributed Exclusively by General Film Company

THE GHOST HOUSE.

Ted Rawson.....Jack Pickford
Lois Atwell.....Louise Huff
Alice Atwell-King.....Olga Grey
Jeremy Foster.....James Neill
Dido.....Mrs. Louis McCord
James Clancy.....Horace B. Carpenter
Spud.....Eugene Pallotte
Mrs. Rawson.....Edythe Chapman
Mary Ellen Clancy.....Lillian Leighton

Whether it was William C. DeMille, or Beulah Marie Dix, or Jack Pickford, or Louise Huff, there is something about this Paramount-Pickford-Huff offering that makes for a pleasant hour's entertainment. Here is real charm in pictures. DeMille did the directing, Beulah wrote the story and Jack and Louise do the starring. Mixed up somewhere in that quartet is real picture sense, and the result is a most pleasant one for the spectator. The old home of the Atwells is said to be haunted and Jeremy Foster, the gardener, who is at the head of a gang of thieves, does his best to keep the superstition alive. Old Atwell, upon his death, leaves the house to his grand-niece, Lois, and her married sister, who, being poor, decide to live in the house despite the superstition. Ted Rawson, being initiated into a college fraternity, is made to spend a night in the house, the very night the two girls arrive. In the meantime the thieving gang have robbed a band and hidden the loot in the attic, guarded by an alcoholic burglar who is ripe to believe he sees ghosts himself. The house is filled with interest on that first night and things begin to happen. Lois catches Ted, thinks he's a burglar and only releases him when necessary to work all night to save the King baby from an attack of croup. Lois next day believes Ted is the burglar who looted the band. Ted fosters this belief and when caught in the house by the real burglar, Lois has her suspicions deepened. Foster decides to make up as Lois' uncle Atwell to frighten the girls out of the house, but he is caught by the Rawson's colored cook and locked up in a closet. The three crooks are frightened away after a fight with Ted, when Lois appears in a white gown at the head of the stairs. Lois soon finds she has been mistaken about her supposed burglar. Sounds involved and not exciting, but the story has been well worked out with the various ghost appearances and the logical sequence of the plot development. It is well acted by Pickford, Huff et al, and the staging is all that could be desired. A

new ending is worth a word. In the final clinch Jack and Louise are on the stairs. She moves up to if to elude him and he follows. Their heads are now above the top of the screen and the final clinch is registered without the audience seeing the faces at all. An effective and relieving bit of DeMillecraft. *Jolo.*

THE DORMANT POWER.

Christine Brent.....Ethel Clayton
James Brent.....Joseph Herbert
Carl Randolph.....Edward Langford
Maurice Maxwell.....Montagu Love
Metta.....Muriel Ostroffe
Brinkerhoff.....George Morgan
A rather pretentious picture for a service program is "The Dormant Power," a Peerless (World) release, story by Florence C. Bolles, scenario by Clara S. Beranger, directed by Travers Vale, photographed by Max Schneider. While the story is not original, it is well handled by both directing and acting staff. Ethel Clayton in the lead and Montagu Love as the heavy stand out head and shoulders above the remainder of the cast due to the strength of their respective roles. The locale is equally divided between western exteriors and effete eastern interiors, both well selected. While there is nothing remarkable in any department of production, the general effect is that of excellence. *Jolo.*

ONE SHOT ROSS.

"One Shot" Ross.....Roy Stewart
Nan Sheridan.....Josie Sedgwick
Jim Butler.....Jack Richardson
"Shorty".....Louis Durham
Mr. Sheridan.....Wm. Ellingford
Briggs.....Leo Willis
A Kay-Bee (Triangle) release that holds considerable interest because it tells a picture tale of the wild and woolly when a man's digital expertise on the gun trigger was paramount. One such marvel with the six-shooter was known as "One Shot Ross," since he invariably "got" his man on the first pop. His gun brought justice and some semblance of law into Painted Gulch. One day he shot a rough hired by some old school gamblers to do away with "One Shot," and the grief of the slain man's daughter makes Ross decide to leave Painted Gulch. He goes minus his famous guns, via the stage coach, which is attacked by rustlers and highway men who infest a notorious stretch of land known as the "Cave-In" country. The stage overturns and Ross is carried in battered

condition to the cabin of old Sheridan, a cattlemen who lives alone with his daughter, Nan. Ross is nursed back to life but feigns insanity that he might discover the secrets of the rustlers. The latter is led by Jim Butler, who covets Josie for a wife. Sheridan is killed by Butler, when the old man inadvertently happens on the gang splitting up the stolen spoils from the stage coach. In the end "One Shot" heads the sheriff's posse in arresting the rustlers, who are about to make a getaway. He then rushes to the Sheridan lean-to, saves Nan and in so doing "plugs" the bad man Butler. The story was by Lambert Hillier, with the acceptable direction and photography by Cliff Smith and Cap Crane respectively. *Zuss.*

COAST PICTURE NEWS.

BY GUY PRICE.

Jimmy Harrison is a member of the kitchen brigade at Fort McArthur. He was, until recently, leading man in Charlie Comedies. Ernest Shields has been promoted to sergeant and Tom Forman is in line for a commission at the same place. Both are well known in the film field.

Katherine McDonald is now playing opposite Jack Pickford.

J. B. Woodside has been appointed by H. O. Davis manager of the Exhibitors' Service Bureau. He serves out hints to house managers.

Texas Guinan is in the east. It is not known whether she has resigned from Triangle, but it is rumored she will return in three weeks.

Joe DeGrasse has a lot of trouble with his name. People always make him repeat his name several times. So Joe has presented himself with a brand new rubber stamp.

R. W. Woodley has taken over the Strand theatre.

Ben Cohn, of the Select, is down from San Francisco. Mrs. Cohn preceded him by two days and will remain with him during his stay.

Louise Glaum has handed in her resignation to Triangle.

Marin Sals entertained a few friends the other night.

Al Nathan, manager of the Superba, left this week for New York to be gone two months.

Ground has been broken for Miller's new theatre on Main street. The house will be completed early in 1918.

R. V. Nichols, advertising agent for the Mason, stumbled on the stage of that theatre the other night. When he got up he was shy six teeth. A dentist is trying to make him look like a human being.

Former Ambassador Gerard drew tremendous crowds during his lectures here.

Manager Wyatt of the Mason is exhibiting a list of bookings that will keep the Mason open well into next summer.

Joseph Montrose, general manager for Klav & Brianger's western circuit, has two or three plays ready for production, but these will not be put in rehearsal until after a present coast tour of "Here Comes the Bride" and "Under Pressure."

Neal Burns is contemplating a return to legitimate stage.

Monte Katterjohn is turning out some bully scenarios since his transference to Paralta.

NEW INCORPORATIONS.

West Point Films Co., Utica, \$10,000; T. H. Ferris, C. R. Dewey, T. Burgess, Utica.

Kansas City Machine and Supply Co., Manhattan, \$50,000; A. D. Flinton, J. H. Hallberg, H. T. Edwards, 1604 Broadway. Hesperia Films Co., Inc., Manhattan, \$100,000; W. H. O'Neill, J. Carty, F. Cantini, 41 East 11th st.

Eureka Amusement Co., Brooklyn, \$10,000; C. G. D. and T. D. Stamatis, 47 Kingston avenue, Brooklyn.

Change in Fox Releases.

The slight accident in Fox's Fort Lee studio, which gave June Caprice a black eye (temporarily) and forced her into several days of idleness, has compelled a shift in the schedule of Fox releases for October.

KREIBERG & BERG Present

"A MAN'S LAW"

A vital appealing story of the Great North West

featuring

IRVING CUMMINGS

NOW PLAYING ON THE BEST CIRCUITS IN THE EAST

FOR REMAINING TERRITORY A P P I N

OVERLAND FILM COMPANY

729 SEVENTH AVENUE NEW YORK



MOVING PICTURES

STRAND MUSIC PROGRAM.

The musical part of the Strand program for the current week includes the "Coriolanus" overture by Beethoven and is excellently played, the second theme being brought out with delicacy and yet with precision. The Prelude to the "Deluge" (Saint Saens), following, seemed almost too much in the same class of solemnity and dignity, but it was finely rendered by the orchestra, while the second theme of this Prelude was most exquisitely played solo by the first violin, accompanied pianissimo by all the strings, the melody being finally taken up by the entire orchestra. The Rustle Dance was conducted by the composer, William Lewis, the Strand pianist, and was gracefully and delicately played, the tripping dance measures, chiming

bell and vivacious rhythm giving a pretty musical picture of country festival.

The "1812" Overture of Tchaikovsky, a masterpiece of musical sound representing the battle of Borodino, was commenced a trifle deliberately and seemed to hang back somehow, but once the warfare between the conflicting armies, first one gaining the ascendancy and then the other, until finally the Russian National Anthem rose triumphant amid the drums and pealing bells, which began to rise over the dominant hymn, when the Maestro got his forces well in hand and the Overture came to a magnificent climax.

The Symphony concert is ably conducted by Sig. Adriano Ariani, who is a really fine artist.

The "Spring Morning" of Lacombe was sung in French by Miss Rosa Lind, who has

a rich mezzo-soprano and a very clean enunciation, and the Flower Song from "Carmen" was well rendered by Henri deCant. Jolo.

THE TROUBLE BUSTER.

Micheline Libelt.....Vivian Martin
Frans Libelt.....James Neill
Blackie Moyle.....Paul Willis
Tip Morgan.....Charles West
Mrs. Camden.....Louise Harris
Ruth Camden.....Mary Mersch
Mrs. Westfall.....Vera Lewis
Tom Forman, a youthful and useful Lasky leading juvenile, who has now joined the army, sat himself down to write one day and evolved "The Trouble Buster" as a vehicle for Vivian Martin. If Tom finds life in the army hanging heavily on his hands, let him get out his little old last year's typewriter and give us

more of the same. With the aid of Gardner Hastings he has evolved a picture plot that gets into its five reels a little of pathos, a lot of love, a bunch of charm and a deal of action, developed logically, cumulatively and happily until the end of the last reel. Vivian has a chance for all her charm and has more than a little to do in making the picture the interesting piece it is. She plays the part of a Roumanian waif whose father dies soon after landing at Ellis Island. Micheline, left to shift for herself, is befriended by Blackie, a newsie, who takes her to live in his piano box quarters where the two while away the time by modeling in clay. Micheline, shorn of her girlish locks and dressed in boy's clothes, becomes a newsie too and in the course of her modeling evolves a sort of Billiken image she calls "The Trouble Buster," modeled after one of Blackie's, but of a different design. After the course of various exciting events in the life of the two waifs, "Michel" bears the two images to an art exhibit where her model makes a tremendous hit with the public. She tells the judges the "Trouble Buster" is Blackie's work. The boy, who has been injured in a fight to save the girl from a thug, becomes a young Billiken millionaire when the public take up the "Buster" image, but he has lost his sight in the fight and loses track of Micheline who has left him to enjoy his prosperity alone. In her fear that her deception will be discovered by him, Blackie eventually has his sight restored and eventually finds Michel after a number of interesting and stirring things happen in the lives of both. The truth of the matter of course comes out and the ending is as happy as the most optimistic could wish. Miss Martin gives a charming performance as the self-sacrificing boy-girl, and Paul Willis, as the newsie, stands out as most adequate support. Jolo.

UNDER FALSE COLORS.

"Under False Colors" is of the Thannhouser brand that has been taken over by Pathe for film distribution. The featured players are Jeanne Eagel and Frederick Ward. The picture is up to date as far as the scenario theme is considered. A Russian countess is assisted by a young American as she flees from Russia under an assumed name. On the way over a torpedo sinks the ship, but she and a young American girl take to the same boat with lifesavers. The American girl dies from exposure and turns over some valuable papers to be delivered to a very rich American named Colton. The Russian lady of nobility passes as the other girl and is adopted by Colton. She is in league with a Russian band that is led by a scoundrel who is finally unmasked after trials and tribulations for the countess and her guardian, Colton. As Colton Mr. Ward gives a finished portrayal of the rich man who despite his immense wealth wasn't such a bad sort after all. Miss Eagel plays Olga effectively. There are a number of dramatic climaxes, with the submarine's action and the torpedoing of the liner commendable. "Under False Colors," while a conventional picture, will hold its own on the service program of multiple-reel subjects. The photography at times appeared off color, the players and scenic investiture appearing indistinct. Mark.

LIFE'S WHIRLPOOL.

A Metro release featuring Ethel Barrymore, the scenario and direction credited to Lionel Barrymore. It deals with a theme that has done stellar service on the screen, the redeeming points solely resting in the work of the cast and the general arrangement of the situations. Miss Barrymore is a young wife, her husband a stony hearted land operator whose principal pastime is foreclosing mortgages and disposing tenants. His sister supervises his home and continually reminds the young spouse of her predecessor, who had died some year previous. Eventually comes the other man (Alan Hale), a young physician who loved the girl in their school days. Jealousy on her husband's part, strengthened by the continual story carrying of his sister, finally drives the girl from home, her evacuation coming after a stormy scene in which she was roughly handled by the land owner. Closely follows his murder by a tenant. The adjustment finds the young physician and the widow together. There is little or no surprise, not even the several deaths providing a chill. A battle ground scene was singularly realistic, but otherwise Metro showed little or nothing to warrant comment. Miss Barrymore's personality was nicely contrasted with the other roles, and Mr. Hale, for a short part, acquitted himself quite well. It's just a good program release, with the Barrymore connection adding some value. Wyna.



HANK MANN

Good - bye.
Broadway
Hello,
L. A.



OCTOBER

LEW FIELDS in **"The Corner Grocer"**
Madge Evans

SEVEN STARS

Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings, Hubert Wilke

"Rasputin, the Black Monk"

Directed by George Cowd

JUNE ELVIDGE in **"Shall We Forgive Her?"**
ARTHUR ASHLEY

From the famous play by Charles Sawyer
Directed by ARTHUR ASHLEY

"The Dormant Power"

Directed by TRAVERS VALE

ETHEL CLAYTON in **"The Burglar"**
CARLYLE BLACKWELL
MADGE EVANS
EVELYN GREELEY

Story by Florence C. Bolles
Directed by Harley Knoles

From the play by Augustus Thomas
Directed by Harley Knoles

ALL IN ONE MONTH

Another proof of World Supremacy

PARADISE GARDEN.

Jerry Benham.....Harold Lockwood
Una Habberton.....Vera Sisson
Marcia Van Wyck.....Virginia Rappae
Roger Canby.....William Clifford
Jack Ballard.....Lester Cunes
Henry Ballard.....G. Spottiti
Miss Gore.....Catherine Henry
"Paradise Garden," a seven-part Metro featuring Harold Lockwood, contains numerous twists away from the conventional "vamp" ideas. It hardly suggests a "vamp" story, but it carries its biggest punch in that respect, when the "vamp" finally allows herself to be detected by the apparently unsophisticated Jerry. It was directed by Fred J. Balshofer, who also aided Richard V. Spencer in adapting the story from the novel of the same name by George Gibbs. Antonio Gaudio handled the photography. This was well enough taken care of, although occasional stretches were somewhat below the general average. Virginia Rappae as Marcia Van Wyck and Vera Sisson as Una Habberton were opposite Lockwood, the former a mild "vamp" and hardly doing justice to a number of closeups. She possesses a dreamy pair of eyes, with the black hair of this type. It will take a number of like roles before she reaches a number of other established vamps. Miss Sisson did nicely in her important scenes, but was not placed for the opportunities presenting themselves to Miss Rappae. Jerry Benham (Harold Lockwood) is heir to a vast fortune. According to the will it is to remain in the estate until he is 21. Unknowingly, Una Habberton makes his acquaintance. She wastes paying numerous visits to a hut built upon the estate. Jerry reaches the age when he discovers his wealth, and is rather curious to see New York. There he meets Marcia Van Wyck, who is entirely different from Una. He becomes infatuated with her. Still Una lingers in his mind. His guardian, Roger Canby, repeatedly warns Jerry against Marcia. Nevertheless Jerry continues to bring Marcia and other friends to the estate for week-end parties. There are a number of rather fast moving captions at one point unexpectedly evoking laughter. When Marcia is caught "vamping" around another party, Jerry realizes everything his guardian told him had finally started to become true. He becomes enraged and a fight follows, with Jerry throwing him over a banister with apparent ease. Marcia arrives in time to see it all, and throws her arms about Jerry. He repulses her and tears her dress in the rear, leaving her practically nude down to the waist. The director took pains that this should not be a minor detail, showing a close-up of Marcia. It was funny, but did not look very good on the screen. Jerry led the house right there, and later a reconciliation was brought about with Una.

ANYTHING ONCE.

Theodore Crosby.....Franklyn Farnum
Senorita Dolores.....Claire Du Brey
Dorothy Stuart.....Marjory Lawrence
Mrs. Stuart.....Mary St. John
Sir Mortimer Beggs.....Sam De Grasse
Waught Moore.....Lon Chaney
Getling Mohr.....H. M. Thurston
"Turned Toad" Smith.....Raymond Wells
Jethro Quail.....William Dyer
Algernon.....Frank Tokunaga
This following in the footsteps of Douglas Fairbanks' stuff is beginning to grow a trifle monotonous. Too many of them, and if it keeps on it won't be a question of comparison of their respective values, but how to dodge them. In "Anything Once" Franklyn Farnum gives the best imitation of Fairbanks thus far offered in the film market. He now occupies the same position in filmdom as Claire Loftus had in vaudeville as a mimic. The story of the picture is by Isola Forester and Mann Page, scenario by William Parker, directed by Joseph DeGrasse. It is melodramatic in theme but unfolded in comedy style. Theodore Crosby's uncle willed a ranch to his sporty New York nephew on condition that he reside upon it for six months and marry a distant cousin. The bad man of the west tries to run him off the place, and so on, and the athletic, breezy New Yorker wins out in the end. From the viewpoint of a program release it should prove very good entertainment. Jolo

DEAD SHOT BAKER.

Dead Shot Baker.....William Duncan
Evelyn Baldwin.....Carol Holloway
Lightnin' Bug.....J. W. Ryan
Cherokee Hall.....S. E. Jennings
Bartender.....R. L. Rogers
Old Baldwin.....Otto Lederer
Postmaster.....Charles Wheelock
A Greater Vitaphone picture excellently photographed, but with a story done time and time again. William Duncan directed, and was well supported by a cast that should be able to demonstrate a western play with more of a story to it. The scenario is of a sheriff who rescues a girl from a hold-up of the coach she was going to Wolfville in. The lass is from the east. As her father is killed in the fight, she is left helpless. The sheriff proposes and is accepted. A new postmaster, also from Brooklyn, comes to the town and the "gal" falls for him. Baker sees she is over his head, he being a "rough" westerner, and tries to fix it that he'll "get his." Although he goes over a cliff during a scrap with a rustler, and through the roof of their bideway, he still lives. When the boys come back, led by the wife (they having gone back and told her what had happened) and rescue him, everything is fine as she declares her love for him and admits that she was only kidding herself along about the postmaster. All of which leads up to the usual finishing fade out.

ARMS AND THE GIRL.

Ruth Sherwood.....Billie Burke
Wilfred Ferrers.....Thomas Melghan
Oiga Karnovitch.....Louise Bates
Eugene.....Malcom Dunn
The General.....A. Bower
Martin.....William David
"Arms and the Girl" is the second of the Billie Burke pictures (Paramount). It is an improvement over its predecessor, even though it runs along conventional lines. It deals with war with Belgium as the locale at the beginning of the present world conflict. Ruth Sherwood (Miss Burke) is pleasantly

touring the European capitals, duly chaperoned by her parents. As they are departing from one of the Belgian municipalities, war is declared. The trio, while en route to Paris, read the "Herald" Paris edition, and are chagrined to find that Jack Martin, to whom Ruth is betrothed, is proving unfaithful. Still travelling in Belgium, Ruth leaves the train when it stops at one of the towns to send a telegram to Martin declaring her engagement broken. Delaying beyond the allotted time, the train leaves without her. She seeks a hotel, and from that moment the incidents, mostly of a military nature ensue. She meets Wilfred Ferrers, an American engineer, whom she ultimately marries.

While Paramount spent considerable money in the production, Joseph Kaufman, who attended to the direction, showed little inventiveness. Possibly Kaufman was deterred by condescension to the star. This oversight suggests itself several times in the unfolding, especially in the scene where Miss Burke, bereft of parents, in a strange hotel, in a foreign country, with war impending, jumps about her room, smiling and happy. Throughout Miss Burke employs the Billie Burke complement of interpretativeness, probably mainly sought. Her supporting company is adequate. "Arms and the Girl" is an average feature, with the Billie Burke name to carry it along, and the Billie Burke name is a sufficient box office magnet. O. M. Somewet.



THE most brilliant, spine-thrilling patriotic drama ever made into a motion picture—a picture to challenge the pride and the conscience of all humanity.

Thousands of men organizing and drilling to fight the battle of civilization. Thousands of men marching away to the front and into the jaws of death.

Before your very eyes nations banding together in a blood brotherhood against a common enemy.

Heroes and cowards transformed into supermen of gigantic courage walking and scurrying into a living hell of shells and fumes to bring in the wounded from artillery-raked plains.

Women showing their bravery in the home and at the camps; women living through the Inferno of battle to nurse and stimulate their men to victory; women risking certain death to be near the men they love.

And the arrival of the Stars and Stripes on the battlefield in France in a climax that brings audiences up to their feet with cheers—

Those are the exciting things you see in Captain Edwin Bower Hesser's photopanorama, "FOR THE FREEDOM OF THE WORLD," which will be distributed exclusively throughout all lands by Goldwyn Distributing Corporation under an arrangement made with Ira M. Lowry and his associates, the producers of this great picture.

This completed picture is being made ready for quick release and trade showings are now being arranged for all Goldwyn offices. Write or telegraph at once for bookings and information.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City

WILD SUMAC.

Wild Sumac.....Margery Wilson
John Lewis, N. W. M. P.....Edwin Brady
Lupine.....Frank Brownley
Armand duFere.....Wilbur Higby
Pierre duFere.....Ray Jackson
Desnon Brickette.....Percy Challenger
Jacques Fontaine.....George Chesebro

It may be that this Kay-Bee (Triangle) five-reeler had in the mind the featuring of Margery Wilson in the title role, but the picture develops two others as central figures, George Chesebro as Jacques Fontaine, an acrobatic French Canadian of the northwest, and Frank Brownley, who does clever work as Lupine, a repulsive, boot-legging squaw man.

There is a bit of rough and ready wrestling. The story is not cohesive but covers a heap of territory even including a touch of witchcraft. Wild Sumac is the supposed child of the rough Lupine and his squat squaw partner. Jacques, who loves the girl, is a fugitive from the northwest police, having shot a man in a brawl over a bar maid in some distant settlement. A railroad is being spurred into town, with the builder's son a problem to his father. The boy falls prey to the "red eye" and nightly gambles with Lupine, who is a cheater in addition to his other bad traits. When the boy is tipped to the card trickery by Sumac, there is a fight between Lupine and his dupe, resulting in the death of the boy. Sumac is accused and a mob, led by a religiously fanatic deacon, carries

her from jail and attempts to burn her alive. It is Jacques who rescues her, with the assistance of the mounted police, who has been trailing him. Inadvertently Jacques reveals his identity, but the officer tells him his victim did not die, so that a plea of self-defense would be acceptable. Lupine is caught and with him a box containing documentary evidence Sumac is the kidnapped child of the railroad builder's brother. The picture is just an ordinary feature. Miss Wilson seemed too frail a girl immured to the Canadian backwoods, though the story really does not allow of real stellar work. Elaine Sterne wrote the story, Jack Cunningham placed it in scenario form, William V. Mong directed it and the photography was by Eddie Gailer.

CAMILLE.

A six-reel screen adaptation of "Camille," made in France, with Helen Hesperia in the title role, the American rights to which are controlled by the Hanover Film Co., is being distributed by the General Film Co. Barring that the star is a superbly handsome and statuesque creature, apparently six feet tall, looking anything but consumptive, the production is most artistic and the acting very superior. The producers had a marked advantage over any American production of the same story in that the locations and interior settings were available and contribute in no small measure to the creation of suitable "atmosphere." A genuine actress is Miss Hesperia, not a mere beauty, or a woman who photographs well. When she smiles to indicate happiness she displays a set of beautiful teeth, irresistible dimples and untold magnetism. In an instant she drops the corners of her mouth, her entire face sags and her eyes take on a look of pathetic melancholy. The playing is of such a fine calibre there are very few titles, the story being told through artistic pantomiming. This is occasionally interrupted by rather lengthy titles, in the form of a continuation of a narration. The picture opens with Armand seated in an armchair, relating the story of his life to a friend, feeling sure it will prove an interesting novel. This idea is carried right through the titles and shows that with the death of his beloved, Armand was a broken man, with little interest in life. Hesperia's performance, with her competent support and artistic direction, is well worth seeing. Jolo.

CAMILLE.

Any review of a film adaptation of Alexander Dumas' masterpiece, "Camille," must necessarily be confined to the production, direction and cast. In this, the Fox version is there for a program feature, other than the selection of Theda Bara for the consumptive heroine. Miss Bara is altogether too voluptuous and healthy, and while she gives an excellent performance of the courtesan with many lovers in the first portion of the story, when the time comes to simulate a soul purified by a great love, she seems to lack the proper sense of it. In the death scene she looks more like a buxom, healthy, well-fed married woman with nothing on her mind, rather than an unhappy, heart-broken, dispirited female with a wasted body and on the brink of passing into the hereafter. Albert Roscoe is a passable Armand Duval, not handsome, but youthfully manly. Walter Law as the Count de Varville, is very effective, but would have been more so if he had given more attention to the putting on of his crepe hair whiskers. To Alice Gail as Mme. Prudence go the best acting honors. More than careful attention was given to the arrangement of the interior settings to represent Paris and suburban Paris, but the few flashes of exterior French domiciles might have been better selected. Fox's "Camille" is a good program picture. It might have been made into a special feature. Jolo.

MAGDA.

Magda.....Clara Kimball Young
The Mother.....Allene Gale
Marie Schwartz.....Valkyrien
Franiska.....Kitty Baldwin
Theresa.....Maude Ford
Pastor.....Thomas Holding
Father.....Edward Kimball
Kellner.....Edmund Fielding
Max.....George Merlo

The first of the C. K. Y. Co. pictures starring Clara Kimball Young, and released through Select, is an adaptation by Margaret Turnbull of Suderman's "Magda," directed by Emile Chautard. As a piece of literature the story ranks among the standard classics, but as a play it never gained any general popularity. The reason for this is that it is a study in psychology and not a drama of action. Then again, whoever is responsible for changing the entire point of the story in the film version, must be blamed for very nearly ruining it. Magda leaves home to become a singer and while away has an affair with a lover which culminates in a child being born to her. She gives herself to her lover of her own free will. In the picture it is disclosed that she had been tricked by "a ruse" into believing she was really the man's legal wife. It makes all the difference in the world, and while it may have been done as a sop to the sensibilities of picture patrons—"the family trade"—the foundation upon which the story was built was transformed into quicksand. As a piece of fine, up-to-date picturizing, artistically staged and directed, with wonderful photographic effects, exceptionally good acting, etc., "Magda" may be set down as the last word in pictures. Miss Young looks more beautiful than ever and seems to have improved in her acting. The role of the father, as played by Edward Kimball, stands out like a blue white diamond in a black camera setting. It is by far the finest thing he has ever done before the camera. Jolo.

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THAT INIMITABLE
SINGING COMEDIAN

HARRY FOX

must have made some hit when he opened at the PALACE THEATRE, CHICAGO, last Monday and sang for the first time, our delightfully refreshing new novelty song

I'VE GOT THE NICEST LITTLE HOME IN

D-I-X-I-E

HE SENT US THE FOLLOWING NIGHT LETTER—IT SPEAKS FOR ITSELF

Chicago, Ill., Oct. 8, 1917.

Julius P. Witmark, 144 West 37th St., N. Y. City.

Closed the show at the Palace Theatre here tonight with "I'VE GOT THE NICEST LITTLE HOME IN D-I-X-I-E" and want to say it is one of the best songs I have ever used. Expect to put it over big when I play the Palace, New York. Best wishes.

HARRY FOX.

WALTER DONALDSON has written many songs of this kind, in fact, they made for him his reputation, but never one into which he has injected a more flowing melody, a more jingly patter, or a lyric that breathes more the balmy atmosphere of the dear old Sunny South than he has in this, his latest effort, and from the above report and others that we have also received, there is little room for doubt as to the certainty of his having added another big hit to his long chain of successes.

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OBITUARY

W. H. Russell, the veteran theatrical manager, known to all Pacific Coast playgoers, died October 3 at Cheelum, Wash., at the age of 68 from heart disease while on a business trip. He made his stage debut in '58 at Detroit, and in '89 appeared on the Coast as manager of the Cordrays' theatre, the Third avenue, Seattle and the Lyric. A widow, Elizabeth Hale, and two children, survive.

tune by her successes upon the stage and losing it she tried to regain wealth by appearing again, but was unsuccessful. Her mind became disarranged and she was sent to the New York Hospital and from there to the observation ward in Bellevue, then to the Manhattan Hospital September 21, where she expired. She was 47 years old.

Harry Sydel died in the Hamot Hospital, Erie, Pa., October 6, after being ill with typhoid for three weeks. Mr. Sydel, about 28 years old, had been playing the Loew Circuit for a year, doing a "nut" single. Sydel's body was shipped to the home of his parents, Elizabethport, N. J. His right name was Harry Siegel.

Alexandria, La., Oct. 6.

Editor VARIETY:

We would like through VARIETY to ask that any old make-up be sent to us, or anything that we might use for entertaining the boys here, with whom we are enlisted. Besides myself, once with the Newsboy 4, there are Billie Baird and Joel Ashworth, besides many others. Billie and Joel have played western time.

We have to get up entertainments and we need everything we can get. Jimmie Hanley, of Shapiro-Bernstein & Co., the music publishers, sent us some professional copies and they go fine.

Anything that can be sent, send care of the Y. M. C. A. here or myself, just so long as we get it.

Harold L. Peck.
(Q. M. C. M. T. Co. 75).

J. J. Murdock left New York Wednesday for a trip over the middle-western Keith circuit, his first stop being Louisville. Mr. Murdock has been in Cleveland for the past two weeks supervising the managerial interests in the stage hands strike in that city.

COMEDIAN

Not looking for a job but an interest in a concern in two-reel slapstick.

Know the business from A to Z; have worked with the best of them; have a bigger following than 90% of the comedians throughout America and Europe.

Address Box 500, VARIETY, New York.

Charles Lawrence will manage the Lexington Avenue opera house, commencing with next week. Norman Stein, who has been temporarily in charge, will remain there as treasurer.

In Memoriam of
My Son
TOM

who met the angels
Friday, Oct. 5th, 1917.
JACK HALLEN
(Hallen and Gross)

The mother of Maurice Frank died October 5 after an illness of five years.

IN LOVING MEMORY
of My
DEAR HUSBAND
CHARLES SABINE
who passed away Oct. 10th, 1914.
Gone but not forgotten.
VERA SABINA

The mother of Maurice Frank died Oct. 5 after an illness of 5 years.

We Mourn the Loss of
Our Beloved Brother
HARRY SYDELL
who passed away Oct. 6th, 1917.
**MR. AND MRS.
JULES JORDAN**

Anna Robinson, formerly Lady Roslyn, died October 5 in the Manhattan State Hospital for the Insane on Ward's Island. After amassing a for-

IN MEMORY
HARRY SYDELL
A loyal friend and a great act.
Died Oct. 6, 1917.
MARK LEVY

Barnet Freis, father of Sam Freis, who is with Hugh Herbert in vaudeville, died Oct. 4.

IN LOVING MEMORY
of our
BELOVED SON
WM. E. DE CROTEAU, Jr.
who died Sept. 28th, 1917.
Billy and Mae De Croteau

Lillian Kennedy, former wife of Walter Vernon, and mother of Ethel Vernon, soubrette with "Step Lively Girls," died Oct. 2.
The mother of Harry Brown died Oct. 8.

William Duncan

DIRECTOR and STAR
GREATER VITAGRAPH SERIAL

"The Fighting Trail"

Forthcoming Releases—"Dead Shot Baker," "The Tenderfoot" and other "Wolfville Tales" by Alfred Henry Lewis

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ARTISTS, VAUDEVILLE—Are you experiencing difficulty with your act in either the setting, costumes, or lighting? See our Mr. Sheafe. He will advise you gratis. Grainger Scenic Studio, 321 Putnam Bldg., New York.

A-1 ATTRACTIVE chorus girls for first class restaurant revue. Call at once. Samuels' Producing Co., Inc., 1531 Broadway, New York.

BEAUTIFUL PHONOGRAPH-MAHOGANY CABINET WITH RECORDS. LATEST EDITIONS. WILL SELL CHEAP. EDISON, c/o VARIETY, 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, Gaiety Theatre Bldg., Room 601, New York.

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FOR SALE—Two-year lease of theatre in flourishing city, 116 miles from New York; seats 600; suitable for stock or pictures; nominal rent; also full scenic equipment. Address C. F., c/o Variety, New York.

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monologues, fourteen sketches, six mislaid first-parts, twelve parodies, hundreds of songs, etc. etc. Money returned if unsatisfactory. FUNNYBONE, 1408 Broadway, New York.

MAGIC EFFECTS—IN GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. PARTY LEAVING TOWN. WRITE AT ONCE. MAGIC VARIETY, NEW YORK.

SEVERAL BANJOS, in very good order; will sell reasonable. Have been used in a vaudeville act for a short while. Banjo, c/o Variety, New York.

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WANTED—IS CHORUS GIRLS. ALSO CAN USE GOOD STRAIGHT MAN, 2 GOOD SOUBRETTES AND 1 PRIMA DONNA. M. THOR, 308 PUTNAM BLDG., NEW YORK.

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BURLESQUE ROUTES

(Oct. 15 and 22)

"Americana" 15 Majestic Seranton 22-23 Binghamton 24 Oswego 25-27 Inter Niagara Falls N. Y.
"Army & Navy Girls" 15 Gayety Baltimore 22 Gayety Philadelphia.
"Auto Girls" 15-16 Erie 17 Ashtabula Pa 18-20 Park Youngstown O 22 Victoria Pittsburgh.
"Aviators" 15 Gayety Milwaukee 22 Gayety Minneapolis New York.
Behman Show 15 Empire Albany 22 Gayety Boston.
"Best Show in Town" 15 Gayety Detroit 22 Gayety Toronto.
"Big Bang Bang" 15 Standard St Louis 22 Englewood Chicago.
"Box Tons" 15 Colonial Providence 22 Casino Boston.
"Bostonians" 15 Gayety Buffalo 22 Corinthian Rochester.
"Bowery" 15 Grand Hartford 22 Jacques Waterbury.
"Broadway Belles" 15 Star Brooklyn 22 Gayety Brooklyn.
"Broadway Frolics" 15 Star Cleveland 22 Empire Toledo.
"Burlesque Review" 15 Jacques Waterbury 22-24 Cohen's Newburgh 25-27 Cohen's Poughkeepsie.
"Burlesque Wonder Show" 15-17 Cohen's Newburgh 18-20 Cohen's Poughkeepsie 22 Hurlst & Seamon's New York.
"Cabaret Girls" 15 80 Bethlehem 16 Easton 17-20 Majestic Wilkes-Barre Pa 22 Empire Hoboken N. J.
"Charming Widows" 15 Penn Circuit 22 L. O.
"Darlings of Paris" 15 Cadillac Detroit 22 Gayety Chicago.
"Follies of Day" 15 Empire Newark 22 Casino Philadelphia.
"Follies of Pleasure" 15 Trocadero Philadelphia 22 80 Bethlehem 23 Easton 24-27 Majestic Wilkes-Barre Pa.
"French Frolics" 15 Empire Hoboken 22 Star Brooklyn.
"For Thieves" 15 Majestic Ft Wayne 21-22 OH Terre Haute Ind.
"Girls From Joyland" 15 Gayety Philadelphia 22 Majestic Seranton.
"Girls From the Follies" 15 Garden Buffalo 22 Star Toronto.

REMODELING DAVENPORT.

The Davenport theatre property, together with the adjoining apartment house, on West 63d street, has been sold to a real estate operator who specializes in theatre property. The theatre will be remodelled and when the alterations are completed it will seat 1,200.

Half a dozen legitimate managers and one or two film concerns are negotiating for a lease of the house.

A revival of the film spectacle, "Creation," now 32,000 feet in length, is to be made at the Davenport. It is to be cut to a single evening's entertainment. The picture is owned by a Bible society and it is to be placed in the hands of a well-known film magnate for exploitation.

NEW ACTS.

After a separation of six years Emma Hill and Frank V. Seymour have gotten together again, and will double in their old act. After the divorce six years ago Seymour married Lish Robinson (Robinson Sisters). Emma has been in burlesque for the past four seasons.

Jack Frazee, for the past year connected with William Friedlander productions, has signed with Pepple-Greenwald, and will open in a new act at Beloit, Wis., October 14. The act was written by Gus Kahn. It is entitled "Melody Land" and carries five girls in support of Brazee.

Walter Montague, Pacific Coast producer of elaborate tabloids, who produced "Midnight Frisco" at the Pan-American Exposition, is in Chicago organizing a pretentious new act for vaudeville. It is a girl show.

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.

"Golden Crook" 15 Star & Garter Chicago 22 Gayety Detroit.
"Grown Up Babies" 15 Star St Paul 22 Lyceum Duluth.
Hastings Harry 15 Hurlst & Seamon's New York 22 Empire Brooklyn.
"Hello America" 15 Olympic Cincinnati 22 Columbia Chicago.
"Hello Girls" 15 L O 22 Gayety Baltimore.
"Hip Hip Hurray" 15 Corinthian Rochester 22-24 Bastable Syracuse 25-27 Lumberg Utica.
How Sam 15 Columbia New York 22 Casino Brooklyn.
"Innocent Maids" 15-16 Holyoke Holyoke 17-20 Gilmore Springfield Mass 22 Howard Boston.
Irwin's "Big Show" 15 Park Bridgeport Conn 22 Colonial Providence R. I.
"Jolly Girls" 15 Lyceum Columbus 22-24 Cort Wheeling W Va 25-27 Grand Akron O.
"Lady Buccaneers" 15 Englewood Chicago 22 Empire Chicago.
"Liberty Girls" 15 Casino Philadelphia 22 Miner's Bronx New York.
"Lid Lifters" 15 Gayety Minneapolis 22 Star St Paul.
"Maids of America" 15 Orpheum Paterson 22 Majestic Jersey City.
"Majestic's" 15 Palace Baltimore 22 Gayety Washington.
Marion Dave 15 People's Philadelphia 22 Palace Baltimore.
"Merry Rounders" 15 Majestic Jersey City 22 People's Philadelphia.
"Mile a Minute Girls" 15-17 Cort Wheeling W Va 18-20 Grand Akron O 22 Empire Cleveland.
"Military Maids" 15 Century Kansas City 22 Standard St Louis.
"Mischief Makers" 15-17 Warburton Yonkers 18-20 Hudson Schenectady 22-23 Holyoke Holyoke 24-27 Gilmore Springfield Mass.
"Million Dollar Dolls" 15 Gayety Pittsburgh 22 Empire Cleveland.
"Monte Carlo Girls" 15 Gayety Brooklyn 22-24 Warburton Yonkers 25-27 Hudson Schenectady.
"Oh Girls" 15-17 Bastable Syracuse 18-20 Lumberg Utica N Y 22 Gayety Montreal.
"Orientals" 15 Star Toronto 22 Savoy Hamilton Ont.
"Pace Makers" 15 Victoria Pittsburgh 22 Penn Circuit.
"Parisian Flirts" 14-15 O H Terre Haute Ind 22 Lyceum Columbus.
"Puss Puss" 15-17 Berchel Des Moines Ia 22 Gayety Omaha, Neb.
"Record Breakers" 15-17 Orpheum New Bedford 18-20 Worcester Worcester Mass 22 Olympic New York.
Reeves Al 13 Lyric Dayton 22 Olympic Cincinnati.
"Review of 1918" 15 Empire Cleveland 22-23 Erie 24 Ashtabula Pa 25-27 Park Youngstown O.
"Roseland Girls" 15 Gayety Washington D C 22 Gayety Pittsburgh.
"Sept Morning Glories" 15-16 Binghamton 17 Oswego 18-20 Inter Niagara Falls N Y 22 Garden Buffalo.

Sidman Sam 15 Empire Toledo 22 Lyric Dayton.
"Sight, Seers" 15 Columbia Chicago 22-24 Berchel Des Moines Ia.
"Social Follies" 15 Howard Boston 22-24 Orpheum New Bedford 25-27 Worcester Worcester Mass.
"Social Maids" 15 Orpheum Paterson 22 Majestic Jersey City.
"Some Babies" 15 Olympic New York 22 Trocadero Philadelphia.
"Some Show" 15 Gayety Boston 22 Columbia New York.
"Speedway Girls" 15 Gayety Chicago 22 Gayety Milwaukee.
Spiegel's Revue 15 Miner's Bronx New York 22 L O.
"Sporting Widows" 15 Casino Boston 22 Grand Hartford.
"Star & Garter" 15 Casino Brooklyn 22 Empire Newark.
"Step Lively Girls" 15 Gayety Montreal 22 Empire Albany.
Sydell Rose 15 Gayety St Louis 22 Star & Garter Chicago.
"Tempters" 15 Savoy Hamilton 22 Cadillac Detroit.
"20th Century Maids" 15 Gayety Kansas City 22 Gayety St Louis.
Watson Billy 15 Gayety Toronto 22 Gayety Buffalo.
Welch Ben 15 Gayety Omaha 22 Gayety Kansas City Mo.
"Whirly Girl Girls" 15 Empire Chicago 22 Majestic Ft Wayne Ind.
White Pat 15 Lyceum Duluth 22 Century Kansas City Mo.
Williams Mollie 15 Empire Brooklyn 22 Park Bridgeport Conn.

LETTERS

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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.

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GOVERNMENT LETTERS.

Childray Stanley M	C	Palmer Phillip L
Cervo Domie	R	Ramsay Beecher
Cohn Geo		
Miskow Carl	S	Schoenbrunn Chas

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HARRY VON TILZER

Leave it to Harry to hand you the goods when he is on the job, and he is there both ways from the middle this year with the greatest bunch of stage material of all kinds that he has ever published. Every song on this page has been tried and found a success. Pick out the ones you think you can use and we'll shoot 'em on to you

The Most Beautiful Ballad in Years

JUST AS YOUR MOTHER WAS

With the Greatest Song Poem Ever Written
That Will Stop Any Show

The Greatest Rule Song in Years
**I'M A 12 O'CLOCK FELLER
IN A 9 O'CLOCK TOWN**
Lyric by Geo. Whiting and Bert Kalmar

Great Comedy Kid Song

CONSTANTINOPL

Lyric by Bert Hanlon,
Author of "Mississippi"

The Ballad That Will Never Die
**SOME ONE'S MORE LONE-
SOME THAN YOU**
The Song with the Great Poem

*The Greatest Irish Song
in Years*
**SAYS I
TO MYSELF
SAYS I**

Ben Bard's and Abe Glatt's
Terrific Hit

Adele Rowland and Willie Weston's
**LISTEN TO THE KNOCKING
AT THE KNITTING CLUB**
Up to the Minute and Full of Life

Comedy Song

ISN'T SHE

THE BUSY LITTLE BEE

Great Double

A Wonderful Song for Souhaites
**HELP! HELP! I'M SINKING IN A
BEAUTIFUL OCEAN OF LOVE**
Also Can Be Used for Bathing Number

GIVE ME THE RIGHT TO LOVE YOU

Introduced by Teddy Dupont in the Social Maids. It is sweeping the country.

Another "Last Night Was the End of the World"

LOVE WILL FIND THE WAY

**I DON'T KNOW WHERE I'M GOING
BUT I'M ON MY WAY**

Another
Tipperary

**IF SAMMY SIMPSON SHOT THE SHOTS
WHY SHOULDN'T HE SHOOT THE SHOTS?**

Comedy

Great Comedy Song - Lots of Extra Choruses

WONDERFUL GIRL, GOOD NIGHT

**THE MAN BEHIND THE HAMMER
AND THE PLOW**

**SOME LITTLE SQUIRREL IS GOING TO GET
SOME LITTLE NUT**

Great Comedy Double

Watch for Some Wonderful Songs by Eddie Moran and Harry Von Tilzer Soon

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THE COURTNEY SISTERS

in their new act are scoring a great success with Tracey and Breuer's Great Novelty Song

IF I CAN'T HAVE YOU ALL OF THE TIME

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The Courtney Sisters say the song can't help but make good on any bill. IT'S A NATURAL ONE!

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A
Ackley Florence (P)
Adams Ray & Edna
(C)
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Aharetta Kamp A (C)

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Singing the Sensational Mother Song
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"BREAK THE NEWS TO MOTHER"

ETHEL COSTELLO
Singing the Sensational Mother Song
"BREAK THE NEWS TO MOTHER"

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| Harris Dave | King F B |
| Harris Mattie | King Frank G |
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| Haugh Thelma (C) | Kingsbury Geo |
| Hawley Miss O | Kingsley Geo |
| Haydn Fred | Knapp Al |
| Haydn Tommy | Knight Al (P) |
| Headler Jack (C) | Knight H B |
| Henderson V L (C) | Kramp Ben J (C) |
| Herbert Clinton | Kuter Thos |
| Hicks & Symour | |
| Hippie Clifford | |
| Hoffman Dave | |
| Hoffman Theresa | |
| Holman Harry | |
| Homburg Bob | |
| Howard & White | |
| Huston Jack | |

- | |
|-------------------|
| Lynne & Francis |
| Lynn Billy |
| Lyon Mrs Dave (C) |
| Lyns Jack |
| M |
| Mack Kellar |

- | |
|----------------------|
| Macklen Clayton |
| Maitland Madge (C) |
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Frances Kennedy has an original manner and method, and the audiences like her. Her burlesque of women at a card game is very cleverly done. She has good voice and a number of catchy songs.

Cleveland News, Sept. 25, '17.

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| Martin H | McGreer Robt (SF) |
| Masonri Miss E (C) | McIntyre The |
| Matthews Mrs D D | McIntyre Mrs H C |
| (Reg) | McNamara |
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New the most popular of war-time songs.

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N
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 (C)
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Q
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 Jack

R
 Raymond Mrs Fred
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Roche Virginia
 Roque Harris
 Rose H Alex
 Rotchild Julie (Reg)
 (C)
 Russell Paul R
 Russell Robert H
 Russell Theo
 Rymell Miss Jack

S
 Salvator (SF)
 Sana Pearl
 Sather Al (C)
 Sawyer Della
 Saxton Chas H
 Saxton Treasa
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 Seldon Mrs Geo
 Shaw Lella (C)
 Sheedy Helen
 Sheett Betty M
 Shalvey Boya
 Sherman Hal
 Sherwood Don
 Shirley Sisters
 Shynman A L
 Sinclair F G
 Sinclair Mrs Horace
 Sipel Miss Lorelne (C)
 Skally & Savina
 Small Billy (C)
 Smith Ruth
 Smythe W
 Somerville Harry
 Spencer Mrs F
 Stanley Ethel A
 Stanley Irene
 Starr "Hap"
 St Clair Ida
 Stephen Murray

Stewart Billy
 Stirk Cliff (C)
 Stirk Elsie
 Stoddard & Hynes
 Stone Doty
 Stuart Austin
 Sunderland May (C)
 Sylvia Richard K

T
 Telford Ruth
 Tam O'Shanter Quar-
 tette
 Tarrar Virginia (C)
 Taylor Jack
 Taylor Morgan F (F)
 Thompson Ben F
 Thompson Harry (F)
 Thornton J & B
 Thornton James
 Thernann Harry
 Tillson Ben A
 Tivoliers
 Top Cornelius (Govt)
 (C)
 Tracey Mrs Ray

U
 Universal Five (C)

V
 Valli Muriel & A
 Vanetta & Gershom
 Van Hoven Harry
 Van Tommy
 Victor Mr & Mrs
 Vivians The
 Vox Valentine

W
 Wallace Miss Jean
 Wallace Miss (Tel)
 (C)
 Walsh May

Waiser Mabel
 Wanser & Palmer (C)
 Ward Al (C)
 Ward & Barton
 Ward & Curran
 Warren Ethel
 Warren Ethel
 Wayne Chas
 Weber Three Sisters
 Weber Book & Fraser

Wells & Lee
 Wells Corinne
 Westcott John L
 West Arthur
 Weston Trio (C)
 Wharton Mrs Nat
 White Bros
 White Danny (C)
 White Jerome (F)
 Whitestone Natty
 Wild D
 Wilder Billy
 Willard's Temple of
 Music
 Williams & Wolfus
 Williams Garnet
 Williams Jack
 Williamson Bob (SF)
 Wilson Adele
 Wilson Miss Billie
 Wilson Billy
 Wilson Mrs Wm
 Wyndham & Moore

Y
 Yates Harold
 Yorke Eva
 Younger Jack (P)
 Young Benett
 Youngers The (C)

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"Frances Kennedy has some of the best looking costumes seen at Keith's this year. Furthermore, Miss Kennedy is a showman and puts her material over with a snap that is refreshing. She is one of the few recruits from musical comedy who register strongly in vaudeville."

—Columbus Evening Dispatch, Oct. 5, '17.

"Frances Kennedy is a new face in vaudeville and makes a distinct hit in her act. She is a joyous comedienne, with the smile of contagious sort and with clever songs. Her take-off on the card club group is immense."

—Columbus Citizen, Oct. 2, '17.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Bobby Carroll was engaged to play the principal part in "The Merchant Prince" at the Windsor last week.

Jerome H. Remick & Co. has opened a new office at Los Angeles, in charge of James Raymond.

Mile. Lillian and Martha Boggs were heard from last week from Australia. They played last week at the Tivoli in Melbourne.

Eva Tanguay came to Chicago from New York one day last week to have her throat fixed up by Dr. Jay F. Pitts.

Al Jolson canceled three Michigan dates of "Robinson Crusoe" in order to take in the series, sacrificing an estimated \$8,000 business in order to be there.

The Auditorium closed its picture season last Saturday, opening with Sarah Bernhardt.

Managers and Producers—Look Us Over

GEORGE

MYRTLE

SKIPPER^{AND} KASTRUP

Singers of Songs That Are Different

At Loew's American NOW

Direction, MANDEL & ROSE

Even the song writers are crazy about
BILLY GASTON'S
"WHAT WILL BECOME OF YOUR LITTLE DOLL GIRL"

"ROMANCE"

High Class Ballad

By Cobb and Edwards

Better than their "For You a Rose"

READY SOON

"SUSQUEHANNA SUE"

ANOTHER "SUNBONNET SUE"

also by Cobb and Edwards

"I LIKE TO KEEP MY EYES ON YOU"

By Cobb and Edwards

A Fine Audience Number—Big Hit

from

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Notwithstanding the continued increase in the cost of high-class material, Our Goods Are More in Demand Than Ever. Our sales manager, THOS. J. FITZPATRICK, is now busy booking orders for next six months. Prospective purchasers who are contemplating laying in a supply of novelties, attractive personality, sanitary comedy and large packages of spontaneous applause, arrange to look over our stock NEXT WEEK (OCT. 15TH) at KEITH'S BUSHWICK, where we will have a special display of our goods for the benefit of out-of-town buyers.

NOW AT KEITH'S HUDSON, UNION HILL, N. J.

OCTOBER 15—KEITH'S BUSHWICK

OCTOBER 22—KEITH'S, WASHINGTON, D. C.

OCTOBER 29—KEITH'S ALHAMBRA, N. Y.

Consuls of the allied and neutral countries attended the opening.

The proceeds of the Wednesday night show of "Mister Antonio," playing with Otis Skinner at Powers', was turned over to the "Save the Babies" fund here.

Manager H. J. Corbett, of the Harper, Chicago, announces that in the near future he will reopen the Beach theatre, completely re-decorated.

Eddie Doherty, rewrite man on the Chicago "American," has succeeded Shep Butler, automobile editor of the "Tribune," as press agent of the Palace.

Nellie La Pearl, former circus "queen," recently arrested in a picturesque raid on her home, was acquitted of keeping a disorderly house by Judge Caverly last week.

Director Rex Weber, of the Titan Pictures Corporation, is confined to his Chicago home as the result of a collision between a street car and a taxicab. Weber was in the taxi.

Chester Vockel, formerly electrician at

the Lincoln Hippodrome theatre, is the new stage manager of the Victoria theatre. Walter Schaefer has replaced Herb Glassner as manager of the theatre.

Chicago critics refer to Gregory Kelly, who plays the leading role in Booth Tarkington's "Seventeen" at Stewart Walker's Portman-teau, as the best actor of boyish roles in America.

Percy Heath, general press representative of William Harris, was a Chicago visitor last week. He wouldn't say whether it was "The Thirteenth Chair" or the world's series which brought him.

Manager Seichenleben has found increased box office receipts at the Majestic theatre in Houston as result of his policy in accepting counter exchange checks from the soldier boys at Camp Logan in payment for tickets.

Mrs. Nat Royster and the three little Roysters came from New York last week and declared unqualified approval of a brand new flat on Belmont avenue which the new manager of the La Salle had fixed up for them.

The Crown, playing stock, has changed its policy in the matter of opening days, beginning Sunday instead of Monday, as heretofore. "Which One Shall I Marry," which ran last

week, drew the largest Sunday business of the present season.

The Lonesome Club is a Chicago organi-

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Instantaneous Hit on Loew Circuit

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Speediest of All Comedy Manikin Acts

HUNDREDS KNOW US THOUSANDS NEVER HEARD OF US

COMEDIAN
TIZOUNE
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Yet We Are Always Working
 THERE MUST BE A REASON
 WATCH OUR AD.
 NEXT WEEK

SOUBRETTE



EFFIE MACK

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WHIRLWIND GIRLS

NOW IN OUR SECOND SEASON AT THE MAPLE LEAF THEATRE, MONTREAL (CAN.)

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YES !!

We are the publishers of the new comedy song riot introduced with phenomenal success at

Keith's Palace by Nora Bayes

The most timely comedy number ever written. A "kick" in every line and the "catch lines" insure repeated encores.

Everybody Took a Kick at Nicholas.

“Everybody

Took

A

Kick

At

Nicholas”

Orchestra

Till ready

Spice

Nick - ter Rom-an-off who was the Rus-sian Rul-er,
Nick once sat up-on a throne and gave out ord-ers,

Now is Rom-in' off to where the weath-er's cool-er; Just twink-le
Now he's got a twelve-Room flat and takes in board-ers; And that Ras-

Sit-the Czar, — we're glad you're where you are; — Ev'-ry gate is locked up with a —
put-in gent, Orres Nicki a whole month's rent, — Mis-ter Nick is wed-ed to the

big Kar-ons-key, He's all a lone, — Nick and his Queen, — His
hair-ers sis-ter, She cooks his meals, With sau-er-kraut, — Pushed

told them — Were thrown right off the throne.
in his mouth, — Just think how poor Nick feels.

Ev'-ry-bod-y took a Kick at Mich-o-las, He was kicked in the ruck of

time, — They took his mot-or car, — Drove him far, —

Left him in the woods and said, "now there you're are," Left-o-witch and Right-o-witch took
Now the Czar-line says there's no dis-

all his coin a-way, I cry, I real-ly don't know which is which but
put-in why I cry, It's all be-cause I miss the way Ras-

this is what they say, That ev'-ry-bod-y took a Kick at Mich-o-las, and
put-in winked his eye, So

Nich-o-las is Nick-le-less now. — non. —

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WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

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81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

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220 Tremont Street
DON RAMSAY

The Prize War Song!!!

Selected as the best of the modern "war songs" by the audience and the judges at the final of the WAR SONG CONTEST held at the FIFTH AVENUE THEATRE, NEW YORK CITY, October 5th, 1917.

"Joan of Arc"

(WELLS—BRYAN—WESTON)

Won in Competition on Its Merits

"JOAN OF ARC" is novel in construction.

"JOAN OF ARC" is original in conception.

"JOAN OF ARC" is faultless lyrically.

"JOAN OF ARC" is melodiously beautiful.

"JOAN OF ARC" has a snap and a swing.

"JOAN OF ARC" is a war ballad with a kick.

"JOAN OF ARC" was our choice.

"JOAN OF ARC" is the people's choice.

"JOAN OF ARC" should be your choice.

Are You Singing It?

It's a Guaranteed Sure-Fire

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BOSTON
220 Tremont Street
DON RAMSAY

BOOKED SOLID FOR TWO SEASONS

Bessie Browning

AND

Jack Denny

IN

"BACK AGAIN"

June 11—OPENED AT ROYAL THEATRE—June 11

RESULT:

June 18—Syracuse
25—Bushwick
July 2—Boston
9—Buffalo
16—Prospect
23—Fifth Avenue
30—Washington
Aug. 6—Philadelphia
13—Albany and Troy
20—Toronto
27—Pittsburgh

Sept. 3—Lowell
10—Providence
17—Baltimore
24—Mt. Vernon, N. Y.
Oct. 1—Newark, N. J.
8—Riverside, New York
15—Washington (Return)
22—Philadelphia (Return)
29—Detroit
Nov. 5—Rochester
12—Albany, New York

Nov. 19—Colonial, New York
26—Palace, New York
Dec. 3—Orpheum, Brooklyn
10—Boston (Return)
17—Royal, New York (Return)
24—Montreal
31—Hamilton
Jan. 7—Erie
14—Indianapolis
21—Cincinnati

Jan. 28—Louisville
Feb. 4—Columbus
11—Youngstown
18—Majestic, Chicago
25—Cleveland
Mar. 4—Toledo
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launched to advertise the five companies now playing this sensational hit. It is said that \$20,000 will be expended. The advertising will be handled from Chicago.

Dave Rose, old time burlesquer, who played Italian comedian parts for 12 years, has gone into business in Chicago under the name of Rose Manufacturing Co., 3423 Lawrence avenue. Rose played with Tom Miner's "Bohemians," "Travelers," Rose Sydel's shows, Charles Robinson and Campbell and Drew. He manufactures ladies' silk underwear and pajamas.

Word was received here that Fred Lloyd, vaudeville actor, is in dire want and trouble. The first of his misfortunes was when he lost his voice. Then he lost his wife, then his income, then his liberty. He is at present incarcerated at the Fort Worth county jail where he has been since July, 1916. Lloyd claims to be the victim of circumstances. He would like to hear from his friends.

Nobody can be a prophet in the show business. Two of the Chicago houses which had been reputed as "dangerous" because of former picture connections, have turned out the most profitable runs of the season—"Oh, Boy!" at the La Salle, and "Parlor, Bedroom and Bath" at the Colonial. Lou Houseman says that the first week the Woods show left the Olympic, the box office receipts

nightly exceeded those at the Olympic from \$150 to \$500 a night.

Irving Yates, of Earl & Yates, agents, attended the second game between the Giants and the White Sox, at Chicago. After the game he prepared to go home in his Ford, which he had left outside the park. When he came out he saw several dozen Fords. He began an exhaustive examination of them all, but for the life of him he couldn't identify his pet from the others. And he had forgotten the license number of his car. Irving had to phone home to ascertain what the license number was before he could pick out his Ford. Now he has his initials painted on the radiator for future identification.

AUDITORIUM (H. M. Johnson, mgr.).—Sarah Bernhardt in repertoire (one week).
BLACKSTONE (Edw. Wappler, mgr.).—"Our Betters," going good (2d week).
COHAN'S GRAND (Harry J. Ridings, mgr.).—Leo Dietrichstein in "The Judge of Zalamea" (2d week).
COLONIAL (Norman Field, mgr.).—"Parlor, Bedroom and Bath," second week since removal from Olympic, playing to fine business, only legitimate home in loop playing at \$150 top (7th week).
COLUMBIA (F. A. Perry, mgr.).—Columbia Wheel Burlesque.—"Best Show in Town."
CORT (U. J. Herman, mgr.).—"Upstairs and Down" (7th week).
CROWN (Ed. Rowland, Jr., mgr.).—"Stock, The Dangerous Girl."
ENGLEWOOD (J. D. Whitehead, mgr.).

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American Wheel Burlesque).—"The Whirly-Girly Girls."
EMPIRE (Art Moller, mgr.; American Wheel Burlesque).—"Forty Thieves."
GARRICK (William Currie, mgr.).—"Thirteenth Chair" with Annie Russell, selling out (8th week).
GAITY (Robert Shoemaker, mgr.; American Wheel Burlesque).—"The Aviators."
ILLINOIS (R. Timponi, mgr.).—"Pals First" with Courtenay and Wise (last 9th week). "Springtime" opens Monday.
IMPERIAL (Will Splink, mgr.).—"The Heart of Wetona."
LA SALLE (Nat Royster, mgr.).—"Oh, Boy!" with Joseph Santley, capacity every show (8th week).
NATIONAL (John Barrett, mgr.).—"Little Girl in a Big City."
OLYMPIC (Abbe Jacobs, mgr.).—"Canary Catches" dragging (2d week).
PLAYHOUSE—Stewart Walker company in "Seventeen." Seems due for a run (2d week).
PRINCESS (Will Singer, mgr.).—"The Man Who Came Back," with Mary Nash (3d week).
POWERS (Harry Powers, mgr.).—"Mister Antonio," with Otis Skinner, scoring 5th week).
STAR AND GARTER (Wm. Roche, mgr.; Columbia Wheel Burlesque).—"Puss-Puss."

MAJESTIC (Fred C. Eberts, mgr.; Orpheum bookings).—"The German war film was split up to open and close the show, and most of the audience remained until the last of the bill, which was not exhilarating at any point. The Three Equinox, in an equilibrium act, were followed by Bill Bailey and Lynn Cowan. The latter two were with Blossom Seeley, and they deliver a pleasing act. Everest's circus had No. 4 position. The monkey actors did everything but talk. This is one of the few acts which carries a monkey jazz band. Nellie V. Nichols did her best with character songs, and introduced a visualization of one of her stories, going to full stage with a man assistant—a sort of female George Beban sketch, which helped relieve the monotony of the song numbers. Miss Nichols is a favorite and received her measure of appreciation, but most of her songs are numbers which have been offered time and again at this theatre, and this was a handicap. Elsa Ruegger and her company, which consists of Zbay Clark and Edmund Lichenstein, offered a grateful contrast with a musical act which, unlike a great many musical acts, was musical. She plays the cello, Miss Clark the harp and Mr.

Lichenstein the violin. All three are masters, and they give ragtime a wide berth, but the audience recognized that they were offering artistry and appreciated it. Incidentally, Miss Clark is probably the most untheatrical looking person who has ever graced the boards of the Majestic. If she played to get this effect, her talents on the harp are second to her abilities as an actress. William Hallen and Ethel Hunter had the position before Robert Edeson. Miss Hunter plays a violin, but she didn't compete with Mr. Lichenstein at all. Her specialty is the syncopated music, and she is very good at it. Hallen is a "nut." He had a comedy entrance as a stage hand which was so good that the business which followed was a little fluff. Robert Edeson & Co., who usurped the headline position because of Nat Goodwin's sudden departure to join the "Why Marry" company in New York. There isn't much to the "Flying Arrow" sketch from the dramatic point of view. It has to do with Indian land grabs, and Edeson, in his character of Flying Arrow, appearing in the conventional movie outdoor garb of Lo, the Poor and then in full evening dress, might just as well have been doing a monolog for all the help the vehicle gave him. Mr. Edeson plays his Indian with some new restraint and mannerisms. The impression he gave is that he is portraying the character as he thinks Mr. Dietrichstein would portray the character. If Mr. Dietrichstein portrayed such characters.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent W. V. M. A.).—"The day bill the first half of the week contained some old favorites; the audience felt good on account of the Chicago victories in the World's Series, so everybody was given a hand. The De Bourg sisters opened the show with some magic and conversation. Both fair. The last trick, in which one of the sisters is enclosed in a cabinet while the other pokes a dozen saucers through the cabinet, was excellent. George Schindler followed, announcing he would endeavor to show what he could do with a few little mouth organs. He did. It wasn't much. Schindler is undoubtedly as good a harmonica player as there is, but the instrument is not a happy one for vaudeville. He worked very hard. Dorothy Hays & Co. (two women) followed on the three position with a wise sketch concerning the seasoned cabaret girl and her room-mate, not so seasoned, but with some pep nevertheless. The sketch has a sort of Police Gazette flavor but Miss Hays and her partner make the most of it. Canfield and Cohan, in Yiddish and straight, make so much noise that the audience doesn't know what they are saying. They laugh so as to give the performers the benefit of the doubt. Cohan has some good man-

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nerisms but he doesn't know when to stop. Harry Langdon & Co., following with their sketch, "Jimmie's New Car," made the conspicuous hit of the bill. Their property automobile is funnier than the one used by Conroy & Lemaire on big time. The Two Kellars are six on the bill. This boy and girl have a singing-instrumental act which gets over. The bill was closed by Angelo Armento and Company. They tumbled and so did the audience.

McVICKER'S (J. Burch, mgr.; agent, Low).—With the ozone biting a bit, the Madison street house was crowded with fans at an early hour during the first bill on Monday. Alice de Garmo opened the show with a trap act which compares favorably with most offerings of this kind. Francis and Ford had number two in a singing and dancing bit, Francis impersonating a woman effectively. Popolino and Perry came next and lured some applause with effective handling of a violin and accordion. Manny Sullivan & Co. played "The Bribe," a political sketch, which went well with the McVickerites; most of them know politicians. Andy Lewis, assisted by

a singing and dancing team, offered an act new in this neighborhood. He used no make-up, depending on his lines, and his lines delivered the goods. Marie Russell is a little more plump than of old, but just as much of a hit. Her tan make-up is effective, and a new drop helps her put over "Mr. Brown." Miss Russell had some new lines which build up her act. In addition to the new aforementioned curves, Howard & Rose, the former formerly of the Howard Brothers, get a lot of applause. The woman in the act helps to fill it out. After the flying banjo bit the act goes to one with a drop of the Metropolitan Opera House, Howard playing echoes of Grand Opera while Miss Rose appears behind the transparent drop in appropriate characterizations. Julian Rose, in his old talk, touched up with a few additional gags of a rather indigo nature, got the respect and appreciation from the audience, due to veneration of the aged.

PALACE (Earl S. Galt, mgr.; Orpheum).—It was one of those "I dare you to amuse me" audiences, which is a tough proposition for any bill to contend with, but before the war pictures were flashed the skeptical squints had changed to grins, with plenty of shrieks of mirth precedent. Hanlon and Clifton opened the show. It looked like a musical act at first, but changed swiftly to an acrobatic offering, and then finished with a musical bit. The boys do some dandy stunts, play the violin, yodel. They use full stage and an attractive "den" setting. The audience had not been quite settled when Haager and Goodwin came on, but before they had finished the theatergoers were willing to believe that a good time might still be had by all. The men sang their own compositions, including "Dixie Dreams," "The Allie's Ball" and "Missouri." They had the house in an uproar during their impression of a county fair, and Haager put the finishing touches on the conquest of the doubting ones by his clever sinking of "Use Your Own Judgment," a song which the boys had written for Bert Williams. Margaret Young had No. 3 position. Her character songs pleased. Harriet Rempel & Co. followed with a well-liked sketch. Mme.

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Doree's Celebrities had the tough job of following this sketch, and they got a reception such as is seldom accorded any but the best-known headline acts. These artists render grand opera and keep it grand. By this time the audience was in a most chastened and eager mood, so that when de Leon and Davies gave their exquisite bit, "Behind the Front," they had things their own way. This team will be heard from among the topsters, particularly the man, who is a clever comedian with a voice. Connolly and Wenrich are sure-fire. Dolly's voice is one of the most pleasing in vaudeville, and her lyrical recital of how she met Percy on the front cover of a song-sheet in the five and ten-cent store is a delightful thing. Harry Fox used his main asset—self-confidence—and he won. Mr. Fox is so thoroughly imbued with a realization of his merits that he is able to convince the audience without doing much. To the victor belongs the headline.

AMERICAN (Leu Goldberg, mgr.; agent, W. V. M. A.).—A rather bottom heavy show the latter part of the week here. Menlow Moore's new "Zig Zag Review" had the No. 6 position on the bill. The act lasts thirty minutes, and the patrons of the theatre probably never saw a more elaborate one. The only thing the review seems to lack is comedy relief. There are seven girls and one man, and they sing half a dozen songs, which gets somewhat tiresome without dialog. There are three sets and three special drops, in the futurist style, done very effectively, and a splendid background for the excellent costumes of the excellent chorus ladies, who toll and spin and are some clad, but not enough to hurt. The principals are Reed and Hudson and Elaine Juliette. Elaine has contours and makes the most of them in two dance numbers which bring thunderous acclaim from the male auditors. The Review is preceded on the bill by Grant Gardner, who introduces a novelty entrance in the form of an after-dinner speaker. The props are all there—table, wine, dishes, and after a comedy

speech, he introduces himself as the next speaker, and then does a cornet solo very beautifully. His comedy is a trifle muddled in spots, but the acts get some hands. The first position was held by Don Roberts, a weight lifter, with a comedy assistant not named. Both mediocre. Davis and Moore followed—man and woman in a singing act. They are good-looking and have good voices, but introduce Pierrot and Red Cross costumes to no purpose, and they have one or two bits of business which are unpleasant to the extreme in their suggestiveness. Their numbers are lousy. Frank Gardner and Co. is four on the bill, with an act which introduces a novelty aeroplane flight and a swift dance finish. Burkhardt and Gross are a comedy team who seem to have everything but comedy.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—With the addition of the German War Pictures, the Orpheum show ran a bit over its regular time limit, which necessitated the elimination of the intermission in order to complete the program within a reasonable length of time. It rounded into a corking comedy bill, with business slightly off. George Mack's Lions held the headlining position, with the results being assured through the unique presentation of "The Wild Guardians." It proved both interesting and thrilling. Harry Norwood and Alpha Hall, in "Sense and Nonsense," enclosed some refreshing dialog that was artistically handled with the returns never in doubt. They worked up a continuous laughing score. Mang and Snyder presented a difficult routine of gymnastic feats with such rapidity and apparent ease, the auditors continually admired and applauded their efforts. "The North Boat," a comedy skit by John H. Hyman, evoked continuous laughter through the farcical situations and dialog. The holdovers included Mack and Walker, who easily repeated their previous week's success; David Saperstein, again being successful at the piano and Kerr and

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Burke, who suffered through their early opening position and though somewhat handicapped, nevertheless managed to score. Charlie Howard, assisted by Margaret Taylor and Frank Williamson, presented "Cured," that proved riotous throughout. Individually Howard scored a personal triumph, although his excellent support was somewhat responsible. PANTAGES—An average show with good business the result. "Salvation Sue," a one-act playlet by John B. Hymer, proved interesting. "Little Miss Up-to-date" was a refreshing addition to the program, with the staging, scenery and costumes apparently being some reason for the excellent impression made. Faye and O'Neil scored individual honors in the comedy that was well supported by a bevy of good-looking girls. Harry Breen easily pulled down the biggest score with his nonsensical comedy. The Four Roses, in an

aerobic dancing specialty, proved enjoyable. Adams and Guhl registered a goodly amount of laughs with their talk that contained both new and old ones. King and Hale were replaced by Paula, an accordionist, who possessed a good voice and was well liked.

HIPPODROME.—Business at the Hippodrome is unusually good the current week, with the program collectively framing up well enough to keep within distance of the others previously seen. "The Burglars' Union" headlined, and was recorded the laughing success of the evening. Stewart and Hall presented their specialty, composed of singing, talking and dancing that was delightful. Milo Vagge and

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CHORUS

We're going to hang the Kaiser, Under the Linden Tree,
Under the Linden Tree, over in Germany;
We'll take along a clever little "Bumble Bee"
To sting him; to sting him
Upon the helmet, the helmet the Kaiser.
Tramp, Tramp, Tramp, the boys are marching,
To make the world safe for democracy;
We'll trim his moustache nice and neat,
Then we will cut off his retreat,
And hang him under the Linden Tree.

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PLENTY OF EXTRA COMEDY CATCH LINES

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Co. did some bag punching that was appreciated. Belgian Trio offered some cleverly executed balancing and, together with a number of strength feats by the woman, registered much applause. Fairman and Patrick proved enjoyable with their bright dialog and pleasing voices. They easily registered the applause hit. Du Bois Peta, a collection of trained monks, opened rather poorly and were replaced Tuesday by Archi Onri, who offered an acrobatics.

CASINO (Robert Brady, mgr.; agent, A. H.-W. V. A.).—While there was nothing last week of any special value to the box office, the business was an improvement. The bill is a slow running affair, with practically no comedy to speak of, the only turn getting any laughs worth while being Davett and Duvall in a sketch called "Holding Out," in which much slapstick is indulged in. It was welcomed, however, on this bill with nothing else making a bid for laughs, excepting Had-don & Norman, who were next to closing, but whose efforts did not avail them much. Their routine consists mainly of familiar business extracted from other turns. The Flying How-ards have a good act of its kind and do some exceptionally daring work on the trapeze, featuring the slide on the swinging trapeze hanging on one heel. Dora Hilton has a good mezzo-soprano voice combined with a good appearance. Her three semi-classical songs were well received. The Two Pearsons are a pair of dancers who insist on starting their act with a song regardless of their ability in that line. Their dancing was well liked. Blanche Alfred and her Symphony Girls play various instruments, sing, whistle and feature a Honolulu dance for their closing number, which is only moderately received.

The Will King Musical Comedy Co., scheduled to open at Columbia, Oakland, this week, will remain in Fresno two more weeks, moving over to the White theatre from the Plaza, where the company has been holding forth the past three weeks.

George Boyver, manager of the Hippodrome, St. Paul, and formerly manager of the Empress theatres here and in Los Angeles, arrived in San Francisco last week to be present at an operation performed on his wife, who has been here for a year in an effort to recover her health. Mr. Boyver expects to return to St. Paul this week.

Stella Mayhew and her company in "A Mix-Up" leave the Alcazar this week and play three weeks of "one nighters" through California, thence going into the McDonough, Oakland.

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MY SUCCESS—YOUR SUCCESS

FRANK DOBSON

VARIETY says: "Dobson delivers the comedy goods in a large sized package."

FACES IN THE FIRE

Jack Brandlin, stage manager at the Orpheum, Oakland, since the house opened many years ago, has left that position to join the stage staff of the La Scala Opera Company, due at the Cort theatre here October 22.

D. J. and Sid Grauman's new picture theatre in Los Angeles will open about Jan. 1, and will be known as Grauman's Million Dollar theatre. It will have a seating capacity of 2,500. The balance of the big building will be occupied by the Edison Company and will be the best lighted corner in Los Angeles.

Caeser Brand will be the musical director for the Orpheum houses in Fresno, Sacramento and Stockton.

Edward P. Little, manager of the sheet

music department of Sherman, Clay & Co., left for the East last week for a six weeks' trip.

Hiram Abrams, of the Paramount Pictures Corporation, and B. P. Schulberg, general manager, were here last week and attended the opening of the New Fillmore theatre.

George Ebner is being assisted in his vaudeville specialty by Miss Judith Reusch during the absence of his wife (Mindell Kingston), who is in Oakland, where an increase in the family is shortly expected.

Thomas G. Baker stopped over here last week on his way to Los Angeles. Mr. Baker is just returning from a trip to Alaska, where he showed Clune's features, "The Eyes of the World" and "Ramona."

Frank Casey succeeds Jack Brandlin as stage manager at the Orpheum theatre, Oakland.

Jimmy Hanton, known as the "actors' friend" in California, has returned from a trip to Los Angeles. Mr. Hanton is now connected with the Pacific Mutual Corporation.

Some settlement will likely be reached this week in the case of Elsie Schuyler against Alexander Pantages for breach of contract. About two years ago Miss Schuyler, after a private showing of her "single," was given contracts for a Pantages tour, and was closed after the first performance. In her complaint she alleged that her professional career was injured and asked for \$24,000. Indications are that the case, which comes up for trial this week, will probably be settled out of court. According to reports, the Pantages circuit have offered to restore her time.

Jack Sheehan, who was with the Wilkes Players at Seattle, has been engaged by George Ebner for "Nobody Home," which opens at the Alcazar next week.

Millie Golden, formerly a member of the "Diving Girls," has left the act, and will do a single in vaudeville.

The World's Series will be shown on the Play-O-Graph at the Cort theatre.

The White Hussars recently at the Pantages played at Talt-Zinkand Cafe last week.

Joe Roberts, banjoist, has purchased a half interest in the Trocadero Cafe, San Diego, and will devote his time to the cafe, which will only sell soft drinks.

Irving Ackerman and Sam Harris returned last week from a trip East. They were associ-

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are open for several songs on Royalty Basis or will buy outright.

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BARNEY GERARD'S SMASHING SUCCESS

"FOLLIES OF THE DAY"

ACCLAIMED BY PRESS, PUBLIC AND MANAGERS

ANOTHER TRIUMPH FOR GERARD AND ANOTHER STEP FORWARD FOR BURLESQUE

The following excerpts are portions of lengthy criticisms. Reviewed at Columbia, New York, week Oct. 1.

VARIETY:

In his 1917 edition of "Follies of the Day" Barney Gerard displays a spirit of progressiveness rather foreign to modern burlesque, a brand of progressiveness that could well be copied by his two score associates on the circuit.

Gerard has stepped away from the conventional burlesque production, and instead of the too familiar first and second part . . . etc., etc., etc.

The show should do business wherever it plays, for it will please the most skeptical. Following a string of particularly good shows, "The Follies of the Day" stands out among the two or three best to visit the Columbia so far this season. WYNN.

"MORNING TELEGRAPH":

BURLESQUE BRAND OF "FOLLIES" A GO

Show at Columbia Has Great Cast, Chorus and Scenic Equipment—Barney Gerard Success

By "UNO"

Barney Gerard scored still another wonderfully successful burlesque achievement Monday evening at the Columbia in his "Follies of the Day" show. The "Follies" is a great show with a great cast, a great chorus, also pretty scenery, exquisite costumes and everything that goes to make up a usual Gerard production success. . . . etc., etc.

"CLIPPER":

BARNEY GERARD'S "FOLLIES OF THE DAY" A SHOW TO REMEMBER

Barney Gerard's secret of success, in his latest offering of the "Follies of the Day," is that he is a producer of rare ability. He has given burlesque a show of distinct quality, with comedy, speed, production, pretty girls, costumes of unusual beauty, and not a line or action that is suggestive. His book is called "Oh! You Shakespeare!" . . .

"The Follies of the Day" will rank with the best. It is a show to be remembered. S. R.

The consensus of opinion is that this is the best "Follies" Barney Gerard has ever produced. Some achievement when it is remembered the "Follies" has always been a great show since its first edition ten years ago.

THE FIRST AND ORIGINAL "FOLLIES" IN BURLESQUE

Week Oct. 8—Casino Bklyn.; Oct. 15—Miner's Empire, Newark; Oct. 22—Casino, Phila.; Oct. 29—Hurtig & Seamons, New York;

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sted with the Graumanns in the new picture theatre nearing completion in Los Angeles, but disposed of their interests to the Graumanns, making around \$40,000 on the deal, it is said. The lease is reported containing a clause prohibiting vaudeville for five years.

ATLANTIC CITY.

Charles Dillingham's "Chin Chin" and its tuneful melodies came back to the Apollo Thursday, Friday and Saturday, and the Boardwalk is whistling and singing its lilting choruses. The change to the Oriental atmosphere after a steady run of shows of the domestic variety was refreshing to the play-

goers who greeted the paprika action and grotesque dressing of the production in capacity numbers at each performance.

The Nixon will continue dark for another week, but on the 15th it will acquire the touch of a sporting club. Fred Moore, of the Apollo, is departing into the sport world for a little variety, and is completing arrangements for the appearance at the New Nixon of Harry Irving, former middleweight wrestling champion, and either "Pinky" Gardner, a whirlwind from the west, or John Killins, who wears the Greek mat crown, on that date. Shore visitors like the game and rewarded Harry Brown, late manager of the New Nixon, with generous patronage for the sport last winter.

The Cort and City Square theatres, popular screen houses, divided their programs with sport also this week and Saturday and Sunday. Electric score boards replaced the films on the days Chicago and the Giants were battling for the world's baseball supremacy. It was here that the fans watched the games play by play and got the first returns in Atlantic City.

Lillian Walker greeted the resort from the screen during the last three days of the week at the Bijou theatre, appearing in the stellar role of the "Lust of the Ages," a seven-reel thriller that secured wide attention at each presentation.

Another big favorite chose the same manner to visit the city. Ethel Barrymore, who has started out on many of her triumphs in the legitimate here, was the star in "Life's Whirlpool," shown at the Colonial theatre. "Rasputin, the Black Monk," followed the Barrymore feature. Next week "The Garden of Allah" secures a return engagement at the Colonial.

"The Public Be Damned" Interested patrons of the Virginia theatre on Monday night and on Tuesday George Welsh made his appearance in "The Yankee Wey."

The fun factory at the Steeplechase Pier was locked last Saturday night after a record season. The Garden Pier remains open and its indoor golf games and roller skating find many followers. Vessella is still attracting fair audiences at the Steel Pier with his band.

ATLANTA.

By LOUIS COHEN.

ATLANTA (Louis Cohen, mgr.).—Business for "Nothing but the Truth" only fair. Show full of laughs, Al. G. Fields Minstrels, capacity, four shows. Milti Hajos in "Pom Pom" Oct. 11.

LYRIC (Geo. Hickman, mgr., U. B. O.).—First half: Brende Fowler in "Spirit of '76." Very good. Hunting and Francis; Good, Dietel and Cushing, laughs; Alexander Brea, and Evelyn, excellent; Three Chums, pleased. Business Good.

LOEW'S GRAND (E. A. Schiller, mgr.).—"Looking for Betsy," good; Irene and Douglas Carbery, pleased; Rose Berry, laughs; Booth and Leander, applause! Ted Osburn's Pets, big. Business good.

FOURSYTH—Maxine Elliott in "Fighting Odds" (film). Pleading. Business doubtful. RIALTO (Harry Fortain, mgr.).—Billie Burke in "Arms and the Girl" (film). Picture good. Should draw business.

CRITERION (William Paterson, mgr.).—Evelyn Nesbit in "Redemption" (film). Picture fair. Should do big business.

ODEON, SAVOY, ALPHA, STRAND, VAUDETTE, ALAMOS, 1 and 2 picture only. Business fair.

BONITA, COLUMBIA, BIJOU.—Musical comedy tabe. Business very good.

Theatres at Camp Gordon doing good business. All are under direction of Chas. Kuehle. Three shows there, under canvass.

BUFFALO.

By A. J. SHARICK.

STAR (Peter C. Cornell, mgr.).—John E. Kellard in Shakespearean plays for first half; last half, "Miss Springtime." Kellard attendance poor.

TECK (John Oshel, mgr.).—"Love o' Mike," musical comedy. Fair attendance. GAYETY.—"Hip, Hip, Hoorsay Girls," burlesque. Good drawing card.

SHEA'S (Henry Carr, mgr.).—"The Four Husbands," miniature musical comedy, with Jack Boyle and Kittle Bryan; Lee Kohlman and Co., in "Two Sweethearts," by Lipman and Shipman; McMahon, Diamond and Chaplow; Rae Eleanor Ball; Kinney and Hollis; Littlejohn; German film.

SHEA'S HIPPODROME.—Pictures.

MAJESTIC (Mildred Cornwall, mgr.).—"The Trail of the Lonesome Pine."

GARDEN (William Graham, mgr.).—Billy Watson's show.

ACADEMY (Jules Michaels, mgr.).—Vaudeville and pictures.

LYRIC.—Vaudeville and pictures.

OLYPMIC.—Vaudeville and pictures.

The week of Oct. 29 is the date set for the San Carlo Grand Opera Co.'s engagement at the Teck. This company has become a favorite with Buffalonians and has always done a splendid business. The personnel of the company includes all of last year's stars and, in addition, Marcella Craft and Frances Ingram.

The Wartime players, under direction of Robert L. Dempster, will be at the Twentieth Century Club Friday and Saturday, Oct. 12 and 13. They will give three one-act plays.

The New theatre on Main street is dark and for sale. Samuel Carver, of Boston, is manager of the newly opened Rialto theatre. The Rialto was formerly the Family. The house is showing pictures.

William Engelshee and Charles Bernstein filed a certificate of assumed name to do business as the Broadway Theatre Co., at 572 Broadway, Buffalo.

CINCINNATI.

By HARRY V. MARTIN.

Director Samuel A. Elliot, Jr., announces he finds it necessary to postpone the opening of the Art theatre from Oct. 16 to Oct. 24. There will be no business and evening performance Oct. 25. The attractions will be Shaw's "Candida," and "The Dark Lady of the Sonnets." Harry Chaffin is the latest member of the Cincinnati Players who will appear at the Art theatre.

Mrs. Bertha C. Burns will again engage the display of pictures in the lobby of the Lyric this season. Mrs. Burns originated the idea and puts on the exhibition under auspices of the Cincinnati Art Club. The affair gives the artists a chance to put their work before the public, and likewise attracts interest to the Lyric.

Hennegan Brothers have sold the Lubin film theatre, 140 West 5th St., to the Ante-Frankel Amusement Co. for around \$35,000. Joseph Hennegan, former manager, will re-enter the printing business. Employees of the theatre presented him with a loving cup Saturday night.

The "Gift" is the name selected by McMahon and Jackson for their proposed theatre at Sixth and Vine streets. A prize of \$25 was awarded a girl who selected this name. The theatre was made possible by remodeling of the old Gifts fire engine house.

James Liebling, an artist of European and American experience, has been engaged as second cella of the Cincinnati Symphony Orchestra.

Every actor who came to Keith's for the past three or four seasons remembers Joe Burke, the very red-headed youth who officiated as stage doortender. Well, Joe has been drafted and left Cincinnati Oct. 4 for Camp Sherman, Chillicothe, O. Joe quit the show business several months ago to become manager of a grocery store in Kansas City, Mo. Then they drew his name and the business world lost a good prospect and Uncle Sam found another good soldier. Manager Ned Hastings has promoted John Dunn to Burke's old job.

Joe Getelson, now Dr. Getelson, if you please, formerly in charge of the check room at the Grand opera house, has been commissioned a first lieutenant in the Medical Officers' Reserve Corps, and is at Ft. Riley, Kan. while his young brother, Attorney Burt Getelson, failing because of defective vision to enter the United States navy and marine corps, has joined the Fifth Canadian Highlander Regiment and expects to go to France in several weeks. Both are grandsons of William Hexter, who for many years conducted a theatrical hotel at Seventh and Vine streets.

Martinehl and Anna Cese will appear at Music Hall, Oct. 10, on the first program of the Artists' Series. The Chicago Symphony Orchestra is booked for October 31, and Matzenauer and Yolanda Mero, November 8. Prices, \$1.50 to \$5.

The entire audience of the German theatre, Sunday night, at the official opening of the season, arose and sang "The Star Spangled Banner." On the day preceding the office of the Volksblatt, leading local German paper, had been raided by federal agents. Director Schmidt had the national anthem played at the theatre to prove that he German-Americans here can be publicly patriotic.

The Cincinnati Symphony Orchestra of 83 men, during its coming tour of the south, will play for the soldiers at the Montgomery, Ala., cantonment. Manager Kline Roberts says the orchestra will leave here in January. Its itinerary includes Birmingham, Montgomery, Atlanta, Mobile, New Orleans, Jackson, Memphis and Lexington, Ky. Many Cincinnati soldiers are encamped at Montgomery.

Ground will be broken in a few days for the new Palace vaudeville theatre at Sixth and Vine streets. This house, conducted by the Keith-Harris interests, will present pop-priced vaudeville. Isaac Libson will personally manage the house.

BOSTON.

By LEN LIBNEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—One of the weakest bills in months, with a return booking of Sallie Fisher in "The Choir Rehearsal" headlined and proving the only bright spot. And even the sure-fire singing sketch struck a discordant note when "Where Is My Wandering Boy To-Night?" was sung, the attitude of the audience plainly revealing that mothers, sisters and wives of those who are serving their country came to the theatre to be amused. The same was true of the "Retreat of the Germans at Arras" films, which closed the show, several women in the

"Frances Kennedy, a veritable 'live wire' comedienne, makes a hit with her songs and clever monologues in which a woman's wailing party was parodied."

—Toledo Times, Sept. 18, '17.

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**"SET ASIDE
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(TILL THE BOYS COME MARCHING HOME)
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THE KING NUT SONG
SING in Variety
**"LILY
OF THE
VALLEY"**
by L. Wolfe Gilbert & 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 & Carey Morgan

THE BALLAD BEAUTIFUL
**"SWEET
EGYPTIAN
ROSE"**
by Edgar Allan Weiss & Anatol Friedland

SO OME BLUES !
**"GRAVEYARD
BLUES"**
by Clarence Wood & John S. Caldwell

THE APPEALING SONG
**"MY LITTLE
RAMBLING
ROSE"**
A GREAT WALTZ MELODY
by Harold Freeman

NAN HALPERIN'S HIT
**"OH, YOU
WONDERFUL
GIRLS !"**
by Wm. B. Friedlander

"I'M OLD ENOUGH FOR A LITTLE LOVIN'"
WILL E. SKIDMORE'S GREATEST SURE-FIRE NOVELTY. GET IT AT ONCE. GREAT DOUBLE VERSION!

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audience being affected too deeply for good policy at the spectacle of bodies upon a battlefield, one close-up revealing the agonized expression in gruesome fashion. Laven and Cross opened with their burlesque on Roman sports. Lavenberg's Six American Dancers worked hard, but just missed fire. The short-legged male dancer is apparently an excellent comedy possibility if given a chance. "Mr. Inquisitive" is an admirably staged act, with film work intermingled, and some excellent rough comedy. It was located too early on the bill, however, and the audience Monday night was apathetic, a fact strikingly evident when Salie Fisher, the feature of the bill, on a return engagement, did not get a single hand on her entrance. Crawford and Broderick worked hard and went only fair. "A Wedding Day in Dogland" occupied a heavy spot which it could not carry, dragging interminably in spots. O'Neal and Wamsley proved a little too noisy for this conservative house, although their "Commandment" legit specialty in closing proved the usual sure fire and enabled them to close strong. Gilbert and Friedland, the song writers, closed the vaudeville bill fairly well, although Gilbert was in poorer voice than usual. An off-stage voice helped wonderfully, the house applauding in order to get a bow, although not successfully.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Volante and his Flying Piano topped the vaudeville bill, while the German retreat and Maxine Elliott's "Fighting Odds" were the features of the film program. The remainder of an exceptional pop bill included Donovan and Lee; Harry Anger and the King Sisters; the Cycling Brunettes, and Sid Lewis and Co.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"The Whip" drew to capacity, being an ideal film for a cosmopolitan audience appreciating thrillers. The vaudeville bill comprised Martini and Maxmillan; Lillian Small; the Banjo Trio; Wilson and Mack; Johnny and Wise, and Oliver Stevens.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Eddie Foyer went especially well in an ideal spot. Other acts first half included Arthur Edwards and Co.; Barton and Hill; Oakes and DeLure, and "The Ham Tree Mule."

GLOBE (Frank Meagher, mgr.).—The Loew stock company is still picking up slowly but consistently, and will probably build up a paying following, there being no stock competition since Craig gave up the Castle Square. The Copley theatre when it returns to stock will draw from an entirely different field, catering to the followers of Shaw and Ibsen.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Joe Greenwald and Co. topped, putting across this neat little sketch of the "Potash and Perlmutter" type admirably. The remainder of the first half bill comprised Ethel Thayer Costello; Demarest and Doll; Patten and Marks; Leddy and Leddy, and the Harvey De Voe Trio. Business excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—The Rasputin picture topped the bill, drawing a whale of a transient business attracted by the lobby display. "The Lingerie Shop," a tab, topped the vaudeville bill, including the Four Slickers; the Havelocks; Lady Betty; Jerome and Carson; Tom Mahoney, and "Twenty Off Years."

GORDON'S OLYMPIA (Frank Hookello, mgr.).—"The Spy," shown here for the first time at pop prices, and heavily advertised, scored decisively, also being aided by the recent display of this film at a \$1 top. Vaudeville included "The Russian Wedding," which topped the bill; Tom and Pearl Almond; Ivanhoff and Vaza-Vaza; Mead, Kay and Wells, and "Krazy Kat Kapers," a real pantomimic novelty.

PARK (Thomas D. Soriero, mgr.).—Films, with Ethel Barrymore in "Life's Whirlpool," featured. Mary Desmond as soloist has been such a drawing card that she will probably be retained the entire season. Manager Soriero featuring her constantly in his advertising.

MAJESTIC (E. D. Smith, mgr.).—"Seven Days' Leave," the London "Meller" which had the first African performance at this house last week, is being worked over, although playing to a heavy loss. Is undoubtedly a winner as a thriller, but may prove hopeless as a \$2 attraction until Americanized.

SHUBERT (E. D. Smith, mgr.).—"The Knife," on its second week, doing excellent business because of stress laid on limited engagement. "The Passing Show of 1917" booked in for next week in an attempt to get some of the capacity business being turned away by the Follies run here.

PLYMOUTH (E. D. Smith, mgr.).—"Oh, Boy," which ran for 10 weeks at the Wilbur to week-end turn-aways in this small house, was shifted here Monday night and seats are now selling for Christmas week.

WILBURY (E. D. Smith, mgr.).—"Love & Mike" opened Monday with a fair advance sale reported Tuesday afternoon.

PARK SQUARE (Fred E. Wright, mgr.).—Jane Cowi in "Lilac Time," to increasing business.

COLONIAL (Charles J. Rich, mgr.).—Ziegfeld's "Follies" receipts dropped a few hundred dollars last week, due to the falling off in standing room sale and the Wednesday mat-

inee. Every evening seat sale still capacity.

TREMONT (John B. Schoffel, mgr.).—"Turn to the Right" still holding up well, although business is falling off in the face of new openings.

HOLLIS (Charles J. Rich, mgr.).—Ruth Chatterton in "Come Out of the Kitchen" making money, although business not as heavy as expected.

BOSTON OPERA HOUSE (Lawrence McCarthy, mgr.).—"The Red Clock" opened for what was virtually its metropolitan premiere Monday night, with a heavy advertising campaign bearing fruit. Favorably criticised and may put the house back on its feet.

CASTLE SQUARE (John Craig, mgr.).—Dark. Will open shortly with films.

COPLLEY SQUARE (H. W. Pattie, mgr.).—Eighteenth consecutive week of the Henry Jewett Players in "The Man Who Stayed at Home," with no drop in business. Will continue indefinitely.

CASINO (Charles Waldron, mgr.).—Sam Howe's "Big Show." Excellent.

GAYETY (Thomas H. Henry, mgr.).—"Bowery Burlesquers." Big.

HOWARD (George E. Lothrop, mgr.).—"Record Breakers" to capacity.

Eva M. Atwater, a professional, living temporarily at 608 Tremont street, south end, filed marriage intentions Tuesday afternoon to marry Albert Cusoe, of 508 Tremont street.

Sam Cohen's amateur nights, supposedly a played-out novelty, are "coming back" strong as a drawing card at the Bowdoin square on Thursday nights when the house is invariably capacity.

Ray Townley, one of the bookers at the local U. B. O. office, recently underwent a surgical operation, but Tuesday night was reported as being on the road to recovery.

Burt Stewart, a clerk at the U. B. O. office, and living in Quincy, has been examined for military service and will probably waive exemption.

"Just a Woman" is being used by the Loew stock this week, with "Rolling Stones" underlined.

The big dramatic spectacle, "The Wanderer," is booked definitely into the Boston opera house for its premier Nov. 19.

Comstock and Elliott had to buy out the Plymouth theatre contracts in order to secure unlimited open time for "Oh, Boy," which is

expected to run into 1918. W. A. Brady is reported to have been given \$5,000 for his time booked for "The Man Who Came Back."

The "Tobacco Fund" is being boomed by the Keith interests in Boston, Postmaster Murray and Councilman Collins being used as speakers and \$800 being raised Monday.

Joe DiPesa, rated as the busiest publicity man in Boston, is branching out as a producer. His "Dancers d'Art," with George Libby, Helen Mann, Inez Hall, and Miriam Clark, has cleaned up on its first two weeks and will shortly be submitted for big time in New York. The act carries a full stage cyclorama drop, with a whale of a frame through which the artist's creations come to life. Di-

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of sending advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

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(Agency)

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Post. will follow the act with other productions during the season.

Madame Yorska stepped into a flood of publicity this week that was not on the program of her press agent, but which the papers boomed by the column with pictures galore. The yarn concerns one W. Donald Dutilly, a chore boy employed on the country estate of Walter S. Mitchell, one of the real society leaders at Manchester-by-the-Sea. The youngster has been in the papers before by visiting Sarah Bernhardt on a recent visit in Boston

and insisting that had seen her play hundreds of times. He reached Yorska by sending word that he was one of the students of the Divine Sarah and claimed to be a nephew of Mrs. Mitchell. He submitted to her a playlet, "Heart of France," told her of the plans of the millionaire society colony to produce the playlet for charity, and induced her to bring several members of her company from New York. When she arrived she discovered that Dutilly was a chore boy and that the social colony was scandalized by Dutilly's announcement he was to play opposite to

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Orpheum Theatre Bldg., Montreal, Can.
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STELLA MAYHEW

What the San Francisco Papers Say:

"CHRONICLE"

By WALTER ANTHONY

To make the matter quite plain, the Alcazar last night staged two shows. One was offered without Stella Mayhew and the other with. The latter was where the values resided.

The merry comedienne appeared blithely at the head of an excellent company in an uproarious farce called "A Mix-Up." Then the curtain rose on "A Mix-Up," in which Miss Mayhew shone deliciously as a star, illuminating a company of real farceurs.

In this appreciation Miss Mayhew is so delightful that one suspects her of making up many of the clever lines with which the rapid farce is sprinkled. The star introduced some vaudeville interpolations in the second act which were welcomed for the serene and irresponsible humor of their friendly and jovial purveyor.

"EXAMINER"

By THOMAS NUNAN

Stella Mayhew's comedy work—refined, artistic and irresistible—kept the Alcazar audience laughing from 9 to 11:15 o'clock last night. The earlier part of the evening was devoted to a precluded variety show which afforded much acceptable entertainment, though even without this "Miniature Roof Garden Revue," as the opening program was called, the patrons would have had more than the worth of their money.

The farce, "A Mix-Up," is really funny and it keeps Miss Mayhew before the footlights most of the time, something for which we should be grateful to the author. There are only two comedienues now on the American stage to be mentioned in the class with Miss Mayhew, who is quite as successful a laugh-producer as May Irwin or Marie Dressler. The art of the actress now playing at the Alcazar is always delightful, and her very presence radiates humor. She interpolates some negro songs and other comedy features.

Stella Mayhew is one of the star visitors of the year, and there should not be a vacant seat in the Alcazar during her engagement. The supporting company is entirely satisfactory.

"CALL"

Stella Mayhew is the most important individual in the cast, and there is every reason why she should be. In the role she carries in the farce portion of the program and in the hit of solo fun-making interpolated by her during the progress of the play she is abundantly successful.

STARRING

IN

"A MIX-UP"

Alcazar Theatre, San Francisco

Returning to Vaudeville with BILLIE TAYLOR

at expiration of my present contract

My compliments to GEORGE EBEL and GEORGE
DAVIS for a pleasant engagement

STILL IN THE LEAD!!!

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OWN SHOW

The show that standardized Burlesque!

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The unapproachable Burlesque leader!

This week (Oct. 8), Majestic, Jersey City.

Address all communications, DAVE MARION, Columbia Theatre Building, New York City.

Madame Yorska. The police were called in. Duttily confessed, and fell on his knees before the actress asking forgiveness. Yorska not only fell for his line of talk, but went through with the performance ultimately. Half the social mob boycotted the benefit performance and the remainder appeared out of curiosity. At the performance she told the entire story and said that the combination of nerve and ability had so appealed to her that she was going to speak a good word for the chore boy.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. O. Williams, mgr.).—Paul Dickey, The Misses Campbell, Trovato, Val and Ernie Stanton, General Pisano & Co., Greenies & Drayton, Arnold & Florenz.

COLONIAL (W. F. Newkirk, mgr.).—Kajiyama, All-Star Girl Revue, Lono's Hawaiians, Cooper & Robinson, the Colonial Minstrels, Harvey Holman & Co. Opening took place Monday. Policy, continuous performances from 1 to 11 P. M., with pictures intervening. Both for one admission price.

ORPHEUM (Rod Waggoner, mgr.).—Hagman's Animals, Daisy Maids, Charles McDonald, Five Swiss Song Birds, Chase & La Tour, Marshall and Welton.

REGENT (Tom Faland, mgr.).—"Night in Poree," Harry English & Co., Jarow, Burns & Lynn, Fox & Cross, Newell & Most, McLean Sutton Trio.

MILES (Jim Rutherford, mgr.).—Leo Kendall and Military Misses, Kathrine Mills, Yank & Dixie, Brosius & Brown, Semater & Smith.

DETROIT.—"The Boomerang," GARRICK.—"Odds and Ends," LYCEUM.—"After Office Hours," ADAMS.—"The House of Glass" (stock), GAYETY.—Watson's "Beef Trust," CADILLAC.—"Speedway Girls," MADISON.—"Fighting Odds" (Goldwyn), MAJESTIC.—"Seven Keys to Baldpate" (Artcraft).

WASHINGTON.—"Garden of Allah" (Seelig).

Howard Gale has opened an office at 73 Broadway and will handle Michigan bookings for "Garden of Allah."

John H. Kusky has merged his Metro and Madison Film Exchanges, and will hereafter release all the Madison features and the First National Exhibitors' Circuit pictures (which he controls for Michigan) through the Metro.

The Hoffman Bros., operating the Colonial, Detroit, announce they have no direct book-

THE HENNINGSS

BOOKED SOLID

Direction LEW GOLDER

ing affiliation and are booking direct with acts.

"Pale First" comes to the opera house Oct. 22, with Thomas A. Wise.

Martinelli, opera singer, played to 8,000 people at the Arcadia last Wednesday.

LOS ANGELES.

BY GUY PRICE.

Elmer N. Workman, at one time owner and manager of the Princess and founder of the Adolphus, now the Hippodrome, and Carey Chandler, formerly business manager for Ferris Hartman, have reopened the Princess with a girl show. The opening bill is called "Oh, You Daddy."

Harry Middleton, until recently press agent for the local Cluse houses, has left for New York to enlist in the navy.

Speaking of enlistments, the local newspaper ranks have been depleted since the draft law went into effect. In one newspaper—the Herald—twelve men, from the business and editorial departments, resigned to serve the country.

Carl Walker, Pantages manager, and Mrs. Walker have returned from a month's vacation in the East.

The Klaw & Branger stock production, "Here Comes the Bride," is playing the Mason. "Under Cover," K & B's initial production here, did not draw as well as was expected.

Douglas Fairbanks has been using the Venice Canal for scenes in his forthcoming picture.

Otto Lederer gave a musical soiree at his new bungalow in Hollywood this week. The event was a sort of house warming.

The Majestic has been reopened as a picture house, with "Intolerance" as the initial production.

MONTREAL.

By ARTHUR SCHALEK.

HIS MAJESTY (Edwards & Driscoll, mgrs.).—"Everywoman." Third visit, and always draws. Next, "Have a Heart."

ORPHEUM (Fred Crow, mgr.; agent, U. B. O.).—Conroy and Le Maire, Florence Tempest, Crossman's Entertainers, Lydell and Higgins, Jack La Vier, Garcinetti Bros., Ann Suter, McRae and Clegg. House packed. Every act big.

FRANCAIS (Phil Godel, mgr.).—First half: Boyard Troupe, Evans and Lloyd, Le Valadons, The Xylophones, Ward and Lunn. Second half: Five Serbians, Le Roy and Lytton, Dudley Trio, Kitty Flynn, Neeter and Vincent.

GAYETY (Tom Conway, mgr.).—"Behman Show" to big house. Next week, "Step Lively Girls."

MAPLE LEAF (E. Misering, mgr.).—Tizoune and Meek's "Whirlwind Girls," well pleased houses.

IMPERIAL (H. W. Conover, mgr.).—Julian Ellings in "Countess Charming" (films) and Evelyn Gramman.

HOLMAN (H. E. Jodoin, mgr.).—"Under False Colors" (film).

NEW GRAND (Geo. Rodsky, mgr.).—"Be-ware of Strangers" (film).

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Impressive bill. Ballet Classique furnishes class, although Horn and Ferris, with splendid voices, rank well up. Jack and Cora Williams started slowly but gained, finishing in excellent fashion. Marion Harris following Rae Samuels in style closely scored. Travers and Douglas in their bucolic skit, "Meadowbrook Lane," prime favorites. Bowman Brothers were hot and cold intermittently. They seemed over anxious to please. Mark Brown closed without missing a spectator in their familiar though welcome singing interlude.

TULANE (Tom Campbell, mgr.).—"Twin Beds" opened the regular season Sunday to

a large assemblage. The presenting company is thoroughly adequate and advance indications bespeak a profitable week.

PALACE (Walter Kattman, mgr.).—Dan Burke and Glris stand out clearly on the first half program. Burke dances with the old agility, while his Glris easily transcend their predecessors. Cantwell and Walker, in second position, started mildly but registered solidly. Mullen and Rogers seldom vary from conventionality. Johnson Bros. and Johnson gathered many laughs with their minstrels. Galletti's monkeys concluded in appealing manner.

CRESCENT (Fred Turner, mgr.).—Fair show first half this week (8). Juggling Delive displayed dexterity in starting things. The Earls are capable, but might eliminate and replace some of the familiar matter in their act. Joseph Remington and Co. provoked laughter. Better results would be achieved by speeding their work. Ward and Shubert rank as average small timers. The comedians' hebraic military reference is in bad taste. Mimi, with an intelligent seal, closed, doing nicely.

CRESCENT (F. H. Turner, mgr.).—Light bill the latter part of last week. Aronis Trio began the show well with their musical offering. Kennedy and Kraemer were liberally rewarded for their stepping, the woman being especially efficient. Helen Page and a company of two presented "The Understudy," with a theatrical trend. It's the tale of a country lass, enmeshed of the footlights, possessed of the idea that she can surpass many of the actresses encountered. She is given the chance, but fails, however, the leading man is struck with her in a matrimonial way, and she decides to stick around. Jarvis and Harrison need material that will produce laughs. John and Ollie Vanness, with wire walking, gave genuine satisfaction, closing.

PALACE (Walter Kattman, mgr.).—Emmett Welch's Minstrels featured the last bill, disclosing an exceptionally good offering in its particular niche. Welch makes an excellent interlocutor. Lala Seibini, with the same pretty form and displaying the old animation, scored decisively in the opening spot. McCormack and Irving proved favorites, registering an easy success. Robert Demont Trio brought forth unrestrained applause with their acrobatics. Burns and Quilen have gotten away from the usual two acts in "one" with a specialty encompassing

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EDDIE DOWLING

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Bill at Hudson

Is Sure Winner

PROGRAM:—

Alanson—Acrobat
Ashton and Ross—Singing
Lerner and Ward—Novelty
Drew and Wallace—Skit
Intermission
Hardeen—Handcuff King
Cabaret De Luxe—Singing
Hallen and Fuller

EDDIE DOWLING

The act which brought down the house was that done by EDDIE DOWLING, who is a performer of the highest class. He is not only a comedian with a big bunch of laughs up his sleeve, but he is equally as clever in a serious vein. He made his auditors roar with laughter and an instant later moved them to tears. His recitation of "THE STOWAWAY" was an undeniable treat.

the trials and tribulations of a doctor and nurse.

STRAND (D. L. Cornelius, mgr.).—Pictures.
ALAMO (Frank Sanders, mgr.).—McCormick and Winchell's Revue.

Ralph Levy, formerly connected with one of the New York music publishing houses, is managing "Suburban Garden," a beautiful roadhouse that has just opened here.

James T. Brown is again the musical director at the Alamo.

The John Robinson shows exhibit here for a week, commencing 20.

Royal Cutter, Phil Shea, Charles Griben, Ethel Osterheld, Irene Smythe, Elsie Stradly, Margie Lorraine, Helen Cardiff, Grace McCarty and Hazel Fox, with the Comic Opera Players recently at the Tulane, are now members of the Manhattan Musical Revue.

PROVIDENCE.

By KARL M. KLARK.

A marked improvement over last week is shown in the bills at the various theatres here this week. Not since the season opened have there been better attractions than those playing at the present time. The opera house has shifted from pictures to legitimate, which it had been offering since the opening of the season, with the exception of last week. The Emery, too, is in for legitimate this week after a week of musical company preceded by various attractions. All other playhouses are on their usual schedules.

OPERA HOUSE (Felix R. Wendleschafer, mgr.).—"Eileen," Victor Herbert's musical offering, scored the highest hit of the season, with Herbert himself leading the orchestra opening night. House filled on opening night as result of advertising campaign conducted extensively for three weeks previous to show. Well trained chorus, apparently selected for vocal ability, is a feature.

KNITH'S (Charles Lovenberg, mgr.).—Bill good from top to bottom, headed by Lucille Cavanaugh, assisted by Ted Doner Hurst. Displaying costumes and proving her ability as a dancer Miss Cavanaugh and her act got applause deserved. Frank Crumit, well liked, Charles Grapewin and Anna Chance in "Poughkeepsie." Jimmie Lucas, hard worker, who puts over his turn in finished style. Linton and Lawrence, Mr. and Mrs. Gordon A. Wilde, Moore and Gerald, Seabury and Shaw (haggard delayed on opening night, but went on and made good in dancing skit). War film.

MAJESTIC (Martin Toohey, mgr.).—Unusually good bill headed by Prescott, assisted by Hope Eden in mind reading, full week, going big. Best act of season, special matinee drawing good crowds. "Heir for a Night" pleased with comedy. Chorus very good with catchy music. Others, first half, Kennedy and Nelson, Nada Kesser, Bruce, Duffett and Co., B. Kelly Forrest. Last half, Arthur H. Edwards and Co., Eddie Foyer, Barton and Hall, Leonard and Dempsey, Cakes de Lure.

EMERY (Martin Toohey, mgr.).—"Turn Back the Hours," with Maybelle Estelle going big. Assisted by a good cast and with the play by the author of "The Rosary" this star is making many friends in Providence this week. Miss Estelle has a charming personality and she is given a chance to show her exceptional talent in this offering. Good houses. Best play provided under the new Emery policy this season. Theatre fast coming to the front.

COLONIAL (William S. Canning, mgr.).—"The Sporting Widows," big improvement over last week's show. Burlesque crowds continue to fill this house to capacity daily. Chorus and music good.

FAY'S (Edward M. Fay, mgr.).—Another of the week's good bills headed by the Teasdale Family, which won approval. William Elderkin, a Pawtucket, R. I., policeman and former United States cavalryman, presents his educated horse, "Alton S." in clever tricks. Other acts: "The Runaway Four," "Five Musical Sailors," Krause and White.

STRAND (Arthur B. Williams, mgr.).—Pictures.

MODERN (David E. Dow, mgr.).—Pictures.
GAJETTY (Jacob Conn, mgr.).—Pictures.
BIJOU (Sol Braunig, mgr.).—Pictures.
ROYAL (J. Fred Levett, mgr.).—Pictures.
CABINO.—Pictures.

AUBURN.—Pictures.

Charles J. Hagen, organizer and secretary of the National Conjurers Association of New York, and William Meyers, of the same organization, were guests last week at the sixth annual banquet and special session of the Rhode Island Society of Magicians held in this city. Several magicians of note attended the affair in addition to the New York men. Exhibitions were given by Harry Hand, C. F. Fenner, himself, son of a police official, Lieutenant Inspector Ellis, of the local police department, Joseph Oddi, C. Foster Fenner, Prince Buddha, assisted by Princess Buddha, and the Great Marvel. The officers of this association are: Honorary president, John Openshaw; vice-president, J. Retalick; secretary, C. F. Fenner; treasurer, Mrs. C. F. Fenner. The banquet committee included C. F. Fenner, Mrs. Fenner, Joseph Oddi, Emilio Simlone, and Edward E. Hyde.

Mrs. Beatrice Forbes-Robertson Hale, who before her marriage appeared with Henry Irving in England and later with Ellen Terry gave a lecture this evening on "Drama as a Social Force" before the Catholic Woman's Club, of this city, at Eloise. Mrs. Hale is now a well-known lecturer and writer. She left the stage in 1910 and married Swinburne Hale, a New York lawyer.

Acts in the habit of leaving New York by boat for this city may learn that the usual winter rates will not prevail this year. Reduced winter rates are not obligatory under the terms of an Interstate Commerce Commission ruling issued at Washington last week. The commission has ruled that steamship lines may keep their summer rates in effect throughout the entire year, the decision applying only to steamship lines between New York and New England ports.

The Emery Theatre Co. has been sued for \$3,000 by Mrs. Jennie Holmer, of this city, and for \$2,000 by the woman's husband. Mrs. Holmer alleges that she received serious injuries on Christmas Day of last year while attending a performance.

Will J. Ward, who will appear with his Five Symphony Girls at Keith's next week, is a Providence entertainer. A ballet school will open in this city Oct. 27 under the direction of Eva Handy Hall.

The amusement censor here will permit nothing out of the way at Sunday concerts. Sunday evening, last week, two artists who came from Connecticut were not allowed to give their act at a benefit arranged at a local theatre. The same picture is being shown at two theatres here this week, "The Retreat of the Germans at the Battle of Arras" being featured as an extra at both Keith's and the Empire.

In advertisements appearing for the series of concerts to be given on Sunday afternoons by artists of note at Fay's theatre the words "War tax extra" appear for the first time.

SAN DIEGO.

STRAND (Dodge & Hayward, mgrs.).—Liberty Players in stock. This week "House of a Thousand Candles," to fine business.

LITTLE.—Musical comedy stock. Fair business.

PICKWICK.—Ned Nestor and Co. in "Sweethearts." Musical comedy and feature pictures. **SAVOY** (Palmer & Fulkerson, mgrs.).—Pantages vaudeville. Capacity business.

HIPPODROME (Dodge & Hayward, mgrs.).—Hippodrome vaudeville. Good business.

The Liberty Players move next week to the Isis, which has been dark this summer. The Strand will house road shows, the first due Oct. 23 and 24 when "Watch Your Step" is booked.

The Hippodrome showed the World Series games on an electric scoreboard to nominal admission, while a big newspaper scoreboard, free, held crowds on the street just outside.

All the motion picture theatres, including the Cabrillo, Plaza, Broadway and Superba, have raised their prices.

Mary Pickford is expected to appear personally at the Cabrillo soon for her "tobacco fund for soldiers" benefit.

SEATTLE.

By WALTER E. BURTON.

METROPOLITAN (George T. Hood, mgr.).—Mme. Margaret Matsenauer, prima donna, drew splendid patronage: 2-8, Kolb & Dill in "The High Cost of Loving," 4-8, Henriette Crozman in "Erstwhile Susan," 13, Paderewski.

MOORE (Carl Reiter, mgr.).—30. Second week of Orpheum vaudeville here, classy bill. "Band Box Revue" headlines, pleasing: Al Herman, good; "Prosperity," meritorious sketch; Frank Hartley, entertaining; Santley & Norton, well liked; Jordan Girls, pleased; William Eba, ventriloquist who is different.

OLD (Norvin F. Hase, mgr.).—"The Love Ship," Rothermel & MacCullough's musical comedy, breezy, and includes latest song hits. Dorothy Raymond, a Pacific coast favorite, in prima donna role. Vaudeville of program consists of Barrett & Bayne, David Ellman, contortionist. Two first-run feature complete program for first half. The Prevett-Merrill Co. and Patriotic vaudeville, second half of week. Good patronage.

WILKES (Dean B. Worley, mgr.).—Paul Armstrong's comedy-drama, "The Greyhound," is the weekly offering of the Wilkes Players. This is last week of Cornelia Glana prior to her Salt Lake engagement at the Wilkes theatre in that city. Splendid patronage.

PALACE HIP (Joseph A. Muller, mgr.).—Eldridge, Barlow & Eldridge headline Sunday show with a singing, eccentric and acrobatic dancing skit, "A Rural Delivery." Sam K. Otto has best monolog heard here recently. Hughes Sisters play well on harp and violin. No's Dogs please with novel tricks. Matife & Carpos offer a musical, dancing and acrobatic turn. Reiff & Murray sing and dance in way that won favor. 5-part photoplay, "The Coming Out of Maggie," with Antonio Moreno in stellar role, completes a good program. Capacity business.

ORPHEUM (Eugene Levy, mgr.).—30. Ladies' "Jazz" Orchestra, 6 women, headline. LaPorte Brothers, acceptable; Sam Browder, blackface; Two Boyds, most meritorious act on bill. Orpheum players present a sketch captioned, "When Dreams Come True." "The Iron Ring," feature, completes. Bill not up to standard. Good business.

PANTAGES (Edgar O. Milne, mgr.).—"The Count and the Maid," a musical tale, heads bill opening; Tom Edward, popular; Silber & North, big hit; Allen Stanley, captivating; California Piano Girls, good; Four Earles, novel; film completes program. Capacity business.

LYRIC.—Burlesque and vaudeville to fair business.

MAJESTIC (Walter Kastner, mgr.).—Vaudeville and photoplays.

MARONIC TEMPLE.—S. Leo, Jan and Mischel Cherniavsky concert.

STRAND (William H. Smythe, mgr.).—The

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second Goldwyn production "Baby Mine," with Madge Kennedy, opened Sunday for week. Cherniavsky Symphony Orchestra in "Poor Butterfly," "Barcarole," from "The Tales of Hoffman," "Alice Where Art Thou," piano solo; violin solo, Sextet from "Lucia de Lammermoor." Capacity business.

REX (John Hamrick, mgr.).—"At the Battle of the Ancre" is programmed for the week, and is drawing well.



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CLASS A (Wm. Smith, mgr.).—Nance O'Neill in "Souls in Bondage."

LIBERTY (John Von Herberg, mgr.).—"The Honor System," a ten-reel thriller, is programmed for a week's run. Star-Liberty Weekly shows ex-Ambassador Gerard and party arriving in Seattle.

YESLER, Washington, Is. Union, Palace, Society, Akil, Boston, Fremont, Ballard, Princess, Circuit, High Class, Bungalow, Cowan Park, Broadway, Good Luck, Queen Anne, Imperial, Greenlake, Dream, Busch, Home, Olympus, Greenwood—photoplays only.

The Cherniavsky Trio arrived in Seattle and were the guests at the Strand that evening, where their two brothers from Russia are proving a small sensation with their orchestra program.

Orpheum vaudeville is now housed in its fourth theatre in this city since the big time acts began playing here nine years ago (in 1908). Martin Beck's shows played at the old Coliseum, 3rd and James streets, then the Orpheum was built at 3rd and Madison, and the shows moved there; next the Alhambra became a link in the Orpheum chain of houses in 1916; this season the Moore is housing the shows, and as the Orpheum Theatre and Realty Corporation has a ten-year lease on this property it will be some time before another change is made. Carl Reiter has been manager here since the inception of Orpheum vaudeville.

Bert Vincent, now with "Tiny" Snyder in vaudeville, is playing Chicago dates.

W. R. Jenkins, Y. M. C. A. secretary at Bromerton (Wash.), has been appointed musical director at the American Lake cantonment.

The Wilkes' has blossomed out this week in another color of raiment. Manager Dean Worley likes to have his house dressed in the latest fashion, and says he never did like the looks of brick walls.

The Darling Saxophone Girls (Tacoma residents) are playing homeward.

Alexander Pantages will build six new theatres in California this season to house the Pan shows. About \$200,000 will be expended in the construction of each of them. This will be the first invasion of Pantages in the smaller California cities, and it is planned to have the new houses ready for occupancy next season at the latest. The cities claimed to have Pantages vaudeville acts are: Bakersfield, Santa Barbara, San Jose, Fresno, Stockton, and Sacramento.

Cornelia Glass leaves this week for Salt Lake City, where she will open next week at the Wilkes' as second lead. During the illness of Phoebe Hunt several weeks ago she played the lead for the greater part of a week, and more than made good. Miss Glass was on the Seattle "Daily Star" before joining the Wilkes' stock players here.

The Robert Athon Co. is now in their tenth week at the Orpheum in dramatic tabloids. This company played the old Grand theatre 41 consecutive weeks a few seasons ago.

John Von Herberg was arrested Thursday for violating the city fire ordinance, which prohibits crowding theatre lobbies. An assistant fire marshal swore to the complaint that the Liberty theatre was overcrowded.

The Seattle Philharmonic Orchestra gave a concert at Camp Lewis (American Lake cantonment) Sunday, under the direction of John Spargur. The forty members were entertained at luncheon in Tacoma, from where special automobiles took them to Camp Lewis.

"The Clodhopper," featuring Charles Ray, is at the Mission theatre this week. This is the fourth or fifth time this picture has been

shown in this city at the first class houses in the last few months.

The LaScala Grand Opera Company will play the Metropolitan theatre week of 7th in following repertoire: "Rigoletto," "Mme. Butterfly," "Carmen," "Thais," "Lucia," "La Boheme," and "Il Trovatore." The company includes 30 principals, a chorus of 40, and a symphony orchestra of 40.

Leon I. Strashun is directing the Cherniavsky Concert Orchestra at the Strand theatre.

Eddie Foy and Seven Little Foyes headline this week's (8) Orpheum vaudeville. At Moore playing to capacity.

"The House of Glass" at Wilkes compares favorably with New York cast.

Geo. Lovett Company's telepathy and psychic mystery act concentration at Palace Hip, decidedly novel. Capacity business.

LaScala Grand Opera opened week's engagement at Metropolitan to fine patronage.

Capacity business at Pantages, with Mercedes headlining.

At Liberty "Man from Painted Post" best drawing card at picture houses.

Robert Athon Players completed, ten weeks engagement at Orpheum Sunday and open Ray theatre, Olympia, Oct. 14.

Eugene Levy has disposed of his picture theatres in Tacoma, and will hereafter devote his attention to the Orpheum in this city.

C. M. Heath, formerly of the vaudeville act of Milne and Heath, is organizing a mixed quartet.

Betty Brown, formerly feature writer on the Seattle "Daily Star," has joined the Chief Seattle Film Co. as assistant to Director Lionel Dobeil.

The Edward J. Fisher Vaudeville Agency is settled in the suite of offices formerly occupied by Sullivan & Considine in the Orpheum Theatre Building at 3rd and Madison street. The Kellie-Burns Association is also located in the same building.

John Hamrick's new picture theatre at 5th and Pike will be ready for occupancy about the 15th of this month. He will continue to manage the Rex at 2d and University (formerly the Melbourne).

Elsie Baker, contralto, assisted by William Durieux, cellist, and Axel Skjerne, pianist, will appear at the Hippodrome in a popular concert.

The first great movement of soldiers from Camp Lewis (American Lake cantonment) to Tacoma in search of amusement, the event of which Tacoma has looked forward to, and for which some preparations have been made, came Saturday and Sunday, when about 10,000 drafted men swarmed out of their barracks and boarded busses, trains, street cars, trucks, and practically every kind of transportation that offered itself. It was but a beginning. When the entire 50,000 are at Camp Lewis not less than 20,000 will be given leave on Saturdays. Two vaudeville theatres, the Pantages and Hippodrome, and the Tacoma, housing travelling attractions, with nine picture theatres, provide the city's amusement features for the soldier boys. It is understood that the combination (legit) attractions will play the American Lake camp. Loring Keating has a concession for a musical comedy show there, and Pantages is considering putting in his shows at the cantonment.

Some thirty musical friends of Nicholas Occoonaco, noted clarinetist, were entertained in the moonlit garden of the Occoonaco home here Saturday night at an after-theatre supper and musicale. The affair was given in honor of Mischa Guterson and his Russian orchestra, now playing at the Clemmer theatre.

Don Shoulder, treasurer of the Metropolitan, will leave this week for Atlanta, where he has been offered a similar position.

Picture proprietors of Vancouver, B. C., have organized against the government tax on theatres, and will fight the matter to the Supreme Court of Canada. They claim the title, "war tax," is a misnomer and misleading to the public, and that it is simply a tax to fatten the coffers of the provisional government.

Sunday afternoon, while rehearsals were in progress at the Chief Seattle Film studio, actors and spectators were given an unprogrammed attraction in the way of a fire scene. Quick work on the part of the volunteer fire department extinguished the blaze before it had damaged anything but a section of the high board fence surrounding the studio grounds. It appears that the fire was started by incendiaries at the corner of the grounds, where the scenic equipment storehouse is in close proximity to the outer fence. Had the fire gotten any headway this building would have been razed before the regular fire department could have reached the grounds. Two young men were seen to run from the corner, where the fire originated, by John Olson, one of the officials of the company, and several shots were fired, but the vandals escaped in the heavy timber adjoining the studio grounds.

Edward Kellie has been appointed executor of the estate of his former partner, Maurice J. Burns, who died here Aug. 21 following a lingering illness due to stomach troubles. The business will continue as the Kellie-Burns Association.

SOUTH AFRICA.

Cape Town, Aug. 14.

OPERA HOUSE (Lessee, Leonard Rayne; sub-lessees, African Theatres Trust, Ltd.).—The theatre at present is occupied by an American dramatic company, headed by Louise Holden, George A. Stilwell, Edward Donnelly, Jack Pendleton, Richard Scott, Jean Stewart, Annie Bradley, Florence Roberts. The opening piece was Willard Mack's "Kick In." The company is now in its second week, and staging "The Easiest Way."

TIVOLI MUSIC HALL (Lessees, African Theatre Trust, Ltd.; manager, Moss Alexander).—The only variety theatre here, and under the energetic management of Moss Alexander always enjoys its share of public patronage. The bill for the week (Aug. 10-16) includes the Steel-Payee Beltingers; the Lannons; vocal duettists and high pedestal dancers; Varr and Tunis, vocal act and instrumentalists; Clarice and Edythe Howard, musical act, and pictures. The orchestra, under the able baton of Mr. Lowndes, adds to the show. The stage manager is Mr. Wright.

ALHAMBRA (Lessees, African Theatres Trust, Ltd.; manager, M. Katz).—One of the leading moving picture shows, and has an excellent program. The management is in the able hands of Mr. Katz. The Alhambra, in conjunction with all the other picture shows, runs a split week performance. For the first half week the film "Pearl of Paradise," featuring Marguerite Fischer, is drawing crowds. The orchestra, under Mr. Riegelbuth, renders excellent selections.

WOLFRAM'S (Lessees, African Theatres Trust; manager, Geo. Phillips).—This moving picture hall is one of the oldest in the city and, being in the main street, is well patronized. The manager, Geo. Phillips, looks after the comfort of his patrons. For the half week (Aug. 13-15) the feature film is "The Viceroy of Wakefield," featuring Sir John Hare, and it is a splendid picture.

GRAND (Lessees, African Theatres Trust, Ltd.; manager, Mr. Bloomfield).—Standing room is the announcement at this picture theatre. For the half week (Aug. 13-15) a stupendous film, entitled "It Is for England," is drawing crowds, and Manager Bloomfield is at times in difficulties where to find room for his patrons. The orchestra is a feature at this hall.

MAJESTIC (Lessees, African Theatres Trust, Ltd.).—Heavy melodramatic feature films are the rule at this hall. For the half week (Aug. 13-15) a Triangle film, "The Stepping Stone," is being shown. There are several picture shows around in the suburbs all doing well.

At the Railway Institute for the week July 28-Aug. 7, A. M. Fischer produced the Enlightenment Corporation seven-part morality

FRANK WESTPHAL

"He isn't a regular actor"

BUT this is what he is doing on the Orpheum Circuit

Chicago "Herald"
(MAJESTIC THEATRE)

By AMY LESLIE

She was a perfect riot all through and was materially assisted by a welcome new youngster, Frank Westphal, who made the biggest kind of a hit, both in an original and amusing act of his own and as a volunteer addition to Miss Tucker's assisting corps.

Chicago "Evening American"
(PALACE THEATRE)

By THE OPTIMIST

There are funny acts in vaudeville, but few will surpass Frank Westphal, who is advertised as "Not a regular actor." If he was he would not be near so funny. The manner in which he pushed his piano into Sophie Tucker's act and helped out with applause was amusing.

Chicago "American"
(MAJESTIC THEATRE)

By THE OPTIMIST

Frank Westphal, who is billed as "He Isn't a Regular Actor" and ostensibly makes a chore of his monologue and piano playing, is great—and, perhaps giving away a secret, he is greater when he shows up later as an aide to Sophie Tucker on encores.

Chicago "Herald"
(MAJESTIC THEATRE)

By FELIX BOROWSKI

Implicated with Miss Tucker in the business of amusing the public is Frank Westphal, who, in his references to feminine points of regional anatomy, is amusing in his insouciant way. I don't know what he means but I think it's a good notice anyway.

"Variety"
(MAJESTIC THEATRE, Chicago)

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.

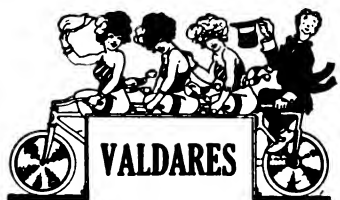
The above notices mention a bit in "one" which he is doing in Sophie Tucker's act. This bit is registered in Variety's Protected Material Department and this means is taken of publicly informing the Show World in general it will be Protected in every possible way, Legally or Illegally. This publicity is being used because of the liberty with which his Jazz band idea (now being-used in Miss Tucker's present act) was lifted and used by so many acts.

This Week (Oct. 8)—Madison, Wis.

Winnipeg, and then over the Orpheum Circuit

Next Week (Oct. 15)—Palace, Chicago

DIRECTION, MAX HART



**Comedy, Singing,
Dancing, Cycling**

**American NOW
(Oct. 11-14)**

DIRECTION

LOUIS WESLEY and BRUCE DUFFUS

film, "Enlighten Thy Daughter," and it was the sensation of the week. The film is undoubtedly one of the best of its kind I have seen for many a day. It is a human story, with a heart punch, vividly giving the truth in its nakedness, and driving home to every woman and girl the pitfalls that are day after day laying open at their feet. It pulled Cape-town in crowds, and the booking was great. It was produced at the City Hall for one night, and drew about 1,700 people. The acting in the picture was great. A local paper (weekly) out for giving a good push to its circulation, devoted a page condemning the film, announcing it is immoral and disgusting. This silly article proved a big ad for "Enlighten Thy Daughter," and Mr. A. M. Fisher scooped in the shekels.

As a warning to American producers if they wish to find a market for films in South Africa, they must work with the picture owners on this side to fight against a certain clique who are bent on assuming an iron hand on bioscopes, and dictating what the public should have. In South Africa is a very unnecessary and expensive affair called the Provincial Council. What they do and for what purpose they are in existence is known only to themselves. There has been agitation to abolish them. The Cape Pro-

**BUD FRITZ ROY
WALSH, FRITZ AND INGRAHAM
SONGS AND TALK PATTEN**

LAST HALF, THIS WEEK (Oct. 11-13)—PROCTOR'S 23RD STREET, NEW YORK
Direction, MAX GORDON

All "N. Y. A's"

vincial Council's head has decided to have a committee of censors of his own choosing, and although petitions protesting against such a committee signed by thousands in the towns of Cape Colony were sent to him, he ignored them, and nominated a Scotch and Dutch parson, a pensioned-off magistrate and a lawyer, with himself as boss-in-chief. It will mean that every film imported into this colony must be shown before this committee to allow them to decide if it is suitable for the public. It will mean that if an actress in the film is shown lifting her skirt a little, the picture is doomed. The English films centered here have a certificate signed by the Board of Censors, but the boss of the Provincial Council ignores that, considering that "his" opinion is of more value. The American films do not carry this certificate, and it is mostly against American productions this boss intends to show his authority, so it is up to your people to join hands to upset this interference with the amusements of the public. I am willing to enter into correspondence with film firms here.

JOHANNESBURG.

HIS MAJESTY'S (Lessees, African Theatres Trust, Ltd.).—A musical comedy company is producing "A Country Girl," with Theo. Leonard as "Barry" and Beatrice Meredith as "Nan."

STANDARD (Lessee, Leonard Rayne).—Leonard Rayne's company is producing "Millstones." "When Knights Were Bold" is billed for next production.

EMPIRE (Lessees, African Theatres Trust, Ltd.).—A revue entitled "S'Nice," invented and produced by Espinosa, the dancer. Included in the cast are Eve Kelland, Dan Thomas, Espinosa, Mlle. Ravodua, Russian dancer. Hilda Attenboro, Cecil Kellaway, Adele Stellar, H. J. Hamlin and Beauty (chorus). The variety acts: Peter Dawson, baritone; Annette George, soprano; Brightie and Carolyn, comedy entertainers; Francis and Alfred, juggler and assistant.

ORPHEUM (Lessees, African Theatres Trust, Ltd.).—Variety and pictures at this house. Acts comprise De Baker's Models, statutory act; Cook and Handmann, vocalists, and the Triangle Co film, "Somewhere in France."

CARLTON.—Pictures. **BIJOU**.—Pictures.

There are several picture shows around Johannesburg all doing well.

Throughout South Africa in the principal towns and smaller places moving picture shows are doing well.



BROWN and CARSTENS
WELL, WE'RE WITH YOU



**Lillian
MORETTE
Sisters**

**Declared by
PRESS, PUBLIC and
MANAGERS to be the
HIT OF THE
ALL-GIRL REVUE**

BOOKED SOLID Till May 18—W. V. M. A. and U. B. O.
Permanent address, VARIETY, Chicago



(Address VARIETY, New York)

PRINCE KAR-MI

KARMIKRAPE NUMBER 53

PLAYING FOR

U. B. O. AND W. V. M. A.
and HEADLINING All Bills

DIRECTION, SIMON AGENCY

ED. F. REYNARD

Presents

Mlle. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist with a Production

EDDIE BORDEN

Supported by "THE" JAR. RYAN

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CYCLIST1719 Cylchoury Ave.
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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 PEPPLE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

H. BART McHUGH Presents
EL. BRENDAL and FLO BERT
in
"Waiting for Her"

FRED THE BRADS NITA

Marshall Agency, 1465 Broadway, N. Y. C.

SHEER and DARLING

in "WOP-OLGY"

WITH YOU NOW



COLLEGE QUINTETTE

Presenting a Nifty
Musical Absurdity
"A Fraternity Rehearsal"
Booked Solid

Jack Terry

(Formerly Terry and Lambert)

PHILOSOPHY CORNER
Great men undertake great things be-
cause they are great, and fools because
they think them easy.—Vauvenargues.

Friars' Club
will always reach me.



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, ABRAHAM C. AUSTON

"BACK AGAIN"

BROSIE JACK
BROWNING and DENNY

Direction, CHARLES A. HERRAUBER

LEW

ADROIT BROS.

JACK

VERSATILE VARIETY OFFERING

PLAYING U. B. O. TIME

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.

Direction, JACK FLYNN

Clarice Vance

ADDRESS "VARIETY," NEW YORK

WHO ARE THEY? WHY.

FRED & ANNA PELOT

A TYPICAL LAUGHING HIT

JACK FLYNN, Pilot

Closed the show at Proctor's,
Newark, N. J., Oct. 8-9-10

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.

Direction, NAT SOBEL
Proctor's Palace, Newark, N. J.
Oct. 15—Look us over.

FRANK PARISH & STEVEN PERU

TO SUCCESS

LEAVING FOOT-PRINTS BEHIND THEM ON THE BIG-TIME VAUDEVILLE ROUTE.

MAKING TRACKS AS VAUDEVILLE'S BEST NOVELTY ACT "IN ONE"

DIRECTION FRANK EVANS.

Every cloud has its silver lining—every rainy day its silk stockings.

BILLY BEARD

"The Party from the South"

Principal Comedian At G. Field's Minstrels

Eastern Rep. PETE MACK

Western Rep. SIMON AGENCY

FRANCES CORNELL

IN "SOMEWHAT DIFFERENT" SONGS

Direction, CHAS. BORNHAUPT

What the Critics Say About Nolan and Nolan: Youngtown "Indicator": Nolan and Nolan open the show with the cleverest juggling specialty Youngtown people have ever seen. The comedy is good and Nolan does tricks never seen here before in just the way he does them. This act was a sensational success.

Youngtown "Telegram": Don't miss the opening number, which is provided by Paul and Mae Nolan, jesting jugglers, who have the honor of registering one of the biggest hits ever made in the number one position, in Youngtown.

Paul and Mae Nolan

This Week (Oct. 8)—Hip, Cleveland
Next Week (Oct. 15)—Keith's, Toledo

Booked Solid U. S. O.

Direction, NORMAN JEFFERIES

"The Pint Size Pair"

LAURIE and BRONSON

in "LETTERGO"

DID YOU KNOW THAT Laurie and Bronson know the acts that are going their material? It will cost them money if they don't stop! Their names will be published here soon.

APR. 20 is minus a Sammy?

Harry C. Green wears a smock?

Ed. and Lou Miller are not using my dancing mat idea—yet?

Grand Gardner is a big hit in "At the Banquet"?

Ivan Bankoff and Lester Jacob have 4 hairs between them?

Ruthie LeMalre is the busiest man on Broadway—excepting

"Bush" San Schaefer, Sam Harris, Jerry Hitchcock, Walter Gumble, Jack Drucker, Phil Dalton, Maurice Abraham, Coleman Goetz, Benny Fields, Jack Mills, Wolpin's Cashier, Mark Aron's Cashier, Harry Casey, "Doc" Fein, Jimmy Husey and the 47th Street "Cop"?

AND IF YOU DID, SO WELL!

WHO'S WHO IN VAUDEVILLE

NO. 1.

EDWARD MARSHALL

Bookings Card ALF. T. WILTON.

THE ARLEYS

The Original Arleys

Booked Solid W. V. M. A.

Direction, YATES & EARL

FRED DUPREZ

The "Sporting and Dramatic News" of Aug. 18 said:

"The best thing about 'Smile' is the acting of Mr. Fred Duprez, a comedian who speaks clearly, whose timing is not unmusical, who slides from one part to another with imperturbable ease, and whose monolog is one of the most engaging items in the repertory."

American Representative **SAMBAERWITZ** 1488 Broadway New York

MAUD "SLIVY" DUNN

Lady Auburn AND Queen Bony-Part

Direction, MARK LEVY

DOLLY BERT GREY AND BYRON

Request the Pleasure of Your Company at the

Royal Theatre

WEEK OF OCT. 29, '17

where they will show an up-to-date line of Laughs, Songs and Chatter

BOBBY HENSHAW

"The Human Ukelele"

To "Uke" for the U. S. O.

Strings Supplied by ROSE & CURTIS

POLDI LONG

PRESENTS

LONG TACK SAM CO.

The Celestial Wonder Workers

Booked Solid

Another rummy has joined the family—Harry "Win-um-all" Green—and when Morton saw him lose the first three or four pots he winked at me and said, "Well, Jim, it kind-a looks we eat all the meals for nothing this week, eh, boy?" But when we got out of the hospital—

Spike Hogan, Fur O'Keefe, Dip Duddy, Mickey Ryan—they're gone—they've left us; we won't see them again until Baltimore—four nice gunmen. Hello, Ed, don't take it so hard. Dry your eyes, old pal, we can get Camels next week in Buffalo.

The first thing you do when you arrive in Montreal is to go direct to Mrs. Quinn, 348 Ontario St. West—remember the name and street—and ask her to take you for the week. Oh, what eats; and their rooms clean as a 'ur; and the apple pudding, don't miss it, it's better than home ever dared be. That's going some, ain't it?

Jim and Marion HARKINS

This Week (Oct. 8)—Shea's, Buffalo, N. Y.

Direction, NORMAN JEFFERIES

Have you visited

? ZENO ?

"The Fresh-Fruit-Fiend!"

Inquire how this "SEXTETTE OF SELEBRITIES" Fell.

1. TOM JONES 4. SOLLY TUREK
2. HARRY NESTLER 5. LOUIS LAVINE
3. SAMMY SMITH 6. SOL LESLIE

Frustratedly yours,

FISHER and GILMORE

"Bashfoolery"

Loew Circuit.

Direction, MARK LEVY.

'Jear wet that Guy Just said 'bout his Song?

GOING SO BIG

It Halted the Performance—

I saw HIS Act—He Couldn't stop when he fell out of a Balcony Box—

FORREST and CHURCH

"Tibetons of Variety"

Loew Circuit.

Direction, MARK LEVY.

2

FENTON and GREEN

I wish to announce that I have heard some of the stories that are being circulated about me, and that most of them are absolutely true.

It all comes under the heading of amusements.

Morris Golden

c/o E. S. Keller, Palace Theatre Bldg., N.Y.C.

HOLDEN GRAHAM

ANYONE BOYS OR GIRLS?

Direction, NORMAN JEFFERIES

MAXINE DOUGLASS

IN VAUDEVILLE

ONE OF DIXIE'S FINEST GIRLS

"Auburndale Brewster"

There's a certain married man in this town who stays out nights to play poker and leaves his pretty little wife to knit sweaters and me to chase burglars. If he don't come across with a few bones, I'll publish his name in this space. "Look out, Abe."

P. S.—Folks, have I earned up for 10 weeks with B. S. Moss Circuit.

OSWALD,

Care Rawson and Claire, Auburndale, L. I.

OBITUARY.

KEITH'S PORTLAND ME.

WEEK OCT. 8th 1917

Brown Family
Eddie and Birdie Conrad.
Eddie Carr and Co.
Walter Weiss
Conroy's Models
Fields and Halliday (absent)

Walter Weiss.

Next week, Worcester - Hartford

Eddie Carr, of Freeport—somewhere in America: "Hello, Jim," "Hello, Jack"; did you ever skid?

Dooley and Nelson, how are the rejects? Vincent and Maxine, "Oscar" is now booked solid in the parlor.

Week Oct. 15th—Keith's, Philadelphia

ROSE and CURTIS

KNAPP AND CORNALLA

LOUISE and HARRY LAMONT

The Life Saver and the French Bathing Girl

Original Comedy: "By the Sea"

U. S. O. Direction, PETE MACK

PAULINE SAXON SAYS

Life has unnecessary woes

From my small point of view,

But there's a reason, I suppose,

And so I'll see it through.

BLACKFACE

EDDIE ROSS

Featured

Neil O'Brien Minstrels

2-White Steppers-2

Study in White

Direction, CHAS. FITZPATRICK

RAY AND EMMA DEAN

"Leave Me Alone DARN YOU"

W. V. M. A. U. S. O.

BEEHLER & JACOBS

WILLIAM E. MICK PRESENTS JACK COWELL & CO.

IN "THE SLACKER"

WVMA BY HORACE J. LINNEY UBO

Direction, HARRY SPINGOLD

Season 1917-'18

BOYLE WOOLFOLK

INCORPORATED

Pioneer and Largest Producer of Tabloid Musical Comedies in the U. S. A.

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In the Newest

"SUNNY SIDE of BROADWAY"

By JOHN P. MULGREW and BOYLE WOOLFOLK
with

ALICE SHER

20 People

"SIX

LITTLE

WIVES"

By WILL M. HOUGH and BOYLE WOOLFOLK

A 48-Minute Act

21 People

"VANITY FAIR 1918

By JOHN P. MULGREW; Music by RICE and WOOLFOLK
with

JACK TRAINOR

and

OLGA DE BAUGH

21 People

**BOYLE WOOLFOLK'S
MUSICAL COMEDY CO.**

with

GUY VOYER

Presenting Seven Complete Productions

27 People

"20th CENTURY WHIRL"

By JOHN P. MULGREW; Music by RICE and WOOLFOLK
with

GRACE GIBSON and WALTER POULTER

20 People

"The MERRY GO ROUND"

By JOHN P. MULGREW; Music by MUNAY and WOOLFOLK
with

MABEL WALZER

20 People

**MORRIS and THURSTON
in "PARADISE VALLEY"**

Adapted from "Peaceful Valley," by J. P. MULGREW

Music by RICE and WOOLFOLK

with

10 LITTLE ANGELS

21 People

"Good - Bye BROADWAY"

By JOHN P. MULGREW; Music by FELIX RICE

with

JOE ROBERTS

20 People

**"INTERNATIONAL
REVUE"**

10 - - People - - 10

(20-Minute Act)

"REVUE ROYALE"

9 - - People - - 9

(20-Minute Act)

Can Always Use Clever People

Address, **BOYLE WOOLFOLK**, Majestic Theatre Building
CHICAGO

TEN CENTS

VARIETY

VOL. XLVIII, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 19, 1917

PRICE TEN CENTS



MME. LINA CAVALIERI
WHOSE FIRST PARAMOUNT PICTURE IS ENTITLED
"The Eternal Temptress"

PALACE THEATRE, NEW YORK, THIS WEEK (OCT. 15)

EDWARD ELSNER

presents

A One-Act Sensational Drama

“The Notorious Delphine”

Written, Directed, Light and
All Other Effects Conceived by

EDWARD ELSNER

With The Following Cast
of Notable Players

Ruth Gates	Wm. L. Thorne	Clyde Bates
Orris Holland	Pam Browning	

Electricians, ARTHUR E. SMITH and PRESTON VAUGHN

Direction, **HARRY WEBER**

VARIETY

VOL. XLVIII, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 19, 1917

PRICE TEN CENTS

MANAGERIAL MINDS MUDDLED WORKING OUT TAX COLLECTION

All Theatredom Awaiting Treasury Department Rulings on Important Questions. Vaudeville Prefers Introduction of Canadian System. Film Tax Already Effective. Cabarets Also Anxious About Decisions.

Washington, Oct. 17.

The first assistant secretary of the Treasury Department, the Collector of Customs and the solicitor of the former department have been busy for more than a week trying to evolve some system for the collection of tax on theatre admissions.

During the week they have had conferences with Ligon Johnson, representing the United Managers' Protective Association (theatrical), and Pat Casey is expected here today regarding a discussion anent the collection of the tax from the vaudeville theatres. It is generally conceded here the tax will amount to more than a flat 10 per cent of the gross receipts because of the added tax on the 25, 35 and 75 cent seats. In each instance where a seat is sold at one of those prices the tax will be three, four and eight cents respectively.

There has been some discussion regarding the adoption of the Canadian method of collection, and this system may be eventually installed in this country. The sworn affidavit as to box office statements, at present agreed on, is looked upon as a makeshift to be utilized until a definite method is decided upon. The reason for its adoption at this time is due to the fact that the bill, through an error, is becoming effective one month earlier than was stated in the original draft.

During the early part of the current week there was a general scurrying about on the part of theatre managers in New York to ascertain just what form of collection the Treasury Department would decide upon. Until Wednesday there was nothing more tangible than the statement issued as a special bulletin by Ligon Johnson of the United Managers' Protective Association. This bulletin was sent to the members of the organization after Mr. Johnson had returned from Washington, where he had a two days' conference with the treasury and customs officials.

It is estimated the Government will realize approximately \$23,000,000 from the war tax on theatre admission alone. Just how this will be divided is impossible to figure at present. The

branches of the amusement field figured in on the above figures are only the legitimate, vaudeville and burlesque theatres. This estimate was made prior to the including of the picture theatres in the tax.

Even though the Treasury Department officials have decided on a tentative method of collection there are still several points of vital importance that will have to be threshed out and rulings made on questions covering these points. Of the points in question to be decided on as far as the legitimate theatres are concerned there are the selling of seats to outside agencies at a premium, the consignment of tickets with a return privilege, where a commission is paid on the number of seats sold; the selling at the box office window at a late hour of a two-dollar seat coupon at a dollar or any price less than the face value (the seat check being accompanied by a "hard ticket"); the selling of seats to Joe Leblang at less than half of the face value, and what the tax will be on sales of 50 per cent of the face value of the ticket (taking present conditions in New York City as the basis). These questions are to be ruled upon before the current week is passed.

It is the vaudeville theatres hardest hit on the questions of collections, especially the house playing the popular shows, where the admission fee ranges from 10, 15, 25, 35 cents, etc. In these houses the broken prices will call for an extra cent in tax, and the manner of collection will mean the handling of an extraordinary quantity of copper pennies in the transactions if no other means are found. It is the vaudeville interests that prefer the application of the system now in vogue in Canada. This would be two windows at the theatres, one for the regular admission tickets and the other for strip tickets covering the Government tax, the theatres being allowed 10 per cent of the total tax collected as payment for the trouble of collection. In the event of this system being adopted there will be two boxes on each door, one for the regular house tickets and one for the tax.

Pat Casey, head of the Vaudeville (Continued on page 16.)

BERNHARDT AT 73.

Chicago, Oct. 17.

Sarah Bernhardt will spend her 73d birthday in Davenport, Ia., playing a one-night engagement there next Tuesday.

As an example to some of the "dignified" and temperamental artists who regard it as beneath them and bad policy to leave New York, "bury" themselves in the "sticks" or play one-nighters, the following route, after the Chicago engagement of the greatest actress the world has ever known, the oldest star now playing and one of the surest cards in the universe, is submitted as food for thought:

Kankakee, Terre Haute, Urbana, Bloomington, Springfield, Jacksonville, Peoria, Galesburg, Davenport, Iowa City, Cedar Rapids (cutting in at the Majestic, vaudeville house), Clinton, Dubuque, Duluth, Minneapolis (2 days), Madison, Rockford, Racine, Gary, South Bend, Fort Wayne, Indianapolis, Findlay, Toledo, Cleveland (full week).

Mme. Bernhardt's health is reported excellent.

SHAKESPEARE WAS RIGHT!

Chicago, Oct. 17.

Just to clinch the argument of Shakespeare, the original dramatic critic, that "the play's the thing," an unusual combination of conditions is linked in the engagement here of Leo Dittrichstein in "The Judge of Zalamea."

Dittrichstein is the most popular actor Chicago knows. Cohan's grand opera house is the most popular theatre in Chicago. Cohan & Harris are the most popular managers producing for Chicago. Any of these three elements is sure of an advance sale and a representative capacity first night.

Leo Dittrichstein, under Cohan & Harris management, in Cohan's Grand opera house, will not play to \$6,000 this week in "The Judge of Zalamea," a play that the public does not fancy.

The missing link is the author, and it seems he is the decisive one after all.

Fitzsimmons on Very Small Time.

Chicago, Oct. 17.

Bob Fitzsimmons, who, when last heard from, was featured in the special concert connected with the Sells-Floto circus, caused surprise in Chicago when he bobbed up on the bill at the Palace, a three-act split, 5-10 house here.

The speckled warrior has his old act with Mrs. Fitzsimmons, but the wonderful old fighting man who used to start a roar of applause on his mere appearance in any theatre is received coldly by the new generation of popular fans.

CAMPAIGNING WITH FILMS.

Mayor Mitchel's campaign committee has planned the use of films as an adjunct to street corner spell-binders, the idea being to have projection machines set up in motor trucks, directly back of the driver's seat, the pictures showing through the screen at the back.

The trucks are to be covered. Acetylene gas is provided for instead of the customary arc light. There are 20 trucks, each carrying a fife and drum corps, the whole idea being a ballyho to precede the speaker.

The films to be used are of the animated cartoon type.

The scheme is one of the most expensive so far suggested for the campaign. In addition to operators' wages and film rental, the biggest item is the rental of the trucks, at a daily price upwards of \$75. This high rate is explained through the government having commandeered a large number of auto trucks for cantonment use.

PAYTON IN REVUE?

Corse Payton is going to fall for musical comedy. That at least is the rumor that hit Broadway this week and the story sounds plausible.

Sunday night Payton appeared at the home of a theatrical manager where an informal affair was being given and presented an imitation of George Arliss as Hamilton. The impersonation was such a success that George M. Cohan secured "America's Best Bad Actor" for the new Cohan Revue in a burlesque on "Hamilton."

FAIRBANKS IN NEW YORK.

Douglas Fairbanks, the film star, reached Broadway Wednesday. He came East from the Coast and expects to return West tomorrow (Saturday).

Mrs. Fairbanks, who has been at the Hotel Netherlands, giving her attention to some family business affairs, will leave for the Coast with her husband.

While in New York Mr. Fairbanks may speak at some Liberty Bond meetings. A partial arrangement toward that end had been arrived at before his arrival.

GERARD IN FEATURE FILM.

James W. Gerard, ex-ambassador to Germany, whose articles, "My Four Years in Germany," are being published throughout the country by the Associated Press, is to appear in an eight-reel feature the scenario taken from the series of articles.

Mr. Gerard was induced to accept the proposition by the Warner Bros., under whose supervision the feature will be made.

The cast is now being selected, and work is expected to start soon.

VAUDEVILLE TALENT ABOUNDS IN LONG ISLAND ARMY CAMP

**Corporal Benny Piermont Shows Proof of Booking Ability by
Putting Together Variety Show at Camp Upton—
Another Soldier Band Ready for Stage
Service—Planning Tours.**

Benny Piermont, formerly booking manager of the M. R. Sheedy Agency and now an acting corporal in the National Army at Camp Upton, supervised an entertainment given in camp Oct. 10th, in which the active participants were members of the 306th Infantry, the affair being given in honor of their commander, Capt. Hubert Eldrid. Col. Videner and some of his staff also attended, the Colonel paying a high compliment to the entertainers at the conclusion of the affair.

The turns consisted of Fred Rath, composer of the regimental song, "When the Moon Is Shining Somewhere in France"; Ben Baker (formerly of Sherman, Baker and Brannigan), Joe Termini (of D'Lier and Termini), Max Mindlin, A. Pincus, Abrams and Dietz, Harry Lederman, Senor Fasciani, Will Reynolds, Antonio Ubaldini and the Camp Upton Quartet.

Private Edward Cloth assisted Piermont in staging the affair. Friday, Oct. 19 (today) Piermont, through the assistance of Tommy Gray, will stage another show at the camp in honor of the same commander. Gray arranging the show in New York and transporting it to Yaphank. Volunteers for the entertainment are requested to communicate with Mr. Gray at the Palace Theatre building.

A band of entertainers from Camp Upton, Yaphank, L. I., that has been pulling off variety programs at the camp since the National Army got under way down there, may arrange a number of vaudeville dates in and around New York that has official army support back of it.

Company I, 305th Infantry (Capt. Moses King, commanding) so far has the edge on the other companies with stage talent, with the company show under direction of Lieut. James E. Schuyler, his present corps comprising Jerry Clayton (Draper and Clayton), Paul Dixon, professional boxer; Antonio Crocitto, former Metropolitan G. O. tenor; Howard J. Green, pianist-vocalist, an Italian mandolin orchestra. Others will be added to the list so that if necessary the Upton show can constitute an entire evening's program.

"WILD HEATHER" AT STRAND.

London, Oct. 17.
Arthur Aldin will present Edyth Goodall and Lyn Harding in "Wild Heather" at the Strand October 25, after a successful trial in the provinces.

INVENTIONS ADOPTED.

London, Oct. 17.
George Gilbey, a variety comedian, has made several inventions which have been adopted by the military authorities.

ADDS EXTRA MATINEE.

London, Oct. 17.
"Carminetta," at the Prince of Wales, is doing an excellent business and a third matinee has been added.

"WHY WORRY?" IS NEW.

London, Oct. 17.
Harry Day produced a new revue, "Why Worry?" at Sheffield, with Jimmy Learmouth in the leading comedy role.

Bransby Williams' Dramatic Poem.

London, Oct. 17.
At the Palladium Bransby Williams

is presenting a thrilling dramatic poem by Ridwell Cullam entitled, "Wild Bill Drives the Gold Stage from the Twins of Suffering Creek."

Newcomers to the bill are Will Evans, Two Bobs, R. G. Knowles, Ben Beyer and Augusta, Bart and Bart.

Coote's Xmas Production.

London, Oct. 17.
Bert Coote has acquired from Fred Bowyer a new fairy play, "The Windmill Man," for production around Christmas.

Reappearing as Impersonator

London, Oct. 17.
Richard Atkinson, relieved from further military service, will appear shortly in variety as a female impersonator named Nomsithitha.

Engagement for McNaughton.

London, Oct. 17.
Tom McNaughton reappears in a musical play composed by Jimmy Tate, produced by Alfred Butt, in the provinces pending its London engagement. The cast includes Regine Flory, Peggy Kurton, Moya Mannering, Lupino Lane, Tom Walls. It is now in rehearsal.



VAN HOVEN

Remember the first time they sent you away from home, you sat in the train with all your new city clothes on and all the other kids were at the depot laughing at you and your new shoes hurt because you had been barefooted all summer with the gang.

And as the old train hurried on and evening came, remember how the old Adam's apple came up and down and the old stomach buzzed round and round and you were sick all over and you wanted to be back home just to live there and to die there.

And now that you're grown up, don't you feel the same when you leave certain ones, or one, and doesn't that kid feeling come back even stronger?

Boy, tell me, what's it all about—a few hours of happiness, and the bill they send you for it proves you have no stand in with the fellow that dishes it out.

I used to think that to be a star and headline bills and dress in the number one dressing room was to be happy for ever and ever. What a fool I was. Old Omar Khayyam in his Rubaiyat said, "Come, fill the cup," etc. Old Kid, I'm coming, and I've got a cup in each hand and I wish I had another hand.

"BETTER 'OLE" DRAWING \$15,000.

London, Oct. 17.
The Oxford, with "The Better 'Ole," twice daily, is still playing to an average of \$15,000 a week. Harry Wenman occasionally plays Old Bill, which he understudies for Arthur Bouchier.

Charles B. Cochran's first touring company with the piece was opened at Southend October 8, Ambrose Manning appearing as Old Bill. The second opens at Eastbourne October 29, with Martin Adeson in the part. Other companies are forming.

Cochran has dropped his portable theatre scheme. Perhaps it was only ingenious press work. Color is given to this from the fact that "Charley" was originally an old American showman.

"SAVING GRACE" SURE HIT.

London, Oct. 17.
Chambers' "The Saving Grace," produced at Wyndham's October 10, is a bright, clever comedy, splendidly characterized, with a capital Hawtrey part, well supported by A. E. George, Noel Coward, Ellis Jeffreys, May Blaney, Mary Jerrold.

The piece is a sure success.

MUSICAL FARCE SUCCESS.

London, Oct. 17.
Seymour Hicks and H. ydn Woods' musical farce had its premiere at the Palace October 13, and is a success. Hicks is even more energetic than usual.

Ellaline Terriss, Elizabeth Watson, Amy Augarde, Boyd Davis, Johnny Danvers all scored.

WAR SONG FEATURED.

London, Oct. 17.
Phyllis Bedells has joined "Zig Zag" at the Hippodrome.
Shirley Kellogg will feature an American war song, dressed as a Sammy, in the second edition, now in preparation.

Meller Brings Out New Actor.

London, Oct. 17.
Captain Desmond Coke's "One Hour of Life," presented at the Kingsway October 11, is a reminiscent melodrama and serves to introduce an actor new to London, named Cowley Wright, a very clever artist, who is capably supported by Lillian McCarthy.

Grand Opera Singer in the Halls.

London, Oct. 17.
Doris Woodhall, grand opera singer, made her variety debut at the Hippodrome, Manchester, this week.

REVIVING "HOT OLD TIME."

Theodore A. Metz, composer of "There'll Be a Hot Time in the Old Town To-Night," reported dead no less than three times, bobbed up on the scene within the last week with a revised edition of the favorite war song of '98.

He has also organized a Jazz Band act, in which he will appear. With him will be Josephine Sabel, the first singer to put on the "Hot Time" song at Koster & Bial's, New York, almost a score of years ago.

A new set of words for the verses have been written, and the song will be handled for the market by the Bernard Granville Company.

NOTIFIED OF "CUTS."

S. K. Hodgdon has inaugurated a system in the United Booking Offices that precludes the possibility of an act repeating dialog in one Keith theatre after it has been ordered out of the turn at another house.

Each week all Keith vaudeville theatres are supplied with a mimeographed copy of the "cuts" with the acts and "cut" dialog listed. When the offenders move to a new theatre their attention is called to the material with orders to have it eliminated before opening.

CHICAGO'S CABARETS' "LIFE."

Chicago, Oct. 17.
The managers of the decent cabarets have organized and offered a sane compromise ordinance to offset the predatory bill before the city council, aimed by the liquor dealers, in a sudden blast of virtue, to eradicate music in cafes. The new proposition suggests a \$500 added license fee for cabarets, thus forcing out the backroom dives which thrive on a few half-drunken "drop-ins" and the faded women who gather there under the counterfeit label of "cabaret artists."

Further it agrees that there be no afternoon "teas" with dancing or music, putting out an acknowledged and often infamous institution of vice encouragement. Entertainers are to be forbidden mingling with or holding conversation with patrons at any time within the walls of the licensed resort. "Dancing teachers," "hostesses" and professional "escorts" are to be eliminated and made illegal. No unescorted women to be admitted at any time where there is entertainment.

VARIETY's story of two weeks ago was read to the council committee and applauded. It is now apparent that the aldermen do not propose to be cats-paws and pass as drastic a measure as the newly indignant brewers and whiskey jobbers framed. It is more than likely that the compromise bill or something very closely approximating it will be passed.

URBAN OPERATIC BUILDING.

Joseph Urban's color creations will grace the Metropolitan Opera House this season, he having in preparation the scenic investiture for three operas, two of which are listed as new for this country, "St. Elizabeth" and "La Phropheete."

Urban will also create new scenery for a revival of "Faust." This is not the first time the artist has built operatic productions, he having made the scenery for the Boston Opera House when arriving from Europe. Later he entered the musical comedy production field, there winning American fame.

In addition to his artistic work, Mr. Urban was known abroad as an engineer, having built a bridge in Russia and a palace in Egypt, in addition to being a lighting expert. He is now an American citizen.

"DIXIE" SONG CONTEST WINNER.

"The Dixie Volunteers," the new patriotic number published by Waterson, Berlin & Snyder, took the prize of \$25 in gold offered by the Winter Garden management for the most popular war song rendered at the last Sunday concert.

Four contestants entered the running, it being the first public rendition of the Waterson, Berlin & Snyder number. This song will be the firm's entry in the contest being staged at the Keith theatres, their "Joan of Arc" winning second honors in the initial song contest held at the Fifth Avenue theatre two weeks ago.

SHAEFFER-HERMAN ROAD SHOW.

A vaudeville road show has been composed by Sylvester Schaeffer and Dr. Herman. It will open up state next week, playing in the east, on percentage. The bill will have five acts.

H. Blumenfeld and M. Lowenstein are managing the tour.

Engaged to Army Officer.

Kansas City, Oct. 17.
While Rita Boland was at the Orpheum here last week, her engagement to Capt. J. Hunt Reaney, U. S. A., was announced. The wedding will take place January 2 at the St. Francis Hotel, San Francisco.

Capt. Reaney is a West Point graduate, and expected to leave in the spring for the front. After his departure Miss Boland will return to the stage.

VAUDEVILLE ACTS PROTECTED AGAINST AGENTS' NEGLECT

United Booking Offices, Per E. F. Albee, Announce Agents Not Properly Giving Two Weeks' Notice to Acts When Contract Is Canceled Must Make Good Any Financial Loss to Turn—U. B. O. Asks Cooperation of Acts.

A sweeping order instructing strict fulfillment of the so-called "cancellation clause" wherein artists are guaranteed two weeks' notice in instances of a cancellation of booking is considered necessary, was issued to all officials and employees of the United Booking Offices and all agents franchised to sell attractions to that organization this week by E. F. Albee.

A notice to that effect was conspicuously posted some time ago on the bulletin board in the agency offices, but heretofore no excuses will be accepted.

Several instances have arisen wherein the artist's agent shouldered the responsibility of accepting the cancellation without notifying his client, generally resulting in a communication and complaint, the matter going automatically through the complaint bureau of the Vaudeville Managers' Protective Association with the theatre management blamed. Hereafter the agent will be held strictly liable and forced to remunerate the artist for any financial loss through negligence in notifying the act of the cancellation. One case in the past resulted in an agent being forced to repay the actor for his loss of salary and a railroad jump.

The ruling will work both ways, the managers guaranteeing to collect liquidated damages from any act cancelling without the regular two-week notice, the money going to the manager of the house affected by such a disappointment.

MOUNTFORD KIDDING HIMSELF.

The spectacle of "Harry Mountford kidding himself," as actors expressed it, could be found in the gutter, in garbage cans and alleys this week, where vaudeville acts had thrown letters asking that they contribute "dues" to Mountford. The letter was signed "Harry Mountford." It was "attested and confirmed by James William FitzPatrick, President." The Mountford name was in the form of his signature, in a cut, while the FitzPatrick name in type.

The letter was dated Oct. 1, but mailed the latter end of last week. It called for a payment of dues to a "voluntary organization." The assumption was given the late White Rats society was intended, but nowhere in the letter did the name "White Rats" appear.

All acts listed on "VARIETY'S Bills Next Week" were sent a copy of the letter. Most of them around New York said Mountford picked a bad time, firstly because they had bet all their surplus change on the World Series, and secondly, that there is an investigation pending to find out what became of moneys paid in the past to the White Rats organization.

The letter pleading for a little change for Mountford was not confined to former Rats; it was sent to all who were "working" and could be located. Vaudeville artists accepted it as a huge joke. One said he didn't blame Mountford. If that worthy could dig up enough to pay the printer and buy stamps, it was a cheap get rich quick investment, for Mountford's gamble was only against the printing-postage expense.

The letter was extremely frank in its offer. It said "We cannot compel any

one to pay dues." "We have to depend upon your trust in your elected leaders." Then it added: "No one will handle your dues except the president and secretary." "No clerks or bookkeepers." "It is absolutely impossible for it to leak out." "Make checks or money orders payable to either of us." "For the present this organization will be run strictly as a secret society."

One artist when finishing reading the "due" request, said: "Well, that guy has at last handed me a laugh. We may be marks and were easy for 'Arry perhaps in the past, but this is pulling it too raw. He's got to get something better than his own secret society with a hand out for coin before we fall again."

Most of those to whom the letter was sent on Broadway seemed to accept it as a notification that Mountford was up against the wall for money, in desperate straits, and took a last chance to raise some of the needful. Several mentioned they thought it peculiar Mountford had not appealed before, since he mentioned at a White Rats club house meeting last March that he was "dead broke." They wondered what he had been supporting himself upon since then.

In some quarters it was thought Mountford just sent the letters out promiscuously to secure what he could and let it go at that, depending to quite some extent in the belief that while the vaudeville people would "turn him cold," the burlesque players might fall. It was noted by the observing that as the "White Rats" was not mentioned, neither was the amount of "dues" asked for, leaving the impression Mountford was venturing an appeal for funds, to see what resulted, with a follow-up in a few weeks, if the first attempt brought him any profit.

At the Vaudeville Managers' Protective Association the idea any one would respond to the Mountford letter was scouted. "You don't mean to say," said one V. M. P. A. man, "that you intend to make mention of that silly thing! An open face plea like that, that urges deception even among themselves. We hadn't given the matter a thought. But our secret service is still at work and it will be a pleasure to place on the 'blacklist' any artist with no more sense than to throw away his money in that way."

At the Columbia Amusement Co. Sam A. Scribner, general manager, had read the letter. "Several have been sent to me," said Mr. Scribner. Will you just put this in your story that if we ever hear anybody on our burlesque circuits has given a dollar to that Mountford feller, he will never appear in a Columbia burlesque theatre or attraction again if we have to go out of business to prevent him."

The first hearing before Referee Lewis H. Schuldenfrei in the matter of Goldie Pemberton's application for an examination of the White Rats books and accounts, was held Monday morning in the referee's office. The details of procedure were agreed upon by counsel and the investigation formally commences next Monday, an adjournment being taken until then.

The big benefit at the Hippodrome this Sunday night for the "Evening Sun's" Smoke Fund is under the personal direction of E. F. Albee.

TUCKER-WESTPHAL WEDDING.

Chicago, Oct. 17.

Sophie Tucker, the "Mary Garden of Ragtime," and Frank Westphal, her former accompanist, were married here October 13, surprising everybody, though their romance had been more or less generally recognized for several years. Westphal now has a turn of his own, but has been booked jointly with Miss Tucker this season, and has "walked in" on her act with laughing success.

Both acts laid off the last half of last week to jump from Madison to Winnipeg, via Chicago, which is Westphal's home and Miss Tucker's garden spot of popularity. For once neither of the two favorites was seen about the College Inn or Sherman House, and their closest professional friends did not know they were in town.

After the regular day had closed in the county clerk's office, Bob Sweitzer, the license official, opened the office and wrote a contract, thereupon performing the ceremony on the spot. A dinner at Cafe Royale followed, where the bride and groom were the guests of Garry Herrmann, president of the national baseball commission. A jazz wedding march was played as they entered, to the conspicuous annoyance of Ignace Paderewski, who was dining in the place.

Miss Tucker was recently enabled to remarry when her husband, Sam Tuck, asked for a divorce that he might remarry. Until then Miss Tucker, though many years separated from Tuck, whom she married when a girl, had refrained from forcing the issue. Her maiden name, as it appeared in the license, is S. Belle Arbuz, and her home was given as Hartford, Conn.

SHOW AS A TAB.

"Good Bye Boys" which ended its career as a show in Cincinnati last week, will find its way into vaudeville as a musical tabloid in two weeks, under the title of "The Girl In State-room B," which was to have been the show's title had it ever reached Broadway.

Edgar Atchison Ely will be featured in the act. There is a cast of six and a mixed chorus of 12.

The same setting—that of a ship's deck—will be employed in the tab. The show originally was "Billy" and when condensed was known in vaudeville as "Billy's Tombstones." In its new form the tab will run about an hour.

ELKELES PRODUCING ACTS.

After producing cabaret revues for some seasons, Percy Elkeles has concluded to try vaudeville with big girly productions. He has four in mind at present, and intends to put out big time productions on an elaborate scale, featuring the number of people and the clothes they will wear.

In the cabaret field Mr. Elkeles is noted for novelties in dressy productions, and the net quantity of entertainment he can obtain.

GOLLMAR MANAGING CIRCUS.

Ed. Ballard, who owns the Hagenbeck-Wallace shows, plans several big novelties for next season. In addition to making some changes in the personnel of the circus he will have one of the Gollmar brothers personally managing the show. The Gollmars have operated a show of their own for some years. Ballard is reported having picked Gollmar from a big list in mind for the circus management.

The Hagenbeck-Wallace show goes into winter quarters in West Baden Oct. 23, where the last performances of the season are expected to be given.

The Ringling Shows, now playing Oklahoma and territory, are slated to close in Memphis Nov. 5. A recent report says the circus has been doing very well and notwithstanding different changes during the season can show a good profit.

RINGLING'S WIDOW REPENTS.

Chicago, Oct. 17.

Mrs. Howard D. Maize, of River Forest, widow of A. G. Ringling of Ringling Brothers' Circus, has instituted two suits in Chicago courts—one a bill for divorce from Maize, and the other an action to recover \$15,000 she alleges her second husband obtained from her before their marriage.

Mrs. Maize, 52 years of age, who was wooed and won by Maize in what she terms a "financial courtship," told the story in her attorney's office. She related how she met Maize last December at the Union League Club, how he won her confidence, and how finally, after he had entertained the widow and had been entertained by her, he invited her to his office. There, she says, he gave her some blue prints and her first insight into his business affairs.

He showed her prints of a mine near Dillon, Colo., a lot of gold quartz and some documents which purported to be assayer's statements, she relates.

"He told me the mine was something valuable beyond question," said Mrs. Maize. "He said it was his baby, and that he had owned it for eleven years. He told me if I had any money it would be an ideal investment. I suggested I might be able to raise about \$15,000."

She raised the money and turned it over to Maize. The following June he proposed marriage to the widow. During the brief courtship Maize took her to all the cabarets in town. The then Mrs. Ringling had somewhat passed the years of discretion, but she had young ideas, and the two did a lot of stepping. They were married July 17. There was a honeymoon trip to Colorado, and upon the return, the widow noticed a change in her husband's demeanor.

"He told me to get out while the getting was good," she recites. "I was astonished." Hence the suits.

It was a well-known contemporary of Mrs. Maize's celebrated husband, one P. T. Barnum, who established the first authentic statistics concerning certain births.

"NAMES BLACKLISTED."

The managerial blacklist of vaudeville acts has been materially added to within the past week through reports forwarded to the Vaudeville Managers' Protective Association of acts under assumed names appearing in houses not members of the V. M. P. A.

The Vaudeville Managers' Protective Association gave out a couple of announcements since the season opened relating to this manner of booking. That the acts assumed another name for the "outlaw" engagement convicted them immediately. They are on the blacklist under their right names.

While the turns caught in this way often blame the agent booking, that plea will not be accepted as a defense, nor can the agent hereafter who may book a blacklisted act plead he did not know where the turn appeared the week before. The V. M. P. A. has decided the agent must secure that information and be thoroughly familiar with all particulars concerning an act offered to V. M. P. A. booking men.

Three of the acts placed on the "blacklist" the past week, for accepting engagements in outlaw houses, were production turns.

BLANCHE MERRILL'S PLAY.

After completing two or three vaudeville acts she is now working upon, Blanche Merrill will abandon all special writing, until she has finished a musical comedy. Miss Merrill intends writing the book and lyrics.

The young woman has decided that it will require at least three months of her continuous attention to have the play assume producing proportions. She has been in receipt of offers from several Broadway managers who heard about it for an option upon the piece. It is Miss Merrill's first play effort.

"BLACKLISTED" ACT BARRED FROM V. M. P. A. THEATRES

**Cora Youngblood Corson Sextet Not Permitted to Appear—
Theatres Issued Contracts Through "Outside Agents"—
Given Alternative of Losing Membership in Vaudeville Managers' Protective Association—Act
Reported Active in Rats' Strike Failure.**

Rochester, N. Y., Oct. 17.

The Cora Youngblood Corson Sextet did not appear at the Family here last week, nor at the Lyric, Buffalo, this week, although holding a contract for each house, according to a story around here. It says Manager Fennevessy, of the Family, and Manager Slotkin, of the Lyric, both houses members of the Vaudeville Managers' Protective Association, were informed they could not play the act.

In just what manner this information was delivered to them is not accounted for. It is reported they were given the alternative of playing the Corson Sextet and losing their membership in the V. M. P. A. or not allowing the act to appear in their theatres and remain members. It seems to be one of those cases where no one is certain about anything excepting that the sextet were not allowed to fulfill the engagements.

The managers are reported to have been threatened with an action to recover by the act and are apparently agreeable to it in preference to playing the turn. One local account is that the V. M. P. A. became aware the Family and Lyric booked the act through an "outside agent" in New York. By reason of that "outlaw" booking, the V. M. P. A. managers claim the managers must take their medicine.

The Corson Sextet is led by Cora Youngblood Corson, one of the most aggressive members of the late White Rats in the Rats' strike that failed last season. The turn remains on the "blacklist," it is said, through their activity.

FEDERATION AFTER THE WAR(?)

The proposed Theatrical Federation that will compose unions already designated by the American Federation of Labor as selected to receive charters and become an integral part of the new organization may not materialize until after the war, at the rate the matter is shaping itself.

Some sections are continuing to unionize themselves accordingly but real activity toward the Federation so far has not been able to assume the aspect of an amalgamated body through war activity shown by the men expected to bring about the Federation.

Not a word has yet reached the offices of the Actors' Equity Association which was announced as one of the bodies that would be included in the proposed unionization of all theatrical bodies.

While Hugh Frayne, the New York Representative of the American Federation of Labor, has been head over heels in work with committee duties in Washington (he is on the National Defense Committee appointed by the President) and until his duties relax there is little reason to expect him to devote any time to the Federation.

The A. F. of L. executive officers are all pretty busy with war matters, although word may leave Secretary Morrison's office any day with the official Federation notification.

POLI UNION MATTERS SETTLED.

Reports have been filed at the New York offices of the American Federation of Musicians that the trouble the locals at New Haven (234) and Bridge-

port (63) had with the S. Z. Poli houses at these cities had been finally adjusted.

While efforts are working toward a settlement of the union controversy at the Keith Hippodrome, Cleveland, there has been no adjustment of the trouble at the present time. While the Cleveland local through the assistance of Organizer Oscar Sheck, of the I. A. T. S. E., is handling the Cleveland contingency, word is expected daily at the New York quarters of the Alliance that the Cleveland conditions are normal again so far as the union stagehands are concerned.

CANADA EXPENSIVE FOR FILMS.

The Canadian laws pertaining to the importation of film, whether for temporary or permanent exhibition in the Dominion, makes it a costly proposition for vaudevillians carrying such equipment. Unless the film is a vital part of the specialty, American artists would do well to eliminate it for Canadian usage.

The Customs officials place a value of 8 cents per foot on all film, charging a duty of 25 per cent. of the total and adding an extra seven and one-half per cent. for war tax. Then follows the Censor's fee, which is \$5.

Recently James and Agnes Du Veau were booked through Canada, carrying two films, one necessary to the theme of their act and the other a military film advocating recruiting. The latter reel was held in bond and the comedy film passed.

WINDSOR CHANGING HANDS.

Chicago, Oct. 17.

The Windsor, which figured conspicuously in the recent White Rat strike (being in direct opposition to the organization house, Columbia, on the North Side) will probably be under new management in the near future.

Manager D. L. Schwartz is said to be losing steadily on the venture and has vainly endeavored to unload the house recently.

It is understood Manager Goldson, of the Rex and Plaza, is considering the advisability of adding the Windsor to his string, negotiations to that end being under way. If Goldson acquires the property a pop policy will be introduced there under his direction.

WALSH ON "TRAVELLER."

Townsend Walsh, general press representative for Winthrop Ames, has been appointed the dramatic editor and critic of "The Boston Traveler" and will take over the duties of that appointment next week.

Mr. Ames has made but one production so far this year, "Saturday to Monday," at the Bijou, and because of its failure to register has decided not to produce again this season. His Little theatre will in all likelihood remain dark for the season.

GRANT TO DEPENDENTS.

Toronto, Oct. 17.

At a recent meeting of the Canadian National Exhibition, a grant of \$7,500, equal to one year's salary, was made to the wife and five-year-old son of J. O. Orr, the late manager, in recognition of 25 years' service to the Exhibition.

The resignation of P. W. Rogers, the former secretary was accepted.

FISHER JUMPS BOOKINGS.

Chicago, Oct. 17.

According to J. C. Matthews, western booking manager of the Pantages Circuit, Edward J. Fisher, who has a circuit of pop vaudeville theatres in Montana, Idaho, Washington and Oregon, has transferred his affiliation from the Affiliated Booking Company to the Pan Circuit. The connection of Fisher with the A. B. C. was announced two weeks ago.

The advice came in the form of telegrams from Alexander Pantages and Edwin J. Fisher, to Mr. Matthews. Pantages' wire said he had completed negotiations for Matthews to handle the Fisher bookings. The Fisher communication stated several acts were wanted immediately and that further advices concerning the new arrangement would be sent.

John Nash, booking manager of the Affiliated, admitted the possibility of such a change, but expressed surprise at the news, and declared he had received no notification or intimation of the matter. As both the Affiliated and Fisher are members of the V. M. P. A., Mr. Nash expressed a doubt whether Fisher could break a contract such as was in force between them.

Fisher has houses in Billings, Miles City, Great Falls, Walla Walla, Hamilton, Wallace, Astoria, Everett, Seattle and a house building in Portland.

A. F. OF L. CONVENTION.

While patriotism is expected to prove the dominating factor of the convention of the American Federation of Labor in Buffalo in November the allied stage crafts are sending able representations in order that all matters pertaining to their respective bodies will be properly looked after.

Reports are expected to be made upon various phases of theatrical work and the executives of the affiliated bodies have some reports to file with the parent organization.

The delegates of the American Federation of Musicians, as well as the International Alliance Theatrical Stage Employees of the United States and Canada, may not only represent their respective bodies but may also be duly delegated by some of the Central bodies to handle their representation.

Representing the I. A. T. S. E. will be President Charles C. Shay, New York; John J. Barry, Boston; Les G. Dolliver, San Francisco; John Suarez, St. Louis.

For the Musicians' Federation the delegates will be: President, Joseph M. Webber, New York; Owen Miller, St. Louis; C. A. Weaver, Des Moines; David Carey, Toronto.

14TH ST. RESUMES VARIETY.

The 14th Street theatre resumed a popular vaudeville and picture policy Monday, playing six acts on a split week.

Harry Shea is doing the booking. He and Jerome Rosenberg, who now leases the theatre, are on a percentage basis on the gross.

ORPHEUM HOUSES REOPENING.

San Francisco, Oct. 17.

The Orpheum, Oakland, opened Sunday.

Next Sunday the Orpheum circuit's triple-split week between Stockton, Sacramento and Fresno reopen, which will place the entire chain in full swing.

KEW GARDENS THEATRE.

Articles of incorporation are being drawn for the building of a new theatre at Kew Gardens, L. I., to have a seating capacity of 1,200. The incorporators are Barlow, Benedict & Bradford, who will lease the structure and grounds to the Greenwood Amusement Co. Kew Gardens adjoins Forest Hills, and is reached in 16 minutes from Manhattan. The theatre will play combination two nights in the week, and pictures and concert features other nights and every afternoon.

IN AND OUT.

The Fantons, who were to have opened the show at the Palace Monday, were substituted for, previous to the Monday matinee by Burdella Patterson.

Armstrong and Strauss were taken off the bill at the Hippodrome theatre, Chicago, last week, because they refused to appear on the number two position.

Violinsky is substituting this week for Crawford and Broderick at the Colonial.

I. R. Samuels of the Royal, Bronx, had arranged to play Zimmermann, Kauff and Robertson of the Giants as one act next week—if the Giants won. After Zimmie did his stone age stunt, some one called up Mr. Samuels and wanted to know if the offer still held good. Samuels replied they couldn't even get a pass to see the show.

Hunting and Francis walked out of the Palace, New Orleans, this week, refusing to do the required number of shows. Later they wished to return, but Manager Kattman had already replaced the act with Jack and Cora Williams.

"The Ballet Classique" was forced to cancel all immediate bookings after its New Orleans engagement, the Mar-main Sisters leaving the turn summarily. They will be replaced shortly by the Francisco Sisters.

Carson and Willard filled the vacancy at Keith's, Portland, Me., this week caused through the withdrawal of Browning and Denny. Jack Denny of the latter act was called to the colors.

Boyle Woolfolk's "20th Century Whirl" act did not play the Liberty, Cleveland, Oct. 1, as scheduled.

ILL AND INJURED.

Irene Meara, soubrette with "The Sporting Widows," was unable to leave Providence with the show, suffering from an injured limb. Miss Meara is at the Newman Hotel, Providence, R. I., under the care of Dr. F. Phillips.

H. H. Feiber (Feiber & Shea) is back at his offices again, after a rest.

The Great Johnson, who suffered a broken collarbone at Keith's Royal, has recovered and is in practice at Grupp's Gymnasium.

Tony Williams, comedian, was stricken suddenly ill on the stage at Boston. He was taken to his home in Revere, and is in a serious condition.

Eleanor Vaughan, of the Ben Welch show chorus, was taken seriously ill in the west last week and sent to her home in New York by the producer.

Grace Haley, of the Four Haley Girls, is recovering from a recent attack of pneumonia.

Tommy Odell underwent a slight operation at Roosevelt Hospital this week.

SOLDIERS STAND RAISE.

Lowell, Mass., Oct. 17.

The Ayer cantonment is filled to its capacity of 37,000 troops. Visiting soldiers are very conspicuous in local theatres.

The price of admissions has been raised in nearly all theatres, with no ill effect upon attendance.

The cotton mills have granted their employees another 10 per cent increase in wages, the fifth in a year, and all theatres are enjoying prosperity, with the exception of the Playhouse, which closed after an unsuccessful attempt with road productions.

Loew Declares Dividend.

Toronto, Oct. 17.

The Marcus Loew Theatres, Ltd., has declared a dividend of 1 3/4 per cent. for the quarter ended September 30 on the common and preferred stock, payable October 15.

The corporation pays seven per cent. yearly.

Tommy Fitzpatrick has moved his office in the Palace theatre building from the 8th to the 10th floor.

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.

Sept. 21.

Editor **VARIETY**:

We have a piano on the way from the Y. M. C. A. and would like **VARIETY** to ask the profession or some of the music publishing houses to send us a few copies of the new popular music now and then.

Myself and a few other former members of the profession now over here will greatly appreciate it.

Sergeant Fred Lundsberg,

M. E. R. C., U. S. Hospital No. 2 (American Red Cross Hospital No. 18), American Expeditionary Forces.

(Mail should be addressed as above. Letters appearing in **VARIETY** containing requests from the profession are from professionals, although their stage names may not be recognized from the names necessary for them to sign [enlisted or proper names] to ensure delivery of their mail.)

Camp Sherman, Ohio, Oct. 8.

Editor **VARIETY**:

Have been here (Camp Sherman) since September 19. I like it much better than I expected.

Gave a show here last week. It was a big success. George M. Cohan's song "Over There" made a big hit.

Am arranging a big minstrel show for Thanksgiving, and we are in need of music. If some of the music publishers will send us music we will be thankful. The show will run for a week or longer. We have 45,000 troops.

I have been appointed corporal, and am getting now \$36 a month instead of the \$30. We have two former chorus boys with us. Every now and then, when they forget, while marking time, they go "one, two, three, kick."

Will let you know how I come out with the minstrel show.

Jack Fine.

33d Co., 9th Training Battalion, Camp Sherman, O.

(P. S. Excuse writing as I am trying to write on my bunk with a world of noise. Baxter and Virginia, Eddy Weber, please write.)

New York, Oct. 12.

Editor **VARIETY**:

I noticed in the review of the 81st Street theatre I was mentioned as appearing there with a new opening similar to that of Milo's.

I did not appear at that theatre. The party without any billing who was mistaken for me is nothing more than another "copy act."

T. W. Jackson.

New York, Oct. 13.

Editor **VARIETY**:

I am a layman, but have been reading **VARIETY** for years.

I want to say that your "released" column in the current issue pleased me greatly, and I want to compliment the acts mentioned in it for their wonderful memories.

Some of those "gags" brought me back over thirty-five years.

Joe Samuels.

"LONG BOY" PUBLICITY.

Louis Bernstein accidentally fell upon a rather unique and costless publicity idea to exploit the recent addition to his catalogue, "Long Boy," when he discovered that the author of the song, William M. Herschell, a member of the Indianapolis "News" staff, was

issuing a weekly bulletin called "The Long Boy Bulletin."

The "Bulletin" prints newsy items about the "News" staff and is generally circulated around Indiana. Herschell plays up "Long Boy" in the sheet, popularizing as much as possible the number which Bernstein outbid a dozen other publishers to procure.

"BIRD" ANNOYS LIEBERT.

Sam Liebert, the character tragedian, who has become popularly known throughout vaudeville ranks as Alex Carr's "shadow," suffered an attack of temperament at Keith's Bronx Tuesday night and spread his artistic ability all over Ned Alvord's stage.

Liebert has been showing a vaudeville act wherein he dreams of a visit from Czar Nicholas. When Nicholas, as characterized by one of Liebert's company, appeared on the stage a galleryite very naturally gave him the "bird," whereupon Liebert arose in his wrath and bespoke freely of an actor's embarrassment in such a predicament. Later on Alvord, whose experience with "temperament" needs reams of paper to explain, gave Liebert an address on the conduct of an actor on the stage.

WILSON HEADING MINSTRELS.

Gus Hill has engaged George Wilson to head his minstrel organization. It is to be called Gus Hill's Big Minstrels instead of American Minstrels, which would conflict with Neil O'Brien's aggregation.

It will open Election Day at Newburg.

MISS MICHELENA HAS DIVORCE.

Vera Michelena has been granted a final decree of divorce, signed by Justice Lester W. Clark in Brooklyn, against Paul Schindler.

Miss Michelena was the plaintiff.



HORACE WRIGHT and SONNY CUNHA

"If you think I'm fat, look at the other fellow!" So says HORACE WRIGHT of the above snap, taken recently with SONNY CUNHA (the well-known Hawaiian song writer) on the courts of the Moana Hotel, Honolulu. WRIGHT and his wife, RENE DIETRICH, spent a three months' vacation in the islands and returned in time to open their season at the Orpheum, San Francisco, Sept. 30.

ASSAULT CASE SETTLED.

Seattle, Oct. 17.

The \$100,000 damage suit filed March 9 against John G. Von Herberg, manager of the Liberty (and associated with Claude S. Jensen and others in operating theatres in Portland and Butte), by Robert Hoffman, guardian of Marjorie Freer, a 16-year-old usher employed at the Liberty, has been settled out of court. \$7,500 was the amount agreed upon by the attorneys and the girl's guardian, it is stated.

In the complaint were four causes for action against the theatre manager, each alleging assault upon the plaintiff within the past year. Damages of \$25,000 were asked for each cause of action.

TWO MANAGERS QUIT FEIST.

Chicago, Oct. 17.

Leo Feist appears to have trouble holding managers, as well as keeping his composers. Two changes announced last week affect his Chicago and Los Angeles offices.

Ez Keough, the popular assistant manager of the Feist house in Chicago, left to become manager here for the F. J. A. Foster music company, and Jack LaFollette, of Feist's Los Angeles house, will represent Forester in San Francisco.

MANAGER-PLAYER MISSING.

Chicago, Oct. 17.

"The Merchant Prince" did not open at the Windsor this week, due to the disappearance of Frank Merrill, principal and manager of the piece, which is sponsored by Harry Holmens. Merrill disappeared between St. Louis and Chicago after collecting \$225. This was for the company's salaries which were not paid. Holmens is searching for Merrill, but as yet has taken no official action, fearing Merrill's absence is due to accident.

"ONE WAY" RULE ON B'WAY.

Traffic regulations for pedestrians evolved by the Police Department have made that section of Broadway lying between 39th and 41st streets a one-way thoroughfare during the theatre hour rush. It means that one passing down Broadway must take the west side of the street, while those moving north are forced to utilize the east side of the avenue.

This regulation makes it more or less of a difficult job to get to either the Empire, Casino, Knickerbocker theatres on Broadway and the houses located on 39th street.

CLUB'S "AMATEUR NIGHT."

Providence, R. I., Oct. 17.

The Providence Boys' Club is preparing to aid youths who aspire to fame behind the footlights. The club boasts it "made" one of the theatrical managers in this city.

One night each week is now being observed at this club, which has a membership of several thousand. Youthful actors are scoring big hits. At the amateur performance weekly the youngsters are given a chance to show their ability.

SPLIT ACT REUNITING.

The new turn of Saranoff and Yvette remained separated but a short time, when the couple were induced by the booking men to reunite and play the time allotted to them.

The act started in again this week.

Students in Patriotic Sketch.

Providence, R. I., Oct. 17.

A company of Brown University students has been engaged for Keith's, week November 5.

They will present a one-act play, "When the Bugle Calls."

It is understood the salary, \$350, for the act will be devoted to the purchase of Liberty Bonds. The bonds later are to be auctioned off for the benefit of a tobacco fund.

AGENT CONVICTED.

A court decision in the case of William Thompson, vaudeville agent, is expected to be made Oct. 19. That is the calendared date Thompson is to know what sentence will be imposed for his alleged infractions of the employment agency law. He was charged by the Commissioner of Licenses as conducting bookings without a license.

Affidavits against Thompson were filed by William Vanderprin, of the Apollo Trio, who claimed Thompson accepted money on misrepresentations and failed to make good promised contract deliveries; Alfred Erlacher, who alleges Thompson took money from him on promises of getting an engagement with a picture concern on the Coast for a year at \$7 a day and didn't make good, and by Inspector William F. Gill, of Commissioner Bell's staff, who personally inspects the theatrical records of the Broadway agents. Gill found Thompson operating without the necessary license.

While Thompson is reported as having made certain restitution and has strong political influence in Brooklyn, where his father is very well known, the commissioner's office planned to "stick" to its prosecution.

When Thompson's trial was held recently the court ordered Thompson to make what restitution he could pending the final outcome of the court's decision.

HARLEM'S LIBERTY LOAN DAY.

The Keith theatre managers in Harlem have put across a Liberty Loan Day event that will happen tomorrow (Saturday) up there. It includes a big parade, with floats and five bands, that will march through the Harlem streets. One of the bands is to have 100 boy players.

Bob O'Donnell of the Harlem Opera House, who is said to have broached the idea to the Harlem Board of Trade, which it interested immediately, and the other Keith managers—Harry Bailey of the Alhambra, and Harry Burton of Proctor's 125th Street—have worked to send the bond-selling plan across. William Schultz, who handled the publicity for the California Boys' Band, has charge of the press end.

Harlem is making "Liberty Loan Day" a holiday. It is expected the bond sales will run to large figures.

The Harlem Opera House this week held a war song contest, with the winner to be decided at the final competition some night next week.

ORPHEUM'S GO AT KANSAS CITY.

Kansas City, Oct. 17.

During his visit here Martin Beck is credited with the announcement he proposes to erect a new local theatre for which the admission prices will be 10-20-30. The Orpheum circuit has a local big time vaudeville theatre in operation.

It is understood the Kansas City property will be one of a five-town circuit, the other four cities being in this section, booking to be supplied from Chicago.

Mort Singer is accompanying Mr. Beck on his middle-western inspection trip. They will be joined by C. E. Bray in St. Louis, and after a trip to Memphis, will spend a short vacation at French Lick.

RUSHED INTO GARDEN SHOW.

Mme. Chilson Ohrman, who has been vaudevilling hereabouts since the opening of the season, was signed by the Shuberts for the principal female role in the new Winter Garden show, opening this week.

Mme. Ohrman was signed for the production after its New Haven showing last week.

CLASS!

Walter Rosenberg, theatre manager, husband and father, is wearing a wrist watch.

BURLESQUE

LITHO-BILLBOARD ADVERTISING DISCONTINUED BY COLUMBIA

**America's Leading Burlesque Theatre Will Confine Its Paid
Publicity to Daily Newspapers. House Doing Banner
Business. Box Office Record Broken Last Week.**

The Columbia, New York, America's leading burlesque theatre, is discontinuing the use of lithographs and billboards or "commercial boards" for advertising purposes. Hereafter the Columbia will confine the publicity it pays for to proclaim the current or incoming weekly attraction at the theatre to the daily newspapers.

The step probably marks the apex of all desire in burlesque, and denotes the miraculous strength with which the Columbia, New York, has impressed itself upon the metropolitan show-going population.

For a burlesque theatre to do away with its standard form of advertising for years in burlesque is a towering sign of advancement. For years, back to the days of the commencement of this branch of theatricals, burlesque exploited itself in the windows and upon the billboards. It is only within recent seasons that the more prominent burlesque houses were induced to use the newspapers for their advertising announcements, and then only after Fred McCloy, business manager of the Columbia, New York, had thoroughly demonstrated the value of that sort of publicity. The newspapers of New York have also noted the progress of burlesque, as weekly illustrated at the Columbia, which is the main stop on the Columbia Wheel (Columbia Amusement Co.).

Last season the returns began to count and this season they have surpassed all expectations. Last week the box office record of the Columbia (which is the record of all burlesque in this country) was broken, not by a few dollars, but by nearly \$700, and with only an ordinary burlesque show ("Star and Garter") as the magnet for the week.

The abolishment of litho and billboard advertising at this time will remove one phase of the pass question that could arise under the war revenue bill, which calls upon passes to be taxed at the box office price of the space given. In doing away with these passes that take up salable seats in the theatre, the Columbia secures a larger money capacity on the week.

In view of the general increase of the theatre admission scale along Broadway since the war and the continued demand for the Columbia's high priced seats, it has been something for showmen to comment about, why the Columbia has not advanced its prices, at least for a few front rows in the orchestra.

It is said the burlesque men in charge of the Columbia believe that their "dollar burlesque" is a drawing card. "Dollar burlesque" was something the old time burlesque men dreamed of, but never accomplished. It remained for the leaders of present-day burlesque to achieve it, and the story is that at least for the present they are content with that scale, although the pressure of the war needs may oblige them to consider raising the scale somewhat in the future. But until that occurs the burlesque people claim the Columbia's rates will remain at their present amounts.

The country, outside New York, and including many of the larger cities, see the same shows at 75 cents or less than Broadway pays \$1 for, without any change in the performance whatsoever. The shows as given at the Columbia, New York, are the same in every detail as played over the entire

wheel, although all the Columbia burlesque attractions are produced as a rule with the "Columbia, New York," in the producer's mind's eye, all burlesque men wanting to "make good on Broadway," the same aim as in all other arms of the amusement business.

GINGER IN MANAGEMENT.

Chicago, Oct. 17. The Star and Garter is setting the pace for the burlesque houses in Chicago. Since the advent of Col. William Roche, the "Silver King," as manager improvements in large portions have been introduced. The house has not been notorious as a winner in the past. Under the new regime the sheets show an increase of \$20,000 business over the same period last year.

Col. Roche has introduced a novel advertising scheme. He employs a miniature phaeton, drawn by six ponies. For Ben Welch's show a tableau arranged on a wagon and several floats will be used. Members of the company, including Welch in costume, will occupy the floats. A parade will be made in the neighborhood of the theatre, advertising Liberty Bonds and "smokes for soldiers."

Col. Roche is making a play for block sales, and is meeting with considerable success. The Estimators' Club of Chicago has purchased a block of 1,000 seats for the evening of Friday, November 2 (Al. Reeves show).

Incidentally, the show last week was declared to be about the best seen in Chicago for some time. It was Jean Bedini's "Puss Puss," and demonstrated why Bedini has earned the title "The Ziegfeld of Burlesque." The show is clean, fast, flippant but not shady, and the salary list is about the biggest on the wheel. The cast includes Helen Lorayne, Bob Harmon, George Brooks, Ella Golden, Marie Sabbott, Jean Bedini, Clark and McCullough, Sid Malcolm and Bob Murray.

Sadie Field's Divorce.

Sadie Field secured a divorce this week from Harry Field, the burlesque comedian, the decree being granted by Judge Brothers in the Circuit court. The charge was desertion.



CORONE PAYNTER

Who comes to New York from California to decide whether she will accept a proffered engagement for the speaking stage or pictures. Miss Paynter is also a dancer of note and a friend, as well as protégé, of Mme. Pavlova.

"SNEAKING IN STUFF."

The practice of "sneaking in stuff" into burlesque shows after it has been ordered out has grown more prevalent of late than in former seasons, and the two circuits (American and Columbia) are planning to circumvent it. They may follow the system now in vogue in big-time vaudeville—that of notifying all house managers of anything ordered out of performance. This is being done on the big time to prevent acts reinstating objectionable matter, telling a house manager it passed O. K. in other houses.

Within the past ten days have been several instances of shows using the barred matter. Two of the shows taking advantage were American attractions, the other a Columbia show.

Quite often the resident manager of a burlesque theatre is deceived through seeing a perfectly clean show Monday matinee, and not giving his especial attention thereafter during the week to the performance. The traveling manager, aware of this, allows the people on the stage to cut loose, often with a resultant loss of business toward the end of the week, with the house man unknowing of the cause.

It has been so conclusively proved on both wheels that clean shows get the most money that they are especially vigilant to detect "dirt," but are obliged to rely upon the resident manager always, and also on the honor of a traveling manager associated with them that he will follow instructions from headquarters, something the traveling manager agrees to do when obtaining a franchise.

It's very probable if further complaints are heard by the executives of the wheels on this particular subject they will formulate a plan of punishment for the offenders.

A Brooklyn layman, writing to VARIETY, cited three shows in a run at the Star, Brooklyn, recently which he termed as unclean, although each of the companies was duly censored and passed.

PLAYING IN THE OPEN.

What is proclaimed as the first burlesque performance ever given in the streets by a show from either circuit was scheduled to be given in the open air at noon Thursday, Oct. 18, by the "Spiegel Revue" at 148th street and Third Avenue, Bronx, for the benefit of the Bronx Boys' tobacco fund.

George A. (Alabama) Florida conceived the idea of the free show in the open, not alone for the novelty and publicity, but for the money the players expected to turn over to the fund. Florida is the agent for the Spiegel show and is applying some of his experience of the many days ahead of A. H. Woods' shows to burlesque.

STAR AND GARTER RECORD.

Chicago, Oct. 17.

"The Golden Crook" show with Billy Arlington has broken all the past records at the Star and Garter, the top mark passing any previous regular intake at the box office.

The show played to capacity at every performance up to Wednesday noon with promises of a complete sell-out on the total week.

The town has apparently gone burlesque "wild" again, it being rather unusual for any show to register better than ordinary receipts at this point of the season.

FLAGS STOLEN.

Providence, R. I., Oct. 17.

When "The Sporting Widows" arrived last week to play at the Colonial it came minus twenty-eight flags on poles, used in one of its patriotic numbers.

The flags and poles, valued at about \$200, were stolen between Bridgeport and this city, according to Jacob Miller, property man with the company.

PEARSON NOT NOTIFIED.

New York, Oct. 16.

Editor VARIETY:

In reference to the article which appeared in VARIETY regarding the unfortunate young lady, Miss Dorothy Allen, wish to say that it was very kind of William Roche, manager of the Columbia theatre, Chicago, for all he did pertaining to the burial of the body. However, it was most unjust on his part in not notifying me of the girl's death.

He has known me for the past twenty years; is thoroughly aware of my New York office address, or that a wire to me care of the Columbia Amusement Co. office regarding the girl's death would have reached me at once. I certainly would have done as much for the burial of the girl's body as I did for her while she was ill.

Miss Allen was ill during rehearsals here in New York, and I had my wife, Miss Catherine Crawford, take her to a doctor for examination. He advised a complete rest, but she insisted upon leaving with the company for Pittsburgh. She became so ill there it was impossible for her to work, and I paid her hotel and doctor's expenses, and when my wife and I returned to New York we insisted upon her coming with us, but she pleaded that she had no relatives in New York, to allow her to go with the company to Chicago, and go to the American Hospital there, where she was known. In the three weeks' stay at the hospital she felt confident she would be well enough to rejoin the "Step Lively Girls" when they played their second engagement in that city.

Sufficient funds were given to her by me to answer all her necessities, for her three weeks' rest at the hospital.

I feel that you and the readers of your paper will appreciate the position in which I was placed in this instance.

Arthur Pearson.

MURPHY LEAVING GERARD.

After three years' consecutive service as principal comedian with Barney Gerard's "Follies of the Day," George P. Murphy leaves the show Saturday, and Monday at the Casino, Philadelphia, Frank Mackey, for two years the Dutch comedian at the Union square (stock burlesque), will step into Murphy's role.

Mr. Murphy gave his "notice" when the show was at the Columbia recently and following his decision, no effort was made by the Gerard management to patch the matter up, although it surprised Gerard.

Replacing Mackey at the Union Square is Nat Young, with the Jack Reid show for three years, who opened at the 14th street house Monday. The Union Square has a new soubret, Babe LaBelle, succeeding Besse Rosa.

THEATRE AT CAMP UPTON.

The Harcourt Amusement Co. was organizing a company this week, with girls predominating, to produce a series of musical comedy tabloid production at Camp Upton (Yaphank, L. I.) the Harcourt plan being to furnish the girly shows at popular prices, changing the bill weekly or semi-weekly as the occasion demands.

The Harcourt Co. expects to have its own theatre near the camp. Shows will be given just as soon as the organization is completed and the plays put in rehearsal.

INJUNCTION DENIED.

The motion for an injunction restraining the Max Spiegel Enterprises from producing in its "Merry Rounders" a battleship scene with movable guns and turrets, brought by A. A. Rolfe and Charles Maddock, the producers of "America First" claiming infringement on patent rights that they held, was denied October 13 by Judge Hand in the United States Court for the Southern District of New York. Thomas F. MacMahon represented the Spiegel interests.

SAM HOWE'S BIG SHOW.

Barring one or possibly two scenes the Sam Howe Big Show is a listless, laughless affair, poorly constructed, loosely played and with very low expectations. The redeeming features are the wardrobe and scenic investment, the former running somewhat above the average displayed by a Columbia attraction.

The principal fault lies in the lack of comedy, the book providing nothing whatever beyond a theme and a string of "other" speeches. The closing scene of Howe's long undulating and familiar race track carried a few laughs through a burlesque race, but they came rather late to make up for the poor impression registered in the preceding scenes. Closely allied to the absence of comedy is the absence of the second essential ingredient, harmony. The chorus took good work hard, but the harmony is almost painful. It reached the climax of its hurried rush toward jeopardy when the four women principals tried, to join in the rendition of a Dixie number. This awoke the galleries and they audibly expressed their discomfiture Monday night at the Columbia theatre. The folks downstairs displayed their uneasiness by silence. Howe should either procure something resembling music in the ensemble numbers or get a new troupe.

Howe himself is the chief offender when offenses are noticeable. Occasionally, for no reason, he rambled away from the book dialog to indulge in some side-speeches in Yiddish positively unfunny to the Christian auditor and apparently oblivious to the Christian thinking Hebrew. Once he overstepped the bounds when introducing a cabinet trick he sputtered out what sounded like a comedy version of a prayer in Hebrew. It may or may not have been. It suggested this idea, and if Howe finds it necessary to resort to this extreme he should stay in front of the house and engage a capable comedian.

The show has a reasonably funny theme with opportunities offered in every one of the seven scenes of the first part. It deals with the experiences of Commodore Flimsy (Mr. Howe), who has a wife in every port. The scenes shift about the world with his several wives appearing in each view. It's practical for good farce, allows for the introduction of all kinds of comedy, but the material stops with the idea. The dialog is flat and the situations lack the punch. Howe has provided sufficient scenery, all attractive, a splendid wardrobe with many changes, but he spent too much time at the modiste shop.

His second comedian is Harry Bowen, eccentric in style and fairly good, but the handicap eclipses Bowen, and the couple dancing it over. Miss Hall is pretty, a nimble kicker and full of life, but has never acquired the ability to deliver talk, notwithstanding her early schooling on the coast, where she was prominent in tabloids.

Eva Mull is the ingenue. Miss Mull has showed up considerably in the past few seasons. She does not stand out in this cast at any time despite the program billing. Helen Tarr is the prima donna. Miss Tarr has some vocal ability and plays a part as good as the next. Stef Anderson, also in the principal list, filled in without registering any noticeable impression. The main support included Sid Meyers, Sam Zito, Ed Malden, Lew Harris, Tom Packard and Chester Weeks. They were kept in the background throughout the performance, generally playing character roles.

A chorus number lived things up for a brief few moments, the girls displaying some individual talent, but it was a bit of freakish classification and helped the general results but little. A series of poses by the girls temporarily relieved the monotony, the gallery gang showering laughs with each picture. As a matter of fact the gallery remarks provided more laughs than did the show, and the Columbia gallery is generally a quiet spot when things are lively on the stage.

Howe should fix the opener up, and do it now. He needs comedy badly. With a good season ahead he is wasting valuable time. The production is letter perfect and with all the other essentials on hand the proper dialog should be gathered and distributed. As it stands the Howe show is woefully weak, whereas with the Howe trademark it should be well up on the Columbia's honor roll.

Wynn.

MONTE CARLO GIRLS.

The "Monte Carlo Girls" is an oddity constructed show. There's nothing to the comedy excepting the slaps and the music grown kind, yet the Star Brooklyn audience liked it. The house liked the show as an entertainment, the latter being derived almost wholly from singing numbers, nearly all of which included the 18 chorus girls.

Another oddity about the "Monte Carlo Girls" is the sparse information on its billing. After reading "Monte Carlo Girls Co., Inc." there is nothing else. Perhaps that is sufficient information. There is no reason why the public should be given details, but it's not customary in regular burlesque and the program opens more like the announcement of a "turkey" trying to pass unknown than an American Wheel attraction that should not make any special pains to cover up its director.

One peculiar item that arose in connection with that Star theatre performance. Early in the first part were two livid lines, either one of which would have justified the police in yanking the speaker off the stage. Then all dirt ceased. Not another off-color line nor situation throughout the entire performance, although there was opportunity galore

for both. It was most peculiar. No show in the world that would stand for those two dirty lines (and with Laura Houston, the principal woman, speaking the dirtier of them) could grow clean so suddenly under ordinary conditions. Perhaps it was because the audience almost satirically stag, never snickered at either of the low and crude comments. However, if that's the usual way of running the show, it should be changed about. No good testing out an audience in this way. Might just as well make the performance clean all the way.

Miss Houston is a blonde, sings several numbers and attempts vivaciousness to quite an extent, one might say to an impossible extent. Then there is Sarah Hyatt, another principal woman, probably the prima donna, for she sang a classical number, but Sarah seemed to prefer to shrug her shoulders and move her body, as though undecided which she excelled at, immature cooing, dancing or high-toned singing. For the matter of fact, she wasn't much choice, she did both badly. But there are others in the company always ready to break out. In a chorus girl number where all the girls were given a part, one chorister was assigned the end position it seemed for that number only, and she wanted to cut loose, held down by "business" between herself and the leader of the song, Arthur Laning. This chorus girl, if so singery didn't prove it when her solo chance came around and she should be curbed. Instead of being "good," she was merely fresh.

The star of the performance developed in another chorus girl, a brunette, who departed herself with modesty, is possessed of comeliness, and in this bunch, a voice that ran far ahead of any other. It came to the fore in the same chorus girl number, although previously used for a snatch of a "Gai" song. So when Mr. Laning announced that the winner of the chorus singing contest would be decided by popular vote and resorted to the cheap-looking amateur night practice of holding his hand over the heads of the contestants, there was never a doubt this young woman would win. Why this was done came out immediately. Arthur Laning. The winner had to sing her song over again in "one," and it allowed of a stage setting, which did away with an act, also a special bit that otherwise would have had to be employed.

The finale of the first part was "Rag Time Volunteers," with the girls in tights. If they are new, and they don't look it, then the company manager should have the upper portions of the tight suits painted. The dressing isn't up to the American standard at all, although slightly better than the one in the second act, adapted to "The Follies." The "Monte Carlo Girls," however, use it exactly as "The Follies" is doing. It is the scene of the girl losing her pocketbook and afterward "cleaning" the comedian, who offered to job passing pedestrians.

Frank Murphy, the leading comedian, a sort of acrobatic one, in a dirty tramp make-up. While the other comedians are in progress, he, with Billy Marr and Mr. Laning, hit each other over the head with a club. There is a laugh in this at times, who can help but laugh at that sort of slapstick now and then, but three men carry it to tiresome lengths, and lose the best effect.

Mr. Laning, the program says, wrote the first "Rag in a Railroad Station," and the program says Mr. Laning wrote the part, "Here and There." Several scenes were listed for the burlesque, among them a bathing pool and circus. The bath place was to display the girls in union suits, sash decorated, but they had taken the edge off through semi-exposure just preceding, where the girls were open their cloaks for a flash, as though they were showing something.

Afterward Violet Buckley, another principal, in the same number, toyed with her cloak before opening it as though she intended giving the house a real treat. None had much to show. Miss Buckley sang now and then. She might be called secondary prima donna, for Miss Hyatt could make herself heard above the noisy orchestrations at least, and Miss Hyatt looked more like her name than Miss Buckley did.

Weber & Cerney did a piano act specialty at the Star. They may have been put on as added attraction. If so, the Hyde & Behman folks are not spending as much on extra attractions as they once did, nor does this show need a strengthening. If they like it they will like it, and if they don't, nothing can save it.

There is a colored comedian in the performance, John Hudgins, putting it over each time he tried, but he couldn't try often, for the white comedians around here were waiting too much time with their revamped stuff. Mr. Hudgins might make the audience really laugh if given a place and spot. He made them applaud with his dancing, but the dancer of the company is likely Johnny Elliott, a young man who did a brief turn with two girls called "Dolls."

It seems to be the song numbers and the girls that get away with this show. There are 26 or 28 numbers. It's a fine plan when it can be done, particularly here, where there is nothing else excepting a paucity of ability.

Ninety-five per cent. of burlesque men would call this a poor show, but ninety per cent. of the American audiences it plays before will be satisfied with it. It's like most of the ball games—just luck, or "the break."

Rima.

MAIDS OF AMERICA.

In the construction of his organization and production the producer of this show exhibits a brand of common sense rather rare in burlesque, aiming strictly for legitimate entertainment, providing a performance well dressed with a succession of genuinely good laughs and numbers that seldom fail to reap scores.

The comedy department is entrusted to Al K. Hall and Bobby Barry, a team with that invaluable knack of connecting a situation in such a manner to get the greatest possible value from it, gathering laughs on every scene and bringing them home without the aid of questionable dialog or action.

The show is given in the conventional two parts with a pair of specialties interrupting the action. The first introduced Weston and Symonds in talk and song. The former needs strengthening. The principals are capable of better efforts. The talk is aged with a few points handled by Alfaretta Symonds carrying a rather "rough" appearance. The vocal department is sufficiently strong to score a hit for the couple, but since they display ability to talk they might procure proper material.

The second specialty was given by Calvert, Shane and Blaisdell, a trio far above the average burlesque singing combination. They harmonize perfectly and have good songs for the routine. Miss Rother and Blaisdell staged a dance in conjunction with a number headed by the chorus that clinched the musical hit of the production.

The featured women, aside from Miss Symonds, are Florence Rother and Lillian Dorla, the former leading woman. The main asset in this division is appearance, and this trio have it plenty. Miss Rother cleverly guides the bits into comedy channels, after which Hall and Barry combine to set a merry pace for laughs.

The tall, angular Hall and the diminutive Barry are a great working combination, starting off with a goodly percentage in their favor through physique. They stepped out together in the burlesque, and with a dancing routine practically stopped the show for a brief few minutes. And their every entrance was a signal to halt applause on the preceding number, regardless of its merit.

The chorus looks about as good as the best of the season and, dressed with a wardrobe that approached a pretentious grade in every change they show up decidedly well and this group displays a little ability in the numbers, both in the song and dance division, for which due credit must be given the stage director.

The show is given in three scenes, two staged in the opener, the second part running through in one setting, the most attractive of the lot. With a good production to handle, apparently, and seems a smooth running affair, the various bits being interwoven excellently without any draggy periods.

At Hurtig & Seamon's, where the show was last week, the capacity attendance enjoyed every minute of it. It's a production that will please any grade of audience, for its repertory with a goodly production to handle, apparently, and seems a smooth running affair, the various bits being interwoven excellently without any draggy periods.

Wynn.

Baltimore's Stock Burlesque Starts.

Baltimore, Oct. 17.

The new stock burlesque policy at the Folly started Monday.

The company recently recruited in New York opened in a production staged by Snitz Moore.

MARRIAGES.

Louis R. Reid, formerly with the Shuberts press department, and now on the "Dramatic Mirror" staff, to Helen Scott Dickey Oct. 11. The bride has also done newspaper work.

Muriel Barclay to Harry Linkey, both of "Very Good Eddie," Oct. 10, at Champaign, Ill.

Valli Valli, of musical comedy, was married a few weeks ago to Louis Dreyfus, executive head J. B. Harms & Francis, Day & Hunter, music publishers.

Louis A. Wiles, a former Cincinnati, known on the stage as Lew A. Earle, to Kitty Kirk, leading woman in Wiles' repertoire company for several years, at Cleveland, Oct. 11. The couple were married year ago and divorced six months later. Wiles owns a restaurant at Sandusky, O.

Adeline Rees, 35, former dramatic school teacher, and later city manager for a picture supply house, to Attorney Louis B. Sawyer, aged 45, in Cincinnati, Oct. 13. The wedding recalls the shooting of Miss Rees several months ago by Mildred Buschle, Attorney Sawyer's stenographer. Miss Rees has entirely recovered from her wound and is unwilling to prosecute.

The Grand Jury indicted Miss Buschle. Theo Bell Fels, legit player, last June to Lieut. Warner Searle Hays. The marriage was made known Tuesday.

Eddie Richards (Bennett and Richards) to Anna Jacobson, a professional, in Toronto last week.

NEW ACTS.

Jim Doherty, single.
Les Copeland and Jimmy Meehan.
"\$5,000 a Year," by Orrin A. Breiby, for Mary Louise Dyer.
Rome (formerly Kirby and Rome) and Cox, two act.

"The Tango Lizard," a comedy in three scenes, by John T. Doyle.

"On Deck," "girl act," with seven girls and two men, featuring Nat Brown (Bert La Mont).

Frank Hale and Signe Patterson in a new dancing act, in which they will employ a nine-piece Chinese orchestra.

Anna Arline (formerly Adler and Arline) and James Kelso (once of Kelso and Leighton), two act.

Dixie Taylor, trainer of "Jasper," to do his former single turn without a dog ("Jasper" lately died).

Raymond Gilbert in "Squarin' Up," assisted by Victoria Covington and Thomas Evans.

Harry Anger and the King Sisters (daughters of John King and nieces of Ex-President Roosevelt).

Sylvia Clarke, who has been teamed with Al Gerard for the past five years, now doing a "single."

George Meyers, the song writer, and Artie Mehlinger. Mr. Meyers will be at the piano. The combination is a possibility, but not positive.

"Wedding Shells," penciled in to open at one of the try-out houses around New York. A production, but nothing further known.

George Morton (formerly of Kramer and Morton), in a blackface specialty called "Beautiful Flowers," by Herbert Moore.

Johnnie Le Fevre, Frankie St. John (Le Fevre and St. John) with Billy Evans in a new edition of "Over the Counter."

Edwin August has written a war sketch entitled, "No Man's Land," which he will produce shortly. He may play the leading role in it.

Cooper and Robinson, reunited after a separation of three years; Ragapation Six, singing-dancing, five men, one woman (Harry Spingold).

Oliver Green (formerly Green and Breur) assisted by Bob Stickney (Arno and Stickney) and Irving Stanner (violinist) in three-act.

"The Rooster and the Chicken," satirical comedy, with four people, in rehearsal. "Tom Walker in Dixie," revival with the original cast (John B. Hymer).

Roy Gordon, Manzell and Dot Posty, known in vaudeville as Morning, Noon and Night, is no longer a three-act. Dot Posty (Mrs. Gordon) left the act at San Francisco. Marital troubles is said to be the cause. Gordon and Manzell will continue as a two-act.

"The New Turnkey," headed by Bennie Mack, with special music and lyrics by Jean Havez, also special scenery; Bertha Mann, sister of Sam Mann, and a Miss Deaumn, special songs by Jean Havez. Larry Reilly and Co., eight Celtic Players, in "The Minstrel of Kerry," by Walter Montague.

BIRTHS.

A daughter to Mr. and Mrs. Alex. Rull.

DOUBLE WEDDING.

Cincinnati, Oct. 17.

A double wedding was reported from Columbus, O., while a burlesque show was in town. Two army aviation students in the training camp at the Ohio State University married young women of the company Oct. 11.

Richard Bailey of Boston and Marion Williams were one couple; Robert Norton, also of Boston, and Elva Lilleu, were the other.

The aviators arrived in Columbia Oct. 8, from Houston.

IN THE SERVICE

Alec Y. Craig, who formerly did a double act with Jane Hood, is saying farewell this week to his New York friends preparatory to sailing with the 236th Canadian McLeans for service in Europe. Craig recently received word from his sister in London that a brother, Capt. William Y. Craig, of the Fifth King's Royal Rifles, was brought back from the battlefield August 23 and that he had recovered sufficiently to start back again. Another letter following, saying the captain had been killed in battle. Alec's youngest brother enlisted with the Royal Engineers at the outbreak of the war, but safe and sound from the last word received. Upon his departure Miss Hood plans to join with a woman and continue playing vaudeville.

Last week Triangle released Raymond Jackson, juvenile, to the colors. Rowland Lee, also of Triangle playing forces, and Joseph Roach, scenario author, are among the regulars who have been called. Lee is in the midst of a new picture, "The Maternal Spark," and has been notified his application for admission to one of the officers' training schools has been accepted. He has asked for leave until his picture is finished. Roach was ordered to report to the American Lake training camp.

Helen Rook, a former "single" in vaudeville, is enlisted in the English Ambulance Corps (women's) and has been commissioned a second lieutenant. Miss Rook will drive her own ambulance when ordered abroad, which may be within the next two months. She has been driving a Cadillac around New York.

James Lounsbury, of "Very Good, Eddie," is driving his own ambulance in France, while others from the show are Carl Wadsworth Johnson, with the Royal Flying Corps, Harry McKenna in the Naval Reserves, and John Willard, at the Plattsburg Training Camp for officers.

Charles M. Parker, vice-president of Triangle Film Corporation, sailed for France recently to enter upon his duties as business manager of the Pershing expeditionary forces, with a commission as captain.

Eugene M. Desmond is yeoman in the Naval Reserves not at Bath, Me. Robert Hilliard's son is an officer in the United States Navy. His rank is lieutenant-commander.

Billy Grace (Two Graces) is a corporal in the quartermaster's corps at Yaphank. His son is with "Robinson Crusoe, Jr."

Leo Nomis, a member of the Lasky Stock Co., has received his commission as first lieutenant in the U. S. Army Aviation Corps.

Harry King Tootle, publicity for Gaumont, officers' reserve camp, Plattsburg, N. Y.

Frank Naldy enlisted in the Canadian army after being rejected in New York.

Henri Bazin and Antonio Finelli, two scenic artists, have been called as camouflage artists for the Allies.

Larry Mack, formerly of Weir and Mack, with Troop No. 2, Military Police, 28th Division of the Regular Army.

Elliott Taylor, formerly with "Very Good, Eddie," abroad.

DRAFTED.

Carl A. Allen, of the vaudeville team of Montrose and Allen, drafted several weeks ago, reported at Camp Upton, Yaphank, L. I., last week, and was immediately taken with diphtheria. He is now convalescing at the camp hospital, and would like to hear from his friends.

William Edwards, Chicago actor, passed by the physicians of the exemp-

tion board and enrolled as a soldier of the Fourth Missouri Artillery, was exempted by the army physicians after four months' service. They discovered a slight heart ailment which disables him for military duties.

Ward (Northlane and Ward), ordered to report at Yaphank, has made application for a three months' stay. The couple are in the Maxim restaurant revue.

Ben Churchill, who managed and owned the Columbia City Four, was accepted October 3. Assigned to Company 21, 164th Depot Brigade, Camp Funston, Kansas.

G. B. Fluhrer, manager of the Frederick H. Green Music House of Muscatine, Ia., and a member of the team of Fluhrer and Fluhrer, has reported at Yaphank.

Three members of the State Four are in the Second Infantry, Company H, at Houston. One, Walter Griesz, is supplementing his military service by entertaining the Camp Logan boys.

Frank Corbett, with "Getting the Money," at the Empress, Tulsa, Okla., was notified to report to the Rainbow Division October 9.

William Barron, connected with the business office of the Nixon Nirdlinger Circuit, has been added to the National army.

Frank Kellam, comedian with "Too Many Sweethearts," was exempted by a Philadelphia board last week on account of physical disability.

Austin Mack, formerly pianist with Eddie Leonard, is with the 308th Infantry band, Headquarters Company, Camp Upton, L. I.

Bob McCoy, treasurer of the Lyric, Philadelphia, is at Jefferson Base Hospital No. 10 and expects to leave for France shortly.

Charlie Gordon, former entertainer at the States cabaret in Chicago, is a member of the military police at Rockford, Ill.

Andrew Castle, office manager of Rowland & Howard, Chicago, is a member of the machine gun company at Camp Grant, Rockford.

Julian Alfred, the stage director, ordered to Yaphank. Extension for 20 days obtained.

Tommy Gray relieved from service for physical disability. Exemption not claimed.

Thomas Lee Wells Evans, president of the Evans Film Co., exempted, dependent.

Walter Vaughn, of Wolf and Vaughn, musical act, has reported at Camp Grant, Rockford, Ill.

George Archinbaud, who recently directed a number of World pictures, has gone to Yaphank.

Frank M. Welch (Welch and Long) rejected, and announces he will rejoin his partner.

George Poli (Poli Circuit) examined at Hartford, Conn., October 5. Exemption claimed, for dependents.

Edward Sugg, resident manager of the Towers theatre, Camden, N. J., leaves for Camp Meade, Oct. 24.

T. J. Gallagher purchasing department, Vitagraph, now at Yaphank.

D. Hoffman, receiving department, Vitagraph, Camp Dix, N. J.

Arthur Moskowitz, of the Loew circuit, at Yaphank, L. I.

PHILADELPHIA POP RECORD.

Bart McHugh's "Too Many Sweethearts" production has established a weekly gross of more than \$6,100 at the Allegheny, Philadelphia. This is said to be the record box office receipts for a popular priced house in that city.

The production has been booked for a return engagement in every theatre it has played since opening, which adds another record to its "rep." Its last date at the Grand opera house returned a net profit of \$2,000 to the management.

LIBERTY LOAN DRIVE.

"No man who isn't fighting and who doesn't own a Liberty Bond can call himself an American." That is the slogan adopted by the committee in charge of the theatrical division of the second Liberty Loan drive which started Wednesday in every legitimate and first class vaudeville house in New York and which will end Oct. 27, when the time limit on subscriptions expires.

The big push that is on in the theatres is considered one of the most important adjuncts to the Government success in accomplishing the second Liberty Loan of \$3,000,000,000. President Wilson's own comment was: "The theatres were the most valuable instrument in arousing public interest in the first Liberty Loan drive."

The committee in charge has John L. Golden, chairman; E. F. Albee, Alf Hayman, Marc Klaw and Lee Shubert, with Mark A. Luescher in charge of the publicity. At every performance in the ten-day period, the audiences will be addressed on the necessity of subscribing. At times, public speakers will appear, but in the majority of cases, actors or actresses featured in the various theatres will make the appeal.

It is recognized that a speech during the performance might break the continuity of a play of serious nature and in such cases the speech will precede the first curtain or come at the end of the show.

Lillian Russell will talk at the Hippodrome, as will Irving Cobb, who will also speak at the Manhattan. The list of actors to make addresses is: Robert Hilliard (Criterion); Ernest Truex and Richard Bennett (Astor); Cyril Scott (Belasco); Macklyn Arbuckle (Broadhurst); Ernest Torrence (Casino); Otto Kruger (Cohan); Grant Mitchell (Cohan and Harris); Florence Nash (48th St.); Alexandria Carlyle (Gaiety); Raymond Hitchcock (44th St.); William Gillette (Plymouth); George Arliss (Knickerbocker); Guy Bates Post (Booth); Leo Carrillo (Morosco); Marjorie Rambeau (Elliot); Sam Hardy (Amsterdam); Grace George (Playhouse); John and Lionel Barrymore (Republic); Joseph Cawthorne (Empire); Billie Burke and Claude Gillingwater (Hudson); Barney Bernard (Eltinge); Hal Forde (Princess); Charles Purcell (Shubert); Robert Pitkin (Longacre); Laurette Taylor (Liberty); Frank Tinney and James J. Corbett (Winter Garden).

It is expected Mayor Mitchel will appear in a number of theatres during the drive and candidates for election will also speak at certain houses.

Mr. Albee is attending to the drive in the vaudeville houses and may obtain well known speakers instead of actors for the appeals. In addition to the speeches, booths will be erected in the lobbies of houses wherever room can be made and bonds can be subscribed on the spot.

At the Hippodrome a campaign will start this week to enroll the 1,074 persons on the house roster (back and front) as Liberty Bond possessors. An easy payment plan has been worked out, with payment to be made at the rate of \$2 per week. The Hippodrome Corporation is financing the project. At the time of the first loan the house was not open.

HOLMES 25TH YEAR.

Burton Holmes, lecturer and globe trotter, opens his 25th season of "travelogues" Nov. 4 at Washington. His opening circuit will include Washington on Sunday evenings; Baltimore Mondays, Pittsburg Tuesdays, Philadelphia Friday evenings and Saturday afternoons. This will continue for six weeks, when he commences his New York engagements.

Holmes will employ more natural color still pictures and more motion pictures than heretofore.

WINSTON'S LONESOME POEM.

Jeff Davis of the United Booking offices received a postcard this week, dated from France, Sept. 27, containing only the following poem, written by Charles Winston, formerly connected with the press department of Keith's Boston:

Over the bridge of yesterday
My thoughts have turned tonight,
And out of the far-off distance
Comes a tender glowing light.

And centers around a friendship
That has lasted thru time and tide,
Tho the chances of Dame Fortune
Have severed our pathway wide.

It may be that Earth's tomorrows
Hold for us no meeting place.
It may that only in Heaven
I shall meet you face to face.

When memory seeks a pleasant trip
And the choice of a pathway comes
I choose the bridge of yesterday
To the day when we were chums.

RED CROSS BENEFIT AT MET.

The promoters of the mammoth Rosemary Pageant for the benefit of the Red Cross Fund, at Huntington, L. I., Oct. 5, and which netted some \$35,000, will endeavor to repeat the performance at the Metropolitan opera house shortly. They confidently expect it to yield over \$100,000.

The boxes will be auctioned off and as many of the seats as possible will be sold privately at large premiums.

NEWSPAPER MEN JOIN 7TH.

The Newspaper Men's Training Corps of Greater New York, at a meeting Monday night, voted to join the Seventh Regiment as a company, upon the invitation of Brigadier-General Sherrill.

This corps has received 76 commissions in the U. S. army service. Three are artillery officers and others are in the Canadian forces. The membership includes a number of publicity men formerly connected with theatrical and picture enterprises.

An important army official was recently reported to have said that newspaper men make excellent officers because they are resourceful and dispense with red tape.

MELBA DISAPPOINTS.

Milwaukee, Oct. 17.
Monday night Campanini, in the big Auditorium, opened his season with a revival of "Faust." Muratore and Melba were billed as co-stars, but the Australian diva was hoarse and deciding not to risk the long Marguerite part, did not appear. Jessie Christian, a singer from Paris by way of Grinnell, Ia., took her place. No refund was requested.

The Milwaukee engagement ended Tuesday night with "Lucia," with Galli-Curci and Crimi as the principal singers. Wednesday the company went to Des Moines.

REVISING "DRAFTED."

H. H. Frazee's production of James Montgomery's military drama, "Drafted," tried out up-state last week, has been brought into New York for revision. It contained five scenes. They will be cut to three and some of the dialogue revamped.

All the original principals will be retained and the piece sent on tour again, awaiting an opportunity for a metropolitan showing.

Chenet Goes to Philadelphia.

George Chenet, who has managed Columbia Amusement Co. theatres in Detroit and Cleveland at different times, has been appointed manager of the People's, Philadelphia, replacing Frank Abbott.

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Something new in attractive exterior and lobby display is causing much favorable comment along 42d street, it being a series of crayon drawings of the cast of "Romance and Arabella" at the Harris. So excellent are the drawings and so much attention have they provoked that they may succeed the large colored photographs which came into vogue some seasons ago. The pictures are the product of Maud Langtree, a Washington Square artist, who was "discovered" by a member of the show's cast. There are six large crayons displayed outside the theatre, while on the inside is a very neat group frame, holding the heads of the entire cast, this work being done in color. Miss Langtree has drawn splendid likenesses, with the result that the pictures are far ahead of the average photograph in catching the eye.

The opening meeting of the Catholic Actors' Guild of America for the 1917-18 season will be held at the Hotel Astor October 30 at 2:30 p. m. The coming events of the organization will

be arranged, an entertainment accompanying the meeting. The Guild will also select an official to replace the late Jere Cohan, who spent much time in bringing the society to its present strength.

Three of the four members of the cast of "Somewhere in France," a vaudeville act, were relieved of their ready cash while on the stage of Hurtig & Seamon's last Sunday night. Their names and amounts are John Barkley, \$70; Joe Conroy, \$31; Roy Torrey, \$27. The fourth member, Dan Davis, plays a Canuck. He kept his money with him while singing.

While Sam Bernstein and his wife were sleeping thieves entered his apartment on West 144th street early Monday morning and collected his bankroll (\$120) and watch. About midnight Bernstein had returned from Miner's Bronx, which he books on Sundays. The money stolen was his end of the day's receipts. Mr. Bernstein was married about a month ago.

Lou Reals, manager of the Henry P. Dixon "Big Review" (burlesque), sent a check for \$10 to VARIETY this week with instructions to turn it over to the Army Girls' Transport Tobacco Fund. The donation was added to the fund being collected by the Keith interests for the purchase of "smokes" for the troopers.

The "Zeno" joke has become quite amusing to the uninitiated around Times Square. It's worked up to secure an introduction to a cigar-sign Indian. The process leading to the introduction is like the ceremonies attending admission into a secret order. Some Putnam Building agents planned it.

Jack Haskell left Tuesday for the coast en route to Sydney, N. S. W.,

where he goes to produce a number of American and English pieces for Hugh Ward. Among them are "The Ring Boys Are Here," from the London Alhambra; "Maytime," "Oh, Boy," "Katinka."

Ed Connelly, stage manager of the Harlem opera house, and George O'Malla, "props" at the same theatre, have established a transfer line for carrying professional baggage on West 126th street, the firm title being the Blue Stripe Transfer Company.

Mark Levy, the New York agent, wishes to make it known he has no relative in show business excepting his brother Joe, now in the army. It has been conveyed to Mark some one named Levy in the Middle West has been representing himself as Mark's brother.

Walter Rosenberg opens the Broadway Theatre, Long Branch, N. J., and the Savoy, Asbury Park, N. J., next Monday. The houses are to be booked by Fally Markus, and five acts split the week.

The Stage Women's war relief will march in the Woman's Parade Oct. 27, in the division of women who have rendered patriotic services, under the chairmanship of Mrs. Thomas B. Wells.

"Chin Chin" started this week for a five weeks' tour of "The Subway Circuit" in Greater New York, after which it will once more take to the one-night stands, where it has been playing to from \$1,700 to \$2,000 a day.

Frank S. Colburn (Uncle Sam), the vaudevillian and poet, who started from New York on a hike to the Pacific Coast, bobbed up in Marion,

Ohio, this month, where he took part in a number of entertainments.

What is claimed by its manufacturer, the American Velvet Scenic Studio, to be the largest single drop in vaudeville, was used this week at the Riverside theatre by the Lovenberg act.

The Morgan Grand theatre, Sharon, Pa., went under new management Oct. 1. Messrs. Charles E. Rainer and Gustav Krauss have taken over the lease for three years.

George P. (Spider) Murphy, who is tiring from Barney Gerard's "Follies" of the Day," has not made any new show connections.

Joe Eckel is booking the Princess, Corning, N. Y., and the Strand, Ithaca, N. Y. Three acts on a split week in the former, with the latter playing three acts the last half only.

Willie Edelman sails for England early next month, taking with him a number of contracts for engagements of musical comedy people with J. L. Sachs, the English producer.

James McBride, the ticket taker at the Palace, New York, was given a birthday party the other evening by his friends around the theatre.

The Elyria theatre at Elyria, O., partially destroyed by fire Sept. 4, is being rebuilt and will reopen about Dec. 1.

"La Petite Revue" has gone to Cuba to play 12 weeks, after which it returns to take up vaudeville contracts in the east.

Cecil Cunningham has reconsidered her determination to cancel her vaudeville tour, and will continue as originally booked.

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HIP'S LARGEST MONEY GROSS LAST WEEK OVER \$70,000

**Takes All Records of Big House and New York's Box Offices—
Estimated Profit of Around \$40,000—World Series
and Columbus Day Helped Along Terrific
Takings—"Cheer Up," Attraction.**

As a result of doing more than \$70,000 last week, the Charles B. Dillingham production of "Cheer Up" hung up a record-breaking figure for New York as far as one week's theatrical gross is concerned, the Hippodrome figure exceeding the former Dillingham figure of \$65,000 registered last season between Christmas and New Year's.

The same number of performances was given as in the Yuletide season, with the Columbus Day (Oct. 12) helping the Hip figures. The real jam of the week came on Tuesday when the rain postponed the world's series game at the Polo Grounds and the big Sixth Avenue playhouse was packed to suffocation.

"THE KING" WITH DITRICHSTEIN.

Chicago, Oct. 17.

Leo Ditrichstein this week started rehearsal, in conformity with the announcement made some time ago by Cohan & Harris, of the new play, "The King," by Cavallait, de Flers and Arene. It will be used by Mr. Ditrichstein in Cleveland, and open at the George M. Cohan theatre, New York, Nov. 18.

The comedy, declared to be along the lines of "The Great Lover," ran for two years in Paris and has not been seen outside of the French capital.

The following players will support Mr. Ditrichstein: Fritz Williams, A. G. Andrews, Earle Mitchell, Ben Johnson, Walter Howe, John Bedouin, William H. Powell, William Ricciardi, Elexis Polianov, Philips Tead, M. Manners, Betty Callish, Dorothy Mortimer, Ruth Cauday, Cora Witherspoon, Anne Roesselstad, Virginia Smith, Grace Kuerth and a number of others.

The present Ditrichstein play, "The Judge of Zalamea," closes at the Grand, Nov. 4. "Why Marry," with the all-star cast of Nat Goodwin, Arnold Daly and Edmund Breese opens the next day.

SHOWS IN CHICAGO.

Chicago, Oct. 17.

Several apparent hits caved in this week and revealed flimsy foundations. "Our Bidders," which started at the Blackstone in lively fashion, did not sell half its main floor Saturday night, and failed to develop its promised matinee strength at all. It closes here Saturday. "Our Pals" (Courtney and Wise) left town after a final fortnight of almost pitiful returns. Leo Ditrichstein in "The Judge of Zalamea" was an utter "flop," though this was not unexpected.

"The Thirteenth Chair," which began as a capacity attraction and seemed bound for a run, failed to stand up. All this week there were plenty of seats. This show is by no means losing money, but is clinging around \$9,000, about the same figure as the total of "Upstairs and Down," another winner that is not any longer a turn-away. "Canary Cottage" is struggling against its weak start and is not making sensational uphill progress.

Shows getting big money are "Oh, Boy," still S. R. O. in the tenth week, and "Parlor, Bedroom and Bath," filling up at \$1.50 in the resuscitated Colonial. The two long-lived dramatic smashes, however, are Otis Skinner in "Mister Antonio" at Powers' and "The Man Who Came Back" at the Princess, for neither of which much was prom-

ised either in advance or immediately after opening. "Seventeen," at a jewel-case theatre, is making money, which is phenomenal.

The baseball series was a great help, and the Columbus Day matinee was a fine bloomer, meeting opposition from the big game of the series. The crowds fell hard for night shows, but they hadn't come to see indoor matinees.

"Miss Springtime" opened at the Illinois this week with the best reviews of the season following. It pulled a regular "Follies" opening, but the performance was almost marred through the action of the audience which walked out almost in a body when a Liberty Loan speaker appeared.

SHOWS IN PHILLY.

Philadelphia, Oct. 17.

"The Grass Widow" was introduced at the Forrest Monday night, being greeted by a well filled house. The piece made only a fair impression, the general verdict being that the book must be rewritten if the "Widow" is to continue on her gay and blitheful way. Channing Pollock and Renold Wolf are the authors. Louis A. Hirsch has furnished some excellent music for a weak comedy. Natalie Alt and Howard Marsh have the principal singing roles, while the comedy is in the hands of Jess Dandy. The dance and ensemble numbers arranged by Max Scheck came in for liberal praise.

"Mary's Ankle" was presented at the Adelphi and registered a good sized hit with Monday night's audience. Irene Fenwick won warm praise for her work in the principal role.

Maude Adams in "A Kiss for Cinderella" at the Broad and "Cheating Cheaters" at the Garrick are doing nicely. Both shows remain for two weeks more. "The Brat" enjoys good business at the Lyric and "The Wanderer" is still playing to big houses at the Metropolitan. "Bringing Up Father," set to music, opened strong at the Walnut at popular prices.

SHOWS IN FRISCO.

San Francisco, Oct. 17.

"Nobody Home" opened at the Alcazar to a capacity attendance, with prospects in favor of the production. The prices for this engagement were reduced to \$1 top. They were formerly \$1.50.

Max Figman in "Nothing But the Truth" is holding up to good business in his second week at the Cort.

Henrietta Crosman in "Erstwhile Susan" was another local opening at the Columbia. The piece is doing well.

SHOWS IN LOS ANGELES.

Los Angeles, Oct. 17.

The town is theatrically quiet this week. The Mason is dark, Max Figman in "Nothing but the Truth" being due there Monday.

At the Morosco a stock company offers "It Pays to Advertise," giving a very good version of that success.

The vaudeville houses are drawing big with war pictures as special features and the picture theatres are running along to their average.

"MIKE" CLOSED.

The Leffler & Bratton company presenting "The Love O' Mike" closed last Saturday after three weeks on tour.

"BROKEN THREADS" SHOWN.

Atlantic City, Oct. 17.

The Boardwalk premiere of "Broken Threads," the new play by Ernest Wilkes, staged by Holbrook Blinn and produced by Lodewick Vroom, was somewhat disappointing, although first-nighters did see prospects of an average show with a better shuffle of its elements. Something was lacking in the lines—they didn't carry conviction and the players seemed capable of handling a vehicle of more power—what they had cannot be said to be more than commonplace.

The production, which showed at the Apollo before its New York appearance, lacked the usual Blinn vigor in its presentation. Barring a few weak spots, the story is logical enough and could have happened to persons who never stop to think. Political power and pistols are the mechanics of the action.

The story is of a young prospector who meets a cabaret singer in a San Francisco restaurant—a girl who has been the mistress of the dissolute brother of the city's political Murphy. The dissolute gentleman, obviously in love with the young woman, becomes crazed with jealousy and a single glass of champagne. Finding the pair together he attempts to shoot both. In the fight—staged in the dark for some unknown reason—his weapon is turned against him. He is killed. Wynn, the prospector, surrenders himself. The girl is captured, drugged and sent away and to avenge his brother's death, the political boss sends Wynn to San Quentin prison for life for murder in the first degree.

Subsequently Wynn escapes, goes to Funeral Range, discovers himself a mine, and five years later returns to Frisco, ostensibly to sell his mine to a General Creighton, a millionaire. At the hotel he bumps into the girl who started all the trouble.

They straighten things out, but just at this point, Wynn, colouring under the borrowed name of Kendall, is recognized. As he is to be given up, General Creighton, himself a strong political factor and friend of the Governor, pulls a few political wires himself and Wynn is saved.

One gains only the impression of mechanical action during the first act—it drags somewhat. And in the climax much is missing that could be introduced with a little more study.

The second act appeared to be much smoother and its climax incident could not be improved upon to any great degree. The third act shows the author again resorting to the old tools, a darkened stage, a stealthy entrance, pistols and the telephone, and it is here that the author betrays most of his novitiate. The developments are rather far fetched and taneled.

The show needs considerable patching before it will satisfy the average playgoer.

RECONSTRUCTING "VERDICT."

"The Verdict" played at the Duquesne, Pittsburgh, for two weeks, has been in the process of reconstruction of late.

Thompson Buchanan, now a non-commissioned officer in the army, endeavored to fix up the last act while on a leave of absence from camp. Buchanan is understood to have been unable to give it sufficient time, having tried in several days to accomplish the work of weeks.

MANHATTAN OPENS MONDAY.

After two postponements "Chu Chin Chow" is finally to be revealed at the Manhattan Opera House next Monday night. The cause for the delay according to Morris Gest was the failure to work out a system of changing the massive sets so the performance would move along smoothly. This in turn was due to the fact that the scenery arrived from abroad behind schedule.

HITS AND FAILURES.

There seems to be a great divergence of opinion among legitimate managers regarding the current season as compared with previous years. Some take the stand that the number of failures thus far is in greater proportion than in a number of years, while others say just the reverse is the case. The list of productions made in New York this season classified as failures, semi-successes and hits, with the dates of their openings are as follows:

Failures: "Friend Martha," Aug. 7; "The Lasso," Aug. 13; "The Deluge," Aug. 20; "This Way Out," Aug. 30; "What Happened to Jones," Aug. 31; "Lucky O'Shea," Sept. 13; "The Pawn," Sept. 8; "Over the Phone," Sept. 12; "The Family Exit," Sept. 19; "The Scrap of Paper," Sept. 17; "Branded," Sept. 24; "Mother Carey's Chickens," Sept. 25; "Saturday to Monday," Oct. 1. The latter production goes to the storehouse tomorrow night. All the others have been shelved with the exception of "Mother Carey's Chickens," which goes on the road on Oct. 27.

Among the semi-hits are: "De Luxe Annie," "Rambler Rose" (which remains another month), "Hamilton," "The Rivera Girl," "Lombardi, Ltd.," "The Land of the Free," "The Rescuing Angel," "Eve's Daughter," "The Barton Mystery," "Here Comes the Bride" and "The Masquerader." Any one of these may eventuate into either a hit or a failure. Among the shows in this classification that have already gone on tour are: "Daybreak," "Mary's Ankle," "The Inner Man," "Good Night, Paul." The latter headed for the one-nighters.

The successes are: "The Very Idea," Aug. 9; "Business Before Pleasure," Aug. 15; "Maytime," Aug. 16; "Eyes of Youth," Aug. 22; "Cheer Up," Aug. 23; "A Tailor Made Man," Aug. 27; "Leave It to Jane," Aug. 28; "The Country Cousin," Sept. 3; "Polly With a Past," Sept. 6; "Tiger Rose," Oct. 3; "Jack O'Lantern," Oct. 16.

FLOURISHING ONE-NIGHTERS.

Chicago, Oct. 17.

The one-night stand business hereabouts is rich, far outstripping the takings of many immediately preceding years.

James Wingfield, who controls the choice houses hereabouts, is hooking on new houses almost every day, recruits from among the theatres that went into pictures some years ago and are now straggling back into the legitimate to get some of the good \$2 money in the stimulated air.

The Majestic, Waukegan, which turned to celluloid two years ago, is back into the living-troupe field, opening October 20 with the Kilties Band and a line of combinations to follow. Waukegan is taking new shows for try-outs and regular traveling offerings. Kankakee, one of the star Sunday towns of America, is taking its pick, getting no less than Bernhardt last Sunday.

New shows are opening here right along to take advantage of these fat conditions. Clifford, Gazzolo & Gatts opened a second "Katzenjammer Kids," Fred Fleck, Jr., put out a new one called "Soldier Bride," which opened at Waukegan, and Le Compte & Fletcher strengthened the cast and chorus of "My Soldier Girl," which has been getting handsome money in Minnesota, Iowa and Wisconsin.

"Against the Wind" is the "unnamed" play which Josephine Victor appeared in and which was originally known as "The Verdict" and was produced by John Cort. There is no surety the play will again be sent out. It is in need of considerable fixing.

CHICAGO SAYS "OUR BETTERS" TOO "DIRTY" FOR PATRONAGE

Show That Ran in New York to Good Business Given Cold Shoulder in West—Play Discontinuing—May Not Go Any Farther.

Chicago, Oct. 17.

"Our Betters" closes at the Blackstone Saturday.

The general verdict is that the show was too dirty to suit the public taste, despite the cast gave an extraordinary performance.

This is also the exact sentiment voiced by one of the members of the Williams executive staff.

Last March when the piece opened in New York it was pretty generally panned, Louis De Foe in the "World" stating "The play begins and ends with liaisons. Even if it were not one half as repellent and bitter as it is, the bluntly spoken vulgarity of the end of its second act would be enough to ruin it." The show was the cause of the managerial reputation of John D. Williams receiving a distinct blow. He was immediately placed in the class of the producers of "The Girl with the Whooping Cough," "The Queen of the Moulin Rouge" and "Mrs. Warren's Profession."

It is evident Chicago audiences are of a type distinctively different to those of New York, for on Broadway the play did manage to hold on several months because of the patronage contributed by women in particular. The Chicago run of "Our Betters" was but of three weeks' duration.

CHICAGO "SPEC" PROSPECTS.

Chicago, Oct. 17.

Further indications of a forthcoming invasion of Chicago by the constituted New York theatre-ticket brokers are evident here. VARIETY's story of the \$100,000 offer made Mrs. Couthouli for her local stands, which she turned down, is verified, and additional "dope" says that she is now willing to sell out for \$25,000 more than was offered.

Ernie Young, the most aggressive of the local manipulators, whose speed sets the pace for the competition, admitted last week, and stated that the live New Yorkers would be welcomed here with stiff battling on his part or by an all-around deal whereby the worth-while brokers could be taken into a monopoly pool and the rest frozen out.

It is no longer a secret Young has been approached by heads of New York ticket interests, and that if any deal is made with local sellers it will contemplate making Young either the representative here of the New York-Chicago combination or letting him in in a substantial manner.

The proposed purpose of the brokers to turn back their buy on "Canary Cottage," which went through, has not yet brought on any legal storm from the show management. But that management is known to be "thick" with the Tyson interests, and, in view of the likely open warfare or closed getting-together here between Tyson and Young and probably other scalpers, that is scarcely significant beyond pointing a probability that hereafter important shows will be bought up for their Chicago "cream" before they leave New York.

The local advance buying system got its third chapter when about \$35,000 worth of "stuff" for "Springtime" was

bought before the piece opened at the Illinois. This is two weeks more than it has been the custom to buy for even the "Follies."

The scalpers are virtually blacklisting "Oh, Boy," where Mrs. Couthouli took eight weeks' supply, practically shutting out competitors. Now the others and, strangely, Mrs. Couthouli, too, have taken in all advertising matter for the La Salle comedy, and announce that they will have none of its pasteboards in their racks. They will take orders, of course, but are unanimous in saying they will not buy. The reason is an added 25 cents per ticket asked of the stand-men by the La Salle, making it the only house requiring \$2.50 from brokers for seats.

The scalpers, notably Young and Waterfall, "cleaned" on the baseball series. In spite of the dearth of hits right now, they are nevertheless doing prosperous trade, holding many seats for vaudeville houses and for the shows that are packing 'em.

"RED CLOCK" BUST.

"The Red Clock," a new musical play which encountered good business in up-state cities, where it tried out, suddenly ceased in Boston Saturday, after one week in the Boston opera house.

Friday Edward B. Perkins, an ex-newspaperman who produced the show, departed for New York without the formality of checking out of his hotel. After verifying that the week's gross would not leave enough to pay salaries, he dropped out of sight.

The company was brought back to New York by Arthur Levy, the show's manager, who was wired the necessary funds by Sylvio Hein. The latter composed the music for the show and stepped into the breach when Perkins disappeared.

There were favorable reports on "The Red Clock" and Perkins' backers have evinced a desire to send the piece out again. Rehearsals were called Wednesday. There are to be some cast changes and several new scenic sets have been ordered.

BACK TO MOROSCO.

Los Angeles, Oct. 17.

The Klaw & Erlanger Stock Company is rehearsing "Sick Abed," a new farce not hitherto produced. Beatrice Nichols plays the lead and Doro May Howe is engaged for the ingenue role.

Bertha Mann, leading woman, who left Morosco to go with K. & E., resigned Saturday and has been re-engaged by Morosco. She is now rehearsing a new play for the latter.

CIRCUS PLAY ACCEPTED.

Arthur Bennett, who formerly managed the Sells-Floto circus, has had a play approved by George Tyler, based on his circus contributions to the "Evening Post." Tyler will produce it later in the season, likely using the title "Sentiment and Sawdust."

Opera Due at Park, New York.

Valverde's Spanish-American opera company, playing "The Land of Joy," at the National, Havana, was due to leave that city via Key West, headed for New York, to open at the Park, New York, week October 29.

Until time to move into the Park the organization will rehearse at the Garden theatre, which has been leased for that purpose.

ANOTHER \$100,000 WORTH.

It remained for the new "Jack O'Lantern" show, featuring Fred Stone, sponsored by Charles B. Dillingham and given its first Broadway production at the Globe Tuesday night, to establish an individual mark in an "advance buy" that did not become a reality until Wednesday following the Broadway premiere.

Prior to opening the ticket dealers had bought \$100,000 worth of "Jack O'Lantern" tickets for the first eight weeks of the Globe engagement, and on Tuesday morning the brokers bought another \$100,000 worth for the second eight weeks.

The "buy" for the second eight weeks was on the same basis as outlined in last week's VARIETY, for the first eight.

The \$200,000 "buy" for the Stone show comes from the combined dealers, with the smaller stands of course getting a small allotment.

Among those forming the main "buy" were the Tyson Co., McBride's, Tyson & Bro., United Ticket Co., Bascom Inc., George J. Bascom, and Tyson & Co.

EQUITABLE CONTRACT PRINTED.

The newly adopted equity contract which is now "official" through the proper sanctioning by the Managers' Association and the Actors' Equity Association, was released from the printers this week and the Equity will fire them broadcast to players on the road and those appearing in the local theatres.

The Equity Council meeting was held Tuesday but there was no further discussion on the contract matter, that issue being settled for the present, anyway.

Word was received from Chicago the former Windy City representative of the Association (Mr. Castle) is now in the army training camp in Rockford, Ill., and that the office is taken care of by Thomas Wise, DeWitt Jennings and Charles D. Clark, playing there with different companies.

BELASCO READING S. R. O.'s.

David Belasco does not intend to do any further producing, according to all reports, until he takes up the new straight drama he will present Frances Starr in around Christmas.

Belasco, who has been giving his Belasco and Lyceum shows personal inspection and has looked at the "S. R. O." sheets, is of the belief they will run at these houses for the full season anyway.

"Polly With A Past" (Ina Claire) is good until next spring, with Belasco certain of having Miss Claire continue under his contract indefinitely.

His "Tiger Rose" piece is believed to be getting more of an out-of-town play than the "Polly" show, due to the more melodramatic nature of the Willard Mack show at the Lyceum.

Lenore Ulric, with the Lyceum company, has dropped the "h" from her last name, not because of any German accent the name may cause in reading circles, but, according to the Belasco offices, through the majority of folks laying emphasis on the "rich."

Although strongly advised not to produce a melodrama in the Lyceum, Mr. Belasco's judgment in offering "Tiger Rose" there proved a wise move.

This is shown by last week's business when the gross reached \$11,827.50, it being the second week for the play. This figure breaks a house record of 13 years standing, the only other attraction at the Lyceum beating it being "The Lion and the Mouse" in 1905.

WEAK INTERNATIONAL SHOWS.

A number of the International Circuit shows are reported having tough sledding from a boxoffice standpoint and are understood to be closing.

Among those marked for short tours are the Eugenia Blair company, "A Royal Divorce," "Shore Acres," the Hal Reid show, "Captain Russell, U. S. A.," and "The Heart of Wetona."

SUING ERIE FOR DAMAGES.

Buffalo, Oct. 17.

Jennie B. Milliman, on the stage Virginia Milliman, is suing the Erie Railroad and the Pullman Company for \$20,000 damages. The suit is on trial before Justice Cole and a jury in Supreme Court here.

The plaintiff finished her case and the defense opened its side Monday. Miss Milliman, whose home is in a Buffalo suburb, claims she was injured in an Erie train August 31, 1912, and her nerves have been so affected that she has been able since to hold only short vaudeville engagements, and has had to give some of those up because of her physical condition.

Miss Milliman testified she finished several weeks' rehearsal for "Within the Law" (first show) in August, 1912, and intended spending a few days at her home in Erie County before going on the road with it. A ticket agent at Jersey City informed her a certain train would stop at Alden. Miss Milliman boarded that train and took a Pullman berth. She was awakened at 2 o'clock in the morning and told she would have to dress and get ready to get off at Attica, about 15 miles east of Alden, or go on through to Buffalo, as the train did not stop at Alden.

Miss Milliman said she started to dress in the berth when a head-board fell upon her, seriously injuring her head, neck and shoulders. The action was started about four years ago.

The defense contends Miss Milliman was angry at having to get off at Attica and that she rushed off the train when it stopped at Attica, and slipped or fell on the steps.

HAMMERSTEIN BARS CLARK.

Arthur Hammerstein and Eddie Clark have rowed over "Furs and Frills" at the Casino and the management is responsible for the statement that Clark is barred out of the Casino. Clark had been making his headquarters in the Hammerstein office but did not put in an appearance there this week.

A number of the lyrics which Clark wrote for "Furs and Frills" which failed to score were the cause of the row. The producer wished to replace them with other numbers but the writer stated he would not permit any changes.

Hammerstein gave Clark a chance to become known as a writer for the legitimate stage and in the case of "Furs and Frills," which was a failure when produced as "Coat-Tales," took two chances on the play.

SMALL TOWNS FEEL WAR.

While business in the legitimate field is considered quite satisfactory thus far in the larger cities, managers state that war conditions have perceptibly affected the smaller communities.

This is explained that in the smaller cities the percentage of \$2 buyers called to the service or voluntarily entering it is greater than in cities of the first class.

The apparent weakness in the smaller cities has led Arthur Hopkins to cancel the coast tour of "Good Gracious, Anabelle," and thereby eliminate the many intervening one-nighters, substituting, instead, eastern week-stand bookings.

THEODORE ROBERTS REMARRIES.

Los Angeles, Oct. 17.

Theodore Roberts, the actor, was married here this week to Florence Smythe, formerly in his theatrical company and who was named as correspondent by Mrs. Lucy C. Roberts in her successful action for a divorce.

While Roberts was taking the oath to love, honor and obey his second wife, his first wife was appearing before a local court asking that her alimony be increased from \$75 to \$200 monthly.

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.)

"Three Bears," of the Frohman offices, has gone into rehearsals. Ann Murdock will star.

"Broken Threads" opened in Allentown, Pa., Oct. 11.

Lenore Ulrich will hereafter be known as Lenore Ulric.

Jake Isaacs is back with "Cheating Cheaters" this season. John Montague is ahead.

J. Fred Zimmerman opened Monday, his Edgemont theatre, Chester, Pa.

Frederick Kaufman has been engaged as stage manager of "Mr. Jubilee Drax."

Senorita Tortola de Valencia was to arrive from Spain yesterday.

Enrico Caruso left Argentine Thursday and will arrive in N. Y. on or about Nov. 1.

Miss Aline Barnsdall will build a theatre in the heart of Los Angeles to seat 1,000.

"Chu Chin Chow" has again been postponed, this time to Monday, owing to the delay of costumes.

Mrs. Leslie L. Consoley who, before her marriage to Mr. Consoley was Mrs. Henry B. Harris, has joined the Red Cross.

Dinah Gilly, the former Metropolitan opera house baritone, is starving in an internment camp at Raab, Austria.

The benefit performance of the N. Y. State Prison Council will be held Oct. 21, at the 41th St. theatre.

Cohan & Harris are sending "A Tailor Made Man" to Plattsburg Sunday for a showing to the soldiers.

"His Host's Wife," a three-act farce by Hilliard Booth, has been bought by A. H. Woods and will go into rehearsal shortly.

"Mme. Sand" is to be the title of Mrs. Fiske's new play, based upon the life of George Sand. It opens in Baltimore, Oct. 28.

"Why Marry?" Jesse Lynch Williams' comedy, which the Selwyns are producing, opens at the Grand O. H., Chicago, Nov. 4.

Margaret Anglin has taken the Little theatre for an indeterminate period during which she will present several new plays.

The Shuberts have purchased a new play in three acts by Lawrence Hart and Edward Locke called "The Dancer."

Willie Pogany, the Hungarian artist, will design the costumes for Adolf Bolm's Ballet at the Century.

Jacques Copeau will offer during his first season as director of the local French theatre, renamed Theatre du Vieux Colombier, opening Nov. 20, about 25 plays.

Valverde, the composer, left Havana, Tuesday, by way of Key West for New York, where he will present "The Land of Joy" at the Park theatre Oct. 29.

"Once Upon a Time," with Chauncey Olcott, opens at Atlantic City, Nov. 15. It is a Cohan & Harris production written by Rachel Crothers.

The first dress rehearsal of "The Old Country" took place Monday at the Broadhurst theatre. With William Faversham as the star the piece opens at the 33th St., Oct. 29.

Freddie Schang, formerly dramatic editor of the "Tribune," and Edward L. Bernays are handling the publicity for St. Nicholas Rink, New York.

Richard Bennett is trying to convince each audience of "The Very Idea," at the Astor, that it is their duty to buy Liberty Bonds. He talks three minutes between acts.

Henry Miller in "Anthony of Wonderland" opens at the Criterion, Oct. 23. "The Scrap of Paper" ends its engagement at Criterion Saturday.

Sudayakko Kawakami, the celebrated Japanese actress, will retire from the stage this winter and will make her final appearance at the Tokyo theatre, Japan.

"On With the Dance" opened at Wilmington Monday night with John Mason, Eileen Huban, William Morris, Julia Dean, Edward Abeles.

"De Luxe Annie" moved Monday from the Booth to the 33th St., remaining two weeks.

It has been announced they they will move to the Cort. "Mother Carey's Chickens" will close at the Cort, Oct. 27.

James O'Neill celebrated his 50th anniversary of his first appearance on the stage, Oct. 11, at Philadelphia. He made his debut carrying a spear in "Richelieu." He is now playing the father in the "Wanderer."

Marc Klaw appeared in Traffic Court and complained against Nelson A. Goodwin, an automobile dealer, and stated that Goodwin had failed to pass him on the left side. Goodwin was fined \$10.

Muriel Sothern was accosted Sunday night by a flirt on West 40th street, who politely offered to take Miss Sothern to a picture show. Result: Three days and a black eye for Johnnie.

Victor Kirsaly is back with Billie Burke. Save for the very first season, he has managed every show in which Miss Burke was starred, when under Charles Frohman's management.

The City College of New York has established a class in playwriting in the main building of the school. The class meets every Wednesday and Friday evening. The tuition for the term is \$10.

Eva Tanguay last October injured an 18-year-old boy with an automobile owned by her and in which she was riding. She settled in Supreme Court, Brooklyn, last week for \$1,200, the boy having brought suit against her.

When Frances White obtained her divorce from Francis A. Fay last April, Fay was instructed to pay her \$25 a week. Miss White appeared in Supreme Court, Brooklyn, last week and stated that Fay was \$125 in arrears.

A petition in bankruptcy was filed against John Cort theatrical manager in the U. S. District Court, by his creditors: Harry J. Kelly, \$15,323; Richard Bennett, Jr., \$1,641; Mitchell Motor Car Co., \$610. Cort's liabilities are estimated at \$70,000.

"Fleurette's Dream," a war time fantasy, was given Thursday and Friday afternoons at the Booth theatre under the direction of Lady Duff Gordon, the proceeds going to the Secours Franco-Américain pour la France Dévastée.

Zelle Mata Hari, noted Dutch dancer, paid the penalty for serving Germany as a spy. Her own appeal against the death sentence failed a few days ago. The supreme court rejected it. The court martial condemned her to death.

T. Daniel Frawley and his company of players opened at the Gaiety theatre, Yokohama, China, Sept. 29 for a short season. He is presenting "Paid in Full," "Bought and Paid For," "Pee of My Heart," "The Climax," "Twin Beds," "Jerry" and "Under Cover."

"Barbara's Wedding" was presented for the first time at the Empire Theatre, by the Frohman Co. Monday. This is one of the Barrie acts which the Frohmans are sending on tour. The bill also includes two others, namely "The New Word" and "The Old Lady Shows Her Medals."

At the closing of "Out There" at the Liberty within a few weeks, Laurette Taylor will be seen in a new comedy by J. Hartley Manners, "The Woeing of Eve." Many members of the present company will appear, among them being Frank Kemble, Lynn Fontanne, J. M. Kerrigan, Leonard Mudie and Douglas Ross.

"Inside Out" by the author of the "Inner Man," Abraham Schomer, will open some time this week at Easton, Pa. In the cast are Ethel Gray Terry, Sam Edwards, Ida Curry, Romaine Collander, Charles Wright, Dorothy Walters, William Hoxh, Forestelle, Frank Wunderlich, Howard Morgan and Thomas F. Gunn.

C. E. Kimball, a former Chicago publisher and now connected with an advertising agency, is doing the publicity for Terrace Garden, the uniquely constructed cafe in that city, which has enjoyed corking business since it opened last spring. Mr. Kimball at one time printed the technical journal known as "System."

Frances Hodgson Burnett Townsend, author of "Little Lord Fauntleroy," is defendant in an action begun by Mrs. Annie Fraill Fahnestock for \$50,000 damages based upon a letter the author is said to have written which reflects upon the character of the plaintiff. The epitaph is said to hold Mrs. Fahnestock up to ridicule, public scandal and disgrace.

Dorothy Gates Herrmann has discontinued her action for \$100,000 damages against her father-in-law for alienation of her husband's affections. Mrs. Herrmann was formerly of the Winter Garden chorus and married Philip Herrmann Jan. 25, 1915, and lived together until March 23, 1915, when annulment proceedings were brought by the groom's parents on the ground that their son was under legal age. The case was carried to the Court of Appeals where it now awaits final judgment. Mrs. Herrmann alleged that her husband was enticed away from her by her father-in-law and that she has since been deprived of his comfort, support, society and protection.

Henry Bergman and Johnny Dooley, Friars, are under suspension for 30 days from the club. Both are now with the "Famous Show of 17" in Boston. One evening last week Bergman and Dooley, following their ideas of what constitutes fun, brought a member of the Winter Garden troupe into the Friars. He was an understudy in the show, it is said, and somewhat effeminate in speech, as well as an actor. The fun kept going, according to the story, until it worked into a small-time panic, with the three principals involved, also Bob O'Donnell, who assisted the Winter Garden young man on his way homeward by a fast right to the jaw. The suspension followed for the Garden show comedians, however, although when the rest of the bunch who were there still tell about it they interrupt themselves laughing at the remembrance.

Oliver Herford has written a Liberty Loan campaign song, sung to the tune of "Over There."

Johnny get the mon', get the mon', get the mon',
Help to down the Hun, down the Hun, down the Hun;
Money talks, let money shout!
Turn your pockets inside out!
Hurry, buy a bond, buy a bond, buy a bond,
Help them over yond', over yond', over yond',
Let your gold flow in a stream,
Let them hear the eagle's scream!

Chorus:
Over here, give a cheer!
Tell the lads over there not to fear;
That the ranks are swelling, and the scouts are yelling,
And the bonds are selling over here;
Never fear, never fear,
We are all on the job over here,
Tell the Kaiser, he'll be wiser
When he meets the troops we're raising for him over here.

The testimonial benefit to be given to Edward E. Rice at Raymond Hitchcock's 44th St. theatre Oct. 28 in celebration of his fortieth year of management, will consist of the following program: Musical episodes of "Evangeline," with George Schiller and Edward Rekey, and Nat Goodwin as "The Lone Fisherman," Henry E. Dixey in the garden scene from "Adonis," with Amelia Somerville, the original "Rosette," scenes from "1492" introducing Richard Harlow, Walter Jones as the classic tramp, assisted by Wm. T. Sloan as the policeman; James Fennimore as the newsboy, with most of the originals to assist in the garden scene; Garden scene, and Marie Hilton with her Bowery song. First presentation of the fantastic novelty, "The Music Master's Dream," and also the tabloid version of "The Girl from Paris," with many of the original favorites, including Josephine Pell as "Ruth." The list of volunteers up to date, besides the above, include Nat C. Goodwin, Lillian Russell, Fay Templeton, Pauline Hall, Irene Ferry, Blanche Day, Marie Nordstrom, Annie St. Tell, with her dancing girls, Fred Hollen and Mollie Fuller, Jas. J. Corbett, Knox Wilson, Bernard Granville, Leon Errol, and Raymond Hitchcock in the photograph scene of "Hitchy Koo."

The out-of-town sporting writers covering the World Series frequented the Friars Club, to quite some extent, while in New York. The Woodland Bards, who seem to be the advisory board of the White Sox, were much in evidence, wearing a small white sock on the lapel of their coats. Sporting writers from other cities also dropped in to the Friary, which was full of baseball nightly during the excitement, with the talk running toward the winning team of the day. When the Giants lost, the club seemed rather still at night, for the Friars, or most of them, put their money on the McGraw kids. One evening Harry H. Frazee got into a jam with the newspaper boys. Frazee blew in and the first thing attracting his attention was a winning score of the New York's posting on the bulletin board. He rubbed it off. No one paid more than casual attention to him, until the director of the Boston team sent a few caustic remarks across the room to James Crislinberry, the Chicago sporting writer. Jim Flemming (business man) of Boston called Frazee for his language. The affair developed into a verbal contest, after which the sporting writers were not enthusiastic in their regard for the New York theatrical-Boston baseball man. One of the attractions at the Friars to the visitors was Louie Mann. His eloquent defense of the Giants impressed them. As Mr. Mann was always ready to back his arguments with wagers some of the sporting writers, while acknowledging his oratorical gift, even if not conceding to his opinions, admired Mr. Mann's loyalty.

CRITICISMS.

Tae Barton Mystery.

A drama in three acts and an epilogue, by Walter Hackett. Produced by the Shuberts at the Comedy theatre, Oct. 13.
The piece is now melodrama and now farce, and many of its scenes give the im-

pression of being merely successive steps (probably taken after the main story of the play was written) in the building up of the character and the fattening of the part for a star.—Times.

It is all quite marvelous until explained, when it becomes just as humorous.—World.

Eve's Daughter.

A drama in three acts by Alicia Ramsey. Produced by Grace George at the Playhouse, Oct. 15.

In many of its lines the play is admirably written, and the fundamental conception of the characters of father and daughter is well psychologized and interesting. The one suffered in the acting, however, from over-emphasis—as did, indeed, the entire first act.—Times.

Miss Ramsey's play is a rather stale and conventional example of the semi-emotional dramas which had a good deal of popularity a dozen years ago. After a most promising opening act it took on a striking resemblance to one of those late Victorian magazine stories which were intended principally to be read below-stairs and in serial form.—World.

The Claim.

A drama in four acts by Charles Kenyon and Frank Dore. Produced by the Estate of Henry B. Harris at the Fulton theatre, Oct. 12. It is possible it will meet with prosperity out West among the Big Bugs and Flaggstuffs. But why Broadway? Why Broadway?—Times.

The oldest generation of theatregoers will find in "The Claim," at the Fulton theatre, a reminder of the kind of melodrama that delighted them in their earliest youth.—World.

Jack o' Lantern.

A musical extravaganza in two acts and eight scenes. Book and lyrics by Annie Caldwell and R. H. Burnside; music by Ivan Caryll. Produced by Charles B. Dillingham at the Globe, Oct. 10.

Ever since "The Wizard of Oz," with its gibbering, lunatic Straw Man, gladder than a barrel of Pollyannas and more inspiring than the comic muse herself, Fred Stone has deduced those deeper laws of gravity that weigh upon us all.—Times.

Such a piece as "Jack o' Lantern" is unique among the entertainments of Broadway. Dated up to the last minute, without a shadow of the suggestiveness or sophistication that mars the usual girl-and-music show, it was filled with healthy, vigorous fun that could not have failed to please young and old alike.—World.

ENGAGEMENTS.

Elizabeth Gardiner ("Miss 1917").
Cecil Yapp and Robert Rendel ("Art and Opportunity").

Roland Hogue ("Barton Mystery").
Irene and Violet Carcellus ("Miss 17").
John S. O'Brien ("The Torch").

Charlotte Ives, Alice Lloyd and Jed Proudy ("What's Your Husband Doing?").
Margaret Greene, Henry Sharpe ("Mr. Jubilee Drax").

Muriel Hudson, Ray Raymond, Helen Lee, Ruth Alexander, Roger Grey, Charles Holly ("We Should Worry").
Wm. J. Kelly ("Seven Days' Leave"—Boston).

Neo-Classical Dancers ("Over the Top").

FIVE CENTS BINDS CONTRACT.

The smallest advance royalty in history was given by Oliver Morosco and accepted by Jack Lait—five cents passed across a table in a New York hotel last week while the writer was east with the White Sox.

Morosco pleaded apology for having neglected to have a contract drawn up for Lait's new play, "One of Us," which Morosco is to produce shortly in New York. Lait said it was all right, anything would do to bind the bargain.

Morosco then gave Lait a nickel in the presence of Jay Barnes and Tom Bourke, as witnesses, to apply as an advance on the piece, making a legal contract.

"Paul" on the One-Nighters.

"Good Night, Paul" has hopped onto the one-nighters, going thence from the Hudson, via one week at Loew's Seventh Avenue, in which latter house it played last week.

The probable cause for the one-night jaunt decision by Ralph Herz was that every member of the original cast is out of the show save Herz. The absentees are Elizabeth Murray, Frank Lalor, Audrey Maple and Burrelle Barbaretta, who opened in Chicago with the show, known there as "Oh, So Happy."

Business at the Seventh Avenue for the first two days of the new policy last week was very good, but later on the takings dropped markedly. Business at the Standard was also off last week, the switch of the Seventh Avenue to the legitimate field possibly having some effect.

JACK O' LANTERN.

The advance reports from Philadelphia, where Fred Stone and "Jack O' Lantern" had the town talking about them for three weeks, said that "Charles Dillingham" had a production would be a runaway in New York. The reports were true. Also, after seeing the show, it is quickly discovered why the Broadway ticket speculators so willingly gave up \$100,000 for an outright buy of the Globe theatre seats before the show opened at that house Tuesday night.

"Jack O' Lantern" may be used as a model by all musical comedy producers. It's a show for everybody. They can't be too young nor they can't be too old to enjoy this performance.

Although Fred Stone is the big typed star, and deserves it even bigger, the show is always moving, the star is on the stage or not. For speed "Jack O' Lantern" is the prize pippin. And its people are all "there." They each get a chance and they each make good. It's a long time since Broadway saw such a perfectly built production and organization.

The least interesting of the opening night's performance was Mr. Stone's speech at the conclusion of it. It sounded as though it came from his heart, and they all sound the heat that way. Mr. Stone feelingly referred to his former partner, Dave Montgomery. He termed him "the squarest and truest thing that ever lived on the stage." Stone said it was his first time alone upon the stage (meaning without appearing with his partner) in 22 years. He also mentioned that his 12-year old daughter was in a theatre for the first time, pointing at the little girl who sat in a stage box. Then, for a climax, after Mr. Stone had mentioned several names connected with the production (incorporating upon his opinion of Mr. Dillingham) the champion all-around performer of the world grabbed his wife, Allene Crater, and hugged the tears out of her eyes, they having started to gather there when Fred Stone first heard her husband speak. Fred Stone does so much so that one can not get tired of him, and he is a real comedian. What he does in this show, what he has done in others, and what he can do must hurdle into a heap of stage accomplishments.

In "Jack O' Lantern" Mr. Stone's latest is ice skating. It happens at the conclusion of the performance. He puts on a skirt, and with this program calling him "Charlotte-Russell" finish, but he knows the tricks and can do them. Besides he does a rag skating dance to "Walking the Dog" that no one else has done, at least around here. As it has grown to be the question of Broadway, "What is he doing this season?" meaning Stone isn't. Exactly how he does anything, it's that he does so much.

At the conclusion of finale of the first act, when Stone is eluding officers bent on capturing him, he leaped to a bounding mat, went through an open window on a bicycle, but his best of this bag of tricks (all performed within a few minutes) was a hilarious performance on an inclined trunk of a set tree over the heads of three men that would be the envy of any circus acrobat. He ran up the trunk of the tree much as a dancer sometimes does on the proscenium arch. And to be a comedian besides. Have comedy in your head, talk it out loud, and make it a comedy. A horde of performers who never dream of anything excepting Fred Stone.

"Putting on numbers" may start and end with this production. In a couple of songs led by Mr. Stone the chorus is divided into four sections, each appearing in costume for a different effect while the other three remain. Each division would start applause anywhere as a "number" by itself.

A "Candyland" scene in the second act is a whole show in itself from the setting to the choristers, which, of course, takes in the principals. It's impossible to believe the stage could put forward a better or better staged effect than the Candyland scene. It's the same all through, and goes to prove why this show was "in" for New York before it reached here.

There's no next to Stone. They are all next. If any one stood out it was Charles T. Aldrich, with his "100 faces," doing it more mystifyingly than even the best of the boys. He's doing a headline vaudeville act in four minutes on the Globe stage. Another vaudeville turn that was given the toughest spot (next to closing) just before the ice scene was the Six Brown Brothers, with their saxophones. They sent it over for a head of the audience to everything, and taking up the burden of a big performance, going on after 10:30, and getting away with ease. Tom Browne didn't try for too much comedy. He put in just enough, quietly and most effectively, the act closing with "Over There" to a riot of applause. Harold West, in a youthful part, scored, with his size and his voice, his vocal particularly. He's a capable little player. Little Lord Roberts was another midget who did well what he had to do, but upon his first entrance the house laughed so at his light vocal remarks they couldn't hear him. As a baby in the carriage singing a lullaby he won regular laugh. Douglas Stevenson and Oscar Farland had straight roles concerned with the plot.

There was no disparity between the ability as displayed of the woman principals. Each did thoroughly all allotted to her. Miss Crater was a nice nurse, something of a "villainess," and in the second act led one of the heat and the chorus in a dance. It was with the Sunshine Girls' first act. In four, then a signal corps drill, with the flags spelling out words. Helen Falconer looked mighty pretty, sang well, and was prominent in a couple of numbers. Teresa Valerio attracted immediate attention as an Italian girl, participating with Stone in singing an interpolated Irving Berlin, "I'll Take You Back to Italy." It's one of the

song hits, but there are several of these, none any too decided. Miss Valerio seems possessed of decided talent. She took advantage of another opportunity later to attest it also. The music by Ivan Caryll is very evenly balanced in its melodies, and there is no discord among the tunes. There is a later a good looking figure in the trio comedy number, "Knit, Knit, Knit," sung also by the Misses Carter and Falconer. The three Hey sisters did a bit in the Candyland scene to the amusement of the house, and three Marconi brothers at the opening of the show played part in the accident of the Apple Orchard scene that held throughout the first act. The second act is divided into several scenes. Violet Zell was Mr. Stone's partner for his big applause dance. He handles her like a toy.

The story is by Anne Caldwell and R. H. Burnside, Burnside also staging the piece. The plot hinges upon Jack O' Lantern (Mr. Stone) who first emerges from a balcony on a wagon seeking to save two little children from their guardian who he believes is slowly starving them to death.

There are about 45 chorus people. For style and dressing they have not been equaled. There are several scenes in the show which may be found almost anywhere, while the 16 Sunshine Girls can teach nearly all other chorus and show girls how to handle themselves upon a stage.

This production won't be known as "Jack O' Lantern" even among the public. It will be called "The Stone Show." The management could call it "Great Show" without missing. It will run farther than a Simplex. Sims.

FURS AND FRILLS.

One thing to be admired regarding this production is the colossal nerve of Arthur Hammerstein in bringing to Broadway a musicalized version of a farce that just a season ago was one of the most spectacular flops that New York has seen.

For "Furs and Frills" is nothing more than Eddie Clark's "Coat Tales," which fared so disastrously at the Cort theater. It is now set to music.

On this occasion Clark steps to the front as the writer of the book and lyrics, while Silvio Hein supplied the score. The book is rather liberally besprikled with "Hells" and "Damns" to an extent that were the show on one of the burlesque wheels the censors would take notice of the profanity. The lyrics are quite ordinary, although there is a number just before the finale of the last act which is virtually a resume of the entire action of the piece in a few sentences. The score is pretty with but one outstanding hit, or rather a song that would be a hit were it not given into the keeping of a member of the cast who butchers it.

Very little comedy in the hook. All of the action of "Coat Tales" has been condensed into two scenes, the first being the first act, and the second, where anything that is remembered. The finale of the first act, carried entirely by Ruby Norton, who holds the stage alone with a solo, and a dance specialty at the opening of the second act (with Beatrice Allen and Joseph A. Niemeyer, the solo hit by the man scoring wonderfully), with a mock ballad of the piece, and a scene with the boy and Ernest Torrence, assisted by a male quartet from the chorus, score the laughing hit of the evening, are the trio of successful moments.

The production from a scenic standpoint is one of beauty and carries novelty that well to the credit of the producer, and the author's name at the head of the program matter, with the author, composer and producer. The first act set showing the interior of a music studio atop the Woolworth building is an exquisite piece of work and the Washington Square studio scene is decorative art of the stage world more than passing mention.

But all in all, "Furs and Frills" was brought in long before the show was in shape for Broadway. The show could easily have improved with playing out of town and there isn't any doubt that before another fortnight has passed over its head, there will be changes in the cast. At least two spots now stand out as being the best. The one of Beatrice Allen and Ward De Wolfe. The former has the number bearing the title of the show and it should by all figures be the hit, but it is far from that. De Wolfe's handling of lines is wretched, although his singing and dancing qualify.

At present "Furs and Frills" is a slow-moving, cumbersome comedy for a musical comedy. It is a show of the type that would be displayed to much better advantage were it presented in a smaller house than the Casino. It is one of those little pieces that might pass in the Princess or the Elliott. The action is exceedingly slow in getting underway and it is over 20 minutes before the outline of whatever plot there is begins to appear. For the longest stretch the complications are such that one forgets all about the woman who originally laid the ground work for the plot to be built upon, and it is not until just a few minutes before the final curtain she again becomes connected with the story.

The show starts off with an overture with the house darkened a la grand opera, which is, in itself, a novelty for musical comedy. Then, instead of the stereotyped opening chorus, there is an introductory hit with an octet of girl violinists (they appear to be the same girls who appeared in a couple of seasons ago) that is different. With this novelty at the start one is led to believe there is going to be something moving to come, but there isn't. As the violinists finish six boys and girls make their advent for their singing lesson and then the usual opening chorus is given. These girls were evidently selected for voice, although they haven't vocal ability that

would cause one to go out into the byways and brag about them, and as for looks, you know how it is when a singing chorus is selected. There are these six boys and girls, and a sextet of show girls, the Sybil sisters, Ethel and Gladys, being included under the name of "The Sybil Sisters" even though they have their name among the principals. This duo are the life-savers of the pulchritudinous end of the show and their blonde beauty makes the rest look homely.

Immediately after the opening are two numbers hustled into the action. The first is a duet, "You Can't Take It With You When You Die," that might be made a laughing hit were it not for too early in the show. Anderson and Ernest Torrence handle it extremely well. "Does Polly Want Walley?" a cute duet, has Miss Norton and Mr. De Wolfe as its principals, and is followed by "Furs and Frills," sung by Miss Allen and the six show girls. It is right here, Miss Allen's first appearance, that one remarks on her resemblance to the Vernon Castle, least to her singing. When she dances one forgets her vocal endeavors. Up to this point there is nothing that matters much. Frances Demarest walks into the scene about this time, and after standing in the middle of the stage and getting off a solo she starts the action of the piece. After this there are but a few numbers. The first is an act and a little Miss Norton is in both. They are almost one number, as there is naught but a piece of farwell business to separate them. "A Short Farewell Is Best" is sung by Norton and De Wolfe and then Miss Norton sings "Heart of My Heart," scoring the real hit.

An opening chorus and the second act on and then Mr. and Mrs. Niemeyer in their dancing specialty. Miss Allen, as the wife of one of the principals, walks on later in the act and announces she is sorry to be late, but the audience is evidently not supposed to recognize her as the dancer at the opening.

There seems little chance "Furs and Frills" with its present cast intact will remain at the Casino until it is time for the turkey to be served. With some changes, and in a smaller house, it might have managed to remain about 12 weeks, but at no time would it have been what would be called a hit. Fred.

TIGER ROSE.

A marvel of melodrama. That is what David Belasco has done with Willard Mack's story of the Canadian northwest—a story rather simple when all is told, yet a story of a hard-bitten man and woman, loving, hating, hating wisely. Mr. Belasco has set down behind the footlights at the Lyceum something more than a production—it is a fine work, his staging of "Tiger Rose." He added a cast which while not all brilliant is of selective excellence.

The setting of the living room of the factor of the Hudson Bay Trading Post in Alberta, near the Loon River, wherein the action of the first two acts occurs, is just about what such a room really looks like. Nothing but a truthful picture perhaps, for he saves his spectacle for the third and last act, in the woods, a deserted, dilapidated cabin in the woods. But the first act, the scene of this living room is the scene of tense drama, with the action revealed in glimpses as the lightning flashes. This during a back-stage thunderstorm of Belascoan finesse. The rattle of the rain and the roll and crash of thunder are as natural as one can imagine. One thunder crash in particular must have given a thrill that the first act, the audience, yet it was in a way softened so as not to shock. Many of the details, none glaring in their presence but afterward impressive, must have had much time, care and invention in preparation. And the result is that Mr. Belasco has evolved from Mr. Mack's tale a stage production which could have been probably done. "Tiger Rose" has an atmosphere which one might well imagine belongs to the northwest, with its adamant, red-coated, ever-present mounted police.

As the factor's adopted daughter, Rose Bocion, a French-Canadian girl of 18, is Lenore Ulrich, it seems so better selection could have been made for the role. Rose has quickly and secretly fallen in love with a young engineer. And though she has but known him a short time when she finds that Devil of the royal mounted is hunting "her man" for the murder of the night before, she displays a resourcefulness born of her tigerish love. She narrowly succeeds in her escape, but when she finds that the never-sleeping Devil is hiding all the while at the try in the woods and hears the youth tell of shooting the man who had deserted his sister back in Montreal and left her to the streets and suicide. Still Devil will perform his duty the Crown above all. Then does Rose fight the harder and she fights the red-coated policeman. Her lover departs as she holds Devil at bay with a gun throughout the night but he comes back in the dawn to give himself up that Rose shall not pay for his deed.

There is a promise of happiness for the lovers at the finish—a finish so finely worked up that it is here that the audience, which shows appreciation generally arrives previous to the final curtain. Here it is plied up at the end with many curtains answering the cracking of satisfied clapping. And it is this pleasurable satisfaction that will, with little doubt, bring willing crowds to "Tiger Rose" for many a night.

Miss Ulrich's work deserves stardom. It is perhaps as fine as anything she has yet done. Willard Mack, as Devil of the royal mounted, witty, confident and, above all, duty-loving, is, too, splendid. Others, nearly all worthy of mention, are William Courtleigh, Thomas Findlay, Fuller Mellich, Pedro De Cordoba,

Calvin Thomas, Edwin Holt, Edward Mack, Jean Ferrell, Arthur J. Wood and Chief Whitehawk. Free.

THE FASCINATING WIDOW.

(International Circuit)

Hal Blake } Tom Martelle
Mrs. Monte } Mack Marshall
Lankton Wells } William Phelps
Tubill Longwell } George Gaston
Oswald Wentworth } W. J. McArthur
Rev. Wilbur Watts } Henry Friend
Nick Buiger } Florence Guise
John Wilson } Margaret Leffingwell
Mrs. Leffingwell } Mabelle Cedars
Ivy Tracy } Julia Gifford
Tessie Danford } Dorothy Milburn
The Danford Producing Co., Inc., is presenting this week at the Lexington New York, its production of "The Fascinating Widow," with Tom Martelle starred in the role created by Julien Eltinge. Mr. Martelle had played the part for three days prior to his appearance in it Monday evening, and was still a trifle wobbly in his line. It was formerly played by Harry Fraser under the name of Hal Russell.

Martelle made a most effective "woman" in a bathing suit, his lower limbs looking especially shapely, from the standpoint of femininity. His evening gowns were gorgeous affairs and elicited a number of "ohs" and "ahs" from the women in the audience. Whether it was the nervousness at the presence of a number of his friends, or unfamiliarity with his role, Martelle's falsetto voice was not as good as when he was in "The Bohemian Show." It seemed to improve, however, as the piece progressed and in the second act he made a brave effort to put over a song and dance of good effect which was greatly enhanced by some artistic swaying and dancing.

For the benefit of the few who may not recall the story—Hal Blake, a junior at a co-educational college, wallows a sophomore for "snitching." To avoid arrest he disguises himself as a widow, which results in numerous laughable farcical complications with a careful avoidance of any vulgarity. The book was written by Otto Hauerbach, music by Percy Wenrich.

Martelle is backed up by some exceptionally capable support, prominent among which are Julia Gifford, who has a prima donna solo in the second act that earned her many well deserved encores. The entire cast acquitted itself creditably.

The production, while not extravagant, was adequate and in good taste. It is a very good road show, and will be better when the star gets set. Jelo.

SHOWS OPENING.

"The Marriage Question," by Loren Howard and Ralph T. Kettering, on the International Circuit.

"Little Lord Fauntleroy," revived by Ed. Ferguson.

"The Newlyweds and Their Grown-Up Baby," direction Leffler & Bratton, opened Oct. 13 in Allentown, Pa.

"The Natural Law," direction Merle Norton.

"We Should Worry" (musicalized version of Hoyt's "A Texas Steer") by Henry Blossom and A. Baldwin Sloane, produced by Elizabeth Marbury and Frederic McKay, is to open at Atlantic City Oct. 29. In the cast are Harry Fern, Roger Gray, Muriel Hudson, Roy Raymond, W. L. Romaine, Charles Prince, Charles A. Sellon, Joseph Deming, Dan Marble, Charles M. Holly, Juan Villana, W. B. Johns, Dama Sykes, Helen M. Lee, Bertha Holly, Marion Murray, Ruth Alexander.

Arthur Aiston, in conjunction with Billy Wood, expected to make a production of "Cellars of New York," which Hal Reed wrote with the recent Ruth Cruger murder case vividly in mind. Aiston & Wood, after arranging to produce it, called a halt. They may put it on later in the winter.

"The Midway Girls," with top people, direction, Eddie Dyer, is getting ready at Massillon, Ohio, for a road tour.

"Leave It to Me," with a cast headed by Royal Byron, Belle Mallette and Miss Carrette, starts a road tour Saturday in Pennsylvania, with Clark Ross personally managing and Harland Gaden ahead. Neil Twomey wrote the show, while Monroe Silver staged the numbers.

There was talk last week "Help Wanted" would be revived by a local producing company for tour over the International Circuit. Jack Lait, in New York last week stated, the leasing of the play, which he wrote, was wholly in the hands of the Oliver Morosco offices.

Laurette Taylor has placed "The Wooing of Eve," by Hartley Manners, into rehearsal and the piece is to be her next at the Liberty.

"BLUES ARE BLUES, THEY ARE" SAYS EXPERT IN "BLUES" CASE

Chicago Judge Dismisses Feist's Application for Injunction Against Roger Graham, Music Publisher. "Livery Stable Blues" Under Discussion. Testimony Causes Merriment. Graham's Victory Complete.

Chicago, Oct. 17.

Roger Graham, Chicago music publisher, and Leo Feist, New York ditto, went to the judicial mat here last week. Graham won. The decision and the case itself, while of considerable importance in the profession, occasioned a lot of horse-play during the proceedings, and was made much of by the daily papers as a comic feature story.

Feist attempted to get a permanent injunction to restrain Graham from publishing "Livery Stable Blues," by Ray Lopez and Alcide Nunez. The temporary injunction was issued against Graham.

The supplementary suit, fought out in Judge Carpenter's courtroom in the Federal building, brought large crowds. The testimony of a number of "experts," who admitted on the stand they could not read notes, was utilized. After a full hearing of the facts the bill of complaint was dismissed for want of equity and the injunction automatically dismissed.

Unless Leo Feist, Inc., remove from the front cover of their "Barnyard Blues" the reference to Graham's number, which states that the Feist blues are identical with the "Livery Stable Blues," as played on phonographs under the latter title, Graham will institute a counter action to compel Feist to do this.

Aside from the legal victory the case is in the nature of a moral triumph for Graham's number over the Feist blues. "Livery Stable Blues" has been the better seller of the two. This was demonstrated when, after the case had been dismissed, Harry Munns, Graham's lawyer, was approached by Feist's attorney with a proposition to publish "Livery Stable Blues."

A most colorful trial it was from the point of view of the lay audience. Among the experts called was one Professor "Slaps" White. Professor White, a black man, testified, in backing up his claim as an expert, that he had written blues for Brown's band, which played in a red cafe. It was Professor White who established the origin of the "blues" melody. Judge Carpenter, a musician himself, went into the spirit of the trial, and interpolated dry rejoinders and permitted the various witnesses to tell their stories in their own way.

The most interesting testimony was the story of how the various cries and calls, imitative of various fowls and animals, came to be used in the number. It appeared that at the Schiller cafe, where the Dixieland band was playing, a young woman who had imbibed generously began to cut indiscreet capers on the dance floor. One of the members of the band ripped out the shrill neigh of a horse on his clarinet. It encouraged the young woman, and the cornet came through with the call of a rooster.

All the instruments followed with various animal cries. It had such an effect on the people in the cafe that Nunez suggested their use in the "blues" number.

Professor White accomplished during his testimony what numberless others have failed to do. He defined "blues." The answer came when White told the judge he was the author of several hundred compositions, including several "blues."

"Just what are blues?" asked Judge Carpenter.

"Blues are blues, that's what blues are," replied the professor. The answer was written into the records and will stand as the statement of an expert.

MANAGERIAL MINDS MUDDLED. (Continued from page 3.)

Managers' Protective Association, left for Washington Wednesday to attend a conference there at which the method of collection will come under discussion. He will advocate the Canadian system, which has worked out most satisfactorily in the vaudeville houses in that territory.

The burlesque managers are also in favor of the Canadian plan. J. Herbert Mack of the Columbia Amusement Co. stated that as far as the Columbia, New York, was concerned there was but one method to be pursued after November 1, and that is along the lines the U. M. P. A. bulletin suggested. There would be several concessions made by that theatre in the matter of passes to critics, the house assuming the tax in the instances where the reviewers from daily papers were concerned. The burlesque houses have been some time in obtaining the recognition in the matter of reviews from daily papers, and the tax will be paid so as to keep the reviewers coming.

One manager controlling a string of New England houses wrote to the Columbia heads this week, asking that they consider the houses paying the tax instead of imposing it upon the public in the fear a tax would keep a number of burlesque patrons away from the theatres. As the ruling of the Treasury Department forbids this, he was informed the public would have to stand for the charges.

Up to Wednesday noon the United Managers' Protective Association had received no official word from Washington regarding a ruling on the points of the tax law that were held in abeyance last week. It was unofficially understood, however, that the ruling of the Treasury and International Revenue Departments on the question of seats sold at the box office to agencies either at a cut or advance on the box price paid at the time of purchase of office price will be settled for on the the blocks of seats. It will mean that Joe Leblang buying \$2 seats at the prevailing price of 85 cents for his two agencies will pay a tax of 9 cents per seat and that the agencies buying at an advance will also pay tax on the premium that they pay the managers above the face value of the ticket.

The United Managers' Protective Association is to hold a meeting next week for the discussion of a uniform box office statement that will be introduced to simplify the checking up of the Government inspectors.

At present it is the management of the pop vaudeville houses that are most troubled over the tax question. This week it was announced at the Loew office that there would be an effort made to work out a plan of collecting which would be acceptable to the Loew, Moss, Fox and U. B. O. small time houses in New York, so that all circuits would have a uniform method of extracting the tax from the public.

The managers of these circuits who

have houses in the lower sections of the city fear that they will have trouble in collecting the tax of the foreign element located in those sections, because of the fact that it will be particularly hard to impress the foreigner as to the reason of exacting a tax of three cents on a 25 cent ticket, or six cents where two 25 cent tickets are sold.

There has been no direct statement from Washington regarding the penalties that will be imposed upon anyone caught in the act of defrauding the Government on the Admission Tax, but legal authorities in New York state that due to the fact that the Government will require a sworn affidavit from the house manager, upon whom the entire responsibility will rest, that the prosecution in the event of detection of fraud would be under the statutes covering perjury and that the maximum penalty will be 20 years' imprisonment.

The A. H. Woods plan of ticket taxation and securing the war fee for the Government is to post a price list opposite each box office where a Woods show is being played. This list will show the theatre's prices for admission, with the war tax added. The card will carry an underline reading: "The 10% Excess Charged Goes to Your Government." The coupons will have printed only the net box office price. At the Eltinge, New York, for instance, where the Woods' production of "Business Before Pleasure" is playing, the price list will read:

Eltinge Theatre.

Admission Prices.

Night Performances.

Lower Boxes	\$3.00	\$3.30
Upper Boxes	2.50	2.75
Orchestra	2.50	2.75
Balcony	2.00	2.20
Balcony	1.50	1.65
Gallery	1.00	1.10
Gallery50	.65
Admission	1.00	1.10

Wednesday Matinees.

Lower Boxes	\$3.00	\$3.30
Upper Boxes	2.50	2.75
Orchestra	2.00	2.20
Balcony	2.00	2.20
Balcony	1.50	1.65
Balcony	1.00	1.10
Gallery75	.83
Gallery50	.55
Admission	1.00	1.10

The tax on raw stock and exposed film ready for projection became effective on Oct. 12. The Eastman Co. is sued a letter to all producers prior to that date stating that after Oct. 12 the date of the act becoming effective there would be a tax imposed of one quarter of one per cent. per linear foot on all film sold by them and that the producer would have to assume the tax. On the same date the tax on the produced film also became effective, the tax in this instance being one-half cent per linear foot on all film sold or leased by the manufacturer, producer or importer.

The manufacturers and producers are interpreting the reading of the law to mean that where a feature is produced with 5,000 feet of film, and there are 25 copies turned over to a distributing agency, the tax is one-half cent on 125,000 feet, and that the tax stands only for this initial lease, so that each later rental to the exhibitor is free from taxation. This is one of the questions that is still to be determined by the Washington officials. The Tax Law under Title VI.—War Excise Taxes, Section 600, Paragraph D, reads: "Upon all positive moving picture films (containing a picture ready for projection) SOLD or LEASED by the manufacturer, producer or importer." Whether the daily or weekly rentals to the exhibitor will come under the application of the term "leased" in the law is one of the most important questions of the tax as applied to the film industry and will make a difference amounting into the millions to the exhibitors and distributors. The Government is working out a scheme of

perforating the films, one series number to show that the raw stock tax has been paid and another to show that the produced film tax has also been paid. These perforations are to run in the titles of the film so that evidence of the payment will be visible on the screen.

That the tax is hitting the producer extremely hard was evinced this week when the Universal Film Corporation verified the story that after Nov. 1 it would discontinue the distribution of a regular program, because the exactions of the tax would make it impossible for them to continue the regular service at a profit.

The cabarets are also hit particularly hard by the tax. At present all places where performances of any nature are given are subjected to the tax. There is a slight question regarding the taxation of places employing only a dance orchestra, but in all places where a cover charge is made there will be a tax exacted.

Another phase of the tax will be founded on charges made for drinks. In such places where no cover charge is made and there is a drink sold at the bar for 25 cents, the same drink being sold at a table for 50 cents or any price i. e. excess of the bar charge, will come under the ruling and be liable to tax. Because of the war tax a number of Broadway places have already raised their bar prices for drinks, but the table prices are about the same as at present.

Late Wednesday there was a discussion among a number of house managers in New York as to whether or not the Government could commandeer their services to act as tax collectors from the public and make them shoulder the responsibility without any recompense for their services. The house managers stated that they would get legal advice on the constitutionality of the Government's procedure in this case.

Chicago, Oct. 17.

Theatres and cabarets in Chicago liable for war amusement-tax payments in effect Nov. 1 received instructions during the week concerning the procedure of payments at the source. The explanation of the bill indicates that a tax will be collected on admissions to cabarets regardless of whether a cover charge or admission charge is made or not.

According to Chicago cabaret managers, this means that all local cabarets will be forced to institute admission charges.

The tax on theatres and moving picture houses, which provides a tax of 1 cent for each 10 cents or fraction thereof, is so comprehensive that even those who use passes will have to pay it. The only ones exempt under the law are theatre employees, municipal officers on official business and children under 12 years of age.

HOPKINS, THE DISCOVERER.

Arthur Hopkins has discovered another new author in Robert Housum, whose "Gypsy Trail" will soon be produced by Hopkins.

Peggy O'Neil is to lead the cast, with Ernest Glendinning also mentioned. The play is described as a comedy drama.

It was Mr. Hopkins who "found" Elmer Reizenstein, the author of "On Trial," but who has not turned out anything since then.

RECORD CURTAIN.

Wednesday, after the opening of "Jack o'Lantern" at the Globe, Broadway was agog with comment regarding the show.

It is said to be even bigger in the point of success than "Chin Chin," and one of the features that came in for the most comment was the fact that the final curtain was lowered on the opening performance at 10:55, a record for an opening of a musical show on Broadway.

AMONG THE WOMEN

BY "PATSY" SMITH

Seven out of the nine acts at the Palace this week include at least one attractive woman. The Dolly Sisters' dresses and those of "The Notorious Delphine" have been mentioned. With the Misses Lightner wearing nothing particularly attractive, the honors, so far as costumes are concerned, should be divided between Gertrude Vanderbilt and Otis Ardine. Miss Vanderbilt broke the winter ice by bringing back the Monday custom of receiving flowers over the footlights. In a blue bird satin afternoon frock (made with bustle polonaise, fitted bodice and long sleeves) and a "top hat" of blue, with a long white scarf around and floating from its brim, she was a picturesque blend of old time quaintness and up-to-date chic. A blue and silver brocade cape worn sported three ermine scarfs, fastened together at shoulders, looking like one piece. An oddity was a blue short skirt caught in front with bands of green and white brilliants, to wide brilliant garters. The back view showed bands of the brilliants running up the pants and the skirt faces with tiny ruffles. An oriental costume was conspicuous for its carmine trousers made of inch bands of material, caught at hips and ankles. The wide velvet girdle had a blue georgette bodice top and she wore a blue scarf edged with silver.

From the simple black velvet bodice, white satin skirt and tam to the beautiful orchid silver cloth coat, with its wide girdle of brilliants, which she wears at the finish, Otis Ardine (McKay and Ardine) was the envy of feminine eyes. They carry three drops and Miss Ardine's costumes are in perfect harmony with each.

One of the Misses Lightner wore a double lace flounce skirt, appliqued with coral roses and a coral bodice and the other cornflower net side drapery over silver lace. Mrs. Howard (Howard's Animal) looked unusually well in a black satin skirt and cape and cherry sequin bodice and pants—only four inches of the pants showing, gave a garter effect. She wore smart black and red boots and a cherry red spangled bandeau.

Sam Howe's Big Show at the Columbia this week is a good flash of happy color combinations in new costumes and a goodly lot of remodelled ones. Another noticeable feature is the sizing of the girls, which is better than any of the previous shows this season. The changes in the first act follow each other in quick succession. Salmon pink suits trimmed with black velvet ribbon on the little girls and blue dresses on the big ones are seen at the opening. Orange velvet capes lined with black and white squares, blue and mauve kimona effects and blue velvet dresses trimmed with white marabout were all good. The finale of the act finds every woman in the company in tights—a showing the management can be justly proud of with working chorus girls at a premium. The posing girls in this act should cover their "supporters" some way. A couple of them looked as if they were carrying their grouch bags under their union suits. The quartet of wives seemed to work in better harmony than they sang. Helen Tarr, a tall pretty blonde, looked her best in a showy dress worn in the last act. It had a pink chausse foundation in points at hem, a flounce of gold lace falling over this to about the knees, American beauty velvet in long points trimmed sides of skirt and fell in a square train at back. A gold lace hat and gold shoes and stockings were worn. Eva Mull appeared in cute clothes throughout. The turquoise blue satin artist's smock and short

pants were most becoming. She is inclined to make up too heavy. For "Give Me the Right to Love You" in the last act the chorus wore salmon silk skirts trimmed with ruchings of blue, the same shade as the bodice, several girls stepping out of the ranks and doing their "bit," a yodler and a Russian dancer coming in for the biggest show of appreciation. Ethel Hall and Stef Anderson play two of the wives satisfactorily.

Frances Dyer wears a pretty evening frock of net embroidered in blue beads and plum tulle drapery. Miss Ward (Ronair and Ward) in a gray velvet afternoon frock (made with the latest bustle effect) and the girl in the Bob Matthew Broadway character sketches in a simple morning suit, all rivalry simmered down to one act, at the Fifth Avenue first half—the Josie Flynn Minstrel Girls. Miss Dyer used an older woman in the act, dressed as a scrubwoman and has a familiar friendly way of looking at her audience as if she knew them.

There are at least four new girls in the Flynn act, since last reviewed, and the dressing is materially improved. The prolog girl, or interlocutress, wears a plaited pink silver cloth overskirt with silver lace drop, and outside of this, the best looking gown was a blue silk which fell loosely from the shoulders over a back net and jet underdress and was caught at the hip line with a girdle of loose strands of jet and brilliants—the same trimming falling over the tops of the arms. If the three girls are going to be allowed to show bare legs through the sheer lace skirts they should wear some clean and attractive bloomers underneath—those they are wearing now are either soiled or the skirts are, and it's not a pretty sight.

The little girl of Howard and Clayton act, at the Fifth Avenue last week, not only held up the class of the act, but her partner as well. He fell a couple of times during the performance. Miss Chapelle of the McMahon-Chapelle duo wears an indifferent red hat, gray shoes, champagne sleeveless, eon suit and black shirt-waist. The only palpable reason for the black shirtwaist is to show off her diamond brooches. Speaking of diamonds, diamond ornaments on the stage have become almost obsolete by reason of the many brilliant materials on the market. When they are not worn inconspicuously they seem old fashioned. The extravagance of Nonette's act may be gauged by her opening drop. It is blue silk and has a border of gold, life-sized storks wading in a stream of liquid gold. In a wistaria silver cloth dress with puff drapery, lifted to show a glittering underskirt of opalesques, she demonstrates that she has been taking singing lessons, but you readily forgive her when you hear her last number. The profile of a gypsy wagon is outlined against another showy curtain of gold and black, and the skirt of the gypsy costume she wears is of shiny gold material. It has semi-circles at the hem line of orange, purple, blue and pink, outlined in spangles, as is the gold zouave. The same colors appear in the georgette headress and girdle.

Ruth Gates, who plays the title role in "The Notorious Delphine" (another Edward Elmer flash drama), wears a handsome jet cape, with a skunk collar, over a clinging jet gown. A strawberry underdress gives a bronze effect from the front, which is very effective with her auburn hair. The girl who plays Louise is as bad as the boy is good. As Zaza, the gypsy fakir, Mrs. Sharrock, of The Sharrocks, is superb.

AMONG THE WOMEN

BY THE SKIRT

Fred Stone, the incomparable, has gone and outdone himself. In the new Dillingham production, "Jack O'Lantern" at the Globe, Mr. Stone is destined to remain on Broadway for many a moon. Charles Dillingham has given to New York the finest musical show ever seen here. The curtain goes up on an apple orchard in full bloom. It reminds one of the peach grove in "Turn to the Right" of last season. The Candy Land scene in the second act makes you long for bonbons. The dressing of this production is the last word in beauty. Helen Falconer wears a chiffon frock in large flowered design. The sleeves were oddly made in three points hanging from wrist to elbow. A large flop hat added to the costume. In a valentine number this miss wore a white net dress made in many founces. The bodice was one large red heart. Allene Crater, slimmer and younger than ever, wore a shepherdess dress of Dresden silk draped over lace petticoats. Miss Crater looked stunning in a scout costume of khaki color. A red velvet and sable coat was worn for the finale. The costumes of the good looking chorus were too numerous to mention, but a few were: for the apple orchard, simple summer frocks of white mull, others being of white lace combined with different colored ribbon; milk maids, fetchingly dressed in pink and white stripes, Scotch costumes, of pale green and mauve checked skirt with short coats of mauve velvet. (No Scotch number has ever been dressed so artistically before.) Russian dances, in rose skirts with coats of green brocade and trimmed with black lynx. The girls in the Candy Land scene looked good enough to eat. There were peppermint sticks done in red and white stripes. All the candies familiar at Christmas time were brought out in some fantastic fashion. The little Hoy Sisters were veritable miniatures in blue, pink and mauve taffeta. The skating scene will give New York girls many ideas for stunning rink costumes. White cloth skirts were worn with blue velvet coats and tammies. Then there were black velvet and ermine, also suits trimmed with beaver and some seal skin. Any other musical show will have to go some to rival the costuming of this wonderful production.

William Fox evidently has more confidence than the public in Theda Bara's ability as a screen actress. As "Cleopatra" Miss Bara doesn't suggest the Queen in any way. Fannie Brice sings a song in "The Follies" about a girl who is all Egyptian but her nose. Not alone in face but in figure also does this screen actress fail. The picture is so wonderfully staged it is too bad Mr. Fox didn't choose a real siren for the title role. Miss Bara's costumes were in keeping with the times. At no time was she over dressed. In fact it seemed her effort was to wear as little as possible and not come under the censor's hammer. One costume had a train of peacock feathers.

Class is written all over Arthur Hopkins' new theatre, The Plymouth, in 45th street, west. The lines of the house follow closely the Shubert and the Booth. In coloring it is blue, grey and ivory. The walls are in grey with carvings of ivory. Chairs of mahogany are upholstered in blue velvet. The carpet is grey. Blue velvet hangings decorated with garlands embroidered in all the shades of autumn leaves trim the boxes. Women in evening gowns will have a fitting background. William Gillette, in "Successful Calamity," opened this newest Broadway playhouse. Held over from last season the play proved more enjoyable than ever. Mr. Gillette seemed in better form, if that is possible. The

company was intact, excepting one or two minor parts. Estelle Winwood was as captivating as ever, and her clothes were all a well dressed woman could desire. A negligee of apricot satin had an over-dress of pale blue chiffon. Her gorgeous evening dress was done in silver and blue brocade. The skirt draped the figure closely, while a cape effect was in blue chiffon. Ruth Findlay was girlishly gowned throughout.

Emily Stevens, always the artiste, whether on stage or screen, dresses her part in the picture, "Sleeping Memories," in stunning fashion. Miss Stevens has become identified with the long clinging style of frock. A long jet bodice had a skirt of a lighter material draped. A black velvet and net was most artistic.

The Palais Royale restaurant is housing a cabaret worth while. The girls are clothed in each number surprisingly, if not in quantity, in quality. Grace Leigh defies the prudens in a daring white union suit overdressed most scantily in silver gauze. An odd but pretty dress worn by her was of green and blue, always a charming combination. A huge black fan was carried. Emilie Lea dressed her numbers well. A blue and silver gown had under-dressing of tiny ruffled pants. A trouser costume was in blue and orchid stripes. Anita Elson has indeed come on. She looks very pretty on the floor, and has developed into a very good dancer. In a snow-ball number her dress is of silver trousers with a short skirt. Leola Lucy looked well in a green evening gown. A dancing act girl and fellow found the girl in a pan velvet frock. The skirt had a bustle.

"Fifth Avenue" has placed the ban on the bustle, also feathers in millinery.

Guy Bates Post and "The Masquerader." The play, in the way it is staged, is quite the best thing done here in many a season. Any one interested in fine acting can't afford to miss Mr. Post and this production. Thais Lawton, his leading woman, is charming in a difficult role. Her first costume, a red traveling suit, is made in one piece. There are two simple house gowns of shimmery material. A negligee of apricot satin had panels and sleeves of chiffon in the same shade. An evening gown of pale blue and silver brocade fitted the figure closely.

The latest play produced for Grace George, called "Eve's Daughter" (at the Playhouse), is old in theme, but it doesn't prevent Miss George from exhibiting her wealth of talent. In the first act she is a slip of a girl, and didn't look a day over sixteen. A jumper dress of blue cloth was worn with a white shirt waist. In the second act Miss George appears for a minute in a sable cape. Underneath is a champagne colored dress, made in one long straight line, belted with a cord. A band of sable decorated the hem of the skirt, which was oddly hung, one side being noticeably shorter than the other. A charming little hat of purple velvet was three-cornered, trimmed with two pom-poms. Fortunately the actress whose part calls for a negligee these days. And I notice most parts do call for them. Miss George's negligee is an old blue chiffon elaborately embroidered in silver. It is worn over a satin corset cover and petticoat. A traveling coat was of blue cloth, made short-waisted in the front and full in the back and trimmed in seal. Lionel Atwell, as leading man, has benefited by his year in America. He has lost much of his staginess. Florence Flynn was a flapper to a T. Her clothes were the essence of smartness.

RELEASED!

(Jokes, gags, remarks and sayings heard on the stages of the vaudeville theatres around New York, that are either ancient, often repeated by many acts or in common usage. A similar department was inaugurated in VARIETY some years ago but later discontinued. It is reinstated for the purpose of bringing into vaudeville new material if possible, to prevent the now frequent repetition and to inform originators whose material is immediately lifted, who have done the lifting, where the same reviewer will hear it repeated.)

"I have been requested to announce that a solid gold chain has been found. Will the owner please leave the watch?" "How do you like my suit? A dollar down and a dollar when they catch you." (McGinnis Bros., American.)

"That's not a dark cloud; that's a colored boy in the gallery." "Haven't I met you somewhere? Yes, I was there." (Skipper and Kastrup, American.)

"The war will be over in two weeks. My brother is in the army and he never held a job over two weeks." "Last night I ate half a mince pie and dreamt I saw Neptune's daughter rise half way out of the sea. Tonight I'm going to eat a whole pie." "Do you believe in women's rights? Then stand up like a man." (Seven Sammies, American.)

"Are you going to pay attention to me?" "I'm paying as little as possible." "You are to be shot at sunrise." "Have you no heart? Then lead a spade." (Lane, Plant and Timmons, American.)

"My brother's a politician. He got five dollars for his first vote and six months for his second." (Ronair and Ward, 23d Street.)

"I know the American consul in Yonkers." "When Greek meets Greek they start a restaurant." (Holligan and Sykes, 23d Street.)

"Yes, they're married, but not to each other." (Gasper and Sinclair, 23d Street.)

"The rain brings up everything. I hope it doesn't bring up my two dead wives." "Man who doesn't smoke, swear or drink. My brother, three weeks old (one of the many answers given to this same question; McKay and Ardine, Palace).

"Halt, who goes there? Nobody. Go ahead." "Suppose you take a bath in the bath tub. Where do you take yours, in the sink. You've been looking in my window." (Joe and Vera White.—Twenty-third Street.)

"I'm the greatest jockey in the world. ('Straight') Prove it. I don't have to prove it. I admit it! I just ate a plate of ox-tail soup and I feel bully. (Q) What time is it? (A) One o'clock. (Biz) One comic whangs the other once. (Second comic) I'm glad it isn't 12 o'clock.—(Sam Howe Show, Columbia).

Officer, Officer, call a policeman! Mother, don't mind about the winter coal, for father will bring home a load.—(McGowan and Gordon, American Roof).

JUST ANOTHER!

Chicago, Oct. 17.

Another "why girls go wrong" founding has been laid on the theatrical doorstep, which for years has been the gratuitous source whereon erring females have placed their alibis. As on many similar occasions, there was no foundation of fact in the claims of the little culprit who invested herself

with footlight experiences she never had.

The case attracted some newspaper space, and will probably be made the subject of sermons by excellent ministers who will point out to their parishioners the evils that beset those who Thesp for a living.

Her name was Dorothy Crosby, alias Dorothy Moore, alias "Sadie Burt," and she claimed to be the Sadie Burt of the "So Long Letty" company. She attempted to commit suicide by jumping from the second story window of the Hotel Bismarck, and when arrested told a lurid tale of blackmail, intrigue and high life in the theatrical profession.

Later, when local show people told the police she was a faker, she admitted that she was probably the world's champion liar, that she had never been on the stage in her life, and that a two weeks' tryout in a film studio was the limit of her show experience.

"WE SHOULD WORRY" FILLING UP.

Ray Raymond has handed in his notice to the Flo Ziegfeld "Midnight Frolic" management, severing connections with the show this Saturday. He has engaged with the new "We Should Worry" show—the Shuberts and Elizabeth Marbury are producing.

Oscar Ash will take up Raymond's numbers with the Roof revue. The new Shubert-Marbury play opens Oct. 25 in Atlantic City. The show goes to Pittsburgh for a week and then comes to New York, the Elliott or Booth house, yet to be selected.

Larry Marsden is directing "We Should Worry," the cast including Roger Gray, Harry Fern, Muriel Hudson, Marie Murray and Ray Raymond.

PATCH GETS BOSTON HIT.

William Moore Patch has secured the rights to "The Man Who Staid at Home," running for five months at the Copley theatre, Boston, and will route the show under his management after it plays the Fort Pitt, Pittsburgh. Patch secured the rights from William A. Brady.

In the cast are Alexander Onslow, George Giddens, John Burkall, Reginald Sheffield, Gordon Ruffin, Harold Vosburg, Dorothy Dorr, Eddythe Latimer, Flora Sheffield, Mabel Reid, Eleanor Scott l'Estelle, Mabel Archdall.

DAYTON AFTER STOCK.

Dayton, O., Oct. 17.

Dayton is clamoring for a stock company, but current conditions hold little promise for any such enterprise being installed here.

Lardner Completed Baseball Play.

Chicago, Oct. 17.

George M. Cohan conferred here with Ring W. Lardner, the humorist, relative to a baseball play by Lardner, now thought to have been revised by the author to the satisfaction of Cohan & Harris, who want to produce it.

It is said Cohan wants Bert Williams in the role of the trainer, but that Ziegfeld refuses to release the colored comedian from the silken "Follies" strings. Lardner recently went to France for Collier's and while on the ocean finished the script. Cohan took his local manager, Harry Ridings, with him when he returned east.

SPORTS

An outcome of this World Series will be an exclusive association of baseball writers, the Deans of the Writers, having as members only those who have written baseball for 15 years or longer. The sporting writers of the country have a national association at present.

Hugh Herbert was told the Giants would play with but seven men for one game and went around demanding even money on that ground.

It was quiet around the Friars Monday night.

Marty Sampter sent for a new check book after the 4-2 game.

At Madison Square Garden Saturday Mose Gumble left without making a noise after the eighth inning.

Johnny O'Connor thinks as much of Heinie Zimmerman as he did of Benny Kauff—now! But he still insists the Giants were the better team.

It's too bad Hammerstein's isn't on 42d street now. "Zim" would draw all the Chicago people in town.

The Loew office basketball team will open its season with a game next Wednesday, Oct. 17. The boys are planning an extensive schedule that will carry them until March.

The music publishers have challenged the Loew office to play basketball sometime in the near future.

"The Bostonians" won the golf championship from the "Hip-Hip Hurrah Girls" for the Columbia wheel at the Public Golf Links, Buffalo, N. Y., Sunday, Oct. 14, '17. Score—Bostonians: Phil Ott, 79; Frank Tinney, 81; Bobby Van Horn, 84. Total, 244. Hip Hip Girls: Pierce, 100; Summers, 95; Rackett, 70. Total, 265. The match was played over an 18-hole course.

THE MORNING MILK.

By Insect Powder.

(The New Modern Nut.)

Polo Grounds, N. Y., Oct. 15.

The Giants and White Sox clashed for the last time today at the Polo Grounds and, as we didn't predict in this paper, Chicago won the game and the World's Series.

One of the incidents in connection with the final game was Heinie Zimmerman's appearance in a New York uniform. Zimmerman, who played third base—for Chicago—played unnoticed until the fourth inning, when he remembered he and Collins, who had been caught off third base, had a date for the evening, so he chased Collins home (missing the date, but getting everything else coming to him).

McGraw then noticed Zimmerman's presence on the New York team, but it was too late to repair the damage. Bonesetter Reese and The Society of Historical Research are bidding for the Great Zim's head. They will donate the proceeds to the Morning Milk's Smokeless Plug Fund.

At the conclusion of the game, Louis Mann, the noted actor and famous baseball expert, laughed heartily as he was driven off the field in an ambulance. The ambulance surgeon said Mr. Mann was suffering from loss of sleep, as he had been awake each night since the series started, planning the line of defense. At the Friars (where Mr. Mann and his assistant, Johnnie O'Connor, laid out their strategy) it was said McGraw had listened to the voices of the grand stand managers and succeeded without much difficulty in losing the World's Championship.

Benny Kauff failed to get a hit, but Sammy Smith says that doesn't make any difference, he has him penciled

in at the Boulevard and intends to go through with it.

Hugo Morris, who up to Monday morning was touting Kauff as the greatest outfielder of all time, now says that Benny couldn't hit the ground with his hat and he's off of him for life.

Davey Robertson is out with an alibi for his fumble of Jackson's fly ball in the fourth inning. According to Dave, a sparrow flew between him and the ball and he tried to catch the sparrow.

Hedges: Hugo Morris, trimmed down to \$113 and blames the 13 for his loss. Charlie Bierbauer, hedged off the Sox on the Giants winning second game. Got in double and was still hedging when the Sox won. Johnnie Collins, routed the Giants to clean up and played them across the board, there and back. Johnnie O'Connor, too independent to hedge. Believed what Louis Mann told him and has now engaged a front table at Child's until Dec. 1. Georgie O'Brien—this is the saddest day of his life.

For Sale—Zimmerman's Cafe 167th and Southern Boulevard.

Our Choice for the Next Mayor of Chicago—Zim.

Batteries today—

New Yorks: Benton and Rariden.

Chicago: Zimmerman and Zimmerman.

SALISBURY A "TICKET SELLER."

Monroe Salisbury is being featured in support of Ruth Clifford, star of Bluebirds, for a specific purpose. The Bluebird people believe they have in Salisbury an individual player who will "sell tickets" for exhibitors—a matinee idol who will attract the gentle sex because of his good looks.

When he has appeared in several Rupert Julian Bluebirds in support of Miss Clifford he will become star of his own Bluebird company.

"DAUGHTER OF THE BONDS."

At the opening of the Liberty Loan booth in the salesroom of the Willlys-Overland Company, Annette Kellermann bought the first six \$50 bonds sold. She pledged herself to duplicate each purchase of \$50 bonds daily to the extent of six such bonds until the close of the loan. This insures the sale of \$5,000 worth of bonds alone to Miss Kellermann.

While in Bar Harbor making her picture, "Queen of the Sea," the diving queen was instrumental in securing over \$5,000 for the local hospital and Red Cross.

PRODUCTION ENGAGEMENTS.

Bertha Uhr, recently with Roshanora, has been engaged by Dillingham and Ziegfeld to dance in the Adolph Bolm Ballet at the Century.

Frank Mayne, who has been in vaudeville for some time, appearing in a protean act, "The Third Degree," has been engaged for the forthcoming Hitchcock revue. Dorothy Herman has also been added to the cast.

Gives Up Stock for Pictures.

Canton, O., Oct. 17.

The Grand here, a Feiber & Shea house, now playing stock, will discontinue that policy Oct. 20, reopening with pictures only.

READS "VARIETY'S" ADS, TOO.

Chicago, Oct. 17.

Advertisements in VARIETY are now becoming sources of news to important dramatic editors of great dailies. In last Sunday's Chicago "Tribune," Percy Hammond used the following item, based entirely on a half page ad in VARIETY:

"Sophie Tucker has issued a public announcement to Oliver Morosco, graciously declining his proffer of a part in 'Canary Cottage' and reiterating her fidelity to vaudeville and the First Jazz Band."

A Little Advice

It has been brought to the attention of this Association that there is an effort being made to procure "dues" from artists by someone for himself or for some organization professed to be represented by him.

We want to give a little advice to the artist. If you have money to pay dues with, pay it to the National Vaudeville Artists, the only society of artists recognized by the Vaudeville Managers' Protective Association. The N. V. A. is the artist's organization.

We suggest to the artist, if he is playing any theatre connected with the V. M. P. A. or wishes to play in such theatre, that he heed this advice, and become a member of the N. V. A.

We don't believe the thinking artist prefers to pay dues to someone who wants the working act to give him money so he won't have to work for a living himself.

We don't want the artist to be a fool in fact, nor do we want artists with so little intelligence appearing in our theatres.

We issue this statement as a warning. No other notice will be given. No excuse will be accepted.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

PAT CASEY, General Manager

BILLS NEXT WEEK (OCTOBER 22)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
 "Theater" 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." Package Circuit; "Lew." Marcus Lewy Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. M." Adamson & 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 Bernard
 Marie Nordstrom
 "Bonnie of Great Empire"
 John B. Hymer Co
 Brendel & Burt
 Nesbitt
 Loekett & Brown
 Lowell Faunt Co
 Gruber's Animals
 ALHAMBRA (ubo)
 McKay & Ardine
 Diamond & Brennan
 Viellasky
 Marie Fitzgibbon
 Earl Cavanaugh Co
 Emma & Carl
 The Flamingoes
 COLONIAL (ubo)
 Eddie Leonard Co
 Wilfred Clark Co.
 Misses Campbell
 Mr. and Mrs. J. Barry
 Jack La Vite
 Mabel Russell Co.
 Sylvia Loyd
 "Makers of History"
 RIVERSIDE (ubo)
 E. Nesbitt
 Florence Tempest
 Cressy & Dayne
 Robt E. Keane
 Duffy & Ingles
 Brendel & Burt
 "Creation"
 O'Gorman Sis
 Gliding O'Mearas
 ROYAL (ubo)
 Belle Baker
 Gilbert & Friedland
 Ryan & Lee
 Harry Cooper Co.
 Cameron Sisters
 Fred Ardith Co.
 DeWolf Co.
 P. R. & Grace Demont
 Burdella Patterson
 AMERICAN (loew)
 Belle Oarl
 Gaines & Brown
 Gordon Highlanders
 Weber & Elliott
 Willa Holt Wakefield
 Warner & Astor
 Ryan & Richfield
 Demarest & Doll
 (One to fill)
 2d half
 Emmonn Trilo
 Hickey & Cooper
 Monroe & Grant
 Lee & Bennett
 Willa Holt Wakefield
 Moriarty Sisters
 Bertha Creighton Co
 Dyer & Perko
 (One to fill)
 VICTORY (loew)
 Lillian's Dogs
 Moriarty Sisters
 Dyer & Perko
 Billy Hall Co
 Lew Wilson
 College Quintet
 2d half
 Warner & Astor
 Margaret Calvert
 Belle & Mayo
 Ryan & Richfield
 Marie & Billy Hart
 (One to fill)
 LINCOLN (loew)
 Helen Jackley
 Kamerer & Howland
 Marcella Johnson Co
 "When Women Rule"
 Nat Carr
 (One to fill)
 2d half
 Orandoe
 Gertrude Cogert
 Skipper & Castrup
 Maud Leone Co
 Weber & Elliott
 Ruth Howell Trio
 GREENEY (loew)
 Avondae
 Lewis & Hurst
 C & M Cleveland
 "Children of France"
 Lane Plant Timmons
 Ed & Lottie Ford
 2d half
 Leonard & Dempsey
 Marcella Johnson Co
 Schrode & Beaumonts
 Gordon Highlanders
 Sutter & Dell
 (One to fill)
 DELANCEY (loew)
 The Brissons
 Margaret Calvert
 Thorndyke & Barnes
 Blipper & Castrup
 Marie & Billy Hart
 (One to fill)
 2d half
 Nada Kesser
 Lane Plant Timmons
 "Children of France"

Nat Carr
 3 Altkens
 (Two to fill)
NATIONAL (loew)
 3 Altkens
 Patton & White
 Peggy Brooks
 Middleton Spellmeyer
 (Two to fill)
 2d half
 Vess Osman —
 Ward & Ryer
 Minna Phillips Co
 The Leightons
 York's Dogs
 ORPHEUM (loew)
 Howard & Stimmans
 Curry & Graham
 York's Dogs
 Nada Kesser
 "Lots & Lots"
 The Leightons
 Sutter & Dell
 2d half
 Breakaway Barlowes
 Savannah & Georgia
 Beatrice Lambert
 Lulu's Friend
 C & M Cleveland
 "His for Night"
BOULEVARD (loew)
 Dorothy
 Ward & Pryor
 Maud Leone Co
 Wells Norworth P
 Breakaway Barlowes
 2d half
 Helen Jackley
 Curry & Graham
 "Lots & Lots"
 Demarest & Doll
 Ed & Lottie Ford
 AVE B (loew)
 Dorothy Southern 3
 Josephine Leonard
 "Some Sleuth"
 Weber & Wilson
 (One to fill)
 2d half
 "The New Turn Key"
 "The Neglect"
 College Quintet
 (Two to fill)
Brooklyn
 ORPHEUM (ubo)
 Nora Bayes
 Brille Fisher Co.
 Wellington Cross
 Lew Madden Co.
 Walter Brower
 6 Am. Dancers
 Garacietti Bros.
 Collins & Hart
BUSHWICK (ubo)
 Dolly Sisters Co.
 Sam Padden Co.
 Charlotte Perry
 A. & N. Steadman
 Jos. E. Bernard Co.
 Lyons & Yocco
 Ed & Lou Miller
 Evelyn & Dolly
 Apollo Trio
 BIJOU (loew)
 Musical Chrysties
 Beatrice Lambert
 Bertha Creighton Co
 Savannah & Georgia
 "Heir for Night"
 2d half
 Flo & Ollie Walters
 Thorndyke & Barnes
 Middleton Spellmeyer
 Laurie Ordway
 Stephan Sisters
 (One to fill)
 DEKALB (loew)
 Vess Osman
 McGowan & Gordon
 Gordon Eldred Co
 Smith & Troy
 Stephan Sisters
 (One to fill)
 2d half
 Brissons
 Lewis & Hurst
 H & M Gilbert
 Billy Hall Co
 Peggy Brooks
 3 Peroness
PALACE (loew)
 H & M Gilbert
 "The Neglect"
 (Three to fill)
 2d half
 Musical Chrysties
 Adele Oswald
 Townsend Wilbur Co
 Smith & Troy
 (One to fill)
FULTON (loew)
 Emanon Trio
 Hickey & Cooper
 Minna Phillips Co
 Lee & Bennett
 Ruth Howell Trio
 2d half
 Howard & Stimmans
 Florence Itayfield
 "Some Sleuth"
 Fenton & Green
 Lillian's Dogs

WARWICK (loew)
 Howard & Hurst
 Townsend Wilbur Co
 Adele Oswald
 (Two to fill)
 2d half
 Dorothy Southern 3
 Josephine Leonard
 "Edge of Things"
 Geo M. Rosner
 (One to fill)
 Albany, N. Y.
PROCTOR'S (ubo)
 (Troy split)
 1st half
 McRae & Clegg
 Derkin Girls
 Carrie De Mar
 Primrose 4
 4 Rays
 Allentown, Pa.
ORPHEUM (ubo)
 Vanatta & Gershon
 Maud Durand Co
 Loney Haskell
 6 Virginia Steppers
 (One to fill)
 2d half
 Hick Verga
 "Uneda Girls"
 One Russell & 1)
 Aeroplane Girls
 (One to fill)
 Altoona, Pa.
ORPHEUM (ubo)
 Ward & Useless
 Morris & Campbell
 DeLacy Rice Co
 Joe Browning
 "Uneda Girls"

Holden & Herron
 Manning & Hall
 Randall
 2d half
 Dunn Sisters
 Clarence Wilbur
 "Mildy's Gown"
 Mile Olive
 (One to fill)
 Bakersfield, Cal.
HIPP (ah-wva)
 (21-23)
 2 Pearsons
 Ebner & Reusch
 (One to fill)
 (24-25)
 Watson & Little
 Fairman & Patrick
 Milo Vagge Co.
 (26-27)
 "Burglars' Union"
 Dora Hilton
 (One to fill)
 Baltimore
MARYLAND (ubo)
 Walter C. Kelly
 Kalmar & Brown
 Margaret Farrell
 Dickinson & Deagon
 Linton & Lawrence
 Chinko Co
 Potter & Hartwell
 (One to fill)
HIPP (loew)
 Pique
 Gray & Granville
 Schwartz & Clifford
 Walters & Moore
 Burke & Harris
 Kinkaid Kitties

The Professionals' Original Home

CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO
 Shanley and Farnam ("WVW-300")

2d half
 Flynn & Russell
 Raymond & O'Connor
 Alex MacFayden
 Linton's Jungle Girls
 (One to fill)
 Anaconda, Mont.
BLUE BIRD (ah-wva)
 (21)
 Mabel Fonda
 Lily Morse
 Morgan & Stewart
 Rural 8
 Iergulst Bros.
 Ross Bros.
 (Same bill playing
 Butte Oct. 21-23)
 Anniston, Ala.
NOBLE (loew)
 Howard Sisters
 Evans & Newton
 Dave Thurbay
 "Apple Bios Time"
 De Renzo & La Due
 2d half
 Gordon & Gordon
 Wm Schilling Co
 Leonard Simonson
 Harris & Lyman
 Adeline Loewe Co
 Ann Arbor, Mich.
MAJESTIC (ubo)
 (Jackson split)
 (1st half)
 Hector & Pals
 Lalor & Gear
 Sparks All Co.
 Busky Harcourt
 International Rev.
 Atlanta, Ga.
LYRIC (ubo)
 (Birmingham split)
 1st half
 Echoff & Gordon
 Rose & Moon
 "The Unexpected"
 Hickey Bros
 Lucy Gillette
GRAND (loew)
 Made De Long
 Brandt & Audrey
 Andrew Kelly
 Howard & Ross
 Alvin & Kenny
 2d half
 Vespo Duo
 Phunphlends
 Hudd & Herron
 Manning & Hall
 Randall
 Augusta, Ga.
MODJESKA (loew)
 Vespo Duo
 Phunphlends

HOWATSON and SWAYBELL

"A Case of Pickles" LAUGH BROTHERS

Sadie Sherman
 Hal Stephens Co
 Raymond & Caverly
 Edah Delridge 3
 Great Santell
 2d half
 The Parshleys
 Seiler & Allman
 Ching & Key
 Nelson & Castle
 Jack Kennedy Co
 Raymond & Caverly
 3 Gowell Bros
ST JAMES (loew)
 5 Williams
 Fisher & Gilmore
 Lloyd & Whitehouse
 Crawford Smith Mar
 Prescotts
 2d half
 Concertos
 Bud & Nellie Heim
 Prescotts
 Lander Bros
 Obendorff's Circus
COLUMBIA (loew)
 Ethel Castello
 Harvey DeVora 3
 (One to fill)
 2d half
 Jimmy Shea
 Edah Delridge 3
 (One to fill)
 Bridgeport, Conn.
POLI'S (ubo)
 The Duevas
 Nora Allen
 Walters & Walters
 The Breakers
 (One to fill)
 2d half
 Collins's Circus
 Ernest Dupille
 "Buddy's Xmas"
 Worth Wayton 4
 Hardson
PLAZA (ubo)
 Robbins Family
 Gilmore & Lemoyne
 Ed Lynch Co
 Mr & Mrs Victoria
 2d half
 Arnold & Florens
 John F. Clark
 Alexander & Fields
 Emmett & Made
 Buffalo, N. Y.
SHEA'S (ubo)
 Morgan Dancers
 Avon Comed 4
 Ballo & Cowan
 Maurice Burkhardt
 Ann Suter
 Sterling & Maguerite
 (Two to fill)
OLYMPIC (sun)
 Johnson & Lee
 Orange Packers
 Angel Sisters
 Crossman's Enter's
LYRIC (sun)
 Hall & Back
 Two Sterlings
 Fritzie Schell
 Jules James & L
 Five Florimonds
 Butte, Mont.
PANTAGES (p)
 (20-31)
 Doris Lester Trio
 Pedrin's Monks
 Gilrain Dancers
 4 Casters
 Strand Trio
 Harry Joison
PEOPLE'S HIPP (ah-wva)
 (21-23)
 Hyde & Hardt
 Wright & Earl
 Jerge & Hamilton
 Fletcher's Troubad's
 Wellington Trio
 King Bros.
 (24-27)
 (Same bill playing
 Great Falls, 20-21)
 Calgary
ORPHEUM
 Sophie Tucker Co
 Frank Westphal
 Tower & Darrell
 Bert Baker Co
 Hooper & Marbury
 German Film
PANTAGES (p)
 Honee Bee
 West & Hale
 Maurice Samuels Co
 Ryan & Riggs
 Mile Therage Co
 Camden, N. J.
TOWER'S (ubo)
 2d half (18-20)
 Wolford's Dogs
 Kitty Flynn
 DeWitt Kelly & L
 Baker & Rogers
 Kitty Francis Co
 Cedar Rapids, Ia.
MAJESTIC (wva)
 Shimmans & Bradley
 "Tango Shoes"
 G. Aldo Raudeger
 Farrell-Taylor 3
 Paul Dickey Co
 Holey Sis
 Howard & Clark Co
 Doherty & Sales
 Valley's Leopards
MILES (loew)
 "Bride Shop"
 Zelaya
 Jimmy Brit
 Beatrice McKenzie Co
 Barton & Hill
 Chase & La Tour
PRISCILLA (sun)
 The Harcus
 Guinan & James
 Hall & Friends

Charleston, S. C.
ACADEMY (ubo)
 (Columbia split)
 1st half
 Voltaire & Dogs
 Coakley & Dunleavy
 McCormack & Irving
 Francis & Ross
 Clown Seal
 Chattanooga, Tenn.
RIALTO (ubo)
 (Knoxville split)
 1st half
 De Pina
 Charlotte Meyers
 "The Movie Girl"
 Mullen & Rogers
 Galletti's Monks
LYRIC (loew)
 Leonard Simonson
 Gordon & Gordon
 Wm Schilling Co
 Adeline Loewe Co
 Harris & Lyman
 2d half
 Brandt & Audrey
 Made De Long
 Howard & Ross
 Alvin & Kenny
 Andrew Kelly
 Chicago
MAJESTIC (orph)
 G. Hoffmann Co
 Rae Samuels
 Joe Jackson
 Connolly & Wenrich
 Leavitt & Lockwood
 Whitehead Ireland
 Hanson & Clifton
PALACE (orph)
 B. Clayton & Mosconis
 Lambert & Ball
 Marion Harris
 Stan Stanley Co
 Dorothy Regal Co
 Clifford & Willis
 Anna Brooks
 Miller & Lytle
 Guarani & Newell
AVENUE (wva)
 Ogden & Benson
 Great Howard
 Demarest & Collette
 (Three to fill)
 2d half
 Natalie Morgan
 "What Every Man Needs"
 Aerial Mitchells
 (Three to fill)
KENZIE (wva)
 Cliff Bailey Duo
 Countess Verona
 Ed Regard Co
 Johnny Eckert Co
 Mme. Blanca
 2d half
 Walsh & Bentley
 Mueller Bros
 Otto Koerner Co
 Frank Mullane
 Monoulo Sextet
WINDSOR (wva)
 Aerial Mitchells
 Mahoney & Rogers
 Al White Co
 Dunlay & Merrill
 Stindel Bros
 2d half
 DuBois
 Ogden & Benson
 Ed Regard Co
 Force & Williams
 Mme. Blanca
WILSON (wva)
 Lonzo Fox
 Natalie Morgan
 "What Every Man Needs"
 Schoen & Walitin
 "Cliff Retire"
 2d half
 Cliff Bailey Duo
 Wadsworth & Marsh
 Long & Ward
 Johnny Eckert Co
 Natalie & Ferrari
 McVICKERS (loew)
 Minetti & bidello
 Big Four
 Jack Mack Co
 Will & Kemp
 Billy Elliott
 Eskimo & Seal
 Mack & Lee
 Joe Remington Co
 Katherine Milley
 Erna Antonio 3
 Cincinnati
KEITH'S (ubo)
 Jack & Forie
 Norton & Melnotte
 Bert Leslie
 Hans Kronold
 Louis Mann Co
 War Films
 (Two to fill)
 Cleveland
KEITH'S (ubo)
 Shimmans & Bradley
 "Tango Shoes"
 G. Aldo Raudeger
 Farrell-Taylor 3
 Paul Dickey Co
 Holey Sis
 Howard & Clark Co
 Doherty & Sales
 Valley's Leopards
MILES (loew)
 "Bride Shop"
 Zelaya
 Jimmy Brit
 Beatrice McKenzie Co
 Barton & Hill
 Chase & La Tour
PRISCILLA (sun)
 The Harcus
 Guinan & James
 Hall & Friends

Five Funsters
 Three Escardos
Columbia, S. C.
PASTIME (ubo)
 (Charleston split)
 1st half
 Dan Janson
 Warren & Frost
 Princess Mapella
 Ford & Goodrich
 Lalo Seibun Co
 Columbia
KEITH'S (ubo)
 Swan & Swan
 Edna Subowalter
 Clark & Lavier
 Lee Kohlmar Co
 Nate Leipsig
 Gyl & Vadie
 Burns & Kissen
 Duffin Redcap Co
 German Film
 Crookston, Minn.
GRAND (wva)
 (21)
 McConnell & Austin
 Link & Blos Robinson
 Saxo 5
 Dallas, Tex.
MAJESTIC (inter)
 "Five of Clubs"
 Scarplot & Vavara
 Beaumont & Arnold
 Stone & Hayes
 Alan Brooks Co
 Grace Demar
 Danville, Ill.
PALACE (ubo)
 The Brannins
 Barbour Jackson
 "Honor Thy Children"
 Empire Comedy 4
 "1917 Revue"
 2d half
 Murel & Delmar
 Fay Cooleys & Fay
 Orr & Hagen
 Lichter
 "Inspiration Girls"
 Davenport, Ia.
COLUMBIA (wva)
 (Sunday opening)
 "Good-Bye Broadway"
 2d half
 Schoen & Walitin
 Wolf & Stewart
 Herchel Hendler
 "Flirtation"
 (One to fill)

HOTEL APPLETON

SAN FRANCISCO
 (Next to Alcazar Theatre)
 The new home of the theatrical profession.

Dayton, O.
KEITH'S (ubo)
 Pariah & Peru
 Lew Hawkins
 "The Cure"
 Big City 4
 Leroy Thalma Co
 Bert Fitzgibbons
 Camilla's Birds
 Decatur, Ill.
EMPRESS (wva)
 (Sunday opening)
 All Girl Revue
 2d half
 Bertie Ford
 Tabor & Green
 Al Abbott
 "Smart Shop"
 (One to fill)
 Denver
ORPHEUM
 Billie Reeves Co
 Rita Wigwag's Duo
 Clara Howard
 Isabel D'Armand Co
 F & L Bruch
 German Film
PANTAGES (p)
 Kane & Herman
 Nelson & Nelson
 Alhaurn Troupe
 Gentry & Henderson
 Guilian Trio
 Los Angeles Dancers
Des Moines, Ia.
ORPHEUM
 (Sunday opening)
 Wm Gaxton Co
 Alexander Kids
 Harry Girard Co
 Rita Wigwag's Duo
 Hufford & Chalm
 Cole & Denaby
 German Film
 Detroit
TEMPLE (ubo)
 Randall & Meyers
 "Riding School"
 McConnell & Simpson
 Rae Eleanor Ball
 McMahon Diamond & C
 Kenney & Hollis
 The Littlejohns
 German War Film
 (One to fill)
ORPHEUM (loew)
 Ward & Schubert
 Angell Sisters
 Hicken Page Co
 Jarvin & Harrison
 The Kuehns
 "Miss Juliet"
REGENT (loew)
 Lottie Vayer's Queens
 John & Mary Burke
 Marie Russell

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 Jewelers to the Profession

<p>Yale 6 Yale & Reed Emmy's Pets</p> <p>Ft. Wayne, Ind. PALACE (ubo) Joe Linton Herbert Clifton The Brads Bobble & Nelson Hawalian Serenaders 2d half The Rials June Mills Co Hendrix Belle Isle Orth & Cody J & W Hennings</p> <p>Ft. Williams, Can. ORPHEUM (wva) (22-23) Fields & La Adella McGrath & Yeoman Marvour Variety 6 (26-27) (Same show playing Duluth 1st half) Fort Worth, Tex. MAJESTIC (inter) J & C Williams Lew & Mollie Hunting Eddie & Ramona Horn & Farris 4 Marx Bros Bowman Bros German Film</p> <p>Galveston, Tex. MAJESTIC (inter) (21-22) (Same bill playing Beaumont 22-24 and Austin 25-26) Tyler & St. Clair Nelson & Erwood G Kelly Co Mack & Earl "Dancing Delhi Girl" James Cullen Apdala's Circus Grand Rapids, Mich. EMPRESS (ubo) Nolan & Nolan Adeline Francis Comfort & King Albertina Raseh Co Elinore & Williams Daring Sis German Film</p> <p>Greenville, S. C. GRAND (ubo) (Macon split) 1st half</p> <p>Pauls Norwood & White "Little Miss Flirt" Noodles Fagan Adroit Bros</p> <p>Great Falls, Mont. PANTAGES (p) (22-23) (Same bill playing Anaconda 24) Hong Kong Mys Frank Bush McDermott & Wallace "Revue De Vogue" Martyn & Florence PALACE (ah-wva) (20-21) Harry Davis Walton & Brandt Sigmund & Manning "My Country" Fidler & Cole 2 Carltons (25) (Same bill playing Livingston, 23) Green Bay, Wis. ORPHEUM (wva) 2d half</p> <p>Retter Bros Frank Ward "Oh Please Mr Det"</p> <p>Hamilton, Can. TEMPLE (ubo)</p> <p>Dawn June Buzelle & Parker Jewell's Manikins Alex O'Neill & S Breen Family (Two to fill)</p> <p>Hamilton, O. GRAND (sun) "Merry Go Round" 2d half</p> <p>Pugh & Brown Gray & Graham Violet McMillen Marcelle</p> <p>Harriaburgh, Pa. MAJESTIC (ubo) Cook & Rotner Warren & Connely Alex MacFarland Brown's Hylanders (One to fill) 2d half</p> <p>Van Atta & Gersbone Morris & Campbell "Mammy's Dream" Manning Peeney & K Portia Girls</p> <p>Hartford, Conn. POLI'S (sun) Gafney & Dale Burnham & Allen Skatelle Geo Armstrong Hardeen</p> <p>Arthur & Dolly Leroy Dancing Demons Bertha Soret Walters & Walters The Duttons</p>	<p>PALACE (ubo) Three Romans Ernest Dupille "Buddy's Xmas" Browning & Jenny James Watts Co 2d half Robbins Family Knock & White Mr & Mrs Victrola Nora Allen "Seashore Girls" Mattiesburg, Miss. CANTONMENT (loew) Hooper & Burkhardt Dir & Dixie Mr & Mrs S Payne Electrical Venus Ben Smith 2d half Booth & Leander Leighton & Kennedy Mabel Harper Mark & Josephine Milani Five</p> <p>Mohekan, N. J. LYKIC (loew) Peggy O'Neill "Waltz Turn Key" (Two to fill) 2d half Dolce Sisters Ben Harney Co (Two to fill)</p> <p>Houston, Tex. MAJESTIC (inter) Jed & Ethel Dooley Harry & Etta Conly Bernard & Rials "Variety Fair" Stewart & Donohue German Film</p> <p>Indianapolis KEITH'S (ubo) Ferry Jas C Morton Co Fox & Ingraham Sam Hearn Harry Holman Co Watson Sis "Naughty Princess" War Film LYKIC (ubo) Geo Schludler Wilson & Wilson "American Girl Rev" Bert Hanlon 3 Escardos</p> <p>Jackson, Mich. ORPHEUM (ubo) (Ann Arbor split) 1st half</p> <p>Woolfolk's Musical Co Jacksonville, Fla. ARCADE (ubo) (Savannah split) 1st half</p> <p>Vim, Beauty & Health Jennie Middleton Welch's Minstrels Klein Bros Stevens & Falk</p> <p>Johnstown, Pa. MAJESTIC (ubo) (Pittsburgh split) 1st half</p> <p>Genaro & Gold Fanchou & Maroo Dave Roth Equillias Bros (One to fill)</p> <p>Kalamazoo, Mich. MAJESTIC (ubo) (Battle Creek split) 1st half</p> <p>Paul Kilist Co Zeno & Mandel "Fashion Shop" Mae Curtis Asard Bros</p> <p>Kansas City, Mo. ORPHEUM (Sunday opening) Loona Lamar Santley, Millership Co "Vacuum Cleaners" Loverberg Sis & Co Kathryn Murray Datto & Riglio German Film</p> <p>PANTAGES (p) (Sunday opening) Holmes & Levere "Breath of Old Va" Rondeo Trio Bob Albright Burr & Lea</p> <p>Knoxville, Tenn. BIJOU (ubo) (Chattanooga split) 1st half</p> <p>Dan Burke Co Murray K Hill Bert Levy Curtis & Gilbert Alexander Bros Co Lafayette, Ind. FAMILY (ubo)</p> <p>Sigbee Dogs June Mills Co Orr & Hagen American Comedy 4 "Temptation" 2d half</p> <p>W S Harvey Co Lewis & Leopold Ed Blondell Co Hobbs & Nelson "1917 Revue"</p> <p>Lancaster, Pa. COLONIAL (ubo) 2d half (18-20)</p> <p>Gilmore & LeMahr Edwina Barry Morris & Campbell Palfrey Mail & B</p>	<p>Lansing, Mich. BIJOU (ubo) (Flint split) 1st half</p> <p>Lew Holman S Western Girls "Fascinating Flirts" Morley & McCarthy Sis D Marsena & Delton</p> <p>Lima, O. ORPHEUM (sun) "Sunnyside of Bway" 2d half</p> <p>"Merry Go Round" Lincolnton, Neb. ORPHEUM</p> <p>Constance Crawley Co Joe Towle Eva Taylor Co Three Hobbs Spencer & Williams German Film</p> <p>Little Rock, Ark. MAJESTIC (inter) Superba's Vision "Peacock Alley" (Morris & Allen (Two to fill) 2d half Veroe & Veroi Kings & Loran "Married Via Wire- less" Stuart Barnes Ziegler & Kentucky 5 Livingston, Mont. (STRAND (ah-wva) (28) Flying Lakars Wagner & Whiting Grace Landon Best Morton & Kerr Van & York 6 Moorish Arabs Logansport, Ind. COLONIAL (ubo) Paul Kelly Moran Sisters Heien Savage Co 2d half</p> <p>Braminos Barbour & Jackson Chyo & Ghyo</p> <p>Los Angeles ORPHEUM Chas Kellogg Jessie Bussey Co Mang & Snyder Marie Stoddard Mack & Walker David Sapirstein Kerr & Knaigis</p> <p>PANTAGES (p) Four Roses McCormick & Swor O Hansworth Co Harry Breen "Miss Up to Date" HIPP (ah-wva) The Arlegs Juggling Normans Gibson Girls Austin & Bailey Dora Hilton</p> <p>Louisville KEITH'S (ubo) (Nashville split) 1st half</p> <p>3 Chums Loona Guernsey Howard & White Willings & Blaine Dewitt Young & Sis</p> <p>Lowell, Mass. KEITH'S (ubo)</p> <p>Scale H & O Ellsworth "Somewhere in Fr" Gallerini Sis Great Leon Walter Weems</p> <p>Lynchburg ACADEMY (ubo) (Roanoke split) 1st half</p> <p>John Stone Nella Allen Montana 5 Woods Melville & Phillips Dunedin 3</p> <p>Macon, Ga. GRAND (ubo) (Greenville split) 1st half</p> <p>Geo & Lily Garden Steve Frode "Garden Belles" Mr & Mrs Allison Pope & Uno</p> <p>Madison, Wis. ORPHEUM (wva) Retter Bros "Well Well Well" Richards & Kyle Vernon 5 Holiday & Willits 2d half</p> <p>Lonzo Cox "Melody Land" Emily Darrell Co Harry Langdon Co (One to fill)</p> <p>Memphis ORPHEUM Robt Edison Co Claire Rochester Marshall Montgomery Elsie Riegler Gould & Lewis Paul Levan & Dobbs German War Film LYCEUM (loew) Holmes & Hollister Rose Berry</p>	<p>Osborne's Pets I & D Carbery 2d half</p> <p>Ward & Curran Alexandria Del Gardo Four Will & Mary Rogers</p> <p>Milwaukee MAJESTIC (orph) Harry Fox "Dream Fantasy" Harry Carroll "Spirit of '78" Santos & Hayes Selma Braats (Two to fill)</p> <p>Minneapolis, Minn. ORPHEUM "Ruberville" Willie Weston "Hit the Trail" Winson Winters Rep Deely Co Raymond Wilber German Film</p> <p>PANTAGES (p) (Sunday opening) Hill & Ackerman Marie Lavarre Burch & Loran Kings Monroe Co Jackson & Wahl "Courtroom Girls" GRAND (wva) McConnell & Austin N & B Robinson Jimmy Lyons Sally Adams</p> <p>Nelson Bann & DeM PALACE (wva) Mile Asoria Co Geo Schindler Lottie Williams Co Foley & O'Neil Castling Lameys Largay & Snee</p> <p>Medina, Ill. PALACE (wva) Croole Band Owen & Moore Baall & Allen Ambler Bros (One to fill) 2d half</p> <p>Berrick & Hart Lawrence & Edwards Ray & Emma Dean Exposition 6 Violets & Charles</p> <p>Montgomery, Ala. GRAND (ub-) (New Orleans split)</p>	<p>2d half</p> <p>Dorothy Gaines & Brown Kamerer & Howland Milloy Kough Co Wells Norworth F</p> <p>New Haven, Conn. BIJOU (ubo) Joe Barton Evans Lloyd Co John F Clark "Seashore Girls" 2d half</p> <p>The Duvres Geo Graves Co Tyler & Crollus "Speedville to Bway"</p> <p>New Orleans ORPHEUM "Liberty Aslane" Ruth Royce Herbert Lloyd Co Onuki Connell & Craden Pistat & Cushing German War Film PALACE (ubo) (Montgomery split) 1st half</p> <p>The Faynes B & H Gordon Frank Stafford Co Sherman, Van & Hy- man Joia & Co CRESCENT (loew) Mark & Josephine Booth & Leander Mabel Harper Leighton & Kennedy Milani Five</p> <p>I & D Carbery Osborne's Pets Rose Berry Holmes & Hollister Leonard & Ward</p> <p>New Rochelle, N. Y. LOEW (loew) Dolce Sisters Geo M Rosener "Edge of Things" 2d half</p> <p>Howard & Hurst "When Women Rule" (One to fill)</p> <p>Norfolk ACADEMY (ubo) (Richmond split) 1st half</p> <p>Elliott & West</p>	<p>Ottawa, Can. DOMINION (ubg) (Montreal split) 1st half</p> <p>Lester & Riley Saxton & Farrell Moore Lea & M (Two to fill)</p> <p>Pasasale, N. J. PLAYHOUSE (ubo) 2d half (18-20) Bollinger & Heywoods Vanatta & Gershon Sam Harris I. & Mrs. Phillips Foster & Ferguson</p> <p>Paterson, N. J. MAJESTIC (ubo) 2d half (18-20)</p> <p>Deleano & Pike Clara Morton Co Alexander & Fields Walter McCullough Lind Trio Cushman & Vernon Philadelphia KEITH'S (ubo) "Forest Fire" McKay & Ardine Diamond & Brennan "Mr. Inquisitive" Violinsky Marie Fitzgibbon Rome & Cox The Flenings KEITH'S (ubo) 2d half (18-20)</p> <p>Johnny Clark Co Wheeler & Moran "Art Studio"</p> <p>Pittsburgh DAVIS (ubo) Gottler & Cox Morton & Glass Frances Kennedy Sam Mann Co Ferry & Davis Gautier's Toy Shop War Pictures SHERIDAN SQ (ubo) (Johnstown split) 1st half</p> <p>Brent Hayes Gilmour & Castle Frank Roe Co Bernard & Scarth Models De Luxe</p> <p>Pontiac, Mich. OAKLAND (ubo) Folly & Massimo Connolly Sisters Lucille & Cockle Hendrix Belle Isle (One to fill) 2d half</p> <p>Vine & Temple Archle Nicholson Kremka Bros (Two to fill)</p> <p>Portland, Me. KEITH'S (ubo) Zeda & Hoyt Hanover & Francis Martini & Maximilian Frank Cronin Ford Sis & Marshall Bison City 4</p> <p>Portland, Ore. ORPHEUM (Sunday opening) "Submarine PT" Nine Payne Co Georgia Earle Co Leach Sisters Juggling Nelson Brook & Spencer Gallagher & Martin PANTAGES (p) "Saint & Sinner" J & D Miller The Cromwells Brady & Mahoney "Bon Voyage" HIPP (ah-wva) (21-24)</p> <p>Toeing Austina C Simmons & White Vivian Earle "Fountain of Love" Laney & Pearson Aerial Butters (25-27)</p> <p>(Same bill playing Seattle, 21-24)</p> <p>Providence, R. I. KEITH'S (ubo) Winston's Seals Fox & Ward Nina C Sherman The Stantons Lightners & Alexander Scobell & Martin Joyce West & S Penn Trio MAJESTIC (loew) Concertos Bud & Nellie Helm Chong & Moey "Lincoln of U S A" Lander Bros Oberndorf's Circus 2d half</p> <p>Fisher & Gilmore Lloyd & Whitehouse Crawford Smith Mar 5 Williams (Two to fill)</p> <p>Reading, Pa. HIPP (ubo) Witt & Winter Wright & La Mont Dorces Singers Goldsmith & Lewis (One to fill) 2d half</p> <p>W Ward & Useless Loney Haskell</p>	<p>De Lacy Rice Co Bartus & Robinson "Sherman Was Right" Michigan LYKIC (ubo) (Norfolk split) 1st half</p> <p>The Hennings Leonard & Whitney August & Griffiths Rita Mario Co (One to fill)</p> <p>Moosoke ROANOKA (ubo) (Lynchburg split) 1st half</p> <p>Keno & Wagner Cass Gibbs "Cabaret de Luxe" Elliott & Mora 4 Boises</p> <p>Rochester, N. Y. TEMPLE (ubo) Lina Abarbanel Jane Connolly Co Hennett & Richards Chief Guppelson Vernon Goud Manukhli Troupe German War Film</p> <p>Rockford, Ill. PALACE (wva) (Sunday opening) The VanCamps Wadsworth & Marsh Belle Harry Co Harris Kose "Oh Please Mr Detec" 2d half</p> <p>Ambler Bros Owen & Moore Vernon 5 Claude Tracy Prince Kar-Mi Saeramento, Cal. ORPHEUM (21-22)</p> <p>(Same bill playing Stockton 22-24 and Fresno 25-26)</p> <p>Princess Kalma Co Norwood & Hall Chas Howard Co Saunders & Birds Frankie Heath Kraus Hartley German Film</p> <p>EMPRESS (ah-wva) (Sunday opening) Arthur Valli & Sis Davis & Kitty Willie Smith Lovett Maida Christie Wilson Zermaine & Zermaine 2d half</p> <p>Aerial Eddie 3 Dixie Girls Wright & Walker Little Caruso Co Orpheus Four Swain's Pets</p> <p>Juganaw, Mich. JEFFERAS-STRAND (ubo) (Bay City split) 1st half</p> <p>DeLuxo Trio Johnson & Wells "Lincoln of U S A" Madison & Winchester Ellis Nowlin Troupe</p> <p>Salt Lake ORPHEUM (Open Wed Night) (24-27)</p> <p>Theo Kosloff Co Dot Hayes Co Willard & Wilson Benese & Baird 6 Nelsons Al Abbott Wright & Dietrich PANTAGES (p) Venetian Gypsies Edua Kelly Co Clare & Atwood O'Connor & Dixon Frank Morrell Hedley Stien & P MAJESTIC (inter) Fred Kornau Holt & Rosedale Maria Lo and Co Four Swors "For Fity's Sake" Hedley Stien & P Fern Richieu Fern San Diego</p> <p>PANTAGES (p) Bert Wheeler John Small & Sis Al Wholman "Oh Doctor" Paula Myrtle Vane Co HIPP (wva) Lee & Lawrence Banvard Sisters Stewart & Earl Herr Jansen Frank Wilbur Co 2d half</p> <p>Dave Vanfield Co Ebner & Rousch Belgian Trio Flying Howards 2 Persans Marie Du Four Co San Francisco ORPHEUM (Sunday opening) Foy Family Lillian Fitzgerald Co Libonati Wm Eba Co Fern Higlow & F Al Herman</p>	<p>"Handbox Rev" Bartus & Robinson "Sherman Was Right" PANTAGES (p) (Sunday opening) Dumitrescu Adamus Tr Luce & Sargent "Friscoy Mail" Nomi MacKenzie "On You Devil" CASINO (ah-wva) (Sunday opening) 3 Meivius Prince & Crest Lycum Trio Lavis Co Kraus & La Salle The Martius Hirt (ah-wva) (Sunday opening) Deveraux Bell Joe Jennings & Barlow Sawman & Models Fryce & Adams Ladina & Lady Bugs Wells & Rose Van Horn & Ammer Sam Jose, Cal. VICIOUX (ah-wva) (21-22)</p> <p>Van Horn & Ammer K Kraus & Lazzelle J Edmund Davis Lycum & Robinson Duo The Martius (24-27)</p> <p>(Same bill playing Sacramento, 21-23)</p> <p>Santa Barbara, Cal. FORTOLA (ah-wva) (25-26)</p> <p>Lee & Lawrence The Beautons (One to fill)</p> <p>Saeramento, Can. EMPIRE (ubo) (21-22)</p> <p>(Same bill playing Hugina, 25-27)</p> <p>Mouhan Co Thornton & Thornton Fred Rogers Sorrento Quintet</p> <p>Savannah BIJOU (ubo) (Jacksonville split) 1st half</p> <p>Virginia Haxtin Weaver & Moser Dell & Glass Armand Gray & Boys Casting Campbells St. Louis ORPHEUM</p> <p>Elsie Janis Anna Chandler Raymond Bond Co Bert Swer DeLeon & Davis The Gaudamids Rowley & Young The Lovells Al GHAU (wva) Morris & Peta Jao P Reed King & Brown Kariton & Kilford Danny Simmons Hilton & Lazar "Zig-Zag Review" Flying Gypsies FAIRK (sa) Balancing Stevens Morgan & Gray Grant Gardner India Elephants 2d half</p> <p>"The Honolulu Girl" EMERSON (wva) Walter Bentley Al Abbott "The Blacker" Harris & Manion "The Smart Shop" 2d half</p> <p>Lazier Worth Co Frank Gaby "Honor Thy Children" Morris Allen La Graciosa St. Paul ORPHEUM (Sunday opening) "America First" Bert Melrose Hamilton & Barnes Williams & Wolfus Alma & Francis Rath Bros German Film</p> <p>PALACE (wva) Buster & Eddy Mudge Morton 5 Hayland Thornton Co Hiatt & Geor Palace Royal Rev Edwards & Louise 2d half</p> <p>Valentine & Bell Tiller Sisters Cliff Dean Co Mack & Velmar Frank Gardner Co Sally Seacrest, N. Y. PROCTOR'S (ubo) (Syracuse split) 1st half</p> <p>Billy Kinkaid Maletto Boucani Le Maire & Gallagher Color Genus Savannah, Pa. POLI'S (ubo) (Wilkesbarre Split) 1st half</p> <p>La Tovo Gray & Byron (Continued on page 84.)</p>
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BRADY and MAHONEY

NEW ACTS NEXT WEEK

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

"Bonfire of Great Empires," Palace.
Crowell Fanton Company, Palace.
Brendell & Bert, Palace.
Florence Tempest, Riverside.
O'Gorman Sisters, Riverside.
Frank and Grace Demont, Riverside.
Evelyn Nesbit and Company (new
act), Riverside.
Rome and Cox, Alhambra.
The Flemings, Alhambra.
Cameron Sisters (new act), Royal.

Gertrude Vanderbilt & George Moore.
"An Imaginary Revue."
18 Mins.; One and Five (Special Sets
and Drops).

Palace.
Reunited, Gertrude Vanderbilt and
George Moore have another act called
"An Imaginary Revue." Their first
song tells of it. Miss Vanderbilt has
the novel experience of playing a
role in "Maytime" at the Shubert (she
appearing only in the last act there),
and also in a vaudeville sketch, before
and between her legitimate perform-
ances. There is some singing, dancing
and comedy, just about enough of
each to string a turn together, but
needing more of all to make a big two-
act. A life-saver is a somewhat funny
finish, a Hindoo scene, with a colored
man, previously used as a waiter, do-
ing an attendant, also singing a verse.
Mr. Moore is a rajah in this or looks
like one, and Miss Vanderbilt a near
harem relative. The exact plot is
covered by the title, but when Miss
Vanderbilt pushes Mr. Moore off a
couch for the finale it brings a real
laugh, about the only one. The restau-
rant scene got little. The songs sound
exclusive or restricted, but not tunc-
ful. Billy Rock once said that his
scheme to dance in character had
always been to make the audience look
at his head, and forget his feet. It
may have been adapted by Miss
Vanderbilt to oblige a house to watch
her clothes and forget her voice. She
has "clothes," the freakish sort that
don't even look good on the stage,
but somehow are accepted by the
populace as "class." Mr. Moore can
always handle good material. He does
more than his full share in this turn.
But the act should have taken time
to "break in," more time, if it did any
of that, although the production-vaude-
ville thing might have interfered.
However, the act will stand up for the
New York houses, but it won't sensate,
nor would it do as it is for a full trip.
In traveling around locally Mr. Moore
may build it up. One good point about
the act is it may easily be built. If the
title, "An Imaginary Revue," was
adopted as a make-shift it becomes
quite apt. *Time.*

Adams and Griffith.
Comedy Singing.
One.

Adams and Griffith are two men, not
young, and who look, also work, as
though they came to New York from the
west. The act opens with the
smaller of the couple wearing a smok-
ing jacket. He is ostensibly a vocal
instructor. Enter a big boob, who
wants lesson. The comedy is derived
from this, the instructor starting off
with a yodel. The comedian exits,
returning as a dame, and some mug-
ging comedy is indulged in by him at
this time. The comedian appears to
get to the Fifth Avenue crowd. There
is nothing classy about the act ex-
cepting the voice of the straight man.
It is very agreeable. The turn might
be given a chance on the big time to
see if it can obtain there what it did
at the Fifth Avenue. It looks like
one of those turns with nothing in it
excepting a personality, but that is
very often enough in vaudeville. The
small big time can probably use the
act, also the better small time. *Time.*

Florence Rockwell and Co. (4):
"The Jolt" (Dramatic).
25 Mins.; Special Setting (Cabin In-
terior).

Royal.

The big, dramatic moment of "The
Jolt," by Edgar Allan Wolff, has a
heavy barrage of talk. "The Jolt" has
a "surprise" that may keep it in vaude-
ville until it has worn out its novelty.
It now seems a talky, long way to the
main climax, which, however, has a
thrill. The interior of a cabin in the
Canadian woods is shown. A blizzard
rages. Dr. Horace Falkner (Douglas
Dumbrill), a psychologist, and his
wife, Grace (Miss Rockwell), with
Lindsey (C. W. Munnell), a servant,
have been living in the place for six
months, where the doctor is carrying
on experimental studies with animals.
At first Grace enjoyed the novelty of
the open-air life, but later became de-
pressed with it. Her hubby is con-
tinually absorbed in his research. A
picture company invaded the region,
and for diversion Grace flirts with one
of the film actors. The story opens
as the doctor is observing a test, when
Grace enters into quite an animated
conversation with her husband. She
gives her opinion about the breach
seemingly growing between them. She
tells him of the actor, but that doesn't
rouse his jealousy. Then comes the
talk on the "jolt," the doctor saying
that in some cases nature comes to
the rescue of a human being by in-
flicting a blow that brings about a
marked change of mind, and that if
nature cannot evolve an immediate
plan one must be invented. Mean-
while a half-breed arrives with a mes-
sage that a man has been hurt by a
fall over the cliff and is unable to
tell anything about himself, etc. The
doctor is called, and decides to go.
He prepares to leave when Grace
enters. She tells of her fear there
alone. He says she's an expert shot,
etc. After the doctor leaves, from the
side, the kitchen way apparently,
appears the film fellow. He makes
himself at home and tries to persuade
Grace to run away with him. A noise
outside the door, and Grace thinks it
is a bear. Grace uses the gun. She
fires. Instead of a bear it's a human
form. She thinks she has killed her
husband. Then comes remorse, pity,
compassion, tenderness and the true
love—the "jolt." The door opens and
the doctor steps in. He and the pic-
ture actor are brothers. The whole
thing was a frame-up. William J.
Claire did the film hero and got away
with it splendidly. Miss Rockwell
was best in her emotional scene when
she thought she had killed her hus-
band. Dumbrill is acceptable as the
husband, with a tendency at times to
be stagey with his talk. There are
snappy lines and some good for
laughter. There is too much talk; too
much explanation. They put it over
Monday night. The playlet may make
a better impression in sections where
they know more about physic obser-
vations. *Mark.*

Joe and Vera White.
Acrobatics and Talking.
14 Mins.; One.
23d Street.

When confining their efforts to
their style, Joe and Vera White pre-
sent an enjoyable acrobatic specialty,
but through striving continually for
comedy with considerable kidding and
using numerous aged gags, they hin-
der themselves. The girl has a com-
edy vein she employs to advantage,
but suffers from lack of material. She
also does well a Chaplin impersona-
tion around the opening. While it is
passe, she accomplishes it so well its
retention should prove beneficial. The
man occasionally tries to handle some
comedy, but is a much better ground
tumbler, and should confine himself to
that alone. They work fast, and
when rearranged should find sufficient
bookings. *Mark.*

"The Notorious Delphine" (5).
Dramatic Sketch.
15 Mins.; Full Stage (Parlor-Special
Lighting Effects).
Palace.

Another "flash drama," by Edward
Elsner, who wrote the first one in
vaudeville, "Young Mrs. Stanford," for
Emily Ann Wellman. Both are dra-
matic playlets, with the first securing
the advantage of precedence that
makes for a stronger hold through
novelty. As a story may be visualized,
so may a film be vocalized, according
to Mr. Elsner, who has followed that
theory in these two playlets. Film
captions run in on the action of
"The Notorious Delphine" through a
momentarily darkened stage affording
the background for the projection. The
captions merely tell of the entrance
of the characters and denote the end-
ing of the piece. The sketch does not
secure a gripping start. It's a defect
that lays a burden upon the remainder.
Nor are all the company of five con-
vincing, although they might be under
other circumstances. The boy and girl
in the opening, who are engaged to be
wed on the morrow, with the young
man in uniform about to go to the
front, are girlish and boyish, perhaps
in the correct measure, but they have
to carry the commencement of the
piece and neither they nor their dia-
logue seem strong enough so early.
Other and more elderly roles, three in
all, are handled to better effect, but
they appear later and as the story is
fairly unbound. There is some ten-
sion toward the ending and the melo-
dramatics there should be holding in
the average vaudeville theatre. The
playlet calls for some strengthening,
which the author, who also staged the
piece, doubtlessly has discovered for
himself ere this. On the eve of her
wedding the young girl informs her
fiance and two rejected suitors then
at her home that an aunt from South
America is expected. She arrives, and
is the mother of the girl, who believes
her an aunt instead; also she is the
notorious one, immediately recognized
by the rejected suitors of her
daughter. The two men at one time
were involved with her when known
as Delphine. One, an attorney for the
family, although revengeful against
Delphine for past deception, relents
upon hearing the story of a sinful
mother who has lived as a recluse,
denying herself her daughter to rec-
tify the folly of youth. The other
flame of Delphine's gay days, one
Armond, vows he will impart to the
girl the tale of her mother. That
mother, in desperation, shoots him
with the revolver the soldier had left
upon a table. The attorney assures
her he can save her, and announces
to the assembled company Armond
killed himself. This story, told in
snatches and flashes of light, mildly
interested the Palace audience Mon-
day evening. It was No. 3 on the pro-
gram. There still remains a certain
novelty in the playing of a drama
when the lights are the principal asset.
For that reason, if no other, "The
Notorious Delphine," with improve-
ments, will likely make the big-time
vaudeville trip once, holding as its
permanent principals, at least, William
Thorne as the lawyer and Ruth Gates
as Delphine. *Time.*

"Geisha Girls."
Songs, Dances and Poses.
17 Mins.; Full Stage (Special Set).

Five girls in Jap costumes and a Jap
set have been put together very badly.
The girl who sings has a voice ordi-
nary, and the rest who dance are only
fair. The one worth while bit is slides
with excerpts from Jap advertisements.
The ads got a few laughs through be-
ing mixed up in broken English. One
of the girls poses in front of four
lamps used for her background. The
showing of all the Allies' flags, with the
Stars and Stripes for a finish, seemed
all wrong, though it looked good. The
act is in terrible shape as it stands,
and there'll have to be a lot of fixing.

NEW SHOWS NEXT WEEK

"Anthony in Wonderland," Criterion
(Oct. 23).
"The Torchos," Bijou (Oct. 22).

"Holiday's Dream" (15).
19 Mins.; Full Stage.
Palace, Chicago.

Billed as a "New Sensation," the act
reveals first a drunk in shabby evening
dress, staggering past the lights in
"one," to a bench, where he falls asleep
and dreams what we see when the cur-
tain goes up on a deep set showing a
tank in the center, wide staircase wind-
ing on each side to a balcony-platform.
The set is big but not wonderful. A
fountain is playing from the tank. On
niches are set girls in alabaster poses,
also plaster statues. If the act is to
close many bills this is a fine feature,
as the audience remained in on a bet,
so to speak, it being difficult in the
blue light to tell which are the live
girls and which the chalk ones. The
posing work is fine and some of the
girls hold for 11 minutes, diving into
the tank one by one from their ped-
estals. The girls exit through the
tank and later reappear from it, a la
Hippodrome. There is entirely too
much and too ordinary dancing. No
comedy or attempt at any is intro-
duced. La Pilarica, programed as "the
famous Spanish dancer," does a spec-
ialty, as does Paco Morano, who is
first seen as the drunk, then as a cabal-
lero, then as a straight dancing lover,
then as a sober come-back. Marie
Spencer and Beatrice Heuser in a Pier-
rot and ballerina dance pass on appear-
ance and youth, but should not be
asked to hold the stage for five minutes
while everyone is looking at the stat-
ues, which are the feature of the act,
but which detract throughout from
anything going on below. The story
(there is one of 300 words in the pro-
gram) is entirely elusive. The act, if
it is to go along, must command atten-
tion through marvelous dancing, which
it now has not, or comedy of broad
stripe, or something that can cut
through the semi-dark lighting, the
rigid modeling, the late hour and the
"classical" music. The act is much too
long and much too dark, as well. It is
too big for small time and not ring-
ing enough for such houses as the Pal-
ace. It carries a director and a staff
headed by Samuel Mahony, manager.
Mr. Mahony had better step lively, as
he has a considerable investment on
his hands and may have no place to
take it unless he injects a punch into
"Holiday's Dream." *Lait.*

Percy Haswell and Co. (3).
"Heartease" (Comedy).
18 Mins.; Full Stage (Special Set).
Alhambra.

Percy Haswell is regarded as a clever
actress and it is not all her fault
"Heartease" is not a playlet that might
be regarded as a success. But it is
someone's fault the door in the ex-
terior house set piece has no lock,
though two people fumble for keys to
enter the cottage. It is also some-
one's fault that the girl playing the
daughter who is supposed to have the
hobby of shooting chipmunks should
plainly display an air rifle and yet
when she goes out into the garden to
bag her game the report of several
pistol shots follows. There is a story,
that of a widowed mother and daugh-
ter, who have both gone to dances,
each upon arrival home thinking the
other is abed. Both were accompanied
by escorts, who really are lovers and
at the end there is a dual marriage in
sight. Miss Haswell, in addition to the
technical faults, dropped an Irish
brogue at times, but that could be
laid to nervousness. Edgar Allen
Woolf is credited with authorship. It
is surely not in his best strain. *Ibee.*

The new act revue in VARIETY
October 5 for "Rita Boland" should
have read Ruth Roland.

Mary Hampton and Co. (3).
"The Masked Lie" (Dramatic).
17 Mins.; Interior.
Hurtig & Seamon's (Oct. 14).

Mary Hampton has given to vaudeville a number of dramatic sketches from time to time, and now has "The Masked Lie," a very sanguinary affair on a subject not likely to be favored by houses catering to "family trade." The immorality and sordidness of the characters is not for vaudeville, and the complications are so involved as not to be easily mastered by the average spectator. Married woman is visited by her sister. Wife tells sister she has separated from her husband and is the mistress of a burglar. Enter private detective seeking the burglar for train robbery. There is \$5,000 reward, and wife is persuaded to tip off detective when burglar returns, they to divide the reward. Enter burglar, intoxicated. Detective is given the flash and follows in. Then ensues a long ramble by the burglar, he finally admitting having killed the husband, shows he secured \$112,000 from the train hold-up; the detective agrees to let him off on the handing over of \$100,000 of the roll, whereupon the wife, who suddenly conceives a violent return of affection for the husband she left, picks up a revolver and kills the burglar, thereby earning the \$5,000 reward for the capture of the thief "dead or alive." When sister enters she removes a revolver from her gladstone bag and places it upon the table. You know then it is to be used before the finish. "The Masked Lie" is the most involved mess of melodramatic junk ever perpetrated upon an unsuspecting audience. *Jolo.*

"Hello Jazzland" (8).
Singing, Dancing and Musical.
25 Mins.; Full Stage.

"Hello Jazzland" is another of those jazz combinations. A jazz band of four is there at the opening, with the introduction of the singers and dancers later. The orchestra, for a four-piece combination, does surprisingly well. A young, snappy appearing girl renders a Southern number with a noticeable lack of animation and stage experience. She also dances a little. A pair of dancers, with a female impersonator easily detected, did some ordinary steps. Bert Mack later gained the top honors with a soft shoe dance, the best bit in the turn. A tall fellow with long legs followed. The audience by that time seemed to be bored. The act may land something somewhere, but at the price offered, with the number in the cast, is rather hard to imagine where that somewhere will be.

Kennedy, Sheridan and Day.
Farce.
12 Mins.; One (Special Drop).
Hurtig & Seamon's (Oct. 14).

Special drop, with opening, to depict a bungalow. Young couple married three weeks, and usual silly domestic bickering. She sends him on an errand. Enter "Tad," who has crossfire with the young wife. Eventually she looks off and "sees" her husband talking to another woman, and finally entering another house down the road. "Tad" says, "make him jealous." She sends the Irishman into the bungalow to don her brother's clothes, and when hubby returns she is in Tad's arms. The wife says he is a former suitor for her hand. Tad sings a brief parody. Pretty light-waisted plot, but a neat enough small time turn. *Jolo.*

Bailey and Tears Sisters.
Dances, Songs and Talk.
12 Mins.; One.
Hurtig & Seamon's (Oct. 14).

Man and two women (colored), all good steppers. One girl does a good Spanish number with castanets. For finish man uses slide trombone, one woman with a cornet and the other dances. A little talk, which is weak, and the finish is not as strong as the remainder of the turn. *Jolo.*

"Somewhere in France."
Military Quartet.
23 Mins.; Full Stage (Special Set).
Hurtig & Seamon's (Oct. 14).

The certainty of approval of "Somewhere in France" is on a par with the flashing on the screen of a portrait of President Wilson. Before the act opens a slide announces the act will be played by four men who have seen active service on the Somme, Festubert and other places. It says several other things, but that's enough. When the drop is raised there is disclosed an excellent trench setting, with a corking perspective cyclorama to give the effect of a modern battlefield. The four men are disclosed in military uniforms, and each portrays a distinct character, Irish, Scotch, Cockney, Canadian. They talk, sing as soloists and as a quartet, with a running fire of smartly written "kidding." One recites a serious military poem, "St. Julien." If the performers were only half as good as they actually are, the announcement that they are genuine veterans of the present struggle in France would guarantee them a warm welcome anywhere. When this is augmented by intrinsic histrionic ability it makes for an attractive vaudeville combination. *Jolo.*

"Side Walk Cabaret" (7).
"Girl Act."
22 Mins.; One and Full Stage (Specials).

This "girl act" is along different lines, and thereby, only, is interesting. It could stand oodles of improvements. It opens in "one" with the chorus of four girls standing before a special drop of a stage entrance. They are informed by a stage manager their engagement has been canceled. Individually the girls are much relied upon, for they have lines to speak and also try for some harmony later on. The comedian enters, with a checked coat and no make-up. He looked anything but clean, while his clothes could stand brushing between shows. He is a good eccentric dancer. The young girl who lead the numbers was the only really bright spot in the act. After informed of the cancellation the people decide to present the performance upon the street in front of the theatre. The company, at least, has two principals of sufficient ability to carry the burden, but the turn will have to stand a complete rearrangement before attaining a position among the recognized "girl acts."

Thorndyke Bros.
Singing and Talking.
12 Mins.; Two and One (Special Drops).

Before a special interior drop in "two" of recruiting officer, these two men have framed a patriotic turn that should encounter little trouble in the smaller houses. The recruiting officer in white uniform delivers a number of patriotic sure fire speeches to his partner with an Irish brogue that carries this part over nicely, further aided by a patriotic number before going into "one," another special drop of a water front scene. The Irishman is supposed to have enlisted, and appears in sailor outfit, with a few songs and some talk about the questions necessary before accepted. It is all well enough done, but not sufficiently well enough to lift it from the small time classification.

"Nearly a Detective" (4).
Comedy Sketch.
15 Mins.; Full Stage.

"Nearly a Detective" has mistaken identity used to travel the path of others. Father is returning home with new wife to daughter he has not seen in years. Daughter finds clock stolen, and calls for detective to locate it. Enter detective, with a broad German accent, but a Swedish name. The father's make-up was laughable; also the performance of the daughter. The cast and sketch are 50-50, hardly strong enough to play anything but the smaller houses.

"The Shadowmen."
Pantomimic Studies.
14 Mins.; Full Stage (Special Setting).
81st Street.

A series of studies by a company of at least four players, a quartet doing the bulk of the pantomimic work. The "shadowmen" are in front of a large white curtain that covers the upper part of the stage, with the panto toilers in front of it in black, on a bedimmed stage that silhouettes the figure outlines as they pass to and fro in front of the curtain. First a Japanese theme was offered, with the figures further conveyed through special paraphernalia and apparatus bespeaking the land of the Orient. Then comes a panto caricature of the olden days—the idea going back to the primitive times. Closing, the shadowgraphists use a scene in a Chinese laundry used at night as a theatre in which the linen maulers enact a grim tragedy after the show opens. The idea of the pantomime is well worked up and impressively carried out, proving more of a novelty than anything else. Rather quiet act, but interests. *Mark.*

Brook and Powers.
Piano and Songs.
15 Mins.; One.

This is the former Brooks and Bowen act, with Powers replacing the latter. Shelton Brooks, author of many ragtime song hits, accompanies Powers, a tall, hefty mimic, with an unusually good tenor voice for a colored singer. Brooks also renders three comedy numbers at the piano and dances. It's somewhat of an improvement over the Brooks-Bowen act, for Powers, in addition to "straightening" well, sings a solo with excellent results. The comedy alone will carry the turn. Brooks is a really funny negro, quite as funny as they come, and this includes the famous Bert Williams. He has personality in smile, gets his comedy points over in great style, and his eccentric dance to his "Strutter" Ball earned a recall. It's an act about guaranteed for big time. *Wynn.*

McNally, Burns and De Wolf.
Talk, Songs and Dances.
18 Mins.; One and Full Stage.
Columbia (October 14).

A good variety act, opening in "one" before a drop, depicting a theatre lobby. Two men in street clothes enter for some talk about their procuring an opening for the act. A girl in the box office window explains about a disappointment for the benefit scheduled that evening. They retire to full stage for some acrobatic dancing and more talk. The dancing portion is well staged and earns periodical applause. This trio deserve credit for trying for something different. They could qualify for an early spot on the better grade bills or could hold a more important position on small-time programs. *Wynn.*

Chong and Moy.
Dancing.
8 Mins.; One; Full Stage.

Chinese man and woman. Open in "one" with song first in Chinese and then in English. She sings "If I Knock the L Out of Kelly." Then to full stage for ball room dancing, waltz, one-step and cakewalk. Plenty of "life." Both in native garb, she with hair dressed to indicate she's a single woman. Good small timers. *Jolo.*

Cooney Sisters.
Songs.
10 Mins.; One.

Two girls, unmistakably sisters, but with a rather low tone, which represents the boyal value of the specialty. They solo and sing together, but are noticeably shy on harmony. The smaller girl might drop some of the volume for tones more musical. The girls lack the finesse the big time demands, although the smaller circuits could use them nicely. *Wynn.*

Frances Dyer.
Songs.
10 Mins.; One.
Fifth Avenue.

Frances Dyer appeared to possess sufficient class to get away with a straight singing turn, further proved by the returns she received with her opening numbers. But Miss Dyer evidently does not wish to rely upon herself. She endeavored to inject some comedy and pathos by introducing an old Irish lady garbed in scrubwoman's clothes from the wings after crying aloud and causing a little disturbance off stage, saying the song Miss Dyer was singing at the time caused her to do it. A little conversation and Miss Dyer again starts to sing, with the older woman joining in. She tries to both sing and be funny, neither of any value to Miss Dyer. She would be doing just as well, if not better, by offering a straight singing turn. That piece of business just took the class away from her otherwise acceptable offering up to that time. Miss Dyer has a passable singing voice and looks well, but has framed an offering that cannot be classed right now as an act.

Kemp and Howard.
Singing, Talking and Dancing.
14 Mins.; One (Special).
23d Street.

Two men (colored) in a likeable turn bordering on the conventional, although different in the closing. This section alone is commendable, for they have endeavored to create something and almost fulfill that desire in so far as their present vehicle is concerned. The straight's heavy "white" make-up and his actions detract from his otherwise acceptable work. The comedian handles the comedy nicely, and knows how to gain laughs. The talk is consistent and the closing especially sure-fire, with the Zulu make-up and fast number gaining the expected results. Some talk, followed by a solo dance by the straight, with a song by the comedian, is followed by the introduction of the special drop. A change of wardrobe to evening clothes, the straight presumably doing an English bit and the comedian handling the Zulu end, the drop so arranged to show their respective haunts. They did nicely at the 23d street the first half.

"Courting Days" (7).
Songs.
19 Mins.; Full Stage (Library).

"Courting Days" has seven people; four men and three girls. It's a singing act with too much dialogue. There is a story entailed, of little weight, but sufficient to split up the turn so it lands nowhere. "Lovers' Lane" is about the only pretty melody of its own employed. The act cannot do for big time, and there isn't enough to it, for the small-time box office, to warrant the salary the present company must ask. It might do, if the salary is agreeable, on the small big time, but that is doubtful. The turn has singers who can sing, but they are neither actors nor actresses. *Stme.*

Lind Trio.
Balancing.
10 Mins.; Full Stage.

A corking opening act, with the boys doing some nice stunts on the ladders. For a finish two of the men, each on a ladder, hold a bar on their shoulders, while the third man does a hand stand and somersaults on it. He also does a fast spin hanging by his teeth. The act did well at the 23d St.

Gasper and Sinclair.
Songs and Talk.
15 Mins.; One.

Two girls, look well, and should be able to get over without any trouble if they have any material to work with. The act now could use a couple of good numbers in place of the ones at present. The act is supposed to have been renewed, but it has been made new enough.

PALACE.

New and old in the Palace program this week, with the new material mixed in with a couple of return dates, one for the Dolly Sisters and the other for Conroy and LeMaire.

The show ran through in a good fashion, closing around 11, without any mishap, a case of war. The Dolly Sisters' billing was headed by that old "release," "Return by Popular Request." It hardly mattered who wanted them back, as long as they were there. The attendance was capacity at 8.25. The Palace is doing business these days. Any good playing bill there may be depended upon to attract the crowds.

In the first part were two new acts, "The Notorious Delphine" and Gertrude Vanderbilt and George Moore, both under New Acts. The two-act was No. 4, just before the Dollys, closing the first section. It caused quite a flood of singing all at once. Miss Vanderbilt with the Dollys, two different dancing acts, singing. The Dollys have lost their jazz and left a female colored band, but they are dancing about the same, starting the double forward kicking step. It's very effective for them, so much so they seem to repeat it during the turn. Applause came rather well for them. The Vanderbilt-Moore act just about passed. It could not have stood any other position, even admitting No. 4 was necessary for Gertrude to make the jump to the Shubert.

After intermission the Misses Lightner and Newton Alexander got the applause bit of the show through the smaller girl's mugging and business. Their music was liked and they pulled the kind of plaudits that spell hit. McKay and Ardine, next, with the new turn, had no complaint. Conroy and LeMaire, in the "house by any means, got the laughing bit. It's an ideal two-man team, with George LeMaire a perfect straight for Frank Conroy's black-face comedy. No one excels him at it. Burdella Patterson closed the show, stepping in Monday, replacing the Joe Fenton turn, billed to open. Heredie Pones were shifted to the second place instead. Edwin George was the second act, with his talk and comedy juggling. He did very good, for that spot. *Time.*

RIVERSIDE.

It is practically a show composed of acts in "one" at the Riverside this week. In the first half there were four out of five acts in that space, and the only real act in full stage closed the first part. It was Sarah Padden in "The Clod," and the manner in which the upper Broadway crowd was so much interested in the act, and entirely different understanding of the act than evinced at the Alhambra last week. The Riverside was jammed Monday night, the lower floor having a complete sell out and the house above stairs looking strong. Eva Tanguay can be accorded the crown for attracting the business, but Monday night something went wrong for the comedienne refused to take a final bow which the applause warranted.

The first section was one hit after another, with Joyce, West and Moran opening and scoring strongly. The Six American Dancers worked hard and won something goodly in proportion with "The Dance of the Allies," each of the sextet, wearing a uniform of the allied fighting nations, and the first act and Fanny Steadman were a near riot in the third spot, having the audience laughing all the while. Fanny's comedy was particularly effective.

Walter C. Kelly, the Virginia Judge, next to closing presented a series of stories which, while not all new to the audience, brought a host of laughs. Mr. Kelly is telling a story of a baseball game between two colored teams in which the umpire after declaring a strike on a husky player calls out "tub" for the next ball pitched, and when threatened by the batter announces "tub high for a strike." It is the same story Robert Emmett Keane is telling, only the latter places his game in England, where two teams from Canadian regiments are playing and the ump is a little Cockney non-com. Miss Padden and her company of players were a real hit closing the intermission.

Lynne and Yocco opened the second half, their playing and singing putting them over nicely. The boys are singing five numbers in addition to their playing, which has been cut and now consists mostly of accompaniments to the songs. "Macaroni Joe" the closing song, went over with a laugh. Duran and Raymond in "They Auto Know Better" seemed misplaced in the next to closing spot of the bill and slowed up the show. It is a first act, and although the laughs came plentifully during the early portion of the turn, the skit dropped painfully at the finish.

Miss Tanguay closed the bill with five songs remaining on the stage 20 minutes. Her opening selection was "It's a Fascinating Game," followed by the "Tanguay Rooming" number, and then "They Had Nothing on Me." A navy song with the comedienne offering a hornpipe preceded her "Don't Forget Me When I'm Gone." For an encore she offered "I Don't Care," and then after a brief verse of good wishes, retired without taking another bow, although there was an insistent demand by the audience that she continue. The show was over with a heart-patting finishing the proceedings at about 10.50.

ALHAMBRA.

The Dolly Sisters, doubling from the Palace lead to a rearrangement of the program, are originally laid out, with the Dollys started the closing spot. This worked to advantage, even though it was eleven o'clock when the twins finished. The girls were have

a class act, for they are long on dressing and good looks.

There were a number of empty seats on the lower floor Monday night, but it was an enthusiastic house, sending over for hits at least half of the eight-act bill. There were three singles present, Lydia Barry, Walter Brower and Frank Fay. All figured in the scoring.

Scoring turns made up the first section, which developed a weak spot with number three where Percy Haswell showed a too new playlet (New Acts). The Gilding O'Mearas, following the news film weekly, opened the bill, replacing Bollinger and Reynolds, reported ill. The O'Mearas, a neat couple, while showing nothing brilliant in the dancing line, went over surprisingly big.

Ed and Lou Miller came second, delivering the first hit. The boys possess excellently fitting voices, winning the house with the "Riketto" duet. Rather a clever encore idea is theirs, and it got the right returns. Mr. Brower gabbed with much success. No. 4, His act is not a brilliant monolog, but it is original in material and style of delivery, and since it is fresh, is most welcome.

Miss Barry closed intermission, her revamped talk and song routine getting over splendidly. Whatever Miss Barry has done to her turn has been of considerable benefit, with the result she walked off a favorite Monday evening. The house fell into the idea of sinking popular song choruses, reading the lyrics projected by slides on the back drop, while she makes a costume change. It was hardly necessary for a song plugger to lead the numbers, from his seated position in a box.

Jack Alfred and Co. with their most novel of acrobatic turns surely tickled the house, once intermission there is a shining example of how a turn can be lifted from the classification of "opening" or "closing act" and made good enough for the body of any bill. There are laughs produced, but not through acrobatic falls. The leaper of the trio who travels through the air to difficult hand to hand positions makes his flights look like the most graceful of dives. He, too (referred to as Joe), springs the comedy with a funny dialect.

Frank Fay, he of pallid face and wavy hair, was next to closing, and there amused the house fully with his oddly framed routine. He made mention of his alimony (\$25 per week) and that he still retained possession of "the case," which the wise ones did not fail to get. His wondrous pianist might be a bit more careful in giving himself the once over before going on the stage. The back of his trousers looked as if he had sat on a piece of pie.

COLONIAL.

A smoothly running satisfactory bill this week, greeted by a crowd, moderately large in numbers, though there were seats to spare in the rear on Tuesday evening. The show was featured by a brace of top class dancing acts, with comic, however, the first act, the presence of Adelaide and Hughes and the Ford Sisters. There were, too, a pair of comedy turns, both getting over for hits. The show was technically closed by the news film, but John Swor and West Avey wound up the billed act on Tuesday night, just two couples walked out, and the house stayed to the last and laughed heartily. For the black-face duo added the balancing comedy punch to the evening and sent the audience away in good humor.

It was Robert Emmett Keane who supplied the laughs to the earlier section of the show and he all but monopolized the proceedings. Keane once scored once, "tonper" and once, but now he just employs the dialect of the British. Many of his stories concern the humorous side of the war, and since he was in England for a season or so lately, he has perhaps caught the funny side. One of his laughs probably came from the lines under a trench perched by a British cavalryman, who, with a man developed by the struggle, Keane scored, too, with recitations. First there was "The New Recruit," by Kipling, followed by "Boots" and again encircled with "I'm Going Back to Blubbery in the Morning," a splendid verse by Seelye.

Adelaide and Hughes danced their way to large favor in seventh spot, which was next to closing. A creative couple this, with the novelty of their work heightened by their cleverness at foot work. All of the stages of their dance love story are pretty, but perhaps the best of all is the twirl number. The Ford girls, with their Marshall closed intermission and here, too, class show with applause coming for the sisters' hard shoe efforts at the finish.

The Garretts Brothers opened the show with fast acrobatics, bat manipulation and, with comedy, but, with nice results. Violineky was second and gave us a hit, his piano novelties doing the trick.

Helen Trux with sister Josephine did deliver a bit opening intermission, though the girls didn't start off any too strongly. Josephine is quite a help, for she is cute and pretty and later acts aren't any too plentiful this season. Her companion, however, featured in "Mr. Impulsive," a short, snappy girl act, with Ruth Tompkins. The act is tastefully set in fact, that seems to be its chief asset. However, the turn went over acceptably on number three.

ROYAL.

Quantity plus quality, but the show tossed around like a lunny. "Waiter" showed up proceedings exasperatingly and held back what could have been a first act. The Royal opened the show and did fairly well. Brown and Vaughan were well liked by the Royal crowd. Their sing and enunciate exceptionally well,

but their song routine is not the strongest imaginable. Two of the numbers in particular were well received.

Rudinoff talks much during the course of his turn. The greater part of it was lost, his back being to the audience while offering the open section with the smoked surface which he turned into picture silhouettes. Rudinoff has a mixed turn, with whistling the closing half.

Swor and Avey have a laughable act patterned after the former Swor and Mack turn. The Amelia Stone and Armand Kaliss turn was nicely received, the former "Caprice" offering being used to advantage. After intermission appeared Burns and Fabritio, who stopped the show. They have improved in comedy worth and the act registered solidly.

After the Florence Rockwell and Co. (New Acts) sketch another comedy hit was scored by O'Neal and Walmsley. At first they get away slowly, but the nervous fidgety mannerism of the comedian soon thawed them out.

"The World Dancers" has some new people. The former running routine is used with Lester Sheehan and Earl Regal replacing Tom Dingle and Emille Lea. Sheehan has ample opportunity to show his agility and skill. Miss Regal proves an able and capable substitute for Miss Lea, and while her work is somewhat different (Miss Regal being more of a contortionist) she fills the part most acceptably. Charles Adler is still doing his Russian dancing expertly and interestingly. June Roberts as Terpsichore, who announces the dance evolutions, has been replaced by Phoebe Whiteside, who does her allotted work capably, dancing much better than she talks. There are other changes, with Julius Lorraine doing the former Frank Goldie number as the negro. Bert Crossman and Lucille have been replaced by Weldon Ross and Alice Cavanaugh, while Doris Lloyd is no longer handling the Egyptian number, the new dancer being Glenna Del Gado. James Templeton continues to do his splendid acrobatic dance as the Prehistoric Barbarian. The act made a pleasing impression uptown.

Mark.

AMERICAN ROOF.

Someone said that they were cheating at the Roof for the first section of the bill, before intermission Monday, and Oh, Boy, they said a mouthful. Four out of the first five acts were dancing, and all singing. Mullaly and White started things off with their acrobatic dancing, which didn't startle anyone. The boys are also singing for apparently no reason, and their voices aren't what might be called "fluent." Fay is all that could be possibly said as to how the act went, and that's giving 'em a little the best of it.

Barry, Nelson and Barry, two men and a woman, have songs and dances, with one of them in blackface doing comedy, and badly. A bit of talk leads up to a supposedly beautiful picture, the comedian is going to show the straight, then they take the screen away and there stands the girl in a yellow and green bathing suit with pink stockings. It got a laugh, but the question is, was it supposed to? The girl is a contortionist and got something from that.

Morimer, Slater and Watson presented more singing and dancing, but there is some doubt about the latter. A three-girl act this, with one at the piano doing songs while the other two change. It might be mentioned that the two sisters are dressing poorly. The act could stand quite some fixing up, as it's "bad boy" the way it is running now. McGowan and Gordon followed, and the fellow got some laughs, but there were no signs of the house going into hysterics. Miss Gordon sings "Egypt" while McGowan leads the applause from the side of the stage. "Egypt" has a great melody, but the girl can't put it across. They finished with a song. McGowan incidentally recited during it a verse about a mother wanting her boy to go to the front. That gave them applause at the finish.

The Hoosier Girl closed intermission and did fairly well, due to the comedian. The act carries six girls with two men and another girl leading. The musical numbers are no exceptional and there are some bad voices in the chorus, while the straight's voice is also unpleasant to the ear. The small time houses are for this turn, but that's all.

After intermission the show picked up, even though the first half had given a handicap to overcome. Vess Osman with his banjo went right through with his routine, and finished in nine minutes. He could have taken an error, but didn't. It was like soothing syrup, listening to that banjo after hearing the boys and girls warble for over an hour.

Mary H. Kelly and Co. got the second real returns of the evening with her singing skit. They very practically put the skit over alone. There is another girl besides Miss Kelly, but she did nothing. They sang one number about "The Birth of Napoleon" being the greatest picture, also using the music from the film. It's a good idea. The act did nicely.

Nat Carr with his parodies and monolog kept the house laughing, and at the conclusion of his 17 minutes went very big. Maybe the people started to forget about the Giants around this time and lived up, but even though McGowan previously reminded them of it.

Fulton, Mack and Fulton closed. Outside of the comic it isn't a bad closing turn. The comedian tried that and again for a laugh, but nothing stirred. The other two boys are doing some neat hand and foot tricks, and without the funny boy holding it up, the turn would do much better.

FIFTH AVENUE.

What seemed like an ordinary program from the outside billing turned out surprisingly well from an entertaining standpoint with the Fifth Ave. the first half housing a bill somewhat above the average, running close to a regular big time program. It was nicely arranged, with its full values brought out.

Olle Young and April opened in their entertaining bubble manufacturing specialty. Francis Dyer (New Acts) started splendidly, but lowered her average around closing.

Joie Flynn's Minstrels inserted "pop" and comedy, with every individual offering well received. The success of some of the numbers, however, were liked mostly through the songs themselves, more so than the dancing. Miss Flynn easily got away with the biggest returns with a comedy number. Leo Beers, with his quiet opening and closing, together with his well arranged piano-log, got among the winners.

Bob Matthews and Co. presented their characters of Broadway to the attentive gathering, who appeared to be fully pleased with the idea and applauded the efforts of the characters as they concluded their different bits. Matthews has something entirely different, and should do quite well with it. The special drop in "two" is a finished piece of work, and sets things off right.

Jimmy Lucas and Co. in the next to closing position took a little while to start, but soon had them and thereafter went through to a successful finish. Lucas' non-sensical tactics, especially the flower bit at the finish, had the house roaring. He returned for a patriotic number and was further aided by an old veteran in the lower box who recited the last chorus. Lucas didn't need it, but at that it did no harm. The Three Johns closed the evening, with their sensational balances, and kept the majority seated.

81ST STREET.

Business wasn't anything to brag about Tuesday night at the 81st Street. The management will, no doubt, welcome the "split week" program policy returning Oct. 29.

One act, the feature film and the "special film," made on the 81st Street stage Tuesday night last week and shown in completed form this week, kept the show from falling from grace altogether.

In the middle of the bill was the Goldwyn film feature, "Baby Mine" (with Madge Kennedy), and it caused any number of hearty laughs.

The "special film" has unusual neighborhood interest through the introductory reel carrying "close-ups" of A. L. Shaskan, managing director; Frank A. Girard, house manager; the ushers, stage crew and the picture operator. A melodramatic story of modern war times was presented and the camerawork of the story on the 81st Street stage was splendidly done, the photography in particular being noteworthy.

The thing was brought out vividly in the "special." Frank Girard has a "movie face." Here is a positive test proof that has Girard registering with any of the vets, and he let loose a little stage work that surprised everybody.

The travelog study opened, showing the last of the Educational's tours with the motoring Tinklebottom as the principal figure. "The Shadowmen" (New Acts) was a novelty.

Stine, Van and Lewis, programed, did not appear, and instead were Kennedy and Burt, with their musical oddity wherein one song proved a refreshing delight. "Just You, I and Them" was a novelty. The act could be strengthened. With Genevieve Cliff and Co. following, there appeared too much talk crammed close together, but the Cliff Company held interest, with intermittent laughter registered.

After J. Walter Davidson had capably added Ave Maria's "Baby Mine" picture was shown. Then appeared the Arnaut Brothers and the Gypsy Songsters.

The Arnauts were the hit of the bill. The Gypsy Songsters had a spot that mitigated, but their singing pleased immensely. Good act of its kind, with the turn using everything from a topical number of the classiest g. o. classic. *Mark.*

TWENTY-THIRD STREET.

The first half show was a well diversified program. While the opening section was somewhat light, the closing was well arranged.

Joe and Vera White and Ferne Rogers and Co. (New Acts) were followed by Scottie Provan, who might as well drop the red wig. If it's meant for comedy, Scottie failed to take advantage of it. Scottie took a long time getting started, notwithstanding the audience's invitations gained early on. He followed this with some talk and a number with a heavy accent that showed Scottie needs something to freshen his voice. No one could understand him and naturally the returns were rather light. His closing selection, "Annie Laurie" on the violin was really the best such Scottie appeared to exit well satisfied.

Cowboy Elliott then presented "Don Fulane," a trained horse, interesting and enjoyable. The horse behaved nicely, and is a well-bred animal.

Kemp and Howard (New Acts) were followed by the Morin Sisters, who easily got away with the applause honors up to that time. The girls opened with a patriotic double dance, with the solos followin'k. The eccentric dance proved a winner, likewise everything else they attempted.

Harry Lester Mason talked himself into 10 minutes of laughter before a special drop in which he is showing a singing skit. Mason often tried to lose his German dialect, but more often forgets about it, with the outcome as usual. Roberts and Verera closed.

U. DISCONTINUING PROGRAM; BLAMES WAR TAX FOR MOVE

First of Film Firms to Cut Down Product. Government Demands Reducing Profit to Shreds. Will Release Features Only With L-Ko Comedies and Weekly, Current Events and Magazine Retained From Present Schedule.

After Nov. 1 the Universal Film Corporation will cease releasing a program comprising a number of short subjects in addition to its feature output. With that verdict came the release of over 60 people from the stock staff at Universal City, the discontinuance of the publicity department there and the cutting of the New York publicity staff in half.

It was stated that in the future the U. will release only five reel features under the brand of "Bluebird" and "Butterfly." L-Ko two-reel comedies, the Weekly, Current Events and the Screen Magazine. The current serial "The Red Ace" will be continued until it has run its course. The Jewel corporation will remain in existence to handle Universal superfeatures on the state right plan.

This will mean that the Gold Seal, Nestor, Star Featurette, Joker, Victor, and Bison brands will be discontinued for the period of the war at least. The Universal has been releasing 15 to 18 reels weekly in one, two and three-reel pictures, alternating, having five release days one week and four the next. The average is 10 reels of drama and the balance comedy. This is exclusive of the weekly and magazine material.

The move by the U. is the first intimation the War Tax is to cut into the profits of the producers to such an extent that it would affect their producing activities to the extent of causing them to curtail output.

The executives of the Universal state they have been working on such a narrow margin of profit in furnishing a regular program to small houses that were they to continue producing while the tax is in effect it could only be at a loss.

MAYER WITH SELECT.

Louis B. Mayer, the Boston exchange manager for Metro, has resigned and will be division manager for New England for Select Pictures.

It is understood his recently announced signing up of Anita Stewart as an outside venture precipitated the withdrawal from Metro.

No decision has as yet been handed down in the Vitagraph injunction suit against Miss Stewart and Mayer, Vita alleging a prior claim to the star's services and securing a temporary restraining order.

Select Pictures Corp. is opening two new exchanges, one in Detroit, in charge of W. D. Ward, under the supervision of Samuel Morris, who also looks after the Cleveland district. Cincinnati is to be transformed into a full exchange, which will make 21 full exchanges in operation by the concern.

Harvey B. Day has left the employ of Stanley Mastbaum to become branch manager for the Select Pittsburgh exchange.

GEN. DIVISION ELECTS.

John C. Flinn, Director of Publicity and Advertising of the Famous Players-Lasky Corp., was elected Chairman of the General Division (Class 5) of the National Association of the Motion Picture Industry, at a meeting held Wednesday at the offices of the National Association.

Paul Gulick, of the Universal, was elected Secretary, and Charles C. Burr,

Advertising Manager of Paramount, was elected a Director of the National Association, representing the General Division at this election.

The Executive Committee for the ensuing year was also elected at the meeting. It is composed of William A. Johnson, editor of the Motion Picture News, Julian M. Solomon, Jr., of Famous Players-Lasky; Thomas G. Wiley, United Theatre Equipment Co., B. P. Fineman, Paramount; Fred. Rothenberg, Wynote Publishing Co.; Julius A. Lewis, Universal, and A. McArthur, Jr., "Moving Picture World."

Plans for an aggressive membership campaign were discussed at this meeting and the Chairman was authorized to appoint a committee to this end.

Inasmuch as every employee of a film company, or any institution connected with the film industry is eligible to membership in the General Division, it is expected the membership campaign will be successful in obtaining a number of new members for the association.

It is the announced purpose of the newly elected officers to improve the condition of the General Division by every means, to the end that it may become a really representative body, and be of real service to the industry.

METRO'S HARD LUCK.

Metro had another bad break last Sunday. In addition to the delay in their filming "Blue Jeans," due to the serious accident to Clifford Bruce, they came very nearly having to retake the entire "Voice of Conscience" feature, being directed by Edwin Carewe.

A colored player has the role of a half-witted negro in "The Voice of Conscience." While not a large part, it is exceedingly important, in that the plot hinges upon a court room scene in which he makes a confession.

The entire company was assembled Sunday morning waiting for the man. Failing to put in an appearance messengers were sent to his home and in any other spot he might be likely to be found. It was finally learned the actor was in jail charged with burglary and unless released the picture could not proceed. A bonding company furnished \$2,500 bail and it was necessary to visit several magistrates before the law would permit the man to appear in his big scene, with two detectives waiting just outside the chalk lines to clap him back in jail at the conclusion of his histrionic efforts.

All of which took until 10.30 p. m. Sunday evening.

"NUMBER ONE" ADVERTISED.

Paramount has started its big advertising campaign on "Who Is Number One?", the 15-episode serial starring Kathleen Clifford.

Artistic 24 sheets by Frederick D. Steele, illustrator of the Sherlock Holmes stories, are now being posted in over 150 cities.

The story, by Anna Katharine Greene, will begin Oct. 28—one day before release—in 50 leading newspapers.

Paramount's newspaper advertising begins before the story starts and continues throughout the run of the picture.

STILL TALKING.

A very circumstantial rumor published in VARIETY four weeks ago that Pathe was attempting a counter amalgamation of film interests to combat the rapidly increasing prestige of the Adolph Zukor interests, was pooh-poohed at the time. Among those who treated the report as purely fanciful were some of the principals mentioned.

The story had it that Pathe was seeking to build up an alliance with Goldwyn and Metro for the joint release of the output of the three concerns, thereby effecting a saving for all through the maintenance of one set of exchanges as against three at present.

It is now known that J. A. Berst of Pathe, Samuel Goldfish of Goldwyn and Richard A. Rowland of Metro, have been holding conferences regularly of late and matters are reported to have progressed so far that it is said not only will a releasing combination be formed, but there is more than a likelihood the three concerns may be merged into one big producing and releasing corporation.

In the event such an arrangement is consummated there would be mustered under one trademark more than 30 prominent film stars.

Representatives of the various concerns mentioned in the story are still very emphatic in their denials of any such an alliance. It is admitted by some there have been a number of "talks," but it is claimed the conferences were not for the purpose of discussing any combinations.

SUNSHINE COMEDIES RELEASED.

The Sunshine Comedies, a special film brand of William Fox's make, directed by Henry Lehrman, are to be released to the exhibitors by the Fox offices. They are in two reels each, and three of the Sunshines are now announced as in readiness. They are "Roaring Lions and Wedding Bells" (Nov. 11), "A Milk Fed Vamp" (Nov. 25) and "His Smashing Career" (Dec. 9).

The Sunshine Comedies were made by Mr. Lehrman after a talk with Mr. Fox. Mr. Lehrman went west following the conference, erected a studio and started making what Fox and he agreed upon should be "the best comedies in the world."

Following the start Nov. 11 a two-reel Sunshine will be released every other week, 26 a year.

It is claimed by Mr. Lehrman that this special brand of comedies with their aim at surpassing the best are costing the Fox people as much as any ordinary five-reel dramatic feature could cost.

ELTINGE COMING EAST.

Los Angeles, Oct. 17.

Julian Eltinge is going east in a few days to interview his counsel, Dennis F. O'Brien, of O'Brien, Malevinsky & Driscoll, in New York, regarding several propositions the star has before him for his future screen work.

Chicago, Oct. 17.

Julian Eltinge recently said that he was making so much money in films that he would never again talk a line on a stage. Now Geraldine Farrar's press agent says Miss Farrar is urging him to abandon the screen and go with her into grand opera. Just how she discovered Eltinge's operatic possibilities in a film studio is not revealed.

Hale After Fairbanks Honors.

Creighton Hale is to rival the hop, skip and jump playing of Douglas Fairbanks in a series of features in which Pathe is to exploit him.

The first of this series will be placed in the making in about a week. Gladys Hulette is to play opposite Hale.

CHAPLIN CLAIM ASSENTED TO.

Three suits on behalf of Charles Chaplin against the various film producers, distributors, exhibitors and theatrical printers, involving the release and distribution of fake Chaplins, came up before Judge Mayer Oct. 15 in the United States District Court, New York. The Otis Lithograph Co., the Seidens, The Motion Picture Film Co., The Gunbys, the New Apollo F. F. Co. and Hugo Maienthau appeared, consenting to the issuance of injunctions. All parties promised to cooperate in every possible way to suppress the evil.

Certain producers claimed they were not aware of violating any law in assembling and patching together fake Chaplins.

Upon information received by Mr. Burkan from some of these parties, he gathered sufficient material to commence a suit in the same court against the Film Exchange, Inc. (Emanuel S. Manheimer); King Comedy Film Co. (Louis Weiss, Fred Beck, George Merrick and Samuel Berliner), who, it is claimed, produced the fake Chaplins entitled "Sentimental Charlie," "Charlie, the Heart Thief," "Charlie in the Trenches" and "The Musketeers of the Slums."

CHAPLIN RELEASE DATES.

The First National Exhibitors' Association will alter the present plan of a general release date for the Chaplin comedies when securing control of the distribution of the comedian's pictures.

In New York they are to be given to the Rialto, Shea's in Buffalo; and a house in Rochester for a week each at \$1,000, with a four weeks' protection in the entire state; then, most likely, a deal will be made for the Loew houses with one week's protection, after which they will be generally released.

CHAPLIN'S NEW STUDIO.

Los Angeles, Oct. 17.

When Charles Chaplin returns from Honolulu he will give contracts for the erection of a mammoth studio for himself, according to Syd Chaplin, his brother and personal manager. According to him, it is to be one of the biggest and most artistic affairs of the kind ever built.

It will be located at Hollywood.

Theatre Controlling Scheme.

Los Angeles, Oct. 17.

It is announced here by J. A. Quinn, a pioneer exhibitor, who conducts the Rialto theatre, that he will be backed in a nation-wide film deal by Triangle and Goldwyn.

The plan, according to Quinn, is to control theatres in every large city in the country.

When asked about it in New York, Samuel Goldfish, president of Goldwyn, said he knew absolutely nothing of the matter.

Lightning a Picker.

Shortly after noon last Friday an electric storm swept over Hollywood, Cal. A bolt of lightning ripped open the roof of the William Fox publicity department.

According to scientists lightning always strikes the most prominent object in the field which it touches.

Artaft Releases.

The Artaft releases for next month and their dates are: "The Little Princess" (Mary Pickford), Nov. 5; "The Rise of Jennie Cushing" (Elsie Ferguson), Nov. 12; "Reaching for the Moon" (Douglas Fairbanks), Nov. 19; "The Silent Man" (William S. Hart), Nov. 26.

Buys Hamberger's Star.

Chicago, Oct. 17.

The Ascher Brothers have taken over Alfred Hamberger's Star picture theatre, the Grand Oak, purchasing the property outright.

MOVING PICTURES

CENSOR BOARD ASKS POLICE TO JAIL CINCINNATI EXHIBITOR

Ohio Film Body Charges Picture Man With Flagrant Violation of State Censorship Laws Covering Photoplay Exhibitions—Deleted Scenes of Censored "Exile" Shown at Cincy Strand—Board to Prosecute.

Cincinnati, Oct. 17. Charles G. Williams, representing the Ohio Board of Censors, swore out a warrant Tuesday for the arrest of E. R. Carey, picture man of 107 West Third street, charging Carey with a violation of the Ohio Censorship Laws. Williams alleges Carey leased to the Strand a picture called "Exile" in which were two objectionable features. It is alleged the two scenes were ordered deleted by the Ohio Board.

This is the first case of its kind to come to the police attention. Manager Libson, of the Strand, claims he is not informed as to censored portions of films furnished him and this work is taken care of by the agency supplying him with attractions. He said he had dropped the "Exile" film when his attention was called to the objectionable views.

"CLEOPATRA" ADS CENSORED.

Several of the evening papers of New York during the past week have been exercising a self-invested censorship over the ads placed for the Fox film production of "Cleopatra," at the Lyric.

The advertising campaign for the

Bara feature has been in the hands of Edward L. Bernays, who achieved a number of publicity wonders for the Russian Ballet for several seasons. The picture production ads were especially sketched by an artist of international fame, but the "Globe" and "Journal" exercised the right to censor them without notice, deleting certain marks on Cleo's bust.

100TH BLUEBIRD.

Bluebird No. 100 will open the Bluebird season at the Broadway next Sunday (Nov. 21). Ruth Clifford, in "The Savage," marks the century of a series that began Jan. 24, 1916, with Mme. Bernhardt in "Jeanne Dore."

The second Bluebird at the Broadway will be Mae Murray in "Princess Virtue," which will mark Miss Murray's introduction as a star of the Bluebird series.

Coming East to Engage Stars.

Los Angeles, Oct. 17.

H. O. Davis, head of the Triangle Producing Co., left yesterday for New York on a hurried business trip. It is said he will engage several film stars while there.

FIGHTING "SUNDAY" CONVICTION.

Little Rock, Ark., Oct. 17.

Although he appealed to the patriotism of the court, declaring his picture theatre was a boon to soldiers at the local cantonment, Louis Rosenbaum Oct. 11 was fined \$1 and costs for violating the law by operating his house, Sunday, July 29. He declares he will appeal to the Supreme Court.

Special Judge E. B. Downie instructed the jury to find Rosenbaum guilty. He ruled that the defense should have shown some necessity for the operation of the theatre on the Sabbath. Citing the Arkansas Supreme Court, he maintained that in the case of the old Capital theatre, it was held that keeping a place of amusement open on Sunday constituted labor.

Judge Downie said Rosenbaum did not prove that Sunday opening was an urgent necessity for the soldiers or anyone else.

If the Supreme Court decided against Rosenbaum he will appeal to the Legislature.

FUNKHOUSER CUTS "MADGA."

Chicago, Oct. 17.

Major Funkhouser has eliminated the most striking features of the Clara Kimball Young film, "Madga," making it incoherent and tepid.

The cuts are injurious to such an extent it will hurt, rather than help, the prestige of those associated with its production end, according to local critics.

Crandall Opens Latest at Capital.

Washington, D. C., Oct. 17.

H. M. Crandall, who controls a chain of picture theatres in this territory, formally dedicated his new Knickerbocker theatre here October 13.

VITA'S NEXT SERIAL.

Vitagraph will release another big outdoor serial at the conclusion of "The Fighting Trail." It is to be entitled "Vengeance and the Woman" and will be in 15 episodes of two reels each. William Duncan will direct and play the lead. Carol Holloway is the female star.

Albert E. Smith and Cyprus Townsend Brady collaborated on the scenario.

Gladys Leslie has been signed for stellar roles by Vitagraph and will be co-starred with Harry Morey in "His Own People," directed by William P. S. Earle.

METROPOLIS OPEN AGAIN.

The Metropolis (142d street and 3d ave.) is in the limelight again. Frank A. Keeney recently leased the house to a corporation headed by Domenico DeFalco, and the new lessees immediately placed "The Italian Battlefront" (film) in there on experiment, Joseph Gaites getting a guarantee for the picture.

The Metropolis may continue the "special film" policy and again it may not, the lessees thinking seriously of placing pop vaudeville. The house is understood to be on the market.

PEARL WHITE IN FEATURES.

The serial queen, Pearl White, is to desert the field in which she has an unrivaled reputation for a time at least and is to appear in a number of super de luxe features, to be produced by Pathe. In the industry there is a general opinion Miss White would not forsake the serial field as she has established herself as a drawing card in productions of that nature.



TRIANGLE

"CASSIDY"

with

Dick Rosson

Story by
LARRY EVANS
Taken from
"Cosmopolitan"

A story of a man with God's own soul who never had a chance. An appeal for humanity by one of the greatest writers of the day.

Released
October 21st



TRIANGLE



"THE FIREFLY OF TOUGH LUCK"

with

Alma Ruebens

and

Walt Whitman

"Firefly," a dancer, hits a trail that leads to a gold mine, and changes the town of "Tough Luck" to "Good Luck."

Released
October 21st



HART HEARING POSTPONED.

A further hearing on the preliminary restraining order against the showing of the first William S. Hart picture, "The Narrow Trail," made by Thomas H. Ince for Artcraft, which was set for Oct. 15, has been postponed pending the arrival here of affidavits from the coast.

The picture was advertised for showing at the Rialto this week, but Thursday (Oct. 11) Judge Whitaker in the New York Supreme Court, granted a temporary injunction to the New York Motion Picture Corp., upon that concern filing a bond of \$7,500, and the picture cannot be shown in New York State until the final determination of the injunction motion. The N. Y. M. P. Corp. state similar injunctions will be applied for wherever the picture is announced for exhibition.

The N. Y. M. P. Corp. brought suit against Artcraft, Thomas H. Ince, C. Gardner Sullivan and Lambert Hillyer, to restrain all of them from further interfering with the business of the plaintiff.

It is alleged that prior to July 1 Thomas H. Ince was general manager of the plaintiff and that, as general manager, he made contracts on behalf of plaintiff with Sullivan and Hillyer, and other employees; that when Ince left the employ of plaintiff he induced many of its employees to leave its employ, among them the persons with whom he had made contracts on behalf of the company; that Sullivan's contract had not expired, but that Sullivan continued to work for plaintiff and to draw pay from them, and at the same time had an office with and drew pay from the Ince organization, and that Sullivan wrote the scenario upon which the first Hart release, made by Ince is based, namely, "The Narrow Trail." That not only was "The Narrow Trail"

based upon Sullivan's scenario but that it was directed by Hillyer and acted in by Sylvia Bremer, all of whom were under exclusive contract to plaintiff.

OPERATORS STILL OUT.

All efforts up to the middle of this week by representatives of the Motion Picture Operators' Union No. 306 to have Lee Ochs as an individual exhibitor sign the new contract and wage scale agreement had failed. A conference was held with Ochs Wednesday, with Ochs personally meeting President Samuel Kaplan, of the local, and Harry Mackler, business agent, with Charles Crickmore, Assistant President of the I. A. T. S. E. sitting in on the meeting, at which time a proposition was put up to Ochs that was regarded conciliatory by the union but which Ochs is said to have side-stepped on the issue that the union could just as well wait a year before enforcing the present contract.

The upshot was that the argument, so far as Ochs and the union matter was concerned, is as far from being settled as it was the fore part of September.

The union contends that its demands are not exorbitant and that Ochs is very much in the minority on the holding out method.

The union now avows that Ochs has placed himself on record as being opposed to signing the new wage scale and that until he does his picture interests will be held as "unfair to organized labor."

Ochs as an individual exhibitor operates the Costello at 157th and Fort Washington avenue, and this house, which is considered on union classification as coming under division "Two" of the new wage scale, is being operated without a union contract.

The union says Ochs in his line of reasoning declared the house should be regarded as listed in the "one," to which the union says "nay," inasmuch

as the union has made plain the "one" and "two" designation.

Unless Ochs gives in it now looks as though he is in for a fight by the union in so far as its efforts will be considered to unionize the house.

With Ochs there are said to be from 10 to 15 exhibitors who have yet to sign the new agreement, making it a total of 100 per cent. signers that the union is striving for. The union officials maintain that its requested scale increase is not more than 20 per cent. more, which they avow is necessary for them to meet the increased cost of living.

According to the union some of Ochs' brother exhibitors and members of the League of which he is the chief executive have signed the agreement. Among these is William Brandt, president of the Brooklyn local (No. 3) and secretary of the N. E. L., whose houses, Carlton and Albany, Brooklyn, are running under the new union contracts.

Both of Brandt's houses are classified under the "Two" division and consequently the operators' wages on the week average more than the "One" classification.

Other prominent exhibitors having signed, according to the union, are Samuel Lesselbaum (recording secretary No. 3), John J. Wittman, president of the Bronx Cinema Club (the claim is made that the Bronx is all clear "union"), and William Bland, an officer of the Brooklyn local, whose house, the Duffield (No. 2 classification), was signed up following Bland's conference with his attorney.

President Kaplan says that his union has only asked one thing of the Exhibitors' League for a long time and that is "recognition." He says that repeated efforts on the part of his body to obtain recognition from Ochs' organization had failed utterly.

According to the inability to deal with the exhibitors collectively the

union has circulated its wage scale and contract individually and today claims that more than the majority have accepted them.

Ochs is reported as informing the union that his attorney had instructed him not to sign the new contract.

'Tis said that Ochs has been much absorbed in the forthcoming city election and that his efforts in that line of endeavor have forced the present union controversy, as far as his personal interest is concerned, into the background.

FOX'S NEW STAR.

William Fox announces a new star, Madame Sonia Markova, a young Russian woman who has been in America a short time.

The announcement says she is 21 years old, and very beautiful.

It is rumored quietly that "Sonia Markova" is Gretchen Hartman.

NEW INCORPORATIONS.

Eveland Theatre Corp., Manhattan; A. Robertson, J. A. Hopkins, C. Monash, 1564 Broadway.

Terry Holding Co., Manhattan, \$50,000. W. and L. B. Berry, L. C. Collins, 103 West 136th street.

Emerald Film Service Co., Manhattan, \$10,000; P. C. Friedmann, B. S. and J. M. Davis, 25 Broad street.

Buffalo Motion Picture Corp., Buffalo; 250 shares preferred stock \$100 each, 1,000 shares common stock no par value, active capital, \$30,000; S. K. Talbot, B. Starr, C. McCready, Buffalo.

Nicholas Sabo Co., Manhattan, \$25,000; N. and A. A. Sabo, and L. W. Bowen, 46 Manhattan street.

AUTHORIZATIONS.
The American Photo Player Co., Cal., \$2,000,000. Representative, M. J. Samuels, 62 West 45th street.

CHANGE OF NAME.
Civilization-Pioneer Film Corp., Manhattan, to Pioneer Film Corp.

ZUKOR AT FRENCH LICK.

Adolph Zukor is at French Lick Springs for a few weeks' rest. He has not decided whether to go from there to the coast or return to New York.

Empire All-Star Corporation

Presents

ANN MURDOCK in "The BEAUTIFUL ADVENTURE"

Third of the Charles Frohman Successes in Motion Pictures. In six acts. Directed by Dell Henderson. Released the week of October 15th.

The same tremendous Charles Frohman Success that ran for months at the Lyric Theatre, New York, and later toured the country with Ann Murdock in the leading role. A guaranteed house-packer. At your nearest Mutual Exchange you can arrange to secure all the

CHARLES FROHMAN'S PLAYS in Motion Pictures



Produced by
Empire All-Star Corporation
JAMES M. SHELDON, Pres.

Distributed by
Mutual Film Corporation
JOHN R. FREULER, Pres.



Consistent Excellence

ANOTHER TRIBUTE TO THE VITAGRAPH PROGRAM

"Dead Shot Baker" Sure-Fire Winner;
One of Best "Westerns" Ever Produced

Blue Ribbon Feature in Five Parts. From the story by Alfred Henry Lewis. Directed by William Duncan. Released through Vitagraph October 15.

THE CAST:
Dead Shot Baker..... William Duncan
..... Carol Holloway
..... Ryan

EXHIBITORS' TRADE REVIEW

in its screen report of "Dead Shot Baker" says:

"We said last week that if the Vitagraph Company would only keep up the good work they would win the gratitude of many exhibitors. With this feature they certainly are keeping up the good work — and then some."

GREATER VITAGRAPH

ALBERT E. SMITH President

COAST PICTURE NEWS.

BY GUY PRICE.

Art Rosson has been engaged to assist Allan Dwan as co-director with John Emerson of Douglas Fairbanks.

Keene Thompson, scenario writer, has gone east.

In "Rasputin, the Black Monk," all the characters were Russians, but the director forgot to instruct the actors not to speak English. An audience can plainly tell what they are saying by the movement of their lips.

Charles Gunn is vacationing in Honolulu.

William Duncan is a clever scenario man, as well as actor and director.

Vola Vale has been engaged to play leads opposite to Wm. S. Hart.

Anna Luther is back from a strenuous vacation at Big Bear Lake.

Jack Cunningham, Triangle scenario expert, has quit the gay hotel life of Culver

City, and is now hibernating with the chickens and other fowl at a cozy little bungalow in Palms. Mrs. Cunningham is also sharing the comforts of it.

Roscoe Arbuckle, accompanied by his chief lieutenant, Lou Anger, have arrived from the east and will start work in a few days at their newly engaged Long Beach studio.

Gino Liserini, the actor has come to the conclusion that his name is too complicated for film publicity uses and has changed it to "Eugene Corrie."

Harold Driscoll, 12-year-old son of G. C. Driscoll, studio manager for the Mena, has cast his lot as an actor. He is appearing in a new film being directed by Howard Gaye.

Rex Ingram, who has been directing Bluebirds, has gone over to Paralta, to guide the dramatic efforts of Henry B. Walthall.

Frank S. Beresford, a well-known theatrical and picture man of the east and who for four seasons was stage manager for Fritz Scheff, has arrived on the coast. He is slated to be scenario editor at the Triangle.

Charlie Pike, theatrical agent for the Salt Lake, made his first appearance as a screen actor the other night at Chum's Auditorium in the film "A Man's Man," featuring J. Warren Kerrigan. Pike enacted the role of railway ticket agent.

Metro has leased the Lone Star studios in Hollywood.

Frances Guyban has joined the scenario department of Metro. H. P. Keeler, formerly publicity man for Ince, is now with that firm.

Tom Geraghty had an unusual experience recently. He was mistaken for the Mayor of Venice. There is some doubt still in the minds of friends of both as to who was the injured party.

Herbert Standing has been added to the Mary Pickford playing cast.

Charlie Chaplin, accompanied by Rob Wagner, who writes for the Saturday Evening Post, and Mrs. Wagner are en route to Honolulu. This is the comedian's first trip across the Pacific.

COAST CONDITIONS.

By Myles McCarthy.

Los Angeles, Oct. 17.

It may be of interest to those who heretofore imagined the actor as lacking in those essentials which go to make the "hero" type as "real" away from the stage as on it to know that the more dangerous the "stunt" required of him in pictures the more he welcomes it. "Welcomes it" is hardly the correct way of placing it, however. It is more likely "dare not side-step it" than anything else.

The writer came to California a few months ago with the intention of directing pictures for one of the prominent companies, but was inveigled with the offer of a most attractive part requiring peculiar acting ability, and for the time being cast aside any desire for the directing end in order to play the part to the limit.

In the same story another part was still open—that of a grey-haired ranch owner, who was, during the progress of the play, to engage in a running gun fight on the back of a horse going at full speed. At a certain agreed upon point in the fight this rider was to be shot from his horse (the latter still at top speed), fall to the ground mortally wounded and roll down a cliff. Many applicants for the job until it was learned that the running fight, fall from the horse and the roll down the embankment were included. There was a lull in the up to then influx of anxious aspirants. The director sized up the crowd and asked, "How many in this bunch are sure enough actors?" It developed the majority were "hangers-on," extras, who filled in and played smaller parts occasionally, some with reputations as athletes and all-around "tough" citizens.

The part had to be filled unless the "taking" of the pictured story was to be delayed indefinitely, and the phones commenced to work. The director insisted none be called without first explaining to them that the requirements must be filled to the letter, i. e., running fight on horseback, shot and fall and "roll down." That afternoon there were two hundred actors ready to run the risk. That some didn't know which was the "off" side of a horse didn't seem to matter. The part was filled by a man over fifty years of age, who had silvery hair and a mild blue eye.

The above details may seem far-fetched, but when one considers that to acknowledge a "scare" over stunts of this nature means the dodger will find himself a lonesome individual forever on that lot a performer rather inclines towards any risk rather than face a certain peculiar look of compassion on the part of his fellow workers. The look isn't scorn; it's something indescribably worse, and no one wants to see it on the countenance of a friend.

To those who contemplate a trip to the coast studios in the expectation of ready employment the field is already overcrowded and many excellent performers are idle and have been for some months.

The salaries are not so large as one would expect them to be considering the work expected. Large prices are paid in some cases, but this fact obtains in any line of endeavor. The general trend is from \$25 to \$50. This may be increased in individual cases to \$60 and perhaps \$75 per week by the picture.

Not always the desired type, in which event you only work when your type is in demand. Sometimes you're idle months. Three weeks is the average engagement, the scheduled limit for turning out a five-reeler. If you work steadily the above figures are reduced in consideration of "consecutive" pay.

Stars of the first magnitude do not come under the above mentioned headings. The owners of well-known names are here in what is known as "general stock," and I have it at first-hand that they are, some of them, drawing \$35 per week. They play everything, including "atmosphere."

FOR THE FREEDOM OF THE WORLD

A spectacular and powerful patriotic drama of the world's battle for humanity.

An attraction that will make money for any theatre on earth in which it is presented.

A vivid, challenging production from Capt. Edwin Bower Hesser's great story that will thrill the heart and brain of every loyal American.

Apply at once to any Goldwyn exchange for information about contracts and open dates.



GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd St. New York City

D. W. Griffith has returned, after a visit to the front in France.

Alice Chapin has been engaged to play with Mary Garden in the forthcoming "Thais."

Bessie Love is the latest star to be signed by Pathe.

Mary Anderson and Alfred Whitman are starting work on "The Eighth Great Grand Parent," Vitagraph.

Johnny Hines, recently with the Fun-Arts, has severed his connections with the latter firm.

Henry King is now with the Fox forces and has taken up directing one of the new Fox subjects.

The new California theatre, devoted to pictures, is scheduled to open Nov. 1. It is modern in every respect.

Again Mary Pickford is in a child part in the latest Artcraft release, "The Little Princess."

Claude Saunders is handling the Chicago office of "Intolerance for the McCarthy & McSweeney" interests.

Myrtle Stedman appeared in Chicago last week and spoke at a number of local houses playing her pictures.

Caroline Wells, novelist, wrote the book from which Mrs. Vernon Castle's play, "The Mark of Cain," was adapted for Pathe.

Frank Berensford has been made script

editor of Triangle's scenario department at Culver City studios.

Al. Filson has been added to Joseph De Grasse's company supporting Franklyn Farnum. Filson entered pictures some time since via Selig.

Clara Kimball Young came to Chicago Saturday to take in the fifth of the world's series games, returning east during the week to resume production on "Shirley Kaye."

Ruth King Forman, picture actress, was granted a decree of divorce from Thomas Powers Forman, a picture actor who recently joined the coast artillery.

The Fort Pitt Film Corporation has arranged for a road tour of a number of the "Italian Battlefront" outfits that the New York offices have formed.

The Italian battlefront pictures will soon be seen at the Orpheum, Chicago, Jones, Lincoln & Schaeffer having acquired the rights to them.

J. C. Richardson, until recently casting director for Triangle at Culver City, has been engaged for a similar position by B. A. Rolfe at the Metro west coast studios.

Universal has added \$100,000 worth of electric lighting equipment at Universal City and now claims its lighting mechanism can be conservatively estimated at \$225,000.

Paul Hurst has been added to the producing forces at Universal City. He will direct photodramas in which Helen Gibson is to be featured.

"The Public Be Damned," a conservation food play, originally offered as a state right proposition, is being distributed by Select Pictures Co.

Milton Feld has been appointed Kansas City manager of Jewel Productions, succeeding R. M. Ward. A. Kaufman has been appointed salesman for the Jewel exchange in Cleveland.

A play of the stage and screen is about to be presented by H. H. Horkheimer in "The Right to Live." It may be offered on Broadway simultaneously as a spoken and silent drama.

A new picture house has been erected by Elbert & Getchell, at Camp Dodge, Ia., which will play feature films only. The house is expected to open about Nov. 15. Fletcher Russell will manage.

Paramount's second picture starring Julian Eltinge is named "The Clever Mrs. Carfax." The cast for this production includes Daisy Robinson, Noah Beery, Rosita Martin, Jenny Lee, Fred. Church, Frank Deshon.

Nazimova's initial Metro offering, "God's Message," is a screen version of "A Rose-Bush of a Thousand Years." It was written by Mabel Wagnalls, daughter of A. W. Wagnalls, the well known publisher.

Serials have not decreased in market value, according to the statement of several film managers. Several exchanges aver that the demand will grow if the present interest can be accepted as a criterion.

Sol Wurtzell, formerly confidential secretary to William Fox, has gone to Los Angeles, to take charge of the Fox studios at Hollywood, succeeding Abraham Carlos, who returns to New York.

Albert E. Smith, president of Vito, announces that the demand for "Big V" comedies has become so extensive throughout the country he now has three companies at work producing these one-reel laugh makers.

Paul Rainey, who brought the Rainey hunt picture to this country, is understood to have made a series of film that will be utilized for the benefit of the Red Cross by the United States government.

There is a well-defined report the Triangle-Keystone studios, which includes over 150 players, cameramen, writers, etc., will be moved some time this month from Hollywood to Culver City.

The next World Film picture in which June Elvidge and Arthur Ashley assume the star roles is "Broken Ties"—a story of true love that doesn't run smooth until the final moment. It will be released Dec. 17.

Rev. Paul Smith, the Billy Sunday of San Francisco, is producing a film drama, "The Finger of Justice," which deals with commercialized vice. The profits will be devoted to improve vice conditions in Frisco. Crane Wilbur is heading the players.

Miss Shipman has returned to the Vitagraph fold and her first picture will be George Randolph Chester's story, "The Eighth Great Grand Parent." Alfred Whitman will play opposite Miss Shipman in the story, which William Wolbert will direct.

"A Rag, a Bone and a Hank of Hair" is the title of the first comedy picture to be made by the Fun-Art Films, Inc., in which Ray and Gordon Dooley are to be featured. It was written and is being directed by Vincent Bryan.

In view of the discussion regarding the opening of picture theatres Sunday afternoons for soldiers, the National Board of Review of Motion Pictures states it is in favor of such opening in communities located near cantonments.

"Who Goes There?" Vitagraph, written by Robert W. Chambers, will be released Nov. 20 in place of the "Tenderfoot," scheduled for that date. Harry Moray is featured, supported by Corinne Griffith, Mary Maurice, Anne Brody and Arthur Donaldson.

Sydney Smith, who does the booking of the David Mark Griffith features for the Epoch Film Corporation, quit Broadway for a part of last week to personally manage the exhibition of "The Birth of a Nation" at Watertown, N. Y.

"Shame," the production planned by John W. Noble, as his initial contribution to the

states rights market, at a termination of his contract with Metro, is ready for the screen. Zena Keefe, Almas Welch, Jack Dunn, Ligea Belmonte, Paul Ducet, Joyce Fair and Nell Boone are in the cast.

Regal Films, Ltd., of Canada, has secured the distribution rights for Canada of the Triangle Film Corporation's output, by arrangement with H. Wink. This gives the Regal concern exclusive Canadian distribution rights for World Film, Goldwyn and Triangle. They have six exchanges in that country.

The Turner & Dahnken circuit of San Francisco has located in its own new building on Golden Gate avenue, San Francisco. The structure is 70 x 137 feet, a reinforced concrete building. The entire building is occupied by them. For the convenience of exhibitors lockers, telephones and an office are placed at their disposal.

From time to time the National Board of Review of Motion Pictures receives complaints from different parts of the country regarding advertising appealing to vicious instincts and having no direct connection with the film advertised. The National Board is not a censor of advertising. As such types of advertising, however, have served to injure the industry, the Board has presented the subject to those more directly interested. About a year ago the subject of pernicious and misleading advertising was taken up. The picture advertisers themselves have undertaken to remedy this evil as far as lies within their power. There are still, however, exhibitors who occasionally do injury to their means of support by this type of appeal to the public. The Associated Motion Picture Advertisers appointed Victor B. Johnson as representative to take up complaints of this kind and to take definite action regarding them.

The film version of Eugene Walter's "Just a Woman," which will be presented to screen patrons by Jos. M. Schenck, Lee Shubert and Julius Steger, is nearing completion at the Crystal studios under the personal direction of Mr. Steger. Charlotte Walker, who created the title role in the stage rendition, is starring, and in support are Lee Baker, Forrest Robinson, Florence Deshon, Henry Carvel, Camilla Dalberg, Edwin Stanley, Ann Williams, Paul Perez, Fred Kraus, Cornish Beck and Lorna Volare. The scenario is the work of Maitland Merrill.

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"MORE TRUTH THAN POETRY"

5 Acts of tremendous emotional drama directed by Burton L. King

METRO PICTURES



COMING
The Box Office Winner of the Season
The Universal Serial Stupendous
"THE MYSTERY SHIP"

Featuring **BEN WILSON** Supported by **NEVA GERBER**

The Million Volt Serial to Electrify Your Town—

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Wonderful Punches—16 Weeks—32 Reels of Spectacular

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-TWO REEL COMEDIES-
Greater in Laughter than in Length

PRODUCED UNDER INSTRUCTIONS TO
SECURE A LAUGH PER FOOT, NO
MATTER WHAT THE COST



WILLIAM FOX
INAUGURATES

HENRY LEHRMAN'S



**SUNSHINE
COMEDIES**



There is a Laugh
Every Second in
Sunshine Comedies

1st Release-Nov. 11-Roaring Lions and Wedding Bells.
2^d Release-Nov. 25-A Milk-Fed Vamp.
3^d Release-Dec. 9-His Smashing Career.

RELEASED ON AN INDEPENDENT BASIS
WHICH WILL PERMIT EVERY EXHIBITOR
TO SHOW SUNSHINE COMEDIES

**A SUNSHINE
COMEDY**
EVERY TWO WEEKS
TWO A MONTH
26 A YEAR

A SLEEPING MEMORY.

A Metro picture featuring Emily Stevens and with a fair screen story. It tells of a girl whose father commits suicide and leaves her a nice bit in the bank, but she knows that he had stolen it and walks out on the money. The girl, Eleanor Marston, goes to another city and starts as a department store clerk, behind the glove counter. A woman customer precipitates the usual row, which eventually brings her up to the office, after hours. The lad up there tries to "make" her, but the girl can't see it (or him) and so she loses her job. The girl then goes to a man who once to her if she ever grew tired of working to come to him. He is a surgeon and says he wants to perform an operation in which she will lose her memory but will be able to think back and tell who she was a century or so ago. If the operation fails it means death for her and ruin for him, but she tells him to go ahead with it. It's a success. The girl has changed. The doctor has a friend, a hypnotist. She is constantly in fear and powerless before him. He is finally killed by a floor walker who worked at the store with her. The surgeon sees his mistake, as he falls in love with the girl, and a French specialist performs another operation in which she regains her normal mind. Eleanor marries the doctor. Frank Mills as Powers Pike, the surgeon, did some corking playing and took away most of the honors from Miss Stevens. The picture is far above the average of a "release," including photography and direction.

PRIZMA PICTURES READY.

The Prizma color pictures which have been in the experimental stage for the past year, are now reported in a state of perfection and will, it is understood, reach public presentation within the next few weeks. Lately several directors who have been afield arrived back in New York and a trial screening of their product has proven satisfactory.

One of the directors in from afar is Dr. L. S. Sugden, who last season appeared here with Alaskan views of his own taking. His recent trip with a photographer and color camera resulted in the registering of some 18,000 feet of views along the Yukon. Six directors have been out filming natural scenery. Each of the six will have "caught" enough footage to make up a complete evening's entertainment. The pictures are to be presented as road shows, each accompanied by a lecturer.

The Prizma's color process is a secret but the method of taking the pictures is much the same as in the ordinary black and white process. There is, however, a special camera used in taking the new pictures. It holds a color screen device which revolves between the lense and shutter. The film used is said to be a specially prepared output from the Eastman plant and it is claimed that the positive or finished Prizma colored picture can be projected on the screen with the ordinary projection machine. The new films are also said to have stereoscopic properties. It is these two goals—practical color and stereography—that film experts have been seeking ever since the inception of moving pictures.

AERIAL FILM EXPRESS.

Rochester, N. Y., Oct. 17.
The Triangle Exchange at Buffalo recently shipped "The Tar Heel Warrior" film from its offices in Buffalo to the Victoria, Rochester, in 45 minutes, via Curtiss aeroplane.

The machine left Buffalo at 3 p. m. arrived at the theatre at 3:45, and was on the screen five minutes later.

THE FIREFLY OF TOUGH LUCK.

The Firefly.....Alma Rubens
Danny Ward.....Chas. Gunn
"Tough Luck" Baxter.....Wait Whitman
Bert Wilcox.....Darrel Foss
Happy Jack Clarke.....Jack Curtis
Silent Dan.....Aaron Edwards

A picture (Triangle-Key-Bee) story of the west, with an interesting plot set in a deserted boom "city" planted in the "painted desert"—a town that upsets precedent by coming back and again is inhabited by that shiftless crew rushing to every new district wherever a gold strike is made. Baxter City was the original name of this boom town, but when

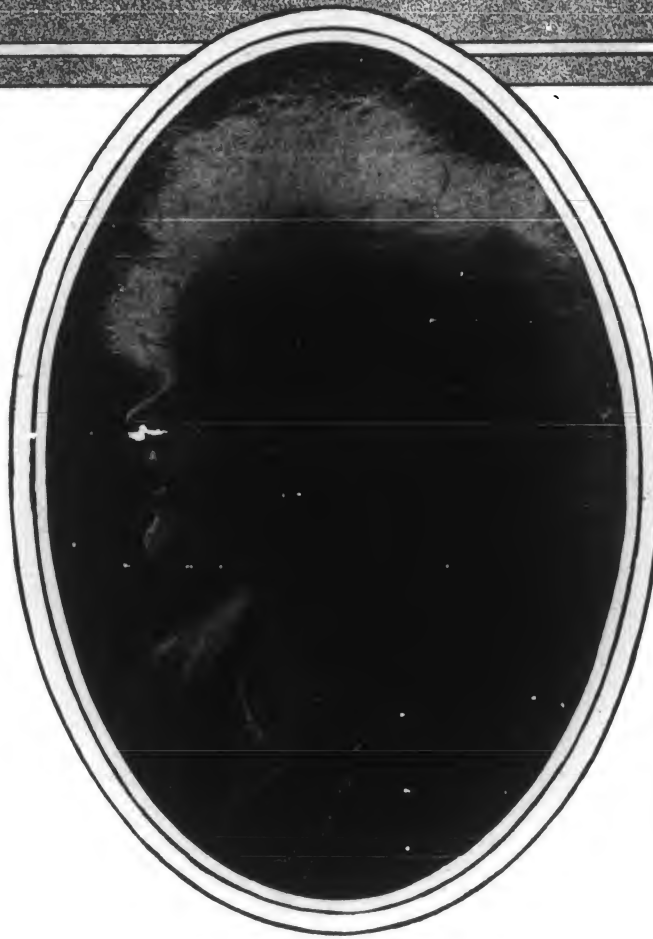
the ore petered out, Baxter was stricken out and "Tough Luck" substituted. That title went too to old Baxter, who had made the first strike and who was mayor of the town, but who gamely sticks to his old claim, firmly believing that he will again strike the lost gold vein. Upon a visit to the neighboring town, called Desert Edge, Baxter is kidded by all, but Happy Jack Clarke, a gambler, tries to induce Baxter to give up his lonely task. They bet to decide that. Clarke loses and agrees to live for thirty days in "Tough Luck." On their journey back over the desert they come upon the prostrate form of the Firefly, a cabaret girl sent on by a Frisco booking agent who did not know that Baxter had been deserted. They go on and the girl

makes it very comfortable for the man, who start working on the old Baxter claim. Near the end of the thirty days the vein is found and then begins a new gold rush, everybody moving over from Desert Edge. The town regains its boom. The opera house again is opened by Clarke and the Firefly becomes the stellar entertainer. The Firefly was possessed of a parasitic husband who makes his appearance after the gold rush again starts. But in the end the husband proves his undoing and dies from the bite of a rattlesnake. Alma Rubens is featured, enacting the Firefly nicely. But especially good is Wait Whitman in the role of "Tough Luck Baxter." The photography by Chas. Stumar is excellent, while B. Mason Hopper did good work as the director. The story was by J. G. Hawkes. *Ibex.*

SELZNICK PICTURES

HARRY WEBER

Presents

EVA
TANGUAYin Her First
Screen Appearance"THE WILD
GIRL"Directed by
Howard Estabrook
From the story of
George Rosener

This first appearance on the screen of the most magnetic personality of the entertainment stage—the famous Eva Tanguay whose songs and eccentric acts have packed theatres from the Atlantic to the Pacific for years past—offers to Exhibitors a most unusual opportunity for the tremendous profits to be secured by an early showing of her first picture. Big money will be made with "The Wild Girl." Act quickly and get your share.

Distributed by

SELECT PICTURES CORPORATION

729 SEVENTH AVENUE

NEW YORK CITY

HANK
MANNGood - bye.
Broadway
Hello,
LA.

CASSIDY.

Cassidy Dick Rosson
Grant's daughter Pauline Curley
District Attorney Grant Frank Currier
Garvice Mac Alexander
The Bull Eddie Sturgis
The Bartender John O'Connor

Most unusual is this Triangle release, since it brings to the screen a youthful hero who is not only a complete down-and-outer but who is a victim of the great white plague. His affliction is alluded to as the "bug," and that is generally the way a physician speaks of the tuberculosis germ. Even though an attempt is made to keep the film free of picturing a phase

of consumption that may be revolting, it is a question as to whether it be good taste to have a feature's central figure appear in a guise of one suffering from so dread a disease. Justification may be found in the fact that it is life. "Cassidy" is a yarn of the underworld. The young "lunger" hits the brake beams to the west and, upon arrival, realizes his condition and then has but one desire—that of returning to his beloved Manhattan. In the face of an insistent downpour of rain he figures there is but one way out, and that is burglary. He stumbles upon the wrong "lay," gaining the living room of the city's district attorney, and he turns from the grate where he sought warmth to stare into the barrel of a gun in the hands of the prosecutor. That official,

however, discerns the palpable illness of Cassidy and hands him some money with the surmise that "There's many a man with God's own soul who never had a chance." But Cassidy gets his chance by rescuing the prosecutor's daughter, who has just arrived in town and is brought by a dope-soaked taxi driver to white-slavers who operate from the rear of a saloon. After getting the girl to her house door he stumbles away in the downpour and dies in an effort to reach the railroad, for, in addition to his condition, he had been "plugged" in the fight for the girl's freedom. Dick Rosson, in the title role, didn't have it easy, for he was often pictured standing in the rain, dripping wet. Not a pleasant story. It is rather a sip of the dregs. *Ibsen.*

ARMS AND THE GIRL.

"Arms and the Girl," a Famous Players (Paramount) feature, with Billie Burke, is this week's attraction at the Strand. It is a corking comedy-drama with a splendid production, directed by Jos. Kaufman. Ruth (Miss Burke) is touring Belgium with an aunt and uncle while her fiancé writes her he is pining for her in Paris. As a matter of fact he is having a riotous time with a bunch of "wild women." The touring party receive word of the imminent outbreak of the war and decide to leave at once for Paris. On the train they read the Paris edition of the Herald telling of fiancé's orgies. Ruth leaves the train at Beaupre to send a wire to her lover saying all is over between them. Not understanding the guard's warning that the train stops for but two minutes, the train departs with aunt and uncle. So Ruth sends another wire to her sweetheart telling him to motor down to Beaupre and fetch her. She goes to a small hotel to await him. Russian woman spy stopping there substitutes passports with Ruth and when the German invaders come she is at first mistaken for the spy. Stopping at the hotel is an American engineer (Thomas Meighan), who is flirting with the spy. She asks the engineer to take her to Paris in his car and he consents. Just as they are about to depart the Germans enter, scrutinize her American passport and permit her to depart, but detain the engineer. She goes off, taking the engineer's car with her. The German general receives word to capture the spy, is informed of the number of the car in which she sped away, and when the engineer is brought before him he is asked the number of his car. He gives it, the general compares it with the one in which the spy escaped, believes the engineer is her accomplice and orders him shot. Meantime the second officer meets Ruth and she recognizes him as the former headwaiter of the Ritz-Carlton in New York. Ruth from her window sees the proposed shooting of the engineer, rushes to the general and declares the engineer is her fiancé. She embraces the engineer and whispers: "Kiss me, hug me, make believe you're my fiancé." Having escaped death (the rifles already pointed at him), the poor chap is stunned. The old general tells the local burgomaster to marry them forthwith with all military honors and the couple have no choice. Meantime the real fiancé is speeding to Beaupre from Paris. Wonderful European atmosphere is created through proper locations and interiors and costuming, while the war stuff is admirable. Numerous comic and tragic complications and needless to add Ruth decides to retain the man as her husband. An excellent role for Miss Burke and the feature ranks with the best of the modern Paramount releases. *Jolo.*

HOME DEFENSE.

Another of the Thomas J. Gray series of Victor Moore comedies produced by Kiever Pictures (Paramount) is this week at the Strand. It is entitled "Home Defense" and was directed by Chester M. DeVonde. Moore resides at Change-your-Manor, a suburban town, and, together with other married men, spends his nights at the club playing cards. The wives grow tired of this and break into the club and stop the game. The men meet the next night and decide to form a Home Defense League and stall. It works so well the wives fall for it with a vengeance and decide to organize a "First Aid Unit" as an auxiliary. They decide to visit the clubhouse to see the men drill, which culminates in a very funny misfit drilling scene. Rastus, the colored waiter, not knowing the women are present, brings in the usual drinks, which puts the kibosh on the whole affair. To square themselves the men, led by Moore, tell another yarn about an imminent invasion of the enemy and hire a couple of "invaders" to bombard a trench they have dug. A corking bunch of slapstick comedy. *Jolo.*

THE SON OF HIS FATHER.

Gordon Carboy Charles Ray
Helen Maillinsbee Voila Vale
David Slosson Robert McKim
Silas Maillinsbee George Nichols
James Carboy Charles French
Peter McSwain J. P. Lackney
Hip Lee Harry Yamamoto

The picture was taken from the book by Ridgwell Cullum and a very good story it was. The film follows it closely, but it seems Mr. Ray had been miscast. In the story, Gordon Carboy was a fellow from college who had played varsity football, and then, after being sent west by his father to make \$100,000 within a certain period, got into some awful scrapes, but did "em up in 'bogeys.'" Mr. Ray put up a good fight with Robert McKim, but doesn't look as if he could play on a varsity nor go through with the trouble he encounters. Mr. McKim is about the leading villain on the screen. His work is always beyond reproach and it looks very much as if he could do up a lot of the "hero" boys he must lay down to. Carboy is thrown off a train for baying a fight with a couple of card sharps, meets "the" girl in the town where he is left and helps her father to persuade the railroad to put the depot in their town instead of the other, the boy outwitting his dad to do it. It booms the town and he makes his money on the land that he has staked off. Voila Vale was pretty as Helen Maillinsbee, but used her eyes too much. The picture is very well photographed and directed, the locations being noticeable also.



WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present

Alice Brady

"The Maid of Belgium"

Story by **ADRIAN GIL-SPEAR**
Directed by **GEORGE ARCHAINBAUD**

Now playing on Broadway
to packed houses

Broadway ringing
with applause

Public came in groups, crowds,
droves, multitudes

Grim war—Society and its
frivolities—Tender, loyal love

New York Park Theatre
packed as never before

Success guaranteed. "The
Maid of Belgium" is
season's hit

A MAID OF BELGIUM.

Adoree Alice Brady
Mrs. Claire Hudson Louise de Rigny
Mr. Roger Hudson George MacQuarrie
Rollins Richard Clarke
Dr. Thorn Lotta Burnsell
Joan Anthony Merle

As a straight drama, making no especial bid for sensationalism—a really high grade feature of intrinsic worth, and as nearly an original scenario as anything could possibly be, timely, perfectly photographed, ably directed and brilliantly acted, "A Maid of Belgium," a World Film release, is the best picture that producing corporation ever turned out. It was written by Adrian Gil-Spear, directed by George Archambaud and photographed by Philip Hatkin. The picture opens with the invasion of a Belgian village by the Germans. The place is in ruins and the entire population is supposed to have been killed in the bombardment. Out of the ruins comes Adoree, a young woman, bereft of memory. She plays with a battered doll. A wealthy American and his wife, motoring through, come upon her and decide to adopt her and bring her to their American home. The days pass happily, though her memory does not return. One day she runs to her foster mother and says: "I know the word I have been wanting to say for a long time—it is mother! The woman cringes at the word, for she is childless. Shortly afterward the child is seized with giddiness and a doctor says she is about to become a mother. The husband is called to Rio Janeiro on business. Before going, his wife tells him his greatest wish is to be realized, that he will have a child. Adoree's child is born and the wife foists it upon her husband as her own. The husband is happy in the belief he has a son and all goes well excepting that the genuine mother steals the infant and hides with it on an island. Believing the girl and the infant have been drowned the lake is dynamited for the bodies and the shock restores the girl to her normal senses. It is then developed she had married a Belgian viscount the day before his departure for the front. Wife confesses to her husband, pleading for forgiveness on the ground she did it to make him happy. Husband says the viscount is in America on a relief mission, that he doubts the tale, and if it be true it can readily be verified. The viscount is sent for, reconciled to his wife and child, the American husband forgives his wife and all ends happily. There are many quips and turns in the plot, all consistently worked out to a nicety, and until almost the very finish it is impossible for the spectator to figure out how it will end. Alice Brady and the brilliant cast are well fitted for their respective roles. Jolo.

OVER THERE.

Charles Richman, the star, suggested the idea of the story to Eve Unsell, who made the scenario of "Over There," and James Kirkwood directed the feature photoplay. The best thing about it is the title, "Over There," permission to use which was granted by George M. Cohan. Next to that is its timeliness, and there all originality ends. It's the old, old story of a man too cowardly to fight until put to the test. His mother explains that when she bore him she witnessed a murder and that the child was marked with the fear of bloodshed. The picture is in six reels and makes a very strong plea for recruiting. When the hero refuses to enlist his girl hands him back his ring, his business partners demand he withdraw from the firm—in fact, everybody gives him the cold shoulder. Eventually he gains sufficient courage to enlist, goes to the front, saves not only his ex-fiance's father, but his rival for the girl's hand; is wounded, and believing himself dying, sends the girl the white feather she gave him, which is now stained with his blood. Then he recovers, wins back the girl and the respect of everybody who had passed him up. Some effective battle scenes and the entire thing well acted and directed. Its timeliness should secure for it some immediate success. Jolo.

BONDAGE.

Elinor Crawford Dorothy Phillips
Francesca Taft Gretchen Lederer
Eugenia Darth Gertrude Astor
Evan Kilvert William Stowell

This Bluebird feature tells the story of a temperamental girl who doesn't know her own mind, until after she goes through unnecessary hardships and implied faithlessness. Elinor Crawford has escaped from a small town and became a "sob sister" on a metropolitan sheet. She shares living quarters with Francesca, a girl artist, with rooms in the Washington Square district, and their amusements being of the Bohemian brand. One day Elinor is given

an assignment to interview a murderer awaiting trial and the necessary permission must needs come from Evan Kilvert, a lawyer of standing, hailing from Elinor's home town and a man opposed to her mode of living. Elinor, in a fit of spitefulness, writes a satire on Kilvert's rigid moral principles and sells it to Bertie Vawtry, a magazine editor who becomes smitten with the girl and enters her circle of friends. They are to wed, but Vawtry elopes with another woman, one of wealth. The jilted Elinor decides to escape from her environment, and the inference is that the pair have gone away together. One day Kilvert meets Elinor, who has fared badly and is faint with hunger. Their acquaintanceship is renewed and she enters his home of affluence as his wife. A

year passes and then Elinor becomes restive for a taste of the old life. She visits a cafe of the old days and meets Vawtry, whose bride has died. But the man is repulsive to her now. Yet for some reason she leaves her home and here again is the inference that she and Vawtry have gone off together. Kilvert meets his peculiar mate on the street, she again being quite up against it, while he is on his way to horsewhip Vawtry, so that the latter might not commit any slander. He takes Elinor home and then goes out to finish his little job on Vawtry. A conventional feature, but rather well acted. Dorothy Phillips is featured as Elinor, with William Stowell playing Kilvert. The story is by Edna Kenton, with the scenario and direction by Ida May Park.



One of the best Paramount Pictures ever released.

BILLIE BURKE

By Special Arrangement With F. Ziegfeld, Jr.

In "ARMS AND THE GIRL"

Story by GRANT STEWART and ROBERT BAKER
Directed by JOSEPH KAUFMAN

Here's How to Sell This Picture

Just tell your people that dainty Billie Burke, in a story of the Belgian outrage, outwits the whole Boche General Staff and makes their army "look like 30c." Ambassador Gerard's articles about this event are being read by millions of people all over the country and all of them will want to see it brought to life. It's up to you to connect up to this timely coincidence and make it pay.

NEW YORK "SUN"

At the Strand, Billie Burke defied the whole German army in the film adaptation of "Arms and the Girl," playing the part created by Fay Dainton on the stage with all the charm one naturally demands from a young American girl in Belgium who is pitting her wit against all the martial mustaches of the Touton General Staff. Her efforts to aid the escape of a young countryman caught in the German jam at the start of the war, principally by the expedient of marrying the stranger on the spot, prove even more thrilling than when they were done audibly.

None of the sordid side of war. A huge "German" army is there, but only as a punching bag for Billie Burke's quick-witted jabs. Get busy.

NEW YORK

"TRIBUNE"

"Arms and the Girl" in screen form is at the Strand this week, with beautiful Billie Burke as Ruth Sherwood. One could ask for no more satisfactory Ruth Sherwood than Miss Burke. Her humor is delicious, and her wonderful personality is not abashed, even at a celluloid finish.

NEW YORK "MORNING TELEGRAPH"

In this play Miss Burke is seen as an American girl stranded in Belgium at the opening of the present war. She innocently exchanges her passport with a Russian girl, who proves to be a spy, and in consequence meets with numerous thrilling experiences at the hands of the Germans, who seize the town and arrest her and the young American, for complicity. "Arms and the Girl" is an interesting and well constructed play and Miss Burke has a role well suited to her histrionic capabilities.

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OF NEW YORK

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DIRECTOR and STAR
GREATER VITAGRAPH SERIAL

"The Fighting Trail"

Forthcoming Releases—"Dead Shot Baker,"
"The Tenderfoot" and other "Wolfville
Tales" by Alfred Henry Lewis



OBITUARY.

E. A. Dithmar, for 18 years dramatic critic of the New York "Times," died Oct. 16 in Roosevelt Hospital, New York, at the age of 63. He was in good health until seized with an attack of nausea the day before. As late as Saturday night he attended the premiere of "Eve's Daughter" at the Playhouse, accompanied by his wife, and spent Sunday at his desk in the Times Annex.

In Memory
of My Dear Departed Friend
HARRY SYDELL
May his soul rest in peace.
EDDIE CANTOR

Florence LaBadie, 24, moving picture star, died Oct. 13 at Ossining, N. Y. Hospital from injuries sustained in an automobile accident two months ago. The automobile turned over, pinning her and her fiancé under the vehicle. She was to have been mar-

ried shortly. Miss LaBadie was one of the best known picture stars, having attained considerable prominence as the most important stellar luminary of the Thannhouser Company, with which concern she had been for several years.

Mrs. Amanda Hahn Hess, aged 43, singer and dramatic school teacher, died at her home in Cincinnati, Oct. 11. Her father is Theodore Hahn, flutist. Theodore Hahn, Jr., a brother, is director of the Lyric theatre orchestra; Adolph Hahn, another brother, director of the Orpheus Glee Club; Carl Hahn, conductor of a singing society in New York City, and Louis Hahn, a flutist, are other brothers.

Mrs. Mary Ann Savage, widow of the late Col. W. D. Savage, who for years was treasurer for Whallen Bros., and the Buckingham theatre, Louisville, died early this week after having been in declining health the past year due in part to her advanced age of 90.

Mamie Milledge, in private life Mrs. Chas. Nelson, died at the age of 47, at her home in Brooklyn last week.

Martha Stephens, age 52, a one time well known amateur actress and cousin of Harold Bauer, died Oct. 10 at Flatbush.

In Loving Memory of MY DEAR WIFE
MAMIE N. BASKERVILLE
(Professionally known as
MAMIE MILLEDGE
of Nelson and Milledge)
Who passed away October 6th, 1917
Gone But Not Forgotten.
May she rest in peace.
CHAS. NELSON BASKERVILLE

Jane K. Walter, 71, mother of Eugene Walter, the author, died at the Elliot Hospital, Boston, Oct. 11.

The father of Al. Edwin and William Lamar died Oct. 11. He was a veteran of the Civil War.

Mrs. Rena Sanders, for the past 28 years a member of the act of John and Rena Sanders, died Oct. 5.

Karl Gath, of Karl and Emma Gath, died Oct. 5 after a long illness.

The father of Frances Melrose, died Oct. 10 at his home in Jamaica, L. I.

BILLS.

(Continued from page 21.)

Martha Hamilton Co Lona's Hawaiians
Mullen & Coogan Ward & Raymond
Six Imps & Girl Torcat's Roosters
Seattle, Wash. Springfield, Mass.
ORPHEUM PALACE (ubo)
(Sunday opening) Arnold & Florens
Trixie Friganza Co Wallace Galvin
Arthur Havel Co Tyler & Crollus
Wood & Wyde Musical MacLarens
Aveling & Lloyd Clark & Verdi
Roland Travers Heath's 1917 Revue
Betty Bond 2d half
PANTAGES (p) Foy Toy Co
Parsons & Irwin George Lima
"Fire-side Reverie" Evans Lloyd Co
Lloyd & Fuller Eddie Dowling
Wilson's Lions Browning & Denny
James Watts Co
PAL-HIPP (ah-wva) BWAY (loew)
(21-24) Rae & Wynn
Gallon Schrod & Beaumonts
Carson Trio Laurie Ordway
Clayton Drew Players Allen Clifford Barry
Baxley & Porter (One to fill)
Cycling McNutts Ethel Costello
Francis & Wilson "Lincoln of U S A"
(25-27) Harvey DeVora 3
(Two to fill)
Springfield, O.
SUN (sun) Prevost & Goulet
Pugh & Brown
Violet McMillen
Odvia & Seal
2d half
Nelson Duo
Singer & Dolla
Altman & Sykes
Adiva & Seals
Stamford, Conn.
STAMFORD (loew) 2d half
Allen Clifford & B
McGowen & Gordon
(Three to fill)
Stockton, Cal.
(HIPP ah-wva) (Sunday opening)
"Burglars' Union"
Watson & Little
(Three to fill)
2d half
Arthur Valli & Sis
Davis & Kitty
Willis Smith
Lovett Maids
Charles Wilson
Zermaine & Zermaine
Superior, Wis.
(PALACE (wva)) (1st half bill plays
Lyric, Virginia,
Minn., 20-23)
Ling & Long
Pearls & Burns
Jack Gardner Co
(One to fill)
2d half
Andre Sisters
Haviland & Thornton
Cameron Tufford Co
Allan's Minstrels
(25-27)
Syracuse, N. Y.
TEMPLE (ubo) (Schenectady split)
1st half
Beauty
Weber & Rldnor
Barnes & McGuire
Honey Boys
Toney & Norman
Mr & Mrs G Wilds
Tecoma, Wash.
PANTAGES (p) 4 Enrls
Georgia Howard

Silber & North
Tom Edwards Co
Allen Stanley
"Gout & Maid"
REGENE (ah-wva)
(21-24)
Marr & Evans
Fiddes & Swaine
Williams & Culver
4 Southern Girls
Peerless Trio
Kafka Trio
(25-27)
(Same bill playing No.
Yakami, 21-22)
Terre Haute, Ind.
NEW HIPPI
(Evansville split)
1st half
Debourg Sisters
Granville & Mack
4 Musical Lunds
"Dairy Maids"
Toledo
KEITH'S (ubo)
Juno Salmo
Valerie Sis
"Cranberries"
Margaret Young
Imhoff, Conn & C
Low Dockstader
Clark's Hawaiians
German Film
Toronto
SHEA'S (ubo)
Cecil Cunningham
Harry Green Co
The Stampede
Ed Morton
J. & M. Harkins
Aki Kuma Co
Wheeler & Dolan
YONGE (loew)
Marshall & Welton
"The Greater Duty"
Eugene LaBianca
1st & Cross
"Bachelor Dinner"
(Two to fill)
Trenton, N. J.
TAYLOR O H (ubo)
2d half (18-20)
Pietro
Whicler 3
La Viva
Markee & Montgomery
Lillian Kingsbury Co
Troy, N. Y.
PROCTOR'S (ubo)
(Albany split)
1st half
Blanche Sloane
Davis & Stafford
Helen Trlx & Sis
Mary Marble Co
Rockwell & Wood
Ralph Bayli Co
Utica, N. Y.
COLONIAL (ubo)
Chas Deland Co
Norlink
The Lohertys
Carmens Minstrels
(Three to fill)
2d half
Lerner & Ward
Cody & Webb
Marion Weeks
Newhoff & Phelps
Hip & Napoleon
Vancouver, B. C.
ORPHEUM
Nan Halperin
Jean Adair Co
Diero
Kouns Sisters
McCarthy & Faye
"Act Beautiful"
German Film
PANTAGES (p)
"Dream of Orient"
Knight & Carlisle
The Youngers
Hoey & Lee
Julia Curtis
"All Wrong"
Victoria, B. C.
PANTAGES (p)
Goldberg & Wayne
Mercedes
4 Hiways
Cook & Lorenz
Van Cello
Claudia Coleman
Waco, Tex.
MAJESTIC (inter)
(21-22)
Verce & Vercl
Denorl & Barlow
Rice & Werner
Stuart Barnes
"Married Via
Wireless"
King & Harvey
Ziegler's Kentucky 5
Walla-Walla, Wash.
LIBERTY (ah-wva)
(21-22)
Allen & Allen
Denni & Perri
Williams & Williams
Omega Trio
Victoria 4
Appollo Trio
(25-27)
(Same bill playing
Spokane, 21-22)
Washington
KEITH'S (ubo)
Eva Tanguay
Percy Haewell Co
Moore & Whitehead Co
World Dancers
Fabian
Drew & Wallace
"Street Urcin"
Faun & Faun
Waterbury, Conn.
POLI'S (ubo)
Colinas Circus
Knowles & White
Geo L Graves Co
Eddie Decker
Worth Wayton &
Emmett & Maids
2d half
Bolliger & Reynolds
Wallace & Galvin
Ward Wilson & Janese
Musical MacLarens
Clark & Verdi
The Breakers
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Curtis Canines
Vardon & Perry
Black & White Rev
Claude Tracy
Orville Stamm
2d half
Claire Hanson & 4
Lew Welch
Harry Rose
Toots Paka Co
(One to fill)
Wheeling, W. Va.
VICTORIA (sun)
Strength Bros
Corse Payton Co
Sextet De Luxe
Leonard & Haley
Zeida Santley
2d half
Gabbys & Clark
Monarch 4
Rothrock & McGrade
"Girls & Whirls"
Wilkesbarre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Bartello Co
Raymond Wylie
Barney Williams Co
Greenlie & Drayton
McNally Dinus & De
Wissinger
E A Wellman Co
Arthur Deagon
Cooper & Ricardo
Burt Johnston Co
Harold Dukano Co
Skating Bear
German Film
PANTAGES (p)
Bill Pratt
"Cycle of Mirth"
Naynon's Birds
Donal's Sisters
Van & Carrie Avery
Byal & Early
STRAND (wva)
Caron & Farnum
Daniel & Walters
4 American Beauties
(One to fill)
2d half
(Same bill playing Ft.
William 22-23)
Worcester, Mass.
POLI'S (ubo)
Foy Toy Co
Geo Lima
Perciel Sextet
Alexander & Fields
The Duttons
2d half
Gaffney & Dale
Burnham & Allen
Jack Martin Co
Geo Armstrong
Heath's 1917 Revue
PLAZA (ubo)
Plaza Worcester
Bill Bell
Arthur & Dolly Leroy
Ward Wilson & J
Dancing Demons
Ed Lee Wrothe Co
2d half
Three Romans
Gilmore & Lemoyne
Skatelle
Freeman & Thomas
Yonkers, N. Y.
PROCTOR'S (ubo)
Taylor 3
E McDonough
Caltes Bros & Coyle
"Midnight Rollicks"
Moss & Fry
"Consul"
2d half
Queenie Dunedin
Shayne & Monroe
O'Neil & Walgreen
Bothwell Brown
Roney & Bent
"Th- Futurist"
York, Pa.
OPERA HOUSE (ubo)
Nick Verga
Linton Jungle Girls
Barnes & Robinson
Portia Girls
(One to fill)
2d half
Goldsmith & Lewis
Doree's Signers
Joe Browning
(Two to fill)
Youngstown, O.
HIP (ubo)
Devos & Statzer
Edw Esmond Co
Rev Frank Gorman
O'Neil & Walgreen
La France & Kennedy
Dore's Celebrities
Milt Collins
German Film

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ACTS, PLAYS, SKETCHES WRITTEN. Call or terms for a stamp. E. L. Gamble, Playwright, Y. M. C. A., Cleveland, Ohio.

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ARTISTS—I write the best vaudeville acts, tabloids and special songs obtainable. My material carries a "kick." Write your requirements. Al Johnson, 270 W. 11th St., New York.

AS I AM compelled to leave New York will dispose of my furniture at a sacrifice. Write for appointment. Private, Variety, New York.

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BOAT SET, GARDEN WALL; Jap set that folds in trunk; bill trunk full of paper; two lobby display folding frames; 1 musket; 4 swords; scripts; Jap and blonde wigs; sewing machine; 5 sets of wardrobe; 6 to a set. Jeannette Shop, 124 W. 45th St., New York. Phone 840 Bryant.

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FIRST-CLASS COMPOSER (Member of standard act) wishes to combine with good lyric writer who can place numbers. F. H., Variety, New York.

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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 808, Columbia Theatre Bldg., New York.

INSTRUCTIONS IN ARTISTIC STEP DANCING. PRODUCING ACTS AND NUMBERS. DANCE CRAFT COMPANY, 118 W. 48TH ST. BRYANT 547.

PROFESSIONAL TOE, classic, barefoot, Grecian, interpretive and novelty dancer of 110 pounds, height 5 ft. 3, would like a position in vaudeville act, production or cabaret. Wardrobe. Address Dancer, Variety, New York.

SEVERAL BANJOS, in very good order; will sell reasonable. Have been used in a vaudeville act for a short while. Banjo, c/o Variety, New York.

SIENOGRAPHER—YOUNG LADY, EXPERIENCED IN THEATRICAL OFFICE, WISHES POSITION. CAPABLE; GOOD WORKER. ALICE HANEY, c/o VARIETY, NEW YORK.

20 GOOD CHORUS GIRLS WANTED. Must be good singers and dancers, about 5 ft. 4 in. tall. Billy Sharp, 321 Strand Theatre Bldg., New York.

UNDERWOOD TYPEWRITER, OLD MODEL. VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. GORDON, VARIETY, NEW YORK.

VICTROLA AND RECORDS, LARGE OAK CABINET. WILL SELL AT ONCE. PARY LEAVING TOWN. CANNOT CARRY SAME. MAKE OFFER. JEAN, VARIETY, NEW YORK.

WANTED—A GOOD COMEDY MAN ABOUT 4 1/2 FT. FOR PANTOMIME IN JUGGLING ACT. GOOD SALARY. ROBERTS, VARIETY, NEW YORK.

WANTED—Girl or boy, 17-19, for recognized act; good build essential; no particular ability required; opportunity if singer or other talents. Reinment, Variety, New York.

WANTED—GIRL "RAG" SINGERS, SISTER TEAM AND SPECIALTY PEOPLE FOR CABARET AND VAUDEVILLE. STANLEY SMAY, 1493 BROADWAY, NEW YORK.

WANTED—Good partner to do straight for wop comedian; one who can and will do the business. State all particulars. Address Box 51, Variety, New York.

WANTED—GOOD SCRIPTS FOR GIRL ACTS. M. THOR, SUITE 508, 1493 BROADWAY, NEW YORK.

WANTED—Refined, attractive young lady partner to team with Broadway experienced artist for big time vaudeville act; must do classic, modern and stage dances; not over 110 lbs., age 18-22, height 5 ft. 4 in. Send photo if you have. William Dressler, National Vaudeville Artists, New York.

WANTED—LADY HARPIS and lady pianist for high class vaudeville act. One week's rehearsal. Apply 11-1. Samuels Producing Co., Astor Theatre Bldg., New York.

WANTED—Straight man for musical act; one who plays cornet and saxophone. The Musical Fredericks, 161 W. 46th St., New York. Phone 325 Bryant.

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FILMY FANCIES.

By BERT ADLER.

I can't understand it, but Paramount didn't announce a single new star captured last week. However, Ben Shulberg has a new office boy!

And Universal didn't tell of any more big writers caught!

Or the exhibitors of any more co-operative associations formed!

It was a dull week!

Not even a star to tell of a new Panhard—or two—acquired!

Week's Wildest Press Yarn.

"Agnes Ayres Admits Her Brother Joined the Army, But Won't Tell Anxious Public Command He has Joined!"

ANSWERS.

Disgrace.—It is true John Gray had, or has, a Ford.

Lulu L.—Yes, the Ennis Brothers did an act in voodoo many years ago. I attended Bert Ennis' wedding a couple of years ago, and I believe that Harry is also still alive.

Peach.—We cannot forward mash notes. You can reach him as follows: George Smith, Pathe Company, care Norma Talmadge studio, New York.

Mamie.—Dick Watts lives in Pelham only during the summer, we believe.

Felicia.—Certainly, Charley Moyer has the finer moustache. In fact, there is great general doubt as to whether Bernie's is one.

The Anti-Booze Law Will Never Hurt Them.

Randolph Bartlett, Ernest Shipman, Earl Gulick, Joe Dunn, Al Tuchman.

The beneficent producers had better stop "fearing for the small exhibitor" now the war tax news is in.

Sped-on is a wonderful name for the chap that has to attend all the exhibitors' conventions.

BURLESQUE ROUTES

(Oct. 22 and 29.)

"Americana" 22-23 Binghamton 24 Oswego
25-27 Inter Niagara Falls 29 Garden Buffalo N. Y.
"Army & Navy Girls" 22 Gayety Philadelphia 29 So Bethlehem 30 Easton 31-32 Majestic Wilkes-Barre Pa.
"Auto Girls" 22 Victoria Pittsburgh 29 Penn Circuit
"Aviators" 22 Gayety Minneapolis 29 Star St. Paul
Behman Show 22 Gayety Boston 20 Columbia New York
"Best Show in Town" 22 Gayety Toronto 29 Gayety Buffalo
"Big Bang" 22 Englewood Chicago 29 Empire Chicago
"Bou Tons" 22 Casino Boston 29 Grand Hartford
"Bostonians" 22 Corinthian Rochester 29-31 Rastable Syracuse 1-3 Lumberg Utica N. Y.
"Bowers" 22 Jacques Waterbury Conn 29-31 Cohen's Newburgh 1-3 Cohen's Poughkeepsie
"Broadway Belles" 22 Gayety Brooklyn 29-31 Warburton Yonkers 1-3 Hudson Schenectady
"Broadway Frolics" 22 Empire Toledo 20 Lyric Dayton
"Burlesque Review" 22-24 Cohen's Newburgh 25-27 Cohen's Poughkeepsie 29 Miner's Bronx New York
"Burlesque Wonder Show" 22 Hurlig & Season's New York 20 L. O.
"Cabaret Girls" 22 Empire Hoboken 20 Star Brooklyn
"Charming Widows" 22 L. O. 20 Gayety Baltimore
"Darlings of Paris" 22 Gayety Chicago 29 Gayety Milwaukee
"Follies of Day" 22 Casino Philadelphia 29 Hurlig & Season's New York
"Follies of Pleasure" 22 So Bethlehem 23 Easton 24-27 Majestic Wilkes-Barre Pa 29 Empire Hoboken
"French Follies" 22 Star Brooklyn 20 Gayety Brooklyn
"Forty Thieves" 21-22 O. H. Terre Haute 29 Lyceum Columbus
"Girls from Follies" 22 Star Toronto 29 Savoy Hamilton Ont.
"Girls from Joyland" 22 Majestic Scranton 29-30 Binghamton 31 Oswego 1-3 Inter Niagara Falls N. Y.
"Golden Crook" 22 Gayety Detroit 29 Gayety Toronto
"Grown Up Babies" 22 Lyceum Duluth 29 Century Kansas City Mo.

Hastings Harry 22 Empire Brooklyn 29 Park Bridgeport Conn.
"Hello America" 22 Columbia Chicago 29-31 Hurlig & Season's New York
"Hello Girls" 22 Gayety Baltimore 29 Trocadero Philadelphia
"Hip Hip Hurray" 22-24 Bastable Syracuse 25-27 Lumberg Utica 29 Gayety Montreal
Howe Sam 22 Casino Brooklyn 29 Empire Newark
"Innocent Maids" 22 Howard Boston 29-31 Orpheum New Bedford 1-3 Worcester Worcester Mass.
Irvine's "Big Show" 22 Colonial Providence 29 Gayety Boston
"Jolly Girls" 22-24 Cort Wheeling W. Va 25-27 Grand Akron O 29 Empire Cleveland
"Lady Buccaneers" 22 Empire Chicago 29 Majestic Ft. Wayne Ind.
"Liberty Girls" 22 Miner's Bronx New York 29 Empire Brooklyn
"Lid Lifters" 22 Star St. Paul 20 Lyceum Duluth Minn.
"Maid of America" 22 Orpheum Paterson 29 Majestic Jersey City
"Majestic" 22 Gayety Washington 29 Gayety Pittsburgh
Marlon Dave 22 Palace Baltimore 20 Gayety Washington
"Merry Showers" 22 People's Philadelphia 29 Palace Baltimore
"Mile a Minute Girls" 22 Empire Cleveland 29-30 Erie 31 Ashtabula Pa 1-3 Park Youngstown O.
"Military Maids" 22 Standard St. Louis 29 Englewood Chicago
"Mischief Makers" 22-23 Holyoke Holyoke 24-27 Gilmore Springfield Mass 29 Howard Boston
"Million Dollar Dolls" 22 Star Cleveland 29 Empire Toledo
"Monte Carlo Girls" 22-24 Warburton Yonkers 25-27 Hudson Schenectady 29-30 Holyoke Holyoke 31-3 Gilmore Springfield Mass.
"Oh Girls" 22 Gayety Montreal 20 Empire Library
"Orientals" 22 Savoy Hamilton Ont 29 Cadillac Detroit
"Pace Makers" 22 Penn Circuit 29 L. O.
"Parisian Fillets" 22 Lyceum Columbus 29-31 Cort Wheeling W. Va 1-3 Grand Akron O.
"Puss Puss" 22 Gayety Omaha Neb 29 Gayety Kansas City Mo.
"Record Breakers" 22 Olympic New York 29 Gayety Philadelphia
Reeves Al 22 Olympic Cincinnati 29 Star & Garter Chicago
"Review of 1918" 22-23 Erie 24 Ashtabula Pa 25-27 Park Youngstown O 29 Victoria Pittsburgh Pa.
"Roseland Girls" 22 Gayety Pittsburgh 29 Star Cleveland
"Sept Morning Glories" 22 Garden Buffalo 29 Star Toronto
Sidman Sam 22 Lyric Dayton 29 Olympic Cincinnati
"Sight Seers" 22-24 Berchel Des Moines 29 Gayety Omaha
"Social Follies" 22-24 Orpheum New Bedford 25-27 Worcester Worcester Mass 29 Olympic New York
"Some Maids" 22 Majestic Jersey City 29 People's Philadelphia
"Some Babies" 22 Trocadero Philadelphia 29 Majestic Scranton
"Some Show" 22 Columbia New York 29 Casino Brooklyn
"Speedway Girls" 22 Gayety Milwaukee 29 Gayety Minneapolis
Spiegel's Revue 22 L. O. 29 Orpheum Paterson
"Sorting Widows" 22 Grand Hartford 29 Jacques Waterbury
"Star & Garter" 22 Empire Newark 29 Casino Philadelphia
"Step Lively Girls" 22 Empire Albany 29 Casino Boston
Sydell Rose 22 Star & Garter Chicago 29 Gayety Detroit
"Tempters" 22 Cadillac Detroit 29 Gayety Chicago
"20th Century Maids" 22 Gayety St. Louis 29 Columbia Chicago
Watson Billy 22 Gayety Buffalo 29 Corinthian Rochester
Welch Ben 22 Gayety Kansas City 29 Gayety St. Louis
"Whirlly Girly Girls" 22 Majestic Ft. Wayne 29-30 O. H. Terre Haute
White Pat 22 Century Kansas City Mo 29 Standard St. Louis
Williams Mollie 22 Park Bridgeport 29 Colonial Providence

INTERNATIONAL CIRCUIT.

"A Royal Divorce" Poll's Washington D. C.
"After Office Hours" National Chicago
"Americans First" 21-24 Majestic Peoria
"Bringing Up Father" Orpheum Philadelphia
"Come Back to Erin" Lyceum Detroit
"Common Clay" Grand Worcester Mass.
"Good for Nothing Husband" Gayety Louisville Ky.
"Italian Pictures" Orpheum Nashville Tenn.
"Italian Pictures" Grand Trenton N. J.
"Katzenjammer Kids" Auditorium Baltimore Md.
"Little Girl God Forgot" Imperial Chicago
"Little Girl in a Big City" 21-24 Boyd Omaha 25 Lincoln 26-27 San Joe
"Millionaire's Son & Shop Girl" Majestic Buffalo
"Mutt & Jeff" (a) Strand Hoboken N. J.
"Mutt & Jeff" (b) Adon Rochester N. Y.
"Oh Doctor" Southern Columbus O.
"Safety First" Prospect Cleveland O.
"Shore Acres" Emory Providence R. I.
"The Fascinating Widow" Walnut Philadelphia
"The Heart of Winton" Shubert Milwaukee
"The White Slave" Garden Kansas City Mo.
"Thurston the Magician" Lyceum Pittsburgh
"Trail of the Lonesome Pine" Majestic Indianapolis
"Turn Back the Hours" 22-24 Lumberg Utica 25-27 Bastable Syracuse
"Which One Shall I Marry" American St. Louis

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.

Childrey Stanley M

Dunne John W

Miskow Carl

Palmer Phillip L

Ramsey Beecher

Rosen Geo

Schoenbrunn Chas

Shelvey Frank

LETTER LIST.

Abachi Grace

Abbott Babe

Adair Stella

Adams Beulah

Adams Billie

Adams Ray & E (C)

Adler Felix

Alden Edith

Adroit & Burton (C)

Aharetta Kamp A (C)

Alarcon Troub's (C)

Alexander R W

Allen Frank

Allen Minnie

Almond Mrs T

Altkins B D

Alvin Mrs (P)

Amelia (C)

Andrews Glen

Andrews Francis W

Anellka Julia

Anson A E

Armia Walter

Armstrong Loretta

Arnold Rena

Artane Victoria (C)

Ayres Mr & Mrs C

Baird Ethel

Barlow Jack

Barney Violet

Baron Leonora

Barry & Wolford

Barry Hulda

Barry Richard

Barry Mrs Frank (C)

Bachelor Billy

Bayard Victor

Beall John & Rose

Belle Helen (C)

Bennett Alta

Bennett Ava

Bennett John

Benson Harry G

Bentley C E (C)

Berk Sam

Bernard Mike

Bijou Comedy (C)

Blimbo Chas (C)

Birch Eucelba

Bisland Ed

Blondy Bee

Bombard Mamie H

Borremmer Louis (C)

Bowlin Miss Ray

Boyle Augusta

Boyle & Jackson (C)

Bradford Earnest

Brenner David (P)

Brennon M

Brewster Le Roy

Britt Willis

Brooks Jean

Brooks Herbert

Brown Geo N (C)

Brown & Jackson

Brown Josephine

Brown & Kennedy (C)

Brown Norma

Brownie Morris (C)

Browns Dancing

Bunting Emma

Burke Ben

Burke Dan

Burke Walter J

Burns Miss Frankie

Burridge Ed

Burton Ethel

Burt Jos

Burtwick Ruth

Bussell & Parker
Byron Jack
- (C)

C

Caron Jacob

Carroll Cole

Carroll J D

Cassey Fred

Casper Emil

Castle Louise

Chandler Roy

Chief Eagle Horse (C)

Christie Earl G (C)

Claire Doris

Clara Violet (C)

Clayton Lucille

Cleighton & Lennie

Cliff Elsie

Clifton & Kraemer

Clucas C G

Clyde Gerald L (C)

Cody Toots

Cohn Geo

Cole & Denaby

Coleman Sally

Connolly Jos

Connor Bernice

Conrad Clayton

Conrad Elizabeth

Cook & Oatman

Cornilia Harry

Cosgriff Eileen

Cosmilia Richard

Coudray Peggy (C)

Coyne Jack

Craven Miss Billie

Crelighton Arnette

Curtis Jane

D

Daine Helen

Dalton Margery J

Danjiger N

D'Aubrey Diane

Daveros Geo

David A

Davis Mary M

Dean Hamilton (C)

Dean Miss G

Dean Ruth

De Costa Tess

DeFoggo Louiso (C)

DeMoore Arthur E

Dennis Lillian

De Pena Annette

DeWinters Grace (C)

De Witt Higo

Dickins & Deagon

(C)

Donagan Ed (C)

Dooley & Rugel

Drea Naomi

Dressler & Wilson

Dressler Marie

Drew Lowell P

Drexel Miss Billie

Drexler Frans (P)

Dreiscoll Jimmy

Duffy Dick (C)

Dunedin Queenie(Tel)

Dunleavy Joe
Dura & Judge
Du Vries Evelyn

E

Earl Ruby

Early & Leight

Eastman Melville R

Edison Pearl J

Elton Thelma

Ethardo Naomi

Evans Maile

Everett Gertrude

F

Farber Gloria (C)

Fay Miss Billie(Reg)

Fay Miss Billie (C)

Findlay J (C)

Fisher Lola

Fitzgerald Jack O(O)

Fitzgerald James P

Fitzgerald Jay (C)

Fitzgerald Norine (P)

Fleming Kathleen

Flint Douglas A

Flynn J Thornton

Foley & O'Neill

Folette & Wickes

Ford Captain B C

Ford Max (C)

Fordrester Mrs S

Francis Beverly

Francis Mollie

Freeman Moe (C)

French Bert

Froeman John

G

Gaby Frank

Ganpler Jack

Gayles & Raymond

Gibbons Irene (C)

Gibson Claire

Gieny & Bradford (C)

Glover C O

Glover Claude O (C)

Goldberg Bert (P)

Goodwin Nat (C)

Gordon Phyllis

Goulding Edmund

Grandy Gertrude

Grant Daisy (C)

Grant Fannie

Grant Irma

Gray & Byron

Gray Maude

Green & Pugh

Green Billy

WE HAVE ESTABLISHED THE ORIGINALITY of appearing with a JAZZ BAND IN THE EAST and now that the West has also approved of the innovation, we feel safe when again returning East that we shall not be claimed as "copyists."

We conceived the idea of a "SISTER ACT" AND A JAZZ BAND prior to any others, and take this opportunity to claim its originality.

ZIEGLER SISTERS

Booked Solid, Orpheum Circuit

Direction, PAUL DURAND

Harrington Miss Joe
Harris Dave
Harris Eleanor (C)
Harris Frank C
Harris Hazel
Harris Lillian
Harris Sam
Harrison Minnie
Hart Hal
Harvey Edith (C)
Harvey & Francis
Hasson Leslie A (C)
Hastings Etta
Haugh Thelma (C)
Hawley Orma
Haydn Fred & Tommy
Headder Jack (C)
Henderson V L (C)
Hendricks Herman
Herman & Hanly
Hiatt & Geer
Hibbitt Billy
Hicks & Seymour
Hilliard Marion
Hill Bros
Hines Cissy (P)
Hinton Al
Hipple Clifford

Kelley Claude
Kelley Florence H
Kelly Emie (C)
Kelly Perry
Kemp Roger
Kennedy J B
Kerry Fred
Keye Bob
King Billy
King Frank G
King Jane
Kinkaid Billy
Kipp & Kippy
Kirkalfy Mr
Kirkwan Kitty
Knapp Al
Knight H E
Kramer David
Krampe Ben J (C)
Kreiner Wm S
Kress Rose (C)
Kuter Thos
La Belle & Williams
La Coste & Clifton
Lamar Flossie
Lambert & Terry
Lammert Den Heer

Loretta Gertrude (C)
Lostus Mr & Mrs L P
(C)
Louie Jack
Love Joe
Lucey Alice
Lucy Frank
Lyle Geddes
Lyman & Harris
Lynch Martie (C)
Lynne & Francis
Lyon Mrs Dave (C)
Lyons Jack
Lyons Jessie
M
Mack Hap
Mack Kellar
Macklen Clayton
Maglin Eddy & R (P)
MacGovern Edythe
Malins (4) Irene B
(C)
Malland Madge (C)
Mallory Burton
Manderville Marjorie
Marshall & Greene
Marshall Jane

Nelson Gus
Neus Jim
Newlyn Victoria
Newport Hal
Newton Miss Billie
Nickols May
Noack A
Noblette Venzia
Nokes Frank
Nolan May
Nolan Mildred (C)
Noon Parsley
Norris Jane
Norton Ned "Clothes"
Nugent James J
O
Oaks Percy
O'Brien Jack
O'Brien Mrs Wm
O'Gorman Jos
O'Malley Jack (C)
Opp Ray
O'Shea Molly
P
Palma Michael
Palmer Frank (C)

Rogers Elizabeth
Rooney Aileen
Rouge Hervie
Ross Katherine (C)
Rossiter H A
Rothchild Julie
(REG) (C)
Royal Jack
Russell Paul R
Russell Robt (C)
Russell Thos
S
Sallsbury Endora (C)
Sather Al (C)
Sawyer Della
Saxon Chas H
Saxon Tressa
Scanlon G B
Schiffria Abe
Schlotterbeck Emil T
Schwartz Bros
Seldon Mrs Geo
Shanley Grace (C)
Shannon J J
Shaw Joe (C)
Sheedy Helen
Sheets Betty E

Skelly & Sauvin
Small Billy
Smith & Farmer
Smith Al
Smith Maud
Sprague Paul F
Staley Ethel A
Stanley Irene
Starr "Hap"
Startup Harry (C)
St Clair Ida
Stewart Billy
Stewart Jean
Stewart Margaret
Stirk Cliff
Stirk Cliff (C)
Stone Doty
Stone Earnest
Stroud Trio (C)
Stuart Austen
Sumika Takaori
Sunderland May (C)
Sutton Harry & K
Symonds Alfaretta
T
Tam O'Shanter Quar-
tette

Toppas Teddy
Towne Edna
Tracey Mrs Ray
Transfield Sisters
V
Valata Costa (REG)
(C)
Vanette & Gershon
Van Hoven Harry
Vaughn Dorothy (C)
Venger Nick
Vernon Ralph E
Victor Mr & Mrs
W
Wagner Miss V
Wakerfield Wanda (C)
Wallace Miss (TEL)
(C)
Walsey Charlie
Walsh Billie
Walzer Mabel
Ward Al (C)
Ward Arthur F
Ward & Curran
Warren Ethel

Weldon Francis
Wells Corinne
West & Bingham
Westcott John L
Western Helen
Weston Joe
Weston Trio (C)
Wharton Mrs Nat
Wheeler Bert
White Bros
White Danny (C)
Wilber Billy
Williams & Wolfus
Williams Charlie (P)
Williams Garnet
Willard's Temple Mus
Willard Dot
Wilson Miss Billie
Wilson Billy
Williams Bob
Wilson Lew
Wilson Lew (C)
Wilson Mrs Wm
Woods Helen
Woodward Clyde
Yates & Wheeler

PRODUCTIONS MANAGERS—LOOK US OVER

FRANK **WARNER and ASTER** HARRY
CHARACTERISTIC DANCES

Featuring our FUTURISTIC ECCENTRIC DANCE

Oct. 22-23-24—Loew's American Theatre

Oct. 25-26-27-28—Loew's National Theatre

Direction, LEW LESLIE

Hoffman Theresa
Holman Harry
Holton Miss M
Homburg Bob
Howard Sisters
Hoyt Margaret
Hughes Walter W
Hunter Mrs Kenneth
Hyman John
I
Imhoff Lella M
International Four
Irishmark Tina
Irwin Chas T
James Freddie
Jansley Four
Jarrett G E
Jefferson Stanley
Jennings Miss B
Jessop Wilfred
Jewell Ben (C)
Johnson & Arthur (C)
Johnson Norman
Johnson P T
Johnston Ben J
Jones Edith L
Jones Virginia
Jude Patsy
Juliette Elaine
K
Kaha Pete
Kane Joe (C)
Kane Lewis
Kautman Emmie (C)
Kaul Malinda (P)
Kayne Agnes
Kays Flynn (C)
Keech Kelvin
Kelly Helen
Kelly Lillian

Lanagan Patrick
Lane & Brown
Lane Harry J
La Pearl's Ariel
Larned Harry
La To's Noddes
Laumar Billie
Laurence Sisters
Lauri Roma
La Vanere
La Varre Marie
La Vigne Harry
Lawrence T
Law Miss Lester
Law Mrs Valler
Lay Jack (C)
Lea Grange & Gordon
Lee Mamie
Le Gendre Gene
Lelands The
Leonard Albert (C)
Lerner Mrs D (P)
Le Roy D F
Le Roy Jack
Le Roy Vic
Lester Harry J
Le Velle Jessie
Le Velle & Palmer
Levin Ben
Levit Abe
LeViva Miss (C)
Lewis Sam
Loyle Wm (C)
Lidell Jack
Lidell Jack (C)
Linn A M (C)
Linne Hans
Livingston Miss L
Lockhart Roma M (C)
Loeb Arthur
Loomis Low

Marsh Helene
Martelle Tommy
Marvin Earl (P)
Masoni Miss E (C)
Mayer Lita
Mayer Lita (C)
Mayhew Alec
Mayorga Louise
McCloud Jack
McCormack Joe
McDevitt & Keely
McIntyre The
McIntyre Mrs H C
McKead Eva
McLaughlin & Evans
McNamara
Melton Dorothy
Merle's Cockatoos
Miller Mrs E
Milton & Gilmour
Mitchell Russell (C)
Mizzie Miss (C)
Moe Freeman (C)
Mondereau Harvey
Montgomery & Mc-
Clean
Montgomery Lillian R
Mooney Milt S (P)
Morcy Chas
Morrison James
Morris Mazie
Mortimer R
Morton Lewis
Mussion Mrs M E
Myers Bob
Myling Joe
N
Natonson G A
Noble Arthur
Nora Estella M

Parker Peggy
Parker Stella
Perry G Reginald
Paulus Paul
Payton Miss Billie
Phillips Maybelle
Port & Delacey
Prell Chas F (Reg)
(C)
Prince Joseph E
Pugh Walter
Pulman Jacklyn
Purcell Pete
Purdy Wm (C)
Q
Quigley Jack (P)
R
Racey Edw F
Rachman
Rafael Dave
Raymond Jack (C)
Raymond Mrs Fred
Read Mrs A E
Redman & Wells
Reed F Stanley
Reeves Geo H
Rehan Adretta
Renard Miss S
Rene Irene (C)
Rice Bros (C)
Rice Helen C
Riedman Kitty
Richards Chris
Rifner Carl
Riley Joe
Roberts Olive
Robinson Norelle (C)
Roche Virginia

Shelley Hazel
Shelley Boys
Sherman Hal
Shirley Sisters
Sinclair Mrs H
Singerman Wm
Sipel Miss Lorene
(C)
Talford Ruth
Talaris Virginia (C)
Taylor Jack
Tenley Elmer
Ternann Harry
Tombs Helen H
Top Cornelius (Gov't)
(C)
The "Metropolitan Follies," having been booked hereabouts and found wanting, closed at Marion, Ind.
George Primrose played his 20th consecutive Chicago season, headlining at McVick's last week.
Jim Mikkelstetter, formerly manager of the Marlowe, Chicago, is now manager of the Orpheum theatre, Hammond, Ind.

Warren Ruth
Washington Betty
Wayne Chas
Webb Dolly
Weber Sisters
Weber Beck & Frazer
Weber & Wilson
Webster Alfred
Yates Harold
Yonson Bettina
Young & April
Young & Waldron (C)
Youngers The (C)
Z
Zygmunt Peter S

CHICAGO
VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
The executive offices of Izzie Herk will move next week to the second floor of Herk's Empire theatre.
Harry Lenetska, of the Orpheum offices in New York, spent a few days in Chicago last week looking over the Western situation.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

WELL, HERE WE ARE AGAIN
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Notice to Artists

The United Booking Offices, in an effort to materially help in carrying out the understanding between the Vaudeville Managers' Protective Association and the National Vaudeville Artists in reference to improving the conditions in vaudeville, as agreed upon by those organizations, has had posted in the offices of the U. B. O. a notice regarding the "two weeks' notice" clause in U. B. O. contracts.

This notification, so posted, informed the representatives of acts, that upon a cancellation by this agency, sufficient notice would be given the representative to inform the act at least two weeks prior to the date of cancellation.

It is under our notice that in instances arising through this, the representative, instead of promptly informing the act, as he should do when a contract is canceled, attempts to fill in the canceled time elsewhere, withholding the fact of the U. B. O. cancellation, and when failing to secure another engagement to fill in the open time, then notifies the act, one, two or three days before, instead of the proper two weeks.

We have posted a notice that hereafter when a representative so fails to properly notify the act canceled in due time, the representative will be required by this office to pay the artist's salary lost through his neglect, for the canceled week, or for such time as would make up a full two weeks' notice.

It is now up to the acts to notify this office if these orders are not carried out. The vaudeville managers have had certain understandings with the artists, through their respective organizations, in reference to the contract and the two weeks' notice clause in it. Artists will be aiding that understanding and assisting in improving the conditions if they will inform us as requested herein.

E. F. ALBEE

The Sensation of all Sensations

George M. Cohan's

"OVER THERE"

"OVER THERE" was first introduced by NORA BAYES and is still the sensation of her vaudeville offering.

"OVER THERE" is a sensation for THE SIX BROWN BROTHERS with FRED STONE at the GLOBE THEATRE.

"OVER THERE" is a sensation in the new WINTER GARDEN show.

"OVER THERE" is a sensation at THE HIPPODROME.

"OVER THERE" is a sensation for IRENE BORDONI in "HITCHY KOO."

"OVER THERE" is a sensation for the DOLLY SISTERS.

"OVER THERE" is a sensation for ELSIE JANIS.

"OVER THERE" is a sensation for KATE ELLIOTT and SAM WILLIAMS.

"OVER THERE" is a sensation for HARRY ELLIS.

"OVER THERE" is a sensation for JULIET DIKA.

"OVER THERE" is a sensation for BURT HANLON.

When you sing "OVER THERE" you are doing your country a service.

"OVER THERE" is the official Army Battle Song.

Your audiences demand "OVER THERE."

"OVER THERE" is published by

Wm. Jerome Publishing Corp.

Strand Theatre Building

Broadway & 47th Street

New York City, N. Y.

MURRAY HOWARD and HONEY HURST

In their Latest Skit

"He Bungled to Her Bungalow"

FEATURING

"Sometime You'll Remember"

"Broken Doll"

"Girls, If You Ever Get Married"

Published by

T. B. HARMS and FRANCIS DAY and HUNTER

62 West 45th Street, New York City

Personal Direction MANDEL and ROSE

Fred Morgan has taken the place of J. J. Holland ahead of Robert Sherman's "The Girl Without a Chance."

George Damerel's "Temptation," featuring Bobbie Vail and Marie Mann, is reported as going big on W. V. M. A. time.

"The Katzenjammer Kids" opened in Milwaukee last Sunday to a record house, after a successful tryout in Waukesha.

Jim Wingfield acted as bet-placer for George M. Cohan and won the Yankee Doodler \$25,000 on the White Sox.

Leona Thurber is in town, looking very much thinner and staller than when last seen. She has been resting for months in the country and will soon reappear in a monolog.

Dorothy Mortimer, of "Parlor, Bedroom and Bath," has left this company to rehearse with Leo Ditrichstein in his new play, "The King." Mrs. Fred Keck replaced her.

Howard McKent Barnes, according to present plans, will have four new shows by the first of the year. He will leave for the east this week.

"Kalama, of the Golden Gods" became known last week as "A Night in Honolulu," the change of name having been determined upon by Gaskell & MacVitty, the producers.

Frances, the New York costumer, plans to come to Chicago shortly to give a fashion show at the Blackstone. Nate Spingold will journey "ahead."

Mort Infield, formerly of Infield and Ray, has entered the agency business and is now associated with William Flemen in the latter's booking enterprises.

William B. Friedlander's tab, "The Night Clerks," closes in New York, Oct. 27, and the new and more elaborate version will go into rehearsal immediately thereafter.

Beverly White, contract agent and press representative for the Sells-Floto circus, has severed his connection with the outfit, and is in Chicago looking for new fields to tackle.

"The Heart of Wetona," which played at the National this week, closes at Milwaukee next week. The stated reason is that it is too highbrow for the International circuit time.

George M. Cohan, Clara Kimball Young, Sen. John Healy, Irvin Cobb, Charles Gebeart and others identified with theatrical life journeyed to Chicago to see the Giants take their third South Side beating.

Prompt legal action resulted in the removal from the program at the States cabaret of "Play My Wedding March in Rag

Time," a copyrighted song used by Nan Halperin.

Robert Sherman's one-night stand show, "A Good for Nothing Husband," is reported as doing well in Iowa last week, getting \$348 one night at Remsen, which has a population of only 800.

According to advices received here, Nancy Fair, recruited some months ago from vaudeville for Oliver Morosco's stock in Los Angeles, is to be featured in a new play to be produced in the near future.

Vladimir Besnikoff, the young Russian Jewish blind opera singer, will be introduced to Chicago at a Red Cross benefit concert to be given Nov. 27 under the auspices of Mrs. Edward Leight, a millionaire society woman, and Rose Pastor Stokes.

Wallace McCutcheon, once leading man in "The Pink Lady," and with Elsie Janis in "The Slim Princess," visited Chicago last week after an absence of three years. He appears in the uniform of a major of British Infantry.

C. Carroll is now booking the Orpheum, Clinton, Ia., formerly supplied with its attractions through the Western Vaudeville Managers' Association. Ben Wheeler, former manager of the Hartley, East Chicago, is handling the Clinton property.

George Summers, for eight years connected with George Broadhurst, has been engaged as stage manager for the three weeks' revival of "Stop, Look and Listen," presented in Chicago for the benefit of the Policemen's Benevolent Fund.

Errett Bigelow's shows at the Grand opera house, Rockford, Ill., are getting a tremendous play from the soldiers at Camp Grant. Last week's show was "Forty-five Minutes from Broadway," and it played to capacity. The cantonment theatre is expected to be finished by November 1.

As there is no legitimate house in Houston, Tex., the Majestic theatre there has booked some attractions to fill the open matinees, cutting into the vaudeville program. Among the shows booked are "Fair and Warmer," "Parlor, Bedroom and Bath," "Pom Pom" with Mitzel Hales, and the Boston Opera company.

The Censor Committee of the American Burlesque Circuit, composed of William Jennings and Charles Baker, paid a visit to Jean Bedini's "Forty Thieves" show at the Empire and gave it their O. K. Sam Michaels has replaced Harry Jackson in the Hebrew comedian part.

A number of notable stage folk offered their

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LOUIS BERNSTEIN, President

We take pleasure in announcing that for just about one week

MR. JOE GOODWIN

will be at our

Chicago Office, Grand Opera House Theatre Building

for the purpose of showing to artists in the west our three new numbers,
everyone of which we stamp as an absolute hit

"LONG BOY"

by William Herschell and Barclay Walker

a number that is destined to become the comedy craze
of this generation

"ONE DAY IN JUNE"

by Joseph Goodwin and James F. Hanley

The most impressive ballad that has been written
in fifteen years

"Chin Chin Chin Chin Chinaman"

by Joe Goodwin, Ballard Macdonald and Jimmie Hanley

A novelty song that stands alone unparalleled by any other
character song in music history

To recognized artists only we will be pleased
to forward a copy of either of these songs

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'FRISCO
Pantages Theatre Bldg.

WILLIAM DICK AND HIS GUITAR

"That's the Act in ONE"

WHO CLAIMS NO EXEMPTION FROM
THE RANK AND FILE OF
POLITE VAUDEVILLE

The Chief of All Censors, Sime, Said:—

OCT.
22-23-24
FIFTH
AVENUE
THEATRE
NEW YORK

(VARIETY, Sept. 14, 1917)
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.
—Sime.

AMERICAN
AND
EUROPEAN
REP.
PAT CASEY
AND
Wm. MORRIS

help in the project of Marshall Field during the past week of a booth in their magnificent store in behalf of the Red Cross. Among the actors and actresses who aided were Robert Edeson, Mary Nash, Crystal Herne, Otis Skinner, Fritz Williams, Leo Ditrichstein, Jack Hazzard and Joseph Santley.

It was rumored about that Joseph Santley had wired Benny Kauff an offer to go into vaudeville under Joe's management at a salary of \$2,500. The inspired press agentline who mothered the rumor didn't state whether

this was for a week, a month, or a season. Up to the moment of going to press, Mr. Kauff had not yet started rehearsing.

There are some new people in Rose Sydel's "London Belles," which plays at the Star and Garter week of Oct. 21. Among them are George F. Hayes, well known "rube," Ted Burns and Kate Pullman. The supporting cast includes Sam Lewis, J. Hunter Wilson, Louise Hartman, Frankie Burns, Dorothy Earle, Eddie Smith, Martha Richards, Nettie Colson, Emma Wilson and May Francis.

George S. Wood, some years ago press agent for the Colonial under George W. Lederer, is the new lessee of the Chicago theatre (formerly American Music Hall), which will be a rental house for transitory amateur affairs, dances, concerts, billiard tournaments, etc. A removable floor has been constructed. Liquor can be sold there.

John Cumberland's voice quit, and the stage manager of "Parlor, Bedroom and Bath" went into the part on short notice for two

days. Will Deming, who is on to rehearse another part, was switched to the Cumberland role, and other arrangements will be made to refill the cast until the useless throat works again.

Delays of the railroad and express companies interfered with the bill at the Prince theatre at Houston last week. Gus Elmore and Co. and Barnoid's Dogs didn't play the first matinee as a result. Corporal Roy Francis, who is a member of Battery F, 122d Field Artillery, appeared as an added attraction at the Prince. He was formerly a member of the team of Hall and Frande, known as the Dancing Bugs.

AUDITORIUM (H. M. Johnson, mgr.).—"Stop, Look and Listen," annual benefit for the Policemen's Benevolent Fund (1st week). Due for three weeks' engagement.
BLACKSTONE (Ed. Wappler, mgr.).—"Our Batters" (3d week), closing.
"The Willow Tree" with Fay Baitner opens Monday.
COHAN'S GRAND (Harry J. Ridings, mgr.). Leo Ditrichstein in "The Judge of Salamea" (3d week). "Why Marry?" with Arnold Daly, Nat Goodwin and Edmund Brees opens Nov. 5.
COLONIAL (Norman Field, mgr.).—"Parlor, Bedroom and Bath" with Florence Moore keeping up the swift pace it has enjoyed since the opening (8th week).
COLUMBIA (F. A. Perry, mgr.).—"Columbia Wheel Burlesque—"The Sightseers."
CORT (U. J. Herman, mgr.).—"Upstairs and Down" (8th week).
CROWN (Ed. Rowland, Jr., mgr.).—"Stock." "Broadway After Dark."
ENGLEWOOD (J. D. Whitehead, mgr.).—"American Wheel Burlesque—"Blif, Bling, Bang!"

EMPIRE (Art Moller, mgr.).—"American Wheel Burlesque—"Whirly Girly Girls."
GARRICK (William Currie, mgr.).—"The Thirteenth Chair" with Annie Russell, but still getting the crowds (7th week). Claim \$12,000 last week.

GAIETY (Robert Shoemaker, mgr.).—"American Wheel Burlesque—"The Speedway Girls."

ILLINOIS (R. Timponi, mgr.).—"Miss Springtime" opened up to good business (1st week).

IMPERIAL (Will Spink, mgr.).—"After Office Hours."

LA SALLE (Nat Royster, mgr.).—"Oh, Boy!" with Joe Santley, still playing capacity, with indications of season run (9th week).

NATIONAL (John Barrett, mgr.).—"The Heart of Wexona."

OLYMPIC (Abe Jacobs, mgr.).—"Canary Cottage," business showing better (3d week).

PLAYHOUSE.—Stewart Walker company in "Seventeen," one of the hits of the season (3d week).

PRINCESS (Will Singer, mgr.).—"The Man Who Came Back" with Mary Nash, pulling crowds (4th week).

POWERS' (Harry Powers, mgr.).—"Otis Skinner in "Mr Antonio," playing steady (6th week).

STAR AND GARTER (William Roche, mgr.).—"Columbia Wheel Burlesque—"The Golden Crook."

MAJESTIC (Fred C. Eberts, mgr.).—"Orpheum," rehearsal 9.30 a. m.). Elsie Janis, with many new accomplishments and her old super-genius for entertaining with inspired imitations, drew a reception that might have made Mary Garden or Pavlova flush with happiness. And then she went in and earned it. Moving rapidly through characterizations of Laurette Taylor, Sam Bernard, Sarah Bernhardt, Eddie Foy, Nora Bayes, George M. Cohan, Harry Lauder (new trench song, "Smile, Boys, Smile") she opened Chicago eyes with expert iariat whirling and intricate rope dancing in a Will Rogers imitation done in a sombrero and lingerie panties. Miss Janis had not been here in vaudeville for some time. She can come back soon. In fact, she can stay here, no doubt, if she wants to.

The Gaudemidi Brothers, gaudily displaying the claim they are Hollanders in their program matter, did their familiar clown act with the aid of clever doodles. Senor West-only, the pianist whose English (on the stage) gets worse the longer he lives in English speaking countries, registered a mild hit on showmanship through his trick piano work. Brenda Fowler and Co. in "The Spirit of '76," a raving patriotic screed by Ethel Clifton, used every known applause-getter and rang down to a fair hand. Sincerely, not the old sure-fire formulae, bring responses these days on war topics. We're in the war now, so we know what's what.

Anna Chandler, handsomely gowned in cloth of gold decorated with silver fringes and ribbons, sparkled through "Wild Over Me." "Give Me the Moonlight" and "We'll Go to a Bungalow," accompanied by an uncredited pianist. Just fair.

Hassard Short, a splendid actor in juvenile heavies and English pop parts, did nicely but not brilliantly as a nondescript comedian.

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27—Bushwick
Sept. 3—Washington
10—Philadelphia
17—Camden
24—Providence

Oct. 1—Boston
8—Orpheum
15—Alhambra
22—Philadelphia
29—Troy-Albany

Nov. 5—Buffalo
12—Toronto
19—Montreal
26—Hamilton
Dec. 3—Grand Rapids
10—Chicago
17—Canton
24—Cincinnati

Dec. 31—Indianapolis
Jan. 7—Louisville
14—Toledo
21—Detroit
28—Rochester
Feb. 4—Youngstown
11—Cleveland
18—Dayton

Feb. 25—Columbus
Mar. 5—Norton-Richmond
25—Knoxville-Chattanooga
April 1—Augusta-Macon
8—Birmingham-Atlanta
15—Savannah-Jacksonville
22—Memphis
29—New Orleans

May 6—Fort Worth
13—Dallas
20—Houston
27—Galveston
June 3—San Antonio
10—Austin-Little Rock
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SEASON 1917-1918

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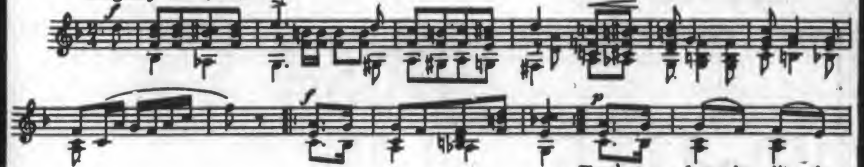
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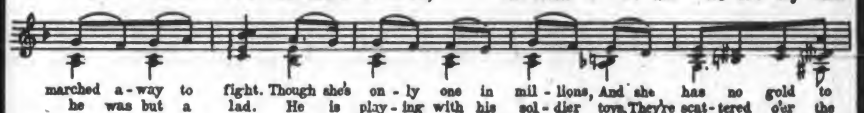
Brightly (Not fast)



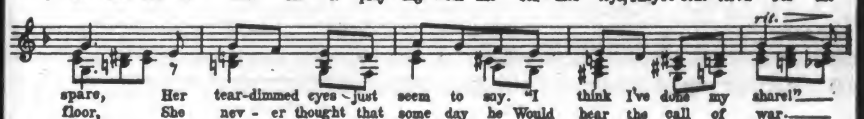
There's a lone - ly lit - tle
Ev - ry night this lone - ly



moth - er In a lone - ly home to - night, She's think - ing of her sol - dier boy Who
moth - er Has a dream that makes her sad, She seems to see her sol - dier boy When



marched a - way to fight. Though she's on - ly one in mil - lions, And she has no gold to
he was but a lad. He is play - ing with his sol - dier toys, They're scat - tered o'er the



spare, Her tear - dimmed eyes - just seem to say. "I think I've done my share!"
floor, She nev - er thought that some day he Would hear the call of war.

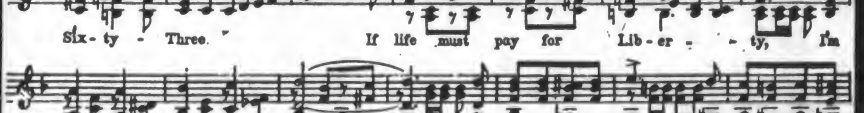
CHORUS



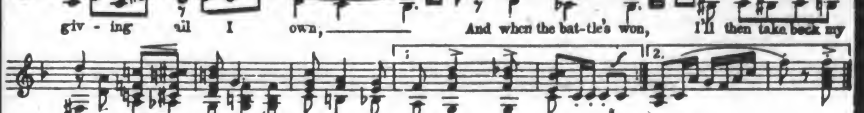
I gave my boy to Un - cle Sam, To fight for you and



me, Just like his dad at Get - tys - burg, In High - teen -



Six - ty - Three. If life must pay for Lib - er - ty, I'm



giv - ing all I own, And when the bat - tle's won, I'll then take back my



Son, That's a Moth - er's Lib - er - ty Loan! I Loan!

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lead in "The Ruby Ray," an impossible farce by Maurice Hennequin, in which he was supported with rare skill by his company, Rose Macdonald, Florence Cross and Thelma White. The casting here is perfect. Some surprisingly poor taste is displayed in spots, especially at the end, when a negro helper comes on in the we're-going-to-be-married scene, either gotten up as a minister or too nearly like one to fit in the curtain scene. The act works swiftly, however, and in many particulars sets a welcome pace for ostensibly "refined" farce in vaudeville.

Doc O'Neill, with his usual nut stuff, pulled plenty of good gags. They ought to be good. Some belong to Harry Lauder and some to the Four Mortons and others to the world. But they screamed when he sang "Poor Pauline," calling the mangled dame "Soapline" in order to get away from an old number and

introduce a new one. O'Neill rings the bell. Bostock's Riding School closed, holding 60 per cent. of the matinee house, with plenty of laughs.

HIPPOTRONE (Andy Talbot, mgr.; agent, W. V. M. A.).—The day bill of the offering the latter part of the week was a listless one, opening with Violet and Clark in an equilibrium act. Violet is the strong party of the team. For a woman she does some rather difficult stunts, and Clark furnishes the comedy relief by bumping into the props and doing a tango on his hands. Number two was Ogden and Benson. They sang fifty songs very pleasingly. One of the boys has an uncanny faculty of imitating a ukelele through his nose. It is done as effectively as Al Jolson used to do his cello imitation, and gets a tremendous band. This is a gentlemanly, clean act. Frank Gaby and Co.

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**"IM ALL
BOUND 'ROUND
WITH THE
MASON DIXON
LINE"**

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were there with an excellent ventriloquial act, using a full stage doctor's office set, a nurse and two dummies, one male and one female. Gabby's best trick is making the female dummy sing in shrill soprano while he munches cake the while. Alfred H. White and Co. pleased the audience with a sketch entitled "The Answer." There is no particular punch in the book, nor any especially bright or dramatic lines or situations, and there is no strength whatever in the three supporting characters, but White in the character of a wealthy Jewish banker impresses. Schoen and Walton have a swift fifteen minutes in an act they call "Ain't She Nice?" She is Walton, and she is nice. They sing, dance a bit and act very foolish, but the audience liked it very much. An exceptionally artistic dancing act closes the show. It is the act of Mlle. Luxanne and her ballet barefoot girls who leadora Duncan around. They manipulate capable tootles and look nice.

PALACE (Earl Steward, bus. mgr.; Orpheum).—A big bill. Carl Randall, whose progress has been in leaps, now has an act which will be the biggest hit "out of the west" in years, and the surest dancing act since White and Cavanaugh. His partner, Ernestine Myers, as fresh as a Hoosier poppin, is just built for the Palace on Broadway, just as the lady is built for the Palace on Clark street. In an Oriental dance solo, extremely daring as to costume, and in the finale duet with Randall, an Egyptian fox-trot, she held the house paralyzed with interest. Randall's work, too, is stellar. Except for two stage halts while the orchestra plays operatic introductions which may be good art, but surely cannot be good vaudeville, the act is solid gold. Randall might cut his second song in the first scene also, as his voice breaks and the opening number is enough to show that he can warble as well as dance.

Adele Rowland, looking sweet, breezed through four numbers, with light but sincere appreciation. Miss Rowland never was an applause getter, but she holds her own neatly, pleasing those who seek class and style, and is probably the best soubrette in vaudeville without any special aspirations. Jimmy Huxney, revealing perhaps a little too much desire to kid himself and William Worsley, his partner, got his comedy over. But he sidesteps the moments of true Yiddish characterization which won him his original hits. Huxney is a nifty and natural joshier, but he might repress himself a trifle—it gets burdensome. He would do well, too, for the sake of himself and the theatre generally, to cut

indelicate gags such as throwing up his breakfast and not wanting it back, his bed being alive, and his partner's punk smell which might be cured by taking a bath. This is especially obnoxious in character, as sensitive Jews regard it a reflection on their kind. "Holiday's Dream" (New Acts) closes the show. On Monday night a long speech on behalf of Liberty Bonds opened it, making it soft for Herbert's dogs and leaping greyhounds, parrots, cats and pigeons. The act went with unusual strength. Callista Conant in her pianolog and parrot imitation followed, but there were no leaping animals to help her past the barrier. The act is very Chau-tauqua and needs brightening in material and delivery.

McConnell and Simpson, in "At Home" got plenty of laughs. The act always was a good vehicle. The only changes now prescriptible come with Miss McConnell's first entrance, when it is seen that she has reduced. While she still takes many funny falls she has cut out several of them. She is one of the funniest women on the stage, and it is a mystery how the farce and revue producers neglect her. Bernie and Baker drew the applause of the bill with violin and piano accompaniment.

RIALTO (Harry Earle, mgr.; agent, Doyle-Loew).—The returns for the deciding game of the world's series brought exceptionally large crowds to this popular house, and the bill they got was worth coming to see. The opening act of the show the first part of the week was Amina, a girl violinist. She is a wild, gypsyish, whimsical, black-haired, red-lipped thing, mistress of the tricks of cavases that make a violin recital beautiful visually as well as from the standpoint of harmony. She was followed by the University Four, harmonists, in dinner jackets. The boys sing pleasingly, but their act is entirely too conventional to get over big. Their best number is "Hesitation Blues," which gets them their hands. "Miss Hamlet," a remarkable burlesque tabloid just off Pantages time, had the number three position on the bill. This is easily the most clever act that has shown at the Rialto since the opening of the theatre. The setting (full stage) is beautiful, the elaborate costumes are true to type, the six chorus girls are pretty, shapely and know how to dance, the character parts of Hamlet, Polonius, Ophelia, the ghost of Hamlet's father, the Queen Mother and the King are all handled with rare discretion and splendid sense of the burlesque written around the heavy characters. Everything is well done and nothing is overdone. Following the tabloid, the Three Regals, a teeth act with a rather effective blacksmith-shop setting; novel. The next act, Mantilla and Warden, was an unpleasant breach in an otherwise splendid bill. Mantilla, the woman, dances, and the man slips over comedy which is so labored and jaundiced that it is an ordeal to sit through it. He makes heavy and unsuccessful endeavors to kid the audience and the orchestra, something which should be avoided generally, as it has been worked to death of late. The bill closed with the Harrison West Trio, a man, a girl and a boy, with song, dance and patter. The dancing was good, the singing was fair and the patter was poor. The boy in the act has the makings of a good single.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current Orpheum show is a pleasing affair, and although running till a late hour (it being almost midnight when the war pictures concluded the entertainment), the majority of the auditors remained to see the second episode. Gus Edwards' "Bandbox Revue" held the audience and proved interesting throughout. George Cuddles and Vincent O'Donnell easily shared the top honors of the aggregation. Colonel Diamond and Granddaughter were delegated to the opening spot and did well enough under the circumstances. "The Night

Boat," by John B. Hymer, and Marck's Lions were among the holdovers, and easily repeated the success attained the previous week. Frankie Heath was originally programmed to hold "No. 5," but at a late hour was shifted to "No. 8." She proved a welcome addition to the program. The Jordan Girls performed numerous difficult feats upon the wire and were received much applause. Al Herman in his blackface monolog proved a laughing riot. Santley and Norton changed positions with Frankie Heath, and through the late changed chalked up a good score.

PANTAGES.—The Pantages program this week is a pleasing arrangement, with "Miss America," a musical satire, headlining. The production and its principals, together with the musical numbers, were well received.

The DeMiche Bros. in their pantomime specialty won laughs. "Everyman's Sister" proved a very likable addition, and in accordance was very well liked. "Maid of the Movies" is a sort of a mystery that proved interesting. Chester Gruber, a comedian on the "nut" order, was enjoyed. "Girl from Starland," a mechanical arrangement whereby the girls swing over the heads of the audience, gained considerable applause.

HIPPODROME.—The Hippodrome program rounded into a fair evening's entertainment. Virgil and LeBlanche and Krueger and King did not appear. The Two Specks proved a pleasing combination. Eugene Le Page Players, five women and two men, in a singing and musical specialty, closed the show to fair returns. Reiff and Murray fared well



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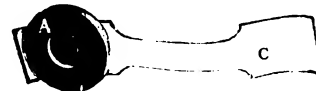
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"SO LONG, MOTHER".....	Egan-Kahn-Van Alstyne
"SAILING AWAY ON THE HENRY CLAY".....	Kahn-Van Alstyne
"DON'T TRY TO STEAL THE SWEETHEART OF A SOLDIER".....	Bryan-Van Alstyne-Schenck
"ROCK-A-BYE LAND".....	Kahn-Van Alstyne
"MY MOTHER'S EYES".....	Bryan-Paley

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They may not meet again to love each other,
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To protect our liberty,
Don't try to steal his girl away.

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"SOUTHERN GAL".....	Yellen-Gumble
"MAYBE SOMETIME".....	Kahn-Marshall
"SO THIS IS DIXIE".....	Yellen-Gumble
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"LAST NIGHT".....	Brown-Spencer

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enough with their songs and dances. Eldridge, Barlow and Eldridge scored the hit of the evening with their rube comedy. Matlbe and Corpos opened with dancing and some equilibristic work that was of ordinary quality. Emilio Osta, a seven-year-old boy pianist, did well in the "No. 8" position.

ALCAZAR (George Davis, mgr.).—Richard Carle in "Nobody Home" (1st week).

CORT (Homer F. Curran, mgr.).—Max Fikman in "Nothing But the Truth" (2d week).

COLUMBIA (Gottlieb-Marx, mgrs.).—Henrietta Crossman in "Erastus Susan" (1st week).

CASINO (Robert Drady, mgr.; agent, A. & H. and W. V. A.).—Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.; agent, A. & H. and W. V. A.).—Vaudeville.

PRINCESS (Bert Leroy, lessee & mgr.; agent, Bert Leroy).—Vaudeville.

ALHAMBRA (Wm. Finck, mgr.; agent, Kellie-Burns).—Vaudeville.

ALHAMBRA.—Though the Alhambra is getting its supply of vaudeville from the

Kellie-Burns agency, of which Bill Daffley is the local booker, and is rated as on the "Tour B" of the A. & H.-W. V. A., the acts are practically the same that play the other houses of the latter circuit. Last week (8) the bill was headed by the Great Jensen, at the Casino a few weeks ago, and while he is presenting the same magic act at this house (which gets a great deal of its patronage from the floating population) Jensen's paraphernalia in the lobby attracted considerable attention and proved of some assistance to the speller which the house is employing. Lulu Hunter opened the show with songs, in double-voice, that were liked. Harry Dixon offered a pianolog and also put over some character numbers with the assistance of the orchestra, to big returns. The Parker Bros. do some good hand balancing and acrobatics. Their final stunt, which consists of one of the men leaping over a piano in a hand-to-hand catch with his partner lying on his back won much applause. Arthur Don and Patricia Patty were next to closing. "Breaking In" some new dialog and songs written by James Madison. Much of the material which would

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be appreciated in better theatres was lost here, due to the continual crowds walking in, in the scramble for seats, while some of the talk landed over the heads of the auditors. Don has an original style that is bound to win favor. While Miss Patty injects considerable ginger in her work and makes an excellent "straight." She puts over a fast song in great shape. Their closing number about the "Ladies" proved a big applause getter. Jensen in the closing position held the crowd without any difficulty.

The Four Roses at Pantages last week were unable to show their new wardrobe, owing to it having been lost in transit. The express company has been trying to locate the costumes for several weeks.

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**MODISTE
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Wilbur Mack (Mack and Walker), touring the Orpheum Circuit in his sketch, "A Pair of Tickets," is writing a two-act musical comedy, which will be an elaboration on his present vaudeville offering, and will bear the same title.

George Wood, amusement manager at Levy's, Los Angeles, was here last week securing talent for a revue now running at that cafe. Those engaged from the Blake & Amber agency were Marie Johnston, Elsie Yates and Helen Marshall. Mary Gold, who closes with "Oh, Doctor," at Pantages, Oakland, this week, has also been signed by Mr. Woods.

W. C. Walsh was compelled to terminate his engagement with the Alcazar Producing Co. at San Jose last week, where the "Cohan Revue" gave its final performance. According to reports, other members of the company, headed by Richard Carle, celebrated, which the management state interfered with the usual smooth running of the show. "Cohan's Revue" did a big business at both performances at San Jose.

Harry L. Leavitt, identified with various booking agencies for many years on this coast, has returned after an absence of two years which he spent in eastern cities. Mr. Leavitt has applied for a booking license and will in all probability open an office shortly.

Abe Levy, one of the owners of "Watch Your Step," which left the Columbia after two successful weeks, departed for New York City to confer with Otto Hauerbach and Rudolph Frimel in reference to a new show which is expected to open some time in January.

Willie Archie, who came west on a six weeks' contract with the Alcazar Producing Co. and was to appear for six consecutive weeks in the "Cohan Revue" at the Alcazar, but only played five weeks (owing to show closing after its fifth week), took things easy last week, waiting for pay day to collect his sixth week's salary.

Rene Deltrich (Wright and Deltrich) has had her latest song, "Because of You," accepted by T. B. Harms. Other songs accepted for publication which Miss Deltrich has recently completed are "Honey Lou" (Feist) and "Liki Pu," by Bergstrom Music Co. of Honolulu.

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"THE RENDEZVOUS OF THEATRICAL'S BEST"

Mme. Odette Fontenay, lyric soprano of the Metropolitan opera company, appeared in a concert at Scottish Rite Auditorium last week, singing to the accompaniment of a phonograph.

Frank Hill, formerly assistant treasurer at the Columbia and connected in various other occupations with local theatres, has been added to the salesmen staff by Sol Lesser of the All Star Film Co.

Last week everybody heard a springy step at the Orpheum here. Hugo Hertis, local manager, had a new rubber mat laid in the lobby, and says if business keeps up till December it will be so thin he will have a raincoat made out of it.

Reports from Honolulu state that the Monte Carter Musical Comedy Co. opened there to turnaway business.

The Cort, the only house showing results of the World's Series on the Play-a-Graph at 50 and 75 cents, turned away hundreds at each exhibition. Many of the tickets fell into the hands of speculators.

Elmer Workman has returned to theatricals, and taken over the Princess, Los Angeles. Workman formerly owned the Princess, which was devoted to stock burlesque.

Willie West and Hazel Boyd, who recently closed their musical comedy show at Portland, Ore., are now playing in vaudeville as a team.

Eddie Magill is again in charge of Foster Music Co. office in San Francisco since Abe Olman returned east.

John P. Medbury is temporarily in charge of the Shapiro-Bernstein office during Frank Snowden's absence, who is devoting his time to military affairs by request. Snowden is expected to resume charge of the office shortly.

The Little theatre, conducted by the Players Club, has a seating capacity of 80. It is a club formed to develop amateur players. Last season three of the young actors were called into professional stock companies, Carolyn Caro going to the Alcazar, Marion Devendorf to the Bishop Players in Oakland, and Virginia Bluel was a member of the company at the Oakland Orpheum last summer. This season the Little theatre will lose its star, William S. Rainey, who has been engaged in support of Henry Miller, when the latter opens his New York run. Euile Andreas, who is writing some of the playlets for the club, has completed a new playlet, "Her Sprained Ankle," which will be presented in vaudeville by Howard Russel and Co.

ATLANTIC CITY.

A. H. Woods brought "On With the Dance," a new drama of modern American life, to the Apollo 18-20. The play is another effort from Michael Morton, author of "The Yellow Ticket." In the cast were seen John Mason, William Morris, Edward Abeles, Eileen Huban, Julia Dean and Corinne Barker.

There is a merry little fuss on tap here over the placing of the first showing of Paramount pictures at the Bijou, managed by Herbert Elliott, and the City Square, managed by Edward J. O'Keefe. M. H. Russell, of the Colonial, and Joseph Snellenberg, of the Virginia, are waging a controversy with

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the other two managers to secure the first showings for their theatres. Until recently this order prevailed. The courts may finally hear something about the situation.

"Barbery Sheep," an Artercraft feature, is enjoying popularity at the City Square. At the Cort the program of Paramount shows, including "Mysterious Miss Terry," starring Billie Burke, found a large following. Miss Burke's appearance in "Arms and the Girl," another, Paramount film, at the Bijou, and Douglas Fairbanks in the "Man from Painted Post," packed the playhouse on successive nights.

Clara K. Young delighted patrons of the Virginia in "Magda." Charlie Chaplin in "The Adventurer," found his usual a. r. o. crowds at the same theatre.

"Civilization," Thomas H. Ince's film, won ready appreciation from patrons of the Colonial.

Boardwalk cabarets have inaugurated their winter schedules. Duke Hogan, late of Castles-by-the-Sea, and Beatriz Benedict, of "Pink Lady" fame are winning many friends at the Ratzkellar. The Jazz Band Quintette of John Sawyer is also there.

The Dunlop is offering a change of bill in its cafe each week.

At the Islesworth the resort's only ice skating rink has been reopened and enlarged. Ice stars are appearing there regularly.

Marcella Page, Dolly Austin, Patsy Shaughnessy and Billy Hinea have joined the talent at the Beaux Arts for an extended engagement.

Fred Moore, manager of the Apollo, has just been appointed as one of the New Jersey representatives to the Good Roads Congress at Washington.

BALTIMORE.

By FRANCIS D. OTOOLE.

FORD'S (Chas. E. Ford, mgr.).—"The Willow Tree," with Fay Bainter, is the attraction this week. Malcolm Fessett, appearing here in the Shelley Hull's role, gives quite an excellent performance, while the acting of Miss Bainter needs no commendation.

ACADEMY (Harry Henkle, mgr.).—A crook play, dealing with the reformation of a criminal, with Wilton Lackaye, this week. "The Inner Man," by Abraham Schomer, reduces how kindness softened the heart of a thief, but the theories advanced are too weak to be convincing. Walton Lackaye in the titular role gives a splendid display of histrionic ability.

MARYLAND (Fred. Schenberger, mgr.).—Blossom Seeley and Co., Rockwood and Al Wood, Brendel and Hart, Edna Aug. Olga Boris, Harry Berensford and Co., Asaki GARDEN.—"A Millionaire's Son," "tab."

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LOEW'S (Geo. McDermitt, mgr.).—A clever drug store skit, "The Phun Phlenda," is the headliner at Loew's Hippodrome this week. It is full of good fun and tuneful music. A political playlet, "A Midnight Appeal," is offered by William Keough, Richard Mulvey and Mabel Craig. Sampson and Douglas in a skit; Helen Moratti, singing comedienne; Clarence Wilbur in a monologue, and the Zamerars, posing aerialists.

VICTOR'S (Chas. Thropp, mgr.).—Sunbar and Turner present the feature act. A singing skit, down on the bill as "In California," is presented by Kelly and Fern. Grey and Plunkett are musicians of more than average ability. Harry Goulson receives much applause in his role as a character and singing comedian. The Norwood Brothers, strong men, complete the bill.

BOSTON.

By **LEN LINSLEY**.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A bill without an animal, a bicycle, a "hoover," a juggler, an athlete, an acrobat, a "plant," a Hawaiian song, an impersonator, a ventriloquist, a "tab," a pre-digittator, a cartoonist, a song-writer, a virtuoso, a circus act, or even any sort of a musical instrument except a piano for accompaniment managed to get across nicely Monday night. Marion Morgan's Art Dancers were featured, and although the act was perfectly staged and strikingly set, it dragged through lack of a joint and absence of any high spots. Juliette Dika, playing just ahead of the Morgan number, went better than she ever did in Boston. She adopted Variety's criticism last week concerning "Over There," thus making her Joan of Arc number much stronger. Her act has been refined to the point where she would be justified in carrying a pianist, although he would have to be located close to the wings to avoid conflicting with some of her statuesque poses. James Watts, following these two acts, has an ideal "set-up" for his impersonation travesties on art dancers and female singles. Although his comedy is double-essenced London music hall rough-neck stuff, the conservative Boston audience quickly became acclimated and he had them rocking in their seats before he concluded. With Cressy and Dayne in "A City Case" preceding these three acts, it formed a big-time quartet that virtually comprised the worth-while part of the bill. Hooper and Marbury in songs and dances opened, followed by Arnold and Taylor in "Put Out," both acts going poorly through being unfit for opening work and because the audience was unaware of the temporary elimination of the new serial which ordinarily opens the show. Both acts worked to the slamming of orchestra seats. This is the last week of picture elimination for an opening act, which was occasioned by the German Retreat pictures which because of their expense and drawing powers have been closing the show for three weeks. Fox and Ward, the minstrel team that has worked for 50 years, and which started this week on a two year big time booking, did not show to advantage, as the new act being written by Aaron Hoffman has not yet been submitted to them. They are using one of their old duologues, including a crude poetical account of their history as a minstrel team. Wellington Crow closed, and his real act did not come until after he had taken his bows. He was not in his best voice, and a habit of constantly wetting his lips with his tongue might be easily eliminated. His closing numbers for encores were dainty and packed with personality.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"The Burglar" and the Arras pictures dominate the bill, although the subor-

dated vaudeville was exceptional for a pop program. "The Masqueraders," a "tab" headed by Al Dow, flopped badly Monday afternoon and was put back to opening spot, although supposed to be the headliner. Other acts comprised "The Road to Romany," Waring, the pianist, Mason and Gwynne and the Tuscany Brothers. Aubrey and Riche were billed but did not show.

BIJOU (Ralph Gliman, mgr.; agent, U. B. O.).—Second run pictures with a long program. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Douglas Fairbanks in "The Lamb" and Anita Stewart in "The Girl Philippa" topping the film bill. The vaudeville comprised Dana Cooper and Co. in "The Confession," Niblo's Talking Birds, Ritter and Elia, the Two Violets and Fred Norman.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Joe Greenwald and Co. topped the first half bill, although it played last week at Loew's Orpheum. The remainder of an exceptionally well-balanced pop bill comprised Allen, Clifford and Barry, Laurie Ordway, Shepard and Ott, and Tchow's Cats.

GLOBE (Frank Meagher, mgr.; agent, Loew).—"Rolling Stones" in stock with "The Wolf" underlined. Business satisfactory, although not up to the figure expected when the Loew stock season was launched last August.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"The Nine Little Reubens," a clever company of singers, dancers and instrumentalists, topped a snappy bill easily, although the Lowandies in "At the Training Quarters" received a big hand. Other acts comprised Crawford, Smith and Martell, Bud and Nellie Helm, Lloyd and Whitehouse, Rea and Wyner and the Concertos. The film program was topped by "The Narrow Trail."

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—The Kerenky-Russian Revolution pictures, being featured exclusively in the local Olympia houses cleaned up Monday as the result of an exceptionally expensive advertising campaign.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—The Kerenky pictures did equally well at this house, the advertising being pooled by the Gordon interests.

PARK (Thomas D. Soriero, mgr.).—Emily Stevens in "A Sleeping Memory" and W. S. Hart in "Hell's Hinges" topped one of the best film programs this live house has shown in months. Excellent business.

MAJESTIC (E. D. Smith, mgr.).—Last week but one of "Seven Days' Leave," the new "meller" from London. It is being whipped into shape rapidly, although there is still much to do to make this a real Daniel Frohman \$2 attraction.

SHUBERT (E. D. Smith, mgr.).—"The Winter Garden's" "Passing Show" opened Monday night to capacity and will probably cut into the Ziegfeld "Follies" at the Colonial, which has been running along to a nightly turnover.

PLYMOUTH (E. D. Smith, mgr.).—"Oh, Boy!" on its 12th week in Boston, and still going big. Seats on sale for Christmas week.

WILBUR (E. D. Smith, mgr.).—"Love o' Mike" on its second week to good business in this rather small house.

PARK SQUARE (Fred E. Wright, mgr.).—Jane Cowl in "Lilac Time" on its last week to business that would warrant a hold-over, but the previous bookings for this production and for "Capt. Kidd, Jr." prevented.

COLONIAL (Charles J. Rich, mgr.).—Last two weeks of Ziegfeld's "Follies." Only a slight matinee slump.

TREMONT (John B. Schoeffel, mgr.).—"Turn to the Right" on its 7th week to satisfactory business.

HOLLIS (Charles J. Rich, mgr.).—Ruth Chatterton in "Come Out of the Kitchen" on its last two weeks. Holding up well around \$7,000.

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BOSTON OPERA HOUSE (Lawrence McCarthy, mgr.).—"The Red Clock" closed unexpectedly here this week. Story elsewhere.

CASTLE SQUARE (John Craig, mgr.).—Due to open in a week or two as a picture house after having been completely renovated.

COPLEY (H. W. Pattee, mgr.).—"The Man Who Stayed at Home" on its 10th consecutive week in stock by the Henry Jewett English Players. Still running to week and capacity with no indication of termination of the run.

CASINO (Charles Waldron, mgr.).—Jacobs and Jermon's "Sporting Widows." Big.

GAYETY (Thomas H. Henry, mgr.).—Gerard's "Some Show" with Edmund Hayes. Excellent.

HOWARD (George E. Lothrop, mgr.).—"Social Follies Burlesquers" with the Three Yocarrays heading a snappy house bill. Capacity evenings.

Shows opening next week are "Capt. Kidd, Jr.," which replaces "Lilac Time" at the Park Square, and Andrew Mack in "Mollie Dear," which replaces "The Red Clock" at the Boston Opera House. David Ward in "The Music Master" is definitely booked into the Colonial for the 29th to replace Ziegfeld's "Follies" and John Drew in "Gay Lord Quex" will come into the Hollis on the same date, replacing Ruth Chatterton in "Come Out of the Kitchen." The Henry Jewett English Players are now rehearsing "Eccen-

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trio Lord Comberdene," although there is little chance of producing it for a least a month owing to the phenomenal run of "The Man Who Stayed at Home."

The fate of the Boston Opera House is still up in the air. Mark Temple Dowling and J. Sumner Draper, the two big realty operators who own the theatre, have been indignantly denying for several days the report that the structure had been sold to the Shuberts for \$310,000, as intimated in last week's Variety. The theatre would be a bargain at \$500,000, it was declared, but in denying the deal, the admission was made the Shuberts had been negotiating for a long time that it was hoped to establish it as a local Shubert Winter Garden. Lawrence McCarthy, now leases the house, and has had poor luck.

The "Oh, Boy!" company gave a professional matinee Thursday of this week at the Plymouth with Miss Helen Shipman submitting a new dancing number for approval. The entire "Winter Garden" company was given a special section.

Harry B. Smith has been in town for several days touting up "Love o' Mike" and adding a new number which is being tried this week.

Irene Halsman of the "Oh, Boy!" company now playing here is announced as having signed a five-year contract with Comstock and Elliott, with her next role in a Scotch comedy with music.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.).—Lina Abarbanell; Smith & Austin; Olive Briscoe; Jane Conolly & Co.; Chief Caulpican; Venita Gould; Mankichi Japs; Whiting & Burt. REGENT (Tom Ealand, mgr.).—"The

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MILES (Jim Rutherford, mgr.).—Sigmund Borsini; Nana Sullivan & Players; Santuchi

ORPHEUM (Rod Waggoner, mgr.).—Jimmy

& Parel; Hazel Morris; Crump, Williams & Davis; Kelo Brothers.
COLONIAL (W. F. Newkirk, mgr.).—Odiva; Great Howard; Herman, Van & Hyman; Johnston, Harty & Co.; Buck Bros.; James and Betty Morgan; Newhoff & Phelps.

DETROIT.—Second week of "The Boom-erang." Capacity.

GARRICK.—William Collier in "Nothing But the Truth."

GAYETY.—"Best Show in Town."

LYCEUM.—"Little Girl God Forgot."

CADILLAC.—"Darlings of Paris."

"Johnny Get Your Gun" at Garrick Oct. 29.

ADAMS.—"Marrying Money (Glaser stock)."

John H. Kunsy has purchased for Michigan 15 two-reel W. S. Hart features and three five-reelers.

BROADWAY-STRAND.—"The Narrow trail." WASHINGTON.—"The Man from Painted Post."

MAJESTIC.—"Within the Law."

MADISON.—"Paradise Gardens."

The Colonial will go to two-a-day, starting Oct. 22. All seats will be reserved under the



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" 10—Muskegon, Pontiac	Feb. 4—Minneapolis	" 8—Stockton, Sacramento
" 17—South Bend	" 11—St. Paul	" 15—Los Angeles
" 24—Indianapolis	" 18—Winnipeg	" 22—Salt Lake
" 31—Evansville, Terre Haute	Mar. 4—Vancouver	" 29—Denver
1918	" 11—Seattle	May 6—Lincoln, Neb.
Jan. 7—Alton, E. St. Louis	" 18—Portland	" 13—Majestic, Chicago
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FACES IN THE FIRE

new policy. This new policy will enable the house to get better attractions. Colonial is doing a big business, despite its being a half mile north of Grand Circus Park.

The Dawn Masterplay Co. has purchased "The Whip" for the state of Michigan.

Select Pictures Corporation has opened a Detroit exchange in the Peter Smith building, with W. D. Ward as manager.

George Fuller has been appointed manager of the Pathe exchange in Detroit, succeeding C. A. Perry, who has been transferred to Boston.

Seven-week stand theatres in Detroit are booking out of the Artcraft-Paramount exchange.

LOS ANGELES.

BY GUY PRICE.

Melbourne MacDowell, a veteran actor, who

Canada's greatest patriotic song hit!

"Good Luck to the Boys of the Allies"

United States version now ready. Send for copies and orchestrations.

Morris Manley Music Pub., Toronto, Canada
77 Victoria Street

was married last week here to Mrs. Caroline Wells Neff, is on a honeymoon tour of Southern California.

Burt Wesner claims the checker playing championship of Southern California.

F. Vance Velth, athletic instructor at the L. A. A. C., has several of the local stage stars under his physical culture wing.

Oscar Steyn has left the Strand Cafe, Venice, to become entertainment manager of the Bristol in this city.

Benjamin Scovell, at one time a dramatic

school instructor, has been giving war lectures in the east and in Canada. He is now here on a vacation.

George Beban's latest picture, "Lost in Transit," served as the opener for Woodley's new Strand theatre on 7th street. The Strand formerly was the Walker.

Ground was broken last week for the new Miller's theatre on Main street, which will cost close to one-half million dollars. With this new house started and two others both in the down town section rapidly being completed, local motion picture exhibitors will be assured keen competition in the spring.

Francis Woodward is now handling the publicity for the Clune Enterprises.

The Woodley theatre has decided to change its name, Mack Bennett, who controls it, offering a \$50 prize to the patron turning in the accepted word.

Julian Eltinge has given up a \$400 a month house in Hollywood to live in a hastily-constructed garage on a mountain side near here, where he will build a \$75,000 home. The residence will be modeled along the line of an Italian villa.

Lucy Lucier Thres were out of the bill at Pantages on account of sickness.

The Gillespie Girls have been substituted for the Movie Girl Tab playing Pantages time.

Grayce Bernard, a local pianist, has joined the Kosloff troupe of Russian dancers.

Jack Stratton, a press agent formerly connected with the Orpheum in Salt Lake, is now at American Lake, Wash. He was one of the first drafted.

The Mason was dark last week, but reopened 15 with "Nothing But the Truth."

CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE

Know All Men by These Presents!

L. Wolfe Gilbert and Anatol Friedland, who are guilty of "LILY OF THE VALLEY," have committed a second offense, which they call "CAMOUFLAGE." You might call it a song. They (both the authors and the song) will be on trial at Keith's Royal Theatre, beginning October 22d. Look into this case! It's flagrant, because they've written about 25 extra choruses, each funnier than the last. Get Exhibit "A" (a professional copy of "CAMOUFLAGE") from the prosecuting attorneys

JOS. W. STERN & CO., 1556 BROADWAY, NEW YORK

CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE—CAMOUFLAGE

CAMOUFLAGE—CAMOUFLAGE

CAMOUFLAGE—CAMOUFLAGE

Performer in Prison Has For Sale

Hand-made American Bead-Flag Pins

A Beautiful Novelty at

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Through the sale of this timely and patriotic novelty he is trying to raise a little fund in order to gain a new start, upon his release. Please address

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(The facts concerning this advertiser were submitted to VARIETY and this space donated by the paper.)

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1-Bedroom Outside
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\$500 Value
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Apartment with
Period Furniture
Value \$400, now
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\$300	\$30.00
\$400	\$40.00
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We pay freight and railroad fares
Delivered by our own motor trucks

MILWAUKEE.

By P. G. MORGAN.
DAVIDSON (Sherman Brown, mgr.).—"Pals First" to good opening. 21. "Yes or No."
MAJESTIC (William G. Tisdale, mgr.; agent, Orph.).—Lambert and Ball, Toots Puka and Co., Harriet Rempel, Dunbar's Tennessee Ten, Parish and Peru, Walter De Leon and Mary Davies, Rowley and Young, Hanlon and Clifton. Good.
PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"The Pool Room." Lucky's Three Types, Valda and Brazilian Nuts, McLain, Gates and Co., Argo and Virginia, Lonzo Cox. Second half: "The Courtroom Girls." Harry Rose, Dorothy La Schelle and Co., Mr. and Mrs. William O. Claire, Johnny Eckert and Co., Van Camp's Pigs. Excellent.
MILLER (Jack Neo, mgr.; agent, Drew).—"The New Chief of Police." Drawn, Hambo and Frisco, Pearl Bros. and Burns, Dorothy Kenton, "For the Love of Rose," Big Four, Three Anderson Sisters, Bush and Shapiro, Alexander Trio.
SHUBERT (B. Niekemeyer, mgr.; agent, International).—"Katzenjammer Kids" opened good. 21. "The Heart of Weltona."
PARIST (Ludwig Kriesel, mgr.).—"Pabst German Stock players." "Der Floh in Ohr,"

repeated to big success; 14. "Gobblids Men-schen."
GAYETY (Charles J. Fox, mgr.; agent, American).—"Aviators. Big opening. 21. Speedway Girls.
EMPEROR (Henry Goldenberg, mgr.).—Stock burlesque.

NEW ORLEANS.

By O. M. SAMUEL.
ORPHEUM (Arthur White, mgr.).—McIntyre and Heath are provoking a great hurricane of laughter with their "On Guard" playlet this week, carrying the show across thereby. Another success of large proportions was registered by Harry Hines, Frank and Tobie opening, displayed several novelties in dance formation. Arthur Sullivan, assisted by Mercedes Clark, did nicely with some wise patter. Jodie Heather suffered somewhat through colorless songs. Medlin, Watts and Townes followed McIntyre and Heath with only mild results. Reynolds and Donegan failed to hold them in the closing position.
TULANE (Tom Campbell, mgr.).—"Nothing But the Truth" ranks as the brightest farce here in several years. The presenting company is capable, but patronage light.
PALACE (Walter Kattman, mgr.).—Excellent show the first half. Alexander Bros. and Evelyn were well received. The Three Chums gathered considerable applause. Curtis and Gilbert were tremendous favorites. Hunting and Francis did exceptionally well, but walked out after the first performance. D'Amour and Douglas, very capable gymnasts.
CRESCENT (Fred Turner, mgr.).—Fair program early part of week. The Kelloggs are commendable for novelty presentation. Kathryn Milkey missed fire, her numbers militating against her. Phyllis Gilmore, of Gilmore and Brown, saved their sketch from mediocrity. Evans and Wilson scored decisively. Will and Kemp disclosed many splendid acrobatic feats in conclusion.

PHILADELPHIA.

By JUVENILE.
KEITH'S (H. T. Jordan, mgr.).—The assembling of several good sized comedy hits around the headliner, which was a "hash" furnished this week's bill with a combination which rounded out an excellent entertainment. Lucille Cavanagh began a two weeks' stay in her highly colored dancing act. With Frank Hurst and Ted Dones as her support, Miss Cavanagh has gone further into the line of production than in any of her previous offerings. The settings are most attractive and there is some catchy music written by Charles McCarron, and the nimble-legged Dones interpolates one eccentric step number which carries off a liberal share of the applause. Miss Cavanagh offers a variety of dances, changing costumes for each number and each of her costumes is more vivid than the preceding one, of course furnishing a liberal view of two reasons why this girl gained considerable fame on her looks alone. One of the big laughing hits of the bill went to Charley Grapewin, who with Anna Chance

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S care at the

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For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

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Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

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(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

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Palace Theatre Building New York City

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
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General Manager

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Acts laying off in Southern territory wire this office.

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New York City

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B. S. MOSS

President

General Executive Offices:
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M. D. SIMMONS
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The Best Small Time in the Far West. Steady Consistent Work for Novelty Feature Acts.
EXECUTIVE OFFICES—ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first-class acts. Communications by wire or letter.

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HUGH D. MCINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney Head Office, TIVOLI THEATRE, Sydney, Australia
American Representative, NORMAN JEFFERIES Real Estate Trust Bldg., Philadelphia

VAUDEVILLE ACTS

J. H. ALOZ

BOOKING AGENCY

Orpheum Theatre Bldg., Montreal, Can.
B. J. KELLERT, Manager

is presenting a one-act playlet called "Pough-keepsie." As a quiet comedy bit with an abundance of bright lines and business, this sketch furnishes Grapewin with an admirable vehicle. He did this piece here once before, and there seems to be no change in it except that the former "Mr. Pipp" is attempting to hide a portion of his upper lip with a cute mustache which adds only to the act through making Grapewin's grimaces look funnier. Sylvia Clark, who is remembered as formerly of Gerard and Clark, is making her first ap-

FULLER'S VAUDEVILLE

AUSTRALIA and NEW ZEALAND

Managing Director, BEN. J. FULLER

All acts contemplating playing for Mr. Ben. J. Fuller must have their birth certificates in order to secure passports.

Can give the right acts from fifty to one hundred weeks and break the jump clear to sailing point. Acts personally interviewed between 9 and 11:30 A. M.

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BEN. J. FULLER'S CHICAGO BOOKING DEPT.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, 11TH FLOOR, CHICAGO, ILL.

pearance here as a single, and there is a bright chance for this girl to leap right into the front rank of singles. She is not endowed with much of a voice, but she has some good songs and adds a comedy touch to them which puts them over in the bit class. Miss Clark has a unique way of introducing herself and her act, and when she gets down to her songs injects a bit of clowning and some dancing which lifts the act right up. According to reports, this is the first real chance on the big time, and she is making

good with it. Clark and Verdi, the two Italians, also pulled down a good sized laughing hit. They have freshened up their act with some bits of new talk and are burying some of the latest song hits. It is an odd offering and did very well. Leonard Gautier's Animated Toyshop was in the closing spot and just missed hitting the mark this act should be aiming at through poor showmanship. No animal act has been presented with a better idea, but after the first flash the act seems to lose its novelty and the

DE WOLF GIRLS

GEORGETTE

CAPITOLO

in

"Clothes, Clothes, Clothes"

By MARION SUNSHINE

Direction, **Max Hart**

This Week (Oct. 15) **Bushwick, Brooklyn**
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LOFTIS
BROS & CO. 142

FACES IN THE FIRE

NIXON (F. C. Nixon-Nirdlinger, mgr.).—Reclata headlines this week. The others are Brooks and Powers, Charles Nichols and Co., Webb and Romain, "Motoring with Death" and the film feature, Gladys Brockwell in "Conscience."

NIXON-GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—"The Sidewalk Cabaret," featuring Helder and Backer, supported by a company of twelve, headlines. Others are Witt and Winter, Adelaide Boothby and Co., Fredrika Sims and Mabel Smith, Steppe and Copper and Dance Fantasies.

ALLEGHENY (Joseph Cohen, mgr.).—This week's bill has the film feature "The Spy," featuring Dustin Farnum, surrounded by the following vaudeville acts: "The Rising Generation," a musical tabloid with a company of ten persons; "Sherman Was Right," a comedy production; Wilson-Audrey Trio, Valeria Sisters, Frawley and Harris.

KEYSTONE (M. W. Taylor, mgr.).—"The Art Studio," a girl act, headlines this week. Others are Warren and Wade, Dave Glaver, Kenneth Grattan and Co. In "The End of a Perfect Day," Johnny Clarke and Co.; Wheeler and Moran and the film feature, "The Red Ace."

GLOBE (Sablowsky & McGurk, mgrs.).—A patriotic comedy called "Forward, March" tops this week's bill, with the following supporting bill: Conrad and Paganna, Gleasons and O'Houlihan, May Ward, Rawson and Clare, Edmunds and Leedom, Monroe and Grant.

BROADWAY (Joseph Cohen, mgr.).—First half—Seymour Brown and Co. in "What's Your Name." Billy McDermott, Newman, Anger and Newman; film feature, Pauline Frederick in "Double Crossed." Last half—Barry McHugh's tabloid, "Too Many Sweethearts," headlines, with five other acts and pictures.

WILLIAM PENN (Geo. W. Metsel, mgr.).—First half—"Out and In Again," with Francis and DeMar and Lew Gordon featured headlines. Others, Hawthorne and Anthony, Falvey, Hall and Brown, Cooney Sisters. Film feature, "The Lone Wolf." Last half—"The Petticoat Minstrels" headlines. Manning, Fealey and Knoll and others make up the vaudeville, and the film feature is Olga Petrova in "The Silence Sellers."

CROSS KEYS (Sablowsky & McGurk, mgrs.).—First half—Lawrence Grant and Co. in "The Arbitrator." Four Melody Maids, Frank Farron, "Girls and Whirls," the Lavelles and Lore and Powers. Last half—"The Millinery Shop" headlines, and is supported by five acts and pictures.

PROVIDENCE.

By **KARL K. KLARK.**

OPERA HOUSE (Felix R. Wendleschafer, mgr.).—"Old Lady 81" opened Monday night before a capacity house in spite of inclement weather. S. R. O. sign out the first night.

KEITH'S (Charles Lovenberg, mgr.).—Sally Fisher is pleasing music lovers with "The Choir Rehearsal." Will J. Ward (local) and his "Five Symphony Girls," well received. Dickinson and Deacon, Moore and Whitehead, Jack LaVier, White's Circus, Blisset and Bestry, Marie Fitzgibbon, German war film.

EMERY (Martin Toohey, mgr.).—"Common Clay," the Harvard prize play from the pen of Cleaves Kinkadee, featuring Thomas E. Shea as Judge Filson, this week. Appealed to large audiences. Next, "Shore Acres."

MAJESTIC (Martin Toohey, mgr.).—Schrode and the Beaumont Sisters headed a bill well liked by good houses the first half. Burke Toohey and Co. pleased. Harvey De Vora Trio, Demarest and Doll, Ethel Thayer, Costello Thayer, Pero and Wilson. Last half—Headed by Joe Greenwald, Laurie Ordway, Techow's Cats, Suzanne Roccamore, "The Ladies' Club," Rae and Wynne, Shepard and Ott (formerly local).

COLONIAL (William S. Canning, mgr.).—"Bon Ton Girls," liked.

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Our collection includes scenes from ancient Babylon, as well as a realistic model depicting an interesting phase of the present war.

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Bryant 2657

attempt at comedy is far below the mark. A little attention could make this act a feature on any bill. The Boudin Brothers play accordions and registered a good sized applause hit. The Four Nightingales were placed in the opening position, not a favorable one for this sort of an act, but it is showy and the men have a good routine of posing and strength feats. The Pathe Weekly News pictures opened, and the third episode of "The Retreat of the Germans at the Battle of Arras" followed the vaudeville. Almost the entire house remained seated through the war scenes.

COLONIAL (H. A. Smith, mgr.).—The bill this week is headed by "Solitaire," a one-act novelty presented by a company of clever players. The remainder of the bill includes O'Neill Sisters, El Cota, Ray Cummings and Edna Shelly, Fields and Holliday, Big Fran's Troubadour and the film feature, Pauline Frederick in "Double Crossed."

ETHEL ROBINSON PRES. & TREAS.
SAMUEL L. FUCHS MGR.
FELIX REICH SECRETARY

ROBINSON ATTRACTIONS

220 SOUTH STATE STREET, CHICAGO

NOW BOOKING ACTS FOR OUR
1918 SEASON OF PARKS AND FAIRS

AGENTS INVITED TO SUBMIT LISTS

FAY'S (Edward M. Fay, mgr.).—Running on new schedule, opening at noon, getting added returns, with a bill considered high class. Spectacular dancing act, "The Russian Wedding," with twelve people, head. Hayward and Stafford, Jones, Wells and Mack, Four Musical Lunds, Mead, Kay and Wells, May Marvin, pictures.

STRAND (Arthur B. Williams, mgr.).—Pictures. Billie Burke in "Arms and the Girl," with special music drawing big houses. Next week, Geraldine Farrar in "The Woman God Forgot."

MODERN (David E. Dow, mgr.).—Pictures. "Within the Law," running from noon until 10.30 p. m., going big.

GALETT (Jacob Conn, mgr.).—Pictures. One of the features, Evelyn Nesbit Thaw and her son, Russell, in "Threads of Destiny."

BIJOU (Sol Brauns, mgr.).—Pictures.
ROYAL (J. Fred Lovett, mgr.).—Pictures.



SEND the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

(DESIGN PATENT No. 4002)

October 16th, 1917.

Mr. HARRY LUCKSTONE,
61 West 48th Street,
New York City.

Dear Harry: Receiving compliments every day on wonderful improvement
in my voice due to your instruction. Am at the Colonial this week.

HENRY I. MARSHALL.

CASINO.—Pictures. AUBURN.—Pictures.

Frank Vernett, manager of the Bliven opera house at Western for the past two years, has resigned. He has secured the New England rights for the production of Brothers Grimm "Eight Bells" in animated pictures and opened in Portland, Me., Monday night with this production.

Last week was, without doubt, the best week in the theatrical world in this city since the season opened.

Starting this week one picture house and one vaudeville house have changed their schedules and are opening at noon and running continuously until 10.30. Spending the noon hour at a theatre is due to become a fad among clerks in the downtown business places.

The Actors' Fund of America will be aided by a mammoth Liberty Loan benefit at the opera house afternoon Oct. 26. It has been scheduled by the local theatrical managers. The benefit originated with Charles Lovenberg (Keith's), chairman of the theatrical committee of the state Liberty Loan committee. Committees appointed in connection with the benefit: Mr. Lovenberg, chairman and arranger of entertainment; Felix R. Wendelbacher (opera house), music, finance and mechanical; Charles Williams, publicity; Max Nathansen, program; Martin Toohy (Emery), transportation and stage manager.

Fay's is now opening at noon daily with continuous until 10.30.

Pictures are now being shown Saturday at the Calvary Baptist Church Chapel.

The Providence Board of Musicians is to establish a memorial scholarship, to be known as the Emory Poole Russell Scholarship. In honor of the late Mr. Russell, for 25 years director of music in the public schools here.

The 10th anniversary of vaudeville at Keith's, the last anniversary of the Keith vaudeville regime in the present playhouse, will be observed next week.

Sunday concerts, afternoon and evening, will be given at Fay's Oct. 28 by Creators and 100 musicians.

Because thousands of naval reserves now in training at the naval training station here are filling the theatres to capacity daily, it is rumored this city is likely to have a new playhouse soon. Out of town interests are already negotiating for a site.

A new act put on in this city last week and which may be booked later for several other theatres in New England, is that of William E. Elderkin, a Pawtucket policeman, and his trained horse, "Alton 5." The act appeared for the first time at Fay's. It has been booked for this week at a Boston playhouse. Elderkin is a former member of Troop C, 12th U. S. Cavalry. The horse is recognized by leading horsemen to be, Elderkin claims, the "king of stallions." He is a beauty in appearance, seal brown in color and weighs 400 pounds. He is a descendant of the famous Palo Alto, 208, with a strong cross of the runner. Said to be the only horse mastering four unnatural gaits, "turkey trot," "Spanish walk," "glide" and "one-step." One of his best tricks is to squeeze at command while one that makes a bit in these war days is to select flags of the Allies from the playing of national airs.

SAN DIEGO.

STRAND (Dodge & Hayward, mgrs.).—Dark, "Watch Your Step," Oct. 23-24.

1818.—Liberty Players in "Kick In." Good business.

SAVOY.—Pantages vaudeville, headed by "The New Producer," operatic novelty. Business fine.

SPRECKELS.—Hippodrome vaudeville. Business good.

LITTLE.—Musical comedy tabloids.

Construction has started on the theatre at Camp Kearny. Thirty thousand militiamen are there.

Joe Roberts, banjoist, left the Pantages circuit here last week to reopen the Trocadero cabaret as a soft-drink emporium. His partner is Andy Bruha, local drummer. The place caters to soldiers.

Local theatres are drawing many men in uniform Wednesday, Saturday and Sunday nights. Theatre managers do not believe, however, they will be forced to ask the civilians to refrain from patronizing the houses on those nights, as has been done at other army camps, situated near the smaller cities.

San Diego high school dramatic club has formed a stock company to present plays at Camp Kearny. The company includes some clever amateurs.

SEATTLE.

BY WALTER M. BURTON.

METROPOLITAN (George T. Hood, mgr.).—Henrietta Crossman in "Erastus Susan" drew well, 4-6. LaScala Grand Opera, good business, 14-20. "Potash and Perlmutter," 24-27. "The Knife."

ORPHEUM (Jay Haas, mgr.).—Vaudeville and film. Good patronage.

LYRIC.—Burlesque and vaudeville. Fair business.

TIVOLI (Norvin F. Haas, mgr.).—Musical

Comedy Co. closed Tuesday; vaudeville and pictures continued balance of week. Dark this week.

WILKES (Dean B. Worley, mgr.).—"The House of Glass," with Ivan Miller and Orsco Huff in the leads, played to splendid patronage. Production equal to that seen at Metropolitan recently at top prices.

PALACE HIP (Joseph A. Muller, mgr.).—8, a seven-act bill headed by George Lovett and Co., mystifying. Act held over for full week owing to its popularity. Robinson Duo, good. Krantz and LaBalle, pleased. J. Edmund Davis and Co., dramatic play. Lyceum Quartet, sings well. "Astronomer's Dream," acceptable. Van Horn and Ammer, popular. "War and the Woman," a film (with Florence La Badie), completed. Capacity business.

PANTAGES (Edgar G. Milne, mgr.).—8, Mercedes, topped the bill. Van Cello, clever barrel manipulator. Cook and Lorens, good. Julia Curtis, pleased. Goldberg and Wayne, humorous skit. Halloway Four, marvellous. "The Danger Trail" serial completes. Capacity business.

MOORE (Carl Reiter, mgr.).—8, Eddie Foy and the 7 Little Foyes stellar attraction of third week of Orpheum vaudeville. Linnatt, exceptional xylophonist. Lillian Pitts, good, clever. Saunders' Birds did well. Goode & Albert, liked. Kitner, Hawkeye & McKay, one of big hits. Fern, Biglow & Mehan, skilled gymnasts.

MISSION (Jensen & Von Herberg, mgr.).—Melbourne McDowell and Belle Bennett in "Bond of Fear" (film).

REX (John Hamrick, mgr.).—"Even As You and I," a seven-reel picturization of Lois Weber's latest sensation.

COLONIAL (John Dent, mgr.).—Charlie Chaplin in "The Immigrant."

CLASS A (Wm. Smith, mgr.).—Charlotte Walker in "Mary Lawson's Secret."

COLISEUM (E. D. Tate, mgr.).—Norma Talmadge in "The Moth."

STRAND (William H. Smythe, mgr.).—Goldwyn's third release, "Fighting Odds," with Maxine Elliott in the stellar role, is drawing well. Choralvsky symphony orchestra concerts are very popular.

CLEMMER (James C. Clemmer, mgr.).—Theda Bara in "Camille." Outrigger Russian orchestral program is a treat.

LIBERTY (John Von Herberg, mgr.).—Douglas Fairbanks in "The Man from Painted Post."

MADISON.—Margaret Livingston in "The Inner Shrine."

SOCIETY.—Alke Joyce and Harry Moray in "Within the Law."

1818.—Neal Hart in a Western thriller, "Honor Men."

EMPRESS.—Earl Williams and Edith Storey in "Chains of an Oath."

QUEEN ALICE.—"The Man Who Made Good," with Jack Devereaux and Winifred Allen.

IMPERIAL.—"Chimble Fadden Out West," Chaplin comedy film.

OLYMPUS.—Douglas Fairbanks in "Wild and Woolly."

WASHINGTON.—"God's Country and the Woman," with William Duncan.

FREMONT.—"The Barrier," with all-star cast.

CIRCUIT.—"The Man Who Stood Still," Alki, Boston, Bungalow, Broadway, Cowan Park, Dream, Good Luck, Green Wood, Green Lake, High Class, Home, Majestic, Palace, Princess, Union, Yesler, Busch—photoplays only.

John W. Rankin, press representative of Goldwyn, was in the city. He is making a tour of the United States in an effort to bring the local exchanges and the film scribes on the daily papers closer to one another.

Hiram Abrams stopped off here in the course of a country-wide trip he is making in the interests of Paramount and Artcraft pictures. This is the first time in the history of the motion picture industry that a trip of such extent and purpose is being undertaken by a prominent film executive. (Mr. Abrams is president of Paramount.)

With the closing of the Tivoli the Kellie-Burns association is left without a local house. Acts playing that circuit will be added to the regular shows at the Palace Hip here if another house cannot be secured shortly.

The first acts over the new A. B. C. Fisher-Levy-Cohn-Levy circuit are scheduled to open at the Orpheum, here, Oct. 11. It is understood each show will be composed of five acts, which will travel intact over the circuit.

Norvin F. Haas has an offer to go to Portland to manage the Grand theatre.

In order to play Seattle a full week, Lovett's "Concentration" act on the Hippodrome circuit omitted the Tacoma dates, and the position left vacant on the bill there was filled by an act from the Kellie-Burns agency.

Charles ("Tiny") Burnett, orchestral leader at the Moore, has been called to the colors and leaves for American Lake camp this week. He has directed the Orpheum orchestras at the old Orpheum, the Alhambra and the Moore, and is considered one of the best directors on the Pacific coast.

The season opened at the Hippodrome, 7, with the Elsie Baker concert.

WIGS Human Hair, Irish, Dutch, Jew, 75c. to \$1.00. Wigs, 50c. to \$1.00. Negro, 25c. to 50c. Cables, 75c. to \$1.00. KLIFFERT MFG., 46 Cooper St., N. Y.

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.

ROGER GRAHAM VINDICATED

Another of Leo Feist, Inc. Methods Unearthed

On September 18th, 1917, a temporary injunction was issued against Roger Graham in the United States District Court of Chicago, Illinois, in a case brought by Max Hart and the original Dixieland Jazz Band, restraining the publisher from selling, vending, or exploiting his sensational hit known as

"LIVERY STABLE BLUES"

of which Ray Lopez and Alcide Nunez claim to be the originators and composers.

On October 12th, 1917, Judge Carpenter, after a full hearing of the case, dismissed the bill of complaint of Max Hart and the original Dixieland Jazz Band for want of equity, and the injunction issued against Graham was automatically dissolved.

ROGER GRAHAM is the SOLE OWNER OF THE COPYRIGHT of the composition known as

"LIVERY STABLE BLUES"

and Judge Carpenter's decision vindicates Roger Graham in the eyes of the musical world.

"LIVERY STABLE BLUES"

is copyrighted under the laws of the United States Entry, Class E, XXc., No. 403401. No one else other than Roger Graham has any authority or legal right to publish or sell any composition known as

"LIVERY STABLE BLUES"

and any infringement thereof will be prosecuted to the full extent of the law.

Roger Graham, 143 No. Dearborn St., Chicago

HELEN DELANY

FEATURED WITH

"WATCH YOUR STEP"

Season 1917-18

Direction, ABE LEVY

Reliable Professional
Francis X. Hennessy
Irish Piper, Scotch Piper,
Irish Step Dancer, Scotch
Fling Dancer, Violinist, (Musical)
Teacher, Play Parts.
222 3d Ave., New York, N. Y.

Manager Simmons, of Wallace (Idaho), was here for several days last week, accompanied by his wife.

A son was born Sept. 20 to Mr. and Mrs. J. G. Flanders. Mrs. Flanders is well known on the coast by her stage name, Marie Davenport.

After a few months' trial of vaudeville and pictures, the Eagle, Bremerton (Wash.), closed. Manager Dave Williams contemplates putting out a repertoire show this season.

Manager Reynolds of Pasco was a visitor to the local theatrical mart Wednesday and Thursday of this week.

James Post, veteran manager and musical comedy producer, arrived here, en route from a business trip to Vancouver. Eugene Levy, manager of the Orpheum theatre, made him an offer to put in a musical comedy show at that house. It is believed musical comedy would pull business here.

John Hamrick, manager of the Rex theatre

AT LIBERTY

George P. Murphy

Past two seasons Principal Comedian with Barney Gerard's "Follies of the Day."

Address Van Cortland Hotel, New York City

BILLY Newell
and
ELSA MOST



"Newell and Most are real entertainers. They are first-rate nonsense managers of a sort who can't help delivering the goods. They are good dancers and singers as well." — Cleveland "Plain-Dealer."

Ed. Armstrong's "Baby Dolls" have been engaged to play the Orpheum for several weeks, opening 14.

The chief bone of contention in the divorce action pending between Mme. Margaret Matzenauer, here recently in concert, and Eduardo Ferrari Fontana, Metropolitan opera singer, is the three-year-old daughter, Adrienne. The father is making a fight for the child, despite the referee's report favoring the mother.

A method of stimulating the sale of Liberty Bonds here last week was George Lovett with his "Concentration" act, now at the

on Second avenue, opened his new theatre, the Regent, on Pike, between Westlake and 5th avenue, 17 with Triangle pictures, at 10-15. The new house is favorably located.

The Robert Athon Players closed a ten-week engagement at the Orpheum and opened at the Ray, Olympia, 14, for a week stand, with the Bijou, Aberdeen, for the next two weeks. Mr. Athon did a blackface single turn at the Orpheum first half last week. This

company has a record of 54 weeks in this city, 41 weeks at the Grand, 10 weeks at the Orpheum and 8 at the Seattle.

The Rothermel & McCullough musical comedy show at the Tivoli closed in the second week of the engagement and the Kellie-Burns vaudeville acts and a feature picture comprised the bill for the balance of the week. The majority of the cast are now playing the Fisher vaudeville time.

MANAGERS!! Here it is—

AN UP-TO-THE-MINUTE NOVELTY
A DISTINCTLY DIFFERENT SINGING ACT

FRANK THORNDIKE AND FRED BARNES
"THE RECRUITING STATION"

14 Mins.; "One" Two Special Drops
LOEW'S AMERICAN NOW (Oct. 18-21)
ADMIRAL TOM JONES, Booking Administrator
NOTE—This act has received the approval of the U. S. Naval Recruiting Bureau.



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Stage Decorations
for Productions
and Vaudeville Acts

"THE MODERNISTIC STUDIO"

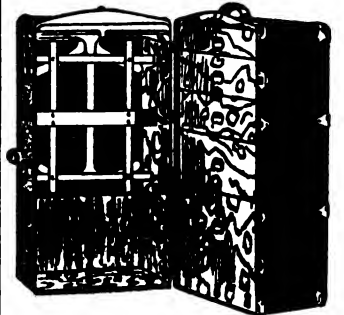
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WARDROBE TRUNKS

AN ENORMOUS SELECTION OF
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30 to 50% off regular prices!



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PLAYING FOR
U. B. O. AND W. V. M. A.
and HEADLINING All Bills
DIRECTION, SIMON AGENCY



CLIFF DEAN PRESENTS The Natural Irish Lady **MAGGIE LE CLAIR AND CO.**

in the
"UNFAIR SEX"
Now playing vaudeville
Address VARIETY, Chicago

ED. F. REYNARD

Presents

Mlle. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist with a Production

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Supported by "SIR" JAS. DWYER

KEENE AND WILLIAMS



**GEORGE
HARADA**

WORLD'S FAMOUS
CYCLIST
1716 Clybourn Ave.
Chicago, Ill.

BLANCHE ALFREDand 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 NOW

**COLLEGE QUINTETTE**

Presenting a Nifty
Musical Absurdity
"A Fraternity Rehearsal"
Booked Solid

Jack Terry

(Formerly Terry and Lambert)

PHILOSOPHY CORNER
We like those to whom we do good
better than those who DO us good.
—MME. DE PUISIEUX.

Friars' Club
will always reach me.

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

H. BART McHUGH Presents

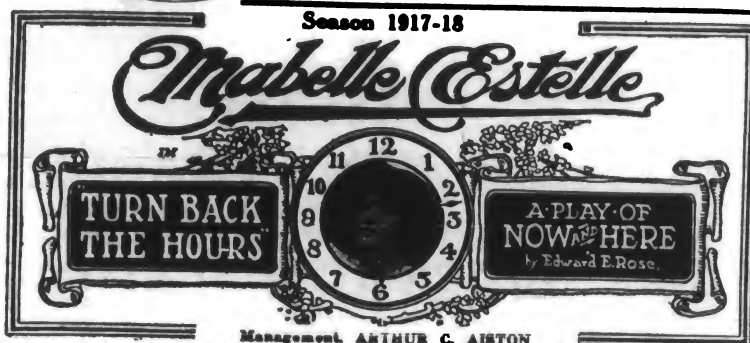
EL. BRENDL and FLO BERTin
"Waiting for Her"**FRED THE BRADS NITA**

Marinelli Agency, 1465 Broadway, N. Y. C.

SHEER and DARLING

in "WOP.OLOGY"

TANEAN BROS.



Season 1917-18

Mabelle Estelle

TURN BACK
THE HOURSA PLAY OF
NOWHERE
by Edward E. Rose

Management, ARTHUR C. AUSTON

LEW

ADROIT BROS.

JACK

VERSATILE VARIETY OFFERING

PLAYING U. B. O. TIME

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.

Direction, JACK FLYNN

Clarice Vance

ADDRESS "VARIETY," NEW YORK

A RATTLING COMEDY HIT

FRED & ANNA PELOT

JACK FLYNN, Pilot

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

BUD WALSH, FRITZ AND ROY INGRAHAM

SONGS AND TALK PATTERN

Direction, MAX GORDON

All "N. Y. A's"

Direction, NAT SOBEL
Oct. 22—Towers, Camden, N. J.
Oct. 25—Edgemont, Chester, Pa.

SIMPLE ARITHMETIC

ABILITY +
TALENT +
PERSISTENCE
= SUCCESS

Frank Parish
and
Steven Peru
DIRECTION
FRANK EVANS

This Week (Oct. 15)—Davis, Pittsburgh, Pa.
Next Week (Oct. 22)—Lyceum, Canton, Ohio

They may vote National Prohibition, but they'll still have fun in Sing Sing.

BILLY BEARD

"The Party from the South"

Principal Comedian
Al G. Field's
Minstrels
Eastern Rep.,
PETE MACK
Western Rep.,
SIMON AGENCY

Mr. Norman Jefferies suggested, 'Mr. E. F. Albee carried out the suggestion, and VARIETY spread the results.

The answer to the above: Two years' contract to those grand old fellows (Fox and Ward) at three hundred dollars a week. It's the best news of the year. Hats off to Mr. Jefferies, Mr. Albee and VARIETY.

While mentioning good fellows, don't overlook Charles Comiskey, the owner of the White Sox, whose team won the World Series and who donated 10 per cent. of the gross receipts of every game played by his team this season to the Red Cross. And, what makes it all sweeter, he's a good Tad, too, and we're for him.

Jim and Marion HARKINS

Next Week (Oct. 22)—Shea's, Toronto
Direction, NORMAN JEFFERIES



Tad's World's Series Comment

"Broadway's favorite 'hams' were there in great numbers."

"Oswald's Comment"

Have noticed that the so-called 'hams' were present at all the Red Cross benefits this year, too.

A HAM'S DOG (Super-Cured).
OSWALD
Care: Rawson and
Clair, Auburndale,
L. I.

FRANCES CORNELL

IN
"SOMEWHAT DIFFERENT" SONGS

Direction, CHAS. BORNHAUPT

"The Pint Size Pair"
LAURIE and BRONSON
in **"LET'ERGO"**
DID YOU KNOW THAT

Jack McCoy called me for not having his name in this ad? So did Coleman Goetz, Fred Schaefer, George McKay, Ray Conlon, T. Roy Barnes and Louis Pincus?

The Giants lost a friend and the series? Savoy and Brennan are with the Century?

"Over the Top" has Laurie and Bronson?

Also Betty Pierce, Oakland Sisters, Justice Johnston, The Sharrocks, The Astaires, T. Roy Barnes, Ray Conlon and Chas. Mack?

Harry C. Green wears red flannel undercoat? That Mrs. George Washington Cohen Green is well and with hubby?

Nolan and Nolan owe us a letter? Grant Gardner is lost? BUT A HIT?

AND IF YOU DID, SO WELL!



The Original Arleys

Booked Solid
W. V. M. A.
Direction,
YATES & EARL

MAUD "SLIVY" DUNN

Lady Auburn
AND
Queen Bony-Part

Direction,
MARK LEVY

BOBBY HENSHAW

"The Human Ukelele"

To "Uke" for the U. S. O.
Strings Supplied by
ROSE & CURTIS

News for Joe Laurie

I beat Stan Stanley and his straight man playing pool, and I am practicing up to get you. Beware, little one, beware!

Best wishes to "Let'ergo."

Paul and Mae Nolan

Going right along, eh! That's good.

This Week—Keith's, Toledo
Next Week (Oct. 22)—Empress,
Grand Rapids, Mich.
Booked Solid U. B. O.
Direction, NORMAN JEFFERIES

Hundreds of Artists are using "Long Boy" right now.

Two Artists only are using
"CHALKOLOGY"
the ORIGINATOR and the COPY.

Soon again—very soon—there'll be but one
CHALKOLOGIST.

EDWARD MARSHALL

As usual, ALF. WILTON.

FRED DUPREZ

SAYS

One of the things I like about England is that one can wear a high hat at any time without being kidded. Why, they even let Van Hoven get away with his street scenery.

American Representative **SAM BAERWITZ** 1498 Broadway New York

DOLLY BERT GREY AND BYRON

Request the Pleasure of Your Company at the
Royal Theatre

WEEK OF OCT. 29, '17

where they will show an up-to-date line of Laughs, Songs and Chatter

POLDI LONG

PRESENTS
LONG TACK
SAM CO.

The Celestial Wonder Workers
Booked Solid

ZENO

Taking Many Encores
EXTRA! Extra! EXTRA!

Man Drops 20 Stories

When his magazine falls in the Mud Help!

FISHER and GILMORE

"Her Ruben Romeo"

Loew Circuit Direction MARK LEVY

Count Rub-Emout, Booker, and his Companion, Howie Bullsem, Agent, left on a

HUNTING TRIP

for Last Halfers.

They covered a Tank playing two acts and wired that the opening act was next to closing.

DE PACE OPERA CO.
featuring the
MANDOLIN MARVEL

Loew Circuit Dir.—MARK LEVY

3

FENTON AND GREEN

Acting is my vocation.
Marriage is my avocation.

Combining the two with the philosophy that

IT ALL COMES UNDER THE HEADING OF AMUSEMENTS!

I am doing a new single act, entitled Marriage, Music, and the Dance.

A dissertation, with illustrations.

Class—Humor—Music—Dancing—Novelty.

(As it is based on actual experiences, this is one of the most expensive acts ever produced.)

MORRIS GOLDEN
c/o Edw. S. Keller, Palace Theatre Bldg., N. Y. C.

HOLDEN and GRAHAM

ARTISTIC BITS OF VERSATILITY

Direction,
NORMAN JEFFERIES

MAXINE DOUGLASS

IN VAUDEVILLE
ONE OF DIXIE'S FINEST GIRLS

PESTS. No. 1.

LISTEN BROTHER, IF YUH 'GIT OVER' IN THIS BURG, YUH C'N GIT BY ANYPLACE!

The Wise-Cracking Stage Hand.

Walter Weiss
Next Week—Keith's Theatre

Rose & Curtis Offers

KNAPPE and CORNALLA

LET THE TWO MORE MEN THAT WILL MAKE IT SEVEN BACK

SAVING OCT. 22nd
SAVING OCT. 22nd
SAVING OCT. 22nd

PAULINE SAXON

SAYS

Life's fight is just fun when it's flavored with laughter—I'd rather keep trying than get what I'm after.

BLACKFACE EDDIE ROSS

Featured
Neil O'Brien Minstrels

2-White Steppers-2

Study in White
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 AND CO.

IN
"THE SLACKER"

WVMA By HORACE J. LINNEY UBO
Direction, HARRY SPINGOLD

SAM J. P.
ADAMS and GRIFFITH

"A MUSIC LESSON"
Director, FRANK EVANS

George Loane Tucker's
exquisite rendition of
Eden Philboott's great novel

"Mother"

A picture that
grips and melts
everyone to whom
"Mother" is still
the sweetest word
in the language

Starring
Elizabeth Risdon
Leading lady in
"Misalliance"
Star of
"The Manx-man"



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TEN CENTS

VARIETY

VOL. XLVIII, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 26, 1917

PRICE TEN CENTS



JULIAN ELTINGE
WHOSE NEXT PARAMOUNT PICTURE IS ENTITLED
"THE CLEVER MRS. CARFAX"

The War Song Contest Prize Winner

Wins 'Em All Right Along

And a New Song, too

THE BEST OF THEM ALL

"DIXIE VOLUNTEERS"

By EDGAR LESLIE and HARRY RUBY

BOYS, IT'S A PIP

Read the Record!! Read the Record!! Read the Record!!

"DIXIE VOLUNTEERS" was written Saturday, October 13.

"DIXIE VOLUNTEERS" won the Winter Garden Song Contest Sunday night, October 14. (Six songs contesting.)

"DIXIE VOLUNTEERS" won the Mt. Morris Theatre Song Contest Thursday night, October 18. (Twelve songs contesting.)

"DIXIE VOLUNTEERS" at the Harlem Opera House Tuesday night, October 23, at the final of the

Harlem Opera House War Song Contest

OF LAST WEEK

Won It Again!!

Against nearly all the War Songs of the country

"DIXIE VOLUNTEERS" is a March Song with a swing that goes just the way you want a melody of that kind to go.

"DIXIE VOLUNTEERS" is just the kind of song you are looking for, not a slow, draggy ballad, but the real thing in a march number.

We could have repeated with "Joan of Arc" that won the contest against current war numbers at the 5th Avenue Theatre, but we could not in justice to our friends among professional singers withhold "DIXIE VOLUNTEERS" from the market. It was too good and timely. We want you to get it.

Professional copies and orchestrations now ready. You can have them right away. Remember the name. There's only one like it.

"DIXIE VOLUNTEERS"

BOYS, IT'S A PIP!

Can win any audience as easily as it did those in the theatres mentioned above.

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

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81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

BOSTON
220 Tremont Street
DON RAMSAY

VARIETY

VOL. XLVIII, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 26, 1917

PRICE TEN CENTS

CAMP DEVENS' (MASS.) STADIUM GIVING ITS OWN VAUDEVILLE

Entertainment for Soldiers Within Encampment Commencing Next Monday. Vaudeville on Split Week Basis.

One Show Nightly, Over by 9.10. Stadium Seats 3,000. 39,000 Soldiers at Camp. Net Proceeds for Mess Funds.

Ayer, Mass., Oct. 24.

What is probably the first regularly booked and played theatrical entertainment, within the cantonment and under official auspices, will commence at Camp Devens, near here, next Monday.

The show will be a vaudeville program, presented in the stadium erected by the soldiers. It is to be a split week bill, with five acts in each half. A few picture reels will fill in.

The booking of the vaudeville is to come from the United Booking Offices, New York, and supervised in that agency by Harvey Watkins, who also books the Keith big time shows at Lowell and Portland. Major Barlowe will have charge of the camp's theatre.

The Stadium seats 3,000. At the camp are 39,000 soldiers. One performance nightly, excepting Sunday, with a matinee Saturday are to be given. The night show must conclude by 9.10, owing to taps being sounded at 9.30.

An admission is to be charged. It is understood the net proceeds after deducting all expenses including the salaries of the artists, will be devoted to the Mess Fund or funds of the cantonment.

Clifton D. Anthony has composed a marching song, "The Whole World Is Calling You." Capt. Hussey, of the 301st Engineers, has ordered the march published. Mr. Anthony is at the Camp. He was formerly musical director at Fay's theatre, Providence.

GARDEN'S \$5 FLOP A SIGN.

The failure of the Winter Garden to sell out its seats at \$5 for the opening night of "Doing Our Bit" struck some Broadway folk as a possible sign of a close money market, individually.

Others stated their opinion that the public didn't believe a Winter Garden show was worth \$5 at any time.

Whatever the reason, the fact remained there were plenty of seats left last Thursday afternoon, for the opening that night. Shortly before curtain time a panic seemed to strike the Garden's box office. The \$5 seats were retailed at \$2 and \$2.50 each. Even after the bargain sale rush stopped, there

were several gaps in the rear of the orchestra, while one side of the balcony boxes looked deserted.

3,000-SEAT HOUSE ON 48TH ST?

Preliminary plans are being drawn for the proposed erection of a theatre on 48th Street, with an entrance on Broadway, to seat about 3,000. A 12-story office building is designed to top the 35-foot entrance on Broadway.

The plot of ground is 100 by 220 feet. If the deal goes through the purchase price will be in the neighborhood of \$1,500,000.

The syndicate negotiating for the property is closely allied with one of the vaudeville circuits, and there were indications this week the deal would be consummated.

REBATE TICKETS UP TOWN.

The increase in prices put in vogue in the Fox and Moss theatres in New York does not seem to be working out to the best advantage in the upper section of the city.

At Fox's Audubon and Moss' Hamilton it has been found necessary to issue ten-cent rebate tickets to patrons who make application for them by mail, which reduces the 35-cent orchestra seats to the former price.

"SICK ABED" K. & E.'s THIRD.

Los Angeles, Oct. 24.

Klaw & Erlanger are playing "Sick Abed" as the third production on their western stock circuit. It opened at Bakersfield Monday with Beatrice Nicholas in the leading role.

The piece is a revised version of "Good Night Nurse," which was pronounced a failure when produced some time ago outside New York.

GREENROOM'S 21-STAR FLAG.

A flag with 21 stars decorates the clubhouse of the Greenroom Club, telling its story of 21 members having joined the colors.

The Greenroom Club will hold its first smoker shortly, in honor of the Metro film people.

RINGLING BROS.' RAILROAD.

Dayton, O., Oct. 24.

According to Herbert Shaffer, who represents the Ringling Bros., the Delphose Division of the Baltimore and Ohio R. R. has been purchased by the brothers at a cost of \$275,000. The road extends from Dayton to Delphose, O.

The Ringling Brothers may be delving into pictures sooner or later. One indication is the building of winter quarters at Oak Ridge, N. J., where the R. T. Richards Show will remain until next circus season opens. Charles Ringling has been in New York for the past week, giving his personal attention to the building of the new quarters which will be enclosed in glass and so laid out that picture cameras can click without causing any inconvenience to the stock or wild animals.

SEATTLE \$7,500 WEEKLY.

Seattle, Oct. 24.

It is estimated the theatres of this city will turn over to the Government at the rate of \$7,500 weekly under the War tax.

The Wilkes has added five cents to the cost of its admission tickets. The Palace, Hip, Moore, Metropolitan, Clemmer, Strand, Rex, Mission and Little theatres have added 10 per cent.

The Orpheum's scale remains the same, with no announcement yet of any increase when the tax takes effect on Nov. 1.

Five-cent picture houses are running admissions to 10 cents.

The Liberty and Coliseum have also added 5 cents to the present scale.

BARRYMORE AT \$3,500.

There is a strong probability Edison will engage John Barrymore as a picture star for two years. The actor is asking \$3,500 a week.

Not so long ago Barrymore was willing to sign for \$2,500, with no bidders, but with his big success in "Peter Ibbetson" he has raised the ante, with a likelihood Edison will meet the figure.

Chicago Bank Offers to Build.

Chicago, Oct. 24.

The Hibernian Bank of Chicago has offered to build a vaudeville theatre for Alexander Pantages on Washington street, which will occupy the same relative position on that street as McVicker's has on Madison street, one block south.

The only thing appearing to stand in the way of an immediate deal is that Pantages is extremely anxious to secure the American Express Company property opposite the Majestic on Monroe street.

"EVERYWOMAN" SEQUEL.

Henry W. Savage has a sequel to "Everywoman" which may be named either "Every Girl" or "Any Girl." The piece calls for a company of 65, all principals.

At present the company that is on tour presenting "Everywoman" has the play in rehearsal. The production is being built and will be shipped to Boston, where "Everywoman" is to start a run November 5. The plan is to present four special performances of the new play there as matinee attractions, starting November 6.

Several principals are being engaged in New York and will be added to the show for the try-out.

GLOBE'S \$23,000 RECORD.

For the first full week of the new Fred Stone show "Jack o' Lantern," opening at the Globe last Thursday, the box office statements will show a gross around \$23,000. This is a record for the theatre. It is also a record for any theatre in this country with the same seating capacity as the Globe has.

The house under the \$3 scale in vogue there for the six night performances of the week's schedules at \$2,987, the Saturday matinee at \$2.50 scale is about \$250 less and the Wednesday matinees at \$2 top about \$600 below the night figures. The house is getting \$1 for the gallery and pulling business at all sections of the theatre.

HALLOWE'EN EVENTS.

The Harlem Opera House will stage a number of unique features during Halloween week, among them contests in apple ducking, pie eating and a masked barn dance night. Prizes will be given nightly to the contest winners.

Instead of the regular country store night with a variety of prizes, the prizes awarded will be quantities of sugar, pumpkins, etc.

TWO MORE FOR A. & H.

San Francisco, Oct. 24.

Ackerman & Harris will have two new theatres to add to their fast growing Hippodrome Circuit. Sites have been secured in Vancouver and Seattle.

According to Sam Harris, building operations will commence immediately.

LITTLE THEATRE ADDS BALCONY.

A balcony is to be built in the Little theatre, the addition for some reason being an under cover matter. It may explain why Winthrop Ames sent "Saturday to Monday" into the Bijou instead of his own house.

Unless there are several rows removed from the floor of the theatre, the additional seat in the new balcony takes the Little out of the 299 seat class of theatres.

IN PARIS

By E. G. Kendrew.

Paris, Oct. 5.

Lucien L. Bonheur, manager of the French theatre in New York, is now in France recuperating from a serious illness. He will not return in time to personally open his fifth season in New York.

The revue season has started at the Ba-Ta-Clan, where Mme. Rasimi has mounted another show by Ceval and Charley, which is remarkable for its costumes. The French Chevalier and Mistinguett are the biltoppers. The new revue at the Cigale is indifferent, the scenery and dresses being remnants of by-gone productions of the house.

Oscar Drefrenne will give "The Belle of New York" at his new hall, Bouffes du Nord, when it is ready, shortly.

Regine Flory finishes at the Vaudeville Oct. 11, and Hilda May will replace her, after less than a month's engagement. Difference in salary probably. This revue is still running smoothly, but no longer to capacity.

There was a recent strike of stage hands at several Parisian theatres, the men claiming 1 fr. increase, which has been accorded at the majority of houses. At the Gaiete, now operated by the receiver, until a new tenant is named by the city authorities (it is a municipal building), the stage hands walked out on the rise of the curtain at the Sunday matinee, their claim not having been received by the management, and "Les Diamonds de la Couronne" was played in one set, much to the consternation of the paying public. The Gaiete has revived "Les Petits Mousquetaires" (produced at the Folies Dramatiques in 1885) with Angele Gril in travesti. The operetta seems old.

The theatre war taxes, created two years ago, may soon be collected on a percentage basis, instead of the present sliding scale, the rate by which the cheaper seats pay in proportion much higher than the expensive ones being recognized as unjust. The present poor rate of 10 per cent. also collected at all places of amusement, will probably be increased. The war tax, however, will not be the same for all resorts, the music halls and picture houses being inflicted with the honor of paying more than the Opera, comedy and lyrical theatres. Some privilege must be shown to the legitimate, for the sake of art.

The Grand Guignol has just changed its bill, the shocker being a new 3-act drama, "Grande Epouvante," by Henri Bauche and A. de Lorde. Dr. Tani, who has furnished a cellar of his London home with the specialties of necromancy (such as a large bat, which lives on human blood, the tomb of a man hanged, and a coffin intended for his own use), is in love with Evelyn and entices her to his house. She repels his gallant advances, and Tani is shot by the brother of the young woman. While in his last agony the necromancer swears he will be more assiduous for her when dead than during his life time. His spirit apparently haunts the girl for at the end she returns to die on the very spot where Tani fell shot. Desfontaines, supported by Mlle. Maxe, ably play this lugubrious effort. A comic piece follows, "En Beaute," by Maxime Carel and Lucien Mayrargue, portraying a woman's jealousy, whereby we learn there are some ladies who would rather lend their

husband than their lover to a rival. Two other farces are on the bill.

In Paris Theatres.—"Her Husband's Wife" (Varietes); "System D" (Ambigu); "Mon Oeuvre" (Athenes); "Vous n'avez rien a declarer" (Renaissance); "L'illusionniste" (Bouffes); "Feu de Voisin and Jeune Fille au Bain" (Edouard VII); "Quinnies" (Gymnase); "Montmartre" (Porte St. Martin); "L'Affaire des Poisons" (Odeon); "Round the World in 80 Days" (Chatelet); "Madame et son Filleul" (Palais Royal); "Grande Epouvante," etc. (Grand Guignol); "Occupe toi d'Amelie" (Scala); "Sapho" (Femina); "Vautrin" (Sarah Bernhardt); Comedie Francaise, Opera Comique; Gaiete, Trianon repertoire; revues at Vaudeville; Rejane, Folies Bergere, Michel, Cigale, Ba-Ta-Clan, Mayol, Gaiete Rochecouart.

LONDON LIKES "13TH CHAIR."

London, Oct. 24.

"The Thirteenth Chair," produced at the Duke of York's last week, was accorded a most enthusiastic reception.

Mrs. Patrick Campbell is splendid in the role created in America by Margaret Wycherly. She is well supported by Yorke Stephens, James Carew, Charles Rock and Hilda Bayley.

BARRIE'S LATEST WEAK.

London, Oct. 24.

J. M. Barrie's "Dear Brutus" was produced at Wyndham's Oct. 17. It is a fantastic comedy and although containing many witty lines and delicate fancies, lacks strength and reality.

It has a strong company, but there are few acting opportunities.

EIGHT PRETTY GIRLS.

London, Oct. 24.

"Tableaux Vivants of Kirchner Girls," consisting of eight pretty artists' models, opened at the Palace, Manchester, this week.

ENGLAND'S INCREASED TAX.

London, Oct. 24.

The increased tax on theatre tickets included in the Finance Act of 1917 has gone into effect throughout Great Britain, despite the protests of the managers, and it is the opinion generally that no relief can be looked for during the current year.

A petition against the tax has been sent out by the Theatrical Managers' Association and thousands of signatures have already been secured. The tax of tickets is graduated, dependent on the prices, as follows:

For admission, not exceeding 4 cents, tax 1 cent; not exceeding 8 cents, 1c; 12c, 2c; 24c, 6c; 48c, 8c; 72c, 12c; \$1.20, 18c; \$1.75, 24c; \$2.50, 36c; \$3.75, 48c; \$4.80, 60c; \$5.00, 72c; \$7.50, 96c; \$9.60, \$1.08; \$10.00, \$1.20; \$12.50, \$1.56; \$15.00, \$1.68; \$20.00, \$2.16; \$25.00, \$2.62, etc., at the rate of 48c for the first \$3.75 and 12c for every \$1.20 or part thereof over \$3.75.

Producing "Truth" in England.

London, Oct. 24.

Gilbert Miller today received cable advices from his wife, who is in New York, that she had arranged with Anderson & Weber for the right to produce "Nothing But the Truth" here. It is understood the agreement calls for an English presentation by December 1.

A. E. Matthews is to play the leading role.

DAMES AT AMBASSADORS'.

London, Oct. 24.

"The Three Daughters of M. Dupont" will be withdrawn from the Ambassadors' Oct. 27 and will be followed Oct. 30 by Maud Allen in classic dances, twice daily.

Ethel Irving will also appear in a sketch.

ARRANGED OVER 800 CONCERTS.

London, Oct. 24.

Isidor DeLara has arranged over 800 all British concerts since the war, paying artists moderate fees in order to keep them going.

Jimmy Glover in Musical Act.

London, Oct. 24.

Jimmy Glover returns to the halls shortly in a new musical act, assisted by two celebrated pianists.

ARTHUR PRINCE AT THE FRONT.

London, Sept. 15.

Arthur Prince, the famous English ventriloquist, is now lieutenant in the R. F. A. at Salonica. He recently spent two months in hospital suffering from "toxic arthritis."

To his manager, Louis Bauer, he writes:

"I have been suffering from toxic arthritis. It sounds fine, but it is very painful. I cannot walk yet and have been in bed for over two weeks. It is only just lately that I can use my hand to write with. Every time I move my bones rattle. I think they ought to send all the soldiers home from here and burn up the country. But what a place for an entomologist—any insect you like. Those who can't bite with one end can sting with the other. I have been Observation Officer, fought aeroplanes, and now trench mortars. Was five months in the front line.

"Thanks be to HIM for bringing Mother and Daughter (Great Britain and United States) together in this great struggle."

NO TAX-OPPOSITION.

London, Oct. 24.

The Touring Managers' Association has passed a resolution pledging its members not to lend or let plays for performances at camp theatres other than government, stock or professional touring companies.

Many performances are given at camps, charging admission to soldiers and civilians, and paying no entertainment tax.

This has become a serious opposition to touring companies, that with the increased tax, are doing poorly.

MIGNON NEVADA SCORES.

London, Oct. 24.

At the Drury Lane Mignon Nevada scored a great success as Desdemona in Verdi's "Othello," her purity of voice and youthful charm accentuating the pathos of the role.

NEWNESS AT 300TH.

London, Oct. 24.

"The Maid of the Mountains" celebrates its 300th performance at Daly's tonight with new costumes, new songs and the distribution of souvenir programs.

It has been playing to packed houses.

"CIRO'S FROLICS" NEW.

London, Oct. 24.

"Ciro's Frolics," a new show, opens Oct. 29 at the Hippodrome, Portsmouth. In the cast will be the Two Bobs, Odette Myrtil, Tubby Edlin.

Ciro's is a well known restaurant here.

Miss Terry's "Merry Wives" Selection.

London, Oct. 24.

Ellen Terry made her variety debut at the Coliseum with a selection from "The Merry Wives of Windsor."

SURATT-TELLEGEN, CO-STARS.

Youngstown, O., Oct. 24.

Valeska Suratt in her dramatic playlet will open the vaudeville tour at the local Hippodrome. It will be Miss Suratt's initial appearance as an emotional player on the speaking stage. Youngstown was selected through it being but a short distance away from her home town.

It is reliably reported Lou-Tellegen recently submitted a proposal to Miss Suratt that they co-star in a piece for the legitimate stage, written by Willard Mack. Other theatrical engagements, including picture making in the near future, prevented an acceptance by Miss Suratt.

Adgie and her lions recently returned from a circus tour of Mexico. While the animal act was working at Ft. Bliss, El Paso, a lioness gave birth to four cubs.



JEAN MOORE

LILLIAN GEORGE

"The Versatile Girls in Songs Old and New"

Miss Moore, a well-known single entertainer, has joined with Miss George, formerly soloist with Victor's Band, making an ideal vaudeville combination.

From the novel opening to the delightful finish there is not a dull moment. The special scenery is by Law; the music is adapted by O. E. Herrmann, and the gowns (most exquisite) are by Madame Hanmer.

This act, embracing novelty, charm, versatility and beauty, is under the direction of ARTHUR KLEIN.

NOW, 81ST STREET THEATRE (Oct. 29-31).

\$2,000 WEEKLY GAURANTEED FEATURE ACT BY B'WAY HOTEL

Hotel Knickerbocker Playing Dolly Sisters on Percentage, Giving Turn Gross of All Coveur Charges at \$1 Per Plate. Engagement Indefinite, Opening Oct. 29. Sisters Also Contracted to Appear in Theatres Meantime.

The largest cabaret engagement, in point of salary for one turn, is the contract entered into between the Hotel Knickerbocker, New York, and the Dolly Sisters, whereby the two girls are guaranteed \$2,000 weekly to appear in the hotel's grill, they to receive all of the coveur charges of one dollar per plate that the hotel will collect during their appearances. The guarantee is that the Dollys shall not receive less than \$2,000.

The engagement is to open Oct. 29 and continue indefinitely, with the Dollys appearing in the restaurant nightly, at 11.30 and 12.30. There will be no other entertainers.

For the week of Oct. 29, the Dolly Sisters are under contract to appear at Keith's Riverside theatre at Broadway and 96th street, about two and one-half miles from the Knickerbocker, on the same thoroughfare, at their vaudeville salary of \$1,550. They have also an agreement to play in the new Raymond Hitchcock-Ray Goetz revue, to commence rehearsals in November.

The Hotel Knickerbocker last winter featured a special attraction in the way of a vaudeville act now and then, seemingly preferring dancers, in which class the Dolly Sisters are cataloged.

The first date set for the Knickerbocker engagement was Nov 5, but early this week it was changed to next Monday. With the change the fact of the Dollys' Knickerbocker contract became known among local vaudeville circles. Wednesday it commenced to be reported that the big time vaudeville managers might order the cancellation of all the Dolly Sisters' dates on their books, and at the same time give notification that would affect all possible cabaret acts now in vaudeville or expecting to appear there.

LOST FOR A DAY.

Gus Lind of the Lind Trio was located Monday in a hotel on 38th street, suffering from aphasia.

Sunday afternoon the act reported at the Columbia, New York, for the performances there that day. Gus Lind left a grip in the theatre and left it. He did not return. No traces could be found and the police were notified.

When located the absent one had no recollection of his wanderings. It caused the turn to also lose an engagement at the Davis, Pittsburgh, this week.

NICK NORTON RETIRING.

Mt. Clemens, Mich., Oct. 24.

Nick Norton, the veteran showman, who makes this resort his vacation headquarters, has about decided to retire from the show business. He will remain here indefinitely.

Mr. Norton has been booking houses in the United Booking Offices, New York. His show experience dates back many years.

TRIES TO STOP SONG.

Washington, Oct. 24.

Reine Davies made a personal appeal to the copyright department Monday, seeking to have Dillingham and Ziegfeld restrained from producing a "farmerette" number in "Miss 1917." Miss Davies claims all rights to a number of this type in the matter of costuming and business through having

made a prior stage presentation of a song by Jean Havez entitled "The Farmerette."

Miss Davies says she has information and belief to the effect the Century management is to present a number which will be an infringement on her song and wants the Washington authorities to hand down a ruling on the matter. No result was known up to today. Accounts seem to agree it is a matter rather for the courts to settle.

MAY GET EMPY.

Following his present lecturing tour arrangements will probably be made for Sergeant Arthur Guy Emphy, the New Jersey boy who served with the French troops and experienced a genuine "over the top" charge, wrote a book on it which has had a wonderful sale everywhere, to play some vaudeville dates.

Emphy has several subjects for his lecture tour, but his vaudeville turn would be a different routine, Emphy telling in addition to his "over the top" thrill, a few war stories in his characteristic slang.

Several Broadway agents expect to have him under some sort of a contract within the next few days.

CENTURY OPENING NOV. 5.

The opening of "Miss 1917" at the Century, scheduled to take place next Monday night, has been postponed until a week later—November 5. The first Sunday concert at the Century will take place November 11. The Coconut Grove to open about Thanksgiving.



LAUDER'S \$25,000 WEEK.

This week, the first of what the William Morris management announces as the farewell tour of Harry Lauder over here, looked Wednesday as though it would result in a gross of \$25,000 at the Lexington Avenue opera house, where Mr. Lauder opened Monday. Ten performances will have been given by Saturday night, the Scotch singer giving four matinees.

The admission scale runs to \$2, with the Saturday night show up to \$2.50. At this scale the house can hold \$32,000. Up to Monday, the advance sale was \$7,000, treble what it was when Lauder opened at the 44th Street two years ago, he playing in that house then about \$12,000 on the week.

Upon arriving here last week Lauder became active immediately in behalf of the Liberty Loan issue, speaking often and attracting crowds, as well as attention from the press. As Mr. Lauder lost his only son, a captain in the British army, at the front, his comment on the war was received with wrapt attention.

Monday night when Lauder opened, over 1,000 people were turned away from the Lexington. The house held complete capacity, even in the highest tier of boxes. There was \$3,200 in the theatre that evening, it was said. A line of advance buyers was strung out from the box office until after 9.

Next week the Lauder show starts on a batch of one-nighters, in special cars. Lester W. Murray is managing the show, Louis Stern is doing the press work, with Ivan Rudisill directing the orchestra. Tom Vallance is stage manager. The stage crew has John Ormston, Geo. McLaughlin and Edward R. Bowers.

An effort made to prolong the Lexington engagement for Lauder for another week or so failed of its accomplishment, through the show's out-of-town engagements having been billed. After a couple of the one-nighters next week, the Lauder company plays Philadelphia Thursday and Friday, with Atlantic City Saturday.

George Nicolai, representing the Lexington, was extremely anxious to have Mr. Morris extend the Lauder engagement. Nicolai offered to share the expense that it would involve, but advance billing charges and advertising had sent the amount too high. In Philadelphia over \$4,000 had been spent in the advance work up to Tuesday this week.

SEBREE'S IN COURT.

Chicago, Oct. 24.

Grace J. Sebree last week filed a suit for separate maintenance against Roy S. Sebree, son of the former owner of the Saratoga Hotel here. The bill charges Sebree with infidelity, habitual drunkenness and non-support.

It alleges that Sebree, who had been in the theatrical business and had angeloed several productions and many individual chorus girls, had been indiscreet with two women of the profession—Cleo Benoir and Florence Geneva. It also intimated Sebree was too friendly with one Viola Marsh.

Sebree was recently awarded \$85,000 from his father's estate.

MILITARY WEDDING.

Ft. Du Pont, Del., Oct. 24.

A military wedding occurred here Oct. 17, with the entire post as witnesses.

The principals were Eva Lane of the Art Studio and Ed. Quigley of "Mother Goose."

The boys voted it "some wedding."

3-ACT RELEASED.

Norworth, Wells and Francis left the Loew time Saturday, after playing three weeks, although their contracts called for 10 or 12 weeks. The cancelling was mutually agreed on by Jake Lubin and Ned Norworth, the latter freely stating his admiration for the way in which the Loew booking manager gave the act a release.

The turn drew attention from the V. M. P. A. several weeks ago, when there was a mix-up over contracts, Norworth desiring to play some U. B. O. time offered. The Loew theatres had been previously contracted for, and Pat Casey ordered the Loew contracts be played first.

Last week Lubin called Norworth into his office, saying he did not care to hold the act unless it was satisfied.

Norworth paired with Billy Gaston and they are shortly to offer a new act, with Evelyn Wells assisting.

GIRL STAGING "QUEEN" NUMBERS

"The Queen of the Movies," with 12 girls, 4 boys and 8 principals, in two scenes, is expected to open shortly as condensed from the show of that name. It will run about 45 minutes.

Dottie Quinette, one of the original "Powder Puff Girls" from the show, is staging the numbers. Some of the songs will be taken from the original.

Felix Adler will be starred with the vaudeville production, and Harry Fitzgerald will book it.

MANN ACT GOT HIM.

Des Moines, Oct. 24.

Jose De Borsio, who appears as Ti Ling Sing, Chinese trick violinist, was arrested here last week for violation of the Mann Act. He will be returned to St. Paul for trial.

The lady in the case charges De Borsio enticed her to travel with him by promises of a brilliant career terminating on Broadway. But his warm Southern blood got the better of his judgment. He beat her once or twice too often, shattering both her love and her desire for fame, hence her invocation of the aid of federal authorities.

They were registered at the hotel here as man and wife.

Cunningham Cancellation Stands.

Toronto, Oct. 24.

The cancellation of her vaudeville engagement in the future by Cecil Cunningham stands as made, according to that young woman who is at Shea's here this week. She was persuaded to accept the two M. Shea weeks.

Miss Cunningham will take a needed rest after attending court in New York next week, when her action for divorce against Jean Havez is expected to reach trial.

Chicago, Ill., September 21, 1917.

Dittenhoefer Tube & Rubber Co.,
Chicago, Illinois.

TO WHOM IT MAY CONCERN:

I, the undersigned, on the 19th of September witnessed a demonstration of the Dittenhoefer Two-in-One Inner Tube, which consisted of driving two nails into the first compartment, inflation of the second compartment and driving away on same, and feel safe to say that the Dittenhoefer Two-in-One Tube has eliminated the changing of tires on the road.

C. S. HUMPHREY.

(See Pages 38-39 in this issue)

VAUDEVILLE

VAUDEVILLE HOUSES GIVE ALMOST \$86,000 TO SMOKE FUND

**Large Amount Gathered Within a Week Through Interest of
E. F. Albee. Keith Theatres and U. B. O. Affiliations
Make Collections. Check Turned Over to Army
Girls' Transport Tobacco Fund.**

With the turning over by E. F. Albee to the Army Girls' Transport Tobacco Fund a check for \$85,141.16 this week there was made possible the accomplishment of one of the most laudable and directly helpful benefits to the "boys who are going across" since America entered the war.

The check was the result of the "Sammies'" smokes fund drive which was on in every Keith house east of Cleveland for seven days, ending Saturday last. The effectiveness of the drive and the speed with which it was consummated compares most favorably with the Government's Liberty Loan drive.

About 100 Keith houses participated in the fund, which is being devoted to giving tobacco to every man who boards a transport for France. It was discovered that our soldiers were in many cases forced to go without smokes during the time they were aboard the transports, since they were unaware of the sailing time, and had no chance to purchase tobacco. On the way over they took to smoking ground coffee and it was a real hardship for men under the press of excitement attendant to the passage.

This fact came out one night at dinner in the home of Colonel Carson, who is in charge of the transport service. His daughter decided to attempt to raise funds so that every man would be provided with paper and tobacco as he stepped aboard ship. With that purpose in view she borrowed \$5,000 from a banker, purchasing tobacco for that amount immediately, and trusting to collect that sum to repay her backer. But she found people interested in other funds and her efforts to repay seemed a failure.

Through an officer Mr. Albee heard of the plucky girl's purpose, and personally volunteered to take over her collection work; quite remarkable results as attested by the size of the check.

Besides the theatres of the Keith circuit, on the list are the houses also booked through the United Booking Offices.

Harry Daniels, supervised the collections, acting for Mr. Albee, and all

remittances were made to him, in the U. B. O. suite, Palace building.

The subscription list follows:

Palace, N. Y.	\$5,022.14
Boston (3 houses)	4,105.55
Washington	3,232.07
Cleveland	3,131.09
Riverside, N. Y.	2,935.00
Orpheum, Brooklyn	2,870.13
Bunswick, Brooklyn	2,834.03
Syracuse (2 houses)	2,403.58
Philadelphia	2,100.75
Pittsburgh	1,940.02
Toledo	1,838.63
Newark	1,568.81
Royal, Bronx	1,521.07
Colonial, N. Y.	1,475.06
Cincinnati	1,400.12
Prospect, Brooklyn	1,337.81
Baltimore	1,065.53
5th Ave., N. Y.	1,038.50
54th St., N. Y.	1,032.77
Providence	1,470.21
Mt. Vernon, N. Y.	1,332.78
Indianapolis	1,310.95
Richmond	1,305.25
Buffalo	1,273.04
Columbus	1,250.37
Greenpoint, Brooklyn	1,240.38
Rochester	1,148.00
Jersey City	1,142.73
Alhambra, N. Y.	1,090.04
Portland, Me.	1,072.35
Sheridan Sq., Pittsburgh	1,035.50
Grand Rapids	1,020.14
Harris, Pittsburgh	977.00
125th St., N. Y.	961.22
Louisville	953.00
Grand, Philadelphia	898.50
Union Hill, N. J.	820.77
Bridgeport	828.08
Dayton	805.26
New Haven	749.43
Harlem, O. H.	730.85
Wilmington	700.53
Lancaster	684.07
23rd St., N. Y.	670.15
Canton, O.	651.73
Elizabeth, N. J.	648.18
Wilkes-Barre, Pa.	624.49
Froy	622.35
Bijou, Philadelphia	618.35
Woonsocket, R. I.	613.52
Johnstown, N. Y.	574.20
Lowell	560.41
Albany	515.48
Paterson, N. J.	514.24
Pawtucket, R. I.	503.18
Portchester, N. Y.	498.58
Bronx, N. Y.	458.07
Schenectady	450.45
Yonkers	407.25
Allegheny, Philadelphia	377.22
Easton	355.06
Auburn, N. Y.	300.50
New London, Conn.	300.00
Ithaca, N. Y.	250.00
Olympic, Brooklyn	239.86
McKeesport, Pa.	180.25
Springfield, Mass.	130.57
Savannah	72.10
Columbia, S. C.	20.30
Elmira, N. Y.	25.00
Dixon's "Review of 1918"	10.00
Passaic, N. J.	547.83
Total	\$85,141.16

INDEPENDENTS NOT RECOGNIZED.

Chicago, Oct. 24.

The organization of independent booking agents recently formed for mutual protection, among other things, faces immediate dissolution or will have an early opportunity to test its collective strength.

The Western Vaudeville Managers' Association has issued an announcement it will not have any business dealing with the organization, and J. C. Matthews of the Pantages office and Frank O. Doyle, the local Jones, Linick & Schaeffer agent, has taken a similar stand. The trio of agencies which practically supports independent "ten per centers" refuses to deal individually or collectively with the independent organization, the only local booking office not taking a decided stand being the Affiliated Booking Corporation.

"AGENT" FINED \$50.

As a result of the prosecution of alleged violations of the Employment Agency Law by Attorney James S. Kleinman, the legal representative for the department handling such cases in the Commissioner of Licenses offices, William Thompson, the Broadway agent, upon making restitution as ordered by the Court prior to imposing sentence, was fined \$50, and released upon payment.

Thompson had to pay back \$100 to William Vanderprin (Apollo Trio) and \$50 to Alfred Erlacker for having promised them contracts for certain work, accepting advance commissions and failing to make good his word. This total plus the \$50 fine made \$200 Thompson had to pay before the court proceedings were dismissed.

While the sentence was regarded as a light one, Attorney Kleinman considers the outcome a triumph for his department and other cases will no doubt be conducted along similar lines, this being the first to go through the different court procedures.

ORPHEUM'S DENHAM, DENVER.

Denver, Oct. 24.

The Orpheum Circuit has taken over the Denham theatre. Martin Beck closed the deal.

At present it is not known whether the house will be devoted to stock for the present or become part of the chain of popular priced houses which the Orpheum has announced it will run in conjunction with its present big time vaudeville circuit in the west.

Trouble Reported in Cleveland.

Reports reached New York this week that theatrical unions in Cleveland were still very much on the outs with the interests that control Keith's Hippodrome there, and that the matter might soon be turned over by the Cleveland locals to the International Alliance to settle.

"EGO SELLER" FLIVS.

The latest "wrinkle" of Harry Mountford through which that astute "convincer" endeavored to raise a new "sinking" fund with monies procured through a circular canvass of the acting profession, received due attention from the burlesque branch of the industry when Sam A. Scribner, general manager of the Columbia Amusement Co., caused a letter to be sent to all road managers and show managers in which he dealt with the appeal of the agitating genius who so recently staged the historic White Rats strike "fliver."

It was generally believed burlesque would prove a profitable field for Mountford's famous "ego sale," but this proved all wrong. The letter was signed personally by Mr. Scribner, and follows:

New York, Oct. 16, 1917.

Dear Sir:

My attention has just been called to a circular letter addressed to performers and signed Harry Mountford, Secretary, and James William Fitz Patrick, President.

Nearly all of these letters that were sent out to vaudeville performers have been sent to the Vaudeville Managers' Protective Association.

I want you to circulate among your people and find out if any of them have received this communication, and if so impress the fact upon them that this letter is pure, unadulterated "bunk." Mountford is resorting to this catch penny scheme in an effort to mulct actors out of enough money to enable him to pay his board this winter, and loaf around Broadway telling people what a great man he is, and how much he could do or would do for actors if they would only "come across" with their dough and support him in idleness out of their hard-earned money.

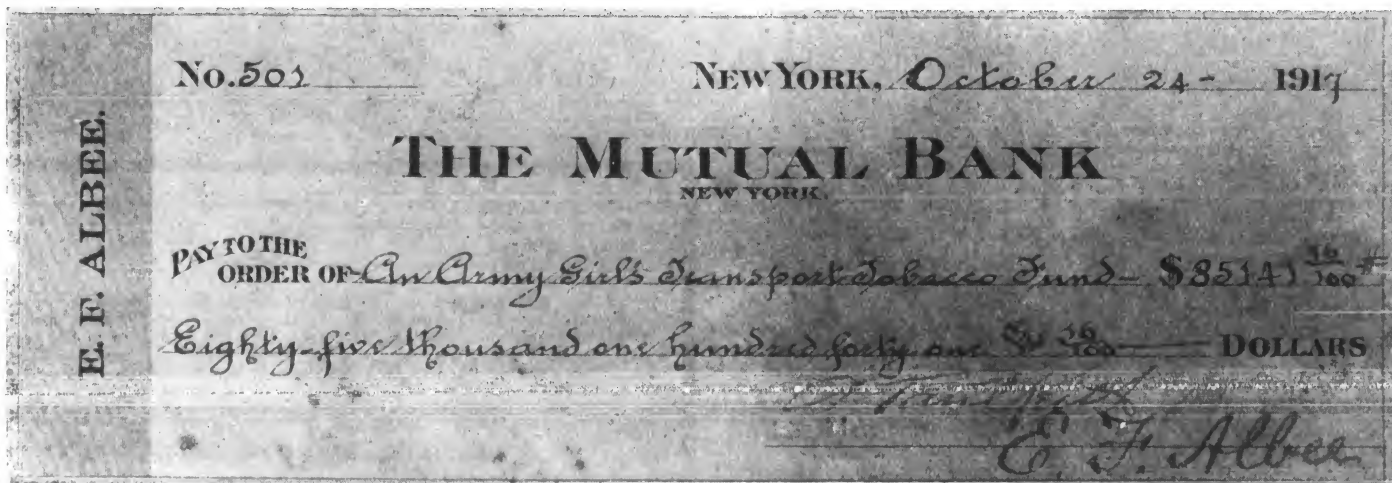
We have all had enough of this fellow-actors and managers alike—and I feel certain that you and your people will agree with me that his latest scheme should be promptly and effectually nipped in the bud.

Yours truly,

Sam A. Scribner.

P. S.—What he is Secretary of, or what Fitz Patrick is President of, the Lord only knows. However, be that as it may, any actor who fritters his coin away on either of them is a "sucker" pure and simple.

That the new levy fund, if it could be called that, is a decided "flop," is an assured fact. Notwithstanding Mountford's extreme secrecy, the Vaudeville Managers' Protective Association is in some manner checking up the answers, and as far as they can ascertain he has received but one or two returns, and those of ridiculously small sums.



Reproduction of the E. F. Albee "Smoke Fund" Check for \$85,141.16.

WAR TAX TROUBLES MULTIPLY IN ALL AMUSEMENT FIELDS

Many So-Called "Official Rulings" from Various Sources Add to Jumbled Condition. Uniform Box Office Statement to Be Drafted. Picture Exhibitors Up in the Air on Question.

Despite that those at the head of the various associations representing the legitimate and vaudeville managers and the picture exhibitors have been making all sorts of efforts during the past week to arrive at some sort of a definite arrangement with the Government officials regarding the admission tax, they are still pretty much up in the air at present.

All sorts of rulings have been made by various branches of the Revenue and Customs service and while one branch may have one idea which they regard as strictly within the law, another may have a ruling from some source that is at direct variance with the first.

The same condition prevails throughout the profession. But one thing certain at present and that is that the tax becomes effective with the performances at all theatres throughout the country Thursday next (Nov. 1) and that the amount of the tax is ten per cent. of every ten cents or fraction thereof.

The legitimate managers have been trying to obtain a ruling from Washington on the questions of tickets at an advance or on consignment to agencies and tickets at cut rates, but to date they have received no word. It is barely possible that Ligon Johnson, of the United Managers Protective Association, who is due to return from Washington today will bring back some definite opinion on which the managers can act.

Monday there was a meeting of all of the treasurers of the New York theatres with the local Collector of Customs Eisner and his deputy, J. J. Cohen, in an effort to devise a uniform box office statement which would be acceptable. After several hours they arrived at a conclusion that Washington would have to be consulted before anything definite could be arrived at. Wednesday a special representative of the Treasury Department was in New York and brought with him a box office statement that was worked out by the efficiency experts of the Government at the Capital, but this was so involved and complex that there will be an effort made to modify it. This was one of the purposes of the conference held in Washington yesterday.

Up to now all the theatres that have advance sales beyond the date that the tax becomes effective are collecting the tax from the public at the time of the sale and the treasurers in general state that they are rather surprised at the matter of fact manner in which the public has thus far accepted the tax. All the buyers seem to be fully informed regarding the tax and practically no explanations are necessary on the part of the box office men.

In the United Booking Office houses (including all of the B. F. Keith theatres in Greater New York) placards have been posted regarding the tax and the amounts that are payable on the various priced seats, requesting the purchasers to have the necessary change in readiness for the amount of the tax. The Loew, Fox and Moss theatres are also posting signs in the majority of theatres of these circuits. The signs are printed in Yiddish and Italian in the districts where the population is largely made up of that race and nationality.

At the Metropolitan opera house the principal question is the collection of

the tax on press seats. The critics of the operatic performances are given seats which sell at \$6 each and they attend every performance given at the house. This brings the amount of the tax to them in the neighborhood of more than \$5 weekly.

The concert field is also up in the air regarding the tax, for the greater number of concerts that are given in New York are usually to "paper" audiences and the pass tax would prove a considerable item. The majority of singers and musicians in the concert field appear in New York at a loss simply for the prestige gained from the criticisms of a New York appearance. It is believed that their performances here will practically involve themselves into invitation affairs entirely without any sale of tickets.

In the picture field there have been questions have been discussed. The general conclusion that an unprejudiced onlooker would form at any of the meetings held would be to the effect that all of the exhibitors were crooked and that each other exhibitor knew it.

William Fox called a meeting at the Hotel Astor last Friday afternoon and when all was said and done the only certain step taken was that the public would have to pay the tax, which the law also says.

In the meantime the various exhibitors' locals of their league have been holding meetings and the only one of the lot that achieved anything worth while was the Brooklyn local, which resolved that the tax would have to be charged in addition to the prices prevailing at present in the theatres in that borough and that no exhibitor was to be permitted to lower his price or practice any other subterfuge that would lead the public to believe that the house was not charging the tax. To hold the exhibitors to the agreement a special committee was formed to act as policemen for the borough and they were to try to convince all exhibitors, even those who were not members of the organization, of the advisability of holding to a uniform practice in the matter of the tax. Those who do not hold to the agreement are to be dealt with rather drastically from intimations that have been let fall.

In New York the Rialto theatre is the only one that has made definite announcement regarding its plans. The prices of admission have been raised in multiples of five so as to include the tax, as follows: Matinee admission 18 cents, tax 2 cents, total 20 cents, for balcony seats; admission 27 cents, tax 3 cents, total, 30 cents for orchestra seats. The seats for the evening performances are raised in a like manner. The pass matter at this house is being handled on a basis of 5 cents tax for each pass and strip tickets are sold in advance to cover the users of the passes.

The Vaudeville Managers' Protective Association sent out the following letter on the tax questions to all the members of the Association:

October 18, 1917.

Dear Sir:

The following is a brief synopsis of the War Tax on Admissions to Theatres as outlined by the Treasury Department:

1. The war tax on admissions to places of amusement, including legitimate, motion picture and all other theatres, provides that a tax of one cent for each ten cents or fraction thereof shall be paid by the person paying

for such admission. This applies to all paid admissions except to those places of amusement which have a maximum admission charge of five cents and to admissions for children under twelve years of age. In the case of a child under twelve, the admission tax is but one cent, regardless of the amount of admission paid by, or for, such child. Where the maximum admission charge is five cents no tax is levied.

2. Consequently the tax on a 10 cent ticket is 1 cent; on a 15 cent ticket, 2 cents; on a 20 cent ticket, 2 cents; on a 25 cent ticket, 3 cents; on a 30 cent ticket, 3 cents; on a 35 cent ticket, 4 cents; on a 50 cent ticket, 5 cents.

3. In case of children under twelve years of age the tax is one cent per person, regardless of the admission paid.

4. PASSES—Persons using passes must pay the same tax that they would have paid if the admissions had been paid for at the regular box office price. To illustrate: A person occupying a 15 cent seat shall pay 2 cents; a person occupying a 25 cent seat shall pay 3 cents; a person occupying a 30 cent seat shall pay 3 cents. The pass tax applies to all from admissions of the theatre except bona fide employees, municipal officers on official business (such as firemen and policemen) and children under twelve years of age.

5. Where any person has permanent use of a box or seats, or lease of same, he must pay a tax each time such box or seats are used or exclusively reserved and held for a performance equal to what he would have paid had he purchased same at regular box office prices for the performance. To illustrate: Where a person has exclusive use or an annual lease on a box or seats, which box or seats are held exclusively for the use of such person, then a tax must be paid for each performance where such box or seats are so used or held. Where, however, such person only has the exclusive right to such box or if called for before a performance, and if not so called for the theatre has the right to dispose of same, then the tax would only have to be paid each time such box or seats are actually used.

6. The duty of the collection of these taxes is placed upon the house management.

7. These taxes do not apply to admissions where all the proceeds inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations. They do apply to benefits for individuals and all benefits except those falling in the foregoing classification.

8. The admission tax becomes effective at such an early date that its collection can only be effected under box office statements. The house manager must collect the tax on all tickets sold and all passes used. Daily box office statements should be kept and signed by the treasurer and house manager. These statements should itemize the tickets sold, showing the number sold at each price. The number of passes must also be shown, together with the box office price of the seats occupied under such passes, so that the tax due under such passes will be specified.

9. Monthly tabulations of these statements must be made and furnished to the Government upon forms the Collector of Internal Revenue will supply. These statements must be sworn to by the house managers, and the daily box office statements must be reserved for inspection by the Government when desired. Settlement will be made in December for the November tax, in January for the December tax, and so on.

10. The penalties for failure to observe the requirement of the collector's regulations will be noted on the forms, which will be sent out as soon as the Treasury Department can have them printed. On and after November 1st accurate record must be kept in accordance with these instructions.

11. So that the public may fully realize that the admission tax is on the purchaser of the ticket it is suggested that, wherever practicable, signs be displayed in the lobby or near the box office, notifying the public that the theatre is required by law to collect from the purchaser a United States tax of ten per cent on the admission paid.

12. I am of the opinion that in the houses where the price of admission is what is known as "popular price" the best way to handle the proposition is for the treasurers to collect upon the selling of their tickets 11 cents for the 10 cent ticket, 17 cents for the 15 cent ticket and 25 cents for the 25 cent ticket. And as the children's ticket, under the law, only carries a tax of one cent, no matter what the original price of the ticket is, the best way to handle this would be to have separate rolls of 15 cent and 25 cent tickets of a different color from the adults' tickets, to be sold for the admission of children only, at a advance in the original price. In this way a complete record could be kept of just how many children's tickets and how many adults' tickets were sold each day.

13. In houses where coupon tickets are used, and where prices vary from 25 cents to \$1.00, it is then up to the treasurer to collect the tax above the face value of the ticket. And in the case of the admission of children the best possible way I can figure out is to use a rubber stamp, reading "Children's Ticket," to be stamped upon each ticket sold for the admission of children, and then in the general count from the ticket boxes they would know just how many tickets should carry the full per cent tax and how many should carry the other tax of one cent each. This, of course, could be shown in their statement.

14. In the matter of exchanges it is up to the treasurer to collect the tax on same and as hard tickets are always used for these exchanges this will also show on the box office statement.

15. TAX ON PASSES—In the popular price

houses, where reserved seats are 25 cents, I would suggest that a separate roll of tickets (the value of which would be 3 cents each) be used for admission in conjunction with the pass. Of course, in the houses where the admission exceeds 25 cents a sum equal to two per cent of the value of the seat occupied by the holder of the pass must be charged. And in order to avoid any extra tickets it might be well to stamp the pass when the tax is paid, showing the value of the seat occupied by the holder of the pass; then in the count-up this would also show in the statement.

Very truly yours,
Vaudeville Managers' Protective Ass'n., Inc.

The managers of the various houses controlled by the United Booking Offices received a practical working out of questions regarding the tax which was worked out by Maurice Goodman, attorney for the U. B. O. and the V. M. P. A., which went into the question rather thoroughly. The letter follows:

WAR TAX ON THEATRE ADMISSIONS.

Dear Sir:

In the following form I believe you will find a solution of all questions which may arise in connection with the law:

- First: Q.—When must the tax be collected?
- A.—On all tickets sold for the matinee on Thursday, November 1, 1917, and every performance thereafter on advance sales made prior to November 1st for performances after November 1st, the tax should also be collected at time of sale.
- Second: Q.—Who pays the tax?
- A.—The purchaser of the ticket or tickets.
- Third: Q.—When does the purchaser pay the tax?
- A.—At the time he purchases the ticket.
- Fourth: Q.—Must holders of passes pay the tax?
- A.—Yes. They pay the tax when the pass is presented and exchanged for a ticket, but bona fide employees of the theatre, municipal officers on official business and children under 12 years of age, when entering on a pass, need not pay a tax.
- Fifth: Q.—What is the amount of tax?
- A.—It is not 10 per cent of the price of the ticket. It is one cent for each ten cents or a fraction of ten cents. In other words, it is: (a) 1 cent on a 10 cent ticket; (b) 2 cents on a 15 cent ticket; (c) 3 cents on a 25 cent ticket; (d) 4 cents on a 35 cent ticket; (e) 5 cents on a 50 cent ticket; (f) 8 cents on a 75 cent ticket; and so on. Where children under 12 years of age are admitted, and their ticket paid for, the tax is one cent per ticket, regardless of the price of the ticket.
- Sixth: Q.—If a purchaser buys two 75 cent tickets, the total price therefore being \$1.50, does the purchaser pay 15 cents or 16 cents?
- A.—The purchaser pays 16 cents. The tax is on each ticket separately and not on the aggregate amount paid by the purchaser.
- Seventh: Q.—What tax must the holder of a pass pay?
- A.—Under the law his tax is based upon the regular price of the ticket he receives if he were paying for it instead of getting it for nothing. So that if he received a 20 cent ticket he would pay 3 cents; a 50 cent ticket, 5 cents; a \$1.00 ticket, 10 cents, and so on. For the sake of convenience, to reduce labor and in the interest of the Government, I suggest that there be collected from every holder of a pass a tax, based upon the maximum price of admission. In other words, if the top price of tickets in your house is \$1.00, collect a tax of 10 cents on every pass, whether the accommodation given the pass holder is a \$1.00 seat, a 50 cent seat or a 25 cent seat. For like convenience, even though the tax rate on a 75 cent ticket is 8 cents, if that is your top price, I would suggest the collection of 10 cents nevertheless on all passes.
- Eighth: Q.—On whom is the duty of collecting this tax?
- A.—One person or corporation operating the theatre.
- Ninth: Q.—Has the Government directed the theatres to adopt any special method for collecting the tax?
- A.—No.
- Tenth: Q.—What method should the theatre employ to collect the tax?
- A.—In view of the fact that the burden of making the collection of this tax is placed on the theatre, and that the Government will not make any allowance or permit any deduction for any expense to which the theatre may be put in collecting the tax, it seems to me the cheapest and simplest method

(Continued on page 18)

THEATRICAL PROFESSION FIRST IN PROMOTING LIBERTY LOANS

"Have Done More for the Bond Issues than Any Other Class of People in the Country." "Doing Its Bit Over and Over Again." Helping by Buying and Helping Others to Buy. Government Acknowledges Services.

That the theatrical profession has done more than any other class of people in America in helping to success the second Liberty Loan which ends tomorrow (Saturday) is the firm conviction of the special committee in charge of the drive in the theatres, which work is regarded in Washington as one of the most important influences in floating the loan.

The statement was made to a VARIETY representative, not with an idea of obtaining any individual glory, but as an expression of enthusiastic pride in the way the theatre and its people have unstintingly come to the support of the Government ever since America entered the war. When interviewed on the matter, John L. Golden, chairman of the committee, made no attempt to disguise his admiration for the way the profession has come through in both the first and second loans. Said Mr. Golden:

"The theatrical people are doing more for the bond issue's success than any other class of people in the country, and there is no question about it. Not only are professionals buying bonds, but they are giving their services in support of the White House.

"It isn't a case of the profession doing its bit, but doing its bit over and over again. In the first loan drive \$1,600,000 worth of bonds were sold to actors from the temporary office established here alone. I recall very vividly that after it was understood that people could subscribe for a \$50 bond by paying \$1 down, there were 300 such applications in one day, and many of these subscribers had far passed the prime of life, but they, too, wanted to do their bit.

"This present drive has been conducted along somewhat different lines as far as the profession goes, but the men and women of the theatre are in the work even more whole-heartedly than in June."

The loyal response for speakers in the final appeal through the theatres cannot find better example than that of Lillian Russell, who is speaking in five theatres every day, and who in addition handles the schedules, assigning speakers to the various houses where it is not possible for a member of the cast to appear before the curtain. Miss Russell cancelled a Pittsburgh date for Red Cross work because she could reach more people through addresses to audiences here.

Not alone have actors and actresses solidly supported the theatrical committee, but they have gone outside the theatre to help in the bond work. A number of the biggest stores have been advertising the appearance of favorites in the current attractions on certain afternoons to talk on the Liberty Bond drive. It is pointed out that while the intent may be sincere, it was the professional who did the "giving," far more than the merchant.

Mr. Golden in speaking of the countless benefits participated in for the service, especially commended Raymond Hitchcock, who on one Sunday appeared at five benefits. And as just one specific instance of how the actor is giving from his pocket as well as his services and time, Mr. Golden told of the benefit at Fort Totten three weeks ago. The proceeds were for

Christmas packages for soldiers. The benefit netted \$3,000, enough to provide packages for 1,500 men. At the close of the entertainment a soldier just back from France suggested the auctioning of a copy of the trench paper, "Le Poilu," which held the first greeting to the American troops under the headline "Hurrah pour les Sammies." The audience was largely made up of wealthy folk, but none of the latter bid over \$10. When that figure was called the bids rapidly mounted, Cyril Scott, Leo Carrillo and others sending up the price, until Raymond Hitchcock obtained the paper at \$225.

PLEDGES \$50,000.

Exactly 90 wires containing about 32 words explaining their mission were sent out Wednesday evening by the heads of the American Circuit to each burlesque house manager and producing manager, urging them to immediately arrange to take what amount of Liberty Loan bonds they could, arranging for the subscription through the Circuit as the Association wished to announce by Saturday that the circuit was pledging itself to take \$50,000 worth of bonds.

The Association will subscribe liberally but it remains for the theatre managers and producing managers to make up the remaining amount necessary to make the \$50,000 a reality.

RAFFLING BONDS.

About \$10,000 worth of Liberty Bonds were disposed of this week in the Palace theatre building through raffling the certificates.

For the \$50 bonds tickets were sold numbering from one to 100, with the exact amount paid that the ticket drawn called for. No. 50 was left out, to make the gross amount exactly \$50.

Wednesday a \$1,000 bond was raffled, won by Frank Vincent, with ticket 315 (\$3.15). The tickets sold ran from one to 447, with 128 left out.

South African Man Coming East.

San Francisco, Oct. 24.

E. H. Wyrley Birch, special representative of the International Variety and Theatrical Agency, Ltd., of Johannesburg, South Africa, stopped over here en route to New York, where he will open offices for his company.

Eugene Walter is rewriting James Montgomery's play "Drafted," which was tried out by H. H. Frazee up state a fortnight ago.

IN THE SERVICE.

Dan Dale, formerly stage manager of "Chin Chin," and now with the 1st Ohio Inf., at Camp Sheridan, Montgomery, Ala., is in the St. Margaret's Hospital, Montgomery, recovering from an operation for hernia. He expects shortly to rejoin his regiment.

Capt. Ray Hodgdon is spending a six-day furlough in town. He came in from Ft. Sill, Oklahoma, where he has been studying trench warfare. Capt. Hodgdon leaves Saturday for Spartanburg, S. C., to join his regiment (71st) of which he is senior captain.

Frank G. Lorraine is with the 13th Cavalry at Ft. Riley, Kans. He was with Lorraine and Cameron, a Scotch dancing act over here, also having appeared in England.

Bennie Franklin, of Bennie and Mabel Franklin, sharpshooters, is now with the 7th Cavalry at Ft. Yellowstone, Wyo.

Russell J. Brown, formerly partner with Bert Wheeler in vaudeville, is attached to the 104th Machine Gun Battalion, Spartanburg, S. C.

Wade L. Morton, the advertising agent, is now a sergeant with the 115th Inf. (29th Division) at Camp McClellan, Annapolis, Md.

Dick Curtis, at one time with Dorothy Wahl and the Curtis Boys, is a corporal, stationed at Ft. Du Pont, Del.

Barnet Parker, an English actor, scored in "Mary's Ankle," has joined the English colors, going to the officers' training camp at Toronto.

H. R. Glynn, in Shanley's cabaret, applied for enlistment at the British Recruiting offices, but was rejected because of physical incapability.

Walter Hickman (Hickman, Shaw and Campbell) is now a sergeant in the Regimental Supply Co., 306th Inf., Camp Upton, Yaphank, L. I.

James B. Hughes, last with "Sweethearts," is of the Headquarters Troop, 19th Cavalry, Ft. Ethan Allen, Vt.

David Gardiner, formerly appearing in England, is with Troop B of the 104th Mounted Rifles, Annapolis, Md.

George Graham with "The 13th Chair," enlisted in the Intelligence Department of the English army.

Jack Conway (Variety) with the Naval Reserve, Pelham Park, New York.

C. Carrill Lucas is a corporal in the Q. M. Department at Paris Island, S. C.

MORE SONG CONTESTS.

The war song contest inaugurated in the Greater New York Keith theatres will be held at the Greenpoint, Brooklyn, next week, after which it will be featured at Keith's Bronx theatre.

It was originally introduced at the Fifth Avenue two weeks ago and this week was staged at the Harlem O. H. At both theatres it drew unusually well.

HENRY LUBELSKI'S DAUGHTER KILLED.

Seattle, Wash., Oct. 24.

Frances Kemball (Mrs. Charles Jordan in private life) was killed in an automobile accident in Los Angeles Monday.

She is the daughter of Henry Lubelski, the theatrical manager residing here.

DRAFTED.

Jake Sternad's kid act, "The Nappanees," broken up by the draft, is being organized again. Harry Brown was drafted and went to Camp Logan, Houston. Sam Bachman reported at Camp Grant, Rockford, and Dan Myers at Camp Upton, Yaphank. The other two boys in the act, Fred Brown and Cliff Edwards, escaped the draft. Bachman has been rejected at Rockford, and will rejoin. The other two vacancies will be filled next week.

Coast members of the I. A. T. S. E., drafted and at Camp Lewis, are Charles Norton, Hal Dench and Mickey Horner. Accepted and awaiting call are John Lee, Kenneth Sampson, Fred Meauman, of same organization.

Lloyd Robinson, of the Famous Players-Lasky publicity staff, has become a Chief Yeoman in the United States Navy. He will be stationed at the Boston Navy Yard for the present.

Lester Cuneo, accepted last week as he was beginning work in the York-Metro feature "Love Me for Myself Alone." Dick L'Estrange was engaged to replace him.

Stanley V. Young, with "Age of Reason," reported at Yaphank and secured a transfer to the camp near Louisville, his home town.

Lawrence Steuart, formerly manager of the Old Mill, Dallas, is with Headquarters Co., 359th Inf., Camp Travis, Tex.

J. A. Walsh, with "The Fascinating Widows," notified to report at Camp Devens, Ayer, Mass., granted two weeks' leave before closing with act.

Tom Carter, formerly with Klaw & Erlanger, is with the 305th Machine Gun Battalion at Camp Upton, Yaphank, L. I.

Erdell Mutchler, musical director "20th Century Whirl" (tab), exempted after examination at St. Louis.

John M. Kelly, known as "The Mayor of 38th Street," is at Camp Mead, Md.

Harry F. Feigley Jr., stage manager, is a member of Co. B, 115th U. S. Inf., at Camp McClellan, Annapolis, Md.

Clyde Marsh of "Woman Proposes," has joined Co. C, 341st Inf., Camp Grant, Rockford.

Harry C. Warden of Mantell and Warden, exemption claim allowed; dependent widowed mother.

Waldek Zbyszko, wrestler, rejected, physical disability.

Robert Schoencker, managing the Gayety, Chicago, has been called.

Frank Davis of Remick and Co. is at Yaphank.

Ray Rodicker, with "Some Babies," exempted in Detroit.

NO CREW FOR CAMP.

The International Alliance Theatrical Stage Employees of the U. S. and Canada has made one provision as a result of the different big theatrical companies going up to the Plattsburg camp, and giving the soldiers free performances which has prevented any contingency arising over the I. A. T. S. E. stipulation that a road crew must be employed when any show takes to the road. Shows going from New York to Plattsburg and thence right back to Broadway will not be forced to engage a special road crew, the house attaches being permitted to handle the show, resuming the same positions when the show returns to its former stand.

However, should the show go to any other point from Plattsburg a "road crew" must be engaged.

New Poli's, New Haven, Opening.

New Haven, Oct. 24.

The new Poli local theatre, to be called Poli's Palace, will open Nov. 12 or 19.

It will be the largest house in the city, seating 3,400. No policy has been set for it, although vaudeville may be the selection.

BOYLE WOOLFOLK

INCORPORATED

LARGEST PRODUCERS OF TABLOID MUSICAL COMEDIES IN THE UNITED STATES

10TH FLOOR, MAJESTIC THEATRE BLDG.

CHICAGO, October 16, 1917.

Dittenehoefer Tube & Rubber Co., Chicago, Ill.

TO WHOM IT MAY CONCERN:

I personally witnessed the demonstration of the Dittenehoefer Two-in-One Inner Tube, which consisted of driving two nails into first compartment, inflation of the second compartment and driving away on same, and feel safe to say that the Dittenehoefer Two-in-One Tube has eliminated the changing of tires on the road and is the first stepping stone of economy for automobile users.

Boyle Woolfolk

(See Pages 38-39 in this issue)

V. M. P. A. COMPLAINT DEPT. NOW IN FULL WORKING ORDER

Pat Casey Enters Decisions in Three Cases. One "Copy Act" Ruled Out of V. M. P. A. Houses. Attention Being Paid Contract Evasions. V. M. P. A. and N. V. A. Co-operating.

That the Vaudeville Managers' Protective Association does not propose to countenance any contractual infringements was evidenced this week by the prompt decision of Pat Casey in the case of Jones and Johnson (colored), who jumped a B. S. Moss contract to accept an engagement through the United Booking Offices.

The turn was booked by Dan Simmons of the Moss office to appear at the Jefferson, New York, for a four-day term commencing last Thursday (Oct. 18). Wednesday the team notified Simmons they could not appear because of illness. Simmons eventually learned the "illness" did not prevent them from appearing at Keith's, Jersey City, and subsequently noticed the act billed for Proctor's 125th st. theatre.

When the affair was called to Mr. Casey's attention he instructed the Proctor management to close the act and ordered it to report at the Jefferson. Meanwhile Tate's "Motoring" was deputized to fill the breach and Brown and McCormack were engaged to hold the Jefferson bill intact pending the arrival of the colored artists.

When they applied for their salary they were advised to procure it from the V. M. P. A. office. There the team were notified they would have to stand the expense of Tate's "Motoring," as well as that incurred through the Brown and McCormack engagement.

Another instance exhibiting the vigilance of the organization concerns the action of Archer and Belford, who wired Jules Delmar of the United Booking Offices they could not appear at Jacksonville last week because of an attack of malaria fever. Mr. Delmar promptly wired back volunteering assistance, financial and otherwise. A wire from Casey to Jacksonville scouted the fever story, his answer indicating the team were well and healthy. Mr. Casey accordingly notified all members of the organization not to accept the act for booking until they fulfilled the Jacksonville contract.

The case of Clayton, the Mystic, against Axiom, the Mystic, has been settled in the former's favor, and managers have been notified not to consider Axiom for routing until he satisfactorily proves prior right to his specialty. According to Clayton, Axiom is a former employee who bodily "lifted" his specialty, billing matter and press notices. A pamphlet issued by both bears out Clayton's claims, Axiom simply deleting Clayton's name and inserting his own on the pamphlet.

The complaint department of the organization is paying particular notice to contract evasions, and its present method promises to eventually eradicate this most insidious evil, the V. M. P. A. through co-operation with the National Vaudeville Artists being in a position to protect both the artist and manager.

NEW SONG WINS IN HARLEM.

The war song contest staged by the management of the Harlem opera house during the past week closed Tuesday night with the audience selecting "Dixie Volunteers" (Waterson, Berlin & Snyder) as the most popular patriotic melody. It is a new war song, very recently written.

The Harlem contest aroused quite a

much, if not more, enthusiasm than the one held at the Fifth Avenue theatre a fortnight back, Tuesday night finding the house with a capacity attendance. Genuine interest in the contenders was apparently instilled by the nip and tuck efforts of the various entries to be listed in the finals.

But four houses were represented in Tuesday's contest, those being selected through the elimination system, having won the individual night honors last week. They were Chas. K. Harris ("Just Break the News to Mother"), A. J. Stanny ("When Yankee Doodle Learns to Parle Voux Francais"), Al. Piantadosi ("There's a Green Hill Out in Flanders"), and the winning number from Waterson, Berlin & Snyder's catalog.

Edward McNamee staged the contest, giving a decidedly serious talk on the importance of picking the proper winner, having asked several prominent business men to gauge the applause in the event it was close. The winner was announced without delay, immediately after the last number had been staged.

The winning song was written by Edgar Leslie and Harry Ruby, the latter a new addition to the firm's staff. The 5th Avenue contest was won by Harris' "Break the News to Mother," with "Joan of Arc" topping the balance of new numbers in second place.

EMILY HOWARD INJURED.

Emily Howard of the western "sister" team of Howard and Sadler was knocked down by a motor car Sunday, sustaining internal injuries, and is confined to bed suffering severe pain, two doctors having been called.

The accident occurred as she alighted from a car at Broadway and Throop avenue, Brooklyn, the girls being on their way to the Star theatre for rehearsal, they having been booked to appear there in the Sunday show.

The auto, driven in violation of traffic regulations by Issey Rubin, failed to stop when the trolley did. When Miss Howard stepped to the street Rubin's machine knocked her to the ground, the front wheels running over her left thigh and stomach.

Rubin was arrested and fined \$25 for traffic violation.

BOND BUYERS.

Norton and Nicholson, who recently returned to New York from the Coast, purchased \$12,000 worth of Liberty bonds this week, through their Flushington, L. I., Bank.

Davenport, Ia., Oct. 24.

Liberty Bond salesmen at the Columbia theatre here have sold bonds to every man connected with the house, including the engineer, and also to some of the acts appearing there. One Chinaman, in Long Tack Sam's turn, bought a \$500 bond.

BIRTHS.

Mr. and Mrs. F. J. Chick (Chick and Chicklet), at Chick's Inn, Brookhaven, L. I., a son.

Mr. and Mrs. Herman Hanson (Mystic Handon Trio), son, Boston, Oct. 23.

Mr. and Mrs. Claude Anderson (Beeman and Anderson) at University Hospital, Kansas City, Mo., Oct. 19, daughter.

INVESTIGATION STARTS TODAY.

The investigation of White Rats affairs will not begin until Friday (today). Alvin Sapinsky, who is pressing the investigation for the complainant, Goldie Pemberton, secured a postponement because of the absence of Ha: Mountford, who is in Washington.

Sapinsky proposes to call Mountford as his first witness and expects his examination of the ex-executive will run several days.

CAMP'S OWN SHOW.

The first of the company theatres at Camp Upton is to be opened tonight (Friday) in the barracks of Battery F of the 306th Field Artillery.

The men have been building their own stage in the recreation room of the barracks and the show will be presented by members of the Battery. All were connected with the theatre prior to joining the army.

The show, under the direction of George Pantzer, will open with a minstrel first part, all of the numbers selected from the war songs of the day. On the bill will also be Yorkisch, violinist; McElroy, songs; Greenbaum, Yiddish and Italian monolog; Sam Fine, violinist; Sol Wolf, comedy songs and monolog; Smith and Wake-man, talking; Seller, ballad singer; Tenzer, popular songs; Eineman and Pantzer, comedy acrobats.

Two boxing bouts will follow with Pete Dallicker and Frank Lebonette in the 145-pound class and George Kerns and Kid Walters at 118 pounds. A burlesque bout between Charlie Chaplin and Fatty Arbuckle, impersonated by members of the company, will close the show.

MARRIAGES.

Gloria Goodwin of "Love O' Mike" to Foye Fossett Staniford, a chief engineer in the Naval Reserves at New London, Conn., July 24. The wedding was kept secret until last week.

Beatrice Drew, late of Crawford's "Fashion Show," to Howard H. Shafer, mechanical engineer for the U. S. Government, Oct. 7, at Union Church, Balboa, Canal Zone.

Billy Gaston to Mildred Holliday in Winter Garden show ("Doing Our Bit") two weeks ago.

Frank P. Decker, of "The Dream Girl," last week at Chicago to Nina Raiola of the Morrison Hotel Chicago Revue.

Billy Adams (formerly of Adams and Peters) to Maud Wilson, non-professional, Vicksburg, Miss., Oct. 8. Mr. Adams met his wife, while on the way from New Orleans to New York by boat, and was married upon his arrival in the latter city.

Angie Pemberton and Al. H. Knight, with "Night On Broadway," last week in Manchester, N. H.

FAVORING JUDGE CORRIGAN.

The theatrical profession is paying more than usual attention to the forthcoming election in so far as the candidates for the office of District Attorney is concerned, the feeling in and about the show business seeming to lean toward Judge Joseph E. Corrigan.

Corrigan has a particularly large following throughout the business branches of the profession, in which he is widely known. Judge Corrigan is a student of the stage and known to hundreds of active artists embracing every branch of the profession.

He established his headquarters in the heart of the theatrical section, at the corner of 43d Street and Broadway. Among the many who registered for his nomination were numerous professionals, while many volunteered to actively work for his election.

GOVERNMENT NEEDS HELP.

The Quartermaster's Reserve Corps, with headquarters at 357 Broadway, New York City, will enlist men into the army where they can follow their respective trades, for duty in this country and abroad.

The men particularly needed at this time are electricians, tinsmiths, iron workers, carpenters, plumbers, automobile and general mechanics, masons, bricklayers, farriers, horse-shoers, saddlers, blacksmiths, teamsters, cooks, chauffeurs, stenographers, and wagon-makers.

Enlistment is open to citizens of the United States, naturalized or who have declared their intention of becoming citizens, between the ages of 18 and 45, and with no one dependent upon them for support.

Applicants will be examined physically and be given a week or more time in which to attend to their private affairs before called for service. The Quartermaster's Corps is for qualified men, and military training as a soldier is not required. There is no drilling with rifles, guard duty nor any other military duty, except in cases of emergency. Men drafted may be enlisted up to the time a notice appears for them to report for examination under the selective draft law.

IN AND OUT.

Illness prevented Mr. and Mrs. Scofield opening at Keith's, Providence, this week. Violet Beeson and Co. substituted.

Due to the death of Miss Barry's mother, Allen Clifford and Barry retired from the first half bill (this week) at the Broadway, Springfield, Mass. The Flying Kellers substituted.

Lloyd and Britt are held over at the Orpheum, Winnipeg, for this week, through being held back for this week's bill, which will travel over the circuit. They started the Orpheum's bookings with the bill headed by Sophie Tucker, with her husband, Frank Westphal, also on it. In the Lloyd and Britt place in the Tucker show are the Harold DuKane Trio.

Roberta and Varrera replaced the Lind Trio at the Davis, Pittsburgh, this week.

"Creation" could not open at the Colonial, New York, Monday, through delay in scenery arriving. McLellan and Carson substituted.

Marguerite (Sterling and Marguerite), acrobats, at Shea's, Buffalo, this week, toward the latter part of the act Monday evening appeared ill. She stuck through the act, however, until almost the end, when she did a whirling turn with her partner. At the end of this the woman slipped the floor in a collapse. Her partner picked her up and hurried her to the wings. There was a quick curtain. The theatre management reported the illness as not serious. It is expected the act will be continued the remainder of the week.

Mabel Russell retired from the Colonial bill Tuesday night, having been bitten by a dog before the evening show. She was replaced by Gertrude Graves, called from the Harlem opera house.

Joe Welch and Co. were cancelled after the first show Monday at the City, and Grace Hazard substituted for the remainder of the first half.

Although the Campbell Sisters were named in the advance booking and billing for the Colonial this week, Adair and Adelpia appeared instead.

Grace Haley, of the Four Haley Sisters, retired from the bill at Youngstown, O., due to a relapse of pneumonia. The sisters will continue as a trio until Grace is able to leave her home in the middle west.

17 AMERICAN PRODUCTIONS FAVORABLY PASSED BY CENSORS

Messrs. Jennings and Baker, of American Burlesque Association, Review That Number of Attractions in Two Weeks, Moving from City to City. Several Changes Made as Ordered. No Show in Danger of Losing Franchise.

Seeing 17 different shows, one twice but at different cities, each show reviewed in a different house and at different stops along the American Burlesque Association circuit, was the censorship job William V. Jennings and Charles M. Baker accomplished within the past fortnight.

Jennings returned to New York from Pittsburgh Saturday, while Baker journeyed on from the Smoky City to Niagara Falls to look over the new "Gay Morning Glories" and see if any further changes were necessary in its cast.

Of all the shows seen, none in any stand a chance of forfeiting wheel franchises although a few were instructed by the Circuit to make some alterations and changes.

The show reviewed by the Jennings-Baker committee were "Darlings of Paris" at Hamilton, Can.; "The Tempters" at Toronto; "Speedway Girls" at Detroit; "The Aviators" at Gayety, Chicago; "Whirly Girly Girls" at Englewood, Chicago; "Forty Thieves," first at the Empire, Chicago, and later in Indianapolis; "The Lid Lifters" at Milwaukee; "Grown Up Babies" at Minneapolis; Pat White Show at St. Paul; "Biff, Bing, Bang" at Kansas City; "Military Maids" at St. Louis; "Lady Buccaneers" at Englewood, Chicago; "Jolly Girls" at Columbus, O.; "Review of 1918" at Cleveland; "Auto Girls" at Youngstown, O.; "Mile-a-Minute Girls" at Akron, O.; "The Pacemakers" at Pittsburgh.

In the "Forty Thieves" show, the report was made some weeks ago the performance was not up to standard, the costuming not being of excellence desired and the comedy material not as good as wished by the circuit. Jennings and Baker saw it in Chicago, where much improvement had been made, and then again in Indianapolis, where a change in the cast had added materially to its benefit.

"Biff, Bing, Bang," reported as below par for the circuit earlier in the season, had made noticeable improvement, according to the censors. While the costumes and scenery were O. K., the cast was considered weak. George Belfrage, the owner, has made three changes in principals and the show is now marked up to the American standard. Laura Bennett is a recent acquisition to the Belfrage company.

The "Mile a Minute Girls" also has endeavored to improve its performance and when the show was at Akron, Billy K. Wells, from the Blutch Cooper offices, New York, went on there to make a number of changes in the cast.

"The Aviators," with a new Hebrew comedian, added since the show left the makeup shop, is reported as showing improvement.

The censors reported good business all along the line and say managers look for the biggest season they have ever recorded in burlesque.

TRENTON SPLIT.

President George Peck of the American Burlesque Association had practically decided Wednesday afternoon that hereafter the circuit house at Trenton, now trying a full week policy

and which has not resulted as desired for that length of a company stand, would get the American shows, for three days only. The Association has also decided to take in the new house at Sunbury, Penn., and the new Trenton arrangement will now enable the shows to play Monday at Sunbury, Tuesday at Shenandoah, Wednesday at Pottstown, with the remaining three days at Trenton.

Starting Nov. 5 the new Sunbury date will get under way, next week being the last Trenton gets the American shows for a full week.

Sadie Burt, reported to have killed herself, is not the Sadie Burt of Whiting and Burt.

BURLESQUE'S "SMOKE WEEK."

The Columbia Amusement Co. issued a circular letter to its road and house managers this week dedicating the week of Nov. 12 as "Smoke Week," when an effort will be made throughout the circuit to raise a monster fund to procure tobacco for the troops abroad.

The Columbia Co. contributed \$100 to start the fund with Henry P. Dixon starting the outside contributors with \$5. Each theatre will be asked to add \$100 to the fund irrespective of the amount collected during the week.

The plan is to have a member of each company make the appeal from the stage after which a soldier and sailor from the audience will be commissioned to count the receipts so that an announcement can be made before the conclusion of the performance.

Contributions from individuals playing on the circuit will be accepted at the offices of the Columbia Amusement Co., and subsequently acknowledged in *VARIETY*.

The burlesque theatres collected over \$30,000 for the Actor's Fund in a similar manner and hope to pass this figure for the smoke fund.

Phil White, unable to obtain any big time bookings for his vaudeville act, has disbanded it.

RECORD BREAKERS.

Allowing Jack Reid the benefit of the doubt as to the cleanliness of his "Record Breakers," this week's attraction at the Olympic, it, nevertheless, is impossible to overlook the inconsistent attempt for comedy, which never arrives. According to the program, Mr. Reid is supposed to handle this end and tries to get away with it himself, but to little result. The first part contained at least six laughs, not one a hearty outburst. Towards closing Reid started to resort to some low comedy. The bit was the one bad spot of the show. It was a family argument with the wife retaliating on hubby. Reid was the husband. What the wife did to him was a shame. Both appeared to like the melee, and it seemed as though they were at it for at least ten minutes. Finally they kicked each other. It was the comedy bit in that section.

"The Record Breakers" in its present condition is shy comedy with oodles of other defects and seems racing for the lowest possible standing on the American wheel.

From the running, a "girl show" was in mind at all times. The plot tight thing is heavily played and several other dressed numbers looked like a collection of second-hand costumes.

Really nothing commendable about the organization excepting Mildred Howell, a winsome blonde, with a fetching personality, who easily was the bright spot of the evening. However, she foolishly endeavored to become too familiar with the audience during her specialty when she was very disappointing. She used a few suggestive numbers. If compelled to, there's an excuse; if her own selection, she used poor judgement.

The show is in two parts with a few specialties intermingled. An acute hearing by the orchestra leader helped out the running time. Still the applause that greeted the end of the number was of greater volume than the snickers bestowed upon the near-comedy. The opening is entitled "Looney Park," with a spieler introducing some specialties. The first part was all numbers. The second section was "In Gay New York" in six scenes. Individually, the latter sections proved more amusing than the entire first part. It contained nothing but various burlesque bits with Reid doing "dope" that could stand cutting. In the first part he did a non-descript character.

It was impossible to detect the character played by Bob Startzman, Reid's chief assistant, in the opening. He used practically every dialect imaginable. Once dressed in a Scotch outfit, he spoke with quite a broad German accent. In the second half he was in blackface, and did better. A Bonham Bell leads a couple of numbers in strictly legitimate fashion. He practically did all the singing for the male division. Jack Dempsey and Joseph Bartlett, Jr., handled minor parts.

Ella Reid Gilbert and Norman Jerome wore a number of passe gowns, and had little to do besides parading in tights. Lucille Ames was quite prominent, looking good in a number of freakish creations. Theresa Kemp was given the bulk of numbers and did well enough in that respect, but could be more tasty in her dressing. The short skirt effects are not becoming. She also did a specialty with one of the girls in the chorus. This happened near the finale, and was the first popular number of the evening. They aided considerably in putting something real into the performance.

"The Record Breakers," as a title, runs two ways for this show—the producer's idea and the public's, with the betting odds on the public's is right.

DOWNTOWN MUSICAL STOCK.

Arrangements have been made for a musical stock show to go into the Winter Garden (downtown) next Monday, Manager Minsky signing up new people this week, among them being Mabelle Courtney (prima donna) and Joe West. Roehm & Richards placed them.

WEINGARTEN SUES.

I. Weingarten, whose "September Morning Glories" was disenfranchised several weeks ago, has started an action against the American Burlesque Association, asking \$25,000 damages.

"MORNING GLORIES" CLOSED.

When its American Circuit franchise was revoked recently, "Sept. Morning Glories," owned by I. Weingarten of Chicago, went on an independent tour. Business was not encouraging, and the show closed Saturday in Uniontown, Pa.

WALKED OUT ON "WIZARD."

Reading, Pa., Oct. 24.
Oct. 17 Reading was regaled with a performance presented by William Wamsher and featuring Karl Bowers. It was called the "musical comedy of the hour," otherwise "The Wizard of Wiseland Abroad," and held forth at the Rajah. Most of the audience left before the first act was half over. They missed nothing.

HARRY W. SPINGOLD

Producer and Manager of
Standard Vaudeville Attractions
22 WEST MONROE STREET

Dittenhoefer Tube & Rubber Co., CHICAGO, October 5, 1917.
29 So. LaSalle St.,
Chicago.

Dear Sirs:

After watching a demonstration of the DITTENHOEFER TWO-IN-ONE INNER TUBE, I take great pleasure in recommending them to anyone. I really believe that you have overcome the great trouble in motoring—that of changing tires on the road, which has always taken away the pleasure of the trip.

The demonstration I witnessed consisted of driving two nails into the first compartment, puncturing same, inflating the second compartment in two minutes, and driving away. I heartily recommend this inner tube to everyone.

Yours very truly,

HARRY W. SPINGOLD.

(See Pages 38-39 in this issue)



FLORENZ TEMPEST

America's Most Lovable Boy—Vaudeville's Daintiest Girl.

Formerly of Tempest and Sunshine, appearing this week (Oct. 22) at the Riverside Theatre, New York, in a delightful single with George M. Harriss at the piano.

The entire iden, songs, costumes and effects were conceived by Miss Tempest, although the gowns (most adorable) were executed by Madam Hammer, and the scenery by Robert H. Law. The "Broadway" and "The Lily and the Rose" numbers were written by Miss Tempest's sister, Marion Sunshine. Male apparel by Lynum.
Direction, MAX HART.

VARIETY

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Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION

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Single copies, 10 cents.

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Vol. XLVIII. No. 9

When Reno appeared at the 81st street theatre recently he was billed only with a question mark. The program space allotted him carried a ? with no other billing. Variety's reviewer at the show thought Reno was Joe Jackson, when ? appeared. His review of the performance said so, although Variety's Bills Next Week of the Friday before had carried Reno's name on the 81st street's list for the coming week. Tim O'Donnell, who represents Reno, mentioned he was thoroughly satisfied, however, as Variety mistaking Reno for Jackson brought Reno eight weeks' work immediately. Mr. O'Donnell expressed the wish Variety would make another and similar mistake before the eight weeks were up. Joe Jackson in a letter published in Variety last week denied he had appeared at the 81st street theatre. The theatre appears to have attempted to relieve itself of the charge of playing a "copy" through the billing, although the question mark used on the program might well cover the whole affair, including Variety's reviewer, whose only excuse could have been that he was on the Coast so long he might have forgotten many of the several Joe Jackson imitators.

John E. Friedman, manager of various Chinese troupes, started suit last week in Davenport, Ia., against Long Tack Sam, for \$1,000. The suit is based on a contract alleged to have been made between the two last April, which was in the nature of a partnership agreement. At that time, according to Friedman, a clause was inserted whereby each of the parties to the contract agreed to pay \$1,000 liquidated damages in event the other failed to live up to the terms of the contract. Both parties declare the other violated the terms of the agreement.

Freeman Bernstein and Jack Goldberg were jointly interested in one show of the Italian war pictures, sent out by Goldberg, who has the films, into territory suggested by Bernstein. It was in New England, according to the story. Goldberg and Bernstein were to be 50-50 on the net, with Goldberg placing the staff for the show, especially the treasurer. After the picture show was out a day Bernstein, says the tale, joined it, dismissed the treasurer, declared himself directing manager of the outfit, and is now continuing with the war film, without forwarding his route to his partner.

Hazel Eden, prima donna, formerly with the Boston English Opera Co., figures in a peculiar suit for slander in Chicago. Miss Eden charging Dr. Samuel K. Loder, of the Windy City, with having used her name in a circular that reflected on her to the extent of \$50,000 worth of damages. According to her allegation the doctor in his pamphlet asserted he had performed an operation on her mouth wherein he did some porcelain inlay and bridge work which Hazel declares is very much untrue, as she has a perfect set of teeth.

The divorce action of Morris Kis-

sen (Burns and Kissen) against Mabelle Kissen is soon due for trial in the Supreme Court of New York. The action was brought on statutory grounds, although no co-respondent is mentioned. The wife, who is receiving \$12 weekly alimony, has brought a counter action, on similar grounds, and she too fails to name a co-respondent. The couple were married in Cleveland in 1909. There is a six-year-old son. Herman L. Roth is acting for the plaintiff.

When the new French theatre company project is launched at the remodeled Garrick on West 35th street, Nov. 20, the production end of each piece in the repertoire, now selected, will be personally handled by Jacques Copeau. The general publicity is being looked after by Courtney Lemon, a New Yorker, while the company management is in charge of (Miss) D. H. Andrews. For the French play tenancy the Garrick will hereafter be known as the Theatre Du Vieux Colombie.

A double suit on behalf of Muriel Window for damages amounting to \$4,000 against the Century Amusement Co., alleging a breach of contract entered into in 1916 for the Century and Coconut Grove respectively, the former at \$125 weekly and the latter \$150, came up before Judge McAvoy in the

urer, has been off duty part of the time owing to an injured nose.

Mrs. Barney Bernard is in the Women's Hospital suffering from peritonitis. An operation will be performed as soon as her condition warrants.

Hugo Reisenfeld, leader of the Rialto orchestra, underwent a nasal operation last week, returning to the theatre Sunday. Samuel Rothapel conducted in his absence.

Edgar Atchison-Ely was operated on for abscesses in both ears last week.

David Henderson, advertising manager of McClure's, is back at his desk following illness caused by overwork.

The female member of the Stadium Trio is confined at the Seattle, Wash., General Hospital. The act is continuing as a duo for the present.

Jay Benton, a Boston theatrical writer and press agent, is undergoing treatment in a Boston hospital for failing eyesight.

Betty Sands, a member of the "Oh You Devil" act, playing the Pantages circuit, who was operated on for appendicitis at Spokane, has fully recovered and returned to the cast at Portland last week.

Al Gilbert (Al Gilbert and Co.) is confined to Roosevelt Hospital, New York.

Albert E. Bray, musical director, Orpheum, Montreal, is ill in that city with pneumonia.

Following an accident in which he

"Broadway Boys and Girls," with 8 people; Gates and Finely. Three Syn-copated Girls (Kaufman and Hyde, Inc.)

Len Cooper, with Ruth Howell, will break in his act, "Seventy Cents," out of town. Frank Tinney is doing the same turn in the Winter Garden show. "Freedom of the Seas," the naval effect from The Follies, has been postponed until Oct. 29.

Al Mayer, once an agent in vaudeville, is now commencing to produce "girl acts."

"The Clock Shop," formerly played by Chip and Marble, reproduced with new company.

Olga Vicare, Belgian prima donna in a song and dance act, staged by Raymond B. Perez.

"Signa, The Girl from Norway," new single, carrying special scenery. (Formerly of Andres Sisters.)

Eugene Emmett and Bungalow Maids, nine people (Norman Jefferson).

TOMMY'S TATTLES.

By Thomas J. Gray.

When one reads about the various "Buys" of the ticket speculators, they can't help but admit that the funniest thing ever written for the theatre is that well known, useless sign—"Tickets Purchased from the Speculators Will Positively Be Refused at the Door."

A few more useless signs might be added to that list—

"Acts are not allowed to stand in the entrance. This means you."

"Acts are allowed to take only two bows."

"Turn out your lights when leaving the dressing room."

"You must be in the theatre, and made up one-half hour before your act goes on."

"Theatrical Boarding House. Home Cooking."

"Performers not allowed in front of the theatre."

"Special rates to the profession."

"No smoking."

"Silence."

Postal rates have gone up—it will soon cost three cents to write your agent and ask him where you go next week. However, it still costs him nothing to wire the answer to you—collect.

Experts say very good gun cotton can be made out of picture films. Fine! If our government needs it we hope they use some of those pictures that were "Going to Stop the War," or would those films claim exemption?

Papers say the government uses birds to carry messages at the front. Looks like a great chance for magicians to enlist those doves that would hide in the high hats, also the pigeons that came out of those double bottomed tin pans after the "professor" dropped in two broken eggs.

Artists appearing in cabarets know every time the high cost of living goes higher. Every time food and drink go up the applause falls off.

War taxes not worrying managers. Mr. and Mrs. John Public will be invited to kick in. Line forms on the right.

Government could make a lot of money if they put a tax on imitations of Mary Pickford and Charlie Chaplin.

It's harder to imitate Douglas Fairbanks. A lot of actors try to fix the smile with grease paint, but they haven't the teeth. We heard of one actor who had two dentists working on him.

What can be funnier than a healthy man of military age singing a war song?

Buy a Liberty Bond!

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.

City Court Tuesday. A settlement of \$1,000 was agreed upon. The plaintiff retained Frederick and Henry J. Goldsmith as her attorneys.

Eddie Weber (Weber and Ridnour) heard last week that his brother, Oscar Davis (the name given for enlistment) was the first American seaman to lose his life in the present war, the latter drowning while aboard the U. S. S. "Jarvis," Oct. 8. The deceased seaman was serving his second enlistment. The Webers live at 820 Eighth Street, Philadelphia.

At the convention of the Illinois State Federation of Labor last week at Joliet, efforts were made by President John Fitzpatrick and Secretary Ed. Nockels to get legislation doing away with the labor picket injunction. In their speeches on the subject, particular stress was laid on the recent strike of the White Rats in Chicago.

Alleging he was discharged without notice and that he was entitled to being paid accordingly on his contract, R. F. Trevellick of the F. M. Barnes, Inc., has brought suit for \$1,000 against the Western Vaudeville Managers' Association.

Sy Goodfriend has gone on the road ahead of "Good Night Paul."

Dwight Pepple, the Chicago producer, has filed a petition in bankruptcy.

The Queen, Dallas, recently destroyed by fire, is being rebuilt.

ILL AND INJURED.

Joe Kane, laid up for some time as the result of a recent accident, is out and around again.

Harry Leavitt, under a doctor's care since last August, expects to return to the road this month sometime.

Eddie Plöhn, the Broadway treas-

sured internal injuries and because of subsequent illness for 17 weeks, Dimitri Stephen, who announced early in June he would direct the New York subscription series of concerts and first American tour of Sasha Votichenko owing to his inability to direct his immediate tours. Mr. Votichenko will hereafter appear under the management of Katherine Bammam.

Walter Whipple fell from the train while en route to Reno, Nev., with the members of "A Mix Up," and broke his collar bone.

Sam Meyers, manager of the Sander-son-Cawthorne show, who was ill for five weeks with pneumonia, attended by Dr. Louis Stern, was sufficiently recovered this week to venture out.

George Anderson with "Furs and Frills" broke two ribs while riding Tuesday, but appeared in the show after having received medical attention.

NEW ACTS.

Philip De Voe has obtained the vaudeville rights to Wilfred Clarke's former vehicle, "Who Owns the Flat" and will produce it, with Milton Boyle handling the former Clarke role. Dora Booth will be his principal support.

"A Day in Kidland," with 7 people, 3 girls and 4 boys. Charlotte Whiting and Joie Stool for Others, Margaret Mason, Jim O'Dea, Herman Fea, Jeanette McDowell and Fred Bachman, who produced it (Chicago).

Allan Campbell (formerly with the New York Comedy Four) has organized a quartet composed of men six feet in height or over. The others are Charles Bliss, Fred Walcott and Chas. Slattery.

Jimmie Smith (formerly Smith and Kaufman), Charles Senna, and Stanley McAvoy in the "Three Painters" (the Fred Ardath turn recently at the Winter Garden).

BALLYHOOING INTO BIGGEST ADVANCE SALE EVER KNOWN

**Over \$250,000 Already in Chicago Grand Opera Treasury.
Will Reach \$300,000 Before Curtain Goes up. "Meal
Tickets" Issued. Nothing in Ballyhoo Line Over-
looked. Ticket Specs' Harvest,
Without Risk.**

Chicago, Oct. 24.

Every ballyhoo known to circus days has been employed to pile up an advance sale for the Chicago Grand Opera Company season, opening next week at the Auditorium, even to the introduction of what are now known as "meal tickets." The proposition is to sell trade-tickets for \$9, good for \$10 at the box office, to be used at the will of the holder at any time during the opera season.

The scalpers are investing heavily in these tickets, as they mean a cold return of 11 per cent on their money in four months, or 33 per cent interest, with little risk. The public, too, is devouring the scheme. The result of this and the unique advertising campaign, in which page after page was used to boost advance sales and season subscriptions for seats, including even gallery chairs, has piled up about \$250,000 in the treasury, with prospects of not less than \$300,000 when the curtain rises, probably the greatest advance sale in the history of the world.

Show people here anticipate the opening of the opera with fear and quaking. That it will take the edge off other theatricals at the start is certain, and that it will hurt harder and more steadily this year than in any previous season within the memory of the present generation of showmen is regarded as foregone. The ticket brokers, who reflect the spirit at such times, are taking the opera with deep seriousness, hoping to make up through it what they are certain to lose because of it through falling off elsewhere.

SUNDAY AT IT AGAIN.

Now that Billy Sunday is in Los Angeles and thinking perhaps that he is far enough away from New York to start roasting the stage without being attacked, he begins again with the following:

"If you want obscenity, you will find it in the theatre. Your show has to be tainted to gather in the coin. The capacity for amusing people along decent lines seems to have passed."

Raymond Hitchcock Wednesday told a VARIETY representative Mr. Sunday had given him his promise to cease his attacks upon the theatre. Mr. Hitchcock said, "I also asked him to avoid slang, but if he'd do that he'd lose his job."

In Los Angeles his abuse runs along in the following "sermon":

"You avoid the pest house and lepers and yet night after night you will rush to the theatre to enjoy this procession of moral lepers, exposed upon the stage for the plaudits of the public."

"If you want to see character destroyed you will find it in both behind and before the footlights. I do not mean to say that all plays and all actors are rotten. But you will have to hunt pretty hard to find those that are not. It is almost impossible to find in the theatre decency and purity."

In Los Angeles Sunday was attacked for his "sermon" by Lester J. Fountain, manager of the Hippodrome, in the Los Angeles "Record." In his reply to Mr. Sunday, Fountain states "Two deductions may be made from Mr. Sunday's remarks. First, if Mr. Sunday is sincere in this belief, then the reason for his suggestive methods of preaching is

apparent. Secondly, if such is the case, then Los Angeles is in a very, very bad way for it has the reputation of possessing one of the largest and best theatre-going publics in the United States. In other words, it has a most profitable and dependable clientele for the rot, filth and rubbish that is spewed out over the stage."

"Religion we must and should have, looking to that Almighty Power for our strength and understanding, and no matter what our faith or belief, Jew, Gentile or heathen, as long as we are sincere and abide by its doctrines, I see no reason why any legitimate vocation in the various walks of life should interfere with our hopes of salvation."

DOING A "COME-BACK."

Chicago, Oct. 24.

"Honolulu Lou," a musical comedy, with tunes by Ben Jerome and lyrics by Charles Adelman (collaborators years ago on the successful show, "The Voyagers"), opened on the one-nighters and scored.

A second company was immediately put in rehearsal for the International Circuit, and several publishers are rivals for the numbers, which are said to have the old Jerome tang to them.

Jerome in past years was one of the sure-fires of shows produced in this region, and if this indicates a return of his activities of grade equal to those of a decade ago, it means much to the trade.

Jerome is conducting "Oh, Boy," and Adelman is now advertising manager of a Chicago daily. They are negotiating with a local writer of note for a Chicago-made musical show, and have a tentative producer interested.

BACK ON THE STAGE.

Marie Doro in "Barbara," opens at the Plymouth, Nov. 5, succeeding William Gillette in "A Successful Calamity." It will be her first appearance on the legitimate stage in five years.

Another return to the legitimate from filmdom is Ann Murdock, who opens her new show in Detroit next Monday night, under the management of Charles Frohman, Inc.

MANHATTAN'S BIG BUSINESS.

"Chu Chin Chow" gives every indication of breaking the house record at the Manhattan O. H. this, it's first week at the house. The show got \$2,986 at \$1 top on Wednesday afternoon and almost \$4,500 that night. The gross on the week may go to \$36,000, which will mean topping the record of "The Whip" by \$12,000.

MYSTERY PLAY CLOSING.

"The Barton Mystery" at the Comedy will breathe its last Saturday. The piece is being sent to the storehouse.

A. E. Anson was placed under contract Tuesday by George Tyler as leading man for Laurette Taylor in "The Wooing of Eve." Theresa Maxwell Conover and Earl Brown were also engaged for the same company.

JERE COHAN MEMORIAL MEETING.

The opening meeting of the Catholic Actors' Guild of America scheduled for Oct. 30, at 2 p. m., to be held at the Hotel Astor, will be in memory of the late Jere Cohan, president of the society.

NEW YORKERS AFTER CHICAGO.

There is no doubt but that one of the larger theatre ticket agency firms now operating in New York is to invade Chicago shortly. The plans are fully laid for the general attack by the New Yorkers on the agencies now operating in Chicago.

The report several weeks ago from Chicago that Mrs. Jessie Couthou, who controls a number of stands in the principal Chicago hotels and clubs, was offered \$100,000 for her holdings was verified in New York this week. The offer came from the firm that has the biggest string of hotel stands in New York.

W. J. Fallon, who is at the head of the Tyson Company's holdings in New York, made the offer for the Chicago string. The refusal of the Chicago broker to part with her business is not going to deter the New Yorkers from invading the west. Their plan of campaign as at present outlined contemplates the extinction of the present Chicago brokers.

In New York the Tyson Company, in association and working in conjunction with the McBride Company, are about the biggest theatrical ticket brokers in the field. Their only big opposition is the United Theatre Ticket Agencies, of which Dave Marks is the head. This company is virtually an association of all the independent men in New York outside of the two big companies. Mr. Fallon, as general manager of the Tyson Company, figures that the New York connections will be strong enough lever to bring the managers to his way of thinking in the matter of Chicago buys. The plan is that whenever a buy is negotiated for a production in New York it will carry with it an option for the best seats, to the number of 300 a performance, for the run of the piece in Chicago. By this means the New Yorkers would freeze out Chicago brokers, who would only be able to get the seats at the rear of the house, and the New York operated agencies would attract all the business.

At present there is a possibility Tyson & Company will put through a deal with Ernie Young, who operates the ticket agency at the Union Hotel, Chicago (which adjoins the Olympic theatre). There have been several telegraph conferences between Young and Fallon, and the latter has made one trip west for the purpose of going over the field there.

NO. 2 CLOSING.

The No. 2 company of "Good Gracious Annabelle," playing the one night stands under the management of A. B. Stern, will close next Tuesday.

Bartholomae-Tours Collaboration.

Philip Bartholomae has written the book of a play, to which Frank Tours has set the music. It will be placed in rehearsal shortly by Elizabeth Marbury.



TYLER BROOKE

Exclusively managed by CHAMBERLAIN BROWN and now Juvenile in Oliver Morosco's "SO LONG LETTY."

PENNY PANIC.

Chicago, Oct. 24.

America is in the grip of a penny famine. It hits everybody, but probably will affect the picture and minor vaudeville houses most.

A thorough investigation into the situation was this week made by Joseph Hopp, president of the Motion Picture Exhibitors' League of America, and Adolph Linick, of Jones, Linick & Schaeffer. They toured the leading banks and visited the sub-treasury in connection with the war tax on theatres, which goes into effect November 1.

In Chicago, after an exhaustive search, it was discovered there was not a bag of pennies available. Federal investigation disclosed that the largest amount of pennies was on hand at New Orleans—\$200 worth.

A compilation of the number of theatres and picture fans in Chicago alone disclosed the fact that after November 1 about \$400,000 worth of pennies a day must change hands. The serious effect of the shortage is apparent.

It has been said that the famine is caused by German agents buying up the pennies for the copper. This is being investigated. In the meantime, in addition to the theatrical requirements, newspapers here sell for two cents a copy, five-cent cigarettes and cigars are selling at six cents, extra penny charges are being made for bread and butter, the cafeterias are doing a large penny business, and unless there is a relief there will be chaos among the small money-changers.

Manager Fred Eberts of the Majestic, anticipating the shortage, instructed all employees, including the members of his orchestra, to get as many pennies as they can. The help visited their banks and brought in about \$60 worth last week. It was impossible to secure pennies at local banks in amounts of more than \$5 without an order from the cashier.

With the inauguration of the war tax on theatres only a week off a number of the managers of the popular priced theatres and vaudeville houses started on a still hunt for pennies with which to make change. They first made inquiries at the sub-treasury and were informed there that there were no pennies to be had. Subsequent inquiries at several banks with which they were doing business brought almost a like answer.

The Ward and Gow people who have all the slot machine concessions in the subway and on elevated stations were next appealed to. They stated all the pennies from their machines were deposited at the sub-treasury.

At several of the New York theatres this week automatic change making machines were installed to facilitate the handling of the tax.

"OVER THE TOP" HELD UP.

The opening date of "Over the Top," the revue in which Justine Johnstone is to appear on the roof of the 44th Street, is decidedly indefinite at present. Some say that it will be Dec. 1 before the show will open. This week Lee Shubert turned the details of the production over to J. J. Shubert and he is now trying to whip things into shape. All work on the scenic end of the production was called off two weeks ago and orders had not been given to resume.

It will take at least three weeks to turn out the scenic end of the show alone, and the theatre itself atop of the 44th is still far from completion at present.

Nellie Revell-May Tully Play.

May Tully has a play written by Nellie Revell some time ago. It may be shortly produced.

The story is of a newspaper woman with ambition, and is said to have been written with Ida M. Tarbell in mind.

"GUARANTEEING HOUSE" NOW EASIEST ROAD ONTO BROADWAY

Several Plays in New York or Coming In Securing Theatres Under Safe Arrangement for House. Other Shows Closing and Going Out. Some Plays Still Waiting to Get In.

Guarantees are now in order for shows that want to either come in or remain in New York. With the town congested with plays running along at a \$6,000 or slightly less clip a week, while not enough to cause the removal notice to be handed to them, the house managers are casting about for attractions that will top these figures on a guarantee basis. With the road full of shows anxious to come in, they are not having any trouble in finding bidders for a chance on Broadway.

"De Luxe Annie," the Arthur Hammerstein production which opened at the Booth and was switched to the 39th Street two weeks ago to make room for "The Masquerader," is going to move to the Cort tomorrow night, guaranteeing the house \$3,000 weekly for its share, for five weeks, at least. "Romance and Arabella," which opened at the Harris last week, is in the house at \$2,500 guarantee for four weeks, and if the show catches on, for a longer stay.

The list of shows closing and heading for the moth balls and camphor this week include "The Claim," which finishes at the Fulton to make way for "Broken Threads," also in on a \$2,500 guarantee for four weeks; "The Barton Mystery" at the Comedy, to be followed by the regular season at the house of the Washington Square Players beginning next week; "Furs and Frills" at the Casino, which goes to the storehouse, and "The Land of the Free" at the 48th Street. "Peter Ibbetson" moves into the latter house from the Republic to make way for "On With the Dance," a new A. H. Woods production which has been playing out of town for a fortnight.

William Faversham in "The Old Country" is the production due at the 39th Street Monday night. In its original form in London the piece was considered a hit. Faversham re-wrote the play prior to calling rehearsals and at the last minute had to call in a well-known playwright to assist him in fixing the play. The piece deals with the return of an Englishman to his home after having "made good" in America and the resultant complications that arise because of his having absorbed too many Americanisms.

To add to the long list of shows already marking time at the outer portals of New York, the Selwyns will add three during the coming week, and "Under Pressure," the K. & E. Edgar McGregor production will close in Cleveland tomorrow night until a Broadway house can be secured to accommodate it. This piece was originally to have come into the Fulton, but the guarantee of "Broken Threads" took that house away.

It is understood Mrs. Harris is looking for another woman to replace Florence Roberts in the leading role of "The Claim," the part not being suited to Miss Roberts. If she succeeds in finding one, the piece will be sent to Chicago for presentation there.

RIGHTS FOR ALL CANADA.

With the idea of incorporating a new era of amusements in Canada, the United Producing Co. of Canada, which company practically controls the theatres of the Dominion, has opened offices in New York. The primary idea is the buying of Montreal and Toronto rights for all Broadway successes, and the presentation of them in Canada

concurrent with the runs here. Heretofore American producers have sold Canadian rights for plays, but have held out the two principal cities. In such cases where rights other than Montreal and Toronto have been obtained, the people in the smaller towns have seen the show before the New York companies reached that country.

Immediately play is deemed a success the United will seek an option on the Canadian rights, and will as quickly as possible offer the show, with either Montreal or Toronto as the first point, although there will probably be a few try out dates, as is the case in this country.

All productions are to be built here and the casts made up in New York, since it is realized that it would be difficult to supplant a member unfitted after the show had opened in Canada.

The first play secured is "The Brat" and with Rea Martin in the title role it is in rehearsal in New York. Its opening Canadian date is Oct. 25. A. J. Edwards, who has staged stock in Hamilton, Ont., has been engaged as stage director for the United's new activities. Wm. B. Naylor who has been on the staff of the Montreal "Sun," is general advance agent. The purchase of the Canadian rights include the whole of the Dominion, and not only the large cities. One night companies will be formed when necessary.

SPANISH RIVALRY.

It looks as though this is going to be a season of castanets, judging from the rivalry brewing between the publicity men handling the affairs of the various steppers from the land of bull fights.

This week the Century management announced the arrival of the greatest of all Spanish dancers, Tortola de Valencia, Bill Sill raving over her charms and ability. On top of that E. A. Weil issued a statement that the only dyed in the wool one best bet in Spanish dancers is Doloretos Yborra, who is coming to the Park theatre next week with the Spanish light opera company presenting "The Land of Joy."

Edward Bernays, who is handling the affairs for La Argentina, is about to come out with a challenge to both of these ladies.

STELLA MAYHEW'S NEXT.

San Francisco, Oct. 24. Stella Mayhew will be starred in the initial cost production of "Broadway and Buttermilk," the Willard Mack play, which will be staged at the Alcazar next month by George Ebe.

Harry Clarke will play opposite Miss Mayhew. The cast includes Marie Curtis, Robert Hyman, Sarah McVicker, and Virginia Mann.

Big Productions Paralleling Time.

Through certain southern territory, two shows, each heavy in scenic equipment and depending on its big climaxes for the box office "draw," have been paralleling time with both shows reported doing splendidly, all things considered. The productions are "The Garden of Allah" and "Ben Hur."

The respective managements have all they can do to convince the public, prior to the stand dates, that neither of the big shows is a picture.

PHILLY'S THEATRICAL CHANGES.

Philadelphia, Oct. 24. It has been officially announced that the new theatre now being erected on South Broad street directly opposite the Syndicate's Broad, has been leased by the Shuberts. The theatre will be known as the Sam S. Shubert Memorial Theatre. The old Chestnut Street opera house has also been taken over by the same firm and work on improving the house has already begun.

It is reported, although not confirmed, that when these houses are ready for use, the Lyric and Adelphi, the Shubert houses located on North Broad street, are to be torn down to make room for a big office building. The two theatres are understood to have turned a loss for the firm during the period they have been open. When Nixon & Zimmerman operated the Chestnut Street Opera House the biggest musical plays were always booked in this house and the Shuberts intend to return to the original policy.

Work of razing the old Chestnut Street theatre, above 12th street, has been started. The house formerly operated by Nixon & Zimmerman played many of the greatest attractions ever produced and was once famous for its stock company. The house was closed by the Fire Commissioners several years ago and has remained idle ever since.

AGENCIES' "BLUE" MONDAY.

Monday was the worst night thus far of the theatrical season as far as the theatre ticket agencies were concerned. Almost every one of the agencies were "stuck" that night with seats for practically every show in town on which they are carrying outright buys. The one exception was "Jack o'Lantern," at the Globe.

The fact that business was off was most apparent because, for the first time since the opening of the run of "Business Before Pleasure," a couple of seats were turned back to the Eltinge by the outside men.

The reason for the "flop" that evening could not be explained as the weather was clear and there was no event of unusual importance on. All the houses suffered equally.

DOROTHY DONNELLY PRODUCING.

Dorothy Donnelly is entering the producing field this season. In association with the Shuberts she is staging a comedy called "Six Months' Option," adapted from the French.

Stanley C. Ridges, from stock, will have the leading role.

The new piece will have an out of town premiere in about three weeks.

MANAGING STUDEBAKER.

Claude S. Greneker, for a number of years connected with the Shuberts, with the press agenting of Winter Garden shows especially, has been appointed manager of the Studebaker, Chicago. The house reopens with a return to the legitimate policy (Shubert's) November 5, with William Gillette in "A Successful Calamity."

Orpheum, Newark, Resuming Stock.

Stock is going into the Orpheum, Newark, shortly but not under Joe Wood's, as he had hoped.

In some manner Joe let the lease get away and another party is now organizing a company to stay there all winter if the trick can be turned.

It is the house Jay Packard formerly operated with stock. He is now handling another company in Jersey City.

Marriage Surprises Los Angeles.

Los Angeles, Oct. 24. The marriage in New York of Lucetia Del Valle, leading woman of California's mission play, to Harry F. Grady, professor at Columbia, caused a big surprise here.

It is probable Miss Del Valle will quit the stage.

LOBBY TOO PROPHETIC.

Chicago, Oct. 24. The Shuberts, who will open the Studebaker Theatre with William Gillette in "A Successful Calamity," as their newest playhouse, Nov. 5, were unsuccessful in an effort to have a famous "hoodoo" removed. Over the door entering into the Studebaker lobby is the significant quotation in raised lettering: "All Passes—Art Alone Endures."

But the sign was placed above that door when the house was first dedicated as a monument to Clem Studebaker, who, having made his money manufacturing farmers' wagons, wanted to endow an asylum for the enduring arts.

Many a manager of many a losing show has gazed vengefully at the too true sign. Now that the Shuberts propose to give the house a thorough business administration, they want it removed, but the building management refuses to alter or permit to be altered the traditional markings of the lobby, which is famous, also, as one theatre foyer where no posters can be set up.

ROAD SHOW EXPENSE.

With the added cost of paper, the tax on railroad fares, increase of advertising and other fixed charges on the weekly statement, some managers claim the increase in cost of operating a road show this season figures as much as 20 per cent. on some items.

Investigation of newspaper rates in the larger Eastern cities, however, shows the total expenditure for display is about the same. In Boston rates on several dailies have gone up, but with the suspension of the Boston "Journal," about four weeks ago, the total weekly advertising bill remains the same. This is true of New York, where advertising rates have been boosted, equalized last season by the suspension of the Press.

"GRASS WIDOWS" COMING.

Philadelphia, Oct. 24. "The Grass Widows," by Channing Pollock and Rennold Wolf, recently opened and now playing here, will go back to New York after Saturday, there to be fixed up before reopening in Boston Nov. 5.

Before "The Grass Widows" opens in Boston there will be three changes in the cast, Emma Janvier, Robert Emmett Kean and W. J. Ferguson being the new comers. There will also be two new sets built for the show. Those used for the first and second acts in Philadelphia will be discarded and the last act set will be repainted.

"UNDER PRESSURE" STOPS.

Cleveland, Oct. 24. "Under Pressure," originally produced by Cohan & Harris, but later taken over by Klaw & Erlanger, stops here Saturday, after being out for three weeks.

Fred Niblo, with a strong supporting cast, appeared in the play.

It is said the show stopped but temporarily, awaiting a New York booking.

"MIKE" OUT AGAIN.

Leffler & Bratton are sending "The Love o' Mike" on tour again. They have been rehearsing a new cast for the production in New York this week.

The "Mike" company that closed was not controlled by these managers, but they purchased the equipment for the show from the Shuberts and Elizabeth Marbury.

7th Ave. Drawing.

Loew's 7th Avenue theatre, Harlem, in the second week of its new combination policy, with "The Knife" as the attraction, did between \$8,000 and \$9,000.

This week "The Thirteenth Chair" is at the house. It had an advance of \$2,000 up to Monday morning, which indicated a large gross for the week's engagement.

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 Claim" at the Fulton closes this week.

"On With the Dance" opens at the Republic Oct. 29 under the direction of A. H. Woods.

Alexander Umanaky for Adolp Boim's ballet at the Century.

"Cliffy," one of the dogs of Cliff Arnold's act, died recently at the age of 17.

Carmen Tortola Valencia arrived Sunday to take part in the new Century show.

Harry Davidson is going out in advance of "Mother Carey's Chickens" for John Cort.

The Wisconsin Players made their first appearance in the east at the Neighborhood theatre Saturday night presenting one act plays.

John Parrot, dancer, was paroled after spending three and one-half months in the workhouse.

George Wotherston has been engaged by Arthur Hammerstein as publicity promoter for "De Luxe Annie."

"A Successful Calamity" will end its engagement at the Plymouth, New York, Nov. 3, and will go to the Studebaker, Chicago.

Oscar Shaw, appearing in "Leave It to Jane," will also appear nightly in the "Midnight Frolic."

Maurice and Florence Walton returned last week after spending three months in France. They open at the Palace next week.

"The Melting of Molly," which the Shuberts will present in December, will have Olive Tell in the lead.

Margit Leeras, the Norwegian dancer, arrived last week to take part in Adolp Boim's ballet at the Century.

"Peter Ibbetson" leaves the Republic Oct. 27 and goes to the 48th street theatre for two weeks.

A. W. Herman, formerly with the Cohan & Harris managerial staff, is now with "The Birth of a Nation."

"The Barton Mystery" closes at the Comedy this week. Washington Square Players open there next week.

Russ Whytal will be in the cast of "The Old Country" when it opens at the 34th Street Oct. 23.

Marie Doro will return to the stage Nov. 5, at the Plymouth theatre in a new play, "Barbara."

"The Friar's Frolic" is to be revived in a new edition in the War Garden at the Army and Navy Bazaar, which opens Saturday at Grand Central Palace and will run nine days.

Maxine Elliot made her first appearance on the stage in five years at the Metropolitan O. H. Thursday night, in the Red Cross pageant, "The Drawing of the Sword."

Clarence H. Mackay, Mrs. Otto H. Kahn and Frederic R. Coudert have been added to the Board of Directors of the Theatre de Vieux Colombier.

Active work on the Miller theatre, Los Angeles, has been started. The theatre will seat 3,500 people, will have four small store rooms and a broad entrance to the auditorium and gallery.

Frank Ferguson has been engaged as managing director for the Institute Players, Brooklyn Institute of Arts and Sciences. The first performance of the season will be given Nov. 2 in the Brooklyn Music Hall, Brooklyn Academy of Music.

The cast of George V. Hobart's farce, "What's Your Husband Doing?" to be produced in one of the Shubert houses by the Hobart-Jordan Co., includes Hale Hamilton, Virginia Hammond, Charlotte Ives, Jane Cooper, Alice Lloyd, Ed Prouty, Clara Mackin, Joseph Conyers, Gus Hecke, Thomas Clark.

George V. Hobart will direct rehearsals of his new farce, taking the responsibility of the staging as well as the writing of the piece.

The cast which will surround Eleanor Painter in Richard Lambert's production of Harold Chapin's comedy, "Art and Opportunity," includes Frank Mills, Grant Stewart, Cecil Yapp, Katharine Stewart and Martin Hayden. The company is now rehearsing under the direction of Clifford Brooke.

"Alda" will open the opera season at the Metropolitan Nov. 12, with Claudia Muzio, Margarete Matzenauer, Marie Sundellus, Enrico Caruso, Pasquale Amato, Jose Marcondes and Basili Ruysdael. The ballet will be led by Rosina Galli, and the new Italian conductor, Roberto Moranzoni, will direct the performance.

Clifford Taylor, known to the profession as John D. Kelly, was sentenced at Los Angeles to serve a term of from one year to life when he pleaded guilty to a charge of slaying his wife, Blanche, April 8. After a quarrel between them, her body was found with a silk stocking around her neck which had been used to choke her.

Camouflaging the chorus is a new one in London. The war has taken all the pretty and shapely girls to the front as Red Cross nurses and for work in ammunition plants and, as a result, all the second raters are left in the choruses. However, certain camouflage combinations have formed pretty curves and lines where previously there were none.

Suing for \$100,000 for the alienation of the affections of his wife, the late Clara Inge Eckel, Chas. E. Eckel testified that Mrs. Eckel was induced to leave him by Max Hart, the booking agent, who is defending the action. According to Eckel, his wife was enticed from him in November, 1914, by promises of gifts and presents. On Dec. 12, 1915, Mrs. Eckel died.

The Great White Way will have to change its name if James J. Storrow, the New England Fuel Administrator, has his way and decides to eliminate night advertising signs and cut off the current of many powerful street lamps. Although no orders have been issued as yet, it is expected that the Fuel Administration will shortly serve notice the fuel supply for the city's electrical display must be curtailed.

The annual election of officers by the Lambs was held last Thursday. Joseph R. Grismer was elected Shepherd. There were three tickets headed by Grismer, El Wolf Hopper and Nat Goodwin. Mr. Goodwin withdrew. Other numbers elected were: Roy, Fred Niblo, Corr, Secy.; Geo. V. Hobart; Rec. Secy., R. H. Burnside; Treas., Henry Smith; Librarian, Grant Stewart. The Board of Directors has the names of A. O. Brown, Arthur Hurley, Joseph H. Buhler, Albert J. Simmons, Malcolm Williams added to it.

Ruth Andrews, a professional, charged John Keith, another pro, with stealing a Liberty Bond and \$107 from her. Miss Andrews met Keith, whom she had not previously known, and together they went to the Hotel Claridge. She then accepted an invitation of a friend to dance and asked Keith to mind her handbag. Immediately after she returned Keith excused himself and she charged that he took the handbag with him. Keith was held in the West Side court Monday in \$1,000 bail for the grand jury on a charge of grand larceny.

Michael Welsh, ticket broker, was convicted of disorderly conduct and remanded for sentence Oct. 22. Young women in New York and neighboring cities and towns called at the office of Chas. Dillingham, announcing that Mr. Dillingham's manager had engaged them for one of his musical comedies. Welsh represented himself as Mr. Dillingham. A girl of the Hippodrome "Cheer Up" was used as a decoy to capture him. He made an appointment with her and was arrested by detectives. Two other girls appeared against him.

At the salesroom of the American Art Association at its second session of the auction of the household effects of the late James Buchanan Brady, the day's offerings included 25 portraits of actresses painted on ivory, in addition to a miscellany of carved ivories,

porcelains, plaques, in all 180 items, which brought \$12,400, making a total of \$17,252 for 423 items in two sessions. Ina Claire, the mother of the Dolly sisters, Sam Schepps, Mrs. Emil Winters and a great many more people prominent in the theatrical profession were in attendance at the auction.

The musical comedy at the La Salle, Chicago, has received a lot of publicity in the Chicago papers, but last week a little drama was enacted in the office of Nat Royster, manager of the theatre, which made the front page of the Chicago dailies.

It appears that Joe Daly, the property man, had made several complaints of the theft of property, roses and other artificial flowers used in one of the sets of "Oh, Boy!" Royster treated the complaints lightly, but when Daly pointed out that the pilferings were being done by somebody employed at the theatre, who probably had access to the dressing rooms, he decided to put an end to it.

He got three men from the detective bureau, and they worked on the case a couple of days. They located the culprit, and caught her with the goods. She was Mrs. Sophie Korab, a scrubwoman of the theatre. Royster attempted to scold the woman, when she broke down and told her story. Her baby, John, had died a couple of weeks before, and she had been stealing the flowers to put on the grave of the child.

May Dowling, the press representative of the show, blew out and came back with an armful of real flowers.

Royster took up collection among the theatre employees, and turned over \$60 to the woman.

CRITICISMS.

ROMANCE AND ARABELLA.

A comedy in four acts by William Hurlbut. Produced by Joseph Ritter at Harris theatre, Oct. 12.

And yet was this Arabella preposterous, and a bore. If only some one had seen to it that the audience should feel for her one-tenth of the adoration that cast and management alike so prodigally lavished upon her! Times.

One could not avoid the feeling that the fun was forced, and the mechanism of the piece was clogged with dust. It was an out-and-out failure, this affair at the Harris, but a piece that is not likely to cling in the memory over night.—World.

DOING OUR BIT.

An extravaganza in two acts and seventeen scenes. Dialogue and lyrics by Harold Atteridge; music by Sigmund Romberg and Herman Timberg. Produced by the Shuberts at the Winter Garden, Oct. 18.

And yet the Winter Garden show this year runs rather to chorus. Moreover, the chorus has closed with dust. It is on the order of a popular magazine cover. It would be if popular magazine covers had a little more clothes on. Still, for the Winter Garden, it is cover. In brief, though the show lacks principals, it is something unprecedented in clothes. Times.

The Winter Garden's new autumn contribution to New York's gay, glad life, which last night was undraped, so to speak, under the rather presuming title, "Doing Our Bit," will have to depend upon its spectacular effects and massed scenes if it hopes to make much headway even among those who are content with the easy standard of fun which it long ago set for itself.—World.

CHU CHIN CHOW.

A spectacle in three acts and 13 scenes. Written by Oscar Asche; music by Frederick Norton. Produced by Messrs. Elliott, Comstock and Gest at the Manhattan O. H. Oct. 22.

It cannot be said that, as a whole, the production has novelty or any rare distinction, but it has all the qualities to which the great public instinctively responds. There is no doubt that the great London success will be repeated here—perhaps surpassed.—Times.

Summed up, this spectacle at the Manhattan Opera House—within the limitations of spectacle, of course—is the theatre's superlative achievement in New York. To more than suggest its intoxicating loveliness is impossible. It must be seen to be understood—it must be seen again and again if one is to grasp the full beauty of its glowing pictures and swirling multitudes—and every one who is interested in the stage at all will want to see it. —World.

ANTHONY IN WONDERLAND. A comedy in three acts and five scenes, by Monckton Hoffe. Produced by Henry Miller at the Criterion, Oct. 23.

In a neat curtain speech Mr. Miller said that for his part he liked the play. Of the audience, the only thing certain is that it liked the movie scene and Mr. Miller's comments on it. —Times.

The play is quite justified by its second act. What precedes it has all the demerits of dullness, crudeness and longwindedness. But the information it conveys is necessary for an understanding of what is to follow. —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.

Lee Ave. Exhibition Co., Inc.—Jacob Berg & Morris Goldman, \$219.80.

Bee Kay Amus. Co., Inc.—J. T. Leighton, \$37.20.

Bernard Granville Publishing Co., Inc.—W. J. Vanderveer, \$324.46.

Mildred West, principal, and Kate Terker, surety—People, \$500.

ASSIGNMENTS.

Allan-Allen, Inc., has assigned for the benefit of creditors to Albert F. Dexter.

SHOWS IN CHICAGO.

Chicago, Oct. 24.

The general slump caused by the combination of Liberty Bonds, war tax, drafting and huge patriotic rallies has hit the downtown houses hard, and the outlying vaudeville theatres harder. Business has been off for several weeks at the small-time theatres outside the loop, the Wilson Avenue being one notable exception.

In the "loop" such a sure hit as "Parlor, Bedroom and Bath," at the Colonial, played to between \$1,800 and \$2,000 less last week than the week before. The end of the run is not yet in sight, but it is said "Peter Ibbetson" will succeed it. "Miss Springtime," though a rousing hit, is leaving a gap just big enough between its receipts and its capacity to make the speculators, who bought \$35,000 worth for the first four weeks, sell many seats at what they paid for them, they having overbought by 25 per cent the actual hotel and stand demand.

"Oh, Boy" and "The Man Who Came Back" stand up as the sturdiest hits of the season, both saddled with the burden of "bringing back" theatres that had been unfortunate in previous bookings. "The Thirteenth Chair" is still doing profitable business, but has skidded to around the \$8,000 figure, with a change for the Garrick in view in about four weeks. "The Willow Tree" opened at the forbidding Blackstone with a very light advance and a super-ordinary job on its hands if it is to make any profits in the remote location.

The "pop" grand opera in English at the Strand is doing what for that house and attraction may be called phenomenal business. "Canary Cottage" looks good for about \$7,000 this week; disappointing. "Upstairs and Down" keeps up, but the capacity patronage is a past memory. Leo Ditrachstein, in "The Judge of Zalamea," a failure, finished with box office penury.

Burlesque is doing remarkably well, and the two big vaudeville houses are cleaning up, due to shows that average far better than they did last season, for some cause.

Otis Skinner, in "Mister Antonio," and the Stewart Walker Players, in "Seventeen," both Booth Tarkington plays, are amazingly successful. For the first time in the history of the Playhouse (Fire Arts theatre), except for a week or two during the run of "Hindle Wakes," years ago, brokers are having calls or seats at this toy house, which has taken its place with the big ones in the display ad columns and, in spite of small capacity, in the gross receipts.

Business at picture houses generally is reported "way off." Whether the film as an attraction is dying out or the quality of the product is not keeping pace with the growing critical public taste, there can be no doubt that almost every picture house in this town has slipped from the high peak of a year of two ago.

The Dittenhoefer Tube & Rubber Co., Chicago, October 7, 1917.
29 So. La Salle St., Chicago, Ill.

Gentlemen:—

I have had a great deal of experience in the automobile game and have had my share of tire trouble, and after witnessing a demonstration of your two-in-one inner tube which consisted of driving a good sized nail and a screw driver into the first compartment, then inflating the second compartment or second tube and driving away on same, I must say, gentlemen, that you have solved one of the great drawbacks to motoring—that of changing tires on the road.

FRANK WESTPHAL.

(See Pages 38-39 in this issue)

DOING OUR BIT.

When the dress-suited "first nighters" who paired with a \$5 note for their seats at the Winter Garden last Thursday night took the "air" with the others who paid \$2 at 8 o'clock (for \$5 seats) one of the latter was heard to exclaim: "That's the best burlesque show I've ever seen." The opinion was, of course, a trifle far-fetched, but it gives considerable food for thought.

"Doing Our Bit" came to Broadway with advanced reports crediting it as the best show the Winter Garden ever housed. It's just a big girl production lavishly dressed and carrying just sufficient comedy to ease it over. And the dressing suggests the burlesque style indirectly. The trunkless tights displayed in several numbers bore a striking resemblance to the hurly-que wardrobe of today, and the costumes in the "Nothing on Today" song might have been plucked from a Columbia wheel production.

The show is given in two acts, the first carrying somewhat of a light theme dealing with aphasia. It was sufficiently well connected to provide a few comedy situations for Frank Tinney, James J. Corbett, and the accompanying support. The second act had no theme whatever, the individual scenes standing on their own basis, running in the "hit" and number system. Of the two, the first section was far the best, although in the second half Tinney and Corbett, with their scene in "one," introduced the single comedy section of the show that stood out.

These Winter Garden shows, insofar as the profession is directly concerned, carry little interest other than that connected with the success or failure of the individual principals. A Winter Garden production is generally conceded a box office winner regardless of general merit, for the Winter Garden has become a sort of habit with the transient visitor. The Winter Garden, to the transient, is included in the list carrying the Aquarium, the O'zbeki, and the Grand Tomb. Consequently a weak show matters little at present, although eventually the incoming buyers, etc., may transfer their affections to the opposition. But now it's the Winter Garden girls who carry the show notwithstanding the abundance or reputation of principals. Doing Our Bit" introduced several new faces to the house, the presence of Frank Tinney, Jim Corbett, Henry Lewis, Leah Nora, Chilion Ohrman and others providing the interest through their debuts. Tinney and Corbett work practically as a team, Tinney gathering many laughs through what is staged as impromptu kidding of Corbett. The routine has been cleverly constructed and leading to their final scene near the close of the second act it sufficed to insure their success. Corbett provided a pleasant surprise in the "straight" role, getting away with that rather important and difficult part with apparent ease. Tinney was funny to a degree, but might have been far more entertaining with better material.

Henry Lewis was not properly "prepared" for this event. He made his initial entrance well down in the second act with practically nothing to follow, and looked like a sure-thing to those familiar with his work, but Henry's material was poorly arranged. He offered three numbers, some talk and a short routine of the typical Lewy patter, one song sounding like "Lily of the Valley" so much it sounded like a "lift." Lewis was on too long and worked too slow. He scored several healthy laughs, but the intervening periods gave his specialty that "draggy" tone that discolored his total efforts.

Leah Nora led the female contingent in the vocal division. Displaying a string of stunning gowns, she carried several songs to the encore point, and did much for the appearance percentage of the show. Her best score was attained in the "Fine Feathers" song, wherein she led an octet of choristers arrayed in varicolored gowns topped off with ostrich plumes. It was the most pretentious of the many numbers staged in the show, and she fully anticipated. In this respect it vied with the Jewel number, staged similarly and led by Sam Ash. Miss Nora worked well throughout the show, an opposite role being shouldered by Chilion Ohrman, who was added to the cast after his out-of-town opening.

Miss Ohrman, considering circumstances, can be safely credited with her share of the honors. She sports a well cultivated soprano voice, and except in one scene made a smart appearance. In this she wore a blue outfit that looked all wrong. It came in the registration station scene. She earned the highest mark in the rendition of "Sally," aided by Sam Ash. This was easily one of the two or three best songs of the evening.

Ed. Wynn dashed on and off occasionally, filling in generally in "one" for full stage acts. He was semi-funny in spots, unfunny in others, and in his single full stage effort he fearlessly threw off the cloak of decency and gave about the most daring exhibition of indecent exposure ever credited to the Winter Garden principal. This pictured a hotel room (gaudily and cheaply set) in which the employees were all girls. The room was dressed in nude statuary around which Wynn constructed his "comedy." If this scene were ever staged in a burlesque house the police would close it up. It should be shown bodily out of the Winter Garden production, for it gives an otherwise clean show a theatrical black eye.

Charles Judels was conspicuous among the male column, handled his part satisfactorily, and aided the numbers. He had one rather important scene with Adam, in which the couple staged a trio of travesties or "mellers" of the past. This whole portion could be consistently deleted. The final "hit" was a fragment copy of the Arnaud Bros. bird imitation done about as well as a cynic could arrange it. Miss Lewis had little or nothing to do. Her part is a comedy role, but it was laughless throughout.

Two of the men principals familiar to Winter Garden patrons were Frank Carter and Sam Ash, both sterling entertainers and capable of guiding any role to success. Carter pushed the musical bit of the evening with "Festa," a first number in which his dancing efforts earned a trio of encores. He stands with few equals in the juvenile contingent of musical comedy artists. Ash and his voice are an asset to any production.

Herman Timberg is also present, his best efforts being projected in a violin number in which a score of the girls accompanied him on similar instruments. They may be a group of violin acts assembled for this show, at least they are all musically capable. Timberg's dance for the finish compelled a recall. The number is stretched out to an unreasonable length, the earlier portion being entirely superfluous.

Beatrice Dakin is leading one or two numbers this season, having been elevated from the chorus ranks to the principal division. Miss Dakin shows possibilities, scoring the best mark in the Egyptian number in which James Clemens accompanies her. (Dooley and Rugel may be interested in this number). The Duncan Sisters Virginia and Roseetta, with the Scotch Sisters, fashion part of the "Old Fashioned Girls" number, the encores, a harmonic arrangement, as done at Henderson's restaurant revue of last summer, gathering the best returns.

Sylvia Jason in male garb for the opener was a poor selection for the role. In the second act she did better as herself, leading a shirte number, but entertained mildly, but failed to arouse any noticeable enthusiasm. The Caninos danced. They added variety to the routine, doing nothing new, and their vaudeville repertoire seemed a familiar affair to the first-nighters.

The finale of the first act was staged in a scenic flash, showing the landing of U. S. troops in France. It was credited to Lincoln J. Carter. A colored drop preceded the actual scene, which carried a kroupe of uniformed "supers" followed by dummy soldiers, and backed by the wall drop picturing the transports and the water color view of troops. It lacked a "punch." George Cohen's "Over the Top" gave it a pathetic "kick," but the effect proper was decidedly weak for a Winter Garden spectacle.

Summing up the musical program, "Sally" stands alone in one's memory as the singing hit. The tunes fall to linker. Perhaps it lacks singing hits. The production and wardrobe are pretentious, but that is naturally demanded for a Broadway show. One might justly ask for more comedy, and one could be justly disappointed at the crying lack of novelty. The Winter Garden girls are there, resplendent in all their beauty, etc., but for \$5, no!

It's just a fair show for popular musical comedy prices, and nothing more. It prompted one auditor to ask "When will it close?" The question was entirely timely and proper, and one might be inclined to answer, "The sooner the better."

HARRY LAUDER SHOW.

It's ten years since Harry Lauder first came to America, appearing at the New York theatre during the first (and last) season of Klaw & Erlanger's "Advanced Vaudeville." After these ten years, and on what is now announced as Lauder's "Farewell American Tour," the chances are that this trip will find Harry Lauder more popular than ever over here.

William Morris is again the manager of the Lauder engagement, opening at the Lexington, New York, Monday night. Although among New York theatres the Lexington is supposed to be a secret (Lexington avenue and 50th street), that house drew full capacity, with a big advance, surprising everyone connected with the managements, show and theatre. Mr. Lauder has received much publicity since reaching New York. He at once made himself active at patriotic meetings.

One could almost marvel at Lauder's personality, for when he's singing, you want him to sing, and when he's talking, you want him to talk. He can do either with equal facility. His remarks on the war were all to the point. "Every line a punch" goes for Lauder when he's talking. He told of the war, of his observations while at the French front, where he entertained the soldiers, and his opinion of the duration. "It's going to be a long war," said Mr. Lauder. "Don't believe anything else. Prepare for it."

The patriotic speech by Lauder in the first instance was brought about through flowers presented to him. After the first song, Mr. Lauder looked at them, and turned to the audience, said: "They are beautiful. There is nothing more beautiful than flowers. I know it, for when I went to France to entertain the soldiers and visited the grave of my son (Capt. John Lauder—killed in action) flowers covered it."

It was difficult to reconcile the presence of the woman singing comic songs and speaking of the war simultaneously, that mix always bring a twinge to what is doubtless already a broken heart through the sad loss of his only son, given to his country.

Mr. Lauder remarked that he didn't think the house cared for any more singing, but they did and called out the names of many of the Lauder songs, hits of the past. When someone yelled, "Wee House Among the Heather," Mr. Lauder held up his hand. "That isn't a song any more," he said, "that's a hymn."

It was very quiet then and to the many Scotch people in the house this remark must have been a bolt of remembrance. "When I was in France," added Mr. Lauder, "I stood before 15,000 Scotch troops, in a horseshoe

before me. One of the boys called for 'Wee House Among the Heather.' I told them it wasn't a song any more, but I sang it for them—" and without further speech or orchestral accompaniment, Mr. Lauder sang to the Lexington Avenue audience that song.

Following was a brief walk while the New York Scottish Regiment marched upon the stage, headed by their Colonel, Walter Scott, and received a large Union Jack, presented to the regiment by the Scotch comedian. More speech making, with Col. Scott closing the evening at 11:15, just 90 minutes after Mr. Lauder walked upon the stage.

It's quite unlikely the Lauder Show will have performances interrupted while on the road, but Mr. Lauder in his war talks is going to be very interesting. He makes a plea to buy Liberty Bonds, also tells of a fund he is raising of \$3,000,000 for the aid of maimed Scots after they return from the war. During his comment on the need of supporting the Government, Mr. Lauder said that England offered a loan of three billion dollars and had \$4,500,000,000 subscribed within five days.

The new songs sung by him were "I'm Going to Marry 'Arry in Jan-u-ary," "I Love to Be a Sailor," "The Waggle of the Kilt," "We a' Go Home the Same Way" and "The Lads Who Fought and Won," sung in that order, with Mr. Lauder in character for each, and had comedy comment between verses. "I'm Going to Marry 'Arry" is a real comic, while "The Lads Who Fought and Won" is a war number, which, as sung by this singer, could clean up in any war song contest.

Lauder is still singing as ever, to charm those who hear him. His power was perhaps best described Monday night by Pat Casey, who, pointing to two elderly people (probably man and wife) sitting to the forward of the same box, said: "There you are, Lauder drew them. He draws people who never go to the theatre at any other time, excepting perhaps to see 'Uncle Tom's Cabin.'"

Mr. Morris has given the Lauder Show for this season the best program surrounding the star it has ever had. The feature, after the star, is the Arnaud Brothers, who have added some new hits to their "burd" imitation. Others are Francis Renault, the impersonator, who had no difficulty in deceiving the house with his female impersonation, and scored accordingly; Cleo Cascolino sang quite captivatingly right after intermission, and preceding Mr. Lauder's appearance; Belle and Graser, the dancers No. 2, were very well liked, and the big dammed tap act of the Kitamuras stamped the show as a big one immediately upon opening the performance.

Time.

SHOWS IN PHILLY.

Philadelphia, Oct. 24. All the shows this week held over. Business took a drop in several of the houses for no apparent reason, except that the people of this city are so engrossed in the Liberty Loan movement that they have no time to give their attention to the theatres.

"The Wanderer," playing its last two weeks is still holding on through liberal advertising, the bargain matinees at the Metropolitan with the best seats at \$1 getting a strong play.

"The Grass Widow" at the Forrest is doing fairly well. The piece has undergone considerable revision since it opened here, but the impression still remains that it will not survive unless the book is completely rewritten. "The Follies" comes in Oct. 29.

"Cheating Cheaters" at the Garrick is also drawing fair business in its last week. "The Boomerang" comes next week.

Maude Adams in "A Kiss for Cinderella" is putting good business at the Broad, a strong personal hit being registered by the star. Ruth Chatterton in "Come Out of the Kitchen" here next week.

Business at the Lyric, where Maude Fulton is appearing in her own play, "The Brat," dropped off heavily this week, while "Mary's Ankle" at the Adelphi, next door, is getting a good run. May Tully's play has made a firm comedy hit here with no successor mentioned. "Eileen" follows the "Brat" next week.

Margaret Anglin began a series of short plays at the Little theatre the middle of last week, opening with the comedy, "Lonely Soldiers." The play and production was warmly praised by the critics.

Thomas Martelle and Eddie Garvie are at the Walnut with "The Fascinating Widow." Business fair. "So Long Letty" next week. "Bringing Up Father" is at the Orpheum and the Emily Smiley Players are doing "The Fortune Hunter" in stock at the Knickerbocker.

"DANCE" PLAY—STRONG DRAMA.

Atlantic City, Oct. 24. "On With the Dance," the new four-act drama by Michael Morton, staged by George Marion, with A. H. Woods the producer, played to capacity houses at each of its performances at the Apollo for three days, starting Oct. 18.

The play follows the fortunes of Nina Lawrence, a dance-mad girl, married to a man who wants a home and children. She becomes innocently intrigued with Billy Sutherland, a wealthy roue, who holds out to her attractions of luxury, social proclivities and—the dance.

Lawrence, following his wife to a dance-house, to which she had gone with Sutherland in defiance of her husband's orders, attempts to win back her affections by bringing to their table one, Fay Esmond, a cast-off favorite of Sutherland's, who there relates her story of temptation, downfall and degradation. But the story leaves Nina apparently unmoved and Lawrence desperate in the realization that he has failed, kills Sutherland with the latter's gun, which had been taken away from Fay to prevent her from slaying the man who has brought her to the gutter.

The husband makes his escape before the arrival on the scene of the excited guests, who find Sutherland prone on the dance floor with his revolver at his side.

This tragic end to the merry evening impresses Nina with the truth of the cabaret's dancer's story and she rushes home to her husband's arms.

"On With the Dance" is a smashing denunciation of the dance craze. It is an epigrammatic arraignment of its evils. It uses plain, unvarnished language and its message is really "off with the dance." "Respectability has built it up and respectability must pull it down" say the lines.

The first act is satirical comedy up to the entrance of Sutherland—enter the villain—when it becomes drama. The second act continues in this vein and at the close leaves the audience in a state of tense expectation. The third act, however, which should be the strongest, lacks conviction. The idea of having Lawrence retain his overcoat throughout the entire scene is ridiculous. The final act is satisfactory.

William Morris was excellent as the outraged husband, and in this he was ably assisted by Eileen Huban, who, as Nina, won the hearts of the audience with her sympathetic interpretation.

John Mason, as Billy Sutherland, while giving a performance much above the average and one worthy of his reputation, failed somehow to invest his lines with the suggestion of repressed lust and concealed passion for which the character called, devoting himself entirely to the expression of crafty machination and subtle lure. In the cabaret scene, however, he was a huge improvement, and saved the third act.

Julia Dean made a convincing dance woman, and was the medium of expression for the author's tirade against the dance. Her telling of the story in the third act was exceedingly well done and made a decided impression.

Edward Abeles, as Hugh Frazer, supplied the comedy element and earned generous applause.

Mercita Esmonde, Martha Mansfield, Eugene Redding, James Spottswood, Corinne Barker, Robert Schable, who also acted in the capacity of stage manager; Edwin Walker and Claude Cooper acquitted themselves quite favorably in the minor roles.

The show was well acted and magnificently staged. There is an abundance of action on the brand of "stuff" that pleases Broadway.

Pitt's All English Company.

Pittsburgh, Oct. 24. The Pitt opened here with its new policy presenting "The Man Who Stayed at Home," with an all English company to a crowded house last week. The house has been redecorated.

BILLS NEXT WEEK (OCTOBER 29)

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.

PALACE (Orph)
Maurice & Walton
Blossom Seeley
Marquard & Dooley
Creasy & Dayne
Mitt Collins
Fox & Ward
Phina & Pinks
(One to fill)
COLONIAL (ubo)
"Forest Fire"
Chas Grapewin Co
Gilbert & Friedland
A & F Stedman
Mignon
Rudolf
6 Am Dancers
Roberta & Veverra
ALHAMBRA (ubo)
(Anniversary week)
Pena &
Holmes & Buchanan
Drew & Wallace
"Courtling Days"
Swor & Avery
Will J. Ward Co
"Creation"
Hallen & Hunter
J & E Connolly
Lyons & Yosca
4 Nights
RIVERSIDE (ubo)
Nora Bayes
Sallie Fisher Co
Cameron Sisters
Boganny Troupe
Mitt Collins
Billy Gould
Mankichi Troupe
Al Rober & Sis
ROYAL (ubo)
Belle Baker
Rooney & Bent
Garry McGarry
Picer & Douglas
Bennett & Richards
H Beresford Co
Crawford & Broderick
Cals Bros Co
Gray & Byron
Lohe & Sterling
Laveen & Cross
SIST ST (ubo)
3 Stewart Sis
Coleman Goets
Maud Durand Co
Newbold & Gribben
Edwards Bros
24 half
Shepherd & Ray
Moore & George
Marguerite Edwa Co
Diamond & Brennan
(One to fill)
AMERICAN (loew)
Ovandos
Long & Green
Prevost & Goet
Laurie Ordway
Schrode & Beaum's
Gertrude Cogert
Gordon Eldred Co
Cook & Stevens
Helene Trio
24 half
Adams & Mangle
Clark & Wood
Howard & Hurst
Corcoran & Mack
"Holiday in Dixie"
Octavio
"Some Sleuth"
Billy Elliott
2 Walters
VICTORIA (loew)
Alexander & Swain
Harvey DeVora 3
Lee Walton & Henry
Thos Swift Co
Nat Carr
Mangan Troupe
24 half
Breakaway Barlows
Vera Gorman
H & M Gilbert
"The Neglect"
Lander Bros
Arturo Bernardi
LINCOLN (loew)
Breakaway Barlows
Savanna & Georgia
Florence Rayfield
"Some Sleuth"
Demareet & Doll
(One to fill)
24 half
Howard & Simmons
Connors & Edna
Ethel Costello
"Children of France"
Smith & Troy
Jolly Johnny Jones
GREELEY (loew)
Adams & Mangle
Patten & White
Ethel Costello
Roselle DeVau Co
"Heir for Night"
(One to fill)
24 half
Alexander & Swain

Warner & Astor
Peggy Brooks
"When Women Rule"
Nat Carr
Ruth Howell Trio
DELANEY (loew)
Howard & Simmons
Dorothy Roy
Ledy & Ledy
Smith & Troy
"When Women Rule"
C & M Cleveland
3 Peronees
24 half
Franklyn Duo
Gertrude Cogert
York's Dogs
Billy Small
Edward Farrell Co
Weber & Elliott
Harry LaVall & Sis
NATIONAL (loew)
Dorothy
H & M Gilbert
Billy DeVore
"Children of France"
Weber & Elliott
24 half
Ovandos
Rae & Wynn
Willie M Wakefield
C & M Cleveland
Prevost & Goet
ORPHEUM (loew)
2 Walters
Connors & Edna
Arturo Bernardi
3 Moriarty Sisters
Middleton Spellmeyer
Dyer & Perkhoff
Ed & Lottie Ford
24 half
Harvey DeVora Trio
Thorndyke & Barnes
McGowan & Gordon
Ryan & Richfield
Demareet & Doll
Helen Jackley
BOULEVARD (loew)
The Shattucks
Peggy Brooks
Edward Farrell Co
Fenton & Green
Marie & Billy Hart
24 half
The Brissons
Savanna & Georgia
Roselle DeVau Co
Lee & Bennett
"Heir for Night"
AVE B (loew)
McGee & Anita
Eileen Poe
Sam Liebert Co
(Two to fill)
24 half
Challs & Lambert
Townsend Wilbur Co
Eddie Foye
"Boys in Blue"
(One to fill)
Brooklyn
ORPHEUM (ubo)
Adelaide & Hughes
Conroy & LeMaire
Morton & Glass
Sarah Padden Co
Robt Emmett Keane
Benny & Woods
Jack LaVall
Howard's Ponies
BUSHWICK (ubo)
(Anniversary Week)
Apollo 3
Rome & Cox
Thos Swift Co
Yvette & Sarenoff
Walter Brower
McKay & Ardine
Gene Green Co
J & M Harkins
Jas Watta Co
Wellington Cross
Sig Franz Co
ELIOT (loew)
Franklyn Duo
Howard & Hurst
Marcella Johnson Co
Ryan & Richfield
Billy Elliott
Jolly Johnny Jones
24 half
Belle Oari
Long & Green
J & A Francis
Schrode & Beaumonts
Techno's Cats
(One to fill)
DEKALB (loew)
Piquo
R & O Walters
J & A Francis
Bertha Creighton Co
Lee & Bennett
College Quintet
24 half
Dorothy
3 Moriarty Sisters
Skipper & Castrop
Thos Swift Co
Marie & Billy Hart

PALACE (loew)
Belle Oari
Challs & Lambert
"Oa Edge of Things"
Eddie Foye
"Boys in Blue"
24 half
McGee & Anita
Josephine Leonhardt
Bertha Creighton Co
The Leightons
College Quintet
FULTON (loew)
Helen Jackley
Warner & Astor
Billy Hall Co
McGowan & Gordon
Willie M Wakefield
24 half
Piquo
Dorothy Roy
Middleton Spellmeyer
Dyer & Perkhoff
3 Peronees

24 half
Vespo Duo
Randall
Holden & Herron
Manning & Hall
Phunplende
24 half
Ann Harbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
Lew Hoffman
3 Weston Girls
"Fascinating Fillets"
Morley & McCarthey
Marceno & Delton
24 half
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Casting Campbells
Warren & First
Thomas & Hall
Bert Kenny

FACES IN THE FIRE

WARWICK (loew)
"Vanity Fair"
Herman & Henley
Bruce Duffett Co
The Leightons
(One to fill)
24 half
Eileen Poe
Billy Hall Co
Ben & Hazel Mann
(Two to fill)
Albany, N. Y.
PROCTOR'S (ubo)
(Troy split)
All Girl Show
1st half
Evelyn & Dolly
4 Chicks
Maleta Bouconl
Jose Flynn Co
Shattuck & O'Neill
Santi
Alexandria, Miss.
RAPIDS (ubo)
The Faynes
Harry Hirdle
Devoin & Barlow
Hippert & Nugent
Reynolds & Donegan
24 half
Marvelous Deoness
Klass
Cameron DeVitt Co
Gertrude Van Dyke Co
LaTroy Bros

Mario's Orchestra
GRAND (loew)
2 Jordan & Zeno
Clarence Wilbur
"Midway's Gown"
Dunn Sisters
Mollie Olive
24 half
Zanaro
Lou & Grace Harvey
W E White
Schwartz & Clifford
(One to fill)
Augusta, Ga.
GRAND (ubo)
Paula
Evelyn Cunningham
"Movie Girl"
Fred Weber Co
Clowa Seal
24 half
Volant & Sigal
3 Chums
Marston & Mauley
Hershoff Troupe
(One to fill)
MODJESKA (loew)
Schwartz & Clifford
W E White
Lou & Grace Harvey
Zanaro
(One to fill)
24 half
Gray & Granville
Julian Rose

The Professionals' Original Home

CONTINENTAL HOTEL

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

Alentown, Pa.
ORPHEUM (ubo)
Ward & Lessies
Conley & Webb
Newhoff & Phelps
"Midnight Rollickers"
(One to fill)
24 half
Hendricks & Paulula
"\$5,000 Per Year"
Wheeler & Moran
"Storyland"
Altoona, Pa.
ORPHEUM (ubo)
Neator & Vincent
Bernard & Lloyd
Loney Haskell
6 Virginia Steppers
(One to fill)
24 half
Betty Mayo
"Mammy's Dream"
O'Neal & Walmaley
Napoleon & Hip

Kate & Wiley
(Two to fill)
Aurora, Ill.
FOX (wva)
24 half
ST JAMES (loew)
1st half
McGinnis Bros
Hal Stephens Co
Sadie Sherman
Great Santell
(One to fill)
24 half
The Parshlys
Nelson & Castle
Jack Kennedy Co
Edah Delbridge 3
3 Gowell Bros
Bridgport, Conn.
POLIS (ubo)
Orhasany Cockrooz
Lamont & Wright
Eddie Dawling
6 Imps & Girl
24 half
Luna Tovo
Q. Alle
"Clock Shop"
Geo Armstrong
The Valhalls
PLAZA (ubo)
Turner & Grace
Hays & Neal
Fields & Holliday
"Liberty Bells"
(One to fill)
24 half
4 Dancing Demons
MARK & Montgomery
"Hogan's Alley"
(One to fill)

Annecoda, Mont.
BLUE BIRD (ab-wva)
(28)
(Same bill playing
Hipp Snokes 31-3)
Harry Davis
Walton & Brandt
Stemund & Manning
"My Country"
Fidler & Cole
2 Carltons
Anniston, Ala.
NORIE (loew)
Alvin & Kenny
Andrew Kelly
Howard & Ross
Maidie Nicholson 3
Brandt & Aubrey

Conrad & Conrad
Russel Ward Co
Wilt & Winter
HIP (loew)
Burns & Foran
Dolce Sisters
Leonard & Dempsey
"Girls from Holland"
T & S Moore
Kramer & Cross
Battle Creek, Mich.
BLADE (ubo)
(Kalamazoo split)
1st half
Kremka Bros
June Mills Co
Little PW Co
Archie Nicholson 3
Robinson's Elephants

Bay City, Mich.
BIJOU (ubo)
(Saw split)
1st half
Paul Killest Co
Zeno & Mandell
"Fashion Shop"
Mac Curtis
Azard Bros

Billings, Mont.
BABCOCK (ab-wva)
(1)
(Same show playing
Judith, Lewiston, 2)
Fisher's Circus
Byrd & Harvey
Eastman & Moore
Capt Kidder Jr
Dan Ahern
Van Baldwin Trio
(4-5)
Buster & Ely
Franklin & Waters
Thornton & Thornton
Coty Sisters
Fred Rogers
3 Rlanos

Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Dell & Glee
Willling & Elaine
Howard & White
Victoria 3
"Shrapnel Dodgers"
BIJOU (loew)
Gordon & Gordon
Adeline Lowe Co
Harris & Lyman
Wm Schilling Co
Leonore Simmons
24 half
Brandt & Aubrey
Alvin & Kenny
Andrew Kelly
Howard & Ross
Maidie DeLong

Bloomington, Ill.
MAJESTIC (wva)
Jack & Kitty Demaco
Countess Verona
Burke & Burke
Dunlay & Merrill
(One to fill)
24 half
Belle Oliver
Frank Gaby Co
Emmie Comedy 4
"Echoes of B'way"
(One to fill)

Boston
KEITH'S (ubo)
Evelyn Nesbit Co
Whiting & Burt
Duan & Raymond
Low Madden Co
Ed & Lou Miller
Walter Weems
Bernard Vaughan
Seabury & Shaw
Parkay Hall & B

COLUMBIA (loew)
Concertos
Fisher & Gilmore
Crawford Smith M
24 half
Selig & Altman
Bud & Nellie Helm
ORPHEUM (loew)
Lillian's Doss
Murphy & Klein
Adele Oswald
Lulu's Friend
Tommy Hayden Co
Amer Minstrel Maids
24 half
R & V Morrissey
Frear Baggett Frear
Belle & Mayo
Maude Leone Co
Geo M Rneener
(Two to fill)

ST JAMES (loew)
1st half
McGinnis Bros
Hal Stephens Co
Sadie Sherman
Great Santell
(One to fill)
24 half
The Parshlys
Nelson & Castle
Jack Kennedy Co
Edah Delbridge 3
3 Gowell Bros
Bridgport, Conn.
POLIS (ubo)
Orhasany Cockrooz
Lamont & Wright
Eddie Dawling
6 Imps & Girl
24 half
Luna Tovo
Q. Alle
"Clock Shop"
Geo Armstrong
The Valhalls
PLAZA (ubo)
Turner & Grace
Hays & Neal
Fields & Holliday
"Liberty Bells"
(One to fill)
24 half
4 Dancing Demons
MARK & Montgomery
"Hogan's Alley"
(One to fill)

Buffalo
STEEPS (ubo)
Joe Howard's Rev
Smith & Austin
Frank Commit
Mr & Mrs G Wilde
Lorraine & Eagles
Kennedy & Burt
4 Kings

OLYMPIC (sun)
Branch Horse
Angell Sisters
Walter Hayes
Colonial Maids
LYRIC (sun)
Gates & Finlay
Jesse Bell Co
Mac
Chase & Latour
Babbys & Clark
Butte, Mont.
PANTAGES (p)
(2-7)
"Hong Hong Mys"
Frank Bush
McDermott & Wallace
"Revue de Vogue"
Martyn & Florence
PEOPLES HIPP
(ab-wva)
(28-30)
(Same bill playing
Blue Bird, Anaconda,
31; Grand, Wallace,
Idaho 3)
Flying La Mars
Wagner & Whiting
Grace Linden
Burt Morton & Kerr
Van & York
6 Moorish Arabs

Calgary
ORPHEUM
E A Wellman Co
Arthur Deagon
Cooper & Ricardo
Burt Johnston Co
Harold Dukane Co
Skating Bear
Germans Films
PANTAGES (p)
Zira's Leopards
Joe K Watson
Mumford & Thompson
Johnson Dean Rev
Herbert Brooks Co
4 Readings

Camden, N. J.
TOWER'S (ubo)
24 half
25-27
Heras & Preston
Miller Dalton & A
Hawthorne & Anthony
Yucatan
Cedar Rapids, Ia.
MAJESTIC (wva)
Orville Stamm
Walman & Perry
Black & White Rev
Madre Meland
Woods Canines
(One to fill)
24 half
Rekoma
Schooler & Dickenson
Duval & Simmonds
Richards & Kyle
Otto Koerner Co
Toots Paks

Channahon, Ill.
ORPHEUM (wva)
DeRoure Sisters
Billy Keigard
Ed F. Reynard Co
Fields & Wells
Mile Blanca Co
24 half
Curtis & Canes
Valdiva Braz Nuts
Vernon 5
Orth & Cody
Arco Bros

Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
at half
G & L Gorden
Lewis & Norton
Johnson & Johnson
Armanda Gray & Boya

Charlotte, N. C.
MAJESTIC (ubo)
(Greenville split)
1st half
Kew & Wagner
"Robert Taylor"
Pittott & Moran
Selbini & Grovini
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Mr & Mrs Allison
Steve Freda
Jonie Hawkins
Corb Shep & Don
Vim Beauty & Health
LYRIC (loew)

Chicago
MAJESTIC (Orph)
Carus & Comer
Cecil Cunningham
Lee Kohmar Co
Fanechon & Marco Co
Stuart Barnes
Jasie Heather Co
"Married V" Wireless
Kauffman Bros
Nolan & Nolan
PALACE (Orph)
Elsie Janis
Avon Comedy 4
Harvey Carroll
Santos & Hayes
Raymond Bond Co
Selma Brants

Cincinnati
KEITH'S (ubo)
Ferry
Roth
Porter White Co
Foster Ball Co
Frances Kennedy
Mile Cronin Novelty
Carl Jora
"Conner Store"
EMPER (abo)
"Fe-Mail Clerks"
Raynor & Bell
24 half
Law Ward
Santucci & Paresi
Nona Sullivan Co
Cain & Odum
Cleveland
HIP (ubo)
Akt Kuma Co
Red & Wright Girls
Port Leslie Co
Low Hawkins
Doree's Celebrities 2
Fern & Davis
Louis Mann Co
Broning Sisters
Diana's Models

Cincinnati
KEITH'S (ubo)
Ferry
Roth
Porter White Co
Foster Ball Co
Frances Kennedy
Mile Cronin Novelty
Carl Jora
"Conner Store"
EMPER (abo)
"Fe-Mail Clerks"
Raynor & Bell
24 half
Law Ward
Santucci & Paresi
Nona Sullivan Co
Cain & Odum
Cleveland
HIP (ubo)
Akt Kuma Co
Red & Wright Girls
Port Leslie Co
Low Hawkins
Doree's Celebrities 2
Fern & Davis
Louis Mann Co
Broning Sisters
Diana's Models

Cincinnati
KEITH'S (ubo)
Ferry
Roth
Porter White Co
Foster Ball Co
Frances Kennedy
Mile Cronin Novelty
Carl Jora
"Conner Store"
EMPER (abo)
"Fe-Mail Clerks"
Raynor & Bell
24 half
Law Ward
Santucci & Paresi
Nona Sullivan Co
Cain & Odum
Cleveland
HIP (ubo)
Akt Kuma Co
Red & Wright Girls
Port Leslie Co
Low Hawkins
Doree's Celebrities 2
Fern & Davis
Louis Mann Co
Broning Sisters
Diana's Models

HOTEL APPLETON

SAN FRANCISCO

(Next to Alcazar Theatre)
The new home of the theatrical profession.

Leipzig
Jack & Foris
AMERICAN (wva)
Bijou Minstrel Misses
(Five to fill)
24 half
Greater City 4
Miller & Perobell
The Olmsteads
(Three to fill)
AVENUE (wva)
Jack Dredner
Otto Koerner Co
Yammamota Bros
Connolly & Case
(Two to fill)
24 half
"Honolulu Girl"
KEDZI (wva)
Rettler Bros
Force & Williams
The Langdons
Hampton & Shriner
La Graciosa
24 half
Nip & Tuck
"Spooks"
Stendel Bros
(Two to fill)
WINDSOR (wva)
Cafferty & Camp
Lucille & Cockle
Sol & Leslie Berns
6 Musical Nosses
(One to fill)
24 half
Folly & Massimo
Jack Dredner
Tom Davis Co
Zertho's Novelty
(One to fill)
WILSON (wva)
Ed & Irene Lowrey
"Spooks"
Bobby & Nelson
Degen & Clifton
(One to fill)
24 half
Frank Ward
Lucille & Cockle
Ward & Raymond
Ragapation 6
(One to fill)
GRT. NO. HIPP
(wva)
Pollard
Mahoney & Rogers

MILES (loew)
Cedora
Four Volunteers
The Kuehns
Mr & Mrs P Fisher
McLean Sutton 3
PRISCILLA (sun)
Novelty Clintons
Sena & Webber
Phlor & Burke
Primrose Trio
Jack Dredner
Sextet DeLuxe
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Virginia Rankin
McCloud & Carp
Alton Nelson Co
Wood Mel & Phillips
Cummin & Seasham
Columbus
KEITH'S (ubo)
Burns & Best
Briers & King
"Cranberries"
"Tango Shoes"
Adelaide Boothby
Aida Mishka Co
Walter Kelly
Ideal
Dallas
MAJESTIC (inter)
J & C Williams
L & M Hurling
Eddie & Ramaden
Horn & Ferrie
4 Marx Brothers
Bowman Bros
German Film
Danville, Ill.
PALACE (ubo)
W S Harvey Co
Taber & Green
Al White Co
Orth & Cody
American Girl Rev
24 half
Jack & Kitty Demaco
Gus Erdman
Ed Blondell Co
J & W Hennings
"Temptation"

HOWATSON AND SWAYBELL

"A Case of Pinks" LAUGH BROKERS

Lennett & Sturm
Anthony & Valentines
Ed & Stewart
Morris & Allan
"Inspiration Girls"
Fled's Pigs
Mabelle Parks
Pisano & Bingham
Hipp 4
"A Real Pal"
Harvey Trio
LINCOLN (wva)
The Olmsteads
Miller & Parrcell
Nelson Bann & D
Greater City 4
(One to fill)
24 half
4 Musical Lunds
(Four to fill)
McVICKERS (loew)
Electrical Venus
John & Mae Burke
Ben Smith
"Bridge Shop"
Gilmore & Brown
Hooper & Burkhardt
Vincent & Maxize
Samoya
N & S Kelling
Booth & Leander
Chicago, Cal.
MAJESTIC (ab-wva)
(30)
(Same show playing
Empress, Sacramento
30)
Gallon
Clayton Drew Play
Baxley & Porter
Francis & Wilson
Cyril McNutty
Carson Trio

Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Rekoma
Anderson & Golnes
Herbert Clifton
Roth & Roberts
Geo Damarel Co
Van Camm
Mack & Maybelle
Black & White Rev
Harry Rose
Laskys 3 Types
Dayton, O.
KEITH'S (ubo)
Juno Salmo
Clark's Hawaiians
Clark & Lecker
Miller & Lytle
Alfred Bergen
E DeVoy Co
Leavitt & Lockwood
Valletta's Leopards
4
Decatur, Ill.
EMPER (wva)
(Sunday opening)
Curtain Canines
Ray & Emma Dean
Lono's Hawaiians
Fay Coleys & Fay
Myr & Delmar
24 half
Debour Sisters
Veterans
Flavie & Wells
Degen & Clifton
Hope Vernon

Denver
ORPHEUM
Theo Korloff Co
Renae & Baird
Wright & Deltrich
Alf Grant
Archie Onri & Dolly
5 Nations
PANTAGES (p)
Moran & Walser
DeVine & Williams
Harry Coleman
"New Producer"
Curzon Sisters
Arlova & Yury
EMPER (abo)
(Sunday opening)
McIntyre & Heath
J & B Morgan
Chas Olcott
Dorothy Brenner
Bro Hig Grier Co
Darte & Rinto
Dunbar's Sisters
Detroit
TEMPLE (ubo)
3 Escardas
2 Bernard & Search
Moore & Gerold
Alf De Wank Co
Broning Danny
(Two to fill)

Dayton, O.
KEITH'S (ubo)
Juno Salmo
Clark's Hawaiians
Clark & Lecker
Miller & Lytle
Alfred Bergen
E DeVoy Co
Leavitt & Lockwood
Valletta's Leopards
4
Decatur, Ill.
EMPER (wva)
(Sunday opening)
Curtain Canines
Ray & Emma Dean
Lono's Hawaiians
Fay Coleys & Fay
Myr & Delmar
24 half
Debour Sisters
Veterans
Flavie & Wells
Degen & Clifton
Hope Vernon

ORPHEUM (loew)
Storm & Mardian
Pat & Cronin
Bert Howard
Katherine Milley
Billy King Comedy Co
Bakimo & Seal
REGENCY (loew)
"Bachelor Dinner"
Big Four
Lew Wilson
Rusula
Oakli Duo
Mack & Lee
MILES (abc)
Tetsuwarl Japs
Nixon & Sans
Spoud Trio
Larry Simpson Co
University 4
(One to fill)

Fall River, Mass.
ACADEMY (loew)
B V & M
Belle & Mayo
Maude Lone Co
Geo M Rosner
Frear Baggett Frear
2d half
Lillian's Dogs
Adele Oswald
"Lulu's Friend"
Tommy Hayden Co
Amer Minstrel Maids
Fargo, N. D.
"Hong Kong Girls"
Marjorie Burnum
Arling & Mack
(One to fill)
2d half
Friend & Downing
Willie Hale & Bro

Killen Bros
Cowley Wms & Daisy
Hamilton, Can.
TEMPLE (ubo)
Louis Stone
E & C Barry
DeMauby Derkin Co
"Evertones"
Jimmie Lucas Co
Sully Rogers & S
(One to fill)
Hamilton, O.
GRAND (sun)
Rothbrock & McGrade
Russell Quintet
Miller Scott & Fuller
Darling Sisters
2d half
"20th Century Revue"
Harrisburg, Pa.
MAJESTIC (ubo)
Barnes & Robinson
Doree's Singers
O'Neal & Wainman
Napoleon & Hip
2d half
Rogers & Wood
"Art Studio"
Mewhoff & Phelps
(One to fill)

Bonita & Hearn
Hans Kronold
Sam Mann Co
Buras & Klemm
Gautier's Toyshop
Jacksonville, Fla.
ARCADE (ubo)
(Savannah split)
1st half
Adriol Bros
Coakley & Dunlevy
Princesses Maxilia Co
Noodies Fagan Co
Frawley & West
Jelliet, Ill.
ORPHEUM (wva)
Chas Howard Co
Cliff Bailey Duo
Ed & Irene Lowry
Monalisa Sextet
Moore Gardner & R
The Seebacks
Johannstown, Pa.
MAJESTIC (ubo)
Chester Guber
"Every Man" Sister"
1st half
The Neilos
Joe Daniels
Schwartz Bros Co
Kramer & Kent
Duffin Reday Tr
Kalamazoo, Mich.
MAJESTIC (ubo)
(Battle Creek split)
1st half
Sigbee's Dogs
Holliday & Willette
Hawalian Serenaders
Arthur Rigby
Buch Bros
Kansas City, Mo.
ORPHEUM
(Sunday opening)
"Holliday Dream"
Spencer & Williams
Joy Towle
Eva Taylor Co
Milton & DeLonge
Three Robs
German Film
PANTAGES (p)
(Sunday opening)
The Lamplins
Smith & McGuire
"Mimic World"
Joe Roberts
Abrams & Johns
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Stevens & Falk
Ed & Gordon
Sherman Can & Hy
Dancing Kennedys
CANTONMENT (loew)
Osborne's Pets
Roe Berry
Holmes & Hollister
I & D Carvery
Leonard & Ward
2d half
Alexandria
Ward & Curran
W & M Rogers
Lianne Carrera Co
Hoboken, N. J.
LYRIC (loew)
Eddy Sisters
Dow & Doll
Frank Whitlitt Co
Harry LeVell & Sis
(One to fill)
2d half
Dorothy Southern S
Herman & Henley
"Vampire Woman"
Maud Tiffany
Ruth Howell S
Houston, Tex.
MAJESTIC (inter)
"Fever of Clubs"
Scarpino & Vavara
Beaumont & Arnold
Stoner & Hayes
Alan Brooks Co
Grace Demar
German film
Huntington, W. Va.
ORPHEUM (abc)
Rhohe
Hadli Sambalo
Beatrice McKenzie Co
(One to fill)
2d half
Fred & Rees Lucier
Lit & Nolan
(Two to fill)
Indianapolis
LYRIC (ubo)
Chvo & Chvo
Silver & Duval
Wm Armstrong Co
Lewis & Leopold
Song & Dance Rev
Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Lockhart & Liddle
Fraser Runce & H
Melody 6
Yates & Reed
Emmya Pats
BIJOU (abc)
Norton Dennis & Glib
(Three to fill)
2d half
DeCoursey & Rubes
Dezel & Carroll
Geo Paul Co
Phillips & Mack
(One to fill)
Indianapolis
KEITH'S (ubo)
Thomas & Melnotte

Livingston, Mont.
STRAND (ah-wva)
(Same bill playing
Palace, Great Falls
1)
Artane
Garnella Duo
Foote & Foote
Ten Dark Knights
Frish Howard & T
Roward Trio
Los Angeles
ORPHEUM
(Sunday opening)
March's Lions
Chas Howard Co
Norwood & Hall
Frank Hartley
"Prosperity"
Marie Stoddard
Jessie Busley Co
PANTAGES (p)
"Girl from Starland"
Chester Guber
"Every Man" Sister"
DeMichelle Bros
"Miss America"
HIPP (adh)
"When We Grow Up"
Princeton Five
Ebner & Reusch
Fairman & Patrick
(two to fill)
Louisville
KEITH'S (ubo)
(Nashville split)
1st half
Gaylord & Lection
Lee's Symphony Girls
Bert Levy
McCormick & Irving
Alex Bros & Evelyn
Lowell, Mass.
KEITH'S (ubo)
Joyce West & S
Hermen & Shirley
Juliet Dixie
Perevia Sextet
Lyell & Higgins
(One to fill)
Lynchburg
Academy (ubo)
(Roanoke split)
1st half
Pope & Uno
Jennie Middleton
Leonard & Whitney
Francis & Ross
Fred LaReine Co
Macon, Ga.
GRAND (ubo)
Volton & Siegal
8 Chums
Marston & Mauley
Hershow Troupe
(One to fill)
2d half
Lillian
Fred Weber Co

Memphis
ORPHEUM
Miss Whiffco
Anna Chandler
Ed Lee Wrothe Co
Bert Swor
Ledn & Davies
Hubert Dyer
The Gaudamids
LYCEUM (loew)
Evans & Newton
Howard Sisters
"Annie's Evening Time"
Dave Thurbay
Derenzo & Ladue
2d half
Leonore Simonson
Wm Schilling Co
Harris & Lyman
Adeline Lowe Co
Meridian, Miss.
PRINCESS (ubo)
(Hattiesburg split)
1st half
DeWitt Young Sis
Leona Gumber
Frank Stafford Co
Kuter K & Kuter
DePinna
Milwaukee
MAJESTIC (ubo)
G Hoffman Co
Stan Stanley S
Comfort & King
Clifford & Willis
3 Vagrants
The Gladiators
PALACE (wva)
(Sunday opening)
Herbert's Seals
Owen & Moore
Version 5
Claudia Tracey
Stevens & Hollister
Ambler Bros
2d half
Walman & Berry
Robt & Roberts
"Oh Please Mr. Detec"
O'Connor & Dixon
Casting Lamys
(One to fill)
Minneapolis
ORPHEUM
"America First"
Hamilton & Barnes
"The Headliners"
Bert Melrose
Hufford & Chain
Eliclave & O'Connor
German Film
PANTAGES (p)
(Sunday opening)
Primrose Minstrals
Barion & Hill
Well Well Well
Marlette's Marionettes
Alice Hamilton
Jan Rubin
GRAND (wva)
Stuart & Rathburn
Gibson & Hall
4 American Beauties
Daniels & Walters
Carson & Forum
PALACE (wva)
Espe & Dutton
Mudge Morton Trio
Cliff Dean Players
Hitt & Geer
Palais Royal Revue

Newark, N. J.
PALACE (ubo)
2d half (25-28)
Paul Burns Co
Rilton Co
Willings & Jordan
Farber Girls
Swor & Avery
MAJESTIC (loew)
B & A White
Vess Osman
Thorndike & Barnes
"The Negligé"
Skipper & Castrup
York's Dogs
2d half
Ledy & Ledy
Curry & Graham
Marcella Johnson Co
Gordon Eldred Co
Cook & Stevens
Ed & Lottie Ford
New Haven, Conn.
BIJOU (ubo)
Lawton
Bayard & Inman
4 Danding Demons
Heath's 1917 Revue
2d half
Orbansy Cockatoos
Hayes & Neal
Walters & Walters
Eugene Emmett & G
New Orleans
ORPHEUM
Robt Edison Co
Claire Rochester
Marshall Montgomery
Elsie Ruegger
Gould & Lewis
Paul Levan & Dobbe
German Film
PALACE (ubo)
(Montgomery split)
1st half
A Maykars
Wm Hato
Kirksumh Sisters
Clover Leaf S
Roy & Arthur
CRESCENT (loew)
Alexandria
Ward & Curran
Lianne Carrera
W & M Rogers
Del Grade Four
2d half
Evans & Newton
Howard Sisters
"Apple Blossom Time"
Dave Thurbay
Derenzo & Ladue
Gordon & Gordon
New Rochelle, N. Y.
LOEW (loew)
Dorothy Sothern S
Josephine Leonhardt
Townsend Wilbur Co
2d half
Toby Claude
Bruce Duffett Co
(One to fill)
No. Yakhima, Wash.
EMPIRE (ah-wva)
(25-28)
(Same bill playing
Regent, Tacoma, 1-3)
Twirling Talbuts
Roberts & Roden
Howard Moor & C
Marimba Band
Rose & Wins
Leon Sisters Co
Oakland, Cal.
ORPHEUM
(Sunday opening)
"Bandbox Revue"
Santley & Norton
Saunders's Birds
Al Herman
John Bigelow & M
Frank Heath
German Film
PANTAGES (p)
(Sunday opening)
Dumitrescu Dunham Tr
Lane & Harper
"Friendly Call"
Neal McKinnin
"Oh You Devil"
HIPP (ah-wva)
(28-31)
A Valli & Sister
Willie Smith
Chas Wilson
Zermaine & Zermaine
Pewell's Minstrels
Devon & Kitt
Ogden, Utah
PANTAGES (p)
(1-3)
Venetian Gypsies
Edna Kelly Co
Clare & Atwood
O'Connor & Dixon
Frank Morell
Omaha
ORPHEUM
(Sunday opening)
Leona LaMar
Harry Girard Co
Rice & Werner
Alex Kida
Kathryn Murray
Lorenberg Sis Co
German Film
Ottawa, Can.
DOMINION (ubo)
(Montreal split)
1st half
H Goodwin Co
Travilla
(Three to fill)
Pasadena, N. J.
PLAYHOUSE (ubo)
2d half (25-27)
The Balaguers
(Continued on page 18)

"At Cigar Counter"
Little Jerry
Nester & Vincent
Paterboro, N. J.
MAJESTIC (ubo)
2d half (25-27)
Benson Mockey
Merr Bros & Girls
American Minstrals
Lamb & Morton
Peoria, Ill.
ORPHEUM (wva)
The Seebacks
Valdy & Braz Nuts
Geo Roland Co
Ward & Raymond
"The Smart Shop"
2d half
Everett's Monks
Countess Varcana
"Honor Thy Children"
Dunlay & Morrill
(One to fill)
Philadelphia
KEITH'S (ubo)
"Girl on Mag Cover"
Percy Haaswell Co
Moore & Whitehead
Margaret Pursell
"Race of Man"
Carlie & Roma
Linton & Lawrence
Patter & Hartwell
The Stampede
GRAND (ubo)
Arnold & Florence
Mary Dorn & Sis
Chas Nichols Co
Cummings & Shelley
Beaman & Anderson
German War Film
KEYSTONE (ubo)
2d half (25-27)
Handriz & Padula
Baker & Rogers
H Alfred & Co
Pittsburgh
DAVIS (ubo)
Violet McMillan
Galdo Headagger
Joe Jackson
Haley Sisters
Paul Dickey Co
Montgomery & Perry
Prevost & Brown
(One to fill)
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Loise Leo
Denegan & Curtis
J K Emmett Co
Little Gipsies
B Bouncer Co
Pennine, Mich.
OAKLAND (ubo)
Lalor & Gwynne
"The Merchant Prince"
Adrian
(Two to fill)
2d half
Rice Bros
Dancing Kennedys
Emily Darrell Co
Theatrical Circus
(One to fill)
Portland, Me.
KEITH'S (ubo)
Saul
Mason & Gwynne
"Somewhere in France"
Gallerini Sisters
Great Leon
Brendel & Bert
Portland, Ore.
ORPHEUM
(Sunday opening)
Trislie Frigana
Arthur Hayes Co
Wood & Wyde
Aveling & Lloyd
Roland Travers
Betty Bond
PANTAGES (p)
4 Earle
Georgia Howard
Silver & North
Tom Edwards Co
Allen Stanley
"Count & Maid"
HIPP (ah-wva)
(28-31)
(Same show playing
Redding, Redding, Cal.
1-2)
Merr & Evans
Flides & Swaine
Williams & Culver
4 Southern Girls
Peoples Trio
Kafka Trio
Providence, R. I.
KEITH'S (ubo)
Ford Sis & Marshall
Wilfred Clark Co
Mr & Mrs Barry
Joe Brownling
Minnie Harrison
3 Herbert Sis
Lazer & Dale
Gen Piano Co
Garetinelli Bros
EMERY (loew)
The Parshleys
Neilsen & Cattle
Jack Kennedys
Raymond & Caverly
Edah Delridge S
8 Gower Bros
2d half
McGinnis Bros
Murphy & Klein
Sadie Sherman
Hal Stephens Co
Raymond & Caverly
Edah Delridge
2d half

See Pages 38 and 39.

Dubuque, Ia.
MAJESTIC (wva)
Viollet & Charles
Kenny & LaFrance
Lew Welch Co
Harry Rose
Ragapatio 6
2d half
Lonso Cox
Claire Hanson 4
Herschel Hendon
Rucker & Winifred
Prince Kar-Mi
Duluth
ORPHEUM
(Sunday opening)
"Rubeville"
"Hit the Trail"
Rath Bros
Williams & Wolfus
Hazel Moran
Willie Weston
Winona Winters
GRAND (wva)
(Same 1st half show
playing Orpheum Ft.
Williams Can. 2-3)
Valentine & Bell
Tiller Sisters
Mack & Valmar
Frank Gardner Co
2d half
Dolly Bennet & Y
Cameron Tufford Co
Long Tack Sam
(One to fill)

Hazel Leona
3 Keltons
Film, Mich.
MAJESTIC (ubo)
(Lansing split)
1st half
"Paradise Valley"
Ft. Wayne, Ind.
PALACE (ubo)
Max Bloom Co
Vardon & Perry
2d half
Hector & Pals
Walsh & Bentley
Wm Morrell Co
American Rev
Pat Barrett
The Langdons
Ft. Williams, Can.
ORPHEUM (wva)
(25-30)
Ling & Long
Lanigan & Tucker
Pearl & Burns
Jack Gardner Co
Ft. Worth, Tex.
MAJESTIC (inter)
Weber Girls
Bernie & Baker
Baker & Grlie
Doc O'Neil
"Peacock Alley"
Medlin Watts & T
German film

Hartford, Conn.
POLI'S (ubo)
Bill Bell
Marks & Montgomery
"Clock Shop"
Van Bros
Gorgallie Trio
2d half
Adel & Eva
Taylor & Howard
Carrie De Mar Co
Texas Four
Trennell Trio
PALACE (ubo)
La Tovo
Gilmore & LeMoyns
Frank Carpenter Co
Chadwick Duo
Eugene Emmett & G
2d half
Duves
Lamont & Wright
Hill Trivolis & H
Fields & Holliday
Barney Williams Co
Hattiesburg, Miss.
STRAND (ubo)
(Meridian split)
1st half
Vercil & Vercil
Murray K Hill
Eckhoff & Gordon
Sherman Can & Hy
Dancing Kennedys
CANTONMENT (loew)
Osborne's Pets
Roe Berry
Holmes & Hollister
I & D Carvery
Leonard & Ward
2d half
Alexandria
Ward & Curran
W & M Rogers
Lianne Carrera Co
Hoboken, N. J.
LYRIC (loew)
Eddy Sisters
Dow & Doll
Frank Whitlitt Co
Harry LeVell & Sis
(One to fill)
2d half
Dorothy Southern S
Herman & Henley
"Vampire Woman"
Maud Tiffany
Ruth Howell S
Houston, Tex.
MAJESTIC (inter)
"Fever of Clubs"
Scarpino & Vavara
Beaumont & Arnold
Stoner & Hayes
Alan Brooks Co
Grace Demar
German film
Huntington, W. Va.
ORPHEUM (abc)
Rhohe
Hadli Sambalo
Beatrice McKenzie Co
(One to fill)
2d half
Fred & Rees Lucier
Lit & Nolan
(Two to fill)
Indianapolis
LYRIC (ubo)
Chvo & Chvo
Silver & Duval
Wm Armstrong Co
Lewis & Leopold
Song & Dance Rev
Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Lockhart & Liddle
Fraser Runce & H
Melody 6
Yates & Reed
Emmya Pats
BIJOU (abc)
Norton Dennis & Glib
(Three to fill)
2d half
DeCoursey & Rubes
Dezel & Carroll
Geo Paul Co
Phillips & Mack
(One to fill)
Indianapolis
KEITH'S (ubo)
Thomas & Melnotte

Kalamazoo, Mich.
MAJESTIC (ubo)
(Battle Creek split)
1st half
Sigbee's Dogs
Holliday & Willette
Hawalian Serenaders
Arthur Rigby
Buch Bros
Kansas City, Mo.
ORPHEUM
(Sunday opening)
"Holliday Dream"
Spencer & Williams
Joy Towle
Eva Taylor Co
Milton & DeLonge
Three Robs
German Film
PANTAGES (p)
(Sunday opening)
The Lamplins
Smith & McGuire
"Mimic World"
Joe Roberts
Abrams & Johns
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Stevens & Falk
Ed & Gordon
Sherman Can & Hy
Dancing Kennedys
CANTONMENT (loew)
Osborne's Pets
Roe Berry
Holmes & Hollister
I & D Carvery
Leonard & Ward
2d half
Alexandria
Ward & Curran
W & M Rogers
Lianne Carrera Co
Hoboken, N. J.
LYRIC (loew)
Eddy Sisters
Dow & Doll
Frank Whitlitt Co
Harry LeVell & Sis
(One to fill)
2d half
Dorothy Southern S
Herman & Henley
"Vampire Woman"
Maud Tiffany
Ruth Howell S
Houston, Tex.
MAJESTIC (inter)
"Fever of Clubs"
Scarpino & Vavara
Beaumont & Arnold
Stoner & Hayes
Alan Brooks Co
Grace Demar
German film
Huntington, W. Va.
ORPHEUM (abc)
Rhohe
Hadli Sambalo
Beatrice McKenzie Co
(One to fill)
2d half
Fred & Rees Lucier
Lit & Nolan
(Two to fill)
Indianapolis
LYRIC (ubo)
Chvo & Chvo
Silver & Duval
Wm Armstrong Co
Lewis & Leopold
Song & Dance Rev
Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Lockhart & Liddle
Fraser Runce & H
Melody 6
Yates & Reed
Emmya Pats
BIJOU (abc)
Norton Dennis & Glib
(Three to fill)
2d half
DeCoursey & Rubes
Dezel & Carroll
Geo Paul Co
Phillips & Mack
(One to fill)
Indianapolis
KEITH'S (ubo)
Thomas & Melnotte

Livingston, Mont.
STRAND (ah-wva)
(Same bill playing
Palace, Great Falls
1)
Artane
Garnella Duo
Foote & Foote
Ten Dark Knights
Frish Howard & T
Roward Trio
Los Angeles
ORPHEUM
(Sunday opening)
March's Lions
Chas Howard Co
Norwood & Hall
Frank Hartley
"Prosperity"
Marie Stoddard
Jessie Busley Co
PANTAGES (p)
"Girl from Starland"
Chester Guber
"Every Man" Sister"
DeMichelle Bros
"Miss America"
HIPP (adh)
"When We Grow Up"
Princeton Five
Ebner & Reusch
Fairman & Patrick
(two to fill)
Louisville
KEITH'S (ubo)
(Nashville split)
1st half
Gaylord & Lection
Lee's Symphony Girls
Bert Levy
McCormick & Irving
Alex Bros & Evelyn
Lowell, Mass.
KEITH'S (ubo)
Joyce West & S
Hermen & Shirley
Juliet Dixie
Perevia Sextet
Lyell & Higgins
(One to fill)
Lynchburg
Academy (ubo)
(Roanoke split)
1st half
Pope & Uno
Jennie Middleton
Leonard & Whitney
Francis & Ross
Fred LaReine Co
Macon, Ga.
GRAND (ubo)
Volton & Siegal
8 Chums
Marston & Mauley
Hershow Troupe
(One to fill)
2d half
Lillian
Fred Weber Co

Memphis
ORPHEUM
Miss Whiffco
Anna Chandler
Ed Lee Wrothe Co
Bert Swor
Ledn & Davies
Hubert Dyer
The Gaudamids
LYCEUM (loew)
Evans & Newton
Howard Sisters
"Annie's Evening Time"
Dave Thurbay
Derenzo & Ladue
2d half
Leonore Simonson
Wm Schilling Co
Harris & Lyman
Adeline Lowe Co
Meridian, Miss.
PRINCESS (ubo)
(Hattiesburg split)
1st half
DeWitt Young Sis
Leona Gumber
Frank Stafford Co
Kuter K & Kuter
DePinna
Milwaukee
MAJESTIC (ubo)
G Hoffman Co
Stan Stanley S
Comfort & King
Clifford & Willis
3 Vagrants
The Gladiators
PALACE (wva)
(Sunday opening)
Herbert's Seals
Owen & Moore
Version 5
Claudia Tracey
Stevens & Hollister
Ambler Bros
2d half
Walman & Berry
Robt & Roberts
"Oh Please Mr. Detec"
O'Connor & Dixon
Casting Lamys
(One to fill)
Minneapolis
ORPHEUM
"America First"
Hamilton & Barnes
"The Headliners"
Bert Melrose
Hufford & Chain
Eliclave & O'Connor
German Film
PANTAGES (p)
(Sunday opening)
Primrose Minstrals
Barion & Hill
Well Well Well
Marlette's Marionettes
Alice Hamilton
Jan Rubin
GRAND (wva)
Stuart & Rathburn
Gibson & Hall
4 American Beauties
Daniels & Walters
Carson & Forum
PALACE (wva)
Espe & Dutton
Mudge Morton Trio
Cliff Dean Players
Hitt & Geer
Palais Royal Revue

Newark, N. J.
PALACE (ubo)
2d half (25-28)
Paul Burns Co
Rilton Co
Willings & Jordan
Farber Girls
Swor & Avery
MAJESTIC (loew)
B & A White
Vess Osman
Thorndike & Barnes
"The Negligé"
Skipper & Castrup
York's Dogs
2d half
Ledy & Ledy
Curry & Graham
Marcella Johnson Co
Gordon Eldred Co
Cook & Stevens
Ed & Lottie Ford
New Haven, Conn.
BIJOU (ubo)
Lawton
Bayard & Inman
4 Danding Demons
Heath's 1917 Revue
2d half
Orbansy Cockatoos
Hayes & Neal
Walters & Walters
Eugene Emmett & G
New Orleans
ORPHEUM
Robt Edison Co
Claire Rochester
Marshall Montgomery
Elsie Ruegger
Gould & Lewis
Paul Levan & Dobbe
German Film
PALACE (ubo)
(Montgomery split)
1st half
A Maykars
Wm Hato
Kirksumh Sisters
Clover Leaf S
Roy & Arthur
CRESCENT (loew)
Alexandria
Ward & Curran
Lianne Carrera
W & M Rogers
Del Grade Four
2d half
Evans & Newton
Howard Sisters
"Apple Blossom Time"
Dave Thurbay
Derenzo & Ladue
Gordon & Gordon
New Rochelle, N. Y.
LOEW (loew)
Dorothy Sothern S
Josephine Leonhardt
Townsend Wilbur Co
2d half
Toby Claude
Bruce Duffett Co
(One to fill)
No. Yakhima, Wash.
EMPIRE (ah-wva)
(25-28)
(Same bill playing
Regent, Tacoma, 1-3)
Twirling Talbuts
Roberts & Roden
Howard Moor & C
Marimba Band
Rose & Wins
Leon Sisters Co
Oakland, Cal.
ORPHEUM
(Sunday opening)
"Bandbox Revue"
Santley & Norton
Saunders's Birds
Al Herman
John Bigelow & M
Frank Heath
German Film
PANTAGES (p)
(Sunday opening)
Dumitrescu Dunham Tr
Lane & Harper
"Friendly Call"
Neal McKinnin
"Oh You Devil"
HIPP (ah-wva)
(28-31)
A Valli & Sister
Willie Smith
Chas Wilson
Zermaine & Zermaine
Pewell's Minstrels
Devon & Kitt
Ogden, Utah
PANTAGES (p)
(1-3)
Venetian Gypsies
Edna Kelly Co
Clare & Atwood
O'Connor & Dixon
Frank Morell
Omaha
ORPHEUM
(Sunday opening)
Leona LaMar
Harry Girard Co
Rice & Werner
Alex Kida
Kathryn Murray
Lorenberg Sis Co
German Film
Ottawa, Can.
DOMINION (ubo)
(Montreal split)
1st half
H Goodwin Co
Travilla
(Three to fill)
Pasadena, N. J.
PLAYHOUSE (ubo)
2d half (25-27)
The Balaguers
(Continued on page 18)

"At Cigar Counter"
Little Jerry
Nester & Vincent
Paterboro, N. J.
MAJESTIC (ubo)
2d half (25-27)
Benson Mockey
Merr Bros & Girls
American Minstrals
Lamb & Morton
Peoria, Ill.
ORPHEUM (wva)
The Seebacks
Valdy & Braz Nuts
Geo Roland Co
Ward & Raymond
"The Smart Shop"
2d half
Everett's Monks
Countess Varcana
"Honor Thy Children"
Dunlay & Morrill
(One to fill)
Philadelphia
KEITH'S (ubo)
"Girl on Mag Cover"
Percy Haaswell Co
Moore & Whitehead
Margaret Pursell
"Race of Man"
Carlie & Roma
Linton & Lawrence
Patter & Hartwell
The Stampede
GRAND (ubo)
Arnold & Florence
Mary Dorn & Sis
Chas Nichols Co
Cummings & Shelley
Beaman & Anderson
German War Film
KEYSTONE (ubo)
2d half (25-27)
Handriz & Padula
Baker & Rogers
H Alfred & Co
Pittsburgh
DAVIS (ubo)
Violet McMillan
Galdo Headagger
Joe Jackson
Haley Sisters
Paul Dickey Co
Montgomery & Perry
Prevost & Brown
(One to fill)
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Loise Leo
Denegan & Curtis
J K Emmett Co
Little Gipsies
B Bouncer Co
Pennine, Mich.
OAKLAND (ubo)
Lalor & Gwynne
"The Merchant Prince"
Adrian
(Two to fill)
2d half
Rice Bros
Dancing Kennedys
Emily Darrell Co
Theatrical Circus
(One to fill)
Portland, Me.
KEITH'S (ubo)
Saul
Mason & Gwynne
"Somewhere in France"
Gallerini Sisters
Great Leon
Brendel & Bert
Portland, Ore.
ORPHEUM
(Sunday opening)
Trislie Frigana
Arthur Hayes Co
Wood & Wyde
Aveling & Lloyd
Roland Travers
Betty Bond
PANTAGES (p)
4 Earle
Georgia Howard
Silver & North
Tom Edwards Co
Allen Stanley
"Count & Maid"
HIPP (ah-wva)
(28-31)
(Same show playing
Redding, Redding, Cal.
1-2)
Merr & Evans
Flides & Swaine
Williams & Culver
4 Southern Girls
Peoples Trio
Kafka Trio
Providence, R. I.
KEITH'S (ubo)
Ford Sis & Marshall
Wilfred Clark Co
Mr & Mrs Barry
Joe Brownling
Minnie Harrison
3 Herbert Sis
Lazer & Dale
Gen Piano Co
Garetinelli Bros
EMERY (loew)
The Parshleys
Neilsen & Cattle
Jack Kennedys
Raymond & Caverly
Edah Delridge S
8 Gower Bros
2d half
McGinnis Bros
Murphy & Klein
Sadie Sherman
Hal Stephens Co
Raymond & Caverly
Edah Delridge
2d half

Don't Overlook
Pages 38 and 39.

E. Liverpool, O.
AMERICAN (sun)
Nippo Duo
Tom Kyle Co
Daley Harcourt
"Dream Garden"
2d half
Prelies Circus
Viola Lewis Co
Sam Harris Co
Folsom & Brown
Five Florimonda
Easton, Pa.
ABLE O H (ubo)
Rogers & Wood
"\$5,000 Per Year"
Hendricks & Paulina
"Storyland"
Ward & Useless
2d half
Barnes & Robinson
Florence Randall Co
Harry Bolger
"Dream Fantasies"
(One to fill)
East St. Louis, Mo.
ERBERS (wva)
"Honor Thy Children"
Billy Broad
Lazier Worth Co
(One to fill)
2d half
Hampton & Shriner
Zig-Zag Revue
(Two to fill)
Edmonton, Can.
PANTAGES (p)
Bill Pruitt
"Cycle of Mirth"
Naynon's Birds
Donald Sisters
Van & Carvie Avery
Byal & Early

Galveston, Tex.
MAJESTIC (inter)
(28-29)
(Same bill playing
Beaumont 30-31 Au-
stin 2-3)
Jed & E Dooley
Harry & Etta Conly
Bernard & Janis
Vanilly Fair Co
Stewart & Donohue
German film
Grand Forks, N. D.
GRAND (wva)
(1-3)
Wm Trainer Co
Cosica & Verdi
"The Pool-Room"
Grand Rapids, Mich.
EMPRESS (ubo)
Hill & Sylvain
Lewis & White
Oliver & Opp
Alfred Latali Co
"Fantasia"
Lew Dockstader
Hanlon & Clifton
Great Falls, Mont.
PANTAGES (p)
(30-31)
(Same bill playing
Anaconda 1)
Honey Bees
West & Hale
Maude Samuels Co
Ryan & Riggs
Mile Thereers Co
PALACE (ah-wva)
(27-28)
(Same bill playing
Hipp, Butte, 31-3)
Hannah & Parnier
McCormack & Shannon

Hartford, Conn.
POLI'S (ubo)
Bill Bell
Marks & Montgomery
"Clock Shop"
Van Bros
Gorgallie Trio
2d half
Adel & Eva
Taylor & Howard
Carrie De Mar Co
Texas Four
Trennell Trio
PALACE (ubo)
La Tovo
Gilmore & LeMoyns
Frank Carpenter Co
Chadwick Duo
Eugene Emmett & G
2d half
Duves
Lamont & Wright
Hill Trivolis & H
Fields & Holliday
Barney Williams Co
Hattiesburg, Miss.
STRAND (ubo)
(Meridian split)
1st half
Vercil & Vercil
Murray K Hill
Eckhoff & Gordon
Sherman Can & Hy
Dancing Kennedys
CANTONMENT (loew)
Osborne's Pets
Roe Berry
Holmes & Hollister
I & D Carvery
Leonard & Ward
2d half
Alexandria
Ward & Curran
W & M Rogers
Lianne Carrera Co
Hoboken, N. J.
LYRIC (loew)
Eddy Sisters
Dow & Doll
Frank Whitlitt Co
Harry LeVell & Sis
(One to fill)
2d half
Dorothy Southern S
Herman & Henley
"Vampire Woman"
Maud Tiffany
Ruth Howell S
Houston, Tex.
MAJESTIC (inter)

TAX TROUBLES MULTIPLY.

(Continued from page 7)

is for the man in the box office to thoroughly familiarize himself with the amount of the tax based on the scale of admissions, and to collect the tax when he sells the ticket, so that when selling a 15 cent ticket the purchaser pays and the box office man collects 17 cents, as though 15 cents were the price of the ticket, and so on, according to the price of the ticket and the tax based thereon. There is no necessity for adopting the following suggestion, but if it is thought that it will help the box office man or avoid disputes with the purchaser, I suggest that the coupon of every ticket contain a statement of the price of the ticket, the amount of war tax and the total. For example, as follows: Right E. 10-orchestra, 75 cents; war tax 8 cents; total, 83 cents. While this method may result in a little confusion for the first three or four weeks, I believe it will, after that time, work out to a more general satisfaction than the confusion resulting from the sale of tickets at one box office and the sale of war stamps or war tax coupons at another box office, as say nothing of the expense attached for additional help.

Where strip tickets are used the same plan can be adopted, and the amount of the tax can be stamped or printed on the ticket, as convenience suggests, or it may be omitted from the ticket entirely.

Eleventh: Q.—What theatres are exempted from collecting the tax?

A.—Theatres whose highest admission or top price is 5 cents. This does not mean theatres which have a 5 cent admission in their scale, but means theatres where the maximum charge is 5 cents. When all the proceeds of the theatre inure exclusively to the benefit of religious, educational or charitable purposes the admission is exempt.

Twelfth: Q.—What records must the theatre keep regarding the tax?

A.—The law does not require any special bookkeeping. Your usual daily and weekly statements, however, should clearly show the number of tickets sold of the various prices; also the number of passes exchanged for tickets, and if you are only going to collect the tax based upon the price of the ticket given and exchanged for the pass you will have to separate your list of passes, showing the box office price of the seats given for each pass.

On the other hand, if you adopt the suggestion of exacting a tax based upon the top price of your tickets then you can lump the number of passes together.

Your statements and books will have to be shown to the Government whenever an inspection is requested.

Thirteenth: Q.—When must the theatre make a report to the Government?

A.—On December 1, 1917, a report must be made for the preceding month and every month thereafter. The reports must be in duplicate, on forms to be furnished by the Government.

Fourteenth: Q.—When must the tax collected be turned over to the Government?

A.—At the same time when you make your monthly report to the Government.

I suggest that you place in your lobby at once a sign containing scale of the admission tax and a statement that the tax is to be paid by the purchaser of tickets on each ticket, and that for the convenience of the public as well as the management patrons are requested when purchasing tickets to have the amount of tax ready in change. Also have a similar statement printed in all future programs, commencing next week.

I shall be pleased to answer any further questions that may suggest themselves to you by wire or letter.

Very truly yours,

MAURICE GOODMAN.

The foregoing was reproduced by William Fox and handed out at a meeting of the exhibitors of greater New York which was held in the 48th Street theatre Monday afternoon. This meeting in general lasted for several hours and there was little more done there than at the Fox meeting Saturday. It was suggested, however, that a further meeting be held at which representatives of all of the manufacturers and producers as well as every exhibitor in Greater New York be present and at that meeting a working agreement be arrived at among them. The plan of

the Brooklyn local was discussed and it was suggested that the manufacturers should pledge themselves to support the exhibitors in the matter of such exhibitors who would violate the final agreement that the body might arrive at in regard to the tax. The punishment would take the form of a refusal of service to the offenders. There were several manufacturers present at the meeting and they voiced statements that they were willing to assist the exhibitors in this regard providing the officials at Washington could be reached and the question of liability under the Sherman Anti-Trust law settled in such manner that the manufacturers would not become liable under the law in refusing service.

BILLS.

(Continued from page 17.)

Quincy, Ill.
ORPHEUM (wva)
"Hoolulu Girl"
24 half
Rev & Emma Dean
Lomo's Hawaiians
Billy Keldard
(Two to fill)

Reading, Pa.
HIP (ubo)
Alex McFayden
Florence Randall Co
Wheeler & Moran
"Dream Fantasies"
Flying Russell
24 half
Morris & Campbell
"Midnight Rollers"
(Three to fill)

Richmond
LYRIC (ubo)
(Norfolk split)
1st half
LeViva
Alex & Fields
"Going Up"
Dickinson & Deacon
Dunedin Duo

Rossmore
ROANOK (ubo)
1st half
Elliot & West
Adams & Griffith
Conlon & Glass
Brown Harris & B
Wheeler Trio

Rockford, Ill.
PALACE (wva)
(Sunday opening)
The Rimboe
Mitchell & Vitch
Hans Roberts Co
Dickens & Kelo
5 Violent Romances
24 half
Berwick & Hart
A Musical Voyage
Herbert Clifton
Al Stevens
(One to fill)

Rocky Mount, N. Y.
TEMPE (ubo)
The Littlejohns
McMahon D & C
Kenny & Hollis
Killing School
Rae E. Ball
McConnell & Simpson
Randall & Myers
German films
Rank Island, Ill.
Illinois (ubo)
Farmer & Sunderland
J. Brown Tatter Co
Levy & Cooper
Stratford 4
(One to fill)

24 half
Murphy & Barry
Mullin & Gorman Co
Ann Kent
Kilma
(One to fill)

Sacramento, Cal.
ORPHEUM
(24-25)
Same bill playing
Stockton 20-21 and
Fresno 1-2
"The Night Boat"
Lillian Fitzgerald Co
Gonne & Alberts
Jordan Girls
Wm Eke Co
Diamond & Granddew
Kramer, Hawley & Mc
Gowan Film
FURNACE (ah-wva)
Aerial Butlers
Conner Eason & W
Vivian & Earl
"Fountain of Love"
Lamey & Parsons
Tossing Austins
24 half
Gallon
Francis & Wilson
Carson Trio
Clayton Drew Players
Bayley & Porter
Cyrine McNatts
Englewood, Mich.
JEFFREY (ubo)
(Bay City split)
1st half
Three Jordans
Lucky & Yost
McMormack & Wallace
Hahn Weller & Maris
Sherman's J Circus

Salt Lake
ORPHEUM
(Open Wed Night)
(31-3)
Mack & Walter
Mrs O Hughes Co
Kerr & Ensign
David Saperstein
Mang & Snyder
Princess Kalma Co
PANTAGES (p)
Bert Wheeler
John Small & Sis
Al Wohlman
"Oh Doctor"
Paula
Myrtal Vane Co

San Antonio
MAJESTIC (inter)
Tyler & St Clair
Nevins & Erwood
George Kelly Co
Mack & Earl
Dancing Girl of Delhi
James Cullen
Apdala's Circus

San Diego
PANTAGES (p)
Maxine Parrish
Four Rones
McCormick & Swor
O Henderson Co
Harry Brown
"Miss Up to Date"
HIPP (ash)
Jureling Normans
Watson & Little
Milo Vazco Co
Kruzer & King
(One to fill)

Simms & Warfield
Eugene Page Players
Matilda & Corpos
Relf & Murray
La Petite Elva

San Francisco
ORPHEUM
(Sunday opening)
"Submarine"
Brown & Spencer
Georgia Earle Co
Nina Payne Co
Gallagher & Martin
Fox Family
Lihonati
Jureling Nelson
PANTAGES (n)
(Sunday opening)
3 Mori Bros
5 Sullivan
Lacy Shannon & D
Twelfth Days
Winter Garden Revue
Willie Soler

CASINO (ash)
(Sunday opening)
Lovett Concentration
Charlie Wilson
Zelman & Zelman
Wright & Walker
Orpheus Comedy 4
Swale
HIPP (ash)
(Sunday opening)
Arthur Vail & Sis
Davis & Kitty
Willie Smith
3 Dixie Girls
Little Caruso Co
Aerial Ediles

San Jose, Cal.
VICTORY (ah-wva)
(28-30)
(Same show playing
Hlp, Oakland, 31-3)
Swains Petr
Wright & Walker
3 Dixie Girls
Little Caruso Co
Orpheus Comedy 4
Aerial Ediles
Santa Barbara, Cal.
PORTOLA (ash)
(31-2)
Watson & Little
Lord & Rhein

Sankatons, Can.
EMPIRE (wva)
(20-31)
(Same bill playing
Regina, Regina, Can.,
1-3)
Fields & Laadella
McGrath & Yeoman
Marcou
Variety Dancers
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half

Lola Seibini Co
Chas Gibbs
Ford & Goodrich
Mollie & Rogers
"Garden Boies"
St. Louis, Mo.
ORPHEUM
"Naughty Princess"
Rae Samuela
Lambert & Ball
Harry Holman Co
Asahi Tr
Edwin George
Aus McLean Co
GRAND (wva)
Sperry & Ray
Aerial Mitchell
Granville & Mack
"What Man Needs"
Fox & Mayo
"Daisy Maiden"
Electrical Venus
PARK (wva)
Pat & Peggy Houlton
Hopkins & Artell
Moore Gardner & R
Hubert Dyer Co
24 half
Haystack Bros
Jacquette & Almond
Lawrence & Edwards
Fay Conleys & Fay
Jolly Tars
FMPRERS (wva)
Musical Lunds
Neill & Mack
Orr & Hansen
Emmire Comedy 4
Royal Kimiwa Tr
24 half
Ed Reynard Co
Jno Eckert Co
Mme Blanca
(Two to fill)

St. Paul
ORPHEUM
(Sunday opening)
Wm Garton Co
Brice & Barr Twins
Ren Deely Co
"Tennessee Ten"
Rita Roland
Ray Snow
German Film
PALACE (wva)
Mile Aerica Co
Lottie Williams Co
Cameron-Tu'ford Co
Long Tack Sam Co
Dolly Bennett & Y
(One to fill)

24 half
Swain's Cockatoos
Kenny & LaFrance
Harry Mason Co
The Brads
HIPP (wva)
Grindley & Ewer
Fenolite of Africa
Willie Hale & Bros
James & West
(One to fill)

24 half
Ramm & Seamp
La Grande Sisters
Jesse Rutherford
Yank & Child
"Hone Kone Girls"
Schonewitz, N. Y.
PROCTOR'S (ubo)
(Syracuse split)
1st half
Simmons & Bradley
Waher & Rednor
Edward & Fields Co
Dwyer & Ingle
Ralph Boyle Co

Seranton, Pa.
POLIS (ubo)
(Wilkes-Barre split)
1st half
Cellina's Circus
Wood & Lawson
"Tale of a Coat"
Clayton & Lennie
Aeroplane Girls

Seattle
ORPHEUM
(Sunday opening)
Nan Halmerin
Jean Adair Co
Delro
Kovna Sisters
McCarthy & Pave
Act Beautiful
German Film
PANTAGES (p)
Larson & Wilson
Riplett Bros
8 Screeners
Ash & Shaw
Riggs & Ryan
PALACE-HIPP
(28-31)
(Same bill playing
Hipp, Portland, 1-3)
The Halpin
Hunter & Shaw
Perry Worth
James Carroll Co
Kennedy & Fitzpatrick
6 Cornells

Sioux City, Ia.
ORPHEUM (wva)
"Good-Bye B'way"
24 half
The Lamplins
Wilton Sisters
"Flirtation"
Schon & Walton
Orville Stamm
Regent (ah-wva)
(28-31)
(Same bill playing
Palace-Hipp, Seattle,
1-3)
Allen & Allen
Dorothy DeSchelle Co

Cooper & Robinson
"Whirl 'n' Girl"
24 half
Florence Duo
Al Abbott
International Rev
(Two to fill)

Spokane, Wash.
PANTAGES (p)
Doris Lester 3
Pedrini's Monks
Girland Dancers
4 Casters
Strand Trio
Harry Jolson
HIPP (ah-wva)
(28-30)
(Same bill playing
Liberty, Walla-Walla,
4 Casters, 2-3)
Hyde & Hart
Wright & Earl
Jerre & Hamilton
Fietchel's Troubadors
Wellington Trio
Kine Bros
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Bertie Ford
Al Abbott
Edw Rondell Co
Ed & Jack Smith
"Temptation"
Hope Vernon
24 half
W S Harvey Co
Pat & Pee Houlton
Raines & Goodrich
Geo Rolland Co
Hilton & Lavar
Mori & Delmar
Springfield, Mass.
PALACE (ubo)
Emmett's Canine
Knowles & White
Mr & Mrs Victrola
Geo Armstrong
Barnet Williams Co
24 half
Lawton
Brown & Taylor
Burt & Taylor
Chadwick Duo
Novelty Minstrels
Monroe Bros
RWAY (low)
Relle & Altman
Bud & Nellie Helm
The Freshets
Lander Bros
Lowande's Circus
24 half
Brown & Carters
Pinker & Gilmore
The Freshets
Crawford Smith & M
(One to fill)

Sparksfield, O.
SUN (sun)
Latova Models
O Belmont & Creighton
"The Cure"
Abhatt & White
Monarch Dancing 4
24 half
Rathrock & McGrade
Cora Peyton Co
Big City Four
Darling Sisters
Stamford, Conn.
STAMPOR (low)
24 half
Flo & Ollie Walters
Concertos
(Three to fill)
Stockton, Cal.
HIPP (ash)
Sam K Otto
Van Horn & Ammer
Lycium Four
J Edmund Davis Co
Krantz & La Salle
The Fontaines
24 half
Tossing Austins
Aerial Butlers
Conner Simon & W
Vivian & Earl
"Fountain of Love"
Lamey & Parsons
San Jose, Wash.
PALACE (wva)
(Same first half show
playing Lyric Virginia
Minn. 2-4)
Lorraine & Mitchell
3 Melody Girls
Marshall & Covert
(One to fill)

24 half
Link & Robinson
Lottie Williams Co
Foley & O'Neill
3 Kanes

Syracuse, N. Y.
TEMPLE (ubo)
(Schenectady split)
1st half
Queenie Dunedin
Stutzer & Scott
Venita Gould
Mary Marble Co
Rockwell & Wood
Marcella's Birds
Tacoma, Wash.
PANTAGES (n)
Goldberg & Wayne
Mercedes
4 Holloways
Cook & Lorenz
Van Cello
Julia Curtis
REGENCY (ah-wva)
(28-31)
(Same bill playing
Palace-Hipp, Seattle,
1-3)
Allen & Allen
Denni & Perri

Williams & Williams
Omer Trio
Victoria 4
Appolo Trio
Terre Haute, Ind.
HIPP (wva)
(Evansville split)
1st half
"All Girl Revue"
Toledo
KEITH'S (ubo)
Devon & Stager
Edna Chowalter
Ed Emmond Co
Renee Horligny
Ard Rice
Gyge & Vadi
Clyde & Wells
Le Roy Talma & B
Jas J Morton
PALACE (sun)
Zella Santley
Willie Mismom Co
Forrester & Lloyd
Brighton Trio

Toronto
SHEA'S (ubo)
Morgan Dancers
Bailey & Cowan
Maurice Burkhardt
Schofield & Martin
Ann Suter
Starling & Marguerite
(One to fill)
YONGE ST (low)
Novelty Pikes
Overholt & Young
Rawles & VonKauf'n
Beaux & Belles
Evans & Flint
(Two to fill)

Trenton, N. J.
TAYLOR O H (ubo)
24 half (25-27)
La Catoa & Clifton
Ethel McDonald
Barry & Wolford
Oberrany's Cockatoos
Troy, N. Y.
PROCTOR'S (ubo)
(Albany split)
1st half
Frank Carman
Foster & Ferguson
Webb & Burns
John B Hymer Co
Lightners & Alex
Jack Alfred Co
Utica, N. Y.
COLONIAL (ubo)
Alanson
Cahill & Romaine
Chas Sweet
Louie Simon Co
"Color Gema"
German Film
24 half
J C Nugent Co
Trovato
(Four to fill)

Vancouver, B. C.
ORPHEUM
Sophie Tucker Co
Frank Westphal
Lloyd & Britt
Tower & Darrell
Bert Baker Co
Louis Hart
German Film
PANTAGES (p)
Parson & Irwin
"Fireale Revere"
Lloyd & Fuller
Buehla Pearl
Equestrian Lion
Wilson Bros
Victoria, B. C.
PANTAGES (p)
"Dream of Orpheus"
Knight & Carlisle
The Youngers
Hoey & Lee
Julia Curtis
"All Wrong"
Waco, Tex.
MAJESTIC (inter)
(28-29)
Fred Kornau
Holt & Rosedale
Maria Lo Co
Four Swans
"For Pity's Sake"
Hudler Stein & P
Fern Richlieu Fern
Washington, D. C.
KEITH'S (ubo)
Sam Bernard
Lucille Cavanaugh Co
Nonette
"Mr. Inquisitive"
McMahon & Chappelle
Alan Boris
Three Johns
The Duttons

Waterbury, Conn.
POLIS (ubo)
The Du Veas
Brown & Taylor
Burnham & Allen
Carrie De Mar Co
Texas Four
Monroe Bros
Berk & Broderick
Ernest Dupile
Gilmore & Lemoyne
Heath's 1917 Revue
Edith Borden Co
Gorkallie Trio

Waterloo, La.
MAJESTIC (wva)
(Sunday opening)
The Brads
Hirschel Wendler
"Flirtation"
Schoen & Walton
Prince 24 half
Violet & Charles
"Back to Elms"
Barber & Jackson
Geo Demarel Co
(One to fill)

Wheeling, W. Va.
VICTORIA (sun)
Prelles Circus
Viola Lewis Co
Sam Harris Co
Polson & Brown
Five Florinonds
24 half
Nippon Duo
"Dream Garden"
Jack George
Camille's Birds
Lohse & Sterling

Wilkes-Barre, Pa.
POLIS (ubo)
(Scranton split)
1st half
Yaratky Duo
Marie Sparrow
Knapp
Stein Van & Lewis
"Out & In Again"

Wilmington, Del.
DOCKTODER'S (ubo)
Duckes & W
Tyler & Coolins
"Modiste Shop"
Fred Bowers Co
Sylvia Loyal
Holmen Bros
(Two to fill)

Winnipeg, Can.
ORPHEUM
"Four Husbands"
Raymond Wilbert
Allen & Francis
Patricia & Myers
Gilet Harris & Morey
Mr & Mrs Melbourne
Bert Hughes Co
PANTAGES (p)
Hill & Ackerman
Marie Lavarre
Burns & Lynn
Chauncy Monroe Co
Jackson & W
"Courtroom Girl"
STRAND (wva)
Spanish Goldins
Conica & Verdi
Wm Trainer Co
"The Pool-Room"
24 half
(Same show playing
St. William, 28-30)

Worcester, Mass.
POLIS (ubo)
Berk & Broderick
Walters & Walters
Hill Tirolis & H
Edith Borden Co
"Hogan's Alley"
24 half
Cradock & Lamout
Knockes & White
Mr & Mrs Victrola
Von Bros
6 Imps & Girl
PLAZA (ubo)
Adel & Eva
Ernest Du Pille
Taylor & Howard
Clark & Verdi
Trennell Trio
24 half
Emmett's Canine
Bayard & Inman
Frank Carpenter Co
Eddie Dawling
Makers of History

York, Pa.
OPERA HOUSE (ubo)
Flying Russell
Beth Mayo
"Mammy's Dream"
Morris & Campbell
24 half
Nastor & Vincent
Bernard & Lloyd
Conley & Webb
Loney Haskell
6 Virginia Steppers

Youngstown
KEITH'S (ubo)
Jackie & Billie
Farrell Taylor Co
Three Johns
Dooley & Sales
Imhof Conn & C
Eva Tanguay
Swan & Swan
Paris

ALHAMBRA
4 Black Diamonds
Bel Air trio
Filius Banola
Minstrel Parisiens
4 D'Ormonds
Great Welland
Alme Simon - Gerard
and Yvonne Reynolds
In sketch
Les Videos

IN MEMORIAM
LEE HARRISON

Died Oct. 20th, 1916—Gone But Not Forgotten
From his "Home" place
WILL H. COHAN

Advice to Artists

On account of the congestion of traffic on all railroads throughout the United States, and the uncertainty of railroad trains reaching their destinations on time,

**Artists are advised not to take
chances on their baggage**

*But to put all the wardrobe necessary
for their first appearance. also their music,
in a dress suit case, and take it with them.*

Please don't ignore this advice.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

NEW ACTS NEXT WEEK

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

Al Rober and Sister, Riverside.

Evelyn Nesbit and Bobbie O'Neill.

"A Roseland Fantasy."

17 Mins., One and Full Stage (Special Set).

Riverside.

The new Evelyn Nesbit specialty carries an air of progressiveness for which the principal deserves due credit, for it has some sense of construction, and while but an arrangement of song and dance, tells a story, is nicely pieced and well staged. It lacks the essential punch though and needs something lyrically stronger than what it now carries. The offering opens in "one," with Bobbie O'Neill introducing the principal with a specially written number which also closes the skit. Miss Nesbit appears from "two" coming from behind a set "hedge," where she is concealed in the petals of a prop rose. The rose number is appropriate, but the second chorus is superfluous. O'Neill's solo dance follows. It's a good effort, but hardly shows O'Neill's real capabilities. He can dance much better and should. Then follows a number, opened by Miss Nesbit, who toys with two mannikins, the title probably being "Bunty Pulls the Strings." For the choruses O'Neill and Nesbit characterize in costume, the mannikins offering a rather dainty little descriptive dance to the words. The number is lyrically weak. The idea is great. Miss Nesbit's solo number follows and this too could be better selected. Then comes the finale wherein she returns to the rose, etc. Charles McCarren arranged the specialty. He has provided a genuinely good idea, but it needs nourishing. As it stands the idea is far above the material and the contrast hinders the act. With a good body, this should develop into the best vehicle ever staged by the principal. The production end is perfect. An attractive drop of filmy material was conspicuous for its elegance and Miss Nesbit displayed some costumes that made the women murmur.

Wynn.

Ryan and Lee.

"Hats and Shoes" (Skit).

19 Mins.; One.

Royal.

Ben Ryan and Harriette Lee following their familiar, comic style, have built a new first section, consuming two thirds of the running time of the present act. For a finish they are using a part of the sure-fire stunts of the old routine. This includes the dialog on the "bitch" (bridge). At the start Miss Lee musses Mr. Ryan all up, breaking his hat and the like, then discovering she had picked on the wrong man. So she goes out to get another hat and returns with a dozen assorted kinds of straw lids, taken from a cafe down the street and the barber shop adjoining. Ryan a bit later discovering that Miss Lee's shoe is torn, hies himself to a Turkish bath and comes back laden with footwear. A man assistant is used to get rid of the stuff and adds a laugh or two. "Hats and Shoes" is just Ryan and Lee, which means it's as amusing as their former vehicle.

Ibee.

Herman and Henley.

Songs and Piano.

19 Mins.; One.

A boy and girl team in numbers, the man taking care of the vocal end to the greater extent, also some old gags and some piano playing. The two opening numbers lean rather to the blue. A small time act for an early spot. *Prod.*

Nonette.

Musical.

24 Mins.; Full Stage (Special Set).

Palace.

It is the mounting of Nonette's new act that marks it. While the setting is odd in the impression it seeks to create, that of a gypsy wagon or camp in the woods, there is no gainsaying it is attractive, tasteful and expensive. It looks the expense part. The stage is hung with drapes, curtains and leg drops (four of the latter cut on the bias for some reason, throwing the alignment out of gear). The drapes box in the set from the front. To the rear of the stage is a set Gypsy touring wagon. Before it and in the semblance of a wooded open space is a concert grand piano (and an accompanist—Jerry Jarnagin), besides a parlor settee with a parlor lamp, which has a parlor lamp shade on it. But even so, the effect is not injured, for besides all this, there is Nonette, a girl of musical accomplishments, of much personality, of wholesome appearance, who can play a violin better than she can sing, but is talented, instrumentally and vocally. Nonette on the stage is a pleasing sight. She can't be called a vision, for there is more than that of her, but she's nice to look at, with men and women of an audience making a favorite of her. So there's small chance of Nonette ever falling down in vaudeville. Her present new act is simply a matter of progression for a "single turn" of this grade, who could get over in "one" with the orchestra at any time without any trouble, but she wishes to promote herself. In so doing she is advancing vaudeville for her class and will cause others similarly situated some thought how to keep abreast of the profession Nonette is leading. Technically the Nonette new act is full of music, but a bit slow, especially at the opening, and this is not livened up any by Mr. Jarnagin's piano solo medley. Nonette might select faster numbers or some of them. She closed to an error with "Break the News to Mother" on her violin. It's nice to remember but it's old—and Nonette is young, so her numbers should always be fresh, also youthful, with pep, which is vaudeville, like Nonette is. So much vaudeville is Nonette that she shouldn't forget it and give them what they want, not what she wants, although after all it's just Nonette they want the most. And if the managers do not recognize Nonette's progressiveness as exhibited by her investment and her courage and her desire, then they are not encouraging an uplift of the higher calibre that benefits good vaudeville. *Sime.*

"Spades and Trumps" (3).

Comedy Drama.

17 Mins.; Full Stage.

A light southern theme woven around the present enlisting campaign and the rounding up of slackers. Rather well done and played, but just about suited for the smaller houses, through it not containing any bright particular spot. It is a pleasing skit that will satisfy. The three characters are an officer, a southern mammy (blackface) and her son (blackface). The latter brings sufficient washing home to keep his mother busy. He has just returned from the recruiting station, after waiting some time. There he overheard a conversation anent the rounding up of the colored slackers and decided he would not enlist. An officer enters, intent on knowing the reason he has not enlisted. It is explained, whereupon the officer derides the colored race, when in steps mammy and explains how she lost her hubby, when he enlisted in the Spanish-American war. After hearing it, son decides to enlist, and he is draped with the flag his father returned with years ago.

William Price, former stage manager at Loew's Seventh Avenue, who was switched to the new Victoria when it opened, is back at his old duties at the former house.

Florence Tempest.

Songs.

21 Mins.; One.

Riverside.

For her new single turn Florence Tempest has collected a string of well written numbers, cleverly arranged to exploit her versatility. She is accompanied by a pianist who solos and aids in the rendition of the closing number which carries a likeable double version. Miss Tempest opens with a song in boy's costume and continues in the same natty white suit for the second number. These two conflict in a way. They are both rendered in the first person but are descriptive of two different styles of fellows. Given in the one character they "bump." The rose and lily number is a gem, excellently delivered and sure fire anywhere. The soldier song is likewise good and in uniform Miss Tempest looks fine. Her girl number was attractively gowned and the contrast, as always, is a valuable asset. Considering the length of the act and the enthusiasm with which it was accepted, there was little doubt left as to the principal's ability. It takes a clever artiste to entertain 'em for 21 minutes and exit to solid applause. Florence Tempest did, incidentally taking down a goodly share of the program's honors. Vaudeville can use her, alone, nicely.

Wynn.

Gertrude Graves.

Songs.

12 Mins.; One.

Harlem O. H.

Gertrude Graves is a soprano with the conventional routine, opening with an operatic selection and proceeding through a trio of numbers to a patriotic song for a finale. She has a splendid voice and is particularly good on high notes, looks attractive, makes three exceptionally quick changes between numbers, but lacks somewhat in personality angles. Notwithstanding this, she could qualify for an early spot on big time programs. She made good easily in a late position at the Harlem house.

Wynn.

Macart and Bradford.

"Love, Honor and Obe" (Farce).

18 Mins.; Full Stage.

Fifth Ave.

William Macart and Ethel Bradford in their newest playlet are as apt as ever in creating comic situations. It is as a "Henry" that Mr. Macart makes his entrance. He has on an apron and is helping with the dinner, they being unable to snare a cook. Wife makes him "kick in" with the weekly salary, also one dollar he is trying to hold out on her. The husband manages to get out for a few minutes to the corner saloon, which gives him a chance upon his return in quest of funds to deliver some of his well known "bourbon conversation." In his absence a burglar has entered and taken the bankroll from wife's bag. Enter husband to catch burglar, who is sent by a friend to afford him a chance to go to the club. And so the pair exit, ostensibly for the "hoosegow," but really bent on joining the "boys." The new vehicle should answer its laughing purpose.

Ibee.

LeMaire and Gallagher.

"The Battle of Whatattheuse" (Travesty).

17 Mins.; Full Stage (Special Set).

Fifth Ave.

William LeMaire (formerly of LeMaire and Dawson), now with Ed Gallagher (once of Shean and Gallagher) and "The Battle of Whatattheuse," is along the line of the latter team's "Battle of Too Soon." Modern touches have been added such as the supposed field wireless used at the opening and the officer's kahki dressing of Gallagher's. The slender William LeMaire does blackface, playing a private in a colored regiment. There may be one or two old bits used from "Too Soon." A new finish would help. Otherwise the act pats with "Too Soon." *Ibee.*

NEW SHOWS NEXT WEEK

"The Land of Joy," Park, Oct. 29th.
"The Old Country," 39th st., Oct. 29th.

"The Bonfire of Old Empires" (4).

Dramatic.

31 Mins.; Full Stage (Library) with film.

Palace.

"An Interpretation and a Prophecy" is the program's description of this dramatic playlet by Marion Craig Wentworth, who wrote "War Brides" for Nazimova. Miss Wentworth presents this sketch. That she authored "War Brides" is starred above the title. It might be prima facie evidence "Old Empires" as a war playlet by Miss Wentworth could, would or should give its noted vaudeville predecessor a run for war sketch honors. But it doesn't. "Old Empires" hasn't a kick and a kick is what it needs, but there is no place to put it in. The kick was kicked out in the writing, provided of course that it be possibly admitted Miss Wentworth has written over the vaudeville head. This piece may have been written before the Russian revolution. The Russian revolution is suggested, by situation and banner. The playlet is allegorical, aside from its story that only prolongs the underlying thought, of the freedom of the world. A moving picture film is the allegorical section, a rather long run of film for a vaudeville act, with the Spirit of Freedom arousing the world and the Spirit of Peace pacifying it, with Father Time perhaps, from on high, or The Father, directing both Spirits. A dream breaks into the sketch's plot, and the story is continued from the ending of the picture. His dream converts a captain in his Emperor's army to those seeking the freedom of a small and acquired portion of the Empire. There's enough thought in "Old Empires," but is there anything that can suggest or bring about more thought than this awful war itself? George Webb as the captain is in the lead and gives a sturdy performance, when not hindered by necessary interferences. Frances McHenry is a small girl in a big role, not made big enough by her work, although that won't be noticed overmuch by the vaudeville patrons. The others are Joseph Mason and William Mack, the latter with a haunting laugh that might have been written in. But the vaudeville patrons won't care especially for Miss Wentworth's latest. They prefer another "War Brides." If Miss Wentworth ever analyzed her "War Brides," she must have discovered for herself what there was in that playlet which drew money to the box office. It wasn't Nazimova only, for the No. 2 company repeated. If the authoress has located the secret of her first war playlet, she can duplicate the success of it by following the same plan for another. Not alone Miss Wentworth, but any author who is aware of it.

Sime.

Tanean Bros. (2).

Musical, Singing and Talking.

14 Mins.; One.

The Tanean Bros. in blackface are presenting a suitable turn with comedy, wherein its greatest value lies. Both have a pleasing method of working, never forcing themselves and gaining laughs from a different style that proved amusing. They were welcomed throughout, and could have departed in better style if they had continued their soft playing instead of bursting out near the finish. The comedian, during the playing of the xylophones, gains a number of well earned laughs, with the remainder of the turn looming up well enough to continue wherever a comedy pair on this order are needed. The straight likewise is smooth in his many bits.

Cressy and Dayne Co. (3).
"A City Case" (Comedy).
 19 Mins., Full Stage.
 Riverside.

It seems a long time since Cressy and Dayne exhibited one of their home-made sketches around New York, a long, long time. Perhaps it seems much longer than it really is. This, however, can be easily accounted for through the fact that vaudeville has leaped away ahead of the Cressy-Dayne type of playlet, a long way ahead. Vaudeville has progressed but Cressy and Dayne have stood still. Their return to New York ushers in the typical Cressy handiwork, i. e., the rural comedy-drama in one act. This particular one has little to recommend it either in construction or delivery. It deals with a theme that seems impractical on its surface and has but a few short-arm laughs as its only redeeming feature. William Cressy assumes the role of a New England lawyer. He has been commissioned by a wealthy client who hails from his town, to close up her late husband's estate and probate a will left by her father some years before. She proposes to dispossess her stepmother. Cressy talks her out of it. A few slides are projected on a window curtain from a stereopticon lamp, proving up the theme. Blandy Dayne is acceptable as the widow of two husbands. She feeds Cressy well, as she always did. Marion Hodges as the secretary is not a good type selection. Her speaking voice is faulty. The skit failed to enthrall, gathering but a stray laugh here and there with little applause for the curtain. It is programmed as the 142d one-act play from Cressy's pen. He might shelve it for New York and try any one of the other 141. The program also says Cressy and Dayne are laughed at from Maine to California. The program man can safely make it Sioux City instead of Maine for this act, for Cressy and Dayne came too far east in 1917 to connect with a sketch of an 1890 vintage. *Wynn.*

"Liberty Bells."
 Musical Comedy.

24 Mins.; Full Stage (Special Setting).
 Hurtig and Seamon's (Oct. 21).

A "girl act." Six choristers who make the usual changes for numbers, led by three principals, two men and an ingenue. One number showed the girls at their best, although none overworked. Some sort of a plot that hinges on the escape of a lunatic. The straight is called Jack, while the comedy is handled by "Dr. Dippy." The principal woman is styled Kate. There are so many meetings between the principals the audience becomes dippy trying to keep track of them. Comedy "bits," effective in the main, were "lifted" from shows going back some ages and also "borrowed" when needed. Several good numbers. Act is for the smaller houses, where a turn of this make looms up big on numbers, and is there as a time filler. *Mark.*

Thorndike and Barnes.
"The Recruiting Station."
 16 Mins.; Three.

The interior of a naval recruiting office is the set. One of the two men is in the uniform of a lieutenant of the U. S. N. on recruiting day. His partner wanders on as a piano mover and is prevailed to enter the service. There isn't much story and what there is serves but as an excuse for a two-man singing act. There is a recitation at the opening and the lieutenant offers a patriotic number immediately after it. The piano mover changing to a seaman's uniform, sings "Any Old Port in a Storm" in a very good basso. There is a break in the song routine for the introduction of comedy in the form of questions put to the applicant by the officer. The gags are rather aged. A double number and a couple of parodies finish. It is sure fire for small time during the war period. *Fred.*

Carson and Willard.
"In 1947" (Comedy).
 18 Mins.; One and Full Stage (Special).
 Jefferson.

It's the same old Carson and Willard minus the Dutchy comedy patter. The pair deserve to be complimented for the effort made to bring their turn right up to the minute. They open in "one," each dressed "straight." There is some try for "nattiness" insofar as they can display it sans the chin pieces and the chopped-up English. After a few kidding thrusts at the act ahead they jump into a few verses of "Then I'll Come Back to You" (resultant from the war), and talk about 30 years from now and how old New York will look, etc. Then they exit, the curtain in "one" arising and showing a specially-contrived set as Broadway may look in 1947. There are numerous signs each for a laugh on reading. In the background is an aero tube and a moving platform that connects New York and Philadelphia. The Woolworth tower looks like an ant hill compared to some of the newer skyscrapers. On one side of the stage is the Askmore Hotel, where "they" have vaudeville on the 217th floor and a picture theatre on the 411th, with the place supposed to have automatic waiters. It advertises a novelty luncheon without music. There is a "Seeing America" car sign upstage. On the other side is the entrance to the Pneumatic Aero Tube communicating in jig time with Pittsburgh, Buffalo, Chicago, Detroit and suburban points. Other adjacent buildings are the Dove's Nest Apartment and the Mormon's Temple. The comedians meet after the 30 years dressed up in the style of men's wear (exaggerated and of military design) that might be in vogue then and there is talk of the big changes that have come to pass. They carry instantaneous hand phones, with one comedian telling his wife in Chicago he is in New York, but can't find any of the Palm Beach tablets that she craves. He hears she is going to jump down to Cincinnati for the night and return an hour later to Chicago. It is a big play for the imagination and as such proves a novelty. The patter isn't as strong as Carson and Willard have had in other seasons, but may prove a substitute during these strenuous war times. There are possibilities and, by working, certain lines can be improved in more ways than one. The men use "100 Years From Now" at the close. *Mark.*

Bert and Hazel Skatelle.
 Skating, Songs and Dances.
 11 Mins.; Two.
 Columbia (Oct. 21).

The Skatelles will have to smooth down many of the rough edges from the new offering to maintain their present vaudeville standing. The turn consists of songs, dances on skates and some waltzing on the rollers. The opening number is light, but the following waltz earned them good applause. The Irish number by Miss Skatelle and the man's number immediately following measure up the best of the entire repertoire. The finale needs strengthening. It's away from the conventional, but needs work and a little speed to qualify. *Wynn.*

Cameron Sisters.
 Dance.
 10 Mins.; Full Stage.
 Fifth Ave.

Always classy, Dorothy and Madeleine Cameron will not disappoint admirers with their new turn. Because of their corking appearance Oliver Morosco used them to good advantage in "So Long Letty" last season and for the same reason they will be cordially welcome to vaudeville this season, especially because sister acts are not over abundant. The girls are offering three dance numbers, using their own orchestra on the stage, the latter being billed as Wallace's "Syncopated Sextette," a jazz bunch. But it isn't the dancing so much as the dressing that counts with the Camerons and their costumes may be described as gorgeous. For the first number they wear suits of blue enriched with deeply edged fur at the hem and cuffs. The dance itself is called "Narcissus." Their second change brings them out in harem costumes of gold cloth, their shoulders and back being generously displayed and they dance the "Egyptienne Waltz." Their last number is the "Cameron Fox Trot," done partly on the toes. Here the costumes are odd in design. For stage dressing blue plush hangings are employed. The Camerons have as classy a turn of the kind as has been seen this season. *Ibsen.*

Bennington and Scott.
 Songs and Dances.
 13 Mins.; One.

This act makes an appeal to small time audiences because the man is a cripple, having but one leg, and his dancing is pretty nearly as good as that of a great many small time hoofers with two legs. The team opens with a song, each dressed in white, finishing with stepping when it becomes apparent that the man has a peg-leg. Stepping by the man follows and he wins quantities of applause. Then the girl offers some ordinary soft shoe work. Several feats of jumping by the man and the kicking of a piece of card board held nine feet above the stage sends the duo away to big applause. *Fred.*

Gaines and Brown.
 Songs and Talk.
 12 Mins.; One.
 American Roof.

Two boys with but a fair act. There are no real songs or comedy and they're pretty lucky to pass at all. The boys seem to be able but haven't material.

Three Mountaineers.
 Comedy Acrobats.
 8 Mins.; Full Stage.
 City.

Three men dressed as Swiss mountaineers—that is two of them and the third as a woman, with red noses and other visible signs they are foreign "eccentrics." Husky looking chaps. Do good tumbling, handsprings, somersaults, "porpoises," etc., but their comedy is woefully old-fashioned. Small time opening turn. *Julio.*

Bruce Duffett and Co. (2).
"A Corner in Wireless."
 23 Mins.; Full Stage (Special Set).

One of the solid hits of the bill down stairs and on the roof at the American the last half last week. Thursday night the house down stairs just about "ate up" the laugh lines and the roof audience was not far behind them. "A Corner in Wireless" looks like an act originally written without a table bit in it, then found to be rather short and to pad it out for further laughs, a scene with the cooking of ham and eggs was added. The scene is atop of a 45-story building where Bruce Duffett has his wireless station. The sister of his college chum and her father call on him. The boy and girl are in love with each other and father has to be convinced the boy is right. The father gives his consent contingent upon the boy being able to show \$50,000 in a year. The door leading from the roof to the building locks from the inside and there is no way off the roof. The boy seizes the opportunity and shakes the old man down for \$30,000 for a wireless message to Pittsburgh. Then he starts piking by charging \$500 for the food, after which he comes right back for \$19,500 to climb down a fire ladder to the 40th floor to get into the building and open the door. After he has the necessary \$50,000 he grabs the girl and the old man admits the boy was too smart for him. It is a big laugh for the small time and can fit on the small big time bills. *Fred.*

Moore and George.
 Songs.
 16 Mins.; One.
 Fifth Ave.

A new sister turn with several costume changes, offering a song routine. They open with a duet, each girl thereafter doing a solo, one reciting a war verse, "You Shall Not Pass," announced as Anna Held's. There are two "good-bye" numbers, one Tosti's. Perhaps a re-arrangement of numbers would be more effective. However the act should do well on small time and may go higher in light of the claimed shortage of sister turns this season. Some changes should be made. The violin bit is of little value. What looked the best number came as an encore, not exactly earned. It was called "If I Should Plant a Seed in the Garden of Your Heart." *Ibsen.*

Warner and Aster.
 Dancing.
 8 Mins.; One.
 American Roof.

A good dancing turn this, with both boys doing nice stepping. The act opened after intermission with the people coming in all the time, but they did well notwithstanding. They've two or three steps from Doyle and Dixon, but so have most of the hoofers, so there isn't much harm in that. The turn is running just eight minutes, and that's decidedly in its favor. If the boys keep it down to that time they'll have something, but if they run over and the act starts to drag, they're through.

Gerald Griffen.
 Songs.
 13 Mins.; One.
 Columbia (Oct. 21).

A neat appearing young man dressed in the typical Irish costume of olden days, knickerbockers, ruffled sleeves, etc., offering Irish melodies. Griffen has a splendid tenor voice, clear and musical, and handles his top register nicely in a modulated tone. He might eliminate "A Little Bit of Heaven" from the routine proper, retaining it for an encore call instead of the one now used. He should also drop the gestures, at present overworked. Mr. Griffen has a good singing "single" with the Irish atmosphere aiding its value somewhat. They forced him to offer two extra numbers at the Columbia Sunday. *Wynn.*

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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)
 FOX CIRCUIT
 (Edward Allen)
 MILES CIRCUIT
 (Walter F. Keefe)
 FINN-HEIMAN CIRCUIT
 (Sam Kuhl)

BERT LEVEY CIRCUIT
 (Bert Levey)
 SHEA CIRCUIT
 (Harry A. Shea)
 FEIBER-SHEA CIRCUIT
 (Richard Kearney)
 ALOZ CIRCUIT
 (J. H. Aloz)

PANTAGES CIRCUIT
 (Walter F. Keefe)
 B. S. MOSS CIRCUIT
 (B. S. Moss)
 GUS SUN CIRCUIT
 (Gus Sun)
 MICHIGAN VAUD. CIRCUIT
 (W. S. Butterfield)

PALACE.

The Palace wasn't the Palace Tuesday night, in attendance or approval by the house of the turn upon the program. The business was on. It looked it. And the audience seemed off also. It was almost a continued succession of deaths, even before the Liberty Bond sale effort commenced working, which it did at intermission.

The Palace made the Liberty Loan sale an act of capital. The singing, with Arthur Fleiss and Louis Fleiss, all in uniform, were on the stage, the Captain doing the training and selling the bonds, distributed in the audience by Chief Butcher and his force of men. In between the Captain's remarks—and sales—Mr. Fleiss sang songs while the Captain played the piano. The two Fleiss brothers were in the first row of the audience, and it was toward them, when the group on the stage could have been accused of some pigheadedness, if they had not been for bond-selling purposes, a little boy and girl, also in uniform, were called before the audience to repeat several times the words of the songs.

The Palace sold \$10,000 worth of bonds Tuesday night. In the lobby was a young man at a desk, and he received several subscriptions. The Palace, Monday, secured quite a sale of bonds through Capt. Fleiss and his force of men. The Captain, at the desk, was selling the bonds through Capt. Fleiss and his force of men. The Captain, at the desk, was selling the bonds through Capt. Fleiss and his force of men. The Captain, at the desk, was selling the bonds through Capt. Fleiss and his force of men.

For the first time as far as known a vaudeville theatre split its picture weekly this week. It was the Palace weekly into two sections of six minutes each, one to open and the other to close the performance. It brought the opening act on that much earlier.

Sam Bernard in the Palace headliner this week, doing his "single." He closed the turn with his old impersonation of Fagin in "Oliver Twist" the night before. Fagin was to jump on the end of a rope. According to Mr. Bernard, Fagin choked himself to death instead. It may be historically or Charles Dickensian correct. It would have been interesting at least to have seen Fagin die if so much the same of him on the same bill has not done the same thing. If Mr. Bernard is going to choke himself twice daily he should do it with a straight English or Hebrew accent, to be convincing. Otherwise Sam did well enough in the public, although he did much better with much of the same talking material when at the Century last season.

There were two bright spots on the program, both comedy. One was John B. Hymer, with his "Tom Walker in Dixie," closing the show and playing a return date in the house. It wasn't necessary to wait to find out what that act did to them, for it was certain. The other comedy turn was Brendel and Bert, a boy and girl, in a comedy. They enter immediately following the best of vaudeville's mixed comedy two-acts. Brendel does a Swede character in his own way, has everything new, from dialog to business and dressing, and with his partner, Flo Bert, can go against any two-act that can get on its feet. Miss Bert as a singer of songs is good, but she is a lot of at one time. She has the knack of putting them over, and drawing well besides, although her blue or green riding habit at the opening would never prove that. It was the other gowns that set her off. Mr. Brendel has two bits of business he should protect. One is his finish, the other is the kissing. There are really two good "singles" in this double turn, and two good singles as a rule should make a good two-act. Brendel and Bert are better than that. They are Philadelphia and were in a vaudeville production starting out from there some time ago. Around the Palace it was said the turn was a Bert McIlroy act.

Another turn new to the Palace was a sketch, "Bonfire of Old Empires" (New Acts), intended for a war playlet, but being too indefinite, dragging along for 30 minutes or so, wearing out the audience's patience. It will hardly do for any big time.

Opening the performance the Boyarr Company of Russian singers and dancers seemed to be liked, from the closing applause, and then came Lockett and Brown, who also sing and dance, much as Waldron and Young do. These two two-acts were formerly two-acts also, but with the men and women of each together. "Mason and Dixon" was the name, but not in act, for the two turns appear to be the same. They should do differently by mutual agreement, if they can't do it otherwise. Mr. Lockett sang "Mason and Dixon Line" Tuesday night. He did it Monday afternoon also, and at that time Miss Bert, two numbers ahead of him, repeated the song, but by Tuesday night she must have heard about Lockett using the same number. She omitted it. Lockett and Brown are doing a fair double, just about passable enough to make the No. 2 spot at the Palace before an ordinary audience. They didn't do well at all before the Tuesday evening assembly, but that was nothing particularly against them, as they only started the rush.

Nonette, next (New Acts), got a little something, but fell away toward the finish, partly because of the number played then and the gradual slowness in tempo all through the turn. Opening intermission would have been better for the show and Nonette, but the bill could not stand that arrangement.

After intermission came Marie Nordstrom, with her old routine, perhaps one new number, opening, in "The Love of the Hook and Mye." Miss Nordstrom spoils one of her best bits now, as she always has the phone bit, by sticking on sobbing at the finale of it. No one but Miss Nordstrom ever seemed to care for that. Her "Suffrage" finish got some laughs. There seems to be a new boy in it who doesn't compare with another Miss Nordstrom had at one time. Following the Liberty Loan display, not too much could be expected for Miss Nordstrom, but she kept on looking for applause through bows, "stealing" all of them, which meant about three. The second one seemed as though she had lost her way to the dressing room and walked on the stage by mistake, while, when jumping out for the third, it may have been Miss Nordstrom was prompted by curiosity to see if the audience was still there. *Sims.*

RIVERSIDE.

The Riverside bill experienced a severe shaking up after the initial performance Monday, the night show carrying a brand new running order for the acts scheduled with one missing entirely through scenery delay. This, "Creation," was scheduled to close the show, but McLellan and Carson appeared in that spot. The shift brought Cressy and Wayne (New Acts) up to an early position in the first part from a late one in the second and gave Robert Emmet Keane the arduous task of opening after intermission. The rearrangement was of some benefit apparently for the show, while somewhat light in comparison with others, played reasonably well and seemed to thoroughly satisfy the gathering.

Following the Pathe pictorial, the Gliding O'Learys danced through a routine that entailed some corks, a neatly executed waltz and a speedy dance that evoked applause. They might procure something new in the way of orchestrations, particularly for the closing number, the one now utilized being a hit old for this section. They gave the bill a speedy start and retired a safe hit.

The Three O'Gorman Girls are pretty and talented musically to a degree, but their present overing will get them but little attention as big time candidates. The affair is poorly arranged, the single "bit" bow used carrying any value being the trombone duet. A neat drop is carried and the girls sparkle with personality, but they need a routine. The melody of patriotic airs, used for an encore, sent them over the line.

Duffy and Ingels took their bows at the Riverside, quite a few. They were greeted with a reception and found the going easy. The instrumental bits clinched their lit and they were entitled to a fair division of the comedy spoils at the finish.

Mr. Keane, opening the second part, was a valuable asset to the program. His English stories went over with a resounding bang. (The two oldest gathered the most laughs.) He tells the one about the King diving for gold coins and the other about the baseball score which impressed the Englishman as being up in the millions. Those two were long since "released" through age and use, but there seems no reason why Keane should eliminate them from their company everywhere as they did at the Riverside. His rendition of "Blighy" and "The British Soldier" ensured his success. We still maintain, however, "Blighy" is a poor selection for stage use, although Keane explains it well.

Brendel and Bert, next to closing spot, tied the show up in a knot with their comic specialty opening after the honors of the evening with little or no competition. Brendel has a unique style of characterizing a funny Swede and introduced several novel bits of business. The finale is sure fire anywhere. Miss Bert's solo singing provides the contrast and her numbers show good musical taste.

Florence Tempest and Evelyn Nesbit and Co. (New Acts) while McLellan and Carson, skaters, closed the bill. *Wynn.*

COLONIAL.

The Colonial was turned over to Liberty Loan solicitors Monday night with the Misses Melnick and Gordon from the Wilfred Clarke act assisting in getting bond signers. Announcement was later made the evening's work had netted \$19,000, \$10,000 being offered by a certain person if the audience raised a similar amount.

The loan appeal caused the show to run later than usual, and saturated it with considerable talk, as there were a number of sketches.

The bill was given a nice start by the Sylvia Loyal act with the trained dog and pigeons. Mable Russell and Marty Ward Co. were No. 2, doing fairly well, but needing material. Miss Russell looked well and worked hard, but several of her numbers with the boys weren't productive of the applause expected.

After the Wilfred Clarke (New Acts) sketch appeared Hallen and Hunter. The opening could be discarded, as it shows up the act more than giving them a good opening. Hallen was at his best on Irish dialect stories or least that part obtained the biggest laughter at the Colonial. Hallen hews closely to stage mannerisms familiar to some of the best known stage comics and really doesn't need to as he shows natural aptitude for comedy that should win on its own. Miss Hunter doesn't do much, but is a comely girl and handles the "straight" work as a filler. The act runs largely to Hallen's nuttiness. He's droll, unctuous type and on drollery best adapted to his style should hit

his wagon. At the Colonial they got over nicely.

The Eddie Leonard minstrel turn closed the first part. As Eddie is some favorite in the neighborhood, there never was any doubt as to the returns.

Jack LaVier never had a tougher spot, following the Liberty Loan appeal, the solicitors still being down in the audience collecting bond signatures when he started his quiet opening. LaVier has worked his trapeze turn up to a valuable bit of stage property and as it now unfolds plus the accompanying talk makes him the Bart Melrose of the trapeze bar. His bit was unquestioned. Two of his tricks are corkers.

Janet Adair is a light-haired comedienne who depends more on the recitative style and change of delivery for her vaudeville success than anything else and at the Colonial she was noticeably successful. Miss Adair is capably assisted by a nice-looking young woman at the piano, Miss Adair, who knows how to dress and fix her hair to catch the boys out in front. Miss Adair has several numbers that outline the remainder of her routine. "Let Your Conscience Be Your Guide" was capably enacted and surefire. Miss Adair seems to grow on an audience the longer she stays on view and that character is "bit" (bit) and the old friends playing pain unto death was well received.

Following Miss Adair appeared Mr. and Mrs. Jimmie Barry (New Acts) with "Makers of History" closing the show. The idea of this posing act held everybody in and it holds interest in the manner in which the pedestal "figures" are presented. *Mark.*

BUSHWICK.

Reported dissatisfaction among several acts caused considerable switching. In fact there was position changing up to and including Tuesday night. On that evening Sarah Padden was changed from No. 5 to third, Joseph E. Bernard was sent from No. 3 to seventh, and the Dolly Sisters (headlining) were moved up from seventh to closing intermission.

Tuesday night found the house in early with a sell but claimed at eight o'clock. Yet seats were to be had, even with the fumbling at the box office, and there was room in the boxes unsold for the night.

In spite of the early crowd the final curtain did not fall until almost 11:20, the cause of the lengthy show being the failure to get the news hit started until 11:15. The Liberty Loan speaker hardly figured in the lengthy show, but his definitely brief remarks consumed but five minutes.

The first part of the bill (up to intermission) seemed possessed of speed and the house was incited to be enthusiastic. Evelyn and Dolly with their pleasant show of versatile stunts won good applause, the bike work being a real success. Eddie and Lou Miller followed, both in excellent voice, and they walked off with an easy bit. Miss Padden with "The Clod" furnished amusement for the Brooklynites. They laughed at lines, which in other places only lent color to her characterization of the farm drudge. The act, therefore, lost some of its dramatic power, but that was counterbalanced by the manner of its acceptance. Lyons and Cosco, the reunited "wop" duo, succeeded in making themselves favorites, getting fine returns, with "Macaroni Joe," a comic war lyric, used as an encore. The Dolly Sisters wound up intermission, right up in the van for returns.

The after intermission portion of the bill failed to hold the speed of the earlier section, for the first two turns and the Liberty Loan speaker took up almost 30 minutes. Charlotte Parry (New Acts) opened the intermission. Following was Bernard's turn, "Who is She?" by Willard Mack. Here is one of the best acted of farce comedies. There is a deal of action, many bright and some funny lines, and the playing is top class. Bernard is assisted by Nettle Bryant, who works as the very jealous "hot and cold" bride surely earns her the honor of equal billing.

Al and Fanny Steadman with their peppery capers showed next to closing, going for a bit, though it was five minutes past eleven when they were doing their on and off finish. Howard's Animals succeeded in holding the house, comparatively few walking. *Lee.*

ROYAL.

It was several minutes past eleven when Belle Baker appeared to close the show Monday night and it was 10 minutes past the hour when she finished her encore with her only published number, "Joan of Arc." Being a prime Broadway favorite, Miss Baker had no trouble in holding the fairly good house intact.

The show was very slow in starting, and the first section (up to intermission) never did hit its proper stride. This may have partly been due to the Liberty Loan speech, delivered by a local orator after the fourth turn and consuming about 15 minutes. At intervals during the war all entertainments are bound to be interrupted on matters of national import, since public gathering places furnish a medium of direct appeal. Still, time allotted to such addresses might be standardized.

There were several other favorites on the bill. The De Wolf Dixie, who really furnished the only bright diversion before intermission, were one, and L. Wolfe Gilbert and Anatole Friedland, who opened after intermission, were another.

It was after intermission that whatever punch the show had was delivered. The composers offered three war numbers for a starter, with "After the Boys Come March-

ing Home" the applause getter. Planted in a box a girl with an excellent voice helped considerably here. A medley of their former compositions followed and won for them the applause honors of the evening.

Ben Ryan and Harriette Lee (New Acts) were seventh, with "Hats and Shoes." Dorothy and Madeline Cameron with their new dancing act, were next to closing. This made two classy sister turns on the program (De Wolfe), both scoring strongly. The Cameron girls have some wonderful wardrobe, but they, too, show something in the dancing line, especially at the finish, with the sisters doing to work.

The news film was switched from last to first and was followed by Burdella Patterson, who, with her illuminated postings, held the quiet pace. Frank and Garcia De Mont won little for their efforts in second spot even though the man's dancing gave promise of starting something.

One third the youthful De Wolfe girls in their dainty, clever offering, "Clothes, Clothes, Clothes," went over very nicely. Rather a nifty idea of Marion Sunshine, who is responsible for the turn. The settings are in excellent taste. After each costume change the girls sing a chorus about "Clothes make girls beautiful," and then a hit of neat stepping.

Harry Cooper, assisted by Jim Reaney, was fourth, getting fair laughter, the illustrated comic husband bit going over best. More singing was looked for from Cooper, but he may be saving his voice. After the Liberty Loan address, Fred J. Ardath and Co. closed the first half with "The Decorator." Looks like a minute or two had been cut from the running time and, if so, some of the paste singing was eliminated. However, the act suited the Royalites, for they laughed quite some.

AMERICAN ROOF.

Mabel Normand started the show on the American Roof Monday night with a plea for the purchase of Liberty Bonds. Miss Normand looked exceptionally well upon the stage, but it was impossible to hear her in the rear of the house.

Belle Orli commenced the show with her aerial act and did nicely. Miss Orli is going through her routine in seven minutes and deserves credit for her haste. It's a good opening turn. Gaines and Brown (New Acts) were No. 2.

The Jordan Highlanders pleased with music and made it easy for Weber and Elliot, who followed. The two boys kept the house laughing for 15 minutes and were called back after the lights had been turned out. The comedian is doing some straight singing that is hurting the act more than aiding it. He tries to warble with "feeling" instead of singing straight, something that may be learned by study.

Willie Ho! Wakefield received a reception and after doing five numbers, it was evident the audience was pleased to see her back on the Roof. Miss Wakefield announced that it was her first time there in two years.

Warner and Aster (New Acts) opened after intermission with the Ryan-Richfield Co. coming after. Thomas J. Ryan is still as funny as he ever was. This act is "the one" any bill it plays. They'll laugh at the sketch as long as Mr. Ryan is with it.

Demarest and Doli got away nicely, with the boy act. This lad certainly can make a piano talk and he might do better as a single. As a comedian he isn't so good, but on the music box—he's a mile.

Leddy and Leddy closed. One of the boys is doing some falls that are beautiful. It's one of the best closing acts around in some time.

It was a good bill at the Roof the first half, much better than the previous week.

HARLEM O. H.

Despite its increased capacity the Harlem house was taxed to capacity Tuesday night, with the war song contest the special event of the evening. This affair apparently pulled business, for by the number of walkouts after the contest it was evident many had come for this particular number alone. It was staged in a central spot and gave a little tone of variety to an otherwise slow running program.

Ollie Young and April opened, following a run of pictures, and with their dainty little offering gave the bill a nifty start. It's a cleverly constructed turn, somewhat different, and entertained through, making an especial appeal to the women and children. Joe and Vera White (New Acts) followed, after which came John T. Ray and Co. in a rather weak skit in "two." It is built around a good theme, showing a coat room scene in a cabaret, but the dialog and vocal department is somewhat light. The two numbers could be improved upon lyrically, the present pair dragging the affair out to a dangerous point. The encore dance earned some applause, but the act is badly in need of immediate doctoring.

Hallen and Fuller with their "Corridor of Time" earned a popular hit, although few, if any, of the Harlem patrons could remember sufficiently far back to connect them with theatricals during their heyday. The vehicle carries a touch of sentiment that practically forces them over, with the entertaining features gathering sufficient returns to warrant the billing and spot.

After the song contest came Leroy, Lytton and Co. with their comedy sketch, followed by Claude Graves (New Acts) and Margaret Edwards and others who closed the vaudeville section. A Chaplin feature was listed as an added attraction with several comedy and dramatic films added as fillers. *Wynn.*

AMALGAMATING ALL EXHIBITORS INTO ONE LARGE ASSOCIATION

Possible Merger of Present Two Leading Picture Exhibitors' Societies. Won't Stand for Ochs in Reorganization. American Association, Younger of Two, Claims 3,000 Members. Plan May Be in Force by Holidays.

For several days has sped the report there would be a merger of the two leading picture exhibitors' organizations, and it may be that the heads of the picture industry may be able to bring it about if such a thing is to be consummated.

This much is definite. In the proposed reunion of the American Exhibitors' Association and the Motion Picture Exhibitors' League of America Lee Ochs, president of the latter body, and his slated "machine conferees" would have to step down and out as directing the affairs of the rejoined organization, while the presiding heads of the American would have to do the same with their organization.

The American Association claims over 3,000 members, and says its defection from the League ranks in Chicago was due solely to Ochs and his steam roller methods.

The Exhibitors' Association in considering the proposed return to the League fold would not think of the reunion if Ochs were to have any part of it or were to operate the "Trade Review," while acting as an official or exhibitor.

When there was talk the amalgamated league would have to take care of C. C. Pettijohn, executive secretary and general manager of the Association, in some manner, that his salary had been guaranteed by the American members for one year, Pettijohn went on record as saying that he would tear his contract up if the new amalgamation meant the withdrawal of the Ochs machinery. Pettijohn is a lawyer, and has a practice in Indiana. It is believed he would return west and devote all of his time to it plus his activity as an exhibitor in his respective territory.

If Ochs agrees to a proposition for cementing the two organizations under one branch as indicated by the new arrangement it is thought he may continue the "Trade Review" as an outside proposition. However, the heads of the industry which means the personal efforts of William A. Brady as president of the Industry Association will have to insure perfect harmony to both the League and Association before the final merger could be confirmed.

It is said efforts are under way to bring the two bodies together, but there has been no official activity that would permit any official to make a statement at this time. Something may develop between now and the holidays.

AMERICAN'S "COMPLAINT" DEPT.

The American Exhibitors' Association is out with a campaign to sound all of the exhibitors on their feeling as they stand to day on all matters, big and little, pertaining to the film industry and its exhibition insofar as the exhibitor is personally concerned.

A circularized statement is going out this week and the association expects to secure well defined "complaints" in the course of a few weeks.

The Association announces the complaint registrar is not to be confined to its members, the circular stating any exhibitor, attached or not, will be welcome to submit a report. The only

requirement is that facts are given in detail.

The Association promises to make an investigation via its New York offices and promises a full statement of any developments will be issued over the general manager's signature to every trade publication.

The Association intends to issue bulletins on these complaints each week. A meeting of the Board of Directors and members of the American Exhibitors' Association will be held at the Astor Hotel, New York, Nov. 13. The Association expects to make public some special announcements at that time.

GUARANTEEING COMEDIES.

Those in charge of the Sunshine Comedies in the William Fox film offices are making a strong bid for booking in vaudeville houses throughout the country, trying to persuade managers to book them in place of comedy acts, offering to guarantee the films will create more laughs than any act.

The first Sunshine comedy release will be Nov. 11. They run from 1,700 to 1,900 feet.

UNION DEAD LOCK.

In some sections there is still a deadlock in the controversy between the union picture operators of Local 306 and certain theatres over the refusal of the latter to sign the new scale agreement that the M. P. O. voted must hereafter be in force.

Lee Ochs and what house managers are allied with him are still at "outs" with the union, and for the present all negotiations for a settlement have been called off, the theatres of the former interests being designated as "unfair to organized labor."

A new phase to the trouble arose in Brooklyn, where union operators avow that a number of managers are holding that the supper hour clause in the agreement is too long. One operator says that they (referring to the managers making the contention) want them to eat sandwiches in the booths and continue operating meanwhile.

CAN'T LAND STONE.

So far all efforts to land Fred Stone in the picture net have failed. With Stone the biggest kind of a hit at the Globe in the new Charles Dillingham production, "Jack O' Lantern," there is little evidence so far Stone will work in pictures this winter any way.

Stone has received numerous film offers that would run into fancy figures if made public.

Not "Serial" Mollie King.

Los Angeles, Oct. 24.

Mollie King, an actress, was fatally injured in an auto crash here in which two others were killed.

This is not the Mollie King of film serial fame.

"Whip" for England, \$125,000.

Paris, Oct. 24.

It is reported here the English rights for the film, "The Whip," have been purchased by the Mundas film people for \$125,000.

FRIEDA HEMPEL SIGNED?

Frieda Hempel, the dramatic opera song-bird, who returns from a concert tour next week to begin her fifth season with the Metropolitan opera, may become a picture star, she having received attractive offers, both from Paramount and Goldwyn. Attention was drawn to Mme. Hempel because of the dramatic ability she has displayed in handling her operatic roles here. It is understood the song-bird has made no final decision, and it may be she will accept a third proposition—that of forming her own picture company.

That Mme. Hempel's picture offer entails a large salary is indicated from the fact she is paid \$2,000 per night by the Metropolitan and appears on an average of 29 nights each season. Mme. Hempel is expected to be able to start her picture work this fall.

Niagara Falls for a "Location."

Earle Fox has been signed as leading man for the new Constance Talmadge picture, "The Honeymoon."

The story is being filmed with Niagara Falls as a background. It is under the direction of Charles Giblyn.

MATINEE BUSINESS MAKER.

Providence, R. I., Oct. 24.

At the Modern this week little Emmy Gordon (who was in the film, "The Little Mother") appeared in person. Each afternoon during the week the little film star presented to the two best dressed children in the audience \$2.50 gold pieces. The prize winners were selected by herself. She made a decided hit and proved an added attraction which drew hundreds of school children to the matinees after school hours.

The picture was filmed in this city and at Narragansett Pier.

U. B. O. AFTER CHAPLINS.

A deal was in process of consummation this week whereby the United Booking Office vaudeville house would enter into a contract with the First National Exhibitors' Circuit, whereby the entire series of Charles Chaplin pictures—eight in all—will be played in the vaudeville houses during the ensuing year.

The Chaplins consist of two parts each, with the running time of about 25 minutes per installment, and the United Booking Office will so arrange it, if the deal goes through, to make the film a part of its vaudeville program and not force the present shows to run any longer than usual.

The F. N. E. circuit now handles the new Chaplin series, and although they will be shown first to the public at the Rialto, that stand is not expected to make any difference with their expected showing in other parts of the city where United Booking Office houses plan to use the Chaplin as a side feature.

PETROVA'S SECOND CAST.

The cast for Madame Petrova's second production under her own management includes Thomas Holding, Lumsden Hare, Clarence Hermitage, Fred Jones, Evelyn Dummo, Freddie Verdi.

The feature is entitled "Daughter of Destiny" and was written by Mrs. L. Case Russell. Larry Trimble will direct, Philip Rosen will be cameraman and Henry Meurmessier technical director.

Leonhardt Goes Back to Fox.

Harry Leonhardt, who resigned from the Fox sales forces to join Goldwyn, will return to Fox and become western sales manager.



COMING METRO EVENTS

**FRANCIS X. BUSHMAN
and BEVERLY BAYNE**

In a Metro Star Series PRODUCTION DE LUXE
Six Acts of Intense and Vital Drama

"The Adopted Son"

From the story by Max Brand in the "All Story Weekly"
Directed by CHARLES BRABIN for

Released **METRO PICTURES** Oct. 29th

MOVING PICTURES

PICTURES UNEVENLY TAXED PRESENT BELIEF OF FILM MAKERS

In Fixing Revenue Schedule Congress Made Levy on Less Expensive and Shorter-Reeled Subjects the Same as the More Costly and Multi-Footed Celluloid Productions. Some Figures Explain Themselves.

Following the Universal's decision to cut the number of one-reel releases about fifty per cent., because of the tax, investigation showed that other film concerns had cut down the number of short reel pictures. The General has reduced its one reelers to about four per week and the Mutual also did similarly. This was done before the tax question arose and is indicative of the fact that there is small profit in short reel pictures.

A reason for this is found in the active competition with feature films, which, when six months old, sell for about the same price charged for a new short reel picture. In the smaller houses, managers can hardly withstand the temptation of booking the feature, even though the film's condition by that time may be bad for screening.

At the Universal offices a concrete explanation of what is considered an unfair apportionment of the tax was made. The Universal's attorneys after examining the text of the law, reported there was no loop hole from the fact that the short reel pictures are taxed as highly as are features. In picture circles this is considered manifestly unfair since the revenue from a

five-reel feature is much greater than that possible from five ordinary single reels.

The tax on raw stock and finished film of all kinds runs about three-quarters of a cent per foot. The Universal claims that many of its one reelers are produced on a half of a cent per foot profit and hence the tax would not only wipe out the profit margin but incur a loss. There are 71 exchanges operated by Universal and the tax becomes a very big item.

From the angle of cost of production the unfairness of the tax is made more evident. A single reel picture of the ordinary sort costs between \$900 and \$1,000, while the cost of a feature runs usually from \$20,000 to \$30,000. That both sort of films were placed on the same basis in the schedule by the framers of the tax bill shows an unfamiliarity with the subject.

The cutting down in the short reel picture orders does not so much affect the comedies, news films and specials, as in the case of nature studies and the like. Films of that class are better revenue producers than the one and two-reel dramas.

It is stated an effort will be made upon the convening of Congress Dec. 4, to effect a modification or equalization of the tax.

EXPO HANDLERS INCORPORATE.

Handling the two big film exhibitions that will be held in the east in 1918, the first to be held in New York in February and the other in Boston during the annual convention of the Motion Picture Exhibitors' League, is an incorporated body of film men who filed articles for that especial purpose in Albany last week.

The incorporators were: Arthur S. Friend (F.-P.-Lasky), Gabriel L. Ross (Goldwyn), Frederick H. Elliott (executive secretary National Association of the M. P. Industry).

There are 14 directors, with the following selected from the industry: W. A. Brady, Arthur E. Friend, J. E. Brulattour, Wm. L. Sherrill, J. A. Berst, G. L. Ross, W. W. Irwin, Pat A. Powers, J. H. Hallberg, with Lee Ochs, Ernest H. Horstman, Alfred S. Black, J. H. O'Donnell (representing the M. P. E. League).

CLAREMONT'S ANNIVERSARY.

F. J. Dollinger, manager of the Claremont, is celebrating this week the third anniversary of the house, by giving his patrons an augmented show. He calls upon his patrons, in a program note, to come to him at all times with suggestions for the betterment of his entertainment and says he is always glad to hear from them on any subject.

The Claremont has inaugurated a plan of selling "Evening Books," which contain \$1.80 worth of tickets for \$1.50.

FARRELL SUCCEEDS MAYER.

Metro has engaged Edward J. Farrell, former manager of the Pathe Boston exchange, as general manager of its New England territory, succeeding Louis B. Mayer, who, as announced last week, resigned to become New England manager for Select Picture Corporation.

VITA GRANTED INJUNCTION.

Supreme Court Justice Whitaker granted the injunction applied for by the Vitagraph Company of America to restrain Anita Stewart from acting in pictures for Louis B. Mayer, or any other company other than the plaintiff. The injunction continues until the trial of the action.

Vitagraph alleges Miss Stewart is under contract to it until Jan. 31, 1918, at a salary of \$1,000 a week and 10 per cent. of the profits, with a guarantee her share shall not be less than \$127,000 per annum.

The impression was created, at the time it was announced Miss Stewart had signed with Mayer, that she was to join the Metro forces. This was brought about through the fact that Mayer was, at the time, the New England manager for Metro. He has since resigned and Richard A. Rowland, president of Metro, is out with an announcement Metro at no time sought Miss Stewart's services and objects to the linking of Metro's name with any attempt to secure the services of artists under contract to other picture companies.

RIVOLI OPENING NEXT MONTH.

The Rivoli, at Broadway and 49th Street, under the management of Samuel Rothapel, is scheduled to open about December 15. It will seat approximately 2,500.

METRO TAKES "DAYBREAK."

Metro has acquired the photoplay rights of "Daybreak," written by Jane Cowl and Jane Murfin, and will star Emily Stevens in it. The play had a Broadway engagement earlier in the season. Albert Capellani will direct the feature.

SAMUEL S. HUTCHINSON, President
AMERICAN FILM COMPANY, INC.

Presents

WILLIAM RUSSELL in "THE SEA MASTER"

By Charles T. and Frank Dasey. In five acts. Directed by Edward Bloman. Released the week of October 22nd.

The salt tang of the sea pervades every foot of this unusual production. It throbs with life and depicts the joys, and sorrows, the brutal rages and mighty passions of a grim old sea-dog—a real master of men. Available now at all Mutual Exchanges.



Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President



Distributed by
MUTUAL FILM CORPORATION
JOHN H. FREULER, President



GREATER
VITAGRAPH

A
Five Part
Blue Ribbon
Feature



ALBERT E. SMITH presents
ALICE JOYCE
in
"The Fettered Woman"
From the Popular Novel "Anne's Bridge"
by **Robert W. Chambers**
Directed by Tom Terriss

EXHIBITORS' BOOKING CONCERN.

A million dollar company, newly incorporated under the name of U. S. Exhibitors' Booking Corporation, will be launched next month. The founders have been preparing for many months. It is headed by Frank Hall, president and general manager.

Twelve special productions are planned for distribution the first year, the selection being entrusted to a committee on which exhibitors and exchange men are equally represented. The pictures considered by this "Committee on Selection" will not only number all productions that appear on the state rights market, but will include special efforts of well known directors who contract in advance to make exceptional features for outright sale to the organization. Discussing his plans, Mr. Hall said:

"Realizing the necessity of constructing a solid foundation upon which to build the framework of an organization as efficient as the U. S. Exhibitors' Booking Corporation must be to achieve its object—the purchasing of special state right pictures and their distribution to exhibitors at prices that represent only an equitable profit to producers and distributors—my associates and myself have given many weeks to the working out of extensive plans for the successful operation of a company working along new lines. We believe that an organization founded to buy big features for cash with the sole idea of renting them to exhibitors at prices that represent only a fair interest on the investment is sure of immediate and lasting success if honestly and efficiently managed. We are now ready for business.

"Our first picture is the Thomas H. Ince spectacle, 'The Zeppelin's Last Raid,' the second a Bessie Barriscale production, and we shall make another important announcement in the near future. The M. H. Hoffman Four-square exchanges will handle our pictures in the territories which they cover, and other territories will be taken care of by exchanges to be announced shortly."

WHAT'S KENNEDY'S SECRET?

For the past six months A. M. Kennedy, one of the factors in the Goldwyn Corporation, has had a depressing effect upon his friends. His worried, sleepless expression has tended to the belief the organization of a new producing force for as ambitious an organization as Goldwyn has not been a sinecure. Recently a smile of contentment has overspread his features.

There has been much talk of late in film circles of combinations and amalgamations. The satisfied grin on Kennedy's face would lead one to assume he has been picked out as the nucleus of another big project. However, Mr. Kennedy, with his usual reticence, says nothing—and smiles.

SERIAL ANTICIPATED INVENTION.

Just about the time Paramount released its serial, "Who is Number One?" Simon Lake, a Bridgeport inventor, announced he had invented a boat that crawls on the bottom of the sea, equipped with an apparatus so divers can leave and enter the boat while it is under water. The third episode of the serial contains just such an invention. The picture was completed months ago.

A large percentage of exhibitors booking the serial are taking advantage of Paramount's discount plan offered to those who pay in advance for the entire 15-week run.

FOUR COMING GOLDWYNS.

The next four Goldwyn releases, all six-reelers, are Mae Marsh in "Sunshine Alley" (Nov. 4); Madge Kennedy in "Nearly Married" (Nov. 18); Mabel Normand in "Joan of Flatbush" (Dec. 2); Maxine Elliott in "The Eternal Magdalene" (Dec. 16).

ESCAPES FROM CHICAGO.

Chicago, Oct. 24.

With joy and thanksgiving Bryant Washburn, Essanay star, blew Chicago last week for Los Angeles. With him were Mrs. Bryant Washburn, Bryant Washburn IV and Bryant Washburn Kewpie, the Washburn pup. They joined with Bryant in paeons of praise at the exodus. Washburn has quit Essanay and joined the Pathe fold, where he is to be featured at an announced salary of \$1,000 a week.

He was born in Chicago and made his reputation in Chicago; was drafted for the army in Chicago and claimed exemption because of a dependent wife in Chicago. The result was that the Chicago papers panned Mr. Washburn with signal persistency and aplomb, and "rode" him for weeks.

As a parting shot one of the papers said that in view of his latest connection, with the obese pay envelope attached thereto, the Government would probably watch Mr. Washburn's escapades on the film and off, and at such time when Mr. Washburn had sufficient money to take care of his family for a while he would be collared into the larger service.

Washburn began his career in Chicago under George K. Spoor, who then paid him \$45 a week. Before that he had been a clerk. Washburn grew with the Essanay, and the company raised him to \$200 weekly and made him profitable for itself, too. Spoor had planned to meet the offer of \$800 a week which Pathe recently made him, but the adverse publicity and the reports that Washburn's pictures were hissed in several local theatres because of it made Spoor willing to cancel the remainder of his contract with Washburn when Pathe raised its price to \$1,000.

OFFICIAL ONE-REEL FEATURE.

"Who Leads the National Army" is the title of a one-reel picture to be distributed broadcast and presented in the film theatres of the country. It is designed to show the public a good deal of the training and general welfare of the national army.

The picture was produced under the supervision of the Military Training Camps Association of Washington, New York and Baltimore and will be distributed by the Triangle Distributing Corporation without any payment. The same condition applies to Metro, which has turned over its publicity department to take care of the newspaper and trade paper publicity.

The picture, authorized by the War Department, was taken at six training camps and in the office of the Secretary of War. It shows the mental and physical examinations, arrival at camp, camp-setting up, exercises, manual of arms, signal practice, bayonet charges, maneuvers, trench construction, grenade throwing, attacking trenches, going "over the top," and finally well trained and ready to lead national army.

Besides the Military Training Camps Ass'n, every large patriotic organization is booming the picture and calling upon theatre managers requesting them to book the picture for a short time in place of some other one-reel subject.

FARNHAM SCREEN CLUB PRES.

Joe Farnham has been elected president of the Screen Club, succeeding William Quirk, the present incumbent.

The Screen Club anticipates an active winter season, and there has been a revival of spirit that has put new life into the membership.

Farnham's friends worked for his election.

PRODUCERS GETTING TOGETHER.

Activities in New York within the past week point to the establishment of closer relations between the Producers' Committee of the N. A. of the M. P. Industry, now representing 47 companies, and the M. P. Producers' Association of Los Angeles. Evidence of this phase of picture progress became noted locally by the presence here of Walter J. Reynolds, secretary, of the Los Angeles organization, who held several conferences with the executives of the industry.

Reynolds made it a personal matter to see some of the New York officers of the coast producing companies and interested them in his organization.

Some time ago the Coast organization established a Cinema Exchange and the feeling between the eastern and western organization is expected to help the film interests in several ways.

As a result of some suggestions by Reynolds while here the Service Bureau Committee may bring about noticeable uniformity in the application forms and registration cards of the bureau which has established headquarters in the Longacre building, with Wales Winter as its manager.

Building New House in Tacoma.

Tacoma, Wash., Oct. 24.

W. T. Moore, owner of the Colonial, has given a contract for the construction of a new \$100,000 picture house here, to seat 1,600.

Berman, Sales Agent for Brenon.

Sol Berman, manager of the New York exchange for Select, has tendered his resignation, to take effect at the end of next week.

He will become sales manager for the Brenon Distributing Corporation.

No Serial Can be good without a good story

The SEVEN PEARLS

with MOLLIE KING
and CREIGHTON HALE

has one

it was written by
Charles W. Goddard who
is celebrated as a novelist
and playwright



It is the Pathe policy to have writers of note as the authors of Pathe serials. Among them have been Mabel Herbert Usher, Gilson Willets, Wm. Hamilton Osborne and Arthur B. Reeve.

Charles W. Goddard's plays are famous. Among them have been, "The Ghost Breaker," "The Last Laugh," "The Man from the Sea," "Miss Information," and "The Misleading Lady," which ran for seven months at the Fulton Theater in New York and for over a year at the Playhouse in London.

"The SEVEN PEARLS" is crammed full of romance and adventure. It will hold your audiences.

Produced by ASTRA



Pathe

MOVING PICTURES

AUTHORS' HARVEST DAYS.

These appear harvest days for the writers of note, with film companies making all sorts of fanciful offers for their past works and their future novels for film production.

Previously few authors and novelists lack some sort of a film connection nowadays, and many of the stories that are yet to appear in magazine and novel form have been given screen "options."

Charles Kenyon, who wrote "Kindling," is now regularly attached to the Universal's scenario department. One of his newest subjects is "The Wolves of the North," on which work started Oct. 11, with Louise Lovely and Hart Hoxie as the principals. E. J. Le Saint is producing. It will be a Bluebird.

Another big film will be made for the Jewel Productions, Inc., of Mary Roberts Rhinehart's "K," to be released about Dec. 15, with Mildred Harry and True Boardman featured.

The Vitagraph is crowing over acquiring film rights to O. Henry's works, the "Wolfville" series that Alfred Henry Lewis wrote, different novels by Robert W. Chambers, Frederick Upham Adams' novels and Cyrus Townsend Brady's works. The next of the O. Henry stories, "Municipal Report," entitled "I Will Repay," by Vita, with Corinne Griffith featured, will be released. The next of the "Wolfville" stories will be "The Tenderfoot," directed by William Duncan, with Duncan and Carol Holloway playing the leads. It will be released December 3.

The Robert Chambers' story, "Anne's Bridge," renamed "The Fettered Woman," will be released by the Vita Nov. 5, with Alice Joyce in the title role. Another Chambers' story, "Who Goes There?" with Harry Morey,

Corinne Griffith and Mother Maurice, is scheduled for release Nov. 26.

Cyrus Townsend Brady's "An Investment in Petticoats," released Dec. 10, will have Mildred Manning and Wallace MacDonald as the co-stars. The Vita is making a feature out of "Between Friends" by Chambers, which is titled "A Woman Between Friends," will be released Dec. 17, while a play adapted from Adams' "John Burt" will be released Dec. 24, with Alfred Whitman and Mary Anderson jointly featured.

Sam Merwin's stories have been contracted for by several firms, with the Universal obtaining some of his latest. His "Anthony the Absolute" is to be made into a Bluebird, with Rupert Julian directing, and the leads played by Monroe Salisbury and Ruth Clifford. This is the same Salisbury who played one of the leads in "Ramona."

Rex Beach, at the head of his own company as far as the organization is concerned, and the production of his novels and magazine stories go, is going to release them all through Goldwyn. Beach is a stockholder in the Goldwyn corporation. Beach and his company go west about Nov. 15 where they will take the main scenes of his "The Heart of Sunset," the scenario being done by Frederick Chapin, much of the locale being in California. Edwin Carewe will direct.

Beach's "Going Some" is also slated for a winter make as well as his "The Silver Horde" and any number of short stories.

Writes Film Book.

Elizabeth Ridsen, the star of "Mother" (the George Loane Tucker feature) has written a book on "Photoplay Makeup and Character Study," which is expected to be off the press next week.

MOBBED UNPATRIOTIC MANAGER.

Cincinnati, Oct. 24.

M. Lipschitz, manager of the Strand picture theatre in Covington, Ky., across the river from Cincinnati, was mobbed by a crowd outside that theatre on the night of October 20 because of his alleged statements criticizing the Liberty Loan.

The climax of ill feeling toward Lipschitz came while Attorney Stephen Blakeley, one of the "four minute" men, was delivering a speech in the Strand, and publicly denounced him. Men and women seized and dragged the manager to the street, where he was handled roughly. He was then taken inside his theatre, put on the stage and ordered to make a statement concerning his alleged interferences with the Liberty Loan campaign.

Lipschitz declared he would buy a Liberty Bond immediately, would let loan speakers use his theatres for addresses and would decorate his playhouse with American flags. In spite of this another crowd, formed outside the building, made loud threats against him. A riot call was sent in and the police scattered the throngs.

On advice of the police Lipschitz closed the house.

CONSIDINE'S DAUGHTER EDITING.

Mildred Considine, a daughter of John W. Considine, has been engaged as continuity editor for the Norma Talmadge Film Corp. She began her film business career as a scenario editor and is the author of a number of scripts, among them "Easy Money," for Triangle.

Miss Considine played the lead in three George Ade comedies produced by Essanay. She has also written a novel, which will shortly be published.

EXHIBITORS NAME PETROVA FILM.

After putting it up to the individual members of the First National Exhibitors' Association what title would please their fancy for the first of the Petrova releases through the N. E. A. the vote resulted in "A Daughter of Destiny" being chosen.

The Petrova date, first announced as Oct. 22, by McClure's, has been changed and the film will not be shown until sometime in November, the first public exhibition taking place at the Rialto, New York.

Meanwhile McClure's is having Petrova start the second of her eight features at the Biograph studio uptown, with a plan afoot in the McClure shop to have a permanent studio and very likely a brand new one along the most approved lines to be built as soon as possible.

McClure's now is devoting a lot of attention to the Petrova pictures, not only giving it wide publicity through its own magazine publications, but also spending outside advertising appropriations.

Incidentally the individual exhibitors on the National Circuit will also spend time and money in helping "draw" business when the Petrova pictures are shown in his respective theatres.

"MAGDA" O. K'D.

In spite of the fact that the Chicago Board of Censors passed Clara Kimball Young's "Magda" production without a single elimination, rumors were circulated in Chicago and telegraphed from there that "Magda" had been mutilated by the Chicago Censor Board.

The report is without foundation as a white permit, the highest form of sanction issued, was given to "Magda."

TRIANGLE

"THE MAN HATER"

A threefold appeal—a remarkable story from the "Saturday Evening Post," a winning star and the over-delighting Triangle Kid-dies.

Released October 28

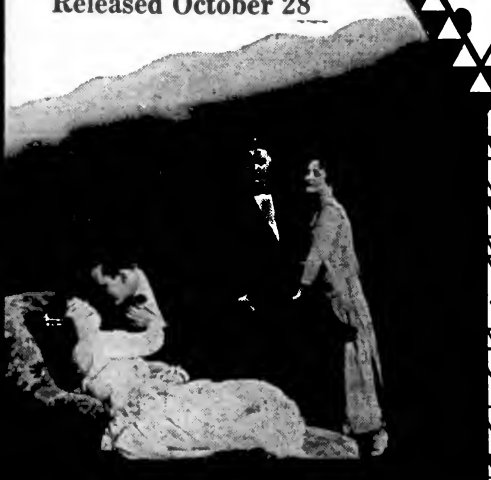


TRIANGLE

"THE STAINLESS BARRIER"

Which is more sacred, a man's life or a woman's honor? Advertise this play and let your audience decide.

Released October 28



NEWS OF THE FILM WORLD

Pathe has already started operations in the Sanger studio.

Charlie Chaplin returned from Honolulu Tuesday on the "Matsonia."

Director Jose, who has been directing at the Paragon studios, Fort Lee, has gone to the Biograph studio for Famous.

The Strand has donated its theatre Friday morning, Nov. 13, for a benefit for the Seaside Home for Crippled Children.

Mutual announces "The Planter," a seven-part drama, featuring Tyrone Power, as its first special feature of the season.

Vivian Martin, Famous Players, will be seen shortly in "Molly Entangled," an Irish romance, with Harrison Ford in support.

Director Ashley is now working on a forthcoming Goldwyn two-reel comedy release "Be Careful, Mary," in the Fort Lee studios.

"Jules of the Strongheart" will be George Beban's next Paramount picture with the "Land of the Free" following.

Melbourne MacDowell has been signed by Thomas H. Ince and will be in the company supporting Dorothy Dalton.

The newest of the William S. Hart features directed by Thomas H. Ince is entitled "The Silent Man," written by Charles Kenyon.

It is said the Advance M. P. Co. have taken over the old Harlem Sporting Club (124th street and St. Nicholas) and intend remodeling it into a studio.

Upon conclusion of "Reaching for the Moon" Douglas Fairbanks began a coast to coast tour in the interests of the second Liberty Loan.

The first of J. Stuart Blackton's productions of Gilbert Parker's novels is "The Judgment House," and will be released by Paramount Nov. 10.

The Society Players Film Company of Boston is making an independent picture feature entitled "The First Law of Nature," written by David G. Fischer, who is directing it.

It was rumored early this week that Jim Vincent intended to leave the Pathe forces, and hand over the direction of "The Hidden Hand."

Edna Goodrich, in "A Daughter of Maryland," and Mary Miles Minter, in "Peggy Leads the Way," both five-reelers, top Mutual's schedule for the week of Oct. 20.

Lionel Belmore, who was Sir Henry Irving's stage director for 15 years, is directing the World Film feature starring Kitty Gordon, which is titled "The Waup."

The first of Pathe's Russian Art Films is "The Painted Doll" and will be followed on Nov. 18 by "The Queen of Spades," again featuring Ivan Moszuk.

The next Carlyle Blackwell-Evelyn Greeley picture play to be produced by the World is called "The Good for Nothing," at present, but the title may be changed.

Abraham Carlon, general representative of the Fox Film Corp., left Monday for a trip to the coast, where he went to "clean up" a number of matters requiring special attention.

Francis X. Bushman and Beverly Bayne will begin immediate production of "Red, White and Blue Blood," by Shannon Fife, under the direction of Charles J. Brabin.

"Believe Me, Xantippe," John Frederick Ballard's Harvard University prize play, is to be screened by Paramount with Wallace Reid in the leading part.

Pathe's Harold Lloyd comedies for the week of Nov. 11 and 18 are: On the first date "The Fleet," one reel, and on the later, Lonesome Luke in "Clubs Are Trumps," two reels.

Pete Schmid, publicity representative for Artcraft, is traveling with the Fairbanks Liberty Loan Committee, sending an advance publicity and working up interest in the meetings.

Howard Hall has been engaged to play the leading role opposite Emily Stevens in the forthcoming Metro production, "Alias Mrs. Jewup," adapted from the story of Blair Hall and directed by William S. Davis.

Under the title of "Under the Stars and Stripes in France," Pathe has just released a two-reel picture of timeliness and interest. It shows the soldiers of Uncle Sam now on French soil.

Nov. 11 Pathe will release a five-reel drama, "France in Arms." It was taken by the cinematographic section of the French Army and

illustrates the effort that France has made to thrust the invader from her soil.

The next Norma Talmadge feature, "The Secret of the Storm Country," will be generally released Nov. 5, although the film will show next week at Loew's, New Rochelle, N. Y.

Joseph K. O'Grham, of the Photoville Picture Corp., pleaded not guilty to the indictment charging him with embezzling \$4,000 from Marie Hansen, an aspirant to fame as a picture actress. The trial is set for Dec. 6.

The Union Pacific Railroad is about to release a two-reeler taken this summer by operators from the Roelacker Film Co., showing scenes in Estes and Rocky Mountain National Parks, Colorado.

At a conference between Frederick L. Collins, president of the Petrova Pictures Corp., and the officers of the First National Exhibitors Circuit, arrangements were completed for a national advertising campaign.

Mae Murray's second film feature for Bluebird will come out sometime in January. It is to be directed by Robert Lennard, with the title "Face Value." Miss Murray's first Bluebird, "Princess Virtue," is released Nov. 13.

Charles H. France, president of France Films, Inc., has opened offices in the Candler Building and will conduct a producing organization to make three or four features a year.

Billy West and company of 22, who have been making King-Bee comedies at Bayonne, departed Tuesday for California, where they will work future West subjects at the Christie studio (Universal) until the new King-Bee studio has been completed.

The problem of a young woman thrown upon her resources in N. Y. seeking a livelihood coupled with a mystery of the Orient forms the general theme of "The Price Mark," in which Dorothy Dalton will appear for Paramount, Oct. 28.

Lewis Newman, manager of the Pittsburgh Exchange of the Fort Pitt Theatre Co., left the N. Y. office of that organization for a country wide trip in the interests of the Royal Italian Governments' official war pictures.

Work was temporarily suspended at the Metro studio the other day while the studio working force presented Viola Dana with a silver loving cup as a tribute of esteem. The presentation occurred just prior to the little star's departure for California.

Herbert Rawlinson, who has starred in Universal features and was the principal male figure in "Come Through," is reported as not having consummated a contract renewal with the U. Rawlinson and the film bonds falling to come to an agreement on salary terms.

Edith Johnson, away from the Bluebird for a year and a half, has started working for the Franklin Parnum company on "The Scarlet Car," adapted from a story by the late Richard Harding Davis, with Joseph de Grasse directing.

William Oldknow, a well-known Southern distributor, is associated with Frank Hall in the management of U. S. Exhibitors' Booking Corporation and will leave in New York in future to devote his entire time and energy to the advancement of the new organization.

Goldwyn Pictures Corp. was the first picture concern to answer the call of the government voiced through a special committee of the National Association of the Motion Picture Industry, with a subscription of \$100,000 for Liberty Loan bonds.

Ernest Shipman has established New York headquarters at 17 West 44th street, where the needs of independent producers will be looked after and their pictures exploited to buyers of the United States and Canada. The foreign sales will be handled by Chester Beckett.

Goldwyn Pictures Corp. is on record as officially promising that its productions of "Thais," with Mary Garden, will be booked with all its clients at no advance in price above what they pay for all other Goldwyn pictures.

Olive Tell has a dual role in "Her Sister," produced by the Empire All Star Corp. One as an American girl and the other as Isis, an Egyptian Priestess. In the cast are David Powell, Edna Bennett, Anita Rothe, Marie Melrose, Charles Edwards, Herbert Evans and Eleanor Seybolt.

Jack Roberts Revue, which is playing an indefinite engagement at the Paris-Louvre Cafe, San Francisco, enacted the cafe scenes before the camera that will be used in the "Finger of Justice" picture, which the Rev. Paul Smith is sponsoring and will use in his vice crusade.

The General Film Co. is devoting much time to the program distribution of one and two-reel subjects, with the comedies the greatest in favor, according to an official of the concern. The General claims there has been a noticeable increase for the funny subjects over the shorter-reel dramatics.

William Roehm, representing Lillian Walker, has placed her under further contract with the Ogden Picture Corporation, Miss Walker recently finishing "The Lust of Ages," which Harry Revere directed and which story Aaron Hoffman wrote. Miss Walker is to start a new feature shortly for the Ogden people.

Gus Ingels has gone back to the Pacific Coast after tarrying on Broadway. He transacted considerable business for the Ingels & Willie picture firm of Los Angeles, and established an eastern connection here with Roehm & Richards, while they in turn will represent R. & K. on the Coast.

Jeanne Eagels, with George Arliss in "Hamilton," now at the Knickerbocker, has been signed by World Film Corp., and will be co-starred with Montague Love in a feature to be screened, while Miss Eagels is playing her New York dramatic engagement with the Arliss company.

The State Rights Feature Co. of Knoxville, Tenn., has purchased, through Hillier & Wilk, "Fighting in France" for Georgia, Florida, Alabama, North and South Carolina. Hillier & Wilk also disposed of the eastern Pennsylvania and southern New Jersey rights to "The Gold Duck" to J. J. Goodstein.

Wally Van is still on Broadway, but at present "unattached." He may book onto another Vita contract, and again he may not, although he plans to go to the Pacific Coast shortly—contract or no contract. Of late Van has been making some special Van comedies independently of the bigger concerns.

A crowd of New York and Chicago film stars, as well as some picture makers and exhibitors, made a special trip to Indianapolis last week, where they took part in a big entertainment and dance given for the benefit of the Red Cross and the food conservation publicity plan to help the Liberty Loan drive as well.

Clara Kimball Young has just completed her second picture, "Shirley Kaye." In the cast are Corliss Giles (his initial appearance on the screen), George Fawcett, George Backus, John Sunderland, Claire Whitney, Nellie Lindrich, Frank Otto, F. O. Winthrop. Miss Young begins work at once on "The Marionettes."

Director Frank Crane, who had everything in preparation for a number of exteriors on a forthcoming Goldwyn "Thais," was somewhat disappointed Tuesday when the storm threw over all the exteriors especially built. The storm also played havoc with a string of 20 buildings that Fox had constructed along the Jersey Heights.

Polly Moran, Ben Turpin, Slim Summerville, Ethel Beare and others of the Paramount-Mack Sennett fun makers, will be seen in the next comedy "Roping Her Romeo," released Oct. 21, followed Nov. 4 by "The Pullman Bride," with Chester Conklin. Later "Are Waitresses Safe?" with Louise Fazenda, Ben Turpin, Slim Summerville will be presented.

The Crystal Photoplay Corporation announced last week that the Illinois, Indiana and Southern Wisconsin rights to the seven-reel "Mother and the Law," featuring Dolly Ledgerwood Matters, had been sold to Greilver & Hers, Chicago. The deal was put over some time ago, but news withheld because of an auxiliary deal whereby the picture was shown in Chicago loop house for a limited run.

Late contracts via Roehm & Richards, now representing the Willis & Ingels Co., of Los Angeles, in New York, have William Hummel, a New Yorker, placed with Goldwyn to take personal direction charge of the new Mabel Normand film; William Worthington, who has been directing for different companies on the Coast, as a new Goldwyn director, as well as Dan Whitcomb, scenario writer, added to the Goldwyn's writing staff.

Listed for trial in a New York municipal court is an action begun by Lawrence McGill, a picture director, who asks for judgment of \$1,200 against Charles C. Field. McGill alleges a verbal agreement entered into in 1914 at which time Field engaged the plaintiff for six weeks at \$200 weekly. At that time Field had a studio in Florida and it is understood that he was connected with the Prismatic Film Co. Herman L. Roth is acting for McGill.

Walter W. Irwin, general manager of Vitagraph Distributing organization, announces the completed posting of 12,000 additional 24 sheets on "The Fighting Trail," their melodramatic serial featuring William Duncan and Carol Holloway. This is the third stage of Vita's drive in connection with the promotion campaign for its serial. It is understood Vita is planning an even larger billboard campaign for "Vengeance and the Woman," their new serial, of which Albert E. Smith and Cyrus Townsend Brady are the authors.

The board of directors of Associated Theatres, Inc., held a three days' session in Minneapolis and elected the following officers to serve 90 days until the first general meeting of stockholders, December 17.

President, H. L. Hartman, of the New Palace theatre, Mauden, N. D.; vice-president, W. S. Smith, of the Orpheum and Grand theatres, Madison, Wis.; treasurer, Henry P. Grewen, Lakeview, N. Y.; and East Lake theatres, Minneapolis, and Hamilton theatre, St. Paul; chairman of board, Chas. W. Gates, Bijou theatre, Aberdeen, S. D.; secretary and general manager, T. J. Hamlin. All the moneys already received from exhibitors for stock was turned over to the Bankers Trust and Savings Co., Minneapolis, and the bank is pledged to return 80 per cent. of this money to the individual exhibitors if the organization is not completed with the theatres by Feb. 28, 1914. It was decided, wherever possible to do so, to organize each town solidly and attempt by the advanced simplified plan of marketing and distributing to save each exhibitor a big percentage on his present day expenses. The new corporation will try and save money for the exhibitors by having shorter express hauls through installing various sub-inspection and shipping stations throughout Minnesota, Wisconsin, North Dakota and South Dakota.

COAST PICTURE NEWS.

BY GUY PRICE.

Hayden Talbot has sued Parlo Studio for \$21,000.00 damages, claiming it failed to live up to a contract employing him as a scenario writer at a salary of \$150 a week.

The scenario writers released by Universal in the recent shake-up of comedy companies were C. B. (Pop) Hoadley, Capt. Leslie T. Peacock, Harry Wulze, William Parker, Edward Hungerford, Arthur Statler, J. G. Alexander, H. W. Dillon, Shelly Sutton, A. Fernandes and King Victor.

Wallie Reid may have to go on the operating table for "dislocated vertebrae." Reid is planning a Christmas trip to New York.

Hank Mann is rushing with all speed Filmmacyard. Hank, according to letters from him, isn't crazy about Broadway.

Little Pickford was hostess to a number of film stars who sold tickets for the benefit given for the Children's House Society of California.

"Camouflage," says the extra man as the new leading lady with the too rosy complexion and too golden hair passed him up on the big stage.

The property which Charlie Chaplin will use for his new studio was purchased from the R. B. McClellan estate in Hollywood. The entire investment, it is said, will reach \$100,000.

Dan Whitcomb has gone east to write scenarios for Goldwyn.

Christmas will find Jack Pickford at the other end of moviedom. Mr. Larky has promised Mary's little brother a vacation and Jack says he will be satisfied if he can have a taste of New York's Christmas turkey.

The stage is all set for D. W. Griffith's return here. The director has had men making the lot where "Intolerance" was made ready for him. He will finish up the pictures he started in Europe. Griffith, accompanied by the Glah girl, Robert Harron and cameraman Billy Bitzer, are due in Los Angeles this week.

Mitchell Lewis has come here at a big leading man salary to work in pictures.

Reaven Eason has taken his company to Bear Valley for scenes in "The Little Roughneck."

A. C. Jones, for years associated with Oliver Morosco, is now secretary and treasurer of the Northwoods Production Co.

John Fairbanks has already collected more than \$200,000 for the second Liberty Loan. Of course, this includes Bro. Doug's contribution.

President Bernstein of the King-Bee Film Co. is due to arrive here this week. He will bring several new players with him.

Scott Sidney has been at the sea shore the past week filming scenes for the National's production, "Tarzan of the Apes."

Some honor, indeed! Amy Jerome has had an apartment house named for her.

W. A. Woodward, brother of Guy Woodward, the actor, is doing some special publicity campaign work for W. H. Clune, along with his other duties.

Tod Browning, directing Fifth Story at Metro, has returned to San Pedro where he staged a spectacular water scene.

Virginia Chester has organized an ice skating club.

A "stepping-out" party was staged early this week by Alfred Whitman, Vitagraph leading man.

Nine directors are now at work at the Triangle Culver City plant.

John Emerson, director, and Anita Loos, scenario expert, of the Douglas Fairbanks organization, left Tuesday for New York.

Promises Kept

*The
Promise*

Paramount
promised that the advertising
and promotion push behind its
first serial

WHO IS "NUMBER ONE"?

would be the most powerful
ever known.

Here is what the Motion Picture
News of Oct. 20" says to exhibitors

*The
Fulfillment*

"Unquestionably, Paramount is putting
forward the biggest exploitation cam-
paign that has ever been attempted on
a serial story and its service arrange-
ments and exhibitor aids are the most
complete that have come to our
attention.

The man who books this Anna Kath-
arine Green story has been given every
opportunity to clean up on it."

Press books and other exhibits of
the big drive on "Who is 'Number
One'?" are at every *Paramount*
exchange. write for them. get them.

Story by Anna Katharine Green
Starring Kathleen Clifford



THE ADVENTURER.

From the standpoint of laughs this two-reel Chaplin-Mutual is about the funniest turned out by the new Mutual during the entire time the comedian has been with it. It is a combination of all the surefire laugh getters that Chaplin has ever used with a couple of added starters for good measure. But it sure is a picture that will bring the laughs so fast one must figure what there is for Chaplin to follow it with. Chaplin starts out as an escaped convict, opportunity for chase stuff, and there are a few new wrinkles in the hunt along the beach by the prison guards. The up and down the path chase, the climb up the side of a cliff and the trapping of Chaplin in a cave and his escape all brought laughs, but it was not until he ingratiated himself into the family of the Judge that sent him away, by rescuing the wife and daughter from a watery grave, attended by the usual comedy stunts, that the real laughs began. The big scream occurs when Chaplin spills a dish of ice cream into the front of his trousers while sitting on the balcony of the Judge's home with the latter's daughter (the other guests being seated below). Chaplin in shaking the cream down his trousers' leg lets it fall through a space in the floor and onto the back of one of the grande dames in a gown very much décolleté. As the ice slips down her back and disappears into the folds of her dress the audience almost bursts with laughter. There are the usual fill-ins with the drinks and the dance floor stuff which bring a few laughs, finally a chase when the prison guards discover their man is at the Judge's house. Chaplin makes excellent use of a funny piece of business with a folding door, but finally escapes while the chief warder releases hold to shake hands with a pretty girl the comedian introduces. Chaplin does not rely on his hop, skip, jump, run, nor his moustache tricks in this picture. His shoes are not the usual Chaplin footgear, and the cane is also missing; but Chaplin without them is funnier than ever. Fred.

THE SEA MASTER.

"The Sea Master" is a five-part American production featuring William Russell. It deals with a story along those lines, well told in a number of spectacular incidents with generally a fight the finale of each. These are splendidly produced, with considerable realism, although the first battle in the cafe might have been tamed a trifle. It hardly seemed possible anyone could escape the mob attacking the three who endeavored to safely carry Emily Gordon (Francella Billington)

and Rev. Hugh (George Fischer) from the establishment. But it could be overlooked through the splendid work by the director. It's practically a fighting film throughout. Mr. Russell punches his way to victory at all times, and the feature should be able likewise to do the same thing. It is one of those sea-going stories well told in picture form, and carries sufficient suspense to keep the average fan on edge. Bull Dorgan (Mr. Russell) rescues Emily after a hard struggle from a cave and carries her to his vessel for the night. Bull suddenly has a notion he desires Emily's company always and forces her into marriage. Thereafter, according to the photographer, they live unhappily. Occasionally Bull fights his chief assistant, who appeared to become a bit sweet on Emily. Bull gave him a sound whipping in a corking fight. Not content with that the assistant gathers the crew together for mutiny. Bull was unable to battle his way through that mob, so the assist. finally gets hold of Emily. However, the chief aid comes to the rescue, and Bull chases assist. around the boat and up the masts, where another fight is staged. After winning that affair, Bull decides it is no place for Emily and the baby born meantime, so he decides to ship them with the minister on a return trip aboard a supply ship. As they are about to depart, Emily changes her mind and remains. The photography, especially the night scenes, are splendid. It is a feature that attains a position amongst the good program releases.

THE PRICE MARK.

Paula Lee.....Dorothy Dalton
Fielding Powell.....William Conklin
Dr. D. Melf.....Thurston Hall
Marle.....Adele Farrington
Hassan.....Edwin Wallock
Nakhla.....Dorcas Matthews
Belle de Ferge.....Clio Ayres
Dorothy Dalton has up to now been featured with the Triangle pictures but lately she has come under the Paramount banner. Paramount made an excellent selection in picking "The Price Mark," done by Thomas H. Ince, as the first of their releases of Miss Dalton. It is fully up to Paramount's feature standard, if not a bit better. She adds a fresh face to the program, and hers is an attractive, expressive one. Not a lot of action in "The Price Mark," but a story of sustained interest, splendidly directed and excellently acted. Miss Dalton plays Paula Lee, not long away from the country, who is forced by a wealthy artist, Fielding Powell, to become his mistress. As such he sets her up in a luxurious apartment. It does not take Powell long to find that Paula is of the finer sort, in spite of the fact that he is a

man who takes his loves lightly. He decides to go off for awhile, telling Paula that if he ever returns it will be to ask her to be his wife. He does return, but a little happening makes him suspicious, which leads him to "free" Paula. In his absence Paula has won the love of a young physician in whose charitable work she has become interested and so she goes to him and they are wed, even though she had warned him of the shadow. The doctor is an old friend of Powell and had saved his life in Egypt years before. In the land of the Nile, Powell had won the hatred of a rug merchant, whose sister he had defiled. This Egyptian had followed Powell and was even then in his service, waiting for revenge. This he wreaks by stabbing Powell as the latter is about to divulge to the doctor the illicit relation with Paula. The photography is clear and expert. Further credit goes for the titles, which are brightly framed and clearly worded. Ibee.

THE HEART OF EZRA GREER.

A Thanhouse feature (Pathe Gold Rooster) with a story, not expertly sustained in interest and with situations that are incongruous, if not improbable. Ezra Greer (Frederick Warde, featured) is a butler whose daughter is working her way through some sort of co-ed school, certainly not of the standard kind. She has fallen in love with Denbeigh, a youth of means, and at the end of the school term they leave together. After a spell Denbeigh quits the girl to go to New York, ostensibly to obtain permission for their marriage from his guardian. The latter persuades Denbeigh to tarry near the bright lights and to forget marriage for the present. Soon he falls for a female vamp and forgets his first love, which brings fruition with a son, a fact which Denbeigh isn't at first acquainted with. Ezra in the meantime leaves his employer to seek for his daughter. In his wanderings he stumbles into an impoverished room to find out if a young woman, who had just died, is his daughter. Coming away he brings along a child who otherwise would have gone to a foundling home. Ezra finds a new berth, the summer cottage of young Denbeigh. The daughter discovering Denbeigh's address takes her offspring thence so that the child will obtain the rightful care from its father. As Ezra also has his foundling child with him the developed situation has two children in Denbeigh's home originally designed for occasional parties with the vamp. Denbeigh orders the latest kid addition to his establishment sent to a foundling home, but Ezra points out that as it is his child, his duty was clear, that of caring for the kid and finding the mother, to make reparation. Ezra does other things, in fact

at the finish he is both butler and boss of the works. Especially so when he finds out it was a daughter Denbeigh had wronged. Rather a mixed assortment of things. The direction is good in spots, but the photography is clear. Ibee.

NEW INCORPORATIONS.

Oro Pictures, Inc., Manhattan, \$35,000; J. J. Ring, C. H. Hunter, W. G. Miller, Jr., 92 William street.
International Film Service Co., Manhattan, H. Michael, A. C. Keough, G. E. Tierney, 101 East 116th street.
Hepkins Plymouth Co., Manhattan, \$45,000; A. F. Hopkins, D. F. O'Brien, L. Shubert, 225 West 44th street.
Helene Price, Inc., Manhattan, \$5,000; Morris Rothstein, Sidney A. Horwitz, Helene Price, 220 West 42d street.
Trinity Trading Corp., Pelham Manor, N. Y., \$50,000; Charles F. Pope, Eleanor O'Keefe, Edgar C. Beecroft, 501 Fifth avenue.
Special Features Corp., Manhattan, \$1,500; F. W. Gaffney, Thomas A. Barrett, A. Higgins, 301 West 17th street.
Gotham Productions Co., Manhattan, \$20,000; July Murry, Nat Roth, Frederic McKay, 223 West 42d street.
The Joann Sawyer Operating Corp., Manhattan, \$50,000; J. Sawyer, C. Journal, J. Grandon, 51 Chambers street.

"BABY SUNSHINE" KILLED.

Los Angeles, Oct. 24.

"Baby Sunshine," otherwise Pauline Flood, the little daughter of Dr. and Mrs. J. N. Flood, and known as the tiniest star in films, was run over by an automobile truck and killed. She had been playing in Universal pictures.

NARROW ESCAPE.

Los Angeles, Oct. 24.

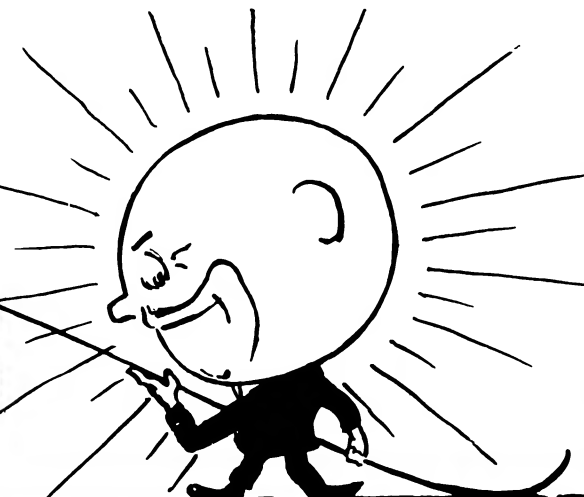
Imprisoned in a limousine when it was pitched into the water of Los Angeles harbor as the result of a collision with a touring car, Joseph McDonough and Edwin Tacoma, film heavies, who cannot swim, narrowly escaped death in an unpremeditated "thriller" during the making of a picture.

William Fox presents

SUNSHINE

COMEDIES

Henry Lehrman Production



A 25 minute headliner that causes more laughter and comment than a \$3,000 act.

Gets your show off to a good start or sends your audiences home laughing.

Fills the crying need of the man who books the show Comedy Comedy and more Comedy.

SunshineComedies are new-unique-elaborate, but always screamingly funny.

Greater in laughter than in length.

Girls Galore—Funny Comedians—Emotional Animals.

FIRST RELEASE, NOVEMBER 11. "ROARING LIONS AND WEDDING BELLS."

FOX FILM CORPORATION

WHY GO E

We offer you here more than a dozen new numbers to complete any repertoire. We have ballads, ragtime compositions. You can compile a routine from these songs listed below insures you against any possible single one a musical gem. Look them over and then waste valuable time searching the market for proper

("I'M ALL BOUND 'ROUND WITH THE) MASON DIXON LINE"

(SCHWARTZ-LEWIS-YOUNG)

Get the new patter chorus for this winner. A great double version also. This is now the biggest hit of the decade. Don't overlook it.

"JOAN OF ARC"

(WELLS-WESTON-BRYAN)

The prize-winning patriotic number. Voted the best of the modern military airs. Nothing on the market to compare with it.

"WHOSE LITTLE HEART ARE YOU BREAKING NOW"

(IRVING BERLIN)

The novelty "Butterfly" song. A catchy melody that surely wins.

"GIVE ME A LITTLE BIT MORE THAN YOU GAVE REILLY"

(WENDLING-WELLS-BRYAN)

A comic and a panic. Get it.

"SMILE AND SHOW YOUR DIMPLE"

(IRVING BERLIN)

The big campaign number.

It's a sure thing everywhere. Don't miss it.

"BLUE BIRD"

(GRANT-GRAFF)

A high-class ballad that tops everything in its line. We especially recommend "Blue Bird" to the singer with a voice. It charms the music lover.

"SOMEONE ELSE MAY BE THERE WHILE I'M GONE"

(IRVING BERLIN)

A song that has "landed" in the west. Acts coming east and those now east must not overlook this hit. A typical Berlin winner.

CHICAGO
81-83-85 Randolph St.
FRANK CLARK

WATERSON, BE
STRAND THEATRE BLDG., 47TH ST. AND BROADWAY

ELSEWHERE

All different styles, from which you can select enough songs, novelty numbers and prize winning patriotic catalogue without fear of conflict, and the grade of of failure. This is a list of encore winners, every select those you wish. Write, wire or call, but don't songs when you can procure them all under one roof.

"MY SWEETIE"

(IRVING BERLIN)

The "knockout" of the day. Once you try it you'll keep it on. Get it now while the public are clamoring for it. It will guarantee that hit.

"IN SAN DOMINGO"

(SNYDER-YOUNG-LEWIS)

Not a Hawaiian song, but better than the best of that classification. It's one of our star numbers and has brought back the best reports of anything of its kind we ever published.

"MR. JAZZ HIMSELF"

(IRVING BERLIN)

Berlin has taken the "Jazz" idea for a marvelous song. It's one of those numbers that will fit the "Jazz" singer like a glove. Get it.

"EVERYBODY TOOK A KICK AT NICHOLAS"

(HESS-LEWIS-YOUNG)

The comedy song about the Russian revolution. A scream in every line.

"HOW CAN I FORGET

(WHEN THERE'S SO MUCH TO REMEMBER")

(IRVING BERLIN)

Berlin startled the world with "When I Lost You" and "When I Leave the World Behind," but this number easily is the best of that style he has ever written.

"I'M FROM CHICAGO"

(MERRILL-EDWARDS)

Acts headed west, don't go without "Chicago." This is a sure thing for the central west. It's the best "town" song ever written.

IRVING BERLIN & SNYDER
NEW YORK
MAX WINSLOW, Manager

BOSTON
220 Tremont St.
DON RAMSAY

THE FLAMING OMEN.

Dorlan Alfred Whitman
 Blanca Mary Anderson
 Lord Haviland Otto Lederer
 Natche S. M. Jennings
 Coza Clara King

A. de Segura is the author and William Wolbert the director of "The Flaming Omen," the Oct. 29 release for Vitagraph under the Blue Ribbon brand. While suggesting "The Squaw Man," it in no way resembles the Edwin Milton Royle play. If any fault be found with the story it is in the fact there is altogether too much of it, which makes it a trifle involved and hard to follow. But once it gets going it is all right. Dorlan is the son of an Englishman who was in Peru and an Inca woman. Lord Haviland, travelling in Peru, comes upon the body of a native woman who had killed herself at the foot of an image. It is the mother of the Dorlan, who had been deserted by the Englishman. Lord Haviland adopts the child. Dorlan succeeds to his foster-father's riches and title, while his real father, unknowing, had married an English woman and has a beautiful daughter, Violet. Dorlan and Violet, unaware of their close blood relationship, fall in love. It all culminates in most sanguinary results. Dorlan's father, going crazy with drink, Violet being mortally shot and several others in the cast biting the dust. In the end Dorlan marries Blanca, an Inca girl, who loves him, and it is to be assumed he finally is made happy. Unusually effective photography and good detail. The feature would come under the general description of "a western". Jolo.

THE DESIRE OF THE MOTH.

Stella Vorhis Ruth Clifford
 Christopher Foy Monroe Salisbury
 Colonel Vorhis W. H. Bainbridge
 John Wesley Pringle Rupert Julian
 Matt Lisner Milton Brown
 Dick Marr Al Sears

This Bluebird feature is entirely misleading as to title. Who would suspect a western story to be lurking under the title of "The Desire of the Moth." The suggestion is rather that of bright lights, gilded palaces of mirth, foolish country girls lured by the gold and glitter of the big city. But no, such is not the case in this instance. It is a wild and woolly tale of a bold, bad horse thief and a gang of western schemers who try to ditch him after he has reformed. In its original form, under another title, the story appeared in one of the popular fiction magazines and it was a corking tale, but as a picture, well it's just a western. The fault lies entirely with the picture people, for the story had more than the ordinary share of suspense and was replete with thrills. In the feature there is no reason for the twists and turns which should have been clarified with titles. Then there is also the matter of acting and direction, extremely faulty in spots. All told and to make an ordinary feature of what might have been a picture worthy of Broadway consideration. Rupert Julian directed and enacted one of the important roles, the star is Ruth Clifford, with Monroe Salisbury as the leading man. The story was originally by Eugene M. Rhodes and adapted for the screen by Elliott J. Clawson. Miss Clifford is interesting but hardly starring material at present. Fred.

THE BEAUTIFUL ADVENTURE.

As the title suggests, this is a filming of the legitimate production presented some seasons ago by Charles Frohman at the Empire, New York, and is a current release, the picture being one of the Empire All Star Frohmans (Mutual). As a show it was first done in French, Mr. Frohman having used an English adaptation. Always a charming story on the stage, that also goes for it as a picture feature, for it tells of two lovers whose road to happiness is not smooth but who finally are enabled to embark on "the beautiful adventure" together—that is, to marry. Ann Murdock as Helene presents a very girlish role to the camera with David Powell quite nicely fitting as Andre. Del Henderson, who directed the picture, has done excellent work. He probably employed some of the beautiful estates on Long Island to obtain the atmosphere of the action supposed to take place in France. If so the illusion is cleverly carried out. Almost entirely the sub-titles are taken from speeches in the play, and there are therefore some bright lines to help out the action. Credit to the book is indicated by the titles being in quotations. Ibee.

THE FIBBERS.

"The Fibbers" is a five-part Essanay, written by James Adams and starring Bryant Washburn and Virginia Valli. Conventional basic plot of husband and wife suspecting each other of unfaithfulness, with both innocent and becoming reconciled at the finish. A "tramp" is injured in a railroad accident and is taken into their home. He is a drug fiend and they try to reform him. Husband becomes jealous of wife's attentions to the man. In reality he was once a prominent playwright and his constant association with the wife is caused by his reviving on a play she had written. A woman comes to the husband's office, which the wife regards as suspicious. She turns out to be the daughter of the playwright and is giving him an order to draw plans for a house, husband being an architect by profession. Well acted and directed, with good photographic effects. A popular-priced feature. Jolo.

THE STAINLESS BARRIER.

Betsy Shelton Irene Hunt
 Calvin Stone Jack Livingston
 Roger Enderleigh H. A. Barrows
 Richard Shelton Rowland Lee
 Thos. Crosby Thos. S. Guise
 Wilbur Gray T. Barney Sherry
 Wallace John Lince
 Aunt Ruth Shelton Kate Bruce
 Mammy Lena Harris
 Williams James G. Farley

A story of supreme sisterly sacrifice is picturized in this Triangle feature—that of an innocent girl engaged to wed a promising young attorney, confessing on the witness

stand she had been wronged by a financial villain, the latter having been shot by the brother. This to save the brother from possible contact with the hangman's noose. Thus is justification for the crime shown to the folk of a small southern town. But the situations are far fetched. In the light of events, the brother could have easily proven self-defense. Of course it isn't true, this supposed improper relation, conceived by the morally degenerate brother, but it serves to create the "stainless barrier" between the girl and her fiancée. Still it is plain perjury. Richard Shelton, the brother, has gone to New York and there becomes enmeshed in the fraudulent stock schemes of one Enderleigh. When the postal inspectors get too close,

Enderleigh decides on a final clean-up in weak-kneed Shelton's home town, threatening the youth should he fail to go through with the plan. Shelton's "blue blood" ancestry gives the schemers easy entrance into the confidence of the town folk, who liberally subscribed to stock for a supposed munitions plant. Enderleigh gets tipped the postal sleuths are on the way and he withdraws all the money subscribed. Young Shelton makes a feeble effort at stopping the departure of the crook, and when knocked down by Enderleigh, shoots the fleeing confidence man. A trial for murder results, ending with the sister's admission of having been ruined. Sister's fiancée finally discovers the truth. The unusual twist is the story's value. Ibee.



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in

"The Adventures of Carol"

Story by **JULIA BURNHAM**
 Directed by **HARLEY KNOLES**

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N. Y. Tribune

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N. Y. Evening Sun

"Miss Evans is delightful. She plays with an utter lack of self consciousness that is most refreshing."

N. Y. Journal of Commerce.

"She is wonderful, she does not over-play, she is just natural. That's what makes her acting perfect."

N. Y. Telegram

WHO IS "NUMBER ONE?"

(Episodes 1, 2, 3, 4)

Suspense is generally conceded to be the main essential to melodrama, and a large percentage of it is necessary for the successful carrying on of a picture serial. Whatever else might possibly be said of Paramount's initial serial, judging by the first four episodes, it cannot be truthfully charged it lacks in suspenseful interest. One would naturally expect such a story from Anna Katharine Green, a past-mistress in the art of serial writing in the days when "To be Continued in Our Next" was the prevailing method of publishing mystery novels before releasing them in complete book form. Mrs. Green appears to have done the same thing with "Who is Number One?" for pictures as she was wont to do for the family story papers. The producers have admirably visualized her work with a magnificent production, sumptuous in the extreme, and gone to no end of expense in the building and inventing of properties. Estimating the gross cost of production by the first four episodes, each two reels in length, the aggregate undoubtedly totals well into six figures. Kathleen Clifford is the star and has a role that is adapted to her individuality. She plays Almee Villon, ward of Graham Hale. At the opening she comes from abroad to take up her home with the Hales. There are five other principal roles. There is Graham Hale, financial giant and famous inventor, who, for some reasons unknown to him, is being attacked by conspirators of unlimited power and wealth, who seek his ruin, and threaten his life, constantly sending him "black hand" messages. He has a son, Tommy, a brave youth, who is also "marked" by the conspirators, who seek to injure Graham Hale in a manner to hurt him most—the life of his son. Next comes Camille Arnot, a mysterious woman, who seems to be "a woman scorned," and hence bent on vengeance. It is indicated by flashbacks that years before she had been loved by Hale and cast aside. The two others are Thornton Rayne, a trusted friend of Hale, secretly in league with the conspirators, and Hugo Wald, Almee's tutor, in love with Almee.

EPISODE ONE.

The plotters against Graham Hale send him a warning, signed "T-T-T," that after 18 years "Number One" is determined upon revenge. Hale cannot imagine who it is or why anybody seeks to be revenged upon him. Almee Villon, his ward, arrives in her new home at this time. That night the doors of the steel vault in the basement of Hale's home are melted away by the employment of a strange invention and Almee's securities and Hale's submarine plans are stolen. Hale and his son Tommy, in a battle with the robbers, rescue Almee, who has been kidnapped. When the struggle is over Tommy finds that he, like his father, has been marked by the "T-T-T" for a victim of "Number One."

EPISODE 2.

The mystery deepens. The thieves are escaping in a railroad engine. The Hales, accompanied by Almee, use a "flying fortress," a sort of railway military "tank" to pursue. Treachery within the ranks of the Hales makes gunfire futile. The fugitives are overhauled and stopped by grappling irons, but escape after a hand-to-hand encounter.

EPISODE 3.

Hale is head of a syndicate to recover sunken treasure. The enemy seizes his submarine and start to capture the prize. He starts in pursuit with a super-submarine. Arriving at the location Tommy and his men don diving suits and descend to the bottom of the sea. In a desperate under water battle he is captured and imprisoned in the treasure ship which the T-T-T people dynamite.

EPISODE 4.

By a miracle Tommy escapes from the blast and is picked up from a floating log by his father and Almee. The submarine and super-submarine have a battle. The T-T-T gang send a torpedo which blows up the Hale vessel and the Hale party are compelled to dive overboard to save their lives. Almee and the crew are picked up and captured, but Hale escapes. Imprisoned in an old warehouse Almee throws a message out of the window, which is picked up by a child.

The detail in the serial is wonderfully worked out and gives evidence of careful and painstaking figuring. If the remainder of the 15 episodes sustain the interest as do the first four, "Who is Number One?" is an undoubted success. Jolo.

THE MAN HATER.

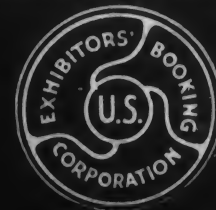
Phemie Sanders.....Winifred Allen
Joe Stull.....Jack Meredith
Phemie's father.....Harry Neville
Phemie's mother.....Bessie Shirley
Lucy Conyer.....Marguerite Gale
The Doctor.....Robert Vian
Phemie's little sister.....Little Anna Lehr

Usually "man hating" is confined to a set of females who might come under high brow classification, but here is a story of a low brow man hater, rather quietly but effectively done by Winifred Allen as Phemie Sanders. Phemie is the eldest daughter in a household unrelieved by squalor, which condition is supposed to attain because of

the father, a confirmed lover of red-eyes. Phemie is of marriageable age, but there are several smaller children, their number to be increased by one, but the mother dies in childbirth. Because of her father's devotion to booze, Phemie has become a man hater. She turned down Joe Stull's offer of marriage "under any conditions." Joe is the youthful village blacksmith. After her mother's demise, Phemie leaves her father, saying a neighbor would look after the rest of the brood, and appears at Joe's smithy for immediate marriage—under her own conditions, which are that there is no love on her part. Stolid Joe takes a chance, and though his home is kept

like a pin he soon hankers for some sign of affection from his bride. It isn't strange therefore, that Joe wants a bit of fun. He turns to a widow once smitten with him and who has just returned from the city. Phemie tries not to notice Joe's innocent straying but in the end she comes to life, with a realization she loves her man too well to have another woman trifling about and she goes to his arms. A likeable film in spite of the oft pictured poverty in the earlier reels. The children's antics are amusing, especially for the younger and the feminine portions of an audience. The story is by Mary Brecht Pulver and originally appeared in the Saturday Evening Post. The direction was by Albert Parker, the photography by Roy Vaughn and the whole supervised by Allan Owan. Ibes.

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William Duncan

DIRECTOR and STAR

GREATER VITAPHONE SERIAL

"The Fighting Trail"

Forthcoming Release—"Dead Shot Baker,"

"The Tenderfoot" and other "Wolfville Tales" by Alfred Henry Lewis

THE SAVAGE.

Marie Louise.....Ruth Clifford
Lizette.....Colleen Moore
Julio Sandoval.....Monroe Salisbury
Captain McKeever.....Allen Sears
Michael Montague.....W. H. Baldwin
Joe Dedotte.....Arthur Tavares
Batiste.....Geo. Franklin
Pierre.....Duke Lee

Just another of those stories of the great northwest, same set of characters, same sort of plot and if anything the acting in this case is just a little worse than the usual run, the only exception being Ruth Clifford, who plays the lead in the picture, and she passes

principally on the strength of her blonde beauty. The picture is a Bluebird with Ruth Clifford and Monroe Salisbury featured. The story was written by Elliott J. Clawson, and for some reason or other the production is billed as "Another Rupert Julian Production." Marie Louise (Ruth Clifford) is the daughter of the factor of a trading post. She is engaged to marry Capt. McKeever (Allen Sears) of the Northwest Mounted Police. The savage is Julio Sandoval (Monroe Salisbury), a half-breed with an Indian mother and a French father. He is living with a half-breed girl when Marie Louise returns from school in Montreal. She, with her golden curls, makes an appeal to the animal nature of the "savage" and he plans to carry her off

to the mountains. He is successful, but at the last minute weakens in his plans and she returns safely to her home. Her affianced one in the meantime has gone into the hills to capture a band of tough characters who in turn take him prisoner. It is the "savage" who at the leading of the girl effects a rescue, although he loses his life in so doing, and the girl and the captain spend their honeymoon in the cabin where the "savage" held her a prisoner. The last sub-title is to the effect she cannot help but think of the man who died to give them their happiness. This thought in the cabin that was almost the scene of the great tragedy of her life. One wonder what her thought really were. Just an ordinary program feature. Fred.

THE SPREADING DAWN.

Patricia Mercer Vanderyl.....Jane Cowl
Anthony Vanderyl.....Orme Calhoun
Bentley Vanderyl.....Harry Springer
Mrs. Cornelia LeRoy.....Florence Billings
LeRoy.....Henry Stephenson
Mrs. Mercer.....Allen Chapin
Young Lizette.....Helen Blair
Col. Lee.....Cecil Owen
Georgina Vanderyl.....Mabel Ballin
Capt. Lewis Nugent.....Edmund Lowe
Old Lizette.....Mrs. Edith McAlpin

The fourth Goldwyn release, starring Jane Cowl, is a six-reel production, "The Spreading Dawn," adapted from a story by Basil King, directed by Larry Trimble, photographed by Philip E. Rosen. It is one of the classiest features ever turned out, with no attempt at sensationalism but withal breathing a munificence of expenditure, all of which was invested with rare good taste. The story itself is about ladies and gentlemen of the better class—American society people, who resided for several generations in Washington Square. The major portion of the picture is laid in the Civil War period and the producers must have gone to a world of trouble and expense to secure not only costuming, but the proper interior settings and exterior locations. The atmosphere thereby created would seem to be proof against criticism, even by a student of that period. There could be no question of the accuracy of the costuming, furniture and all other accessories. The story is a simple one, but told with a dignity that brings charm to it that it might not otherwise possess. Georgina Vanderyl is the sister of the dying her lover, who is called to France to fight. Her aunt (Miss Cowl) is an elderly woman who ruled society in Washington Square for three generations and who, having been disappointed in love, says there is no such thing as love. The girl challenges this statement, whereupon the aunt brings forth her diary for the girl to read, and which is visualized as the pages are turned. By this means the star is seen first as a gray-haired old lady. The diary relates how Patricia Mercer married her soldier lover just about the outbreak of the Civil War. He returns on furlough, visits a married woman in the interests of his younger brother, the husband mistakes the visit and shoots him, and Patricia, believing him faithless, closes her heart up to the time her niece is about to place herself in a similar situation. Before dying the young husband writes Patricia, explaining everything and saying it is better that his death be set down as suicide. Patricia has never opened this letter, which says he will be waiting for her in the Spreading Dawn. The young niece opens the letter and compels auntie to read it. Realizing her lifelong error, she calls to her Auntie that she is coming to him and falls across the table dead. The above brief synopsis gives one a very poor idea of the story as revealed in the flashback. Some conception might be had of it when the statement can truthfully be made that the photography is probably the finest work ever done upon a feature. Jolo.

THE UNKNOWN.

"The Unknown" is an Italian picture shortly to be offered for the American market. It tells the story of a rich and impressionable young man who comes back from a long voyage bringing a beautiful unknown with whom he is desperately in love—as she is with him. They live together in ecstasy until the young man's passion begins to wane and he enters upon a flirtation with the wife of a celebrated doctor. The physician, it appears, is inattentive to his spouse in the matter of "the pleasures of youth," to quote from her farewell letter—and she goes forthwith to the home of the other girl's lover. This "other girl," overcome by excess of sentiment at the neglect of her male companion, has fallen senseless in the street, where some strangers find her and take her to the hospital of which the celebrated doctor is the head. She is thought to be dead, but just as the surgeon is about to use the supposed cadaver as an illustration in surgery in a clinic, the young woman revives, but with a total loss of memory. The doctor takes his patient into his house for observation, and falls in love with her; so that we have his wife living with his friend and his friend's late mistress living under the former roof of the woman who has supplanted her. The physician's patient now proceeds to undergo a series of abstractions, in one of which she returns to the abode of her paramour, who, as soon as he perceives she is not a ghost, orders her away. Thereupon she goes back to the home of the doctor and chokes him to death. The last we see of this interesting young woman she is running like mad down a straight and apparently endless row of trees, indicating that, like "The Brook" of Lord Alfred Tennyson, she is going to "run on forever." This picture is beautifully done in photography and direction, but the story is entirely too hard for acceptance in the United States. Its easy-going sexuality it has not been excelled recently, and would never get past the censor. Jolo.



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AMONG THE WOMEN

BY "PATSY" SMITH

A bill of exceptional novelties makes every woman on the Palace program this week stand out as a type. Tall, blonde Jessica Brown in fresh, girlish dancing frocks (but still kicking like the average chorus girl) and little Olive Wright (in the John Hymers act) with her long, fair curls, making her look just what she is supposed to be, a simple, trusting "rich little poor girl," stand for the youth in the bill. The three athletic nurses (excess baggage in "The Battle of Wit") and the three women in the Boyarr dancing troupe are the vigorous female exhibits, and Nonette, with her artistic setting and gypsy atmosphere, the vital Bohemian girl. Frances McHenry as Carina Rai (in "The Bonfire of Old Empires") is the palpitating woman patriot; Marie Nordstrom, the airy, frivolous "pretend" woman (and the type is not so scarce in real life either), and Flo Bert, the rotund, good natured "pal" woman.

Miss Brown looked smart in old china blue georgette skirt, sleeves and bertha, a black panne velvet bodice with full poplin finish, and a black hat. Miss Nordstrom's opening frock was quite too youthful for her, being made of wide ruffles of plaited white net—the baby waist held in with a blue satin sash. Miss McHenry's costume was a safe blending of the Russian blouse and Austrian zouave, in brick terra cotta cloth, trimmed with braid. Miss Bert's blue velvet suit corded with black and fur trimmed had good lines for her height, but the last dress could be improved upon greatly.

Mabel Normand, the film comedian, opened the bill on the American Roof Monday night with a purported two-minute talk on Liberty Bonds. It was all to the point, however, of convincing the audience that she had never been on a stage before. Miss Normand will neither sell bonds nor advertise her firm advantageously by her speeches. She wore a simple black velvet dress, white lace collar and cuffs, brown fur stole and Napoleon hat trimmed with a gray ostrich feather. With four double male turns on the regular program all of the draft age it didn't look as if Uncle Sam were robbing the stage of the male element.

Willa Holt Wakefield's smile radiated through six numbers, and she looked "every inch a lady" in yards and yards of gold velvet and lace draped on her figure in princess lines. Belle Onri, no frail professional sister either, was conscious of her earrings and should discard them during her act. While the Gordon Highlanders were doing their finish, someone in the audience, undoubtedly peevish at their attempts at comedy, shouted "Hang that American flag up right." Despite the rejoinder of one of the men in act that the disturber "was cock-eyed," the fact remained it was hanging, in the centre of our allies' flags, upsidedown, and the patriotic young interrupter should have been complimented on his keen observation. Miss Richfield (in the old Ryan and Richfield act) looked dignified in a simple pink georgette frock, and the good looking little blonde in the Demarest and Doll act wore a cornflower net and gold lace dress that hung badly and a georgette that was perhaps white once, brightened up with bands of brilliant silver trimming.

There are no frail little misses on the

Alhambra bill this week. None who look as if they cared a fig about an extra pound or two of real flesh. Marie Fitzgibbons, the "great big story teller," in a becoming white satin costume, and her fair locks in an old fashioned coiffure, wore gray shoes and stockings. Sibyl Brennan wore her stunning gold cloth bustle gown, the first of the lustle variety to be revived in vaudeville, and Ottie Ardine, quite sylph like, made a particularly dainty picture against the green and white trellis conservatory drop, in her white satin dancing frock applied with forget-me-nots. Plump Ruth Tompkins still wears her girdle fastened too high in front and Sylvia Bidwell, who plays Jean Hadley in "The Forest Fire," makes herself look an unattractive heroine with her flat wiglike hair arrangement. Lily Cox (Rome and Cox), a new vaudeville combination, does some eccentric stepping of surpassing merit for a woman. A white satin skirt worn with a black velvet jacket is much too short in the back. With a white satin belted in chemise blouse, she wore leg o' mutton trousers smartly trimmed with buttons.

There are a couple of regular vaudeville artists in town who do not use an amber spot light! It was a relief to watch them. They are also one of the best singing duos in the two-a-day, Newhoff and Phelps, at the Fifth Avenue first hall. Dode Phelps is looking ten years younger than last season and is wearing the prettiest and most graceful gown. It's white lace splashed with silver and brilliants and has a straight natural waist line. The shirt has side cascades of coral net and back drapery of white net, a narrow blue ribbon runs across the front and falls in long ends from the waist line. One of the women in the John W. Gordon Co. wore lavender georgette and an imitation ermine cape collar and the other a belted in Nile green silk which fell from a straight yoke like an old fashioned mother Hubbard. The titian haired assistant in De Bar's act wears a brown net short dress spangled with golden brown sequins, a long lace ruffled frock and a Japanese kimono in blue and gold for the Ten Lche stunt they do.

Two good old timers drew the Harlemites to the opera house this week—Hallen and Fuller and LeRoy and Lytton. Mollie Fuller's white tights covered just as attractive limbs as in the days of "Evangeline," if we are to judge by the life size picture of her as "Gabriel" on their drop. She made a quick change while the spot light man switched the light to another part of the stage—turning back her black jet trimmed skirt, disclosing a white satin lining and making the whole fall in a drapery at back like long cat tails. A little less expectancy on Haller's part for kind applause throughout the act would materially help it. LeRoy and Lytton charmed in the same old way with their sunset romance. Emily Lytton looked ideal in a light blue dinner dress with deep flounces from just below the hips to the hem. The top of bodice and sleeves were of sheer lace and a beading of black ribbon showed at the neck and wrists. The "Company" with Margaret Edwards and Co. deserves special mention if only from her lack of ostentation. Most women go into an orchestra pit to divert the audience's attention from the stage. This woman looks attractive in white satin and gold braid, leads orchestra, plays the cornet and bugle—doing all well, yet makes no bid for applause. If its only to learn the exercises that will keep you from becoming flat footed in these days of high heels and archless arches, all women should see Margaret Edwards. The woman in the John T. Ray skit wears the same gray satin dress and scarlet coat reviewed in a previous issue.

AMONG THE WOMEN

BY THE SKIRT

The rain Wednesday didn't frighten upper New Yorkers if the size of the Riverside audience told anything. The huge house filled up early and all stayed late. Evelyn Nesbit now dancing and singing with Bobbie O'Neill is showing as in other seasons a wardrobe worthy of notice. A silver broadened on chiffon was made with a puff at the hips and narrow panels. The waist line was held by green and mauve ribbons. A Bunty song was done in hoopskirts of mauve satin ruffled and combined with pale blue. The handsome gold and black brocade cloak of last season is again shown. For a society dance Miss Nesbit wears a black velvet made with a plain bodice and the skirt slashed revealing a white and silver foundation. The three O'Gorman Sisters dress nicely and wear their hair in long curls. A drummer miss wore a white satin dress of a Vivandiere. A mantle of blue was lined with red and white stripes. An aviator suit was extravagantly done in silver cloth. For the finale short blue bodices had white satin skirts plaited. Florence Tempest, after two boy's costumes, was dressed in white chiffon. A poke bonnet was of pink worsted knitted. A silver and lynx cloak still forms part of Miss Tempest's outfit. Miss Dayne in a tiresome sketch with her husband, Will Cressy, wears a black net over white and trimmed with blue passementerie. Marion Hodges in the same act has a natural ability to act, but is unfortunate in the quality of her voice. Her dress was rather tacky in grey and rose taffeta. Flo Bert (with El Brendel) appears in a tailored dress of peacock blue cloth. A silk top hat, although low of crown, made her look hard. The woman of the Gliding O'Mearas has good looking, but still last season's, second dress. Her first gown isn't there.

The burlesque show at the Columbia this week has Edmond Hayes in big type, but it is Thomas Snyder who carries the show. Marie Jansen is the principal woman. She fails in looks and voice. Her one number, a Red Cross song, isn't heard beyond the footlights. Neither does Miss Jansen wear clothes befitting the part. Her first costume is a brown velvet coat and large sailor hat. A second dress is of the school girl type in white mulle. A black lace dress with gold edges was also worn. The soubrette was well done by Juanita Sawn. Her grey satin maid's dress was pretty, while a dancing dress of silver cloth was heavily headed and combined with old blue. The chorus consisted of a lot of hard working girls. One number was done in good looking taffeta dresses of all the pale shades. Made over lace petticoats the skirts were prettily draped. The rest of the costumes ran to the fantastic designs. One set was of yellow trunks with light blue bodices coming to a point to the knees. The tops were of pink while green chiffon scarfs hung from one shoulder to the wrist. A black and white suit for another number was slashed to represent daisies. Red socks added just enough color. In a Toddle song the girls wore black fringe over a tight lining of orange.

Morris Gest has brought to New York (Manhattan Opera House) the stupendous production "Chu Chin Chow." With a two years' run in London it may please this city for a longer time. No production has ever been put on with more lavishness. The costumes take one's breath away by their extravagance. Florence Reed as a slave is the one artiste among the women. The singing of Tessa Kosta became tiresome after a while, due probably to the monotony of the score. Henry Dixey also was

nerve racking when he attempted to sing. Tyrone Power's performance was a delight. Several of the many costumes stand out prominently. A ballet was done in full red skirts girdled in gold with head dresses of blue. The solo dancer wore gold. Needless to say, there were but straps covering the busts. Another dance was done in long pants of green with panels for both legs of blue. These were embossed in every color of the rainbow. A manakin number couldn't be described. It received an ovation. "Chu Chin Chow" is a great kiddie show.

"Doing Our Bit," the latest Winter Garden production, won't set New York afire by its brilliancy. A large and indifferent looking chorus of girls occupy the stage most of the time. In dressing there was but one set of gowns drawing attention. Worn by the show girls, they were of gold and silver cloth. Decorated with green and red stones were feathers to match. Feathers seem to play a most prominent part in the performance. Costumes representing the most precious of jewels were done in tights with heavy draperies of brocade, with head gears of plumes. The dressing of most of the numbers was done in tights a la Columbia burlesque. A candy number suffered in comparison with the Fred Stone show. Of the women, Chilson Ohrman wore the best looking dresses. An evening gown was in black and silver brocade. A green velvet suit was trimmed in squirrel. Ada Lewis' costumes were heavily constructed, running mostly to velvet. Sylvia Jason (who seems lost without Harry Tighe) wears the short dresses she always affects. The one number that stood out was a violin arrangement with Herman Timberg and 22 misses in hoopskirts of yellow and purple. Leach Nora, one of the woman principals, looked well in several costumes.

At the Broadway Ruth Clifford in a stirring picture of the west called "The Savage," isn't given an opportunity to wear clothes, but is seen most of the time in a riding habit, most becoming.

The Rialto and Strand are both showing pictures this week that are really splendid. Dorothy Dalton in "The Price Mark" at the Rialto does finely as a ruined lady. Opening in an Egyptian setting Miss Dalton wears the Oriental dress of that country. What follows takes place in New York with Miss Dalton first as an artist's model. Deceived by the artist, Miss Dalton continues to live with him and is given opportunity to wear a beautiful wardrobe. An evening gown of ravishing beauty is of an iridescent material. A street dress of a light-colored material is made in one long line. There were many more dresses equally handsome. The entire current program at the Rialto is a joy. The huge orchestra played Liszt's "Second Hungarian Rhapsody" in stirring manner. Alberto Bachman of the Rialto orchestra beautifully played Saint-Saens Havanais, Opus 83. Charlie Chaplin in his newest picture "The Adventurer" had the audience in screams. At the Strand Jane Cowl conclusively set forth that she is as beautiful on the screen as on the speaking stage. "Spreading Dawn," her feature, is a story of the early 60's, and the costuming is of the hoop-skirt type. The captions are amusing, inasmuch as they refer to "Long Acre Farms" and "a summer home on Riverside Drive." Miss Cowl has brought her leading man of the stage with her into pictures. The choice isn't a happy one. Orme Caldara isn't a film type.

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AT LIBERTY—A union pianist, experienced, orchestra, or as accompanist to vocalist. Last engagement, Catskill Mt. House, N. Y. Will travel if necessary. Address W. G. Schwarz, Ardley, N. Y., Box 110.

BANJORINE PLAYER DESIRES ENGAGEMENT. CABARET OR VAUDEVILLE ACT. CAN READ LINES. ADDRESS BOX 200, VARIETY, NEW YORK.

BEAUTIFUL PHONOGRAPH—MAHOGANY CABINET WITH RECORDS. LATEST EDITIONS. WILL SELL CHEAP. EDISON, c/o VARIETY, NEW YORK.

BOAT SET, GARDEN WALL; Jap set that folds in trunk; bill trunk full of paper; two lobby display folding frames; 1 musket; 4 swords; scripts; Jap and blond wigs; sewing machine; 5 sets of wardrobe, 6 to a set. Jeanette Shop, 124 W. 45th St., New York. Phone 840 Bryant.

BOOKING FIRST CLASS ACTS for cabarets in South America. Want a musical act for South America; also classical dancing act for Havana, Cuba, and 100 chorus girls. Billy Curtis, Gaiety Theatre Bldg., Room 601, New York.

DROPS—VELVET, VELOUR, SILK, SATIN; BEAUTIFUL DESIGNS. MADE TO ORDER. LOWEST PRICES IN CITY. GRAINGER, 321 PUTNAM BLDG., NEW YORK.

ECCENTRIC SINGING AND DANCING COMEDIAN for vaudeville act; must have a strong solo dance. Can also use good sister act with ability. Kaufman & Hyde Producing Co., Broadway Theatre Building, New York.

FOR SALE—CRIMSON PLUSH DROP, 20 1/2 ALMOST NEW. CENTER OPENING RINGS, LINES. BARGAIN QUICK BUYER. ADDRESS CRIMSON, VARIETY, NEW YORK.

GOOD BLACK FACED ACT. SHARP & BERNARD, 321 STRAND BLDG., NEW YORK.

PRIMA DONNA—DRAMATIC SOPRANO; ALSO 20 CHORUS GIRLS WITH VOICES. M. THOR, 508 PUTNAM BUILDING, NEW YORK.

BURLESQUE ROUTES

(Oct. 29 and Nov. 5.)

"Americana" 29 Garden Buffalo 5 Star Toronto.
"Army and Navy Girls" 29 So. Bethlehem 30 Eastern 31-3 Majestic Wilkes-Barre Pa 5 Empire Hoboken.

"Auto Girls" 29 Penn Circuit 5 L. O.
"Aviators" 29 Star St Paul 5 Lyceum Duluth.
Behman Show 29 Columbia New York 5 Casino Brooklyn.

"Best Show in Town" 29 Gayety Buffalo 5 Corinthian Rochester.
"Biff Bing Bang" 29 Empire Chicago 5 Majestic Ft Wayne Ind.

"Bon Tons" 29 Grand Hartford 5 Jacques Waterbury.
"Bostonians" 29-31 Bastable Syracuse 1-3 Lumburg Utica 5 Gayety Montreal.

"Bowery" 29-31 Cohen's Newburg 1-3 Cohen's Poughkeepsie 5 Hurlig & Seamon's N. Y.
"Broadway Belles" 29-31 Warburton Yorkers 1-3 Hudson Schenectady 5-6 Holyoke Holyoke 7-10 Gilmore Springfield Mass.

"Broadway Frolics" 29 Lyric Dayton 5 Olympic Cincinnati.
"Burlesque Review" 29 Miner's Bronx New York 5 L. O.

"Cavalcade Wonder Show" 29 L O 5 Orpheum Paterson.
"Cabaret Girls" 29 Star Brooklyn 5 Gayety Brooklyn.

"Charming Widows" 29 Gayety Baltimore 5 Gayety Philadelphia.
"Darlings of Paris" 29 Gayety Milwaukee 5 Gayety Minneapolis.

"Follies of Day" 29 Hurlig & Seamon's New York 5 Empire Brooklyn.

PRODUCERS—I write the "real goods" in musical tabloids and girl acts. My stuff lands. Try it. AL JOHNSTON, 270 West 11th St., New York.

SEVERAL BANJOS, in very good order; will sell reasonably. Have been used in a vaudeville act for a short while. Banjo, c/o Variety, New York.

STRAIGHT AND ECCENTRIC TEAM WANTED TO WORK IN RECOGNIZED VAUDEVILLE ACT. SEE ALLEN SPENCER TENNEY, PUTNAM BUILDING, 1493 BROADWAY, NEW YORK.

UNDERWOOD TYPEWRITER, OLD MODEL. VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. GORDON, VARIETY, NEW YORK.

VICTROLA AND RECORDS, LARGE OAK CABINET. WILL SELL AT ONCE. PARTY LEAVING TOWN. CANNOT CARRY SAME. MAKE OFFER. JEAN, VARIETY, NEW YORK.

VIRGINIA B. NICHOLS writes exclusive material for vaudeville artists. Two-acts a specialty; different lyrics; unusual melodies. Suite 321, Strand Theatre Building, New York. Phone 469 Bryant.

WANTED—A lady who can get up in a trapeze and do a backbending contortion. Height about 5 ft. to 5 ft. 4. Weight about 115 lbs. Steady work with standard recognized act. No time lost in practice. Apply to F. C. Gardner, c/o Broderick, 201 West 38th St., New York City. Phone Greeley 5977.

WANTED—Comedian for recognized comedy skit. Capable of reading lines and putting over a couple of songs. Address Box 75, Variety, N. Y.

WANTED—Girl for tight wire act. Experienced performer preferred. Immediate engagement. Can also use good property man that could do some wire. Millmann Trio, c/o Variety, N. Y.

WANTED, GOOD MANUSCRIPTS OF SKETCHES AND COMEDY VAUDEVILLE ACTS. CLAUDE AND GORDON BOSTOCK, ROOM 305, PUTNAM BLDG., NEW YORK.

WANTED—GOOD MANUSCRIPTS. SHARP & BERNARD, 321 STRAND BLDG., NEW YORK.

WANTED—Young, ambitious dancing team (man and girl) to play juvenile part and French maid. Princess Pat Co., Room 711, Times Bldg., or Unity Hall, 341 W. 47th St.

WANTED TEAMS—For vaudeville act and reviews; also chorus girls. Apply daily, 12-2 Astor Theatre Bldg., Samuels Producing Co., New York.

WHITE RAT BOND (\$100) paying interest 6 per cent. for sale or exchange. Will sacrifice for cash. All offers considered. Maurice Golden, Room 424, Longacre Bldg. Tel. Bryant 8259.

YOUNG MAN TO PLAY JUVENILE and girl to play French part and do specialty dance. Also tall chorus girls. Princess Pat Co., Room 711, Times Bldg., or Unity Hall, 341 W. 47th St., New York.

YOUR WANTS SUPPLIED—Rehearsal studio, 2 1/2 hours, \$1. Artists supplied. Expert on revising and staging faulty acts. Opening secured. Professional coach. Louis Hallett, Putnam Bldg., 1493 Broadway (1742 Bryant), New York.

York 5 Empire Brooklyn.
"Follies of Pleasure" 29 Empire Hoboken 5 Star Brooklyn.
"French Follies" 29 Gayety Brooklyn 5-7 Warburton, Yorkers 8-10 Hudson Schenectady N. Y.

"Foxy Thieves" 29 Lyceum Columbus 5-7 Cort Wheeling W Va 9-10 Grand Akron O.
"Girls from Follies" 29 Savoy Hamilton Ont 5 Cadillac Detroit.

"Girls from Joyland" 29-30 Binghamton 1-3 Inter Niagara Falls 5 Garden Buffalo N. Y.
"Golden Crook" 29 Gayety Toronto 5 Gayety Buffalo N. Y.

"Grow Up Babies" 29 Century Kansas City Mo 5 Standard St Louis.
Hastings Harry 1-3 Park Bridgeport 5 Colonial Providence R. I.

"Hello America" 29-31 Berchel Des Moines 5 Gayety Omaha Neb.
"Hello Girls" 29 Trocadero Philadelphia 5 So Bethlehem 6 Eastern 7-10 Majestic Wilkes-Barre Pa.

"Hip Hip Hurray" 29 Gayety Montreal 5 Empire Albany.
Howe Sam 29 Empire Newark 5 Casino Philadelphia.

"Innocent Maids" 29-31 Orpheum New Bedford 1-3 Worcester Worcester Mass.
Irwin's "Big Show" 29 Gayety Boston 5 Grand Hartford Conn.

"Jolly Girls" 29 Empire Cleveland 5-6 Erie 7 Ashubula Pa 8-10 Park Youngstown O.
"Lady Buccaneers" 29 Majestic Ft Wayne 4-5 O H Terre Haute Ind.

"Liberty Girls" 29 Empire Brooklyn 8-10 Park Bridgeport Conn.
"Lid Lifters" 29 Lyceum Duluth 5 Century Kansas City Mo.

"Maids of America" 29 Majestic Jersey City 5 People's Philadelphia.
"Majestics" 29 Gayety Pittsburgh 5 Star Cleveland.

Marion Dave 29 Gayety Washington D C 5 Gayety Pittsburgh.
"Merry Rounders" 29 Palace Baltimore 5 Gayety Washington.
"Mile a Minute Girls" 29-30 Erie 31 Ashubula Pa 1-3 Park Youngstown O 5 Victoria Pittsburgh.
"Military Maids" 29 Englewood Chicago 5 Emporium Chicago.
"Mischief Makers" 29 Howard Boston 5-7 Orpheum Bedford 8-10 Worcester Worcester Mass.
"Million Dollar Dolls" 29 Empire Toledo 5 Lyric Dayton.
"Monte Carlo Girls" 29-30 Holyoke Holyoke 31-3 Gilmore Springfield Mass 5 Howard Boston.
"Oh Girls" 29 Empire Albany 5 Gayety Boston.
"Orientals" 29 Cadillac Detroit 5 Gayety Chicago.
"Pace Makers" 29 L O 5 Gayety Baltimore Md.
"Parisian Fillets" 29-31 Cort Wheeling W Va 1-3 Grand Akron 5 Empire Cleveland.
"Pace Makers" 29 Gayety Kansas City Mo 5 Gayety St Louis.
"Record Breakers" 29 Gayety Philadelphia 5 Majestic Scranton.
"Review of 1918" 29 Victoria Pittsburgh 5 Penn Circuit.
"Roseland Girls" 29 Star Cleveland 5 Empire Toledo.
"Sept Morning Glories" 29 Star Toronto 5 Savoy Hamilton Ont.
Sldman Sam 29 Olympic Cincinnati 5 Columbia Chicago.
"Sight Seers" 29 Gayety Omaha 5 Gayety Kansas City Mo.
"Social Follies" 29 Olympic New York 5 Trocadero Philadelphia.
"Social Maids" 29 People's Philadelphia 5 Palace Baltimore.
"Some Babies" 29 Majestic Scranton 5-6 Binghamton 7-10 Inter Niagara Falls N. Y.
"Some Show" 29 Casino Brooklyn 5 Empire Newark.
"Speedway Girls" 29 Gayety Minneapolis 5 Star St Paul.
Speigel's Revue 29 Orpheum Paterson 5 Majestic Jersey City.
"Sporting Widows" 29 Jacques Waterbury Conn 5-7 Cohen's Newburg 8-10 Cohen's Poughkeepsie.
"Star and Garter" 29 Casino Philadelphia 5 Miner's Bronx New York.
"Step Lively Girls" 29 Casino Boston 5 Columbia New York.
Sydell Rose 29 Gayety Detroit 5 Gayety Toronto.
"Tempters" 29 Gayety Chicago 5 Gayety Milwaukee.
"20th Century Maids" 29 Columbia Chicago 5 Gayety Detroit.
Watson Billy 29 Corinthian Rochester 5-7 Bastable Syracuse 8-10 Lumberg Utica N. Y.
Welch Ben 29 Gayety St Louis 5 Star & Garter Chicago.
"Whirly Girls" 29-29 O H Terre Haute 5 Lyceum Columbus.
White Pat 29 Standard St Louis 5 Englewood Chicago.
Williams Mollie 29 Colonial Providence 5 Casino Boston.

INTERNATIONAL CIRCUIT.

(Oct. 29.)

"A Good for Nothing Husband" Orpheum Nashville, Tenn.
"A Royal Divan" Lexington New York.
"After Office Hours" 29-31 Majestic Peoria, Ill.
"Bringing Up Father" Strand Hoboken.
"Come Back to Erin" Imperial Chicago.
"Common Clay" 29-31 Lumberg Utica 1-3 Bastable Syracuse N. Y.
"Daughter of the Sun" Poll's Washington D C.
"Hans & Fritz" Emery Providence R. I.
"Little Girl God Forgot" Shubert Milwaukee.
"Little Girl in a Big City" Garden Kansas City Mo.
"Millionaire's Son and Shop Girl" Lyceum Pittsburgh.
"Mutt & Jeff" Majestic Buffalo.
"Safety First" Lyceum Detroit.
"Shore Acres" Grand Worcester Mass.
"The Fascinating Widow" Orpheum Philadelphia.
"The Heart to Weton" Southern Columbus O.
"The White Dove" American St Louis.
"The Katsenhammer Kids" National Chicago.
"Thurston" Prospect Cleveland.
"Trail of the Lonesome Pine" Gayety Louisville Ky.
"Treasure Island" Auditorium Baltimore Md.
"Turn Back the Hours" Adon Rochester N. Y.
"Which One Shall I Marry" Park Indianapolis.

LETTERS

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Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

GOVERNMENT LETTERS

C

Childrey Stanley M

D

Dunne John W

Miskow Carl

P

Palmer Phillip L

R

Ramsey Beecher

S

Schoenbrunn Chas

Shelvey Frank

A

Abbott Edith

Adams Beulah

Adams Billie

Adams Geo

Adams Mrs Ray

Adams Ray & E (C)

Adler Bert

Adrell & Burton (C)

Abaretta Kamp A (C)

Alarcon Tr'd'rs (C)

Aldridge Alfred (SF)

Atkins Miss

Alvarez & Martell

Amelia (C)

Anders Glen

Andrews F W (C)

Anellika Julia

Anson A E

Anson Joe

Armin Walter

Arnold Louis

Arnold Rena
Arrive Victoria (C)
Artane Max
Ayers Mr & Mrs C (C)

B
Baird Ethel
Baker Mildred
Barlow H H
Barnes Whitney
Barney Violet
Barry Mrs Frank (C)
Barry & Wolford
Barry Richard
Bassett & Bailey (C)
Batford & Chappelle
Bell Norma
Bellew Helen (C)
Bennett Alia
Bennett Eva
Bennett Evelyn
Berk Sam
Bernard Mike
Bernard Vera
Bernivici Al (SF)
Bijou Comedy (C)
Bimbo Chas (C)
Boiler Harry
Bombard Mamie H
Borchi Joseph (P)
Borner Louis (C)
Boyle & Patay (C)
Brennon M
Brewster Le Roy
Brilliant Sally (P)
Brinkman & Steele
Britt Willis
Brown Geo N (C)
Brown Hattie
Brown Josephine
Brown & Kennedy (C)
Brownie Morris (C)
Brown Dancing
Bryson Miss Georgie
Burling Emma
Burdick Belle
Burke & Harris
Burke Walter J
Burridge Ed
Burton Ethel
Burton Jessie L
Burton Marion
Burton Robert
Rush Pete
Byron Jack (C)

C
Calvert Lillian
Canfield Al
Canfield Ward
Cantwell Mrs J
Carmen Bernard
Carroll Brownie (P)
Carroll Cole
Carroll J D
Carroll Nettie
Carroll Richard (C)
Carr Nat
Casey Fred
Castle Louise
Cavanaugh Dick
Chaloner Catherine
Chatham & Dancourt (C)
Chester Mrs (C)
Chestley Mae
Chief Eagle Horse (C)
Christy Lew
Claraons Violet (C)
Clifford Lucille
Clifford & Dale (C)
Clifford & Wayne (C)
Clifton & Kraemer

D
Daine Helen
Dale Stanley A
Danjiger N
Darling Miss Lee (SF)
Daveros Geo
Davidson Mrs Nelson
Dean Hamilton (C)
Dean Miss G
Dean Wanda
De Cavero Isabel (P)
De Costa Tess
DeFogge Louise (C)
Delmore Harry
Delmore Arthur E
Dennis Lillian
DeTrickey Coy (SF)
De Varney Vera (P)
DeWinters Grace (P)
De Witt Hugo
Dickins & Deagon (C)
Dolly Bahian
Donagan Ed (C)
Donita & Pymorner (C)
Donn Betty
Donahue Marie
Donahue Mary (P)
Dooley & Rugel
Downard & Downard
Doyle Catherine
Doyle John T (P)
Drafter
Draper Bert (C)
Dressler Marie
Duddy Edgar
Duffy Dick (C)
Dunnevey Joe
Dunn Jos J (C)
Dura Sam
Du Tell Frank
Du Vries Evelyn
Dwyer E

E
Earle Miss Georgia
Earl Ruby
Early & Leight
Eastman Melville R
Eastman Roy
Edwards Chas E
Edwards Dorothy
El Cleve
Eiler Glore
Ethard Naomi
Excela Louise

F
Farber Girls (C)
Faulkner Rex
Fay Miss Billie (C)
Faye Budd
Fay Miss Billie (REG)
Findler J (C)
Fischer Eleanor
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"COME ON RED"

"COME ON RED"

JOHN B. HYMER

in "Tom Walker in Dixie"

Return engagement this week (Oct. 22), Palace Theatre, New York, after the first performance moved to the closing position.

THE ONLY SKETCH EVER CONSIDERED STRONG ENOUGH TO CLOSE THE SHOW AT THE PALACE THEATRE, NEW YORK.

Direction, LEWIS & GORDON

"COME ON RED"

"COME ON RED"

Fitzgerald Jack (C)
Fitzgerald Jay (C)
Five Girls Those
Flavilla
Fleming Kathleen
Fletcher Chas G
Flynn John H
Foley & O'Neill
Ford Captain B C
Ford Max (C)
Francis Adele
Francis Beverly
Francis Lea
Freeman Moe (C)
Frederick Geo
French Bert
Fried Sam

G
Gabriel Master (C)
Gangler Jack
Gardner Frank
Gecaro Marie (SF)
George Al
Germain Florrie
Gibbons Irene (C)
Gibson Claire
Gillis Steve (C)
Glenny & Bradford (C)
Glover Claude O (C)
Goodwin Nat C (C)
Gold Irene
Gordon Ernie
Goulding Edmund
Grace Florence
Graf Milton
Grant Daisy (C)
Grant Fannie
Grant Irma
Gray Maude
Green & Pugh
Gregorys The (C)
Grey Helen
Grillis Catherine
Gullit Adolfo (C)

H
Hagar Lillian
Hall Eunice (C)
Hall Geo F
Hallem Emma
Hamilton Betty
Hammond Faye B
Handman & Cook
(SF)
Harcourt C L (SF)
Harcourt Miss Leslie

Harlan Kenneth (Reg)
Harper Mabel (C)
Harris Dave
Harris Elenor (C)
Harris Frank
Harris Hazel
Harris Lillian
Hart Hazel (P)
Hattings Etta
Harvel & Francis
Harvey Edith (C)
Hasson Leslie A (C)
Hayden Tommy
Headder Jack (C)
Hearn Frank
Hearn Miss J
Hedge Wm
Henderson Clarrie (C)
Henderson V L (C)
Hendricks Herman
Herman & Hanly
Hermann Helen
Hicks Joe (C)
Hill Emma
Hilliard Marion
Hilton Dora (C)
Hinton Al
Hipp Cunrad
Hoffman Frances
Holbrook Florence
Holman Harry
Holton Miss M
Homburg Bob
Homer Eva
Hough Mrs H W
Howard Sisters
Hoyt's Minstrels
Hort Hal
Hughes Walter W
Hume Harry (C)
Hume Geo
Hunter Mrs Kenneth
Huston Nora (P)
Hyman John

J
Jameson Howard (C)
Jarrett G L
Jennings Miss Billy
Jett Chas (P)
Jer-H Ben (C)
Johnson & Arthur (C)
Johnson Norman
Johnson P T
Jones Edith L
Jones Virginia
Jordan Anna

NOTICE TO PRODUCERS

Ida May Chadwick

WELL KNOWN DANCING COMEDIENNE

WILL APPEAR AT

THE COLUMBIA THEATRE

THIS SUNDAY (October 28)

AVAILABLE FOR A PRODUCTION

ADDRESS—130 WEST 47TH ST., NEW YORK CITY

Judge Patsy
Jolyette Elaine

K
Kaha Pete
Kane Joe (C)
Kaufman Emmie (C)
Kays Flying (C)
Keate E Harrison
Keech Kevin
Keeley's Three
Keeley Lillian
Kellogg Sidney
Kelley Claude
Kelley Florence H

Kelly Ems (C)
Kelly Mabel
Kelting Geo T
Kema Re
Kemp Roger
Kennedy & Kramer
Kewl E F
King Billy
King Hume & Thomas
(C)
King Jane
Kirkwood Mr
Kirkwood Billie
Knapp Al
Knight Harlan

Knower Ruth
Knowles Lillian
Kramer David
Krampe Ben J (C)
Kreiner Wm S
Krease Rose (C)
Krugor Louis S
Kuter Thos

L
LaCarre Marie
La Grange & Gordon
La Marche Mabelle
Lamar Flossie
Lambert & Terry

Lambert Billie
La Mert Lou
Lammert Den H
La Mon Theima
Lane Harry J
Lanigan Pat
La Pine Lyle (P)
La Rue Eva
La Toy Harry
Laumar Billie
Laurie Rose
La Velle Harry
La Vier Trapeze
Lawrence T
Lawton Jerry

Law Mrs. Walter
Lay Jack (C)
Lease Mrs M (P)
Lee Benny
Le Gendre Gene
Leighton Chas (SF)
Leilands The
Leonard Albert (C)
Le Roy D F
Le Roy Jack
Le Vere & Palmer
Levitt Abe
LeViva Miss (C)
Lewis Andrew
Lewis Sam
Leyle Wm (C)
Lidell Jack
Lidell Jack (C)
Lieb Happy
Lindbloom Lillian
Lind Lillie
Linn A M (C)
Livingston Mrs J B
Livingston Lee
Lockhart Roma M (C)
Loftus Mr & Mrs L P
(C)
Lohse & Sterling
Longfeather Joe (C)
Loretta Gertrude (C)
Lubin Lew (C)
Lucey Alice
Luley Frank
Lydton & Emerson
Lyle Geo
Lyon Mrs Dave (C)
Lynch Ed
Lyons Jessie

Masonri Miss E (C)
Matthews Mrs D D
(Reg)
Mayer Harry (P)
Mayer Lita
Mayer Lita (C)
Mayhew Alice
Mc Ban Andy
Mc Cloud Jack
Mc Cree Sallie
McGreer Robt (SF)
Mc Intyre The
Mc Intyre Mrs H C
McKay's Review
McKeand Eva
Mc Laughlin & Evans
Mc Nally Miss F
Mc Namara
Meltonio Dorothy
Melvera Babe (C)
Merle's Cockatoos
Miller & Leonard
Miller Miss E
Miller Mrs E
Milton & Gilmour
Mitchell Russell (C)
Missie Miss (C)
Moe Freeman (C)
Moore Lucille R (SF)
Mondeau Harvey
Moorehead B G
Morrison James
Morton Lewis
Moyer Dorothy (P)
Murphy & Klein
Munson Marion
Murray Amos J (C)
Myling Bee

M
Mable & Malfe (C)
Mac Cauley Wm
Mack Dorothy
Malins (4) Irene B
(C)
Maitland Madge (C)
Major Carrick
Ma Gownern Edythe
Mallory Burton
Mangeon Grace
Marlott Troupe
Marshall & Greene
Marshall Dorothy
Marshall Jane
Marsh Helene
Martelle Tommy

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Neale Arthur
Neal Estella M
Nelson Thos H
Neus Jim
Newlyn Victoria
Newman Birdie (P)
Newman Lou & Jeanie
(C)
Newman Mrs Will (C)
Newton Miss Billie
Nicolai Rudolph
Noack A
Nokes Frank
Noon Parley
Nolan Mildred (C)
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N. B.—Everyone that has heard "There's a Vacant Chair in Every Home Tonight" says that it is the greatest psychological song written. By Bryan & Breuer

The character of this enterprise is such as to inspire confidence.
—Bankers' Journal.

HELL!!! A NO MORE THAN A VOLLEY OF FACTS THE

**There Are Over Four Million Cars
in the United States Today,
requiring Sixteen Million Tubes**

The Goodrich Tire Company alone, which is only one of the big tire companies, with the keenest of competition, turns out 10,000 tires every day.

The demand in the United States is over 100,000 tires a day.

The DITTENHOEFER 2-in-1 Inner Tube is the only successful solution of tire trouble.

The demand for the DITTENHOEFER 2-in-1 Inner Tube is bound to be greater than for any one other accessory in the motor world. The only trouble will be to manufacture them fast enough to supply the demand.

IT MAKES MOTORING A REAL PLEASURE—no more worrying about changing tires on the road. Once used, always used.

IT IS WITHOUT COMPETITION; THE PATENTS ARE BROAD AND BASIC. THE PERSONNEL of its officers and directors guarantees capable management. The future of the company is assured—its success without parallel—its profits enormous.

UNTIL OUR OWN PLANT HAS BEEN ERECTED IN CHI-

CAGO, OUR TUBES WILL BE MADE for us under contract by The CENTURY RUBBER COMPANY OF CHICAGO. Deliveries to start on or about November 20th, 1917.

**CAPITAL STOCK \$1,000,000
(Par Value \$5.00 per Share)**

All Common Stock Fully Paid and Non-Assessable—No Bonds—No Preferred Stock

A limited amount of this stock is offered at par, \$5.00 per share (price subject to increase without notice).

THE TIME TO INVEST IS NOW. THIS OPPORTUNITY FOR LARGE PROFITS FROM a small investment has never been equaled. Protect your future by buying all of this stock you can, but

BUY IT NOW!!

DON'T RENT YOUR MONEY—INVEST IT

Next allotment of stock will be \$20 a share; price subject to change without notice.

**COMMERCIAL AND BANK REFERENCES
LITERATURE SENT ON REQUEST**

Dittenhoefer Tube and Rubber Company

SUITE 538, NATIONAL LIFE BUILDING, CHICAGO

The Following Article is Taken from The Bankers' Journal of August 10, 1917

THE DITTENHOEFER TWO-IN-ONE INNER TUBE.

The Bankers' Journal has been called upon to give an estimate of the Dittenhoefer Tube & Rubber Company, whose executive offices are located in the Conway Building, Chicago, dealing with the merits of its product, the character of its personnel and the possibilities for safe and profitable investment offered by its stock. In order that the information here presented might be of a reliable character, a representative was detailed to make a personal investigation, and it is believed that the statements contained in the following article are

reliable. In fact, the character of this enterprise is such as to inspire confidence right from the start and the information obtained leaves no room for doubt as to the intentions of those who have the business in charge. It is a clean-cut proposition, legitimate and above reproach in every way. The stock is being disposed of by the company itself, without the aid of brokers, and an unusually small percent is being used for promotion purposes. This fact alone should go a long way with investors who may contemplate becoming interested in this enterprise, as the real test of any investment is to be found in the final disposition of the funds. In this case it may be truthfully stated that aside

from the small amount above spoken of the entire sum realized on the sale of the stock will be used to place the Dittenhoefer Two-in-One Inner Tube on the market, which will require only a very short time.

The tube itself is a wonder and effectually solves a serious problem. It is so constructed that a puncture does not make necessary a change of tire, but only requires reinflation, and the journey can be resumed.

At present the shares are selling for \$5, and as soon as the product is placed on the market it is confidently expected that they will at once advance to \$100.

The officers and directors of the company are high-class business

men with records above reproach. Jerome J. Dittenhoefer, a young man of exceptional mechanical genius, is the inventor of the Two-in-One Inner Tube, and is at the head of the enterprise. He has associated with him men of high standing, and through their combined efforts the company is destined to meet with huge success.

It is the opinion of The Bankers' Journal, after a close investigation, that an investment in the stock of the Dittenhoefer Tube & Rubber Company should prove highly profitable, and those who have made inquiry relative to the same are advised to give the matter their most serious consideration.

The tube itself is a wonder and effectually solves a serious problem.

—Bankers' Journal.

PUNCTURING TIRES ON ROAD

In order that the information here presented might be of a reliable character, a representative was detailed to make a personal investigation, and that the statements in the following article are reliable.
—BANKERS' JOURNAL.

The following have witnessed Actual Demonstrations of DITTENHOEFER TWO-IN-ONE INNER TUBES, which consisted of driving nails, glass and other sharp instruments into first compartment, inflating second compartment and driving away.

Makes the automobile 100 percent efficient.

Tink Humphreys

The greatest hoodoo of the autoist put out of business.

Harry Fox

Its simplicity is startling. Its efficiency amazing.

Boyle Woolfolk

The greatest individual improvement in the history of autos.

Joe Erber

Worth mortgaging your home to invest in this.

Rocco Vocco

Bound to sell itself on sight to every automobilist.

Hubert Dwyer

Good-bye tire troubles—hello economy!

Irving Newhoff

Removes the last argument against auto practicality.

Otto Johnson

There's no use trying to beat it. It can't be done.

Harry Spingold

This doesn't need salesmen—just demonstrators.

I. Halperin

I said it couldn't be done—till they showed me.

Grant Simpson

Wonderful! Made for the boys from Missouri.

Jack Fox

Will reduce auto overhead 1,000 percent a season.

Frank Westphal

Makes the tire as safe on the road as the speedometer.

Armen V. Wright

The age of miracles is not over yet. This is a miracle.

William Spedick

One of those things you can't believe until you see.

I. E. Weed

One Well-Placed Investment Means Financial Independence for Life

**\$100 invested in
GOODRICH RUBBER CO.
earned \$69,600.00**

**\$100 invested in
DIAMOND RUBBER COMPANY
earned \$14,720.00**

**\$100 invested in
DUNLOP RUBBER COMPANY
earned \$25,000.00**

Each one of these had keenest of competition. What would \$100

**\$100 invested in
FISKE RUBBER COMPANY
earned \$12,400.00**

**\$100 invested in
GOODYEAR RUBBER CO.
earned \$25,000.00**

invested in DITTENHOEFER RUBBER & TIRE COMPANY, that is without competition and is an article that is in demand by over 4,000,000 autoists in U. S. A. today?

THE DITTENHOEFER TUBE & RUBBER COMPANY

No. _____

NATIONAL LIFE BUILDING

ORIGINAL

Chicago, Illinois,1917.

..... hereby subscribe for shares of the Treasury Stock of THE DITTENHOEFER TUBE & RUBBER COMPANY (at the par value of \$5.00 per share), for which I agree to pay to your order, at the above office, the sum of \$..... as follows: \$..... receipt of which is hereby acknowledged; and \$..... on the day of every month thereafter without interest until fully paid.

Upon payment being made, a Certificate of Stock is to be issued for shares in name. Fully paid and non-assessable.

The receipt of this subscription at the home office will be acknowledged by mail by the Treasurer of the Company.

If such acknowledgment is not received within 3 days, please notify office of date and number of subscription.

Signature

Address

40% and 20% monthly.

It is a clean cut proposition, legitimate and above reproach in every way.

—Bankers' Journal.

Charming NONETTE

Made the biggest hit of her career when she appeared last Monday for the first time with an entire new act (production and songs) at the PALACE THEATRE, NEW YORK. As usual she captivated her audience by her exquisite violin playing and delightful singing of her various numbers, among which were

SUKI SAN (WHERE THE CHERRY BLOSSOMS FALL)

AND HER BIG FEATURE SONG

YOU'LL REGRET THE DAY

THE DAY YOU BROKE MY HEART

Written expressly for her by her accompanist, JERRY JARNAGAN

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LOS ANGELES
Continental Hotel
B. HAGAN

Norwood Edw (C)
Nugent James J

O'Brien Jack
Oden & Holland
O'Gorman Jos
Orri Archie (SF)
Opp Miss Hae
Oriental Singers
O'Shea Molly

Padula Miss M A
Palma Michael
Palmer Frank (C)
Park Emily
Paulus Pat (C)
Paylak N (C)
Payton Miss Billie
Pelly Fred
Peizer Geo S
Prellie Chas F (REG)
Prescott Jack (SF)
Primrose Geo Mrs
Price Joe E
Purdy Wm (C)

Rachman
Ranee Miss Riea
Raycroft W A
Rayfield Florence
Raymond Jack (C)
Raymond Mrs Fred
Read Mrs A B
Redman & Wells
Reeves Billy (C)
Reeves Geo H
Rehan Adriaeta
Rene Irene (C)
Reno & Reno
Reelita
Ricardo Beadie
Rice Bros (C)
Richards Chis
Rifner Carl
Riley Joe

Roberts Olive
Rogers Elizabeth
Rolley Joe (C)
Roque Hervie
Roth Kitty
Rosenthal Maurice (S)
Ross Katherine (C)
Rothchild Julie (REG)
Ruckman Moe
Russell Marie (C)
Russell M & Mrs R
Russell Robt (C)
Russell Thos

S Salisbury Endora (C)
Salvator (SF)
Sather Al (C)
Saxon Pauline (C)
Scanlon G B
Schepp Chas
Schuster Milton (C)
Schwartz Martha
Segli & Neal
Shannon
Shaw Joe (C)
Shelley Hazel
Shelvey Boys
Sherman Hal
Sherry Blanche (C)
Shield Crowning
Shirley Sisters
Sinclair Mrs Horace
Singerman Wm
Sipel Miss Loreline (C)
Skelly Jas (C)
Skelly & Savuin
Smith Al
Smith Maud
Soma Leslie (P)
Stafford & Ivy
Staley Ethel A
Standard John
Starr "Hap"
Startup Harry (C)
Stephen Murray
Sterling Harry

Stewart Billy
Stewart Jean
Stewart Margaret
Stirk Chis (C)
Story R
Stroud Trio (C)
Sumika Takaori
Sunderland May (C)
Sykes Carrie

Talford Ruth
Tam O'Shanter
Taratia Virginia (C)
Tavarec Virginia (P)
Teal Raymond
Texico & Co
Thibault Thos
Thompson J Forrest
Thurber Lena
Tombs Helen H
Top Cornelius (Gov't)
Toppas Teddy
Toune Edna
Transfield Sisters

Turoot Bert
Usher Claude & F
Valata Costa (REG)
Vallie Muriel (C)
Vance Clarice
Van Arthur
Vaughn Dorothy (C)
Velle Julius
Venger Nick
Vernon Ralph E
Vervallin

Wade John P
Wagner Chas D
Wakerfield Wanda (C)
Wallace Miss (TEL)
Walters Selma
Walton Miss
Ward Al (C)

Ward Arthur F
Warren Ethel
Warren Ruth
Washington Betty
Webb Dolly
Webb Teddy
Weber Beck & F
Weber & Wilson
Weber Bertha
Webster Alfred
Weldon Francis
Wellington Dave
Wells Corrine
Wells Corrine (C)
Western Helen
Weston Tri (C)
Wheeler Bert
White Bros
White & Brown (C)
White Daany (C)
White Joe & Vera (C)
Whiteside Fib
Wilbur Frank (C)
Wilkie Susie
Willard Dot
Willard Janet

Williams C A
Williams Charlie (P)
Williams Garnet
Williamson Bob (SF)
Willard's Temple
Wilson Law (C)
Wilson & Mack
Wilson Miss Billie
Wilson Billy
Wilson Miss Frankie
Wilson Frank
Wilson Jessie
Wilson Law
Wooda Earl Mrs
Wooda T E
Wornden Mr & Mrs H
Wright Earl

Yates & Wheeler
Yonsen Bettina
Young & April
Young & Waldron (C)
Zygmunt Peter S

700 and their transportation from the government for the date.

Will Deming has demonstrated that he is a "line tamer" of renown. He committed to memory 77 sides within 36 hours after he arrived in Chicago to take Lowell Sherman's part in "Parlor, Bedroom and Bath."

The five ponies being used for advertising purposes at the Star and Garter will form the nucleus of a dog and pony circus that William Roche, manager of the theatre, will put out next summer.

Yee Siam San, head of a Chinese troupe which recently closed with the Sells-Floto circus, left Chicago last week to go to San Francisco, where he will meet several other troupes to be booked on Orpheum and W. V. M. A. time.

Jack Fox, local ten per cent. agent, has brought suit against the Hotel Sherman for \$200. Three suits of clothes, an overcoat and two pair of shoes disappeared from Fox's room in the Sherman and he could get no satisfaction from the management.

Holland, Dockrill & Co., equestrian act, had to cancel fair bookings at Eastman, Ga., Meridian, Miss., and New Orleans on account of the scarcity of baggage cars which held up the act. The outfit is laying off in Chicago waiting for the baggage situation to loosen.

The Style Show of the Fashion Art League of America opened at the Coliseum Oct. 18. The show will run till Oct. 31. On Friday and Saturday the proceeds of a special exhibit, with many show people as guests, were turned over to the Navy Relief Society.

Weiss' Restaurant, in its new location next door to the Palace Music Hall, has engaged a living three-sheet who stands outside the entrance in a scarlet uniform. Weiss, catering to professionals, now lists his menu like a vaudeville bill. This week's headliner is "Krepiach Boulion."

A local theatrical producer paid a visit to Fort Sheridan last week, and in ten minutes encountered the following at the officers' training camp: Vic Crane, of Jones and Crane; Orville Bunnell, of the National Printing Co.; James B. McKown, the booking agent, and Roger Murrell, of Rowland-Clifford.

Among recent cases at the American Theatrical hospital are the following: Edna Snow, daughter of Annie Carroll, bareback rider, operated on for ulcerated stomach; Kittie Jensen, wife of H. M. Jensen, appendicitis; Frankie Darling, of Milton Schuster company, tumor; Eddie De Champ, animal trainer, fractured leg; Wanda Royell, Royell sisters, ruptured appendix.

In Robert Sherman's "The Girl Without a Chance" there is an underworld character programmed as "Dago Joe." The show got to a town in New Mexico and Fred A. Morgan, ahead of the show, tried to arrange for a date at the Opera House there. The next day Sherman got a wire from Morgan: "The owner of the opera house here is a guy by the name of Dago Joe. He owns the red light district and says nothing doing on 'The Girl Without a Chance.'"

The office of S. L. & Fred Lowenthal, theatrical lawyers, has been denuded of much talent. Asher J. Goldfine of the firm put over a \$300,000 deal for the mail order house of Riley, Shubert & Grossman. They offered him the vice-presidency of the firm, and he accepted. Others in the office have been drafted. Edward W. Weiss and Dan J. O'Connell have reported at Rockford, and Charles

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

"Our Bidders" at the Blackstone, which quit Saturday, is booked for the storehouse.

Frederick Freer, the operatic comedian, was in Chicago last week.

Milo Bennett has leased "Hello Bill," tabloid, to Boyle Woolfolk.

Glenn Beveridge and William Wamacher were in Chicago last week recruiting members for a new musical comedy.

Primrose & McGillican's week stand, "One Girl's Experience," opened at Milwaukee last week to good business.

Jake Sternad, theatrical agent, was operated on last week for gallstones. He is convalescent.

Robert Sherman has purchased a new home in Ravenswood, and has moved there with his family.

"The Frame-Up," Milo Bennett's meller, opened Oct. 17 to good business. The play will run a dozen one night stands in Indiana and Illinois.

"Henpecked Henry," Marton and Gaskell's musical comedy which has been playing in Canada, has closed. The show is being rewritten and reorganized.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Rowland & Howard are reorganizing a new company for "The Marriage Question." The book is being rewritten.

Sam Forest, who staged the scenically beautiful "Judge of Zalamea," is rehearsing Dittschstein's new vehicle, "The King."

Clem Yore, a former Chicago reporter, now state poet of Colorado, is coming here to open a lecture tour.

Anna Harrah has started divorce proceedings in the circuit court against Roy Harrah. The pair did a roller skating turn.

Boyle Woolfolk has gone to New York to offer his acts, heretofore booked by Loew, to the U. S. O.

John C. Davies, father-in-law of Tink Humphreys, is seriously ill here of hemorrhage of the brain.

Ray Lopez, who was co-composer with Alcide Nunes of "Livery Stable Blues," is composer of "Undertakers' Blues," a new one just put out by Roger Graam.

The Chicago "Daily News" has instituted a suit against Alfred Hamburger and the Grant Park Theatre Company (Fine Arts Theatre) for \$3,500 for advertising.

Charles Anderson, whose musical reviews have been running during the season at the Green Mill Gardens and the North American cabaret, is putting out a No. 2 edition of his review for smaller cities.

Elele Janis, whose imitations were a hit at the Majestic, did one thing that was all her own—she hung up the record for the season to date at the money-box, and left Gertrude Hoffman a high one to kick at.

F. T. Powers' Klitties Band jumped last week from Kankakee to Baltimore to play at the Liberty Loan rally there. They received \$1,

FURS

BROOK MINK COAT

(Natural Minkraft)

Snappy Dress and Auto Coat—and very suitable for Traveling—a practical and economical garment, adaptable for all occasions, made of selected skins in the new modes, lined with Minkner's Guaranteed Satin. Very Special, \$79.50

Special Attractions in all the leading styles of Foxes and Wolves, made in the new animal efforts; also Bull, Barrel and Caneen, shape Muffs to match.

Scarfs from.....\$19.50 up
Sets from.....\$37.50 up

Also some very special bargains in separate long and wide Stoll effects \$40 up from.....

Special Discount to the Profession

LAMSON'S, Inc.

44 West 34th Street
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ACTS EXTRAORDINARY

Supporting the Famous Comedian EN TOUR

FIVE KITAMURA JAPS

ADELAIDE M. ARNOLD
BELL GRAZER

Little
CLEO GASGOINE
"A Big Surprise"

"THE LOVING BIRDS"

ARNAUT BROTHERS

FRANCIS RENAULT
"Parisienne Fashion Plate"

NOW at
Lexington Opera House
51st St. and Lexington Ave.

A NEW WALTER DONALDSON NUMBER!

YOCK-A-HILO TOWN

THE LYRIC BY MONTE BRICE JUST BREATHES THE CHINESE ATMOSPHERE AND DONALDSON HAS WRITTEN ONE OF THOSE WONDERFUL MELODIES FOR WHICH HE IS SO WELL KNOWN. HIS OTHER NOVELTY SOUTHERN SONG

I'VE GOT

THE NICEST LITTLE HOME IN DIXIE

IS GAINING BY LEAPS AND BOUNDS AND BIDS FAIR TO BE THE BIGGEST OF ALL HIS SOUTHERN SONG SUCCESSES. BOTH CAN ALSO BE USED MOST EFFECTIVELY FOR DOUBLES.

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102 Broadway, REYNOLDS PLACE THEATRE

J. Martin, Arthur E. Church and Walter Sweetser are at Camp Logan, Houston. Arthur Magnusson of the firm is with the hospital corps and will leave for France Dec. 1.

Roland Crane, an actor, was arrested in his room in a loop hotel last week with a 20-year-old girl named Grace Allen. At detective bureau the girl testified she met Crane in the loop, and that he told her she was cute looking and that he could make a leading lady of her. "He asked me to come up to his room," she said. "He said he wanted to teach me some steps." She went, and Crane was teaching the steps when the detectives entered. Crane is married and has three children.

A most elastic organization is the "Parlor, Bedroom and Bath" at the Colonial. Last Monday John Cumberland was indisposed. J. A. Curtis, the stage manager, who has been playing the role of Carroll, the hotelkeeper, immediately jumped into Cumberland's role. The hotelkeeper part, a not inconsequential one, was thereby left without an actor. William F. Miller, the chief electrician, filled the breach. The show went on and nobody seemed to know the difference.

Boyle Woolfolk jumped into New York from Chicago for the week end to fix up the Orpheum town for his "Vanity Fair" tabloid, now playing Association time in the west, the tab as an act starting Jan. 8 at Minneapolis and winding up at the Majestic, Chicago, May 10. It will be necessary, however, for Sam Kahl, Chicago, to release the tab from some of its dates in order to fulfill the Orpheum tour. Jack Iramor and Oig de Baugh will be jointly featured when the new tour opens. Having exhausted all of the Association time, Woolfolk's "Six Little Wives," a former tab, now an act, started a tour of Jones-Linck-Schaefer's houses in Chicago this week, playing the Kialjo as a starter. The act is slated for a Pan tour.

AUDITORIUM (H. M. Johnson, mgr.).—"Stop, Look and Listen," annual benefit for Policemen's Fund (2d week). Closes next week. Extra matinee this week, and though not favorably received by critics is doing big business, due largely to individual plugging of the policemen. Grand opera will follow.

BLACKSTONE (Ed. Wappler, mgr.).—"The Willow Tree" with Fay Bainter (1st week), succeeding "Our Betters," which went to the storehouse.

COHAN'S GRAND (Harry J. Ridings, mgr.).—Leo Dirichstein in "The Judge of Zalamea" (4th week). "Why Marry?" with Arnold Daly, Nat Goodwin and Edmund Breece opens Nov. 5.

COLONIAL (Norman Field, mgr.).—"Parlor, Bedroom and Bath" with Florence Moore still filling the house at \$1.50 top (9th week).

COLUMBIA (F. A. Perry, mgr.).—Columbia Wheel Burlesque—"Hello America."

CORT (U. J. Herman, mgr.).—"Upstairs and Down" (9th week).

FACES IN THE FIRE

MANAGERS, AGENTS, PRODUCERS
NOTICE

Our First New York Showing

BILLY

TUBBIE

KELLY AND BOYD

In Their Unique Comedy Offering entitled

"A LESSON IN HISTORY"

Interspersed with New Songs and Nobby Dances

Proctor's 23d St. NOW

Personal Direction LEE MUCKENFUSS

TILTON

ADDED ATTRACTION WITH "THE BEHMAN SHOW," 1917-1918

NEXT WEEK (Oct. 29)—COLUMBIA, NEW YORK

CROWN (Ed. J. Rowland, Jr., mgr.).—"Little Peggy O'Moore."

ENGLEWOOD (J. D. Whitehead, mgr.).—"American Burlesque—"Biff, Bing, Bang!"

EMPIRE (Art Moeller, mgr.).—"American Wheel Burlesque—"The Lady Buccaneers."

GARRICK (Wm. Currie, mgr.).—"The 13th Chair," with Annie Russell (8th week), doing over \$10,000.

GALESTY (Robert Schoenecker, mgr.).—"American Burlesque—"Darlings of Paris."

ILLINOIS (R. Timposi, mgr.).—"Miss Springtime," assured hit (2d week).

IMPERIAL (Will Spink, mgr.).—"The Little Girl that God Forgot."

LA SALLE (Nat Royster, mgr.).—"Oh, Boy," with Joseph Bentley, setting the pace for the other shows (10th week).

NATIONAL (John Barrett, mgr.).—"After Office Hours."

OLYMPIC (Abe Jacobs, mgr.).—"Canary Cottage" (4th week). Fair business.

PLAYHOUSE.—Stewart Walker's company in "Seventeen," one of the season's hits (4th week).

PRINCESS (Will Singer, mgr.).—"The Man Who Came Back," with Mary Nash, very strong (5th week).

POWERS (Harry Powers, mgr.).—"Otis Skinner in "Mr Antonio," steady money-maker (7th week).

STAR AND GARTER (William Roche,

mgr.).—Columbia Wheel Burlesque—Roe Sy-

dell's "London Belles."

MAJESTIC (Fred C. Eberts, mgr., Orpheum;

rehearsal 9:30). The Majestic did not do its

customary business Monday matinee, though

the bill reads like a whooper. What more

can one ask for 50 cents top than Gertrude

Hoffmann and the biggest and most artistic

act in vaudeville, Ray Samuels, besides Joe Jackson, Dolly Connolly and a standard supporting bill? When one sees what Gertrude Hoffmann gives to vaudeville—and what she gets back—one may well ask whether it pays. Last week Miss Janis, alone, in a skit similar to Miss Hoffmann's specialty, which is about five per cent. of her revue, drew capacity and scored more ringingly, if applause is to be believed.

For some reason the house was frapped. Everyone was sitting on his hands or blowing on his fingers. A wise critic hesitates to quarrel with audiences, as audiences are the ultimate critics. But in this instance the chill cannot be charged against the show, for it is a cycle of diversified and brilliant elements.

Miss Hoffmann, the most daring producer for any branch of the American stage, and one of the most prodigal and picturesque, brought a revue of dancers, singers, acrobats, diving girls and barbarians in a melange of almost every known manner of dancing, besides a kaleidoscopic production that made the observing eye dizzy. In tableaux, ensemble, solo and varying formations the company moved swiftly through 55 minutes of stunning vaudeville, such as would have brought an audience in London or Paris to its feet. Fully 50 people walked out during the progress of the entertainment in Chicago. It was enough to break the heart of a woman less resolute than Miss Hoffmann, who has held her blonde head up against many a theatrical tornado, and who, bless her, still tries. She could do a successful single at a large salary, fully as large as her profits on this trying and, apparently, unappreciated creation, evidencing untold thought, effort and ambition. But she is a glutton for art—and she pays for her passion.

Ray Samuels woke them up with character songs. In strong voice, this Chicago product of the old frolic-every-half-hour days got snappily away with broad Rube and Hebrew songs. It appears to be the present tendency for feminine comedienne to slide away from character and seek to become diva. But Miss Samuels stands by her heaviest guns and brings down the friendly enemies in front. "Long Boy" is her snip and biggest "go."

Dolly Connolly, whose melodious contralto vibrates like a silver bell, had as much fun as the audience at least doing her little bit with Percy Weirich. Her partner is enviable. She wears tasty lingerie clothes in drawing-

\$14 PER WEEK ROOM & BATH FOR 2

5 Minutes from all the Theatres—Overlooking Central Park

\$16 UP PER SUITES PARLOR, BED-ROOM & BATH FOR 2

Light, Airy, with all Modern Hotel Improvements

REISENWEBER'S HOTEL 50th STREET AND COLUMBUS CIRCLE, N. Y.

THE DE DE BARS

A Distinct Novelty
Direction, PETE MACK

Cheer Up, Broadway I'll Be With You Soon

FRANCES KENNEDY

The Cheeriest Comedienne,
in Exclusive Songs. Wil-
liam B. Friedlander and
Herbert Moore.

Booked solid, Harry Weber
cast, Simon's Agency west.

room fashion, and she slides along sweetly. She sang "Come Along," "Crying Blues" (the hit of her act), and several specialty numbers, of which she might do well to eliminate the lengthy and pointless screed about man's rib. Following Ruth Lockwood, appearing with Alas Leavitt, and singing several songs, not without grace and talent, Miss Connolly would have done well to escape with her life before that frost-bitten audience; but she won out.

That hokum still waves was never more strikingly illustrated than when the back drop for Whitfield and Ireland's bucolic farce stuff was revealed and two minutes of solid laughter held up the show while the people shrieked at such signs as "Ketchum & Cheatum, Lawyers," "Next Week, 'East Lynne,'" "Insect Inn," "Lick Your Own Stamps," "Judge Oatcakes" and "Dr. Quack." The act is quite palatable, and the eccentric dancing of the principals is applause-worthy and is not overlooked.

Jackson, as compared with his usual clamor of appreciation in Chicago, went mildly. There were laughs—nobody can help laughing at Jackson. But there were not the screams that he has drawn before and that he always earns. He came back later in the libretto undressing scene of Miss Hoffmann's act and got a few giggles.

The show was almost beyond criticism, from Hanlon and Clifton, who opened it, to the Hoffmann Revue, which closed it with the shapely maidens diving, leaping, sliding and tumbling into the sploshy tank. But the old copy-book philosophers who said that nothing but merit counts should have had a seat downstairs—there were plenty "open."

The show went stronger at the evening performance, Jackson getting his customary volume of acknowledgment and Miss Hoffmann holding them in. Ray Samuels was the hit of the night show.

PALACE (Earl T. Steward, mgr., Orpheum).—Beulah Clayton, with a new company, more tasty and less bolsterous than her instrumental minstrel show of last season, drew an ovation. Her toe jiggling went right over the top and stormed the house, and the Mosconi Brothers, extremely eccentric dancers, drew cannonades of explosive applause. Miss Clayton has a place all her own, has the snap required for vaudeville and the artistry for the best vaudeville, and is a decisive and unequivocal triumph. Her production is adequate and costly. The full-stake work is done in a center-split cyclorama backed by a hot change lamp. She has in addition to the marvelous Mosconis, Palsley Noon, who sings her "sub titles" and dances a few, and a pianist. Maud Lambert and Ernest Ball ran second only to the headliner following her. Miss Lambert, fetchingly attired in scarlet velvet trimmed with sable and sable tan, made a good change in after Ball's friendly-like introduction, and the two sang "All the World Will Be Jealous," "At the Station," "Everybody Took a Kick at Nicholas," "Somewhere in Ireland," "The Girl I Left Behind," and "I'll Find a Bit of Heaven in Your Irish Heart of Love."

Miss Lambert looks wonderful, made no changes, was always striking and becoming effect and sang like a bird. Ball—well, a song writer who knows enough to sing songs written by rivals because he is taking vaudeville's money and wants to give the best value for it, that sort of a fellow couldn't be less than big even if he lacked Ernest's lovable personality and Ball's friendly-like introduction. The duo with the old thumb trick and the parapsychic illusions, closed and held the house in. It had been a swift show and no one was disposed to be impatient. Stan Stanley, the comical bouncer, cleaned up with his aisle comedy and his stake patter and foolishness. Clifford and Alice opened in a little slow but Clifford had the audience between his thumb and finger as he went through the lengthy but tense cocaine-feld scene. The act finished strong. Marlon Harris, a post-graduate of the local cabarets, featuring her shape, which is as skinny and tall as Charlotte Greenwood's, and much more comical, grew a bit wearisome through four songs, all of them to

two verses and repeat choruses, with almost unvaried gestures of those willowy arms and flexible hands. She sings well and is not hard to take, but lacks variety. What she needs is a partner to break up the sameness of her execution.

Dorothy Regal and her company got all there was in "Playing the Game" out of it. The star is better than her book, which is melodrama-farce of exotic order with confusion as to just what it is about, wanting the clarity of the goings-on. Miss Regal was light and refreshing, and looked like a Vassar belle. The act came down to creditable applause in No. 3 position. Gluran and Newell, opening, stalled through about eight minutes of extremely inefficient comedy, especially so since the house was being seated and even good comedy wouldn't have gone there in talk; then there was some inconsequential dancing and back-and-forth fire that meant nothing. Finally we learned that they were horizontal bar performers, and good ones. The act should do four minutes of its bar stuff and find some other way to fill in the rest of the period now allotted it. Miller and Lyles got plenty of laughs in sidewalk come-backs, then finished with a comedy boxing dance, holding number 2 neatly.

HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—A little too much "dumb" stuff resulted in a somewhat tedious bill for the first half. Johnston and Hardy, assisted by a pretty girl, gave their pitiless sketch, which has plenty of wholesome humor and makes a very pleasant impression. Lou Reed and the Wright Girls bill their act as "Lots of Class"; Lou wears evening clothes and the girls flash plenty of rhinestones on their costumes, so they are entitled to the billing. They sing and dance, and Lou plays the violin. Every canine in the world is represented in Zertha's Novelty, an act with a special drop and bedroom set. Zertha wakes up and gets out of bed, and about twenty pups leap out with him. The act pleases. Yamamoto Brothers, Japanese slack wire and perch performers, startle with some difficult stunts. It

—FRANCES KENNEDY, an exceptionally clever girl, with a smile that is infectious and with a lot of good material, kept the audience in fine humor all the time she was on the stage.

—Youngstown Telegram,
Oct. 9, 1917.

FRANCES KENNEDY is a charming young woman, and a hard worker. She has some dandy songs and puts them over in a way that makes her one of the favorites of the whole show.

—Youngstown Daily Indicator,
Oct. 9, 1917.

is a clean, swift act, one of the best of its kind. The team is distinguished for the businesslike way in which they perform their tricks. Ed and Irene Lowry, ever-popular with Chicago audiences, got plenty of applause. They are nifty dancers and their youthfulness helps. The standard Musical Nosses delivered, as usual. Nip and Tuck, an acrobat and a contortionist, closed the middle of a very extremely capable in their specialties. The body-bending stunts of the contortionist are made unusually acceptable by some comedy speeches.

MEVICKER'S (J. Burch, mgr., agent Loew).—The bill this week was way below standard. The management has educated its patrons to expect high-grade entertainment. They come every week, and they were there this week, but they were disappointed. The bill was opened by Katherine Miley, who sings and causes great uneasiness by her comedy efforts. Miss Miley admits that vaudeville is not her forte. Pulling the ill-behaved-with-you stuff, she says to the audience, "I'd rather be home washing the dishes than doing this." The responses from the audience indicates that this sentiment goes double. Joe Mack & Co., company consisting of two girls, have an indifferent sketch which pulls out of utter mediocrity by a punch finish when the scene-shifting of the set was in the middle of a scene passage. In "one" the three members of the company then appear and kid themselves and the audience, in the manner which is so madly overdone at pop houses of late. In the course of time performers will learn (and they will pay for the education) that audiences are to be entertained, not kidded. When the practice originated, the element of novelty furnished the entertainment. Now it is passé. The Big Four, a quartet of large men, sang and wore Tuxedo coats. Menetti and Sedelli introduced a breath of life into the dying bill with their acrobatic act. The stunt, where six large tables are piled up, with a chair on top, and the clown in the act on the chair, the

A REAL CASINO THEATRE HIT

JOSEPH H. NIEMEYER

with Mr. Arthur Hammerstein's production

"FURS AND FRILLS"

REMARKS, Oct. 10th:

New York "Journal of Commerce":

A feature of the evening was the dancing of Joseph Niemeyer, who appeared with Miss Allen and also did an acrobatic dance alone.

Fred, VARIETY:

There was real applause for the dance specialty at the opening of the second act with Beatrice Allen and Joseph Niemeyer—the solo by the man scoring wonderfully.

New York "Journal":

There are many good dancers all the way through, the best being a specialty by Beatrice Allen and Joseph Niemeyer.

New York "American":

Joseph Niemeyer does some remarkably clever dancing.

New York "World":

The dancing specialty by Beatrice Allen and Joseph Niemeyer was most acceptable.

F. F. S., on Cincinnati "Enquirer":

'The second act introduces a sensational acrobatic dancer, Joseph Niemeyer, which was one of the best features of the performance.

Direction, Mr. ANTON SCIBILIA

Knickerbocker Theatre Bldg.

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whole swaying precariously and then toppling, never loses its novelty or hair-raising qualities. Eskimo and seal juggled balls, both with discretion and finesse, and Tom Kelly finished the show with some very funny Irish stories and a couple of songs.

KEDZIE (A. Bunge, mgr.; agent, W. V. M. A.).—The second half bill was smooth running and satisfactory, but in no sense spectacular. Yamamoto Brothers, Japanese perch act, opened the bill. Some of the balancing stunts brought gasps from the house. They were followed by Ed and Irene Lowry, who call their act "Jests and Jigs." They do what hundreds of other similar acts do—crack a joke, sing a song, step around a bit—but they do it better than most. A good looking couple, with lots of personality and pleasant mannerisms, Irene comes out as a boy, and everybody in the audience says, m-a-n-n, meaning "How nice!" Easily the best act on the bill. Dae and Neville in a sketch called "Any Couple," using full stage in-

terior, get over in fine shape. It is a good little domestic sketch, with both parts properly interpreted. O'Connor and Dixon have a crazy quilt sort of act, taking over bits of acts which have played previously in the house. They are able performers, but there is a great deal of resentment at pilfered material, and the men really should get something of their own. The bill was closed by the Six Musical Nosses, recently off the big time, and went over big. The costumes are very pretty, and the four girls in the act are very pretty, and the scenery is very pretty, and the act is very pretty.

SAN FRANCISCO

VARIETY'S
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PANTAGES THEATRE BLDG.
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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The Orpheum this week is bousing an average show with business up to the standard. Eddie Foy and his seven youngsters are headlining in their musical production, "The Old Woman in the Shoe," written by George V. Hobart and William Jerome. Its originality proved both refreshing and enjoyable, and at the conclusion of the offering Mr. Foy was forced to a speech. They were also recipients of many floral pieces, which completely filled the lobby. Lillian Fitzgerald, with her imitations, started away rather quietly, but gradually gained her laughing results, with the outcome being a good standing in the general running. Al Herman with his blackface monolog proved a good repeat. Santly and Norton (birdlover) are also doubling in Oakland, replacing Ella Erwig (local), who was compelled to withdraw. William Ebbs proved rather surprising with a live dummy, and easily recorded a big score. Lib-on! was forced to open, and although on unusually early pulled down tremendous applause. Fern Bignow and Mehan, in the closing spot, did well enough with their gymnastic feats. Another holdover, Gus Edwards "Bandbox Revue," easily repeated their previous week's success.

PANTAGES.—A pleasing show this week, with business good. "Oh, You Devil," sponsored by Herman Becker, is the featured attraction, and somewhat fulfilled its advance billing. Clay Crook is a clever blackface who easily predominates throughout; otherwise the production is a neat affair, though rather listless at times. Nell McKinley, after an absence of some time, returned with his "nut" comedy and proved the hit of the evening. Charles Mack and Co. in "A Friendly Call," were well liked. The Dumitrescu-Hen Dumas Troupe proved an excellent addition to the program with their routine of gym-

FRANCES KENNEDY

is the most reliable and useful single entertainer who has come to Keith's Theatre. She is a happy comedienne whose methods are simple, whose manners are refined, whose personality is refreshing. She possesses much beauty. Her songs are generally written for her and are delightful. She finishes with an Irish Honolulu song that she carries out in true burlesque style.

—The Dayton Daily News,
Oct. 16, 1917.

FRANCES KENNEDY, one of the very prettiest women on the stage, has a twinkle in her eye, a deliciously radiant smile, and a voice as beautiful as any. She finishes with an Irish Honolulu song that she carries out in true burlesque style.

—Dayton Journal,
Oct. 16, 1917.

FRANCES KENNEDY, a comedienne that does not tire, gives the audience the pleasure of several of these scenes, and her attractive voice and original manner of presenting them makes her the success of Monday night.

—Dayton Evening Herald,
Oct. 16, 1917.

NORMA GREGG

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SOLE COMPOSER OF

EVA TANGUAY'S

LATEST AND GREATEST SONG

"PLEASE DON'T FORGET ME WHEN I'M GONE"

HAVE ALSO WRITTEN FOR MANY OTHER PROMINENT ARTISTS

P. S.—NORMA GREGG WAS FORMERLY KNOWN AS NORMA GRAY, OF GRAY TRIO.

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nastic work. The closing bar work is rather weak in its present condition and could be somewhat strengthened. Lane and Harper are an attractive couple, and scored big results with their acceptable song and dance offering; Maxine Parrish, a female "nut," rather overworked her comedy, and might hereafter confine her efforts more strictly to a more legitimate line of comedy.

HIPPOTRONE.—The current Hippotrone outlay is above the average, with business as usual—immense. Salsman and Models opened proceedings fairly well, while Frier and Adair, with corking voices, easily marked up a passing score. Lindsay and "Bugs" is a neat "girl act" in big form, and pleased throughout. Wells and Rose, straight and blackface comic, found a place amongst the top-notchers and easily scored a hit. Walsh and Sullivan replaced the Robinson Duo, and pleased with their singing numbers. Van Horn and Ammer Skaters closed the bill successfully.

ALCAZAR (Geo. Davis, mgr.).—Richard Carle in "Nobody Home." (2d week.)

CORT (Homer F. Curran, mgr.).—La Scala Grand Opera Co. (1st week.)

COLUMBIA (Gottlob & Marx, mgr.).—Henrietta Crozman in "Firstwhile Susan." (2d week.)

CASINO (Robt. Drady, mgr.).—A. & H.-W. V. A. Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.).—A. & H.-W. V. A. Vaudeville.

PRINCESS (Bert Levey, lessee & mgr.).—Bert Levey, Vaudeville.

ALHAMBRA (Wm. Finck, mgr.).—Kellie-Burns, Vaudeville.

CASINO.—The featured attraction last week was a local product written by the house manager, Robert G. Drady. Pretentiously stated, it required 15 people, mostly girls, who cavort around the stage, doing nothing in particular, but in their scant attire look attractive and are proving a good card. In fact so good that the act remains for another week.

The production is called "The Water Sprites," or the "Adventures in Fairyland," and is in five scenes. The feature are the diving girls, who perform the usual diving stunts into a big tank which has been installed for the occasion. The honors of the diving contest go to Little Maxwell Leach, a youngster about ten years of age, and considered the champion diver of the Pacific Coast. Others worthy of mention is Miss Gloria Landeron, as "Queen Gloria," the fairy who dispenses a nifty figure, exuding as much as possible, wearing just a little more than a veil. Little Carrie Ellsworth, a mere slip of a child, is the "Dream Child," around which the fairy story revolves. Of the dancing efforts Little Carrie far surpasses the other much older girls. As a vaudeville act, it is not there. Virell and La Blanche open the show with some balancing containing some novelty, though most of the work being done on a revolving lamp.

The Hughes Sisters offer a neat musical turn, playing the harp and violin, closing their offering with one of the girls singing a coon song in an appropriate manner, accompanied by the other girls on the harp. They were liked. La Petite Elva, although only about twelve years young, is a real little singing comedienne with a strong voice and knows how to put over a song, also possessing quite some showmanship. Her imitation of Harry Lauder was cleverly executed. She was the bit of the show by a big margin. Eddie Tanner and Co. in "When We Grow Up," a village school playlet, was good for many laughs. Sam K. Otto, billed as "The Hebrew Soldier," was next to closing. He works in an army uniform, holding a small rifle throughout his monolog, which contains talk mostly about the army, which got over very well, but he spoils the good impression by remaining too long for the material at hand, and naturally resorts to the rule with many acts playing the small time out here to use any one's material, being under the impression that it does not conflict with the rightful owners playing the better grade theatres.

The Forster Music Co. has notified its San

Francisco representative, Eddie McGill, it will discontinue the office temporarily, and has instructed him to close it Oct. 28.

Allen Doone, recently returned here from New York, will in all probability open at the Alcazar in December, where he will present a repertoire of Irish plays. His opening piece will be "Lucky O'Shay," which he presented at the 39th Street theatre in New York City.

Homer F. Curran, in New York for several weeks lining up attractions for the Cort theatre, has returned and states that he secured bookings for the entire season. Among the attractions are "Show of Wonders," Harry Lauder, Boston Grand Opera Company, "The Passing Show."

Morton Harris arrived here last week to take charge of Waterman, Berlin & Snyder's San Francisco office, succeeding Harry Pooley. Lillian Snyder (a sister of Ted) is expected here next week, and according to report will become a bride of Mr. Harris.

The Valencia will play four acts of Kellie-Burns vaudeville Fridays and Sundays in conjunction with pictures to which the house is devoted the balance of the week.

The Kellie-Burns office is supplying some of the acts at the Strand, Portland, and Orpheum, Seattle. The houses are booked by the Fisher agency of Seattle, the latter agency, according to reports, has been unable to supply the full show. There is a possibility that the Kellie-Burns agency will eventually add the theatre to their books, placing the entire programs.

The Twelve Water Sprites, who headlined the Casino bill last week, are again the featured attraction this week. It is the first act held over for two weeks at this house.

The Three Le Grohs arrived from Australia on the "Sierra" last week.

The Allen Sisters returned from New York where they were members of the Charlie Rilly act. Beaulie Allen will shortly be married.

The Hippodrome, Fresno, will open Nov. 20, playing six acts on a split week policy.

The Alhambra, recently installing vaudeville policy of five acts weekly, will commence next week to only play three acts in conjunction with the Willie West Musical comedy stock company, which has been engaged for an indefinite stay.

John Considine left for the east last week.

A new theatre designed to house pictures and possibly vaudeville, is to be constructed by A. J. Rich & Co. on the south side of Market, between Fifth and Sixth streets. The exact site is withheld. Plans provide for a seating capacity of 2,500, with 1,200 seats on the lower floor. The stage will be 35 feet wide and designed to take care of vaudeville acts in case the policy of the owners should be changed from that now in mind.

Oct. 15 was Harry Cornell night at the Orpheum, Oakland. The Oakland merchants attended the theatre en masse that night in honor of the New house manager.

While no special arrangements have been made by the local theatre managers to handle the war tax on admissions, the consensus of opinion is that they will add the tax to the price of the tickets. While there has been some talk some of the theatres would change the admission scale, nothing definite along those lines has been decided. The Cort has eliminated the 25 and 75-cent seats, making it 50 cents, \$1 and \$2 straight, which does away with the fractions and facilitates matters at the box-office. Another method considered by the legitimate theatres was the reduction of the prices to make the total cost,

including the war tax, to conform with the present prices. It is quite likely the latter system will be adopted at least in two of the theatres here, should the war tax have any tendency to hurt business. Up to the present time no changes in prices have been announced at any of the vaudeville theatres.

Crane Wilbur, who has appeared before the camera continually for the past seven years, will begin a stage engagement at the Bishop, Oakland, next week, having joined the Bishop Stock Players, and will co-star with Jane O'Rourke. The first play for Mr. Crane will be "The Hawk."

C. B. Christie, formerly of Christie and Griffen (Griffen having been accepted for the draft), who replaced Maolin Megley with "Miss America" during Mr. Megley's injury, leaves the act at Oakland this week to return east to seek a partner for his former vaudeville turn.

The question of the advisability of attempting to get the proposition of the closing of picture theatres Sundays on the ballot at the November elections at Riverside, Cal., has been decided in the negative by the church federation.

ATLANTIC CITY.

BY JO SHINN.

Organizing to promote their common interests in order that the resort's amusements may be maintained on the highest ethical level, substantial business men of the city, representing every branch of amusements here, have formed the Atlantic City Amusement Association. Formal organization was effected at a meeting held this week on the Steel Pier.

Fred E. Moore, veteran manager of the Apollo, is the first president of the new body, which elected other officers as follows: First vice president, Herbert J. Elliot, Bijou; second vice president, Joseph Snellenberg, Virginia; treasurer, Jacob Bothwell, Steel Pier; secretary, William Fennan, Steeplechase Pier; board of directors: S. W. McGill, Garden Pier; M. H. Russell, Colonial; M. A. Williams, Cafe Martinique; Edward J. O'Keefe, City Square and Cort. Charles Scheuer, of the Boardwalk News Bureau, is an ex-officio member and will handle the publicity.

An effort was made some time ago to get the amusement men together in order that they might present a united front in dealing with governmental measures and in securing various campaigns to assist the government in its war aims and promote the general interests of Atlantic City on a concerted program.

One of the first matters to receive the attention of the organization was the new federal war tax of ten per cent., which is to be placed on the gross receipts of all amusement places commencing Nov. 1. It places a serious problem before the amusement men and the association named a committee to devise the best methods to cope with the question.

The organization of the amusement men is epochal in the business history of the resort. As the "Nation's Playground," Atlantic's amusements are second only in importance to the hotels in the prosperity of the city, and the birth of the Amusement Association paves the way for the development of the amusement industry in a way that will greatly improve the facilities for the entertainment of the millions of visitors who annually come to the shore.

Not the least of the results of the organization will be the establishment of a censorship on amusements. The association will also provide the amusement men in providing diversions for conventions and other large visiting delegations.

Headquarters of the association have been secured at the offices of the Boardwalk News Bureau, under the Bothwell Hotel, 178-180 South Virginia Avenue.

Various suggestions have been made as to how best handle the war-tax proposition. Tan-

tative plans adopted here for a tryout, call for the placing of change boys in the corridors of the theatres to assist them in time in having the exact change ready when they reach the box office. As the majority of playgoers arrive at the theatres ten minutes prior to the raising of the curtain, this scheme has been advanced as a method of preventing congestion at the last minute. Mercantile Appraiser Schmiedler, in a proclamation issued this week, warns the theatres that he will act for advanced taxes to the city should the burden of the war tax be placed upon the

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BOOKING AGENCY
Orpheum Theatre Bldg., Montreal, Can.
R. J. KELLERT, Manager

patrons, but as he must first secure the sanction of the city commissioners, all of whom do not favor his proposition, there is but little doubt that the playgoers must foot the bill.

It is reported the Million Dollar Pier is to close for several months shortly. This will be the first winter that the big concrete structure on the lower Boardwalk has shut its doors since it was built some twelve years ago.

The Garden Pier is to keep its dancing and skating halls open throughout the winter, according to announcement just made by Manager Megill.

The Steel Pier is to continue its programmes for some time into the winter.

"We Should Worry" is the timely title of a musical comedy that began its career at the Apollo Oct. 25. Its producers are Elizabeth Marbury and Frederick McKay.

Harry Lauder will formally open the Nixon Nov. 3. The house has been dark since the real summer season. Lauder will show there for a week.

Resort film-fans had their first glimpse of

FACES IN THE FIRE

New Orleans "Daily States"

March 27, 1917

DAINTY FOREIGNER STARS AT ORPHEUM

Josie Heather Rivals, If Not
Surpasses, Her Rich Gowns

Josie Heather, dainty English comedienne, is the real headliner, though photograph in large and small sizes adorns the Orpheum entrance, as this week's new bill.

Assisted by William Casey, Jr., and Bobby Heather, Miss Heather appears in a series of songs and dances that won over a rather chilly Monday night audience. She is pretty, knows how to sing and has clever songs. Besides, the fellow at the piano knows "regular music."

New Orleans "Item"

October 16, 1917

Josie Heather is always charming, but this year she appears more winsome than ever. Her song characterizations will rest among the most pleasant memories of the season. She is assisted by Bobbie Heather, who has a surprise in store for you, and by William Casey, Jr., who sings "Any Place Is Heaven" with feeling and tenderness.

JOSIE HEATHER

With

WILLIAM CASEY, JR., and BOBBIE HEATHER

Playing RETURN DATES, MEMPHIS,
NEW ORLEANS and CHICAGO, within six months

Next Week (Oct. 29)—MAJESTIC, Chicago

Nov. 5—MAJESTIC, Milwaukee

Nov. 12—PALACE, Chicago

Direction,

M. S. BENTHAM

"Commercial Appeal," Memphis

October 9, 1917

Josie Heather, piquant and pretty, is quite the most refreshing little artist that we have had in many, many weeks. She is dainty and as delicate in her personality as a bit of Dresden china. She is typically English, as picturesque as a rare painting. In fact, she is everything that is calculated to please the eye. Perfectly easy in the knowledge that she is all in a class by herself, Miss Heather captivates the audience with sureness and certainty.

She is assisted by William Casey, Jr., and Bobbie Heather.

St. Louis "Republic"

October 2, 1917

By BEN GREEN.

COMEDIENNE MAKES HIT

Josie Heather, English comedienne, captivated all by the winsomeness of her smile, the light humors of her topical songs, the grace of her carriage and the daintiness of her gowns. In one of her songs many thought she had in her the makings of a woman Harry Lauder. She surprised all when her little "brother," programmed as Bobby Heather, turned out to be her little sister.

New Orleans

October 16, 1917

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Denver Week Nov. 4

Douglas Fairbanks in "The Man from Painted Post" at the Bijou this week.

"The Lust of the Ages" came back to the City Square after a successful presentation at a Boardwalk picture place.

Charlie Chaplin's newest scream, "The Adventurer," filled the Colonial and Virginia at every performance on its initial appearance here this week. Dustin Farum, in "The Spy," was liberally patronized at the Colonial at every showing.

The Colonial is now the only film house in the resort under the direction of the Stanley Company, of Philadelphia.

AUSTRALIA.

Sydney, Sept. 25.

TIVOLI (Ricard).—Ruth Budd heads a

bill including the following American acts: Camille Trio, Edna Foster and Co., Reynolds and White, Lylian and Boggs, Joe Reed, Creole Fashion Plate, Nelusco and Hurley and Thurber and Thurber to capacity business.

NATIONAL (Fuller).—Musical Bentleys head a nearly all-American bill at this popular house. Ted MacLean and Genevieve are on their second week, as are Rio and Helmar. Denny and Donigan are on their third week and Connors and Witt their tenth. The Bert Le Blanc Musical Comedy Co. is closing a 20 weeks' run. The company is headed by Bert Le Blanc, Jack Mack and Carlton Chase.

The following acts sailed last week for home: Willard and Wilson, Alf Grant, Archie Onwle and Duranto.

Musical Bentleys, who have played over 30 weeks here for Ben Fuller, sail next week for New Zealand.

Reynolds and White were forced to leave the Tivoli bill on account of illness. The mother of Ruth Budd has also been very ill but is recovering.

Edna Foster, the 16-year-old American girl, is a great favorite over here. She sails for home soon.

Ben Fuller is to star Genevieve Lee in a big dramatic show.

J. C. Mack and Kelly and Drake are playing the Tivoli, Melbourne.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.).—Another variety bill with not much variety to it. With the exception of Conroy and Le Maire in their old skit every act on the bill was either singing or dancing, thus enabling this cross-fire blackface team to carry off first honors without a contest. The bill for previous week was equally lacking in variety, which means that for two weeks this house, Boston's only big timer, has not used an animal, a bicycle, a juggler, an athlete, an acrobat, a "plant," a song-writer, a cartoonist, a prestidigitator, a "nut," a novelty, an impersonator, a virtuoso, a circus act, a "hooper," a "tab," a wire act, a trapeze act, a scenic spectacle, or an instrumental number. In fact, except for the over-worked piano for accompaniments, the only musical instrument seen for two weeks are some especially sour ukeleles. These were in the closing number of this week's bill, "The Garden of Aloha," an act that drags in its revised shape, and worked to a heavy walk-out Monday night. The nearest approach to a novelty was furnished

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by Hermann and Shirley in their "Mysterious
Masquerader," which has played here a num-
ber of times but has not worn out its wel-
come. Even this act is showing Hermann
subordinating his contortion work into double-
jointed dancing, for which he deserves praise.
The Morin Sisters opened, well costumed, and
working hard, their specialties being excep-
tionally clever. Mack and Vincent nearly
"crabbed" their act by trying to put across
the intimate cross-fire stuff at opening, as it
fell as flat as a waiter's feet. When the male
got into his parodies and special numbers,
however, he found his stride and closed strong
enough to deserve a better place on the bill.
Gene Green followed Hermann and Shirley,
and he could not get across until he changed

to blackface, after which he was a riot. In
opening he worked like a song-plugger and
the women in the audience seemed to be most
interested in wondering whether he was a
natural blonde. His woman partner (un-
billed) came as a surprise, and neither helped
nor hurt the act materially. The heavy sing-
ing number, billed as a "Futuristic Revue and
European Musical Review," and consisting of
eight Italians with grand opera training, went
big. The violinist in this act would go much
better if she would learn to smile. Truly
Shattuck and Emma O'Neill did big. Follow-
ing Conroy and Le Maire came Lydia Barry
in a tough spot. She was the third piano
act on the bill and her "Widow" specialty
did not seem to appeal to the conservative
Boston audience. During her change, instead
of her accompanist holding the spot, the house
was darkened and the choruses of three pop-
ular songs were thrown on the screen. It
was the first time in years that these "plug-
ging slides" have got by the management at
this big-time house, especially with the pub-
lisher's advertisement carried on them.

BOSTON (Charles Harris, mgr.; agent, U.
B. O.).—The Chaplin "Adventurer" and Jane
Cowl in "The Spreading Dawn" films domi-
nated the vaudeville this week, although the
acts were exceptional for a "pop" house.
Eddie Carr and Co. topped the variety bill,
which comprised the Herbert Sisters, the Pen-
wick Girls, "The Girl from Harmony Bay,"
Four Lukens, and Kimberly and Arnold.

BIJOU (Ralph Gilman, mgr.; agent, U. B.
O.).—Second run pictures, with house carry-
ing no newspaper advertising. Fair.
SOWDON (A. Somerby, mgr.; agent, U. B.
O.).—"The Spy," originally offered here as a
screen attraction at a \$1 top, drew big Mon-
day night through its previous advertising

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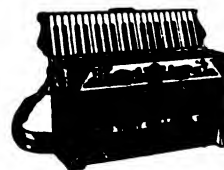
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campaign. The vaudeville included the Thos Musical Brittons, Richard Wally and Co., jugglers; the Kentucky Trio, Fred Green, and Del Manson. Business at this west end house, drawing from a cosmopolitan section, is excellent, judicious booking helping wonderfully.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Frescott and Eden, in their thought transference act which has been given some snappy publicity during the past few weeks, is booked in for the full week and is drawing well. The remainder of the bill includes Crawford, Smith and Martell, Lloyd and Whitehouse, Fisher and Gilmore, in "A Basbful Romeo," and the Eight Williams. The film bill includes Charlie Chaplin in "The Adventurer," and "The Man from Painted Post."

GLOBE (Frank Meagher, mgr.; agent, Loew).—"The Wolf," in stock, drawing better than previous attractions. "A Pair of Silk Stockings" underlined.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Raymond and Caverly, full week, made good. Their new act, "The Submariners," is now running smoothly and with considerable new stuff. The remainder of the bill

includes Hal Stephens, Edah Delbridge Trio, Sadie Sherman, Great Santelli, McGinnis Brothers. Feature films include the new Chaplin release and "The Son of His Father."

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Exceptionally bright pop bill, topped by the Old Soldier Fiddlers. Other acts comprise Carlyn and Flynn, Four Danubias, Charles A. Mack, and Harold Sellman, in "That's a Secret," "The Woman Beneath" and the new Chaplin headed the film bill.

GORDON'S OLYMPIA (Frank Hookall, mgr.).—The combination of Douglas Fairbanks in "The Man from Painted Post" and Charlie Chaplin in "The Adventurer" was irresistible. Monday was capacity. The vaudeville included Rush Ling Toy, Great Lamberts, Rowley and Taynton, Bertie Fowler, and Frank Terry.

PARK (Thomas D. Soriero, mgr.).—Mme. Petrova in "More Truth Than Poetry," topped a fair film bill. Excellent business.

MAJESTIC (E. D. Smith, mgr.).—Last week of "Seven Days' Leave," which shows some improvement from its original production which occurred at this house. Next week brings Alice Nelson in "Kitty Darlin'."

SHUBERT (E. D. Smith, mgr.).—Last two weeks of "The Passing Show of 1917," which is doing a whale of a business.

COLONIAL (Charles J. Rich, mgr.).—Last week of Ziegfeld's "Follies," still playing to capacity evenings and proving conclusively that Boston can handle two big girlie shows.

PLYMOUTH (E. D. Smith, mgr.).—"Oh Boy" is still going big and is a puzzle to the profession, because its cast could never be called the best possible. The fact remains that its 100th performance in Boston occurred Wednesday night, with the advance sale running as far ahead as Christmas.

WILBUR (E. D. Smith, mgr.).—"Love o' Mike" on its second week, running strong.

PARK SQUARE (Fred E. Wright, mgr.).—"Capt. Kidd, Jr." opened Monday night to an excellent business. Should clean up during its stay.

TREMONT (John B. Schoeffel, mgr.).—Eight week of "Turn the Right," holding up well and good for several weeks more.

HOLLIS (Charles J. Rich, mgr.).—Last week of Ruth Chatterton in "Come Out of the Kitchen." Fair business. John Drew and Margaret Livingston in "The Gay Lord Quex" next week.

WESTON OPERA HOUSE (Lawrence McCarty, mgr.).—Andrew Mack in "Molly Dear" opened Monday to a corking house and will probably do the best week of the season at this house.

CASTLE SQUARE (John Craig, mgr.).—Opens next week with pictures.

COPELY (H. W. Pattee, mgr.).—20th week

of "The Man Who Stayed at Home" still running strong and holding the record for a stock performance in length of consecutive run through a full summer.

CASINO (Charles Waldron, mgr.).—"The Bon Ton Girls." Good.

GAYETY (Thomas H. Henry, mgr.).—"The Behman Show." Excellent.

HOWARD (George E. Lothrop, mgr.).—"Innocent Maids," with the Texas Comedy Four, heading the house bill.

The Park Square obtained some excellent press copy as the result of the war tax, Joe De Pisa, the press agent, sending out a photograph of the first woman to pay the tax in Boston, having been purchasing seats two weeks in advance for "Capt. Kidd, Jr."

The Beacon, Boston, St. James, Orpheum, Gordon's Olympia and the Scollay Olympia all featured the Chaplin "Adventurer" release heavily in their Sunday advertising, with Douglas Fairbanks in "The Man from Painted Post" also used by more than half a dozen houses.

John Luce, general publicity man for all the Shubert interests in Boston, was the host of the "Oh Boy" company Tuesday evening, taking a large party in a dozen touring cars to his summer home and "gentleman's farm" in Southboro for an old-fashioned husking bee and barn dance. The Plymouth theatre plays its matinee Thursday, as the party did not start until after midnight and did not terminate for a few minutes, to put it mildly.

BUFFALO.

By A. J. SHARICK.

TECK (John R. Olshe, mgr.).—William Collier in "Nothing But the Truth." Big business.

STAR (Peter C. Cornell, mgr.).—"The Boomerang," with Arthur Byron, Wallace Eddinger, Virginia Xelva and others. Looks like a good box office production.

GAYETY (burlesque).—Billy Watson, king of the Beef Trust, offers "A New Arrival."

SHEA'S (Henry Carr, mgr.).—The Morgan Dancers, Avon Comedy Four, Claude and Fanny Usher, Bailey and Cowan, Ann Sutor, Maurice Burkhardt, Sterling and Marguerite, American War News weekly.

SHEA'S HIPPODROME (H. B. Franklin, mgr.).—Pictures.

MAJESTIC (Millard Cornwall, mgr.).—"The Millionaire's Son and the Shop Girl."

GARDEN (William Graham, mgr.).—Burlesque, "The Gay Morning Glories."

ACADEMY (Jules Michaels, mgr.).—Vaudeville and pictures.

OLYMPIC.—Vaudeville and pictures.

LYRIC.—Vaudeville and pictures.

A verdict of \$3,000 was awarded Miss Jennie B. Milliman, known to the stage as Vir-

ginia Milliman, who sued the Erie and the Pullman for injuries sustained several years ago when she was bit on the head by a head-piece falling from the Pullman berth she occupied on a trip from New Jersey to her home in Alden, N. Y. Miss Milliman's suit was tried in this city.

In a report made yesterday to the local Liberty Loan committee, the theatre committee, John R. Olshe of the Teck theatre, showed what has been done by the various theatres. The committee commented as follows: "The co-operation of Buffalo theatre managers has been unusually hearty and has been a source of great satisfaction to us. The management of the Star and Teck theatres have erected large signs on their main stage curtains advertising the loan and have also placed electric signs at prominent places near the theatre entrances and exits giving publicity to the loan. Shea's theatre, the Olympic, Lyric and Majestic are displaying on the main drop curtain large Liberty Loan advertisements. They have also contributed several electric signs about the theatre and on the outside. H. B. Fraughlin of Shea's Hippodrome, besides erecting a stage setting at this theatre, has been giving much time to the working out of details of the replicas of the United States treasury building which has been erected in the main city square."

CINCINNATI.

By HARRY V. MARTIN.

Mildred Buschle, a stenographer, was bound over to the grand jury, Oct. 19, on a charge of shooting to kill Adeline Rees, city sales manager for a picture supply concern and former dramatic teacher.

"Der Froeschkoenig," a comedy written by Henry F. Urban, journalist, was given its first presentation on any stage at the German theater, Sunday night. Urban attended the performance. The story, while conventional, is interesting. A young German lieutenant in Prussia, heavily in debt, and compelled by the code of his caste to commit suicide, cheats death by coming to America and working in a shoe factory. In the last act marrying his employer's daughter, Ludwig Kreis, director of the Milwaukee German theatre, as guest player, enacted the role of the employer. The play was written so as to avoid the criticism of Americans.

So as not to conflict with the new Art theatre, Mrs. Schuster-Martin has decided to charge no admission to performances at her Little theatre. Shaw's "Candida" was given at the new Art theatre, Wednesday, October 24, and "The Dark Lady of the Sonnets" on the following day.

Health Officer J. H. Landis has issued a

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Below is an excerpt from the New York "Times"

The New York Times FRIDAY, OCT. 19, 1917 WINTER GARDEN TAKES TO COVER

A Sumptuous and Splendid Production That Emphasizes Clothes.

It is something unprecedented in clothes. It is rather difficult to describe those clothes. Some are winter evening clothes that (owing, no doubt, to the wartime shortage of material) run very scant about the back. That is what is meant, perhaps, by "Doing Our Bit." Others seem to be rather September Morning clothes. But they are always clothes. And they are always as splendid and varied in coloring as they are audacious, indeed revolutionary, in cut.

Incidentally, the young women who wear them are of a quite surprising shapeliness, youth and good looks. It is really admirable, the discretion exhibited in selecting them, costuming them, and deploying them in dance and song. One square was of violin girls, who played quite charmingly as they danced. The leader, probably named Marian Glover, had very unusual beauty, grace and temperament.

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Irene Franklin
Irene Bordoni
Peggy Wood
Mrs. Carter De Haven
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New York City

warning to theatregoers against the use of "second-hand" programs. Patrons of amusement places have been requested to tear up their programs. It is charged that certain theatre managers redistribute programs which are picked up from the floor after every performance. Many diseases, according to Dr. Landis, are spread by this careless attempt at economy on the part of the managers.

The Palace Amusement Company, on Oct. 20, was granted permission by Building Commissioner Rendigs to tear down the buildings at 10, 12, 14, 16 and 18 East Sixth street, comprising the site for the proposed Palace vaudeville theatre to be erected by the B. F. Keith theatrical interests. Two other buildings included in the site will be torn down later. Work of razing the condemned structures will be started immediately.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. O. Williams, mgr.).—Randall and Myers; Nellie Nichols; "Riding School"; McConnell and Simpson; McMahon, Diamond and Chaplow; LaVonna Trio; Walsh and Rand; New-pert and Stirk.

MILES (Jim Rutherford, mgr.).—Capt. Sorcho; Nettie DeCoursey and Rubes; Arthur Barrett; LaVonna Trio; Walsh & Rand; Newport and Stirk.

ORPHEUM (Rod Waggoner, mgr.).—"Miss Hamlet"; Helen Page and Co.; Bert Howard; Jarvis and Harrison; Ward and Shubert; Regent (Tom Ealand, mgr.).—Lottie Mayer; John and Mae Burke; Mr. and Mrs. Perkins; Marie Russell; Howard's Bears; Three Kuehns.

COLONIAL.—Gus Thaler's Circus; Mike Bernard; Clarke and Chappelle; Wille Bros.; Jolly Tars; Tom Davies & Co.

OPERA HOUSE.—"Pais First."

GARRICK.—William Hodge.

LYCEUM.—"Come Back to Erin."

ADAMS.—"Miss Wiggs of the Cabbage Patch" (stock).

BROADWAY-STRAND.—"Magda" (film).

REGENCY.—"Stranded in Arcady" (film).

MADISON.—"The Sunset Trail" (film).

WASHINGTON.—"Ten of Diamonds" (film).

MAJESTIC.—"Bab's Diary" (film).

The Detroit Theatre Managers' Association met Oct. 19 to discuss the new war tax on admissions.

Frank R. Dente, with offices at 118 Owen avenue, Detroit, and representing the American Society of Composers, Authors and Publishers, is sending out notices to every exhibitor in Detroit calling attention to the recent Supreme Court ruling relative to copyrighted music, and urging that they immediately apply for a license—otherwise to refrain from using copyrighted music. The picture exhibitors are refusing to become licensees.

DES MOINES.

By E. S. CONDON.

ORPHEUM.—Wm. Gaxton, Larry Girard and Co., Rita Boland, The Alexander Kids, Hutton and Chain, Cole and Denahy.

EMPRESS.—"Senators." Francis Murphy and four other standard vaudeville acts.

BERCHEL.—First half: "The Sightseers" (burlesque).

PRINCESS.—"Broadway and Buttermilk" (stock).

COLISEUM.—Madame Louise Homer.

Business capacity at practically every performance at all the houses.

Des Moines' grand opera season opened (and closed) last week with two performances of the Chicago Grand Opera Co. The patrons were treated to the customary bitter disappointment—this time because of Mme. Melba's indisposition and failure to appear. Her role in "Faust" was sung by Miss Christian (understudy) very acceptably, but it wasn't Melba, hence the disappointment. Business was good; at any rate as good as grand opera business ever is in this community.

Alice Clements, leading lady with the Princess Players since the opening of the season, severed her connection with that organization last week. Her place will be filled by Isabel Randall, recently in stock in St. Paul.

Tom Kruger, juvenile, is another new face in the Princess line up this week, Arthur De Lord, whom he replaces, having left for a wider field of endeavor.

Preliminary work on Des Moines' new \$100,000 playhouse has been delayed, and it is feared will not be started this season. Scarcity of labor and the uncertainty of delivery of building materials is given as the cause.

The proximity of Camp Dodge, with its 40,000 soldiers, is proving a happy circumstance for the managements of all the amusement houses. At every performance, no matter what its nature or its merits, the color scheme from pit to gallery is decidedly khaki in tone. Before the season is half over Des Moines will be acclaimed a first-class show town—which will be a considerable change of opinion.

Placards conspicuously displayed at the several ticket windows announce the impending of the federal tax of 10 per cent. on all amusement tickets sold after Nov. 1. The attitude of the general public towards this method of taxation is best expressed by this remark, overheard in the foyer of the Princess last night, "I don't care what it costs, if only the boys bring home the bacon."

An Advertisement

FOR

Anna Chandler

By "HAL"

Time:

October 18, 9:20 P. M.

Place:

Majestic Theatre, Chicago:

Setting: In the wings, Miss Elsie Janis, watching the No. 5 act—MISS ANNA CHANDLER; behind Miss Janis a VARIETY advertising representative watching Miss Janis; behind VARIETY'S advertising representative, Stage Manager watching VARIETY representative. Miss Chandler bows off to tremendous ovation, bumps into Miss Janis.

Dialog:

JANIS: I enjoyed your act tremendously, Miss Chandler.

CHANDLER: Really? I'm so happy to hear you say so. From one of your standing it is a worth while compliment.

VARIETY: Talking of advertising—

JANIS: I just love your "Moon" song, and your "Cleopatra" is delightful.

CHANDLER: I'd love to hear you do it. Just how would you do it, Miss Janis?

VARIETY: Our Anniversary Number—

JANIS: I would do it as nearly as I could the way you do it, because I don't think it could be improved upon. In fact, everything you do is practically impossible to improve upon. I would not find it difficult to impersonate you, because I have found that it is the people with personality who lend themselves to impersonations, and you have oodles of personality.

CHANDLER: I'd rather have you say that than—

VARIETY: Now, Variety, Miss Chandler—

JANIS: I wish you all the success you deserve.

CHANDLER: I can't wish you any more success than you have.

VARIETY: Talking of success, Variety—

JANIS: I'm afraid I'll have to dress now. I hope I'll see you again on Broadway. Good-bye, Miss Chandler.

CHANDLER: I wish I knew some good way to get on Broadway.

VARIETY: (Whispers in her ear; she nods.)

CURTAIN

SEND ME AWAY WITH A SMILE

LOOK OUT FOR THE STEAM ROLLER
AT LAST—The Modern "Break the News to Mother"—IT'S HERE

THERE'S A GREEN HILL OUT IN FLANDERS

By ALLAN FLYNN

The audience at the war song contest at Keith's Harlem Opera House, New York
PROCLAIMED IT THE HIT OF THE CONTEST

Chas. K. Harris said, "It's one of the greatest songs I EVER HEARD. I applauded it myself. IT'S A HIT—GET IT OUT QUICK." SO WE TOOK HIS ADVICE. GET YOUR COPY. Orchestration ready in all keys. Wire-write—call or phone.

We Also Publish the Following "Flops"

Flop Number 1 Oh! What a Terrible Good Song

Send Me Away With A Smile

By Louis Westlyn and Al Piantadosi

Flop Number 2 The Worst Ballad Ever Written.
"The successor to Sunshine of Your Smile"

If You Had All the World and its Gold

By Costello—Edelheit and Piantadosi

Flop Number 3 It Nearly Makes You Laugh Nearly

You Can't Tell the Mothers from the Daughters

By a Pair of Jacks—Yellen and Glogau

Flop Number 4—An Original Idea—New Territory Discovered

Look Me Up When You're in Dixie

By Pierce, Yellen and Glogau

PHILADELPHIA OFFICE
11 SOUTH NINTH STREET
HARRY SQUIRES, Manager

SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING
KARL FUHRMAN, Manager

CHICAGO
JACK CLOGAU, Prof. Manager
With at Sherman House November 5th to 26th

Tel. 6964 Bryant

AL PIANTADOSI & CO., Inc.
1531 BROADWAY, ASTOR THEATRE BUILDING, CORNER 45th STREET, N.Y. CITY

HERBERT L. AVERY
General Manager

SEND ME AWAY WITH A SMILE

BEST PLACES TO STOP AT

500 Housekeeping Apartments

(of the better class, within reach of economical folks)

Under direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing to theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDONA COURT

341 to 347 West 46th St. Phone Bryant 6285

A Building De Luxe

JUST COMPLETED: ELEVATOR APARTMENTS ARRANGED IN SUITES OF ONE, TWO AND THREE ROOMS, WITH TILED BATH AND SHOWER, TILED KITCHENS, KITCHENETTES AND VACUUM SYSTEM. THESE APARTMENTS EMBODY EVERY LUXURY KNOWN TO MODERN SCIENCE.

\$13.00 Up Weekly; \$50.00 Up Monthly

YANDIS COURT

241-247 West 43d St. Phone Bryant 7912

1, 2 and 4-room apartments with kitchenettes, private bath and telephone. The privacy these apartments are noted for is one of its attractions.

\$11.00 Up Weekly

IRVINGTON HALL

355 to 359 West 51st St. Phone Col. 7152

An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and kitchenette, tiled bath and phone.

\$13.00 Up Weekly

Address all communications to M. Claman
Principal Office—Yandis Court, 241 West 43d Street, New York
Apartments can be seen evenings. Office in each building.

HENRI COURT

312, 314 and 316 West 46th St. Phone Bryant 9500

An up-to-the-minute, new, fireproof building, arranged in apartments of 3 and 4 rooms with kitchen and private bath. Phone in each apartment.

\$13.00 Up Weekly

THE DUPLEX

325 and 330 West 43d St. Phone Bryant 4283-9181

Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.

\$8.00 Up Weekly

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional Phone—9950-1 Bryant

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UNDER NEW MANAGEMENT

ST. REGIS HOTEL 512-522 N. Clark St. CHICAGO, ILL.

Home of the Profession Thoroughly Renovated Improved Service
W. E. ANDERSON, Prop. H. C. STUART, Gen. Mgr.
Also Operating HOTELS MARION and BRESLIN Rates \$5.00 per week and up

Phone Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping 323 West 43rd Street, NEW YORK CITY
Clean and Airy Private Bath, 3-4 Rooms Catering to the comfort and convenience of the profession.
Steam Heat and Electric Lights..... \$8 Up

Telephone: Bryant 2267

Furnished Apartments and Rooms

Baths and Continuous Hot Water

Large Rooms, 54 and Up

2 and 3 Room Apartments \$7 to \$8.50

COMPLETE HOUSEKEEPING

310 W. 48th St., New York

THE CAMBRIA

347-355 WEST 56TH ST.

2 Rooms, Bath AND KITCHENETTE

West of Broadway—Strictly Fireproof

At Very Attractive Rentals

PHONE—8466 COLUMBUS

KANSAS CITY.

SHUBERT (John B. Fitzpatrick, mgr.)—"The Flame" opened Sunday night to large audience. Not received favorably.

ORPHEUM (Lawrence Lehman, mgr.)—Frederic Santley with Florrie Miller, featured. Leona LaMar, mystified. Katherine Murray and Murray Rubens, pleasing bit. George Rolland and Co. amusing. Lovenberg Sisters and Neary Brothers, liked. Darto and Rialto, good balancing act.

GLOBE (Cyrus Jacobs, mgr.)—Opened with William Hanlon and Co. headlining. A clever bit of travesty on pictures put on well by Charles Rogers and Co. Hugo Lugens, good. Musical Hunters, liked. Kelly and Davis Laypo and Benjamin.

EMPRESS (W. J. Timmons, mgr.)—Pan-

UNDER NEW MANAGEMENT

The Sterling Apartments

EVERYTHING MODERN

1, 2 and 3 Rooms, with Kitchenette

126 West 49th Street

Tel. Bryant 5125

tages)—"A Breath of Virginia," good, entertaining skit by Holmes and Le Vere. Four O'Clock Girls, good. Burr and Lea, liked. Other numbers and picture.

CENTURY (Tom Taffe, mgr.)—"Gayety Girls."

GAYETY (George W. Gallagher, mgr.)—Ben Welch show.

GRAND (Maurice Dubinsky, mgr.)—Dubinsky Brothers Stock Company.—The players of the stock company were offered the first opportunity of the season to show what they really could do, when "Within the Law" was selected. Irene Daniels took the leading feminine role and did it well. The rest of the cast played with remarkable ability.

GARDEN (W. H. Quigley, mgr.)—"The White Slave," a six act play treating with the real incidents of slavery days, was offered to a fair house. The members of the cast did well but undoubtedly far from the way the author intended the play to be presented.

LOS ANGELES.

BY GUY PRICE.

Julius Frankenberg has gone into the sketch writing on the wholesale scale. The first of these was produced at Clune's Auditorium last week and is entitled "From Darkness to Light." The cast included Florence Bell, who for a long time was a leading woman in Seattle; Frank Saffrey, Jack Deigrave, Edith Timmerwood, Pauline Whitlow and Frank Buttholph. Frankenberg has associated

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The Edmonds

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Private Bath and Phone in Each Apartment

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HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and Ninth Avenue

TWO BLOCKS WEST OF BROADWAY

Telephone 1862 Bryant

NEW BUILDING

NEW YORK CITY

ABSOLUTELY FIREPROOF

84 ROOMS With Hot and Cold Running Water

ALL MODERN IMPROVEMENTS

SHOWER BATHS

TELEPHONE IN EVERY ROOM

EVERYTHING NEW

PRICES \$3.50, \$4.00, \$4.50 and \$5.00 WEEKLY

RESTAURANT

A CALL WILL
CONVINCE YOU

himself with Marquis Ellis and Madam Matillidita.

Richard Spier, of the Morocco publicity staff, had a sad awakening the other morning. A sneak-thief had entered his apartment and stolen his overcoat and toothbrush.

Fred Woodward, whose "Hank the Mule" in the "Tik Tok Man of Oz" will be remembered as one of the bright spots of that ill-timed musical play, has been doing cabaret work here, but leaves next week for New York to frame up a vaudeville act.

Charley Barton, boy actor, is here from Oakland. He will appear shortly at the Morocco.

Douglas MacLean, juvenile at the Morocco theatre, is eating regularly again. He suffered a bad attack of ptomaine poisoning last week.

The Modern Drama Players will soon inaugurate a series of performances at N. W. C. A.'s in Southern California. Butler E. Powers is the director and H. R. Shaw business manager.

Los Angeles Aeri No. 301, Fraternal Order of Eagles, among whose membership are many local actors, have subscribed several thousands of dollars to the Liberty Loan.

Manager I. M. Cohen, of the Burbank, is no longer a bachelor; his wife and family have arrived here.

Vernon Goodwin, manager of the Alexandria, has been appointed chairman of the local food conservation committee.

The season of the Los Angeles Center of the Drama League of America opened formally last week, when the officers and board of directors held a reception at the Friday Morning Club House. Members of the Morocco Stock Co., including Betty Brice, Douglas MacLean, Richard Dix and General Manager Donald Boies, were guests of honor.

Charles Fischer, who, for 25 years, was the chief musical director of the Orpheum Circuit, has been engaged to direct at Clune's Auditorium.

Dorothy Crosby, the girl who was arrested in a recent badge game case in Chicago, hailed from Los Angeles. She was a member of the original "So Long Letty" chorus.

MILWAUKEE.

By F. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.)—"Yes or No?" to good opening. 23, Fisk O'Hara in "The Man from Wicklow"; Nov. 1, "So Long, Letty."

MAJESTIC (William G. Tisdale, mgr.; agent, Orph.)—Harry Fox, "Fantasia Luminaria," Harry Carroll, "The Spirit of '76," Santos & Hayes, Kaufman Bros., Selma Brants, Herbert's Animals. Good.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.)—Prince Kar-mel, "Melody Land," Rained & Goodrich, William Morrow & Co., the Bimbos, Frank Ward; last half—Geo. Primrose & Co., Five Violin Beauties, Richards & Kyle, Hans Robert & Co., Lew Wells, Chief Little Elk & Co.; excellent.

MILLER (Jack Yeo, mgr.; agent, Loew)—Al Golem Troupe, "Women," Frank Rogers, Rollins & West, P. George, Bob & Peggy Valentine, Harrison West Trio, Riva Larsen Troupe; fine.

SHUBERT (B. Niggemeyer, mgr.; agent, International)—"The Heart of Wotona," opening good; 28, "The Little Girl That God Forgot."

GAYETY (Charles J. Fox, mgr.; agent, American)—"Speedway Girls"; 28, "Darlings of Paris."

EMPRESS (Heary Goldenberg, mgr.)—Stock burlesque. Business uniformly good. PABST (Ludwig Kreis, mgr.)—Fabst German Stock company in "Beckers Geschichte," "Lottchen Geburstag" and "Die Wilde Ton"; 24, "Ihr Zweiter Mann."

The Monday evening performance of "Pals First," which opens for a week at the Davidson Nov. 14, will be the annual benefit for the Milwaukee Press Club, with customary distribution to patrons of "Once-a-Year," the annual magazine written by members of the organization, which always keeps Variety in the reading room.

The Alhambra, the big Saxe picture house, staged a style show in conjunction with Petrova's film, "The Law of the Land," the last half of the week with highly satisfactory gate results, the displays having been furnished by dealers for what advertising they might derive. A runway was built from the stage for a considerable distance out into the auditorium for living models' parade.

MONTREAL.

BY ARTHUR SCHALKER.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.)—"Experience," very large advance sale for the week. Next, "Show of Wonders."

ORPHEUM (Fred Crow, mgr.; agent, U. B. O.)—"Overtones," Trovato, Alfred De Munby and Lillian Durkin, Jimmie Lucas and Co., Barry Sisters, J. C. Nugent and Co., Louis Stone and Sully, Rogers and Sully.

GAYETY (Tom Conway, mgr.)—"O, Girl," Show good, business big. Next, "Hip, Hip Hurray Girls."

FRANCAIS (Phil. Godel, mgr.)—First half, "Soloman," Delando and Pike, Maude Rockwell, Naimo, Four Kings; 2d half, Sally's Valt, Riley and Lester, Saxton and Farrell, Scott and Carroll, Mere, Less and More. Business good.

MAPLE LEAF (E. Misering.)—Tizoune's and Mack Whirlwing Girls. Second season and still going big.

IMPERIAL (H. W. Conover, mgr.)—Douglas Fairbanks, "The Man from Painted Post" (film) and Willis Flanagan.

NEW GRAND (Geo. Rodsky, mgr.)—"On Trial" (films).

The Empire, on Stanley street, has been leased by Paul Cazeneuve, who will open it Nov. 15 with a permanent stock company at popular prices.

Loew's, now building, is announced to open No. 12.

"Everywoman," which played at His Majesty's theatre last week its third local engagement, got \$12,000.

The Rialto has changed hands. Gladianos and Paulos of the Midway theatre have leased the Rialto for a term of five years.

WIGS

Human Hair, Irish, Dutch, Jew, etc. Made to Order. \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00, \$10.50, \$11.00, \$11.50, \$12.00, \$12.50, \$13.00, \$13.50, \$14.00, \$14.50, \$15.00, \$15.50, \$16.00, \$16.50, \$17.00, \$17.50, \$18.00, \$18.50, \$19.00, \$19.50, \$20.00, \$20.50, \$21.00, \$21.50, \$22.00, \$22.50, \$23.00, \$23.50, \$24.00, \$24.50, \$25.00, \$25.50, \$26.00, \$26.50, \$27.00, \$27.50, \$28.00, \$28.50, \$29.00, \$29.50, \$30.00, \$30.50, \$31.00, \$31.50, \$32.00, \$32.50, \$33.00, \$33.50, \$34.00, \$34.50, \$35.00, \$35.50, \$36.00, \$36.50, \$37.00, \$37.50, \$38.00, \$38.50, \$39.00, \$39.50, \$40.00, \$40.50, \$41.00, \$41.50, \$42.00, \$42.50, \$43.00, \$43.50, \$44.00, \$44.50, \$45.00, \$45.50, \$46.00, \$46.50, \$47.00, \$47.50, \$48.00, \$48.50, \$49.00, \$49.50, \$50.00, \$50.50, \$51.00, \$51.50, \$52.00, \$52.50, \$53.00, \$53.50, \$54.00, 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NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Present program gains momentum as it proceeds. Regal and Bender, opening, adept acrobats. Connelli and Craven, lack histrionic ability. Haruko on Uki, did very well. Pistel and Cushing, not over engaging with aged humor. "Liberty Aflame," with Gladys Hanson reading the lines in impressive manner, swept the audience with its patriotic fervor. Ruth Royce, warmly welcomed. Big time needs artists of her calibre. Herbert Lloyd provoked unrestrained laughter with his clever buffoonery.

PALACE (Walter Kattman, mgr.).—Best bill of the season. For first half, The Haynes, novel offering, highly commendatory. Bert and Harry Gordon, tremendous favorites. Frank Stafford and Marie Stone, hearty approbation. Sherman, Van and Hyman, ovation. Jonia and Hawaiians, excellent closing number.

CRESCENT (Ferd Turner, mgr.).—Mabel Harper captured the applause honors at the Crescent Sunday afternoon. Booth and Leander, liked in acrobatics and cycling. Mack and Josephine, elicited appreciation. Leighton and Kennedy, danced well. Five Melains, registered, concluding program.

PALACE (Walter Kattman, mgr.).—The last half show last week held little novelty, descending somewhat below the standard maintained. Klass, an accordionist, started the show with zest. He never varies from the conventional but the audience seemed highly

pleased with his offering. Elaine and Willing employ the more sure-fire of the quips that have come to be associated with blackface delineation, eliciting commendation thereby. Chisolm and Brown, unearched burlesque melodrama that has lain dormant for some time. The Palace crowd, in their apparent exuberance, were seemingly countenancing it for the first time, the duo registering immeasurably. Corbett, Sheppard and Donovan gave satisfaction also. The tenor of the trio possesses, a voice worthy of operatic voicings. "A Night in a Gypsy Camp" made a colorful closing number.

CRESCENT (Ferd Turner, mgr.).—The Electrical Venus proved a potential feature attraction at the Crescent the latter part of last week, evincing unrestrained enjoyment coupled with a dear of curiosity. The real surprise of the bill, however, was one Ben Smith, a corpulent comedian who encases his facial lines and outlines in cork. From the comic end Ben won't stop traffic, but he has stored within a voice that aroused the patrons to a crescendo of enthusiasm. Ben's singing easily placed the applause trophy in his lap. Dix and Dixie gave animation to the opening spot, with a pot-pourri of juggling and acrobatics. The turn is helped considerably by the radiant, unaffected smile of the girl. In measure, it gives one a mental bath, a beneficial psychic immersion, so to speak. Hooper and Burkhardt submitted a nice little act that would be much more if they eliminated the Hawaiian "grass" reference, and that about the doctor. The Paynes vary from the code in interpreting their sketch. They express anger, hatred, surprise, jollity, ambiguity and stupefaction in manner different from the generally accredited elocutionary lines, but the spectators liked them very much.

STRAND (D. L. Cornelius, mgr.).—Pictures.

ALAMO (Frank Sanders, mgr.).—McCor-mick and Winehill's Revue.

Nov. 11 is the date set for the annual induction of burlesque at the Dauphine. Lew Rose, who is to direct and again acquaint the patrons with the wiles and wanderings of the Terrible Judge, Krausmeyer, of alley fame;

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"THE RENDEVOUS OF THEATRICAL'S BEST"

Dr. Dippy, and contemporaneous characters, bordering on and adjacent to travesty of an obstreperous trend, left this city last week, check-book in hand, for New York, prepared to do or be done. A perorative assurance was given by Rose before departing. He said the lights would be in the pink of condition.

Attractions appearing here next week include Missi Hajos in "Pom Pom," at the Tulane; Field's Minstrels, at the Lafayette, and the Chicago Grand Opera Co., at the French opera house.

J. Schreyer, who has been in New Orleans for several weeks in the interest of his firm, Wm. S. Emery and Co., left for New York with the ostensible purpose of embarking on the sea of matrimony. It's Schreyer's second offense. He stood the first test 25 years. His bride-to-be has not heretofore been lured by Muse Thespia.

Zelda Dunn returned to the local Rialto Sunday morning, after a sojourn of three months in Detroit.

Archie Lloyd, a brother of Tab (Tabitha) Lloyd, the comedienne, is here in the interest of a music publishing firm. Another visitor on a similar mission is Harry Prescott.

Nazimova dedicated the new Liberty by breaking a bottle of champagne on one of the beams. In the southern dry states, they dedicate buildings by breaking a bottle of milk.

Howard Gale, long connected in a managerial capacity in New Orleans, is handling "The Garden of Allah" in film form for Michigan.

Homer George, press agent of the Tulane and Crescent for several years, and later manager of Atlanta's legit house, has left theatricals to exploit auto races and racers.

Frank Tate, the St. Louis theatrical manager, was here for several weeks with his son, Lee Tate, who is stationed at the local Navy Yard. Young Tate donated his \$20,000 yacht to the Government for coast defense purposes, and it was accepted.

One of the two seals of Kimi, the Equi-maux playing the Loew time, died at the Crescent here.

B. F. Brennan sold his Iberville theatre some time ago for \$4,500. He bought it back the other day for \$100.

Santos Shields, treasurer of the Orpheum the past three years, is in the service. Returning to camp recently, he was told to give the pass word. Forgetting himself for a few moments, during which time his mind wandered back to show business, Shields replied: "Admit two."

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KEITH'S (H. T. Jordan, mgr.).—This week's bill is strong on girls, headline honors being

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divided by two well-known stars of the two-day, while the female sex draws better than an even break in distributing the honors of the rest of the show. Blossom Seeley and her "Jazz band" ripped things open with her syncopated numbers. Miss Seeley is doing one or two of the songs she did last season here, but getting more out of them with the assistance of the boys, whose close harmony made a big hit with the audience. Special mention must be made of the cornetist of the troupe, who works in the pit instead of on the stage. The boy is there with the "blue" notes and slurs, and when Miss Seeley hits the big finish the little hornblower comes in for his share. The girl injects plenty of "pep" into her work, and wears several costumes which make you take a couple of extra looks. In this respect Miss Seeley is running Lucille Cavanagh, who is here for a second week, a neck-and-neck race, both ladies adding lots of color to their offerings by their dressing, with a liberal display of form. Miss Cavanagh made only one change in her act, substituting an Indian number for the Russian dance, and she scored just as strong as last week. One of the real big applause hits of the show went to the credit of Crawford and Broderick through a clever handling of the comedy by the girl. Working quietly and with a fixed expression, the girl makes every one of her lines and points hit the mark, and with the assistance of some excellent "feeding" by her partner the couple carried off a good-sized hit, being forced to come back for several extra bows. Olga Boris, said to have been a Court musician in Russia prior to the abdication of Czar Nicholas, made her first appearance here. The woman is an excellent musician and her playing was warmly appreciated. One of her numbers was "Annie Laurie," played with the left hand only and displaying a fine bit of fingering. What Miss Boris needs mostly now is for someone to teach her how to get her act over in vaudeville. She lacks the stage presence needed in the two-day and shows plainly the atmosphere of the concert stage. Music lovers will like Miss Boris, for she is unquestion-

ably a fine musician and they will like her much better when she moves into the vaudeville atmosphere. Lester, the ventriloquist, had rather a hard spot for his voice-juggling, and his quiet method of working did not help him, any. He has a couple of catch expressions which he uses over and over and finally gets laughs with them. The buzzing sound while drinking and smoking brought him a warm hand. Kennedy and Burt did very well with a singing and talking skit which they handled skillfully. They use a couple of pretty drops and a special setting for a "kid" number. Kennedy also working from the audience in his finishing song. Charles and Adelaide Wilkens were another mixed-team act which started slowly and finished in good shape. The man does some clever eccentric stepping and the two finish with a sort of a lesson in tango dancing, both of which got reward, but they have a bad few minutes at the start, where the fellow perpetrates a couple of Joe Millers that suggests he must have been working in the wilds not to have known they had died long ago. A couple of up-to-date gags for the opening minutes will fix this act into a first-rate number for about the spot they are holding this week. The Cycling Brunettes gave the bill a nice start with their comedy cycling turn and the Three Johns showed something different than the ordinary perch tricks which took them off to a good hand, despite the handicap of having to close the show, a hard spot on Monday afternoon here.

ALLEGHENY (Joseph Cohen, mgr.).—With Olga Petrova in "Exile" as the film feature, supported by a strong vaudeville bill, this week's program is one of unusual merit. The vaudeville acts include Ad. Hoyt's Minstrels; "Out and In Again," a tabloid musical comedy; Billy McDermott; MacLaren & Evans and the Three Bartos.

BROADWAY (Joseph Cohen, mgr.).—First half—"The Sidewalk Cabaret," with Heider & Packer featured as the headliner. Others, Olson & Johnson; Lawrence Grand & Co.; Roberts & Fulton; Kershalske's Pigs and the

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film feature, Madge Kennedy in "Baby Mine." Last half—"The Follies of Broadway," with a company of sixteen, heads the vaudeville bill and the film feature Marguerite Clark in "Dad's Diary."

COLONIAL (H. A. Smith, mgr.).—The vaudeville bill this week is headed by Charles Nichols & Co., in "Preparedness." Others, Leonard & Willard in "At the Inn"; Three Rosettes; John Clarke & Co.; Boyle & Brown; Josie Flynn and her Female Minstrels, and the film feature, Douglas Fairbanks in "The Man from Painted Post."

CROSS KEYS (Sabloskey & McGurk, mgrs.).—First half—"The Follies of Broadway"; Lots & Lots; Greater City Four; Brennan & O'Neill; Williams & Blaney and pictures. Last half—Phil Morris' "Betting Bettys" and five other acts.

EMPRESS (Sabloskey & McGurk, mgrs.).—First half—"The Petticoat Minstrels"; The Hall Players; Walton & Bowers and Ed. Glingrass, heavyweight juggler. Last half—"Nearly a Detective," a tabloid comedy, and five other acts.

NIXON'S GRAND OPERA HOUSE (W. D. Westfarth, mgr.).—The French war pictures showing "The Retreat of the Germans at the Battle of Arras," which have just been released to the "hon" houses, are shown this week with the following vaudeville acts: Farrell-Taylor Trio; Wilson Aubrey Trio; Arnold & Taylor and The Glocksers.

GLOBE (Sabloskey & McGurk, mgrs.).—"The New Buyer," a tabloid production with a medley of songs, dances and comedy, headlines. Others, Al Fields & Co., in "The Mystery of a Hansom Cab"; Amoros & Janette; Willard Hutchinson & Co.; Rice & Francis; Weber & Redford; Rice, Elmer & Tom; "Five Musical Jacks and a Queen"; Quaker City Trio and Newman, Anker & Newman.

KEYSTONE (M. W. Taylor, mgr.).—Kana-zawa Jane; Conny Sisters; Fisher, Howley & Co.; Hendricks & Padula; Baker & Rogers; Jack Alfred & Co. and motion pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—George Barbier and Carrie Thatcher, popular stock favorites, supported by an excellent company head this week's bill in a playlet called "The Way Out." Others, Summing & Shelly; Mary Dore and sister in character songs; Lohse & Sterling; Six Franz Troupe and motion pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—First half—"Too Many Sweethearts"; Harry Sterling and the film feature is Madge Kennedy in "Baby Mine." Last half—Hugo Janson in "Robinson a la Carte"; Steaps & Connors; The Conny Sisters and two film features, Charlie Chanlin in "The Adventurer," and Emily Stevens in "The Slacker."

A series of concerts by the Stanley theatre orchestra is meeting with much favor by the patrons of this screen theatre.

It was announced this week that "Pollyanna," with virtually the same big cast, will

play a return engagement at the Broad before the end of the year.

Forty-one pictures exhibitors, representing Pennsylvania, New Jersey and Delaware, met at an informal luncheon at the Hotel Walton last week and organized the United Exhibitors' Association. The purpose of the organization is mainly social.

The members of "The Wanderer" will give a Halloween ball on the stage of the Metropolitan opera house Tuesday, Oct. 30. The ballet and ensemble of the company will appear in the costumes they wear in the second act. The members of all other companies playing in Philadelphia at the time will be invited.

Frank Abbott has been succeeded as manager of the People's by George A. Chenet. It is understood there was quite a controversy over the sudden change of managers at this house, and Abbott is reported to have entered suit for money due him on his full season's contract.

Yvette Guilbert is announced to give a special song recital at the Bellevue-Stratford Nov. 1, the proceeds to go to the French War Relief Committee of the Emergency Aid.

PROVIDENCE.

BY A. H. CROWELL.

OPERA HOUSE (Felix R. Wendlehafer, mgr.).—Henry W. Savage's "Have a Heart" playing to usual big Opera House patronage. Chorus especially good; voices fine. Good as some previous attractions.

KEITH'S (Charles Lovenberg, mgr.).—Big 10th anniversary bill, on whole very fair, although two changes became necessary at last moment. Headed by Stone and Kalles in "Mamzelle Caprice," went good; Fox and Ward, celebrating their golden anniversary as partners, took well; Winston's Water Lions, Misses Lightner and Newton Alexander, Val and Ernie Stanton, Violet Benson and Company, West and Moran, Penn Trio, British war film.

COLONIAL (William S. Canning, mgr.).—Fred Irwin's new burlesque show, "Bill," best seen at this burlesque house in several weeks. Large number of principals. Best singing and dancing chorus seen this season. In fact, show is more like vaudeville show than anything ever put on at burlesque house in city.

FAY'S (Edward M. Fay, mgr.).—Vaudeville bill, headed by Francesco Colasante and band; Marga Dahi; well received; James Morrison and Co., Alice Rector, Ward and Wilson, Georgia Comedy Four, Brown and Harris, Picture.

EMERY (Martin Toohey, mgr.).—"Shore Acres" put over fairly well to good audiences.

MAJESTIC (Martin Toohey, mgr.).—"Lincoln of the U. S. A." and Lowande's Circus

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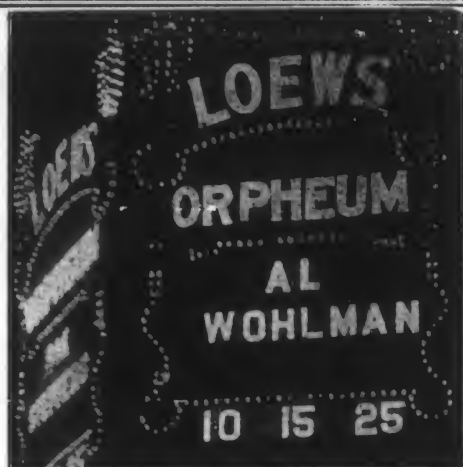
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hard to choose between as the headliner, first half, each going big: Jo Chong and Role Moy, innovation: Bud and Nellie Heim, Lander Brothers, The Concertos, pleased. Last half: Five Williams, Crawford, Smith and Martel, Lloyd and Whitehouse, Fisher and Gilmore.

STRAND (Arthur B. Williams, mgr.).—Pictures. Geraldine Farrar in "The Woman God Forgot," proving good drawing card.

MODERN (David E. Dow, mgr.).—Pictures. Emmy Gorman in "The Little Mother," with little film star appearing in person, drew well. Special matinees for children resulted successfully.

GAITY (Jacob Conn, mgr.).—Pictures. BIJOU (Sol. Braunig, mgr.).—Pictures. ROYAL (J. Fred Lovett, mgr.).—Pictures. PALACE.—Pictures. AUBURN.—Pictures.

Charles Schofield, of Isadore Martin and Schofield, booked to appear at Keith's this week in a new sketch, "King Full," is seriously ill and the team was replaced by Violet Benson and Co. Miss Martin and Mr. Schofield were members of the Albee Stock Company which played at Keith's last summer. They had been on the road with their sketch in vaudeville for less than a month.

Plans are being made for the Billy Sunday campaign in this city. No date for the appearance of the evangelist in Providence has been set.

The Children's theatre, under the auspices of the Rhode Island Congress of Mothers, begins next Saturday morning at the Strand. Hours 10 to 11:30; prices 5 and 10. Mary Pickford in "Poor Little Rich Girl," feature.

William Place, Jr., of the William Place.

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"Potash & Perlmutter in Society" opened week engagement here 14, presented by a capable company; 24-27, "The Knife," with Norman Hackett; 28-Nov. 10, K. & E. Stock productions.

MOORE (Carl Reiter, mgr.).—Packed houses greeted a well-balanced Orpheum vaudeville show. Nelson held opening spot with an eccentric juggling turn that proved hilarious. George Earle and Co. present a pleasing rural sketch. The Leach Sisters vocalized in a way that brought them several ancores. Brown and Spencer have a splendid offering. Gallagher and Martin won favor with lively patter. Nina Payne, a Seattle girl, headlines the bill with a terpsichorean offering that charmed the ticketholders. A melodramatic turn captioned "Submarine F-7" closed the bill. Orpheum Travel Weekly and Burnett's Concert Orchestral program complete.

WILKES' (Dean B. Worley, mgr.).—15, "He Comes Up Smiling" is cleverly enacted by the Wilkes Players and is adequately staged by Director Pitt. Ivan Miller and George Rand have the principal "hobo" parts and provide the comedy. Capacity business opening performances.

ORPHEUM (Jay Haas, mgr.).—Vaudeville and photoplays.

LYRIC.—Burlesque to fair business.

TIVOLI.—Dark.

ARENA.—14-16, Kleinschmitt Arctic Hunt Pictures; Alaska's scenic wonders and illustrated lecture. J. Mortimer Slocum is at the head of the show.

PANTAGES (Edgar G. Milne, mgr.).—15, Mme. Jeanne Jomelli, operatic singer, headed the new show. A dancing spectacle, "The Dream of the Orient," features attraction. Hoey and Lee, clever. The Youngers, posing act of merit. Knight and Carlyle, posing. "The Fighting Trail" serial, interesting. Capacity business as usual.

PALACE HIP (Joseph A. Muller, mgr.).—14, Aerial Eddys open show with startling trapeze feats. Wright and Walker sing and

Jr., music company of this city, has received the appointment of secretary-treasurer and national field secretary of the American Guild of Mandolinists, Banjoists and Guitarists.

ST. PAUL.

By C. J. BENHAM.

ORPHEUM (Martin Beck, gen. mgr.; E. C. Burroughs, res. mgr.).—"America First" is the big act on this week's bills, and enthusiastically received. Williams and Wolf, pleasing; Bert Melrose, good; Allen and Francis, well liked; George and Dick Rath, liked; Hamilton and Barnes, also liked.

PALACE (Harry Micks, res. mgr.).—Palaise Royal Revue, feature, roundly applauded; "Inside Outside Inn," pleasing; Edmund and Louise, please; Mudge Morton Trio, good; Hiat and Geer, good; Buster and Eddy, acceptable.

HIPPODROME (Geo. Boyer, res. mgr.).—Three Lochman Sisters, Detsel and Carrol, Wilhelmy and Shereaux, Sterling Rose Trio, Murphy and Barry, pictures.

METROPOLITAN (L. N. Scott, mgr.).—Following "So Long Letty" comes another musical comedy in "Miss Springtime," pleasing and many well known. The opening night's audience clearly showed its appreciation.

SHUBERT (Frank Priest, res. mgr.).—"Bought and Paid For," Shubert Stock Co. Ruth Robinson replaces Isabel Randolph in lead.

STAR (John P. Kirk, mgr.).—"Lid Lifters," liked.

SEATTLE.

BY WALTER E. BURTON.

METROPOLITAN (George T. Hood, mgr.).

(DON'T)
STOP!
(DON'T)
LOOK!
(BUT)
LISTEN!

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COMEDIAN

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EDDIE BURCH

Musical Director

Loew's American Music Hall

dance and proved one of the best acts of this kind seen here for months. Orpheus Comedy Four, hit. Three Dixie girls sing well. Little Caruso and Co., stellar attraction, pleasing turn. Swain's Pets performed well and were liked. Gladys Huette in "The Last of the Carnabys" completed program. Capacity business.

COLISEUM (E. D. Tate, mgr.).—Billy Burke in "Arms and the Girl" is drawing well.

REX (John Hamrick, mgr.).—"Who's Your Neighbor" film is packing them in at 25c admission.

STRAND (William H. Smythe, mgr.).—Hall Calne's "The Manx Man," in an eight-reel picturization of this stirring story; Cherniavsky Symphony Orchestra in daily concerts.

MISSION (Jensen and Von Herberg, mgrs.).—Harry Carey in "The Secret Man."

CLEMMER (James Q. Clemmer, mgr.).—"Redemption," with Evelyn Nesbit and her son, Russell Thaw, is proving a box office winner; Gutterson Russian orchestral program is splendid.

LIBERTY (John Von Herberg, mgr.).—Olga Petrova in "The Law of the Land." Star Liberty Weekly shows the Naval Training Station at the University of Washington and other local news.

COLONIAL (John Danz, mgr.).—George Walsh in "Some Boy."

MAJESTIC (Walter Kastner, mgr.).—"The Land of Long Shadows," with Jack Gradner in the stellar role.

OLYMPUS.—Bessie Barriscale in "The Snarl."

SOCIETY.—Eight-reel picturization of "Polly of the Circus."

CIRCUIT. Alki, Boston, Bison, Jackson, Busch, Bungalow, Broadway, Class A. Cowan Park, Dream, Good Luck, Green Wood, Green Lake, High Class, Home, Regent, Imperial, Isis, Palace, Fremont, Ballard, Princess, Queen Anne, Society, Union, Washington, Yester.—Films only.

Dave Williams and Co. opened at the Eagle, Bremerton, 15, in "Ole, the Swede," with Williams in the principal comedy role. A tour of the Pacific Northwest territory will be made. In the cast are Dave Williams, Mrs. Williams, Carl Caldwell, Bob Hamilton, Frank Woodruff, James Dorsey, Etta Farnsworth, Annie Childs and Jane Dorsey.

The Strand inaugurated a new picture policy



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FRANK DOBSON

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Direction, MAX HAYES

JUGGLING

FRED HENNINGS ANNA

REFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER

17 with Earle Williams in "The Love Doctor." Vitagraph pictures will be shown hereafter, according to Manager Smythe.

Alma Gluck will sing to 40,000 men of the 31st National Army division at Camp Lewis (American Lake, Wash.), 31st, under the auspices of the Y. M. C. A. of Tacoma. The concert will be in the open air and will be free to the soldiers.

Klaw & Erlanger have notified Major David L. Stone, construction quartermaster at Camp Lewis, that they have placed orders for the immediate erection of a theatre building at the camp to cost \$27,000 and with a seating capacity of 8,000. All K. & E. productions will be shown there. This verifies the time in last week's Variety relative to theatrical movements at this cantonment.

W. B. Armstrong has succeeded James Pierong as manager of the Strand theatre, in Portland.

Larry Keating, manager of the Lyric theatre, Portland, was a business caller Monday.

Nora Burger, a photoplay actress, is spending her vacation with relatives in Seattle.

Tom Magrath is again on the Pantages payroll as outer guard in the general offices here.

Through Manager Carl Reiter, Ruth Osborn, a local harpist, has secured an engagement of 18 weeks over the Orpheum circuit.

The Wenatchee theatre, Wenatchee (Wash.), is using the Kellie-Burns Tour B bookings. F. L. Standard, manager of the Gem, that city, recently bought the Wenatchee from J. E. Ferguson. Traveling shows will also be taken care of at the Wenatchee, as heretofore.

Celo Miller, of Wichita, Kan., spent the past week here. Mr. Miller was greatly impressed with theatrical conditions and may locate here next year.

Dr. J. Mortimer Slocum is making a tour of the Pacific Northwest with the Kleinschmitt Arctic Hunt Pictures, together with several thousand feet of the scenic marvels of Alaska. The pictures were shown at the Arena here, 14-16, and proved a drawing card.

John Hamrick's new Pike street theatre, the Regent, opened 21 with Triangle pictures at 15c. tariff. The house is very favorably located and is attractive in appearance both inside and out.

Fred C. Quimby has resigned as manager of the local Pathe office to assume the management of the Exhibitors' Film Exchange, Inc., with offices at 1200 Fourth avenue, this city. This exchange has the exclusive rights of distributing all releases of the First National Exhibitors' Circuit, of which it is a franchising member. It controls the territory comprising



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Booked Solid

H. BART McHUGH Presents
EL. BRENDL and FLO BERT
in
"Waiting for Her"

FRED THE BRADS NITA

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THE FAYNIES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

Washington, Oregon, Idaho, Montana and Alaska. "On Trial" was the first picture released through this exchange.

Alma Gluck will appear at the Metropolitan 23. in concert.

Brummell and Davee, late of the musical comedy company at the Tivoli, are playing the Fisher circuit in a vaudeville act.

Cornelia Glass leaves the Wilkes' Players

Jack Terry

(Formerly Terry and Lambert)

PHILOSOPHY CORNER
He who has neither friend nor enemy
is without talents, powers or energy.
—LAVATER.

Friars' Club
will always reach me.



BILLY Newell and ELSA MOST

"Newell and Most are real entertainers. They are first-rate business managers of a sort who can't help delivering the goods. They are good dancers and singers as well." — Cleveland "Pike-Dealer."

ADELE JASON

Featured in PEPPE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

this week to join the Wilkes' Players in Salt Lake City as second lead.

Ed Cohn greets the caller in the outer offices of the Fisher circuit in the suite of rooms formerly occupied by the old Sullivan & Considine concern in the Orpheum building.

James Barrie Norton, well known in local stock circles, is now with the Empress Stock Company in Vancouver, B. C.

LEW

ADROIT BROS.

JACK

VERSATILE VARIETY OFFERING

PLAYING U. B. O. TIME
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.

Direction, JACK FLYNN

Clarice Vance

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PEGGY BROOKS

The International Comedienne. Headlining Leew Circuit

WALSH, FRITZ AND INGRAHAM

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All "N. Y. A's"

SHEER and DARLING

In "WOP-OLGY"



BROWN AND CARSTENS

Sensational Xylophonists
Working for ARTHUR MORWITZ

The Orpheum is advertising its new Trans-continental Road Shows which are to open there 21. This is the recently formed A. B. C. Levy-Fisher-Cohn-Levy affiliation with a string of houses from Chicago to the Pacific coast and down the coast to lower California.

Henry Lubelski has forsaken theatricals, at least for the present, and is now managing a furniture store on Pike street.



Three Dashing Young Maids
and Real Comedian.

Singing, Dancing, Comedy
Cycling.

National, New York, and Fulton, Brooklyn

Next Week (Oct. 29)

Lyrie, Hoboken; Boulevard, New York

DIRECTION

LOUIS WESLEY and BRUCE DUFFUS
1493 B'way, N. Y.

TANEAN BROS.

Direction, NAT SOBEL
PLAYING U. B. O. TIME

TWO NEW STARS IN THE VAUDEVILLE HEAVENS

FRANK PARISH STEVEN PERU

DIRECTION—FRANK EVANS

This Week (Oct. 22)—Lyceum, Canton, Ohio
Next Week (Oct. 29)—Lyceum, Canton, Ohio

An attachment for a typewriter's a little thing; and yet sometimes it saves a devoted!

BILLY BEARD

"The Party from the South"

Principal Comedian
Al G. Field's Minstrels
Eastern Rep.—PETE MACK
Western Rep.—SIMON AGENCY

KNAPP and CORNALLA:
Dear Bob and Chris—

Your last week's ad. sure landed Marjorie and myself a good laugh. It's posted in the scrap book already. We are anxiously waiting to see picture of the limousine.

Ed Morton goes to Erie and we go to New York, and we sure do hate to see him leave, for we have had eight pleasant weeks together and certainly will miss him when he's gone. Good luck to you, Ed, and give our best to Bill Rooker in Erie.

We will never forget last week. Eddie came out to watch us play golf, and fell so hard for it that he bought a bag, shirt, balls, sweater and golf shoes. No more pinochie for him. All he can say is **FORE**.

Jim and Marion HARKINS
Next Week (Oct. 29)—Sushwick, Brooklyn, N. Y.
Direction, **NORMAN JEFFERIES**



Oswald

Care Rawson and Claire, Auburndale, L. I.

FRANCES CORNELL

IN
"SOMEWHAT DIFFERENT" SONGS

Direction, **CHAS. BORNHAUPT**

Good luck to Jack Mills, now professional manager of McCarthy & Fisher Music Co.—A good man.

Paul and Mae Nolan

Going right along, eh! That's good.

This Week—(Oct. 22)—Empress, Grand Rapids, Mich.
Booked Solid U. B. O.
Direction, **NORMAN JEFFERIES**

Alec "Butch" Hanlon, the "Venus DePutnam," is a Magician

HE MAKES


steaks disappear.

Also
Sidney Drew—took a Pencil and Paper—
Sidney Drew.

Sidney Drew—went into a Bank—
Sidney Deposited.

LANDER BROS.
"The Sure-Fire Boys"
Loew Circuit Direction **MARK LEVY**

PESTS. No 2



"Ah tell yuh Buddy! Ah claim dat NO boddy EVVUH could grab mah sweetie from her NICE Pappah!"

The Broadway Southern man, who got his dialect in Wolpina

Walter Wenses.
Next week Kalam Boston

"The Pint Size Pair"
Laurie and Bronson
in "LETTERGO"
DID YOU KNOW THAT

Jack Mills is with Fisher & McCarthy Pub. Co. He is a "Regular" and will treat you right! Hugo Morris was in my corner Tuesday night (\$10 worth)!

Paul Nolan, the renowned Swedish juggler, must beat better men than Stan Stanley to be able to compete with me! Try Johnny O'Connor!

Fenton and Green have somebody's number? Nora Bayes, Irving Fisher and Harry Atst are at the Orpheum?

Rockwell and Wood are "Votivine it" yet! Coleman Gets looks as if he "Fireward Broomer"!

Bill Halligan is also routed that way! Ed. Miller cats doesn't only—on my check? McKay and Ardine are doing the best act they ever did!

AND IF YOU DID, SO WELL!

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Still time to arrange for a Bond.

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Till He Yelps For Help!
FORREST and CHURCH
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Doing our bit.
We have bought
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Humming at Dad's in Philadelphia. These well-known artists: Charley Grapewin, Clark Verdi, and Frank Hurst. A Symphony of Fresh Roasted Peasants and Few "Draw-Once-Eddie." We had one thousand laughs; cost 'em inexpensively. No covert charge at Dad's. Sunrise 5:30. Home, James.

Next Week (Oct. 29)—Pell's, Wilkes-Barre and Scranton, Pa.
ROSE & CURTIS
Knapp and Cornalla



The Original Arleys

Booked Solid
W. V. M. A.
Direction,
YATES & EARL



FRED DUPREZ


SAYS

Impulsive people generally have black eyes. If they haven't, they'll get them sooner or later if they get too impulsive.

American Representative **SAM BAERWITZ** 1493 Broadway New York

4

THAT'S ENOUGH
FENTON AND GREEN



PAULINE SAXON

SAYS

I'll just accept the facts of life And never weep or rave; For, if I can't be always glad, I can, at least, be brave.

BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

MAUD "SLIVY" DUNN

Lady Auburn
AND
Queen Bony-Part

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MARK LEVY

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WEEK OF OCT. 29, '17
where they will show an up-to-date line of Laughs, Songs and Chatter

NERO


as he played at the burning of Rome probably soliloquized

"IT ALL COMES UNDER THE HEADING OF AMUSEMENTS"

MORRIS GOLDEN

the well-known cell-bate, philosophizes similarly as he plays "The Hours I Spent with Thee," "Good-bye Forever," "There's a Little Bit of Bad in Every Good Little Girl," "My Wife's Gone to the Country," etc., ad lib.

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2-White Steppers-2

Study in White
Direction, **CHAS. FITZPATRICK**


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"Leave Me Alone DARN YOU"
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Featuring the RAINBOW GIRL
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SAM ADAMS and GRIFFITH

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"A MUSIC LESSON"
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(Direction, **HOLMES & DUDLEY**)

TOM BROWN'S Princeton Five, Playing W. V. A.

(Direction, **CHAS. S. WILSHIN**)

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(Direction, **CHAS. S. WILSHIN**)

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