

VARIETY

VOL. XLIX, No. 2

NEW YORK CITY, FRIDAY, DECEMBER 7, 1917

PRICE TEN CENTS

Drama

ARTCRAFT PICTURES

Variety

Douglas Fairbanks
Whose Next Artcraft Picture Is Entitled
"A Modern Musketeer"

JOSEPH SANTLEY

Introduces

Rex

Vera

Adams and Thomas

In Vaudeville

"VARIETY"

Rex Adams and Vera Thomas (2).

"After the Ball."

16 Mins.; One.

Windsor, Chicago

This is Joseph Santley's third producing effort, and his first without music. In it are Rex Adams, most recently of the films. His most successful vaudeville connection was with "The Night Hawks" in which act Vera Thomas also played. The present act is concerned with mutual recriminations following the attendance of two hicks at a society function. The act is in "one" with a drop representing the brownstone mansion of the society leader, whose name is, of course, Mrs. Van Puyster. It is after the function, and the two are ushered out by the butler. Then Adams, as the husband, begins to bitterly berate his flashy wife, who graduated to silks and birds of paradise from the Gem Beanery. The subsequent dialog contains some very good lines. The lights furnish an early morning effect. After they have been arguing a while, a newsboy comes along and drops a paper on the stoop. Finally the butler emerges and states the talk has kept their hostess awake, and would they like to come in for breakfast? She takes the invitation seriously. Whereupon the man loses patience and drags her off the stage bodily to a laughing exit. Rex and Vera are both blessed with good looks. The wardrobe and drop exhibit the delicate showmanship of Mr. Santley. The act gets plenty of laughs and should do well.

Swing.

A real novelty.
O. L. HALL.

A combination that is sure
of returns.
ASHTON STEVENS.

A pair of personalities that
the audience loves.
AMY LESLIE.

To our many Friends who have helped us make our offering the success it has attained, we extend our many thanks and hearty appreciation.

Rex Adams and Vera Thomas

VARIETY

VOL. XLIX, No. 2

NEW YORK CITY, FRIDAY, DECEMBER 7, 1917

PRICE TEN CENTS

LEGIT'S BAD BUSINESS KEEPS UP WITH NO CHANGE NOW IN SIGHT

Variety's Reports from Larger Cities Denote Depressed "\$2 Condition" Continues Unabated. Thanksgiving Last Week Big Box Office Aid. "Good Shows" Drawing, However. Too Many Poor Shows on Broadway.

The decided depression in legitimate theatrical circles has not been raised to any appreciable extent since starting about Nov. 1. Thanksgiving last week was a big aid to \$2 box office receipts and the holiday apparently held up the patronage for the remainder of the week. Broadway closing to about the best Saturday night of the season.

Reports received by VARIETY from the larger cities and the road do not indicate any immediate betterment for the higher priced attractions. Nor do the producing managers look forward to a general uplift before New Year's with the large majority having no hesitancy in expressing doubt if a change will then arrive. Until the holidays, "Christmas" will be the reason offered for light theatrical attendance.

Notwithstanding the many and varied reports of bad business in the legitimate houses and as many reasons therefor, the fact remains that one Broadway producing firm last week, of its many attractions, had but one loser, in the big cities or on the road. The losing show cost the firm \$800. Against that was a total profit from the other attractions exceeding \$10,000.

Of the many causes ascribed to the failing play interest by the public, the women seemed to be altogether overlooked. Among the lay people the women have been exercising quite some influence in deciding the greater number of the \$2 shows were not worth the admission charged. The men readily listened, with the result regular theatre goers who ordinarily want to see everything on the boards, have cut down their theatre visiting to those attractions they deemed worth while. In this class along Broadway at present (and all of this season) there are very few. The promiscuous showing in and pushing out of plays taken on to Broadway as purely speculative and the rapid changing of the attractions in any number of the theatres must also have had a great deal to do in bringing the public to believe that hardly any of the \$2

pieces were worth paying the speculator's extra price, plus the war tax. The taxing of theatre tickets and war conditions all combined, but the managers having "hogged" the speculating end of their business and gone the limit in testing the public's endurance, while trying in every way to gouge more money out of a \$2 show than the \$2 show was worth, found its finish when the theatre managements calmly proceeded to tell the same public how it would have to pay the tax, without for a moment taking into their consideration whether the public thought it or the theatre should pay the tax, or whether the buyers at the ticket agencies would pay the premium with the tax added on, making the cost of a theatre ticket if listed look like a restaurant check. The relation of the Broadway theatre to the Broadway restaurant and vice versa, together with the possible staggering amount of both for one evening to a young man of moderate income, without figuring how many of those patrons have gone into camps, may be jotted down as another reason for the younger people passing up the Broadway temptation.

The belief still exists and will persist among those who appear to understand the theatre better than others who profess to, that a "good show" of a type that appeals will do business in New York at any time under any conditions. This season, however, Broadway has had the biggest lot of bad plays it ever held. They were so bad the paying public of the city has seemingly given up all hope of newspaper reviewers telling them the truth.

That all show business has been affected through the war though will not be disputed among those aware of the facts. Vaudeville and pictures have fallen off, the former according to location more than anything else, while pictures have suffered about a 20 per cent. decline, with pop vaudeville the same. Burlesque has held more steadily than any other branch of entertainment thus far.

(Continued on page 16.)

MARCUS LOEW'S ADVICE.

Discussing conditions in the film business, Marcus Loew says the reason for the high price of features is the salaries paid to picture stars, and that the remedy lies with the exhibitors.

"They are the custodians of the public and should get together and refuse to play pictures containing the stars drawing the exorbitant salaries. The time will come when they will have to take such action, and the sooner they come to it the sooner the remedy will be at hand."

MUST ACCEPT ROUTE.

It was reported in the United Booking Offices this week that hereafter headline attractions in vaudeville will not be engaged for single weeks or for a short term, but must accept a route of the length desired by the booking office.

This information is said to have been passed along to the Dolly Sisters when they applied for vaudeville time once again, after leaving a production in rehearsal.

The big time booking men expect in this way to prevent the abrupt incomings and outgoings for vaudeville of "name acts," who alternately play vaudeville or productions.

40 TICKETS FOR CAR.

Chicago, Dec. 5.

At a meeting held here of the Central Traffic Association, which comprises the lines operating between this point and Buffalo, it was proposed that the party rate in theatrical fares be raised from 25 to 40 tickets before the company is entitled to the use of a baggage car.

The measure is also advocated generally by a number of western lines.

Unless 40 tickets are bought, the companies are to be forced to pay 20 cents a mile for the use of a car.

Last season a similar measure was advocated by the Trunk Line Traffic Association when it met in Buffalo, but the managers defeated the scheme at the time by taking it before the Interstate Commerce Commission.

CONSIDINE CONFERRING.

Chicago, Dec. 5.

Chris O. Brown is in town in conference with John Considine, who has just returned from New York, regarding the rejuvenation of the Sullivan-Considine Circuit.

A meeting is called for the offices of the Affiliated Booking Agency for tomorrow (Thursday).

Considine made a special trip to Washington recently to confer with Congressman Miller on the subject.

BERNHARDT MAY PLAY.

The closing of the Mme. Bernhardt road tour at Montreal this week may result in Bernhardt again taking up a vaudeville tour.

Early in the week it looked as though negotiations then being conducted between Bernhardt's manager, W. F. Connor, and Harry Weber (for vaudeville) would end successfully. Wednesday it was reported Mr. Weber had retired from further activity, but that the negotiations were still on, with a probability Bernhardt would reopen at the Palace, New York, Dec. 17, or shortly after.

When last playing in vaudeville over here on the Orpheum Circuit Bernhardt received \$500 a performance, or \$7,000 weekly in a city of 14 performances. It is said her proposed vaudeville tour will be at around \$5,000 weekly, with about 10 weeks given her at this figure, if no return engagements are played.

Mr. Weber got into communication with Mr. Connor some time ago regarding Bernhardt and vaudeville. His retirement this week from further interest was said to have been through Mme. Bernhardt, if appearing in vaudeville, being regarded for bookings purposes as a "foreign act."

HILL'S FEMALE MINSTRELS.

Encouraged by the success of his big city minstrel show, Gus Hill is organizing Mlle. Rejane's Female Minstrels, to comprise a company of forty, all women. They will have the usual 11:45 parade, headed by a female band. There will not be a man connected with the organization.

The show will open after the holidays.

KELLERMANN'S NOVEL REVUE.

Annette Kellermann will likely appear in vaudeville next month with a unique idea for a revue production. Her personal manager, James R. Sullivan, is working out the plan, which will be done on an elaborate scale, carrying a large number of people, also a tank (although the turn will not be looked upon as a "tank act").

Miss Kellermann in the revue will display an unsuspected versatility. It is said the cost to the managers for the turn will be \$2,500 weekly, at least.

PAUL KEITH SAILS.

A. Paul Keith sailed this week for Europe, on some mission connected with theatricals.

SUNDAY AN OFF DAY.

Chicago, Dec. 5.

The Auto Livery Chauffeurs' union and associations of undertakers and livery owners announce that after Jan. 1, no Sunday funerals will be held. Gagsters, hop to it.

TAXING NON-RESIDENT ALIENS CAUSES 2% SALARY DEDUCTIONS

Overlooked Tax Provisions in Effect Last Month Brought to Theatrical Managers' Attention—Tax Must Be Deducted at Source of Salary—Estimated 8,000 Artists Must Pay.

Additional complicated measures affecting show business directly and caused by the entry of the United States in the European war arose this week with a reminder from the Government to theatrical managers throughout the country anent the new income tax and its relation to non-resident alien individuals in theatricals.

The new war income tax which became effective last month specifically states that two per cent. of the income of all non-resident alien individuals shall be deducted at the source of that income and forwarded to the Government officials.

As far as is known, none of the vaudeville or legitimate managers, agents or theatrical business men employing such non-resident alien individuals has given this clause any attention, although the law clearly states the employer must attend to the collecting and forwarding.

The United Booking Offices began this week to compile a list of the non-resident aliens in vaudeville under its booking direction and commencing next week this tax will be collected weekly from their stipulated salaries.

Many people misunderstood the war income tax, believing the tax was only payable on yearly incomes, and being collectable at the source it would be practically impossible to figure an artist's yearly income, for weekly deductions, since an artist might work only a few weeks yearly and at different salaries, hence it would be impossible to gauge his approximate income on the yearly basis.

It is estimated that close to 8,000 artists will be classified as non-resident alien individuals under the theatrical census, this figure including aliens of all nationalities.

None of the other agencies has intimated any intention of procuring a list of its employees or the artists engaged over their circuits. It is very probable some universal form of application will come into use wherein the artist applying for vaudeville or legitimate engagements will have to specify his nationality.

PARIS NOTES.

Paris, Nov. 20.
An operetta by M-Eon and C. Devellous will be produced later at the Theatre du Vaudeville, in which Jane Pierly will appear.

"D'Un Jour a l'Autre," three-act comedy by Francis de Croisset, produced at the Comedy Francaise last night, can be considered a war play. It has all sorts of people who now surround us in every-day life: hero, embusque, profiteer, nouveau riche. It was well received, as all things are, at the House of Moliere. "D'Un Jour a l'Autre" ("From One Day to Another") is not a strong play, yet most interesting. It may read nicely in a magazine, but in these busy times there is more interesting literature at hand. The plot is thin but well constructed and the talk is charming. Marthe has had her marriage annulled and returns to her parents just before hostilities break out. Andre, a friend of childhood, confesses his love when he goes to the war. Marthe's former husband is wounded, and being nursed in the district, is brought in touch with her again. He is a bit of a puppy and tries to make love, re-

greeting the woman he has lost. A man who has made a pile of money out of the war also seeks her hand, but Marthe thinks of poor Andre, until she is led to believe he is not doing his duty. However, this is finally explained, Andre of course being a hero, who has hid his brave deeds in order that his mother should not worry at the idea he is in continual danger. Marthe's former husband and the nouveau riche then honestly realize they are beaten and Andre is to wed the girl he has ever loved. Marie Leconte is wonderful as the beautiful young Marthe; G. Berr as a nouveau riche is fine. G. Le Roy in the role of Andre is not so perfect. Mme. Pierson as the aged mother and Leon Bernard as a doctor of socialistic tendency make up a cast that should make the play a big success, but it is not a stage production which will appeal to the paying crowd.

The spectacular piece of H. Delorme, "La Course au Bonheur," will be revived shortly at the Chatelet Theatre. Paris, in place of "Around the World in 80 Days," which has made a heap of money during its recent run.

NIGHT AND DAY SHOWS.

London, Dec. 5.
Walter Hackett's "The Invisible Foe" was withdrawn Nov. 15 and "The Private Secretary" revived for evening performances, with "Alice in Wonderland" at matinees.

"PRODIGY" REOPENS COURT.

London, Dec. 5.
The Court reopens Dec. 22, when Charles Windermere produces "The Prodigy," by Estelle Burney.

IRVING PLAYING SKETCH.

London, Dec. 5.
H. B. Irving is appearing at the Victoria Palace in "A Story of Waterloo," and will follow it with a Christmas tour of the halls.

EVANS ENTERTAINS AT HOME.

London, Dec. 5.
Will Evans has rigged up a miniature theatre in his home to entertain wounded soldiers.

Robert Evett Recovering.

London, Dec. 5.
Robert Evett, who has undergone an operation for appendicitis, is recovering.

ROBEY'S BENEFIT CONCERT.

London, Dec. 5.
George Robey has arranged a concert at the Alhambra Dec. 9 for the benefit of Queen Mary's Hospital at Stratford, a bill of all stars appearing.

Marie Corelli has written a special message, to be read by Mrs. Patrick Campbell.

A new revue will be produced at the Alhambra Feb. 1, with Robey and Violet Lorraine as the stars.

Provincial Pantos.

London, Dec. 5.
Charles Gulliver is producing pantomimes Christmas Eve at the Lewisham Hippodrome, Ilford Hippodrome and Shoreditch Olympia.

Each stays a fortnight and then tours the Gulliver Circuit.

AMERICAN DANCERS—BIGGEST HIT

London, Dec. 5.
"Here and There," produced at the Empire Nov. 29, is lacking in humor. Frederick Chappelle's music is pleasant, but has no distinctiveness.

Ralph Riggs and Katherine Witichie's dancing was the outstanding success.

Lew Kelly, Ethel Levey and George Clarke made the most of poor material.

REVIVAL FOR MATINEES ONLY.

London, Dec. 5.
Percy Hutchison will revive Barrie's "A Kiss for Cinderella" at the Queens, for matinees at Christmas time.

"Brewster's Millions," at evening performances, is doing well.

NEW COMIC OPERA.

London, Dec. 5.
"Prince Valentine," a new comic opera, written by Arthur Davenport and Charles Wybenow, music by Napoleon Lambelet, is to be produced at the St. James Jan. 21.

'TRIED FARCES SUGGESTED.

London, Dec. 5.
The success of "The Boy" at the Adelphi should encourage managers to set other popular farces of the past to music, many having excellent plots.

Our librettists appear to be unable to write original books at this time.

NEW PEOPLE IN "CHEEP."

London, Dec. 5.
Teddie Gerard and Walter Williams replaced Lee White and Clay Smith in "Cheep" at the Vaudeville. New numbers have been introduced and the piece is doing well.

"A KISS" WITHDRAWN.

London, Dec. 5.
"A Kiss or Two" was withdrawn from the Pavilion Dec. 1, and Ernest Rolls will present a revue, "Any Old Thing," Dec. 6.

Acts Opening at Paris Alhambra.

Paris, Dec. 5.
Mitchell's colored ragtime band from Ciro's, London, billed as the Seven Spades, are appearing successfully at the Alhambra.

Bert Coleman, Three Merrills, La Pia, Leon Rogee (the latter with a new act) opened Nov. 30.

Ben Byer is doing well at the Olympia.

Mullagey Brothers Progressing.

London, Dec. 5.
The Mullagey Brothers presented, at the Wood Green Empire, a new act, entitled "On and Off," far in advance of anything they have previously done.

Maskelyne Left Estate of \$26,000.

London, Dec. 5.
John Maskelyne, the famous illusionist, supposed to have died very wealthy, left an estate of \$26,000.

Paris Casino Opening Delayed.

Paris, Dec. 5.
The reopening of the Casino has been delayed owing to the non-completion of the building. It may open some time this month.

Rudolph Lewis Dies at 73.

London, Dec. 3.
Rudolph Lewis, recently playing at Daly's, died, aged 73.

Percy Fendall Dies.

London, Dec. 5.
Percy Fendall, a well-known novelist and playwright, is dead.

Two Well-Known Leads.

London, Dec. 5.
Andre Charlot has engaged Gertie Millar and Alfred Lester for the leads in a musical play by Harry Grattan.

"JEANNE D'ARC" PRODUCED.

Paris, Dec. 5.
Raymond Rose's operatic work on "Jeanne d'Arc" was finally produced at the Paris Opera Nov. 24, having been postponed on two occasions, mainly because the alterations being made on the stage were not completed.

The opening ceremony was patriotic, under the patronage of the English royal family, the president of the French republic and cabinet ministers.

Rose, the English composer, conducted, and his work was sympathetically received. This initial performance in Paris was in favor of the British and French Red Cross. Marthe Chenal held the role of the Maid of Orleans, supported ably by Franz, Delmas and Note. Mlle. Zambelli appeared in the ballet with Aveline and G. Wague.

This opera, first produced at Covent Garden before the war, will be seen in New York this season. The mounting was brought from London and will be sent to New York for the American production.

LONDON'S THEATRE SHORTAGE.

London, Dec. 5.
Despite the air raids looked for constantly, plays proving financial failures and managers' foreboding there was never a greater demand for theatres in London.

Thirteen new productions are scheduled before January, and numerous presentations are unable to find accommodation in the English metropolis.

"BEAUTY SHOP" OPENS DEC. 15.

London, Dec. 5.
Alfred Butt's production of "The Beauty Shop" was well received on its out-of-town trial at Manchester. It will come into the Gaiety Dec. 15.

"ALADDIN" BEST WEST END XMAS

London, Dec. 5.
"Aladdin," at the Drury Lane, is probably the only pantomime in the West End for Christmas that is enjoying any extraordinary success. "Seven Days' Leave," at the Lyceum, prevents the usual holiday pantomime there. The receipts for the piece last week were over \$14,000, at popular prices.

LADY DUFF HOLDS OVER.

The engagement of Lady Duff Gordon at the Palace, New York, has been extended to take in next week.

The Palace was well satisfied with the returns at the start of Lady Gordon's debut in vaudeville this week, but there was said to have been a hitch on the salary terms.

According to report, Harry Weber, representing Lady Duff, asked for her next week, \$3,000.

N. V. A. MEMBER SUSPENDED.

Eddie Richards, of Bennett and Richards, has been suspended indefinitely from the privileges of the National Vaudeville Artists, for conduct unbecoming a member.

"TRUTH" IN STRAND.

London, Dec. 5.
Marie Lohr's tenancy of the Globe will not interfere with the run of "The Willow Tree" there, which will probably remain for many months.

Gilbert Miller has taken the Strand for his English production of "Nothing But the Truth."

Dayton's Experiment Unsuccessful.

Dayton, O., Dec. 5.
The experiment of trying Dayton as a full week stand with "The Willow Tree" last week was a failure.

DROPPING OF CENTURY STARS EXPLAINED BY THE MANAGEMENT

**Mrs. Vernon Castle Threatened to Quit If Playing Time
Wasn't Changed. Charles King Joins Navy.
Others Out. Janis Fills Gap.**

Tortola Valcencia, the Spanish dancer, placed under a special contract with "Miss 1917" at \$1,600 a week, is no longer there, the Century having made a settlement with her to abrogate the agreement, following a special matinee performance to find out if she could really dance. Valcencia is reported now living in New York on the income of the settlement the Century gave her.

The Adolph Bohm ballet that ran nearly an hour was also taken out of the Century performance Saturday night. It was a cumbersome set that interfered with the running of the show and not considered by the managers worth in playing value the trouble of handling. It may be condensed into a vaudeville act.

Yvonne Shelton, reported having been engaged by another Broadway producing management, will remain at the Century, it is said, the competing management refusing to close its agreement when learning of the contract the Century holds with her for another two years.

The Century claims to have done \$38,000 last week, \$9,100 on the holiday and \$8,700 Saturday, with \$2,600 the Sunday night receipts. Monday night this week the house held \$3,200.

In the Century company at present are Elsie Janis, Lew Fields, Cecil Lean, Bessie McCoy, Ann Pennington, Brice and King, Van and Schenck, Cleo Mayfield, Vivienne Segal, Savoy and Brennan, Marion Davies, Andrew Tombes, Harry Kelly, Vera Maxwell (billed in that order). There has been a reduction in the chorus girls' ranks.

A report the "Miss 1917" show might stop and a new production supplant it after the first eight weeks' buy by the hotels had run off was denied this week by the management, which also drew attention to the various anonymous reports being sent out by competitors, the management claims. The dailies last Saturday received an unsigned notification several principals were leaving the Century, causing Bill Sill, the Century publicity man, to inform the dramatic editors not to accept any information as authentic unless verified or upon his official letterheads.

Reports concerning the current Century production have been in circulation since the piece opened.

The reason Mrs. Vernon Castle left the Century show ("Miss 1917") was that the management declined to permit her to appear in the performance before 9.15 at night. Wednesday last week Mrs. Castle informed the Century she would quit at once unless that time was fixed for her. She was receiving \$900 weekly for the Century engagement and her notification did not appear to displease Dillingham-Ziegfeld. Her appearance time was not changed that evening. Thursday she notified the management that rather than to leave abruptly she would continue to Saturday night, ending her stay then if the earlier hour could not be made for her on the stage, as she had to be up at eight each morning to work in pictures. No change occurred until Saturday, when Mrs. Castle left the show. Monday Elsie Janis at \$2,000 a week opened in "Miss 1917."

Another departure from the Cen-

tury cast was George White. Brice and King may leave this Saturday, owing to Charles King having enlisted in the navy. He will be assigned to official duty at Washington. Elizabeth Brice has engaged with the new Hitchcock & Goetz revue. They may remain at the Century another week however. Marion Davies of the present Century cast is also engaged for the "Words and Music" revue.

"WALK OUT" RATHER THAN "CUT"

The Shuberts, when attempting to make an abrupt cut in the salaries of principals with "Doing Our Bit" at the Winter Garden, last week, found it no easy matter. An immediate result was the departure Saturday from the cast of Frank Carter, with Herman Timberg, as reported last week, another absentee from the same show. Timberg opened in vaudeville this week. Mr. Carter is also to appear in vaudeville as a single turn, booked by George O'Brien of the Harry Weber agency.

A general salary cut was ordered for "Doing Our Bit," and every one in the list of principals was approached on that subject, except Frank Tinney, Ed. Wynn and James J. Corbett. Each of those three men hold a play or pay contract with the Shuberts. Tinney and Corbett signed as a team, it is said, for \$1,500 weekly. (Another report is they receive \$2,000 a week.) Wynn's salary is \$700 weekly.

Some surprise was caused by Timberg leaving, as he was close to the Shuberts, having written musical numbers used in the show and also for "Over the Top." Sam Asche is scheduled to replace Carter, while Henry Lewis will double, taking over the Timberg role as well as his own. A cut of \$50 per week was the average asked by the Shuberts.

A notice to cut salaries in "The Passing Show of 1917," led by Clark and Bergman, and now touring, was followed by a report that the Shubert production (which left the Garden to make way for the current attraction) would shortly close. There is no confirmation of that report, although upon the cut salary notice being made known Kerr and Weston and Elida Morris declined to accept any reduction and will leave "The Passing Show."

ENGLISH PLAYERS IN SKETCHES.

H. Cooper-Cliffe and Elsie Mackaye, two English players, are entering vaudeville for the first time this month in a comedy drama, "The Banker," by Sydney Hirsch, who wrote "The Passion Play of Washington Square."

Mr. Cooper-Cliffe first became known here for his characterization of "Nobody" in "Everywoman," while Miss Mackaye was leading woman in this country for Sir Herbert Tree and Cyril Maude.

Both acts are being produced by Alexander Leftwich.

Chet Tunis left Seattle in 1911. Since then he traveled around the world, marrying in London three years ago Rita Varr, a London girl. They expect to make America their permanent home, having arrived here this week. Varr and Tunis have been appearing as a two-act since their marriage.

"OVER THE TOP" REGRET.

The players in "Over the Top" opening at the 44th Street Roof Saturday night are reported regretting their experience with the show, that entailed long rehearsals with no compensation to any but few of the members for the wasted time. Two or three of the people in the company secured one or more weeks' salary during the rehearsal period, but others could not persuade the management to pay them.

Two of the actors were let out during rehearsals, but through holding contracts with the Shuberts are receiving their weekly salary. They are Ray Conlin and Charles Mack.

The show started to rehearse Sept. 3 and opened in New York Dec. 1. Monday night Ed. Wynn was inserted into the performance, something that did not accord with the idea of T. Roy Barnes, who is starred and there is said to be no surety Mr. Barnes will remain with the attraction, even if it continues.

BAYES' THANKSGIVING \$800.

Philadelphia, Dec. 5.

Nora Bayes played two shows at the Academy of Music Thanksgiving Day, matinee and evening, drawing \$800 at the two performances. Miss Bayes appeared twice on the program, first doing a single and later appearing with Irving Maher. Thomas Grissell was her accompanist. Stone and McAvoy, Dunbar and Turner, Hally and Noble and the Dayton Troupe made up the remainder of the bill.

The show was put on by J. Waxman, reported to be a backer of ticket-scalpers, and he had quite a squad of the boys working for him on the show. It is understood that two other men connected with the Stanley Amusement Co. also shared in the profits, amounting to about \$1,700. The show is reported to have stood the promoters \$1,000, of which Miss Bayes got \$800.

YSAYE'S SON OVER THERE.

Gabriel Ysaye is in New York preparing to debut in vaudeville. He is a violinist, and claimed to be the equal of his famous Belgian father on the instrument, minus age and experience.

The younger Ysaye was in the trenches, where he was severely wounded and received his discharge.

MOLLY KING AND HARRY TIERNEY.

A two-act formed and offering itself through Edward S. Keller to vaudeville has Molly King and Harry Tierney.

Miss King appeared for one Sunday evening at the Century recently, after finishing a serial picture for Pathe. Mr. Tierney is the composer of several song successes.

SANTLEY ACT'S LAYOFF.

The reason Fred Santley in the "Magazine Girls" act is not playing the New York houses this week is because the quartet of girls in the turn proved unruly. A new quartet is being selected this week and the act will open out of town in ten days, coming into New York the first of the year.

SURPRISE AT DINNER.

Final details have been completed for the dinner to be tendered John J. Murdock and Pat Casey by the Vaudeville Managers' Protective Association next Sunday according to Secretary B. S. Moss, who is supervising it.

The dinner will be held at the Hotel Plaza, Sunday evening at six. The arrangement committee has a rather unique surprise in store for the visiting members. Managers from all over the country will journey to New York to attend the dinner, remaining over until Tuesday for the regular V. M. P. A. monthly meeting.

ROCK AND WHITE BACK ON ROOF.

Rock and White signed this week for the new Ziegfeld Revue, atop the Amsterdam Roof, opening Dec. 20. They will wind up their engagement with "Hitchy Koo" Saturday, and next week re-enter vaudeville, headlining the bill at Keith's, Washington.

When the vaudeville salary was approached, William Rock asked for \$2,000. The Keith bookers compromised by agreeing to pay the couple that figure if they could prove their value at the box office. They were given the choice of Washington or Boston for the test, finally deciding to toss a coin to select the city. Edw. S. Keller engineered the date.

Valeska Suratt, when booked for New York vaudeville also made a salary request of \$2,500 for her new sketch. She was selected to headline the Riverside program this week to prove drawing power.

DOLLYS LEAVE REVUE.

The Dolly Sisters are changing engagements rapidly of late. Last Friday they abruptly departed from the newly formed Hitchcock & Goetz revue, "Words and Music." The cause was a difference of opinion between the management and the Dollys over everything the girls were asking for or demanding.

Almost immediately one of the roles vacated was given to Florence Rayfield, playing on the Loew time, booked into the revue by Louis Pincus.

The same day the Dollys quit the revue they made application, through George O'Brien of the Weber agency, to be reinstated in vaudeville, from which they departed by request a few weeks ago when becoming the only feature of the Hotel Knickerbocker grill cabaret.

LAUDER OFFENDS CANADIANS.

Montreal, Dec. 5.

Harry Lauder's popularity in this city received a bump last week when the Scotch comic, at a dinner tendered him by the Rotary Club, is alleged to have uttered some remarks anent the breeding of French-Canadians. Lauder's remarks were published in the Montreal papers and immediately a loud protest rang out throughout the Dominion.

Mayor Martin wrote a letter to Lauder demanding an apology, but could not locate the lecturing comic and was forced to serve the order by publication. From Quebec came a challenge from Corporal Emile Larochelle, a convalescing war veteran, who dared Lauder to join a unit with him, promising to re-enter the trenches if he would.

MISS TEMPEST ENGAGED.

Boston, Dec. 5.

Florenz Tempest announced last week in "The Herald" she was engaged to marry Bobby Higgins (Lydell and Higgins).

OLCOTT CLINCHES WITH "LIFTER."

Chicago, Dec. 5.

Charles Olcott journeyed to the Kedzie theatre this week and precipitated a physical encounter with Jim McWilliams, claiming the latter had copied his specialty.

Olcott then notified the Western Vaudeville Managers' Association of the alleged "lift" and that booking organization informed McWilliams he would have to procure a new specialty before he would be considered for further booking.

CABARET SINGER SUED.

Chicago, Dec. 5.

June Moore, a cabaret singer, recently arrested in a raid on the flat of Nellie LaPearl, a former circus rider, has been sued for divorce by Myron W. Moore of Chicago, a former Minneapolis cafe owner.

The suit mentions Marvin Hughitt, Jr., vice-president of the Chicago & Northwestern Railroad, who alleges blackmail.

VAUDEVILLE

NO TOLERATION OF "STALLING" ACCORDING TO ALBEE'S LETTER

**Head of United Booking Offices Issues Instructions Regulating
Conduct of Booking Managers and Representatives
Toward Artists. Must Be Followed.**

The United Booking Offices, through E. F. Albee, took an additional measure this week to correct the inner booking conditions of its own agency through the issuance of a drastic order, instructing managers, booking representatives, booking managers, etc., to be more frank and explicit in their future dealings with artists, the idea being to eliminate as far as possible the minor complaints that eventually lead to a feeling of distrust among vaudeville acts.

One of the most important angles of the communication deals with the methods employed by bookers and artists' representatives in "stalling" an act as to future prospects for booking, when both apparently realize there is little hope of procuring any immediate or future time for the artist. While this is a minor matter with the booker or representative it means much to the artist.

Several other incidental conditions are covered in the order, all aiming toward a general improvement of the relationship between the artist, manager and booking men. The letter follows:

New York, November 28, 1917.
TO ALL MANAGERS, BOOKING REPRESENTATIVES, ET AL.:

My idea in writing these letters is to eliminate from our business the careless way in which bookings are made, and the little thought that is given whether the artist can get from one town to another in time for the show; whether they have a lot of paraphernalia to pack up, etc.

This is one of the particular points where great improvement can be made, which will bring about less dissatisfaction on the part of the artist, thereby eliminating to a great extent the criticism which is directed against the United Booking Offices, its officers, and the managers. The foundation of all this criticism comes from a lack of proper attention being given to these details and the consideration necessary on our part to help and direct an artist in these matters.

From now on, I want this to be just as much a part of our business as is booking the act, and I shall watch the progress with interest. We can no longer go along under the old way of doing business of catch as catch can. This I am very serious about, and want all interested in this office, whether they be booking managers, representatives of acts, or anyone connected in any way with the booking or having to do with the artists, to see that proper consideration is given to these matters. It is not a question of what the artist does, how they behave, or how inconsistent or inconsiderate they are of us; our conduct must be a guide for them. In other words, no matter what the artist does we must conduct our business in such a way that they will soon realize that most of these happenings are due to themselves, and are not the fault of the booking offices, or their representatives.

The following point should be given strict attention: Don't hold out false hopes to an artist in reference to employment. Tell them plainly what you can or cannot do. If you think their act is weak, advise them to get something better and if they cannot be booked on our circuits or in this office advise them to go to some other circuit.

The manager must not ask the representative of an act to chance a contract without due consideration being given the artist and satisfactory arrangements being made with them on account of the change. No contract must be broken by a manager under any circumstances after it is once made. Where a contract contains a two weeks' cancellation clause, full two weeks' notice must be given in case it is desired to cancel an act.

All letters from artists should be answered in a direct and businesslike way. Hold out no false hopes. Give them every attention which they are entitled to if you are handling their business. If you cannot get them work tell them plainly to try another representative. Don't hold them on your books arbitrarily. Go over their route carefully, and see that they can get from one town to another without loss of time.

I am determined that these principles set forth in this letter shall be carried out in

every department and in every booking office in which Mr. Keith and myself have any interest, and I ask you all to co-operate in the proper spirit toward that end. E. F. Albee.

SUN HAS COLLAPSED HOUSE.

Springfield, O., Dec. 5.
Gus Sun has bought the Columbia. What remains standing of the theatre (the side walls of which recently collapsed, resulting in five fatalities) will be torn down and work will be started immediately upon a playhouse and office building. The house will have a seating capacity of 2,000 and will be adaptable for vaudeville or pictures.

In the new building will be the executive offices of the Gus Sun Booking Exchange Company and the Gus Sun Amusement Company.

FOX NEEDS LEO HELP.

An announcement sent out by the William Fox office late last week that Joe Leo had been appointed assistant to the general manager of the Fox circuit of theatres was accepted by Broadway as an acknowledgment of the weak condition of patronage lately in the Fox theatres.

Although the name of the Fox theatres' "general manager" was not mentioned in the story, that personage has been credited for some time with having been Jack Loeb.

Joe Leo a few years ago was a small-time booking agent. He booked for the Fox time and later went into the Fox executive offices. It is thought by the vaudeville clan the appointment of Leo, as "assistant to the general manager" on the Fox circuit means Leo will take full charge of the Fox houses, back and front, in an effort to re-establish them to the favor they were once held in by the neighborhood publics.

SPINGOLD BUYS MCKOWEN.

Chicago, Dec. 5.
Harry B. Spingold has bought out the booking office of James B. McKowen, the latter having been commissioned a first lieutenant and stationed at the Rockford, Ill., camp.

Spingold takes over about 70 choice acts including several turns now booked ahead on the big time. Jess Freeman, of the McKowen office, goes with Spingold as general booking manager. The doors between both suites in the Majestic Theatre Building will be open and the space turned into one large office.

The deal, ratified by Mort Singer, general manager of the Western Vaudeville Managers' Association, was consummated by a substantial cash payment.

In case McKowen returns he has the privilege of repurchasing his business without paying a profit and he will also retain his booking franchise with the Association and Chicago U. B. O.

5 WEEKS ADDED FOR A. & H.

San Francisco, Dec. 5.
Five weeks have been added to the Ackerman & Harris Hippodrome circuit tour. The road shows will start at St. Paul instead of at Miles City, Mont.

The other towns (booked by the W. V. M. A., Chicago) are Minneapolis, Superior, Duluth, Ft. Williams, Saskatoon, Regina and Winnipeg.

KEENEY TIES UP "CHAPLINS."

An arrangement this week, made by Ray C. Owens, general manager of the Frank A. Keeney offices, with the First National Exhibitors' Circuit, gives Keeney's Brooklyn the exclusive exhibition of the first Charles Chaplin First National film when released. Keeney is protected on a thirty days' restriction clause.

Something like \$1,500 was the consideration, Keeney's to get the first Chaplin for a week's showing. Other Brooklyn exhibitors contracting for the film will not have it until thirty days later.

The first and restricted Chaplin run cost Keeney's more than the usual price demanded, but Mr. Owens believes that the patronage across the river will justify the expenditure.

QUIGLEY STILL ATTACHING.

Additional complaints against the methods employed by John Quigley of Boston in his endeavor to have members of the National Vaudeville Artists play in theatres booked through his office, but not listed on the membership books of the Vaudeville Managers' Protective Association, have been received at the N. V. A. headquarters. According to that society, measures are contemplated for the protection of the organization members.

The Quigley system is to book an act, cancel it at the last minute and as a compromise measure offer the act a date at a theatre not in the good graces of the managerial association. Refusal is generally followed by attachment proceedings, compelling the act to play the date or pay Quigley liquidated damages.

The following letter from a Boston attorney gives an insight into the matter:

Boston, Nov. 28, 1917.
Mr. Henry Chesterfield,
1493 Broadway,
New York City.

Dear Sir:

I am taking this opportunity of informing you that on Saturday night, Nov. 17, about 6.30 P. M., John J. Quigley, who does business under the name of John J. Quigley's Theatrical Agency, Inc. in this city, attached an act entitled "Tescereau Family," also known as the "Six Stylish Steppers," at the Scollay Square Olympia theatre. Thomas Thibault, the manager of this act, engaged my services and I have succeeded in releasing the attachment.

My purpose in writing you is with a view of having Mr. Quigley stop his new method. I am informed that in the last few weeks he has attached as many as twenty acts. I am also informed that his system is a methodical one, that he first informs the act, after the contract has been signed, that the date is canceled and then on the twenty-fourth hour instructs them to play after they have negotiated elsewhere for work.

Thanking you for an immediate reply, I am

Yours,
(Signed) Edward M. Dangel.

Fountain Made A. & H.'s Gen'l Supt.
San Francisco, Dec. 5.

Lester Fountain for several years manager of the Hippodrome, Los Angeles, has been appointed general superintendent of the Ackerman & Harris Hippodrome Circuit, with headquarters in San Francisco.

The position was created for Mr. Fountain who will supervise the opening of new theatres and otherwise look after the interests of the circuit in a general way.

Arthur Bernstein temporarily succeeds Fountain as manager of the L. A. Hippodrome.

DEDUCTION DISALLOWED.

One of the first instances of genuine co-operation between the National Vaudeville Artists and the Vaudeville Managers' Protective Association, wherein the managerial organization, realizing the absolute fairness of an artist's complaint, ruled decisively against one of its own members and instructed him to pay the amount claimed, occurred this week.

The matter concerned the inability of several members of the N. V. A. organization to reach Hattiesburg, Miss., in time to play the matinee performance on their opening day. Their delay in arrival was due to faulty train service, but the manager of the Strand (booked through the United Booking Offices) deducted a pro rata portion of their weekly salary, leaving it to the artist to secure reimbursement from the railway company.

The complaints followed brought immediate action from both the artists' and managers' organizations, and accordingly a telegram was sent to the Strand manager as follows:

Dec. 1, 1917.
J. S. Clark,
Strand Theatre,
Hattiesburg, Miss.

We, representatives of Vaudeville Managers' Protective Association and National Vaudeville Artists, received word, through performers on your bill, that owing to train delays it was impossible for them to arrive in time for matinee performance. As it was no fault of theirs you would have no right to deduct from their salary, as has been suggested in their communication. As these performers are members of the National Vaudeville Artists, and you are getting your acts through agency affiliated with the Vaudeville Managers' Protective Association, we will have to insist that these performers get their full salary, otherwise we will notify all acts belonging to National Vaudeville Artists to refrain from playing your town.

PAT CASEY,
Vaudeville Managers' Protective Association.
HENRY CHESTERFIELD,
National Vaudeville Artists.

NEW V. M. P. A. MEMBERS.

The membership committee of the Vaudeville Managers' Protective Association has passed favorably on the applications of the Lincoln, Union Hill, N. L. and the Strand, White Plains, N. Y., both houses being admitted to the organization this week.

A number of applications, still under investigation, will be finally passed upon at the regular meeting next week.

RED CROSS DAY.

Today (Friday) is Red Cross Day in the theatres throughout the country. The vaudeville houses are giving morning performances and the legitimate theatres an extra matinee, all proceeds going to the Red Cross Fund.

The vaudeville houses on the Keith and Circuit around New York have been making collections for the Red Cross since last Sunday, at each performance.

PUBLISHING PLAYLETS.

A quartet of the most successful of vaudeville playlets which have come from the pen of Aaron Hoffman are to be published in book form by one of the prominent publishing houses. The playlets are "The Question," "The Cherry Tree," "Straight" and the sketch that was responsible for notice being directed at Alex. Carr when he was with "Wine, Woman and Song." It is "Tablitsky, or The End of the World," which has since been played by almost a half dozen other actors.

ARTISTS' FORUM

Confine letters to 350 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 perfect confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicate 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.

67th Aero Squadron,
Kelly Field, San Antonio, Nov. 28.
Editor **VARIETY**:

I have been at Kelly Field since August 13, and find it very much to my liking. After enlisting as a mechanical draughtsman I found myself here listed as a cook, and am now cooking for a hungry lot of aviators, and, believe me, it is some job.

I stand in dread of my life if the meals are not cooked right, as the boys would be after my scalp.

We have some very bad sand storms here, and after one of them, believe me, Lew Cooper and the other black-faced comedians would need no make-up.

Would greatly appreciate if some one would donate to us a two-man Hebrew comedy act so we can stage it for the benefit of the boys in camp.

Thank all my kind friends for favors of the past and I wish to be remembered to them.

Morris C. Geller.
(Billy Fay, formerly of Howard, Morse and Fay.)

St. Louis, Nov. 27.

Editor **VARIETY**:

Notice in your review of Cole, Russell and Davis in **VARIETY** that they are doing an opening bit of running across the stage in "one" before the act starts. Far be it from us to claim to be the originators of anything, but—

If you will recall your review of our act at the Fifth Avenue, in the March 3, 1916, issue of **VARIETY**, you will note we were doing that same bit of business; also you will find a letter in your Protected Material Department mentioning the same business.

We worked with Cole, Russell and Davis several weeks last season in the following towns: Cincinnati, Indianapolis, Louisville and Mount Vernon. They were not then doing that opening bit and we were.

Simply writing you this to prevent any one thinking we have lifted anything belonging to Cole, Russell and Davis.

Benscoe and Baird.

New York, Nov. 27.

Editor **VARIETY**:

I have your check of \$11 for the Smoke Fund, and note that it is from a dissatisfied advertiser.

When I was leading man with the New York Standard Dramatic Company in the early '80's, which company presented "East Lynn," "Ten Nights," "The Octoroon," "Uncle Tom," "The Earl's Atonement," etc., I occasionally dropped a couple of dollars into the newspaper office, and the next morning would look for my name on the first page; but when I did not see it there I never remember ordering them to give the money to any war fund.

I might have, on one or two occasions, tried to get it back, but the best I ever got was: "Go to —, you bum actor!" And there never was any come-back here because I was sure "some" bum actor.

Samuel A. Scribner.

U. S. S. "Iowa,"

At Sea, Nov. 27.

Editor **VARIETY**:

The "Battleship Iowa Quintet" wishes to acknowledge the receipt of musical numbers from M. Witmark & Sons and Harry Von Tilzer.

We have an excellent band and a

"big time" quartet aboard. The kindness of the above publishers in supplying us with new material gratis is deeply appreciated by all hands.

We also have a picture outfit and a regular operator. We run a good program twice a week.

Lou Livingston.

Pittsburgh, Dec. 5.

Editor **VARIETY**:

I note in **VARIETY** William Morris is endeavoring to revive the firm of Fisher and Carroll. This is all news to me.

I doubt if Harry Fisher would return to vaudeville. He is very well supplied with this world's goods.

I am doing an act with Pete Detzel, formerly of Neil O'Brien's Minstrels, and am very well satisfied.

I fully appreciate Mr. Morris' endeavors, but would have preferred being consulted on the matter.

Joe Carroll.

Liverpool, Nov. 2.

Editor **VARIETY**:

I noticed in **VARIETY** of Sept. 28 a review of an act saying: "The violinist essays a 'souse,' picking up a tumbler with his teeth and drinking its contents while fiddling."

This is original with me. I used the same idea seasons '92-'93, '93-'94. I have photographs of this trick being done by me when 15 years of age.

Frank Whitman.

Philadelphia, Nov. 28.

Editor **VARIETY**:

Philadelphia is surely a slow town. At Dumont's Minstrels it takes us all week to give nine shows. In Chicago we gave that many on Sunday.

Loury's Dogs.

Paid While Waiting.

Ernest Ball and Keirn Brennan have written a cycle of five ballads, designed to be published in book form and to be retailed for \$1.00.

The author and composer are understood to have turned the songs over to Leo Feist, Inc., and they are being held awaiting the decision in the suit brought by M. Witmark & Sons to restrain the writers from publishing elsewhere.

Meantime Feist has been paying the team of writers \$1,000 a month each, to apply on royalties.

Ring Ownership Settled.

After a fight over a diamond ring valued at \$1,000 that has been twice threshed out in both the lower and higher courts the Supreme Court last Saturday awarded the jewel to Tom Almond, formerly of Tom and Edith Almond.

Once upon a time the Almonds were married and appeared on the stage, Almond obtaining a divorce in Chicago in 1916. Almond had a ring which he claims was in his possession for 11 years. When Almond remarried (his second wife being his present vaudeville partner, Pearl Gray) his first wife besought the court to help her get the ring. Almond was haled to the 59th street municipal court last January, charged with entering her room and helping himself to the ring. He got the judgment but she appealed on "insufficient evidence." Ex-wife won the appeal. Then Almond appealed to a higher court, with the decision coming last week.

SPECIAL BILLING.

The billboards around New York this week have been holding some special billing for vaudeville headliners, the large sheets of paper in the choicest positions carrying in the most cases the names only of the name act on the respective program. In those instances the billing for the remainder of the program has been left to the smaller sheets and the advertisements.

The special paper for the current shows carry the names of Lady Duff Gordon at the Palace, Valeska Suratt at the Riverside, and Belle Baker at the Colonial. At the Colonial also Miss Baker was given the entire south side of the outside electric sign, with her name repeated twice, the space above being filled in with "16th week in New York."

The Palace has used this style of billing before, at intervals, for Bernhardt, Tanguay and Janis.

M. P. P. A. MEETING.

The Music Publishers' Protective Association held its regular semi-monthly meeting Tuesday night, with a full attendance, covering a number of important professional and trade matters.

Gilbert & Friedland were announced as applicants to the organization and will be formally admitted at the next regular meeting.

Wednesday afternoon a meeting of the Business and Welfare Committee, carrying practically all the larger publishers in the east, was held and representatives of the word-roll manufacturers received in conference.

ETHEL HOPKINS' DIVORCE.

Ethel Hopkins, formerly of the Hopkins Sisters and now with the Hippodrome show ("Cheer Up"), who was married to Tracey Bergeron, an English professional, in London in 1908, is suing for divorce. The action was started in the Supreme Court of Queens County. The couple have been separated for six years.

Miss Hopkins alleges Bergeron is now living in London with another woman as man and wife.

INVESTIGATION ADJOURNED.

The White Rat investigation, now being held before Referee Schuldenhei in New York through a court order procured by Goldie Pemberton, was postponed again last week, with the next hearing scheduled for Dec. 14.

The hearings were temporarily discontinued because of the absence of the principal witnesses, who attended the Buffalo A. F. of L. convention, where the White Rats were making a stand for their charter.

LYNCHBURG CHANGE.

Commencing last week, the Trenton, Lynchburg, Va., cut its vaudeville bill from five to three acts and will use a feature film instead of the two acts. The house splits with the Strand, Raleigh, N. C., which has adopted the same policy.

The Roanoke, Roanoke, controlled by the same company, and which has been splitting a 5-act bill with Lynchburg, will continue the 5-act policy splitting with the Majestic, Charlotte, N. C.

MAKING ILL. SONGS.

Harry Cohen, who has been manufacturing film to illustrate popular songs, left last week for the Coast, where he will produce before returning at least 12 animated song pictures.

Acrobat Secures Divorce.

Cincinnati, Dec. 5. A divorce has been granted by Common Pleas Judge Charles Hoffman, to Charles C. Blue, of this city, an acrobat, parting him from Gertrude P. Blue, of Albany, Ga., on the ground of willful absence and infidelity.

AUTHORS' SOCIETY BREAKING UP?

The resignation of the Jerome H. Remick & Co. from the Authors', Composers' and Publishers' Society this week created a condition in that organization that for a brief while threatened its existence, there being rumors other publishing firms were contemplating following Remick's lead in order to protect their catalogues in theatres and amusement places where the Society members' numbers were barred because of the royalty tax imposed.

Prior to Remick's action Harry Von Tilzer and the Joe Morris Co. tendered their resignations, while several other large publishers, on the outside, stated they would not join the Society because they felt it inconsistent with their business policies.

The organization recently procured a U. S. Supreme Court decision wherein it was decided publishers were entitled to compensation from all places of amusement where their compositions were played. The law gave the Society an opportunity to reap a financial harvest, but the business method employed in collecting and contracting for collections proved a sad failure. With the Musicians' Union and picture exhibitors solidly opposing the tax, the Society ranks began to weaken and the three above-mentioned resignations resulted.

Just what action the directors will take to keep the organization intact is unknown, but several important conferences are scheduled.

PAGE 7

POLI'S PALACE'S CHANCE.

New Haven, Conn., Dec. 5.

The circumstance which forced the sudden closing of Poli's new Palace theatre here may result in keeping pictures in the house until January 1, when the new administration comes into control of city affairs.

The house was closed to vaudeville by the building department officials because of an infraction of the building laws in the construction of the lobby entrance. Because of outstanding store leases it seems impractical for Poli to reconstruct the entrance.

BUTTERFIELD'S POLICIES.

Battle Creek, Mich., Dec. 5.

In the W. S. Butterfield theatres throughout the state one or two changes are being made in policies. At Bay City the Bijou will drop its seven-day vaudeville shows, playing pictures for six days, with a vaudeville bill staged on Sundays only, this policy becoming effective this week.

At Ann Arbor the Majestic changes to a combination vaudeville and picture policy, the house carrying vaudeville shows the first half, with the latter part pictures. The absence of about 25 per cent. of the usual college attendance at Ann Arbor has crimped business to an amazing extent in that town.

Mr. Butterfield has announced a new theatre for Battle Creek to play picture policy, but capable of adding vaudeville at any time.

The house will seat 1,450 and will cost in the neighborhood of \$100,000. It is scheduled to open in Sept., 1918.

SONG SHOCKED BOSTON.

Boston, Dec. 5.

Elizabeth Mayne at the Orpheum last week was forced to withdraw one of her members from her act because Bostonians thought it sacrilegious.

The song was entitled "If They Have a Jazz Band in Heaven, Send Me Down Below" being the lament of a man who is driven to distraction because he is forced to have music with his meals whether he wants it or not.

A SANTLEY ADDITION.

Chicago, Dec. 5.

It is expected Ivy Sawyer (Mrs. Joseph Santley) will retire from "Oh Boy" at the La Salle shortly in anticipation of a family event.

IN THE SERVICE

Monday evening, at the 22d Regiment Armory, 168th street and Fort Washington avenue, Company G, 22d Engineers, New York Guard, was mustered into the state service by Col. Harry H. Treadwell. It is a theatrical unit, organized by John C. Peebles, and mainly composed of members of the U. B. O. It includes John F. Soby, Johnson J. Pusey, William B. Davidson, Fred D. De Bondy, Camille Durand, Albert Glick, Harry S. Hadfield, William Hellriegle, Jack Henry, Jack Hodgdon, William Miller, Harry W. Mosley, Lee P. Muckenfuss, Raymond W. Myers, Tim O'Donnell, Richard Clave, John A. Hopkins, Bob Jeanette, James F. Kelly, Charles Kennedy, John Kolvoord, Jr.; James T. Little, William F. McCaffrey, Walter B. McGreal, Pete Mack, Louis Sterns, Albert F. Thomas, Bert P. Tuey, Lester B. Walters, Joe Woods, Arthur S. White, Sam Kenny, Frank J. Sullivan, Jack Flynn, Albert L. Robertson, Jr.; John A. Dillon, Charles G. Anderson, Leslie Austen, Charles Bierbauer, Arthur B. Brilant, T. Ralph Conlon, Ogden Crane. The company drills but one night a week. It can accept more enlistments of those above the draft age in the profession.

Chicago Local No. 2 of the I. A. T. S. E. has the following members in the service: Harold Bransky, Abe Bowers, Edward C. Dutton, Pat Doherty, James Ferrazulo, Harry Gannon, Louis Green, Charles Greenschlag, Frank Hall, Clarence Johnson, Morgan Lewis, Frank T. Maher, William O'Hara, Martin O'Connor, Frank Pecchia, L. W. Phillips, Frank Sawyer, Dave Tweedle, Frank T. Widman, Chase Young, Roy Pemble, Edward Grady, Charles W. Adams, William E. Burridge, Walter Dwyer, Thomas J. Ford, F. W. Fialkow, Louis Glick, James Glover, Henry Graf, Charles Imlach, John Kelly, Arthur Lux, Ray Mulroney, Connie O'Brien, Irving A. Olsen, Charles Rose, Paul Sackett, James Swain, Stewart Ward, L. A. Waggoner, Arthur Zohn.

Charles King (Brice and King) has been appointed chief yeoman in the navy and ordered to report to the Navy Department at Washington for special duty. He was recommended by Lieut. M. S. Bentham, U. S. N. Brice and King are now in "Miss 1917," at the Century, New York City. King is also a partner of Andrew Brannigan in the merchant tailoring firm of Brannigan & King. That concern is dissolving through Brannigan also enlisting in the navy, made a yeoman and assigned to the Brooklyn Navy Yard. Mr. Brannigan married Hazel Cox, sister of Kay Cox. Elizabeth Brice has engaged for "Words and Music."

H. F. Carmody, only son of Tom Carmody, booking manager of the W. V. M. A., in Chicago, has left for France. He enlisted ten days ago in the quartermaster's division, without the knowledge of his parents, came home and three days later announced that he was leaving for France. Young Carmody, 21 years old, was passenger agent of the Missouri Pacific and Iron Mountain Railroad. He was the youngest passenger agent in the country. Tom Carmody is proud, and glad and sad and glorified.

Herbert Ethier, who enlisted from the home town of Joe Laurie (Laurie and Bronson), writing to his friend under date of Nov. 10 from France, said that up to that time none of his company had received any tobacco (inclusive of cigarettes) from America. A box of cigarettes costs \$2.50 where Mr. Ethier is stationed. He is with the 101st Co., Military Police, A. E. F., France.

David Wallace, general press representative for William A. Brady, back from Plattsburgh as a lieutenant, leaves Saturday for the aviation

camp in Illinois. Since returning from Plattsburgh Wallace has been handling the Brady press work, Robert Benchley, who attended to it during Wallace's training-camp stay, having accepted another position.

Seven men from Metro's West Coast studio at Hollywood, Cal., have enlisted. They are Andrew McDonald, electrician; Benny Pierpoali, assistant cameraman; Carl W. Himm, film cutter; Wells Pettibone, carpenter; Jack Christianson, property man; William Brown, scenic artist; Earl Morris, chauffeur.

In the lists of commissions granted at Plattsburgh were the names of David H. Wallace and John Willard, who have the rank of first lieutenant and are attached to the Aviation Section of the Signal Corps. Both have been assigned to the Military Aviation School at Champaign, Ill.

Capt. Ray Hodgdon will remain at Spartansburg until about Christmas before returning to New York on leave. He had not sufficiently recovered from his recent operation to undertake the trip a week or so ago as he expected to.

The report reaching New York some weeks ago of Tucker, the violinist, having been killed during an air raid in London proved groundless when his parents this week in Hartford received a cable from him.

Martin Brennan (Brennan and Vaughan) will report at Camp Upton, L. I., in two weeks. Mr. Brennan was given three weeks for attention to his affairs. The act was first in vaudeville as Brennan and Powell.

Munroe Pemberton, who enlisted in the navy, has been assigned to the Censoring Bureau in New York. He was formerly in the Press Department of the Hippodrome.

Harold Goldenberg, treasurer of the Tulane, New Orleans, for four years, has enlisted in the navy, and assigned to the paymaster's department of the New Orleans Navy Yard.

Jack Wills (Clifford and Wills) has enlisted and will join his camp within a few weeks having been granted a leave of absence to complete the act's route over the Interstate circuit.

Tommy Overholt (Overholt and Young Sisters) has enlisted in the Metropolitan Base Hospital Unit. The trio will continue until he receives a call.

Al Grossman has been transferred to the Quartermaster's Corps and is now stationed at Camp McClellan. He is not the Al Grossman referred to in last week's reports.

Jack Mason, formerly of Four Masons and brother of Mrs. Tony Hunting, is in the 311th Inf. Co. B, Camp Dix, Wrightstown, N. J.

Guy A. Santon (Mansfield and Santon, sharpshooters) is now a gun instructor with the 4th Motor Machine Gun Co., at Camp Devens, Mass.

Lou Le Brun (Australian Le Bruns, skaters) enlisted this week and left for Canada to join a Canadian regiment.

Van Zimmerman, location director for Lasky, has resigned to enlist in the 158th Ambulance Corps, now at John Waters, assistant director in the Harold Lockwood Co., has been ordered to report for military service Dec. 7.

Linda Vista. Herbert Morris (Morris and Meeker) has enlisted in the Headquarters Troop 1st Cavalry at Fort Russell, Wyo.

Frank Rakestraw has been promoted to sergeant of the Quartermaster's Corps at Camp Custer, Battle Creek, Mich.

Harry Kramer is at the Post Hospital, Ft. Jay, Governor's Island, N. Y. He was treasurer at the Knickerbocker theatre, New York.

Roy H. Lewis ("The Riviera Girl")

has enlisted in the Quartermaster's Department. He leaves Monday for Fort Slocum, N. Y.

Hartley McVey (brother of Mrs. Sidney Drew) has received his commission as lieutenant in the aviation corps.

Ray Whitfield, booking manager of the Western Interstate, has won his bar as a first lieutenant in the officers' reserve Leon Springs, Tex.

J. Bryar Conner is with Co. A, 304th Field Signal Battalion, Camp Meade, Md.

Charles A. Jacobson (Metro) has entered the quartermaster's division as a first-class corporal.

Jack Lamond, formerly assistant cameraman with Metro, has enlisted in the marine corps.

Paul Wilstach is at the navy department in Washington attending to clerical duties that takes in press work.

Frank Hill, assistant "props" at the Theatre Francais, Montreal, has joined the 2nd Quebec Regiment.

Henry Gompers was drafted for the national army and was forced to leave the act he was with, "Hogan's Alley."

Usipe Dori was also called from the same act, but was rejected because of physical disabilities.

Dwight Begeman, cameraman for Metro, has left for his home to enlist in the navy.

Frank Wilnur, professionally known as Juggling Wilbur, is with Co. I, Reg. 330, Camp Sherman, O.

Frank Phillips, formerly of the Daniel Frohman forces, is at Camp Upton, L. I.

DRAFTED.

Eduardo Cansino (The Cansinos) was called to report Monday. He is apparently still a citizen of Spain, having taken out his first American naturalization papers only. He applied for exemption on the grounds of being the sole support of his father and mother and is bringing up a ten-year-old brother in this country. The Cansinos have been over here on and off for four years.

Oreso Takita (Takita Japs) has been ordered to report to Chicago in 60 days. Takita registered, has been naturalized for several years, and is very anxious to go to the front.

Walter J. Linehan, former manager of the Gilmore theatre, Springfield, Mass., with Ambulance Co. 328, Camp Gordon, Ga.

S. P. Whiting with the 318th Field Signal Battalion at Fort Jackson, S. C.

Jesse Wenck, assistant treasurer of the Knickerbocker, ordered to report at Camp Upton, L. I.

Harry Summers, electrician, last employed at the Cohan & Harris theatre, now at Camp Upton.

Jack Fitzgerald (Fitzgerald and Lorenz) reported Dec. 3 at Camp Devens, Mass.

Jack H. Meyers is a sergeant with Co. I, 323rd Inf., Camp Jackson, Columbia, S. C.

Thomas MacDonald (Eugene Nolan) from pictures is at Fort Slocum, N. Y.

Lew Petel (March's "Musical Merry-makers") at Camp Meade, Md.

WAR LECTURER ON TOUR.

W. J. Ryan, the Philadelphia ticket broker, is sending on a lecture tour Captain David Fallon, M. C., an English officer, who was here helping in the Liberty Loan drive, centering his efforts on Philadelphia. His speeches during the drive earned him the sobriquet of the "Billy Sunday of war lecturers."

Captain Fallon headed what is termed as a "mopping-up" squad, which operates in No Man's Land. He threw a Boche bomb back toward the German trenches, when the bomb burst, injuring his face and mutilating his right hand.

Jim Early will manage the Fallon tour, while Willard Coxey and Charles Barron will be ahead.

PLANNING CAMP ATTRACTIONS.

Washington, Dec. 5.

A \$3,000,000 drive in the sale of "Smileage" books for use at the various camp theatres will be the result of the conference held here last week between the members of the War Department Commission on Training Camp Activities, of which the Military Entertainment Service was represented by Marc Klaw and Hollis Cooley, the general representative. The talk centered on a scheme in which the various Rotary Clubs throughout the country are to wage an important arm in the campaign and the banks all over are to keep the "Smileage" booklets on sale.

The drive is to be started some time next week, so that the books will be available as Christmas presents to the boys. The books can be used at any camp theatre.

As a result of the conference in Washington last week it is fairly certain the attractions to play the camp theatres will do so on a sharing basis. A number of regular road shows will be switched from the regular time at first to play the camp dates, later a number of special attractions will be routed. The shows will be routed at the offices of the Commission in the New York theatre building. Applications for time should be sent there until definite arrangements are made.

The "Smileage" sales campaign will also be directed from these offices. The plan at present is to have a central clearing house in Washington for the settlement of the share the shows are to receive on the "Smileage" book coupons. It is figured at present the treasurers of the various theatres will arrange for their own banking facilities and will make settlement with the traveling managers, turning in their coupons to the national headquarters and receiving credit in return at their National Bank.

In an unofficial statement by one of the associates of the Commission it was stated a number of vaudeville and burlesque shows as well as regular attractions would be booked. There will also be arrangements made for dates for special lectures, especially those of the type that Guy Empey, the author of "Over the Top" (book), is at present delivering. Several camps have already put in a bid for the former trench fighter.

The belief is a number of the theatres will be ready to receive attractions for Christmas week.

SOLDIERS TURNED OUT.

Hartford, Conn., Dec. 5.

Charles Finberg, manager of the Speigal's Hartford Grand theatre, holds the unenviable position of being the first theatrical manager in Connecticut to refuse admission to American soldiers to his theatre after they had been officially assigned there to obtain recruits.

One night last week three soldiers in full uniform presented credentials to Finberg and asked for permission to give a four-minute talk in their efforts to obtain recruits. The men had been sent to Hartford from the United States recruiting headquarters in New Haven.

Learning their errand Finberg refused to allow them in the theatre, and, according to the soldiers, called the house officer, who forced them out of the theatre lobby.

Leaving the Grand the men entered Poli's Palace and the old Poli house. During their speeches they informed the audiences what had happened at the burlesque house.

About Christmas two of David Belasco's shows will change towns. "The Boomerang," now playing Philadelphia, will move to Boston and out of the Hub will go the David Warfield company to Quakertown.

MOUTH ORGAN BOUT.

The harmonica playing contest between Britt Wood and "Dallas," the colored boy (christened after the name of his home town), was staged at the Fifth Avenue theatre Saturday night, immediately after the conclusion of Wood's specialty. The decision was returned in favor of "Dallas," but the popular verdict was that Britt won.

Wood was the challenger, demanding a match after some cruel kidding as to the respective abilities of the pair. When his tormentors realized Britt was taking the affair really serious they framed the match, with Billy Inman selected as announcer and referee, leaving the decision to the audience.

After Wood's specialty Inman announced the contest. "Dallas" played the "Blues" like none but "Dallas" can. Wood followed with "William Tell," and the applause following was close to an even break. When Inman requested the audience to applaud again for a sure decision it was in Wood's favor, whereupon Inman, with a smile, declared "Dallas" the winner and escaped through a back door.

"Dallas" is the colored boy brought north by Montgomery and Perry, acting as valet to the team and playing a selection at the conclusion of their turn. The couple booked a route over the Orpheum Circuit, and the additional railroad fare killed "Dallas" opportunity to see the West. He was accordingly left behind in New York. To keep the cold weather behind him "Dallas" has been giving impromptu concerts wherever convenient. He will probably be in a three-act now being arranged by a New York producer.

IN AND OUT.

"The Flower Shop Girls," an act produced by Hookaday, Midgely and Pepple, closed at the American Nov. 26, because the act was not up to standard. Originally the act consisted of 10 chorus girls and five principals. Subsequent to its appearance at the Lincoln, one girl principal and two chorus girls were let out. The act was replaced after the one performance at the American by the Roscoe Royal Nine.

Tampio Kajiyama, at the Palace, Newark, last week missed one show. He has a bus, known as a Ford. On the way over to the theatre Thursday afternoon it laid down and rolled over, causing Kajiyama to arrive after the performance was over.

Lynne Overman has returned to "Oh Boy" at the Casino after out of the cast for two weeks, owing to illness.

Lovett's "Concentration" act is playing East over the Orpheum Circuit on the time laid out for Mercedes. When Mercedes left the Pantages Circuit Lovett was appearing in the Ackerman & Harris houses of the Northwest.

Dorothy Clark becoming ill last Thursday, Lew Cooper and Arthur Thornton improvised a turn to replace the three-act at the American. Miss Clark was unable to appear during the engagement.

Rex Adams and Vera Thomas replaced Doc O'Neil at the Kedzie, Chicago, Dec. 30. O'Neil had to leave the bill because of the death of his mother in Chicago.

Illness of Clyde Haeger caused Haeger and Goodwin to leave the bill at Springfield, Ill., last week. They were replaced by May and Kilduff.

Wallace Galvin substituted the Hippodrome Four at the Kedzie, Chicago, last week.

Receiving Hospital for Wounded.

The Surgeon-General has announced a site for a receiving hospital for our soldiers disabled in Europe and returned to this country.

It will be erected on the property known as Fox Hills, and will have a capacity of from 1,500 to 2,000 beds. Construction will start at once.

MARRIED NAME WHEN TRAVELING.

Married professionals when arriving in any U. S. port should be traveling under their married names and thereby avoid any delay, as experienced by Violetta, the new Spanish dancer for the "Land of Joy."

Violetta arrived from Havana at Key West about ten days ago, accompanied by her young son and husband (who is also with the show), but she gave her professional name to the immigration officers and her husband did likewise.

In some way this caused the officials at Key West to believe that they were unmarried, though traveling together. They were deported to Havana and later arrived via boat at New York, where there was no difficulty, as they had corrected the mistake and booked passage under their married name.

MARRIAGES.

(Miss) Barney Londo, of Cleveland, (the girl who posed as "September Morn" in a late production), to Otto Richter, "The Singing Drummer," now at the Queen Mill Gardens, Chicago. Mrs. Richter has given up professional work.

Florence Burns, of the Metropolitan ballet, to Louis Malaya, of Holland, reputed to be wealthy. The bride was formerly with "The Suffragette Revue."

Marie Hart (formerly of Marie and Billy Hart) to Charles Markwith (Saxon Five) in Chicago Nov. 27.

Myrtle Gilden (formerly of the "Three Gilden Sisters") to A. Weinberger Nov. 27 at the Little Church Around the Corner, New York City.

Marguerita Patti, a dancer in "Chu Chin Chow," will marry Vincent Yardum, a Columbia College student, Dec. 8.

BIRTHS.

A second daughter born to Marguerita Sylva in Washington Dec. 2 was named Daphne. Miss Sylva in private life is the wife of Captain Bernard L. Smith, head of the aviation bureau of the U. S. Navy. They were married in Paris when he was attached to the embassy there. Miss Sylva expects to star in an operetta next season.

Mr. and Mrs. Al Friend (Friend and Downing), Nov. 27, in Philadelphia, daughter, named Gloria Lillian Friend.

Mr. and Mrs. Benjamin Erlich, in Chicago, last week, son. Mr. Erlich is the theatrical attorney of that city.

Mr. and Mrs. Lynn Reynolds, at their home in Hollywood, Cal., son. The father is with Triangle.

BENEFIT FOR PROFESSIONALS.

The 152d Depot Brigade at Camp Upton, L. I., is organizing a benefit to be held at the Princess, New York, Sunday night, Dec. 16, that while a war charity, is a bit different from the customary affairs.

This benefit will be for the families of theatrical professionals in the service. One-half the receipts will be given to the 1st Regiment Band for equipment.

Maj.-Gen. Charles L. Read is Honorary Chairman of the committee having the benefit in charge. Dan Caslar, the composer and now Top Sergeant at Camp Upton, where he is a bandmaster, will supervise the details. A large number of prominent players in New York have volunteered.

Alien Musicians' List.

A complete census of the "alien membership" of the roster of the Musical Mutual Protective Union of New York is being taken. Within the ranks are a number of German born musicians who, although having taken out their first papers, through neglect failed to obtain the second. There is nothing in the bylaws of the union that could suspend them for being on the alien list.

ILL AND INJURED.

Florence Atkinson, of the Clara Kimball film corps, was severely burned at the Thanhouser studio where Miss Young and company are working. Her hair became ignited from the flame of an alcohol lamp in her dressing room. Only prompt action by Emile Chautard and W. C. Belew saved Miss Atkinson from burning to death. She was burned on her hands, arms and shoulders.

May Anderson, of "The Passing Show of 1917," was brought to the American Theatrical Hospital, Chicago, from the road. She is in a very serious condition. Although her condition has been declared practically hopeless the hospital staff is battling to save her life.

Norval Baptie, the skater (Baptie and Lamb) at the Terrace Garden, Chicago, narrowly escaped death in an automobile accident last week. An automobile filled with merry-makers crashed into Norval's car, cutting it almost in half, and throwing Baptie out on his head.

Will Duchemin (Harry Linn), connected with Linn's Cats and Dogs act, became ill while playing in Escanaba, Mich., and left immediately for Chicago. He was operated on by Dr. Max Thorek and is convalescing.

Frank M. Ray, late of the act known as Ray, Bruce and Fay, is recovering from a serious illness at the American Theatrical hospital, Chicago.

Al Gilbert's right leg was amputated Nov. 24 in the Roosevelt Hospital, New York. He is now in Ward 5 of the hospital.

Florence Bain (Mrs. Ray Raymond) left the Polyclinic Hospital, New York, Monday. She went there last week for a minor operation.

Billy Curtis, at the Flower Hospital for a month and then removed to the People's Hospital, will be back at his desk in two weeks.

Edward Carroll, late of Ringling Brothers circus, is ill in Chicago of gastritis.

Bob McDonnell's mother is recovering in Chicago. It was reported she had died about two weeks ago.

CAMP BARS GERMAN MUSICIANS.

Cincinnati, Dec. 5.

Emil Heermann, concertmeister, and three other members of the Cincinnati Symphony Orchestra, were not permitted to play at a concert given at Camp Sherman, Chillicothe, O., Monday night, as they are German citizens.

Heermann has taken out his first citizenship papers and his and the applications of the others to play in Cincinnati will be acted upon later.

C. F. U. Discusses Rats.

The Central Federated Union of New York held a discussion at its weekly meeting Nov. 30 regarding the retention of its A. F. of L. charter allowed the White Rats at the Buffalo convention.

The feeling of the meeting appeared to be bitter, as reported in its weekly bulletin, against the convention's action.

SHOW AT FT. SNELLING.

St. Paul, Dec. 5.

With the idea of giving the boys in the northern training camps the same opportunity of viewing vaudeville that has been afforded the men around New York, Finkelstein & Ruben arranged a Thanksgiving bill for Fort Snelling.

Nine vaudeville acts drew over 300 soldiers.

"The Heart of Wetona," which started on a tour of the International Circuit, ended abruptly in Louisville Saturday. Featured were Doris Woolridge and Claud Payton.

NEW ACTS.

Jean Havez has formed a new combination for vaudeville. It brings together a singing comedienne with a girl harp accompanist. The singer will be Doris Vernon and her harpist, Isabel White. Special repertoire has been written by Havez.

The Ed. Miller Duo is the billing name replacing that of Ed. and Lou Miller, brothers. Lou Miller has retired from the turn, with Eddie Miller putting in a new man.

Wednesday Mme. Yorska appeared at the Neighborhood Playhouse in "The Heart of France," a war playlet written by herself.

Jay George Blondell (Blondell and Fenton) and Mae Cardwell. Miss Cardwell will assume the name of Jeanie Fenton.

Lou Monty (formerly Monty and Woods) with Anita Ridnor (Ridnor Sisters), two-act. Charles Bornhaupt.

"The Palm Beach Follies," with seven people lead by Harry Smith (Bert La Mont).

Laura Hope Crews, who intended to appear in vaudeville, is reported unable to locate a suitable sketch.

Ed. Nickerson (Quigg and Nickerson) and Frank Berry (Berry and Berry), two-act.

Maxie Verser, Marion Forbes and Co. in "Trixie and the Amateur."

SPY PLOT UNCOVERED.

An apparently minor boarding house squabble in Hoboken Monday resulted in the unearthing of a German spy plot.

McKay's Scotch Review, a vaudeville act with seven people, were playing the U. S. theatre in that city for the first half of the week and rented rooms at a local boarding place. When the landlady found they had a baby in the party she demanded extra board for the infant. This being refused the Scotch aggregation moved out. The landlady withheld two pairs of shoes and when haled to court relieved herself in German of her opinion of the American Government.

This aroused the suspicion of the authorities. Making a search of the boarding house they found a trunk containing marked maps of bridges, waterways, models of torpedoes, etc. Two alleged German alien enemies were arrested pending their arraignment before U. S. Commissioner Edwin R. Stanton. They are Mrs. Anna Werner, alias Mrs. Anna Herzig, who conducts the house, and Fred. Herwager, a boarder.

SEATTLE TOO VICIOUS.

Seattle, Dec. 5.

Because of alleged vice conditions in this city the commander at the American Lake cantonment has forbidden Seattle to the soldiers except on business of an official nature. A great portion of the 40,000 men at the camp came here for their amusements.

The seventeen dance halls in the lower end of town were closed after vigorous protest from the army people. The picture houses got very little of this patronage. Vaudeville and musical comedy theatre patronage are affected to an appreciable extent. By actual count the first show at a Third avenue vaudeville house had 550 soldiers in attendance the Saturday previous to the ban order. Last Saturday, at the same in the evening, three boys in uniform were present.

The chief of police has resigned and changes suggested by the federal authorities toward a general clean-up will be completed this week in all probability, and the restraining order may be rescinded later.

Meantime Tacoma, not included in the restricted order, gained accordingly.

AMONG THE WOMEN

BY "PATSY" SMITH

Lady Duff Gordon's gracious manner made her debut in American vaudeville an unostentatious event in itself. The famous "Lucille" stepped from the folds of the velvet drop in the most unpretentious of plain black frocks—with short elbow sleeves and long white gloves, so unusual these days they looked almost old-fashioned. Attractive long ear drops called attention to her copper-colored hair and the long, brilliantly trimmed "V" in the front of her gown was further emphasized by a string of pearls reaching quite to the knees. Her simple remark, "Well, here I am," meant more perhaps than the average auditor understood. It was a sort of "sigh of relief" that it was over—the fight to keep out of vaudeville. Managers have been after her for two years, and she struggled in vain to resist the temptations. The contrast between Madame and her models used in the dream pantomime, "Fieurette at Peronne," was striking. Tall, willowy, beautiful women in impossible creations (to the average mind), but each in itself containing enough original suggestions for half a dozen modern gowns. "Lucille" is not "the word" in the world's fashions, but she ranks easily with the greatest French designers and makes no pretense at designing gowns for the ordinary mind. The conspicuous points in the models presented seemed to be fur trimmed and even fur-lined negligees (the pajamas displayed were too dignified for the name); Oriental and Egyptian effects; artistic narrow bandings of fur in Roman borders, etc., on evening wraps, instead of top heavy collars and deep fatiguing fur borders. Long flowing wasp-like draperies in smoke gray, and one in "goldenrod" without trimming of any sort were luxuriously simple. Several novel silver hats were distinctly "Lucille" and short waistlines were noticeable in the majority of the frocks. Wonder materials of all sorts were exhibited. Plain sheer chiffons and georgettes had the preference over lace and net. A decided "pendant for everything crooked" is Madame's watchword this season, which is of distinctive value in these days of uniform dressing.

"Reckless Eve," William Friedlander's production, has been materially improved since it changed name from "The Night Clerk"—particularly in the matter of dressing. It is now rather a pretentious fashion review. A sudden twist in the middle somewhere makes it open like a three-day "tab," cheap display of stage "white fox" makes it open like a three-day "tab" but even the principals dress better as the act progresses. Connie Craven as "Mayne" wears a cunning "Valentine" outfit in the latter part of act. The three shaped silver flounces in shirt were lined with red. A great red heart formed the front of bodice and another with a silver arrow through it was worn as a headdress. Lita Corder looked as if she might have stepped out of the chorus as an understudy for the part.

Cecil Cunningham, resplendent with the same big contagious smile, charmed in her favorite spot, No. 4. Naomi Glass is suffering from indecision as to voice placement. The Farmer Girls furnished another fashion exhibition.

Those old Colonial matineers have flown. They are no more. Billy Shaw displayed her bare nether extremities (much of them), and Dana Sykes her priceless pearly teeth and dimples. Hermine Shone is outgrowing the youthful characters of her

"Mary Ann" sketch, and the young man, programed as Glen Anders, who tries to tie his legs in a knot and stand in awkward attitudes, almost got her in bad with the gallery. Those delightful Campbell Sisters are a fixture in the hearts of everyone who has ever seen them before, no matter what they sing or wear. Belle Baker wore her orchid dress with its charming sheer yoke outlined in brilliants.

Edwina Barry is no longer Mrs. William Richards. A judge and a decree of divorce Dec. 3 brought about the permanent separation.

The Shuberts' effort to star Justine Johnstone in the new review, "Over the Top," was about as sad a spectacle as metropolitan first-nighters have seen for many moons. Despite the well rehearsed chorus and attractive dressing only the introduction of a couple of regular vaudeville acts held the audience in their seats during the first act, and as the second act progressed the same good natured spectators remained to see how bad it would all be. The first scene, programed as "Somewhere in New Jersey," a street scene in "one," gave Laurie and Bronson an early opportunity as real kids. Vivien Oakland registered as the only female singer, principally because she had a good song in "Algerian Girl." She wore a couple of pretty gowns, and in the "Golden Forest" set (the most effective in show) she displayed more of her anatomy than gown, and was exceedingly good to look at. The Oakland Sisters were about as pathetic dancers as Miss Johnstone was a prima donna star. The Astaires stood out like cameos among the assembled dancers, and the Sharrocks, very late, accomplished an almost uncanny feat. They held the audience in. Had it not been so no one would have remained to see the dancing finale. T. Roy Barnes, as Mr. Plot, was never so unfunny. But Joe Laurie showed greater possibilities for musical comedy and real acting than his most sanguine admirers could have guessed at. He and Aileen Bronson were the two bright spots in the entire show. Miss Johnstone's Australian opossum wrap in the first act, worn over a rainbow gown, worked out in opalesques and brilliants, was a splendid flash. A showy cloak of dyed fur, looking like mink, covered for a minute only the truly beautiful closing costume. The Gladiator Girls, with Rolando in the first act, threatened for an instant to stop the show, and MaBelle and Mary Eaton showed up nicely in the "Golden Pheasant" number. "The Poster Girls," a sure-fire heretofore where shown, did not go over, for two reasons—the scenery didn't work right and Miss Johnstone led the number.

The Aerial De Groffs in pink tights opened the show at the Fifth Ave. this week with Jimmy Casson and the Sherlock Sisters following. They first appear in Chinese garb, the sisters making three changes, pink and silver embroidered dresses being the prettiest and daintiest. Miss Mitchell (Cummings and Mitchell) is cute in a red velvet coatlet with short white satin skirt. The two Amoros sisters have a pretentious offering, using four girls as a background. The blonde dancers show up nicely against the dark haired French girls. The Sisters make several changes, an oriental brocade and a copper metallic cloth and net being the most effective. Henrietta Lee wore gray and rose crepe de chine.

AMONG THE WOMEN

BY THE SKIRT.

Broadway wandered up to the Riverside Monday afternoon to see Valdeska Suratt's first dramatic effort as a vaudeville star, and they were well repaid for the journey. Miss Suratt surprised every one. Associated so long in musical offerings, she is now doing a really serious sketch and doing it well, taking the house by storm. The setting, a private room in a downtown restaurant, was done in yellow with little Russian touches. The door was oddly turned upside down, the knob being high instead of low. Miss Suratt looked superb in a wrap of baby ermine with toque to match. The dress underneath was of burnt onion chiffon and velvet brocade. It was made with a Russian blouse fringed at the bottom of the tunic. A shoulder panel hung at the back. Slippers of green had stockings in the same shade. For a minute Miss Suratt dons a cossack costume in flaming red.

Eleanor Cochran, on the same bill, is of the robust blonde type. Miss Cochran sings several songs in three sets of costumes. Her first dress was of pale blue with a crystal net covering. The second change was in silver cloth with net in the same shade as an overdress. A side sash was of rose ribbon. A fish scale gown was draped closely to the figure and coral gave it relief. Hangings of mauve velvet made a pretty stage picture. Marion Shirley (with George Herman) dresses better than she acts. Miss Shirley was first in a lace negligee, changing to a short evening frock of pink satin banded at the hem in black fur.

Hassard Short's sketch with its artistic setting was received even better than last week at the Colonial. Alice Lucey (with Harry Tighe) was prettily dressed in pale pink silk with a broad ribbon design. The front of the skirt had a white net set in. She wore gold slippers.

At the Rialto Pauline Starke in "Until They Get Me" is a drudge on a farm, running away in overalls, finally landing at a Mounted Police Post in the Northwest, where she wears simple frocks of the school girl type.

Is Willard Mack going to have another success in "Blind Youth"? With Lou-Tellegen, Mr. Mack has turned out a most interesting play at the Republic. Just how much Mr. Tellegen wrote is a question. The play fairly reeks with Willardisms. Hazel Turney, as a little French model, was briefly in the first act. She wore a black dress dotted in red. Marie Chambers was garishly dressed in cerise with mink furs. The last act had this young woman gowned sumptuously in pink brocade with an elaborate evening wrap. Grace Carlyle was the real womanly woman, an excellent foil for Mr. Tellegen. In a Spanish make-up Miss Carlyle was beautiful. Jennie Eustice, in a mother role of the middle-aged type, wore two well-made frocks. Lou-Tellegen had better stick to the stage and give up film work, in which he is so bad. Geraldine Farrar in a stage box was resplendent in ocean green velvet. After each curtain she made wild dashes back stage. William Courtleigh, Jr., has a disagreeable role with which he does fairly well.

At the Broadway Theatre Zoe Rae is a pleasing youngster in a picture called "My Little Boy." Ella Hall in a minor part dresses plainly but well.

"In the Gypsy Trail" at the Plymouth Arthur Hopkins has another play equally as good as his "Good Gracious,

Annabelle." It is called a 1917 romance. A pretty tale is unfolded. Phoebe Foster, the young woman of the story, is loved by two young men. The romantic type is admirably played by Ernest Glendinning, while the other is the conventional society man, also well played by Roland Young. Miss Foster appeared in a green sweater and white skirt, changing to a pretty evening frock of white tulle heavily crystallized. A superb wrap was of pink brocade with fur trimmings. In the last act she wore a pink chiffon with a full skirt and belted with ribbon in several shades. Katherine Emmet was nice in a white chiffon. A dinner gown was of black net. Effie Ellsler made the most charming stage grandma seen in many a day. Miss Ellsler in a snow-white wig seemed most youthful in gray satin. Later a blue chiffon over white was worn. The first and third acts shows a veranda of a suburban home, and most effective setting it was with its huge white pillar posts, curtained windows and wicker furniture. The second act was a blue room done as only Mr. Hopkins can do it.

In a letter this week from England, Alice Lloyd says in part: "We have taken a house in Surbiton to be away from the air raids. We were so surprised to read in VARIETY that Tom (Tom McNaughton) was sailing. You see, the paper arrived before Tom did, he being nearly four weeks getting over and not allowed to cable his coming. He is very busy rehearsing for his new show at the Gaiety, where he's leading comedian. I haven't up to the present started doing anything myself, although I've been approached to play in a revue. So now America has two great things in hand—end the war and enable the McNaughton troupe to come back. I'd love you to see the baby. She has grown such a dear. I feel sure we will all be more happy in the ensuing year, as to us over here a brightness seems to loom the more we read of America's energy in this conflict and the more we feel the end will come to a finish as soon as you get going. Listen to me, and I know what I'm saying—this war needs America and the item is the Air Service. It is the view here of every one who knows anything about it that the air will finish the war."

Billy Watson played safe when selecting the company for his "Beef Trust" this season. If women are called upon for army service of any kind, his show can remain intact as none are in the draft age. The costumes of the chorus, starting with the red ruffled opening dresses are all fresh looking. A noticeable feature was the wearing of gloves in all their numbers—an unusual thing nowadays. The collection of black silk hats displayed for "The Fifth Ave. Swells" would have gone better with the old time, "That Was the Hat Me Father Wore." Beatrice Harlowe grows better looking on each successive appearance and her smile is positively entrancing. Her enunciation is delightful and she reads a song better than any woman I have heard in burlesque this season. Her clothes are smart and carry an individual punch of their own. She looks particularly well in a green net over silver with double side puffs and tiny bodice of black velvet. Helen Russell's only presentable gown is the black net. Frances Russell is the usual soubret. In abbreviated skirt and bloomers she walks as if her "stays" are too long or too tight. Kathryn Pearl is undeniably a pretty woman. The chorus posed in pink tights against a black drop at finish are a great incentive to "eat and grow thin."

VARIETY

Trade Mark Registered
Published Weekly by
Shane Silverman, President
Times Square New York

Advertising copy for current issues will be accepted at the New York office up to Wednesday night.
Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION
Annual..... \$4 Foreign..... \$6
Single copies, 10 cents

Entered as second-class matter December 22, 1906, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. XLIX. No. 2

The sudden swoop of Marshal McCarthy and federal officers upon the cafes and cabarets of New Rochelle during a very busy week-end has cast a pall on that little burg, and it is doubtful if it will ever be added to the gay life list again. It developed the man who tipped the federal authorities off was a Presbyterian minister named Reynolds, who now admits New Rochelle had been sleeping on the job. What sounded pretty strong in Marshal McCarthy's report and which made the New Rochelle residents foam under the collar was that, while there were young women in tights drinking and dancing with soldiers and sailors, among those mingling with the "boys" was a woman, aged 60, who was in tights. Auto parties from New York and adjacent towns have been stopping at New Rochelle in droves of late.

Roger Imhof, of Imhof, Conn and Coreene, has originated a baggage tag which helps expeditious transportation. In heavy black type, the tag is inscribed: "Baggage, notice: This is theatrical baggage, and MUST reach for matinee. Please route over first train out. Thanks."

Following the performance of The Frolic Sunday night, Phil White, who impersonated Abe Cohen in that entertainment, was engaged for Cohan & Harris' "Cohan Revue," to imitate Barney Bernard in "Business Before Pleasure."

Harry Weber has sent all acts he could locate a sticker for baggage. It calls the attention of baggagemen, in big type, that it is theatrical baggage and asks if any delay occurs to wire immediately to Harry Weber, who will inform the act owning it.

Stage settings and complete equipment have been ordered for 15 army camp theatres' stages. The Lee Nash studio is making seven sets, the Walter Law concern a similar number, with a third local company making the other outfit.

Charles Tait, managing director of Allen & Co., the biggest music publishing concern in Australia, is visiting America, closing contract for American melodies and leasing Australian songs for U. S. rights. Mr. Tait will remain here several days.

Joe Kanton is with the Fatty Arbuckle comedy picture company at Long Beach, Cal. His son, Buster, has been with Arbuckle for some time. Joe is the storekeeper in the latest Arbuckle release, "The Country Hero."

Max Hart, with his assistant, Man-nie Manwaring, returned to the floor of the United Booking Offices Dec. 1 following a suspension of U. B. O. booking activity by the Hart concern for three months.

The damage done to the Brighton theatre last week by the Parkway Baths fire will be repaired long be-

fore the new summer season opens. The house was scorched by the conflagration.

The action of Rufus LeMaire against Henry Lewis was settled out of court. There had been a disagreement over commissions LeMaire claimed on Lewis' present Winter Garden engagement.

The Buch Brothers mentioned in last week's VARIETY as agents, with headquarters in the Putnam Building, are not the Buch Brothers of the comedy bounding act.

Jack Curtis bought a \$12 cigarette holder to smoke "Sweet Caps." Something like Max Winslow buying a \$15 fishing rod last summer and then singing songs to it.

Cora Milan, the Western actress, who was one of Sig Renee's dupes, is in "Words and Music."

Rose Mullaney of the Chamberlain Brown office vacationed "all of the last half" last week at Lakewood.

Edna Pendleton, placed with Arthur Hammerstein by Jack Hughes and Leslie Morosco, has joined "You're in Love" on tour.

"Tacks (tax) on the seats" as a vaudeville gag is in dispute between Rooney and Bent and the Farber Sisters.

Alice Salisbury has changed her stage name and will be known as Arline America.

The Lincoln, Union Hill, N. J., is being booked in the United Booking offices.

Ben Kelly, with the stage forces of the Alhambra for ten years, is now stage manager of the Harlem opera house, New York.

Grace Leigh leaves the Palais Royal revue this week, her 10 weeks' contract expiring. No outside substitute has been engaged.

The Treasury Department decision on the matter of the cabaret tax brought discussion. Investigation showed the restaurant performances will be taxed lower than any other. Washington officials decided 20 per cent. of a guest's bill in a cabaret would be the taxing figure, upon which the stipulated 10 per cent. should be levied. If a guest's bill is \$5 the tax amount will be \$1 (20 per cent). Ten per cent. is 10 cents, really two per cent. of the total restaurant check. In arriving at a decision the treasury officials did not attempt to place a tax on drinks and eatables. The object was to arrive at a sum which the cabarets figured as the charge for seeing the show. The cafe people at first thought that in the case of a \$5 bill the charge would be 50 cents and the 10 per cent. tax on that would have meant 5 cents for the government. This the federal people refused to countenance and it was then the idea of taxing 20 per cent. of the total bill was arrived at. At the Internal Revenue Collector's office for the third New York district it was estimated Tuesday that even the low rate on

cabarets would mean a very considerable weekly sum to the government. They estimated \$1,000,000 was spent in the cabarets each week, which would mean a tax to the government of \$20,000 weekly. These figures, however, are not official.

The Dixie Grill of the Hotel Breslin, at Broadway and 29th street, is now open after a year of darkness for the plain but attractive downstairs dancing room. Harry Stockwell, the hotel's assistant manager, is giving his personal attention to the reopened grill. Elaine Williams, lately of the Century company, is hostess. There is no cabaret, but a good orchestra furnishes dance music. The room, which is quite large, is appointed for a quiet southern atmosphere, which has been secured. An announcement card issued by the Dixie Grill states that there is no expensive entertainment, glamour or glitter nor cover charge, which permits the grill to give first-class service in every way at moderate prices. The plan of a reasonable but high-class restaurant sounds entirely sensible at this time, and is in line with the theatres that contemplate reducing cost of amusement rather than to keep it at the high level it has reached or increase it.

With the closing of Frank Garriety's cafe at the corner of 46th street and Broadway, one of the most unique spots on the Rialto passes out. Gar-

The Crown Hotel, Providence, R. I., has a new revue under the management of Eddie Dellon. It has a chorus of six girls, with Cavanaugh and Everett, Hilda Corlin, Clara Elgin, Dotty Forbes, Ethel Barnett, George Caria and Dolly Hulson as principals. Four girls from Joe Santley's "Girl on Magazine Cover" have been signed for the revue and will open there next week as an extra attraction.

The Hof Brau (or Janssen's), (30th street and Broadway) opened a revue Saturday night. A Mr. Samuels is the producer and Walter Winsor staged the affair. The cast includes Gossner and O'Debt (Chicago dancers), Vera Walton, prima donna; Miss McNeil (formerly Ford and McNeil), Harry Delmar. A chorus of 10 girls make six changes.

Among the new entertainers at the Moulin Rouge winter palace, Chicago, are Marguerite Dahlquist, classic dancer, and Buster Perry and Hazel Hammond, comedy duo.

The Roehm & Richards office is casting the new revue which will open at the Dreyfuss Hotel, Providence, in two weeks.

Holly Arms, near the Rockaways, is closed for the winter. At one time the resort remained open the year around.

Ellen and Orrin Markhus, the Norwegian skaters are at Healy's Golden Glades.

A revue, produced by the Samuels Producing Co., with 15 people, is at the Hofbrau, New York.

Marguerite Calvert, the dancing violinist, has been added to Reisenweber's "Jim Jam Revue."

"Miss New York, Jr.," a Lea Her-rick revue is at the Cafe Royal, Toronto.

Roy Fink and Lenna Uksilla are the exhibition skaters at the Chicago Arena.

Hazel Allen and Leonora Hughes are dance hostesses at the Hotel McAlpin.

SHOWS IN NEW YORK.

"Art and Opportunity," Cort (2d week).
"Business Before Pleasure," Eltinge (16th week).
"Blind Youth," Republic (1st week).
"Chu Chin Chow," Manhattan (7th week).
"Cheer Up," Hippodrome (16th week).
"Country Cousin," Gaiety (15th week).
"Doing Our Bit," Winter Garden (7th week).
"Eyes of Youth," Elliott (16th week).
French Players, Theatre de Vieu Colombier (2d week).
"Gay Lord Quex," 48th Street (4th week).
"Gypsy Trail," Plymouth (1st week).
Greenwich Village Players (4th week).
"Hitchy Koo," 44th Street (27th week).
"Her Regiment," Knickerbocker (4th week).
"Jack of Lantern," Globe (8th week).
"L'Elevation," Playhouse (4th week).
"Leave It To Jane," Longacre (16th week).
"Lombardi, Ltd.," Morocco (11th week).
"Land of Joy," Park (8th week).
"Madame Sand," Criterion (3d week).
"Maytime," Shubert (15th week).
"Miss 1917," Century (15th week).
"Naughty Wife," Harris (4th week).
"Over the Top," 44th St. Roof (1st week).
"Odds and Ends," Bijou (3d week).
"Oh, Boy," Casino (4th week).
"Polly With a Past," Belasco (14th week).
"Pipes of Pan," Hudson (5th week).
"Riviera Girl," Amsterdam (11th week).
"The Grass Widow," Liberty (1st week).
"The Masquerader," Booth (14th week).
"Tiger Rose," Lyceum (10th week).
"Tailor-Made Man," Cohan and Harris (15th week).
"The King," George M. Cohan (3d week).
"Very Idea," Astor (17th week).
"What's Your Husband Doing?" 39th St. (4th week).
Washington Square Players, Comedy (6th week).

"I have been thrown out of better stores than this"; "The fellow on one side of my store had an auction sale and the other side had a fire sale. But I fixed them. I hung up a sign reading 'Main entrance'; 'I was traveling in Italy.' 'Did you touch Florence?' 'No, but I got two bucks off of Lizzie.' ('Charming Widows')."

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.

riety's was the meeting place for some of the best known professionals and for years was a clearing house for the biggest bookmakers. With the closing of Garriety's, made famous through his miniature rare-bits, the clientele moves a block ahead to Billy LaHiff's Strand Cafe, where a similar dish will be featured, the only place in the city where the delicacy can be procured. La Hiff's Strand Cafe is now the rendezvous of practically all the agents handling vaudeville attractions, more booking being done there in many instances than in the agents' offices.

Mayor Mitchel has announced there will be no all-night licenses issued for New Year's Eve. This is in accordance with the promise made by the Mayor New York clergymen before election. It is said that following the meeting last week by the restaurant proprietors along Broadway, when it was arranged for a 2.30 a. m. closing hour, the Mayor vetoed the understanding. The restaurant men, however, have figured out Mayor Mitchel leaves office midnight of Dec. 31, and as the regular closing time is an hour after that, they are not so positive they will not be permitted to hold the usual New Year festival.

Joan Sawyer has become a death defying dancer, according to the advertisements of the management of the 6-Day Race now at the Madison Square Garden. Last Sunday in the announcements for the sport it was stated Miss Sawyer and other death-defying feats would be presented twice daily. The Garden appearances by Miss Sawyer are made in addition to her terpsichorean displays at Reisenweber's.

LEGITIMATE

FIVE HOUSES FORCED TO CLOSE FOR LACK OF NEW PRODUCTIONS

Refusal of Producers to Chance on Broadway Until Pre-Holiday Slump Is Over Reason for Theatres Going Dark—More Closings Scheduled for Next Week.

In violent contrast to last season at this time, three Broadway theatres are dark this week. They are the Knickerbocker, Fulton and Princess. In the latter house "Six Months Option" lasted but three days, "Art and Opportunity" moved from the Knickerbocker to the Cort, and the Fulton was dark because of no attraction.

Unless last minute bookings are made there will be five houses dark next week, Princess, Fulton, Broadhurst ("Her Regiment" moving to the Knickerbocker), the 44th Street and the Playhouse (Grace George shelving "L'Elevation").

Lack of attractions is the given cause for such an unprecedented string of houses to close even temporarily though the business slump largely figures. Managers state the class of shows is away off and diligent searching of available manuscripts develops little that looks promising.

Last week house managements were out seeking attractions on any sort of basis. Pooling arrangements were suggested and it was a case of "show me your expenses and we'll give you any kind of split that sounds right."

A quick Tuesday booking sends "Good Morning Rosamond," starring Lowell Sherman, into the 48th Street Monday. It is a Jessie Bonstelle production. The Broadhurst will reopen with an all star revival of "Lord and Lady Algy" due Christmas and having William Faversham, Maxine Elliott, Macklyn Arbuckle and Irene Fenwick.

The outlook is that an additional group of houses will go dark the week before Christmas, as several shows are moving out and the managers will probably await the arrival of the holidays before presenting successors.

MANAGERS BAN BENEFITS.

The United Managers' Protective Association held one of the biggest meetings in months Wednesday afternoon in their offices in the New York theatre building. The meeting was for a general discussion of business conditions and to take up the question of actors' salaries, the ticket speculating question and to talk on ways and means of approaching Congress on the war tax.

For the greater part these matters were put over to another meeting. There was, however, a resolution passed on the question of benefit performances. To this resolution was but one dissenting voice, that of Mark Luescher of the Hippodrome. The Hip has been renting the big house Sunday nights for benefit performances and has been getting a rental from \$1,200 up. Some benefit performances are said to have paid the house as high as \$2,500 to \$3,000 for the use of the building. The Hip management, however, says that none of the war charities has been charged over \$1,200 which they claim is just sufficient to pay for the operating of the building for one evening.

The resolution, as finally passed is as follows:

"That whereas, recent disclosures in the press and elsewhere have convinced this Association that many of the benefits given for war and other charities have resulted in very little profit to the beneficiaries and in several cases brought discredit upon the theatre owing to the small returns;

"And whereas, the constant draft

upon various theatres for their largest features in so-called big all-star casts have a tendency to very materially lessen the interest of the public in the regular performances from which the artists are drafted; resolved, in the opinion of this Association that such amalgamated benefits should be discontinued on and after January 1st.

"Nothing in this resolution is intended to discountenance the effort of any individual manager to devote his theatre to any way or charity benefit which appeals to him and for which he wishes to devote a performance of the current attraction in his house."

The managers present maintained the benefit performance was the cause of business being off at some of the houses because the public's attention was detracted from the regular performances through the numerous stars presented for the price of one admission in the name of charity.

The Actors' Equity Association issued a statement Tuesday that none of its members would play benefits unless the benefits were bonafide charities and that there were no promoters getting the big slice of the receipts.

Lee Shubert and Marc Klaw were present at the managers' meeting and seemingly on most friendly terms.

TWO OFF INTERNATIONAL.

The International Circuit has dropped the Emery, Providence, with Poli's, Washington, also changing its policy. The circuit is negotiating with the Standard, Cincinnati, to take up the circuit shows around Jan. 1. The Orpheum, Montreal, is also added to the International after New Year's.

In Poli's, Washington, the Poli management has arranged for a six weeks' season of musical stock, starting Christmas. Rube Welsh is underlined to handle the staging of the opening shows, which will be sort of burlesque in nature, although the house lease prohibits the word "burlesque" being used in the outside billing.

Engaged for the Poli company are Louise Mink, Sarah Edwards, Lillian Crossman, George Nathanson, Billy Lynn, W. J. McCarthy, Chas. Sinclair, Maurice Tuttle.

POLI'S MUSICAL STOCK.

Washington, D. C., Dec. 5. Poli's will open a musical stock season Dec. 21, but whether with a star at the head has not been stated.

READING HAS STOCK.

Reading, Pa., Dec. 5. After an unsuccessful attempt at pictures, Wilmer & Vincent's Orpheum has reverted to stock, opening with "The Silent Witness."

Many of the players are old local friends. Isabelle Lowe and Albert McGovern are the leads; Charles D. Pitt, stage director. Others are Geraldine Jacobi, Anna Athy, Enid Morel, Frances Pitt, Philip Lord, William Phelps, William Balfour, E. Allen Cooper, Walter Moncar, Russell Webster, Gilbert Werner, Stanley Burrows, Walter Burgess.

The company's chances are good.

Trying Eleanor Gates' Play.

"Apron Strings," by Eleanor Gates, is to be tried out in stock at Lawrence, Mass., next week. Dependunt on its showing the new comedy will be sent to Chicago.

PHILA. STIRRED UP.

Philadelphia, Dec. 5.

The injunction proceedings instituted by Klaw & Erlanger and Samuel F. Nixon against the Shuberts in Common Pleas Court here last week stirred things up in the legitimate theatrical, field this week. The opening of the old Chestnut Street opera house, where "You're in Love" is now playing, and the report the Shuberts have obtained the lease on the new theatre to be erected on Broad street directly opposite the Broad Street theatre of "the Syndicate," caused the rupture.

In the bill of complaint it is cited an agreement entered into by both parties in 1913 provides the Shuberts agreed not to book first class attractions in any theatre but the Lyric and Adelphi here for a period of 10 years. This agreement, according to the complaint, has been violated and Erlanger, who was here for the opening of "The Rainbow Girl" at the Forest this week, declares the suit was brought to find out if the contract entered into was not binding. The Shuberts say they will not be dictated to and mean to continue operating the opera house. An injunction has also been entered to prevent the presentation of "Hitchy Koo" announced as the next presentation at the newly acquired house.

It is expected by some theatrical men here the injunction suit will result in the complete severance of all booking relations and agreements between the two parties and probably open a new vein in the old war. At the Broad Street theatre, one of the members of the firm refused to discuss the matter in any form. It was rumored later some sort of an amicable adjustment of the trouble was to be made, but this report could not be verified. As the K. & E. Nixon interests will have to give up the Forest next year, the taking over of two more houses by the Shuberts gives the latter control of the legitimate field here with four houses against two, but it is understood the Shuberts will release the new theatre on Broad street to Comstock & Gest. There were no new developments in the matter after the entering of the suit last Saturday.

The injunction proceedings started in Philadelphia last week by Klaw & Erlanger and Samuel F. Nixon to prevent the Shubert Theatrical Co. from operating and presenting shows at the Chestnut Street opera house was taken by many to indicate the two big syndicates were again lining up for battle. All sorts of rumors have been in the air along Broadway, with the general consensus of opinion being that if a fight is to happen at this time between the two old-time rivals it will be to a finish.

There is existing a polling agreement on the Philadelphia theatre at present controlled by the two factions, the agreement being that none is to add to their holdings in the city.

Judging from the slight skirmishes that they have had in the Northwest and later in California it looks as though both sides are ready for a clinch within the near future.

Runway Reinstated.

Chicago, Dec. 5. Agonized howls from the ticket brokers induced the management at the Garrick to install the runway which has grown to be a standard feature of Winter Garden shows into the performances of "The Passing Show." The brokers are accustomed to getting front row prices for everything up through the body of the house which is near any point of the diametric "bridge of thighs," and now there it is.

Regan Joins "Yes or No."

Walter Regan left the Mrs. Fiske show, "Madam Sand," Saturday and joined "Yes or No," the Weber-Anderson comedy that is going out again during the holidays.

"RED CLOCK" REPRODUCED.

New Haven, Dec. 5.

"The Golden Goose," Silvio Hein's fairy musical extravaganza, opened at the Shubert Monday night. It is the revived and renamed "Red Clock."

As a competitor to girly-girly musical comedy shows, it is a question as to whether a piece of the order of "The Golden Goose" will be a success. In type, it calls to mind "The Wizard of Oz," "Babes in Toyland" and others. It is billed as "a musical excursion to Fairyland," and is composed of clean, wholesome fairyland stuff. It should prove a great hit for the kiddies.

There are a number of better than ordinary attractive stage pictures, good music, fine costumes, a couple of good comedians, and everything else that should make up a successful musical play. Just a bit more "pep" is needed, and when this is supplied, the production will have more of a punch.

The individual hit was scored by Muriel Window, whose liveliness and personality put her over big. Others billed were Joe Cook, Muriel Sothorn, Ernest Adams, John Kearney, Mary Lane, James Fox, Mary Milburn, Carl Gordon, Edna Archer Crawford, Alfred Deery, Adrian Thomas and Mlle. Dulce. Cook and Adams deserve mention because of their versatility as comedians, and Mlle. Dulce as a dancer was another "sure-fire." The chorus was good looking, well costumed, and some of the cutest youngsters seen in some time made up the chorus in some of the numbers.

"That's What Makes Me Love You," "Romeo," "Nursery Tales" and "Banjo Band" were the best songs of the score, the latter being especially tuneful. Music is by Silvio Hein, lyrics by Schuyler Greene, book by Edgar Smith and Herbert Reynolds. The orchestra is under the direction of Anton Heindl, last year director at the Century. The piece was staged by Mack Whiting.

SHOWS IN FRISCO.

San Francisco, Dec. 5. "Miss Springtime," second week, at the Columbia is drawing well.

Business at the Alcazar is surprisingly good, where Allen Doone in "Shaun Rhue" is completing his engagement.

"The 13th Chair" at the Cort is attracting light attendance.

SHOWS IN NEW ORLEANS.

New Orleans, Dec. 5. "Experience" is drawing splendidly at the Tulane.

"Her Unborn Child" doing very little at the Lafayette.

Best stock show thus far this season at the Dauphine, playing to large houses.

THREE HITS FOR BOSTON.

Boston, Dec. 5. Three dramatic hits are scheduled to open here during Christmas week. They are "The 13th Chair" at the Hollis, "The Boomerang" Colonial, and "The Man Who Came Back" (which may be at the Tremont).

The "13th Chair" is to open on Christmas Day with a matinee and the others are expected to break loose on the night before.

RUSH SELLS OUT.

Ed. F. Rush is now entirely out of the Vanderbilt theatre, in course of construction on West 48th street. He retains his interest in the Norworth theatre, directly opposite.

It is understood Rush received \$23,000 to relinquish his interest in the Vanderbilt, now owned by a man named Moran.

"Sick Abed" Cast Completed.

Edgar MacGregor has practically completed the cast for the K. & E. farce, "Sick Abed." In addition to Mary Boland and Fred Niblo, who will be featured, there are Dallas Wellford, Mary Newcombe and Julia Ralph.

MUTUAL COMMONWEALTH PLAN GOES INTO OPERATION AT CORT

Richard Lambert and "Art and Opportunity" Cast of Seven Players Agree to Division of Receipts—Theatre Not Affected, Playing to Usual Terms—Outcome Being Watched—Managers Meet Wednesday and Talk Over L. Lawrence Weber's Suggestion.

The first Broadway show to go onto the co-operative is "Art and Opportunity," which went from the Knickerbocker to the Cort Monday. It is operating along the lines stated in last week's *Variety* and credited to L. Lawrence Weber. The actual basis as worked out by Richard Lambert, the show's producer, is somewhat different from that of the Weber plan.

Under the new arrangement Mr. Lambert is allowed the first \$500 for advertising expense. Then \$50 is apportioned to each member of the cast, which numbers seven, after which the net receipts are divided pro rata according to the individual salaries of the various members. Mr. Lambert does not allow himself anything for production cost, but is given 10 per cent. of the net receipts. The commonwealth sharing of the company operates after the producer's 10 per cent. and each player's \$50 is deducted.

Mr. Lambert averred that such a plan was the only possible way in which he could have continued the show in face of the present adverse conditions.

The cast, while a short one, is said to be one of the most expensive among current shows. There is no pooling arrangement between "Art and Opportunity" and the Cort, the regular sharing basis attaining 50-50 with a regular sliding scale. The Lambert plan concerns only the show. Its success will be interestingly watched by both managers and actors.

At a meeting of the managers Wednesday, the Weber plan was formerly presented for consideration. Mr. Weber was unable to appear, being on jury duty, but his suggestion was introduced by Arthur Hammerstein. Mr. Weber stated, however, it was not his idea to propose an arbitrary rule for all managers to adhere to, but that co-operation was a matter entirely up to the producer, he to choose in what productions to carry out the plan.

The Actors' Equity Association is apparently in full accord with the idea, since every member of the cast belongs to the A. E. A. Grant Stewart and Frank Mills are officers in the Association. Others in the cast are Eleanor Painter (starred), Cecil Yapp, Edward Douglas, Katharine Stewart and Martin Haydon. When the plan was suggested to them all expressed a desire for immediate trial.

Marked cutting of salaries in legitimate attractions both in town and outside has already become effective. There has been no concerted action by managers. It was each for himself.

One show out fifteen weeks this season has had exactly four winning weeks, yet in no case was there a loss to the theatre in which the attraction played.

A cut of 50 per cent. is reported made in "Good Gracious Annabelle" in Philadelphia. This led to the withdrawal from the show of Lola Fisher, May Vokes and Edwin Nicander, replaced by Isabel Howe, Lydia Dickson and Ralph Bunker. Under the new salary arrangement the show may stay out indefinitely.

The members of Joseph Weber's "Her Regiment" are said to have petitioned the management to arrange for a cut in salaries so that the attraction might keep going.

"The Wanderer" cast in Boston was cut somewhat after the opening and the "Chu Chin Chow" show had a number of eliminations this week. "The Wanderer" can now go along for \$8,000 a week if pushed, and \$10,000 at the most.

Practically all of the managers in the legitimate field are retrenching in various ways with the companies at present playing in the big cities and on tour. Salaries have been slashed right and left during the last two weeks. In many cases the casts have been pruned in addition to the sweeping reductions the remaining actors have been asked to take.

In some instances, where members of companies refused to accept a 25 per cent. cut and tendered their notices, the managers have either doubled their roles or secured substitutes at 50 per cent. lower than the original salary paid.

Several of the big attractions in New York have cut down choruses.

On the road any number of the shows are asking people to cut. As a result several changes are taking place in the casts. The theatrical agencies have been flooded with requests.

The prevalent rate of reduction is 25 per cent.

"OH BOYS" CREAM PUBLICITY.

Chicago, Dec. 5.

The biggest piece of publicity of the year in Chicago came out of the special performance of "Oh Boy" given at Rockford to 4,200 Camp Grant soldiers. All dailies carried layouts and heads, etc., and the whole state ate up the yarn, making it soft for the show in the future when it starts playing around Chicago, following the current huge run to big money. May Dowling and Nat Royster insist each that the other deserves the credit.

BLANCHE WITHOUT TIGHTS.

"What Next" is going along now without the added attraction of Blanche Ring in tights. During the last week the tights were cut out. Miss Ring is elated over it.

"GOING UP" IN LIBERTY.

The Liberty has been tendered to Cohan & Harris to house "Going Up," following "The Grass Widow" there. The latter show opened Monday. The offer was made on reports on the attraction while it was playing in Boston.

STAGE DIRECTORS SCARCE.

A director for "Girl O'Mine" is troubling Elizabeth Marbury. Clifford Brooke is attending to it now. It is his first musical piece. Philip Bartholmae and Frank Tours wrote the piece.

Frank Fay, engaged, may stick to the cast, but that is not certain.

Jazz in Legit Scene.

A colored jazz band was added to "What's Your Husband Doing?" at the 39th Street Monday by George V. Hobart. The idea was to create atmosphere in the Inn scene in the second act. Mr. Hobart also plans the addition of a novelty dance team in the same scene.

K. & E. REVUE OFF.

A. L. Erlanger is reported to have personally called off the contemplated K. & E. Revue, being written by Gene Buck. The idea was to have the revue open in New York New Year's eve. Erlanger is said to have given his word to another producing firm he would not think of doing a revue at this time because of conditions.

It is possible "The Rainbow Girl," opening in Philadelphia Monday, will be the next attraction at the Amsterdam, replacing "The Riviera Girl" there in about three weeks. If another house is secured for that K. & E. show there is a chance of "Cohan Revue of 1916" arriving at the Amsterdam about New Year's.

The Cohan revue is in rehearsal at present, with Nora Bayes, Irving Fisher, Paul Nicholson, John O'Malley, Al and Fanny Steadman and Charles Winninger looming as a possibility. The latter is at present in Chicago with his wife, Blanche Ring, in "What Next?" The plans of Oliver Morosco for that production will determine Winninger's moves.

FULTON FOR HITCHCOCK-GOETZ.

The Fulton theatre was leased this week from Mrs. Henry Harris by Hitchcock & Goetz for the remainder of the season, with an option for a renewal of the lease for one or two years longer.

The firm will produce their new show, "Words and Music," there Dec. 22. The firm's "Hitchy Koo" production leaves the 44th Street theatre this week, ending Raymond Hitchcock's tenancy of that theatre.

The Fulton is deemed more desirable for the type of amusement provided by the Hitchcock & Goetz management—the revue style. The Fulton seats 900. It was originally the Folies Bergere, built for a music hall.

Hitchcock & Goetz's other new production, "When Love Is Young" (renamed from "One Day in June") will open Christmas Eve at the Adelphi, Philadelphia. "Hitchy Koo" is supposed to open in a Shubert house in Philadelphia.

TOO SMALL FOR BIG SALARIES.

The Norworth & Shannon firm expects to open its Norworth theatre about New Year's with "Knick Knacks." According to reports the firm's members have discovered the seating capacity of the Norworth is too limited to permit of big salaries. "Odds and Ends," the current show, will remain at the Bijou.

"BRIDE" SHOW STOPPING.

Chicago, Dec. 5.

"Here Comes the Bride" may not continue after next week. The cast is said to have been given notice.

The show originally opened in Boston and then jumped to New York for a short run.

BOSTON CRITICS ASLEEP.

Boston, Dec. 5.

The critics of the dailies here had one put over on them when George Monroe failed to open here with "The Show of Wonders," and Charles Phillips replaced him.

Phillips was rushed on at the last minute and walked into the role before the program was changed. All the Boston scribes who covered the show didn't know the difference.

OWNS ALL OF "PAN."

"The Pipes of Pan" is owned outright by Mrs. Henry B. Harris. It was announced she had purchased a half interest, but Mrs. Harris took it all from the Selwyns, probably with the idea of continuing the play at the Hudson theatre, since the show is just about breaking even there. It would not be an easy matter just now to locate a profitable successor.

CHICAGO'S LITTLE CLOSED AGAIN.

Chicago, Dec. 5.

Chicago has definitely indicated it will have none of the ultra non-commercial stage. The Chicago Little theatre, for the past six years dedicated to "true art on the stage," has closed again.

Disbanding of the association was announced Saturday from the stage of the Central music hall, where Maurice Browne, father of the Little theatre, is adventuring with his players in Bernard Shaw.

Last year, when the Little theatre was floundering, a committee of wealthy society highbrow patrons of the movement was organized. They undertook to provide an endowment for Mr. Browne's institution. But it fell through. Probably there were more worthy philanthropies calling for support.

CINCINNATI SCALE CUT.

Cincinnati, Dec. 5.

While other theatre managers all over the country are complaining of the slump in business, without doing anything about it, Carl Hubert Heuck, manager of the Lyric theatre in this city, has reduced his prices from \$2 to \$1.50. "So Long Letty" is there this week.

"It is a little too early to do much talking," said Heuck, Monday, "but the results so far have been good."

The Lyric's new scale is: Nights, entire orchestra, \$1.50; first nine rows balcony, \$1.00; remainder balcony, 75 cents; gallery, first six rows, 50 cents; remainder, 25 cents. Wednesday and Saturday matinees, entire lower floor, \$1.00; first five rows balcony, \$1.00; remainder, 75 cents; gallery, first six rows, 50 cents; remainder, 25 cents. Box seats are \$2.00 at night and \$1.50 matinees.

After the Lyric has tried the new arrangement for three weeks, and it does not result in greatly increased business, the house will go back to the old prices.

AUTHOR TRYING "LOVE DRIVE."

Sydney Rosenfeld, who wrote "The Love Drive," which had a brief stay at the Criterion lately, with Fred Niblo in the lead, is putting the show out again himself.

The author believes it did not have a proper Broadway showing in view of the business slump.

Mr. Rosenfeld is casting the show, with Chicago as his objective around the holidays.

"TUT TUT" REHEARSING.

"Tut Tut," the new Princess theatre show, was placed in rehearsal Monday, with Robert Milton putting on the book and Dave Bennett arranging the dances. In the cast are George Whiting and Sadie Burt, Jack McGowan, Ralph Nairn, Flora Pearce.

Burnside Staging "June" Show.

R. H. Burnside is to stage "Once in June" for Hitchcock & Goetz. It goes into rehearsal immediately.

Johanna Howland and Johnnie Cantwell have been added to the cast.

"Worry" Show After Jan. 1.

The Shuberts and Frederic McKay are to keep "We Should Worry" dormant until after the new year. The piece was to have been placed in rehearsal for a holiday opening.

"Chin Chin" Leads in the South.

New Orleans, Dec. 5.

"Chin Chin" in this part of the country, in box office receipts, has surpassed any show thus far this season.

Payne Represents Woods Abroad.

Frank Payne sailed for London last week to take up the duties as foreign representative for A. H. Woods.

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.)

"Misalliance" will end its season in Washington, Dec. 16.

"Her Regiment" will move from the Broadhurst to the Knickerbocker, Dec. 8.

"Art and Opportunity" was transferred from the Knickerbocker to the Cort Dec. 3.

"L'Elevation" (Grace George) at the Playhouse will close this week.

"Six Months' Option," which opened at the Princess, Nov. 29, was withdrawn Dec. 1.

According to a cable from Paris, Mile. Lavallere has forsaken the stage to take the veil.

The Amateur Comedy Club will offer a program of short plays at the Garden to-morrow night (Saturday).

Alma Belwyn has signed a contract with A. H. Woods, and will appear under his management for a number of years.

Leonard Mudie, in Laurette Taylor's company, has been engaged by Ethel Barrymore's production of "The Lady of the Camellias."

Elliott, Comstock & Gest will produce a comedy in three acts entitled "Papa" some time this month. It is the work of Zoe Akins.

In collaboration with Capt. Harry Graham, Don Clayton Calthrop, author of "The Old Country," has completed the libretto of a new operetta called "Love's Vendetta."

Three days in jail was the sentence given Leeb Cook for selling theatre tickets on the sidewalk in violation of the New York City ordinance.

George M. Cohan returned to the stage after several months' absence Dec. 2. He appeared at his own theatre in a special performance given by the Catholic Actors' Guild.

Harry Fox lost in the trial of an action against Gilbert M. Anderson. Fox alleged Anderson was indebted to him for salary totaling \$3,400.

Edgar MacGregor has engaged Mary Newcombe for the leading role in "Sick Abed," which will be staged shortly. Miss Newcombe was recently in vaudeville with Robert Edeson.

"Enter the Hero," a play in one act by Theresa Heiburn, was performed at Mamaroneck, N. Y., Dec. 1, by the young women of the Oakmere Dramatic Club.

The Verdi Club, today, will present the first of two dramatic afternoons under the direction of Alfred E. Henderson, who has been made presenter of plays for the club.

The Knights of Columbus auditorium at Camp Upton was formally dedicated and opened last week, with a concert recital by Thomas Egan, assisted by Mme. Breton, dramatic soprano.

Butler Davenport will open the Bramhall Playhouse, Dec. 8, with "The Silent Assertion." The cast will include Margaret Campbell, Catherine Calhoun, Emily Stavers, and Paul Doucet.

"Clear Conscience," by Max Gabel, which ran for nearly a year in the Bowery, has been translated into English by Hal Reid, and in its new form had its premiere in Jersey City, Dec. 3.

"Why Marry," a comedy by Jesse Lynch Williams, will be produced by the Selwyns, at the Astor, Christmas night, to take the place of "The Very Idea." Nat Goodwin has the leading part.

"There is a slump in the theatrical business, and it is due to the false issues that have been raised in Washington and our daily newspapers," said Lee Shubert in a statement sent to the newspapers last week.

The Velasco Brothers, producers of "The Land of Joy," will follow the piece with the production of other Spanish entertainments for which additional performers will be brought from Spain.

A patriotic essay contest in which school children all over the United States and Canada are invited to participate is announced by the Hippodrome management. A number of prizes will be awarded.

Authors and actors with homes in the neighborhood of Croton and Harmon have organized the Croton Aero Club. As soon as an aviation field has been prepared and equipped it will be placed at the disposal of the Government. Edgar Selwyn is president of the club.

Under the command of Lieut. James E. Schuyler, 280 men of the 306th Infantry from Camp Upton are rehearsing every day preparing for the show, "A Day at Camp Upton," which will be given at the Hippodrome Sunday.

At the invitation of Premier Lloyd George, Hall Caine will become "Scenario Editor" to the British Government. Pictures will be used in England in carrying on the work of "informing public opinion in regard to the issues at stake in the war."

Supreme Court Justice Goff approved the incorporation of the New York Commonwealth Opera Co., organized by Lieut. Philip Sousa, Professor Harry Rowe Sheeley, Raymond Hitchcock, and others, as "a community institution not created in order to be of financial benefit to any of its members."

Charles Dillingham has denied that he would present Hippodrome spectacles outside of that playhouse in answer to the managers who came to New York to engage Hippodrome productions for a supplementary season in Central and South America at the end of the New York engagements.

The Stage Children's Fund has organized a "knitting bee." The youngsters and their chaperons hold a meeting every Wednesday. Any professional in the army or navy in need of knitted garments may apply to Mrs. Dora Marble, chairman of Knitting Bee, 203 West 106th street, New York City.

Eva LeGallienne's name has been added to William Faversham's all-star production of "Lord and Lady Algy," to be seen during the Christmas holidays, with Maxine Elliott, Irene Fenwick, Maclyn and William Faversham in the star roles. George W. Howard, who created the role of Chump in the original production of the comedy, will again be seen in this part. Faversham appears as Mrs. Volkins, and Lumden Harry as Quimby. Others are George Fitzgerald, Mrs. Edmund Gurney, Grace Ade, Philip Leigh, Malcolm Morley, Joseph McManus, Herbert Belmore, Douglas Farnie, Charles Chappell, Victor LeBlanc.

The first winter frolic of the Friars was held in the Monastery Sunday evening, Dec. 2. The program consisted of two comedy skits, one tense playlet and one tabloid comedy drama, besides three single turns, without including an announcement by Jack Gleason preceding the start of the performance. Mr. Gleason stated the picture of Fred Block, as Frolicker on the cover of the program, was due to Mr. Block replacing James J. Corbett in that position (taking charge of the show). Mr. Corbett, unable to give it proper attention, had requested someone to be substituted. Mr. Block did an excellent job and the evening's entertainment was set down by the large gathering of Friars and guests as about the most enjoyable in its way of any similar attempt. Mr. Gleason also gave an intimation that before very long, upon the suggestion of Friar William A. Brady, there will be a series of Friars' dinners, either held in the big hall of the club house or at the Hotel Astor along the lines of the former "Amen Corner" political festivals, but without the politics.

The big item of the Sunday night frolic was the revival of "Fear," as done at the Princess during the first "sketches" days of that house and was three or four times the original cast led by Holbrook Blinn. Harry Mestayer did Skipton and John Stokes played Bruff, with Blinn doing the frightened civil engineer, Beverly, marooned with his companions in an isolated section of India, unable to persuade the English Government to transfer them, and with cholera raging. The other and minor roles were well placed with Leonard Mudie, Burford Hamden and Charles Mather. A superb actor—Holbrook Blinn. If he isn't America's best now he will be. Mr. Mestayer, another stepping player, could not have improved upon his performance, and Mr. Stokes gave corking support. It held the club house whippersnappers. Mr. Blinn, not a Friar, volunteered for the evening.

Just before it with an intermission breaking in was the comedy drama, "The Poor Stiff," written by Cyril Keightley and Dion Tuthill. Mr. Keightley taking one of the roles. It is likely the first time when a comedy seriously interwoven into a stage story has developed a laugh. E. E. Clive, an English actor who has appeared in vaudeville and become quite famed during the White Rats trouble by the determined stand taken by him that he would alone in the room with but a corpse present. Francis Byrne and Carl Brickett were the other physicians. Keightley was the egger-on for the wager and Brickett

made the bet. The three doctors left the room to secure a body from the morgue and returned with a white-robed figure left upon the lounge, they retiring, after placing candles at its head, and Blake remaining, gazing at the figure. The three doctors, finding Blake before leaving the corpse had committed suicide, cutting his throat. While Blake was watching the glow, the corpse sat upright, then walked about, but was paralyzed himself (Byrne) when Blake assumed insanity, claiming he could see the blood wounds on the corpse's throat and insisting he would finish the job, brandishing a knife. Byrne shouted, the other two doctors rushed in and were astounded at the finish of their practical joke, believing Blake had become insane through it. Blake suddenly commenced laughing, however, and after collecting the hundred, confessed he had recognized the ghost, and the smell of iodine on his clothes. The laughs and dramatics were well blended in this playlet that was also holding in its tense moments, and while it could have affected "Fear" through the theme of cowardice being dwelt upon in both, apparently had no such result. "The Poor Stiff" was played through to the end by the club of the men, Clive leading in the principal role.

The comedies were "The Engineer's Dream," opening the shows after Louis Silver's orchestra had played an overture and Sydney Jarvis sang the Friars' song, and "The Cohanless Review" closed the performance. After the first skit, Little and a couple of songs making good much by the easy way, he has of putting over a number as the cuteness of his miniature personality. Later the orchestra played "Pinky," an instrumental, composed by Billy. Before the concluding bit, J. C. Nugent did the monologue he intended for himself as a vaudeville single turn, and through it to the hands of the Friars, who got all the points. He was followed by Henry Le Bonté, a tenor, who appears in concert. Le Bonté surprised the house with his voice.

The feature of "The Engineer's Dream," a travestied melodrama, with James J. Corbett, Frank Tinney and Paul Nicholson, was a scene in white face. Tinney did it so well he could take a chance on female impersonation if everything else fell down. Corbett was the second husband who walked out on his wife but returned after 14 years to find a grown-up son (Mr. Nicholson) there. Corbett said he could give nothing having been away so long, and after another row, he walked out again. Plenty of laughs in this skit and it started the show off splendidly. Several well-known authors were listed as the writers of it, but Corbett may have written it himself.

"The Cohanless Review" was a fiasco of Tommy, who was it when Tommy knows he is writing for a professional audience. The program almost tells the plot that of a Cohan & Harris firm in the cloak and suit business deciding to go into the show business under the same name and trade on the reputation of Cohan & Harris. They send out a notice in each when arriving and asked to exhibit talent save the best thing he does is an imitation of George M. Cohan. All the characters come in impersonating costumes and make-ups, required laughs with Louis Masconi bringing the most applause through a bit of fast dancing. He did a few things, connecting the honors as a single local laugh. Show business was explained by conversation between Abe Cohan and Morris Harris. Cohan said they would put out No. 2 comedies. Harris wanted to know what they were. Cohan replied a No. 2 had actors who could not play in the big cities and when on the one-nighters, the night wouldn't pay to see them. When Harris asked what a one-nighter was, Cohan answered it was a town that when a good show played it the people didn't find that out until the day after the company had left. A suggestion by Harris that they start off with a business show was met by a remark from Cohan they could not compete with the Winter Garden. Then the Friar Club Comedy presented a comedy on "Over There" called "Underwear" that will never be heard on any regular stage.

There is no one more apt at this title of nonsense than Mr. Gray and he was working pretty near at his best when writing "The Cohanless Review," the program of which follows:

THE COHANLESS REVIEW
By Friar Thomas J. Gray
With apologies to those mentioned in it, those acting in it, and those who witness it.

ADDED APOLOGIES
To the authors, actors and managers of "Business Before Pleasure"

STICK FOR THIS—WE PAY THE BORE TAX
Staged by William J. O'Neill
MISCAST OF CHARACTERS

Becky Rosenblatt, a stenographer (exempt).
Abe Cohan and Morris Harris (Splitting publicity 50-50). Paul White and Jerry Gray Jack Ibbetson and Lionel Ibbetson (Friends of the Barrymores).
Martin Faust and Leo Stark Duke Josephine, a rehearsing actor.

Wellington Cross Baby Truex and Papa Truex (the very idea).
Ideas) Lincoln Plummer and Little Billy Chauncey Olicloth, an Irish lawyer.
Stephen D. O'Rourke Chin Goods Chow, "The Yellow Peril."
Herman Lieb Oh Shaw, the Jane Man.
Oscar Shaw Jules Talkin, now in Spain.
Julius Tannen The Tailor Made Man (he took the elevator to save \$1.00).
Max Pohn Charlie Fiebleman, "watch his feet."
Louis Macconi

Sam H. Harris and George M. Cohan (some-where in show business).
Sam H. Harris and George M. Cohan
Time—Now.
Scene—Awful.
All actors in this cast have been certified under the Pure Food Law.
Costumes by New York Telephone Co.
Music by Haig & Haig
Laughter by the entire company.

CRITICISMS.

OVER THE TOP.

A musical revue, book by Philip Bartholomae and Harold Atteridge, lyrics by Matthew O. Woodward and Charles Manning, music by Sigmund Romberg, additional tunes by Herman Timberg. At 44th Street Roof, Dec. 1.
"Over the Top" is really a pocket edition of the regulation Winter Garden shows. Those whose tastes incline toward the latter will be quite sure to enjoy the new and smaller entertainment, for it is expensively costumed and ambitiously staged, and it is also populous enough in principals and chorus to compare favorably with most of the musical comedies that flourish in the bigger theatres on the street level.—World.

The new revenue and theatre are a sort of intimation of the Winter Garden, with its extravaganzas in more intimate touch with the audience. The scale of the revue is really little smaller; none of the spectacular effects exceeded in striking effect any of the Winter Garden's spectacles.—Herald.

THE GRASS WIDOW.

A musical comedy in three acts, play and lyrics by Channing Pollock and Renold Wolf, adapted from Blisson and St. Albin's "Le Peril Jaune," music by Louis A. Hirsch. At Liberty, Dec. 3.

With plenty of vim and sophistication, as her name might imply, "The Grass Widow" made her lively debut last night at the Liberty theatre. This new musical comedy has considerable of a plot, music of the popular sort and fairly melodious, and plenty of funny jokes, some of which savor more of Paris or Forty-second street than of your old home town.—Herald.

The music was sweet and catchy throughout, and coupled with this the comedy boasts of a simple, but interesting plot that does not lack pathos and has several excellent climaxes.—Times.

BLIND YOUTH.

A drama by Willard Mack and Lou Tellegen in three acts at the Republic, Dec. 3.

The play makes no pretense of being anything but melodrama of the blandest type, and it has many moments which are not ineffective. Its main story is always interesting; its subsidiary story, which figures as "comedy relief" of the old-fashioned sort, could be readily dispensed with.—Times.

It was not romantic like "The King of Nowhere," but there was an abundance of modern romance along with the surprises and disappointments of changing scenes in Paris and New York.—Herald.

WASHINGTON SQUARE PLAYERS.

"The Critics' Comedy," by Samuel Kaplan; "Neighbors," by Zora Gale; "The Girl in the Coffin," by Theodore Dreiser; "Yum Chapab," a pantomime by Beatrice de Holthor and Grant Pimentel. At the Comedy, Dec. 3.

With three one-act plays by American playwrights and a cast made up of American actors and actresses the All-American scheme of the Washington Square Players for their second subscription bill of the season was well carried out last night in the Comedy theatre. The audience showed appreciation of the efforts of the young players to show both the grave and the gay sides of American life.—Herald.

The program began with a dull sketch of the remarkable beneficence of country people, which was followed by a playlet called "The Critics' Comedy," by Samuel Kaplan. This was merely an amusing episode, which could have been more amusing if played at a faster tempo and with more skilled performers. The bill ended with a rather labored Indian pantomime entitled "Yum Chapab" ("My Lord, the Dwarf"), which is amusing in a grotesque fashion.—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.

Onitaph Film Corp.—N. Y. Tel. Co., \$215.88.

Felix Isman—K. I. Davis, \$90,475.07.
Jack Levy—N. Y. Tel. Co., \$62.52.
Otto Kar Bartek—L. B. Treadwell, \$181.30.

AGETING 3 SHOWS.

Walter Duggan, who joined the Hitchcock-Goetz office when Jack Welch became general manager several weeks ago, is agent for the three productions the firm is thus far responsible for. He is ahead of "Words and Music," opening at Wilmington, Dec. 17 (coming to the 44th Street at Christmas); "Hitchy Koo," which opens in Philadelphia (Chestnut Street opera house) Dec. 24, and the new Henry Blossom show, "When Love Is Young" (the present title), which starts in Philadelphia New Year's week.

Account of the large capacity of the house the show will play at a popular priced scale, with but a few seats at the regular price.

BAD BUSINESS CONTINUES.

(Continued from page 3.)

"Blind Youth," with Lou-Tellegen, opened Monday night at the Republic, favorably noticed, and many of the first nighters thought the show would last. "The Grass Widow" opened the same evening at the Liberty and was nicely commented upon by the dailies.

Tuesday night "The Gypsy Trail" started at the Plymouth, succeeding "The Star Gazer" (at that house but one week ending last Saturday). Arthur Hopkins produced "Gypsy Trail" and manages the theatre. He attracted attention from the newspapers when announcing that for the first three days of each week during the run of "The Gypsy" play, top prices would be cut to \$1.50 with \$2 top the remainder of the time. The papers looked upon this move as the first reduction in the theatre scale during the "slump." Mr. Hopkins' idea was to bolster up Monday, Tuesday and Wednesday, always looked upon as the poorest of the six-day term, and he made the announcement before the show opened. Opinion among the managers was divided upon the wisdom of the move, those against it saying "If you've the show, they will come." Those favoring the plan thought the publicity alone was worth it. If "The Gypsy Trail" gets over and does business in the early part of the week, no doubt other \$2 houses will follow the scheme.

Last week a statement was issued on behalf of Lee Shubert which was rather sharply worded as an appeal for patronage. It quoted Mr. Shubert as saying the public might economize on everything excepting the theatre, to support that institution. Had the statement been couched more diplomatically it might have carried some weight. As it read and was published by the dailies, it seemed to affront the layman. One casual theatre patron after commenting upon the Shubert statement may have summed up the verdict on it when he remarked: "Why don't they give good shows or cut the prices?"

The outlying houses around New York last week had a peculiar streak. The Bronx opera house held one of the best road attractions, "The Man Who Came Back," which did \$9,200, while the Standard was saddled with the Henry W. Savage production of "Everywoman" that couldn't do more than \$3,900. The Standard wanted to buy off the Savage show for the week, nosing in advance the light business, but Savage insisted the contract be carried out.

The opera is losing attendance, but that may be laid against the over use of Italian operas perhaps, rather than to the general cry. However, the agencies having subscribers' tickets for \$6 each at the Metropolitan have been disposing of them as low as \$2, with the Met seldom selling out its standing room space, even when Caruso sings. New York opera patrons have been accustomed to a couple of German works weeks. The steady run of Italian opera has proven too much for the barbers, from the rail attendance.

"Drawing cards" on the general proposition may be figured, at least in pictures. The Rialto, New York, presents a comparison along this line. When the Douglas Fairbanks picture, "Reaching for the Moon," opened at the Rialto Sunday, Nov. 18, the house played to \$4,020 (on that day). Last Sunday, Dec. 2, with the Rialto's current feature, "Until They Get Me," a picture without a star billed for it, the house drew in \$2,800 (one day).

Road business is still at the lowest level, with exceptions most noticeable. In the country the people seem to have gone to the picture thing very hard in preference to the traveling combination, and the "No. 2's" don't have a look in. Producers with road shows are trimming down to set the expense at the lowest figure under which the

show can go along for at least an even break in the hope of a better time that doesn't seem in the prospective for this season.

This week there are nine buyouts running at the agencies. They are "Odds and Ends" at the Bijou, "Miss 1917" at the Century (which will not be renewed when it runs out), "The King" at the Cohan, "The Tailor-Made Man" at the Cohan & Harris, "Business Before Pleasure" at the Eltinge, "The Riviera Girl" at the Amsterdam (the latter being a small buy for only four weeks in addition to the original eight). The Winter Garden buy concludes this week and will not be renewed, while that for the Fred Stone show at the Globe has been extended. For "Over the Top" the agencies bought 200 seats a night.

The cut rate reports are that business has generally picked up this week. At the Joe Leblang upstairs agency there were listed on Wednesday orchestra seats for "Her Regiment" at the Broadhurst; "The Washington Square Players (Comedy); "The Three Bears" (Empire); "The Gay Lord Quex" (48th St.); "The Country Cousin" (Gaiety); "Hitchy Koo" (44th St.); "The Pipes of Pan" (Hudson); "Lombardi, Ltd." (Morosco); "The Riviera Girl" (Amsterdam); "L'Elevation" (Playhouse); "Blind Youth" (Republic); while balcony seats could be obtained for "The Very Idea" (Astor); "Art and Opportunity" (Cort); "Over the Top" (44th St. Roof); "Losing Eloise" (Harris); "The Eyes of Youth" (Elliott); "Maytime" (Shubert); "What's Your Husband Doing?" (39th St.); and "Doing Our Bit" (Winter Garden).

In the Public Service Ticket Office (the downstairs adjunct to the cut rate), where the 50 per cent. discount prevails, the above list was practically the same, with the exception that seats for "The Eyes of Youth" were not offered downstairs, while those for "Leave It to Jane," for the balcony, were on sale.

Road show business for last week was led by Ziegfeld's "Follies" at the Nixon, Pittsburgh, which did \$30,270. "Katinka," playing against it at the Alvin, third time for the show in Pittsburgh, did \$11,200. "The Follies" seems due to break a record in Cleveland this week. "The 13th Chair" (four companies) last week got \$9,000 in Cincinnati, \$9,000 in San Francisco, \$76,000 in Rochester, N. Y., and \$6,000 in Newark. "Experience" at Auburn and Elmira, N. Y., last week, drew \$6,000, the worst week of the season for it. "Furs and Frills" out of town got \$4,100.

VARIETY's estimate of the box office receipts in the cities mentioned below is as follows—with the Thanksgiving day of two performances to be calculated, leaving the gross as herewith stated from 30 to 35 per cent. higher than it would have been had there been no Thanksgiving additions last week:

"Art and Opportunity" (Cort) (2d week). Moved to Cort this week. Did \$4,000 at Knickerbocker this week. Joe Weber's "Her Regiment" goes into Knickerbocker next week, leaving the Broadhurst dark temporarily. "Leave It to Jane" wanted the Knickerbocker, to move there from the Longacre, but Weber forestalled that. If "Jane" had gotten the larger house, it expected to add Rock and White to the company. "De Luxe Annie" did \$5,100 its last week at the Cort.

"Business Before Pleasure" (Eltinge) (16th week). \$13,250 last week, this show holding up fairly well, although rear of house often light. Still charging \$2.50 plus tax. Strong laughing performance.

"Chu Chin Chow" (Manhattan) (6th week). Kept going steadily from opening, drawing nearly capacity all the time. Only drop in business Monday and Tuesday nights last week, about \$1,000 each night from normal but picked up immediately. Was off takings, \$18,000 last week.

"Country Cousin" (Gaiety) (14th week). \$5,800.

"Doing Our Bit" (Winter Garden)

(6th week). Showing no improvement. Bad from the start. First show at Garden in long while that couldn't pull near capacity for first few weeks. Running under \$15,000, after cutting admission from \$3 to \$2.50. Doubtful if this show goes on road. The new Al Jolson production looked forward to build Garden up again. Had the Century show lived up to anticipation "Doing Our Bit" would have been completely swamped.

"Eyes of Youth" (Elliott) (13th week). \$9,600. Big for the house. Play widely spoken of.

"French Players" (former Garrick on 35th street, Frenchily renamed) (2d week). Attracting French people only.

"Gay Lord Quex" (48th St.) (3d week). \$5,200 last week. Leaves Saturday. John Drew and Margaret Illington the stars. Engagement was for four weeks only, a road route being booked in advance. "Good Morning, Rosamond" opens there next week.

"Greenwich Village Players" (4th week). Local amateur organization, drawing a bit from uptown to Greenwich Village as a sort of passing novelty.

"Hitchy Koo" (Raymond Hitchcock) (44th St.) (27th week). Leaves Saturday. House dark for two weeks until next Hitchcock productions, "Words and Music," opens there. About \$6,000 last week.

"Her Regiment" (Broadhurst) (4th week). Moving to Knickerbocker on the "hunch" Donald Brian will fit in better there, as box office attraction. Blank last week. \$5,100 last week.

"Jack o' Lantern" (Globe) (8th week) (Fred Stone). Ticket agency buy keeps house at capacity. If any seat vacancies at times, do not lessen money gross for house. Hotels have them. Hotels bought for another eight weeks.

"A Naughty Wife" (Harris) (4th week). \$5,360 (inclusive of tax). Last week for house payment of tax. Management does not believe increased business. Tax paid by public from next week on. Title changed from "Losing Eloise" as extra attraction with the "Naughty" in it.

"L'Elevation" (Grace George) (4th week). Show started poorly but has picked up fast and will continue while business warrants. Was reported to close this week.

"Leave It to Jane" (Longacre) (15th week). \$9,000 last week. "The Very Idea" from the Astor opening at Longacre Dec. 24. "Why Marry?" follows into Astor (coming from Chicago). "Jane" may play Subway Circuit before locating for run in large city.

"Lombardi, Ltd." (Morosco) (11th week). \$5,800. Show featuring Leo Carrillo on its paper and in advertisements.

"Land of Joy" (Park) (6th week). \$8,300 with tax (house paying war tax). Talking of putting on new Spanish production. American portion of present show still its weakest point. Engagement of many in the company for after theatre hour entertainment at Coconut Grove not considered prudent business move for Spanish management. Lawrence Anhalt (of the Park) reported having engineered this entire Spanish thing, and it is said he is in a position to duplicate with other Spanish people equal to them at 24 hours' notice. Some of the "Land of Joy" players are receiving quite low salaries in comparison to other musical production salaries in New York.

"Madame Sand" (Criterion) (3d week). \$7,500. Star and play seem to be working into a standard success.

"Maytime" (Shubert) (15th week). \$10,500 last week.

"Miss 1917" (Century) (15th week). Not doing nearly what was looked for. Has sufficient sale for first eight weeks to make a showing downstairs. Many departures from cast. Three dollar admission scale may have hurt. "Star System" now employed. "Names" for four weeks' runs. Elsie Janis first. "Over the Top" (44th St. Roof) (1st

week). Another show that received universal notices of approval not justified in the opinion of the first night audience. Piece opened Saturday night. Sunday paper advertisements for it carried a line to read the reviews Monday morning in the New York papers. This caused comment. If it indicated a certain confidence it was justified, for the notices were uniformly favorable, although at the premiere Saturday night wagers were offered the Roof would not see a second performance of this piece. A "press show" was given Friday night. Many reports in the early stages of "Over the Top's" development were that financial interests other than the Shuberts were behind the venture, under the Shuberts' direction. Justine Johnston first announced as the bright star, afterward merely mentioned, about the time the Shuberts assumed sole charge. Several of the company called upon to rehearse for six weeks or longer with some of the cast rehearsing for 15 weeks. Monday night's business light. Show hasn't a chance.

"Odds and Ends" (Bijou) (3d week). \$6,550 last week. Came in at a \$2.50 scale and looks as though it has caught and is catching on. The Jack Norworth-Lillian Lorraine show. Hotels have bought. Upstairs attendance somewhat light.

"Oh Boy" (Casino), \$13,000. Will remain eight more weeks at least.

"Polly With a Past" (Belasco) (15th week). Business has been dropping upstairs. \$10,300.

"Pipes of Pan" (Hudson) (6th week). Half interest reported purchased by Mrs. Henry Harris in this piece from Selwyns, but understood Mrs. Harris bought it out entirely, to hold the show at the Hudson, since it is breaking even there, which overcomes the necessity of looking for a successful successor to keep house open. \$4,100 last week.

"The Masquerader" (Booth) (15th week). \$7,200. Receipts going up and looks good for quite a run.

"Tiger Rose" (Lyceum) (11th week). \$11,400. One of the few remaining in strong favor.

"Tailor Made Man" (Cohan & Harris) (16th week). \$14,000, making big showing in fourth month.

"The King" (Leo Ditrichstein) (Cohan) (4th week). \$15,000. Seems certain for business, matinee and night. Story drawing a rush for seats.

"The Very Idea" (Astor) (18th week). \$7,100.

"What's Your Husband Doing?" (39th St.) (5th week). \$3,750. Not expected to remain much longer.

Washington Square Players (7th week) (Comedy). New sketch repertoire this week. Did little with first series.

"The Riviera Girl" (Amsterdam) (11th week). Expected to leave during the holidays, when the new Cohan Revue will replace it. Klaw & Erlanger's "Rainbow Girl," supposed to go into the Amsterdam, is reported being held dependent upon the success of "The Grass Widow" at the Liberty, to follow that show in around New Year's, unless an unexpected hit by "The Widow" brings change in plan. "Riviera Girl" did \$11,800 last week.

"The Three Bears" (Ann Murdock) (Empire) (5th week). \$8,900. A little over half capacity in the holiday week doesn't say much for it.

"Cheer Up" (Hippodrome) (17th week). \$54,000 last week. The holiday and Saturday brought \$12,000 each.

Chicago, Dec. 5. Thanksgiving week was comparatively big and this week started off with a lively pace, though with no assurances of a strong finish.

The new ones had a sell-out start Sunday, "Johnny Get Your Gun" at the Cort, and "Have a Heart" at the Illinois, both registering capacity Sunday night. "Hamilton" at the Blackstone and "Here Comes the Bride" at the Colonial, in their second

week, are jogging, but not running away. Blanche Ring in "What Next" at the Olympic is fooling the prophets, having averaged above \$8,000 for three weeks.

The champion of '17 is "The Man Who Came Back," eleventh week, no finish in sight, taking in \$10,000, and more every week, with "Oh Boy" its nearest rival.

Following are the figures at the local box offices:

"Johnny Got Your Gun" (Cort) (1st week). Will do about \$7,000 this, its opening week, here. Not accepted as a hit. "Upstairs and Down" closed its run at the Cort to \$6,200.

"Why Marry?" (Grand) (5th week). About \$7,000 last week. Sold out Thursday night for a benefit to Fred Latke, treasurer, \$500. "Lilac Time" follows on Dec. 23, present attraction leaving day before to open at Astor, New York. Felix Krembe has succeeded Arnold Daly in the cast.

"Come Out of the Kitchen" (Ruth Chatterton) (Powers) (3d week). \$11,700 last week with no Sunday performance. Will go over \$10,000 this week. A hit.

"Here Comes the Bride" (Colonial) (2d week). Reported around \$8,000 last week, holiday figuring largely. Expected to shortly close.

"Passing Show" (Garrick) (3d week). Nearly \$20,000 last week claimed, with holidays sell outs, scaled at \$2.50. Expected to do \$15,000 this week. Jeff D'Angelis, Will Philbrick, Kerr and Weston have left this Shubert show, through asked to cut salaries, according to report, on the ground the show couldn't make money otherwise.

"What Next" (Blanche Ring) (Olympic) (3d week). \$8,700 at \$1.50 top.

"Have a Heart" (Illinois) (1st week). House sold out to club for last night, and this seeming hit should have a \$12,000 week. "Miss Springtime" closed dimly to about \$8,000, costing the Chicago ticket speculators around \$6,000 on its local engagement.

"Oh Boy" (La Salle) (16th week). Thanksgiving matinee at \$2.50, did about \$9,500 on week.

"Hamilton" (George Arliss) (Blackstone) (2d week). Two club sell outs brought the Blackstone \$10,000 last week, season's record for this mausoleum. "Hamilton's" run limited to three weeks.

"A Successful Calamity" (William Gillette) (Studebaker) (5th week). Died down to \$5,000 last week with less in sight for the gross this week. Leaving, to be followed by "Love o' Mike."

"The Man Who Came Back" (Princess) (11th week). Still strong, with \$10,600 last week. (\$12,000 claimed for it in New York.)

Philadelphia, Dec. 5.

With all eyes centered here because this is the scene of the initial skirmish of the threatened war in theatricals a close tab is being kept on business. Last week with the holiday all of the attractions here played to good business with the extra performance, but it was not what the usual Thanksgiving week usually rolls up in gross for the shows. The estimated takings on the week were:

"The Boomerang" (Garrick) (6th week). Is getting its share of business but nothing more. About \$9,500 last week.

"Nothing But the Truth" (Adelphi) (1st week). William Collier always a local favorite and the show opened here this week with the indications it will reach about \$8,000.

"Peter Ibbetson" (Lyric) (2nd week). Followed "Eileen" and attracted good business. Drew \$12,000 last week.

"Pollyanna" (Broad) (1st week). Return engagement. "Come Out of the Kitchen" closed after three weeks at the house. Last week "Pollyanna" got about \$8,000.

"The Rainbow Girl" (Forest) (1st week). Opened strong, notices good. "The Rambler Rose," which closed last

Saturday after three weeks, was way below the mark around the stars were expected to pull. The final week touched around \$13,000.

"You're in Love" (Chestnut Street) (2nd week). \$12,000 last week and opened strong Monday of current week.

Boston, Dec. 5.

Business here remains off at all the houses with the stars suffering to a great extent. Last week did not prove an exception.

Barrie Plays (Hollis St.) (1st week). Opened Monday, seemingly liked, will remain until Christmas when it will be followed by "The 13th Chair" in for a run. Maude Adams closed at the house Saturday having just about \$8,000 on her final week.

"A Cure for the Curables" (Majestic) (2nd week). Is doing the biggest business in town and almost touched the \$10,000 mark last week. \$9,000 the week previous.

"De Luxe Annie" (Wilbur) (1st week). Opened Monday with George Anderson in the Vincent Serrano role. "Love o' Mike" closed Saturday with \$7,000 to its credit.

Lauder Show (Shubert). One week only for the Scottish comedian. "Show of Wonders" closed last week after having remained here five. The business was slightly in excess of \$12,000 for the final week. "Cleopatra," the Fox feature, opens at the house next Monday.

"The Man Who Stayed at Home" (Copley Stock) (28th week). Has but two weeks more to run.

"The Melting of Molly" (Plymouth) (2nd week). Pleasing entertainment dur for New York after the holidays, played to between \$4,000 and \$4,500 last week. Closes Saturday. "Furs and Frills" follows in.

"The Music Master" (Colonial) (6th week). Last week of Warfield here and his business for the last few weeks has just been about one-half of what it usually is. Week before last \$7,000 was the gross and last week was a little over \$8,000 with the holiday. "The Arabian Nights" opened here for two weeks Monday, then goes to the Punch and Judy, New York.

"Turn to the Right" (Tremont) (14th week). Now on its last three weeks here. Business has fallen off. The show did a little over \$9,000 last week. **"Upstairs and Down"** (Park Sq.) (1st week). Opened Monday, succeeding "The Grass Widow," which got around \$7,000 last week.

"The Wanderer" (Opera House) (2nd week). Played to a little over \$18,000 last week. Not up to expectations for this piece.

NEW ORLEANS APPOINTMENTS.

New Orleans, Dec. 5.

Walter Kattman has succeeded Fred Turner as manager of Loew's Crescent here.

Mr. Pietrich will manage Loew's Grand, Atlanta, and act as assistant to Ed. Schiller, the Loew southern general representative.

Jack Edwards has been appointed publicity man for the Orpheum and Palace theatres. He was ahead of "Her Soldier Boy," which closed here last Saturday. Mr. Kattman was the press man at the Orpheum for five years and also managed the Palace upon its opening.

"TIK TOK GIRL" TAB.

Chicago, Dec. 5.

The "Tik Tok Girl," which Menlo Moore placed in rehearsal and then withdrew, will soon reappear as a tab, with Boyle Woolfolk in on the presentment with Moore.

"You know in my country that means fight." "Well, why don't you fight?" "But I'm not in my country." "I've a brother in Philadelphia who's sick in inde trout (Detroit)." (Six International Tourists.)

THE PACEMAKERS.

With three comedians, three principal women and two straight men, "The Pacemakers" does not loom as a strong enough show commensurate with the number of principals. The trouble seemingly is that the people haven't been supplied with the material that they can handle to advantage.

This season the company is presenting a piece in two acts and four scenes entitled "Nedra," with a semi-mystic oriental atmosphere attached. The book was supplied by Frank Damsel, one of the owners of the attraction, in conjunction with Messrs. Herk and Kelly, and who in addition plays one of the straight roles in the first act of the piece.

The show is a good flash scenically for the American Wheel and the chorus is far better costumed than the average show on that circuit, but it is shy on comedy and pep in the leading of the numbers. The two hits in the number line are "Send Me Away With a Smile," accompanied by an Amazon march, and it seemed as though it was the girl in tight that pulled it over with the audience, and shortly after the opening of the second scene the Irish comedian put over "You Don't Have to Come From Ireland to Be Irish," that went over on its merits alone. Otherwise none of the other 11 numbers in the show was justified in getting the encores the musical director puts for the show.

The introductory to the opening scene of the first act is rather a novelty, but immediately after the opening chorus which follows there is a table scene between the three comings where the laughs are gained through the medium of slandering the Jew comic on the floor. Outside of that there isn't a laugh in the first scene, although there are money changing bits, pocket picking bits and other usuals.

The biggest applause winner was a whistling conversation, accompanied by a comedy dancing bit. The juvenile straight and the Dutch and Jew comic were the principals in this. When it came to getting laughs back Pearl as the Dutch comedian proved the most effective of the trio, which included Al. Hillier with the crepe and Eugene Rauth as Irish. Harold Whalen was the juvenile, who shows possibilities.

Frances Farr, the soubrette, stood out among the principal women through having more voice than is usually found in girls playing this type of part, but she is shy on dancing and fails to land her numbers with sufficient pep to impress. She dresses neatly and looks well, but somehow or another just misses. Lillian Smalley is the prima donna with the top notes and she displays them in the one bit of the show where she leads the Amazon parade in tight. On looks and dress the outstanding feature of the show is Vic Dayton, but she cannot sing or dance.

There are two girls and one man listed among the principals. The girls have practically nothing to do except appearing in the olio for a dance number, one of them leading a number late in the show, and the man has but a bit.

There are 16 girls in the chorus, who contribute a lot of noise vocally, but other than this did do little else except change their costumes.

TITLE INFRINGEMENT.

The directors of the Columbia Amusement Co. and American Burlesque Association have instructed their attorneys to begin action against an Atlanta producing company, known as the Virginia-Carolina Managers' Association, Inc., with Joe Spiegelberg named as general manager.

The action will be based on alleged title infringements, the southern concern having advertised among a list of tabloid productions the titles of several shows on each wheel.

The infringements mentioned in the suit concern the names of "Tip Top Girls," "Hip Hip Hurrah Girls," "Yankee Woodlee Girls," "Mile a Minute Girls," "Broadway Belles," "Maid of America," and "Dreamland Girls."

GENERAL DENIAL.

The American Burlesque Association has filed an answer to the recent court charge by I. Weingarden, a former franchise owner, whose show, "Sept. Morning Glories," was declared below the American standard. Failure on Weingarden's part to improve the show resulted in his circuit booking rights being canceled.

The American makes a general denial of everything Weingarden complained of.

Niagara Falls Remains Open.

Niagara Falls is to remain on the route of the American wheel. H. C. Carroll, manager of the International there, notified the American owing to the draft he would be forced to close.

But Carroll will not be called before next spring.

WATSON'S BEEF TRUST.

For this, his third season on the Columbia Wheel, Billy Watson, known as the original "pep" and humorously identified these many seasons with his "beef trust" choristers, is offering an entirely new show. Gone is "Krausemeyer's Alley," noted as a fixture in burlesque circles.

Watson again displays his excellence in ability to hold long comedy scenes and make them enjoyable. There are two sections. Both start off with a flock of numbers. Then follows the extended comedy or burlesque scenes in which Watson is "the main idea." He is on the stage during the entire show save when the numbers are given. Perhaps he is better than of old, or perhaps he has a better vehicle.

Billy may have his meatless days but never without ones. He continues to consume quantities of bread, or at least go through the motions of masticating it, and while he has refined his methods somewhat it was too much to ask him to stop "knocking down" an imaginary mosquito and jamming that into his mouth too. He probably does more things with bread particles than anyone else, but a good bit of it brings laughter. There are some suggestive lines, but in Watson's hands they are for the most part mere pleasantries, for he is master of that kind of material.

In changing his show Watson also changed his cast, and it looks quite an improvement over last year. The very good looking Kathryn Pearl is still very much in the midst of things. On appearance Miss Pearl classes with the best of principal women. Perhaps a bit lighter than usual, she looks exceptionally good with the "trust" background. In clothes and numbers she maintains her high average. With "Days of Old Black Joe" and "Hello, I've Been Looking for You" she did nicely, and it is to be noted for a change that the proceedings were not cluttered up with forced encores.

There are really two principal women, for of equal importance is Beatrice Harlowe, added to the show this season. She and Miss Pearl add very materially in the burlesque scenes, and they split the majority of numbers between them. Miss Harlowe also is "there" in tight—very much so, and her wardrobe classes high too. She did very well with a specialty in "one" during a scene change, giving a music hall number and some war stories in cockney dialect. Several of these numbers, however, verge on the "re-laxed" order.

There is no contrast in cast shapes this season as was so last year, for Helen and Frances Russell approximate the others in chest measurement. Tom Kennedy and Lew Reynolds are Watson's main male assistants, with Harry Montague also figuring and Carl Meeker handling bits.

In figures and faces the chorus whom Watson alludes to as "piano movers" are a pretty good looking bunch. Madeline Webb stepped from the crowd twice, one time well earning an encore with a hefty rendition of "Preacher and the Bear," and again being a tough dame hot after the beauty prize.

The beauty models stunt was retained and closed the show, with Miss Pearl reserving her lighted appearance for that alone. It made a satisfactory finish to entertaining evening furnished the good house at the Columbia Monday night.

DIXON DROPS IN.

"Sounds like another explosion over in Jersey," said the traffic cop at Broadway and 45th street Sunday afternoon as a rumble was heard advancing. "Nope, it's that guy standing up there," remarked his side-kick, pointing to a figure in checks at Broadway and 48th street.

The side-kick was correct, for the boy with the megaphone voice, otherwise known as Henry Dixon, had again surrounded Times Square with his conversation.

Mr. Dixon came in to see the Friars' Frolic Sunday night. Immediately the cost of earlups went up 200 per cent. Monday afternoon when Mr. Dixon in his dulcet tones stated his "Revue of 1917" opened that day in Easton, Pa., his agent in Easton wired back the gross, saying in the message he had heard the remark.

Spencer Leaving Union Square Stock.

Billy (Grogan) Spencer, with the Ben Kahn stock burlesque at the Union Square, is leaving and in his place will be Lew Lederer. Spencer was there about 30 weeks. Billy Dunn, Bessie Carett and Ann Sawyer also engaged for the Square stock.

Mitty DeVere (man) joined "Girls From Ireland" in Chicago Monday, replacing Bobby Barker. Ralph Rockway joined "Best Show in Town" Dec. 3, replacing Charles Wesson, who has been drafted. William Roehm placed both men.

BILLS NEXT WEEK (DECEMBER 10)

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)
Lady Duff Gordon
Dorinda Co
Lambert & Ball
Ames & Winthrop
Serj Rheno
Cummings & Mitchell
Herman & Shirley
(Two to fill)
ALHAMBRA (ubo)
Conroy & LeMaire
Farber Girls
Chas Grapewin Co
Imhoff Con & Cor
Browning & Denny
McDevitt Kelly & L
Margaret Edwards
McMahon Dia & C
Manklel Troupe
COLONIAL (ubo)
Mack & Vincent
LeMaire & Gallagher
Belle Baker
Fantasia
Randall & Myers
Felix Adler
Bob Matthews Co
Jennie Middleton
Athos & Reed
RIVERSIDE (ubo)
Dorothy Jordan
Felix Adler
World Dancers
"Bonfires of Empire"
Bonita & Hearn
Bennett & Richards
3 Johns
(One to fill)
ROYAL (ubo)
Sam Bernard
H Short Co
Florence Tempest
Lightners & Alex
Lydell & Higgins
Beaumont & Arnold
Ward & Curren
Fantasia Troupe
AMERICAN (loew)
Stevens & Falke
Litt & Nolan
Frear Baggett Frear
Buzell & Parker
"A Real Pal"
Sadie Sherman
"What Really Happ"
Bobbe & Nelson
(One to fill)
2d half
Alexander & Swain
Edmonson & Dewey
Calif Packers
Mabel Harper Co
DePace Opera Co
Maude Tiffany
Dorothy Burton Co
Monroe & Grant
(One to fill)
ORPHEUM (loew)
Anaki Duo
Nelson Sisters
Francis & Kennedy
"The Right Man"
Dale & Hurch
The Yallos
(One to fill)
2d half
Murphy & Barry
Marcus & West
"Apple Blossom Time"
"The Mollicodile"
Low Cooper Co
Laurie Ordway
Stephans Sisters
DELANCEY (loew)
Murphy & Barry
DeRenzo & LaDue
Jeanette Childs
"Camp of Allies"
Marcus & West
(Two to fill)
2d half
Isabelle Sisters
Ward & Shubert
Frear Baggett Frear
Lony Nase
John & Mae Burke
Cook & Stevens
Woodford's Dogs
GREENEY (loew)
Isabelle Sisters
Don Fulano
Herman & Henley
"Apple Blossom Time"
Andy Rice
6 Stylish Steppers
2d half
Gold & Seal
Nelson Sisters
Chase & LaTour
"The Job"
Geo Rosener
Anaki Duo
VICTORIA (loew)
Flying Keelers
Ward & Shubert
Grace DeWinters
Conrad & Jeanne

Al Fields Co
Chandler & DeR Sis
2d half
Ledy & Ledy
Octavo
Francis & Kennedy
"A Real Pal"
Bobbe & Nelson
Swiss Songbirds
NATIONAL (loew)
The Skatelles
Clark & Wood
"What Really Happ"
Conroy & O'Donnell
Woodford's Dogs
2d half
Kramer & Cross
Deller & Owen
Dale & Burch
Elmore & Carleton
Exposition Jub 4
LINCOLN (loew)
Wm Morris
Hickey & Cooper
Chase & LaTour
Ryan & Richfield
Maude Tiffany
Hall & Guilda
2d half
The Yallos
Jeanette Childs
Herman & Henley
Lottie Williams Co
Al Fields Co
The Arleys
BOULEVARD (loew)
Gold & Seal
Octavo
John & Mae Burke
Cook & Stevens
Bob Tip Co
2d half
Cooper & Lacey
Clark & Wood
"What Really Happ"
Weber & Elliott
Great Santell
AVE B (loew)
DeLisle & Johnson
Lloyd & Whitehouse
Murry Livingston Co
Helene Trio
(One to fill)
2d half
Hall & O'Brien
Vincent & Maxine
Harriet Mariotte Co
Adrian
Gliding O'Mearas
Brooklyn
BUSHWICK (ubo)
(Festival week)
Juno Salmo
Francis & Ross
Riding School
B & H Gordon
Harry Carroll
Doree's Celebrities
Phina & Co
Frank Stafford Co
Brendel & Bert
Cecil Cunningham
The Flemingis
ORPHEUM (ubo)
Cameron Sisters
Edwards' Revue
Eddie Dowling
Emmett DeVoy Co
Bailly & Cowan
"Apple Blossom Time"
Barry Girls
Darras Bros
DE KALB (loew)
The Zanaros
Miller & Green
Mabel Harper Co
O'Brien Havel Co
Geo Rosener
Swiss Songbirds
2d half
Bob Tip Co
Mel Eastman
Buzell & Parker
Expansion
Conroy & O'Donnell
6 Stylish Steppers
FULTON (loew)
Howard Sisters
Mel Eastman
Dorothy Burton Co
Laurie Ordway
Exposition Jub 4
2d half
Flying Keelers
C & M Cleveland
O'Brien Havel Co
Andy Rice
Don Fulano
WILSON (loew)
Cooper & Lacey
C & M Cleveland
"The Mollicodile"
Low Cooper Co
Kramer & Cross
(One to fill)
2d half
Wm Morris
Wynn & Norce

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

2d half
Neal Abel
Holmes & LaVere
Oaks & DeLure
(Two to fill)
Allentown, Pa.
ORPHEUM (ubo)
Inness & Ryan
"Broken Mirror"
Fox & Ingraham
"Garden Belles"
(One to fill)
2d half
Paul Brady
Texas Comedy 4
"Red Heads"
(Two to fill)
Alton, Ill.
HIP (wva)
Sextet Deluxe
(One to fill)
2d half
3 Weston Sisters
Harry Rose
Altoona, Pa.
ORPHEUM (ubo)
Joe & Vera White
George Yeoman
"Bungalow Girls"
Ashley & Allman
Aus Creightons
2d half
Jessie Standish
Hil Lanton 3
"Fashion's a la Carte"
(Two to fill)
Anaconda, Mont.
BLUEBIRD (ah-wva)
(9)
(Same bill playing
Hil, Spokane, 12)
Violet & Charles
Kleebly & Louise
D Bennett & Young
Cliff Dean Players
Zuhn & Pries
Swain's Cockatoos
Ann Arbor, Mich.
MAJESTIC (ubo)
1st half
Walsh & Bentley
Simpson & Dean
Mr & Mrs P Fisher
Morris & Allen
"Girl in Moon"
Atlanta
GRAND (loew)
Holden & Graham

E. HEMMENDINGER 45 JOHN STREET NEW YORK
Liberty Bonds Jewellers to the Hudson
accepted in payment for merchandise, also for accounts due. Tel. John 971

The Leightons
Hoosier Girl
Bloomington, Ill.
MAJESTIC (wva)
Lewis & Leopold
"The Dairy Maids"
Dave Manley
Pipafax & Panlo
(One to fill)
2d half
Dancing Tyrells
Valda & Braz Nuts
"The Blacker"
Schoen & Walton
Thalero's Circus
Boston
KEITH'S (ubo)
"On the High Seas"
Rooney & Bent
Helen Trux & Sis
Alfred Bergen
Cole Russell & D
Lockett & Brown
Everest's Monkeys
Boganny Troupe
ORPHEUM (loew)
Chadwick & Taylor
3 Moriarty Sisters
Ryan & Joyce
Chas & S McDonald
Lane & Smith
The Norvelles
2d half
Pless & Rector
Ray Conlon
Rawles & Von Kauf'n
Ferguson & Sunderl'd
Raskin's Russians
(Two to fill)
ST JAMES (loew)
Burlington & Scott
El Cota
"Mimic World"
2d half
Peppino & Perry
Nick Verga
"Mimic World"
Bridgeport, Conn.
POLI'S (ubo)
The Ferraros
Grace Hazard
Carlie & Roma
Grent Lester
Marriott Troupe
2d half
Grenlee & Sillams
Somers & Morse
Millie Sisters
4 Entertainers
PLAZA (ubo)
DeForest Girls
Duquesne Comedy 4
Tony
"Wedding Shells"
2d half
Great Johnson
Newell & Most
Corbett Sheppard & D
6 Novelty Girls
Buffalo
SHEA'S (ubo)
John Hymer Co
The Cuttys
"Rising Generation"
McConnell & Simpson
Frances Doherty
Prevost & Brown
Guinan & Newell
Helder & Packer
OLYMPIC (sun)
Frank Houghton Co
Kresko & Fox
Warren & Wade
(Two to fill)
LYRIC (sun)
Fred & Albert
Three Armstrongs
(Three to fill)
Butte, Mont.
PANTAGES (p)
(14-20)
Wilson's Lions
Bert Toubey Co
Lewis & Lake
Fern & Davis
Arno Antonio 3
PEOPLES-HIPP
(ab-wva)
(9)
(Same bill playing
Blue Bird, Anaconda,
12, Grand, Wallace,
Ida, 14)
Sweeney & Newton
Alexa Duo
Adnanac Trio
"The Wireless Girl"
Kelly Wilder Co
LaVine Trio
Calgary
ORPHEUM
Avon Comedy 4
Harry Green Co
Holt & Rosedale
The Gaudinits
Tyler & St. Claire
Bert Swor
Anna Chandler
PANTAGES (p)
Rosallind
The Langdons
Jarvis & Harrison
T & G Florenz
D Harris & Variety 4
Camden, N. J.
TOWERS (ubo)
2d half
Nestor & Vincent
Crawford & Browderick
F Carpenter Co
Klein Bros
L Steele Co
Cedar Rapids, Ia.
MAJESTIC (wva)
J & K DeMaco

2d half
Lucille & "Cockie"
Franch Soldier
The Veterans
Hardy & Wilson
Buch Bros
NORTH HIPP (wva)
Foley & Massimo
Barbour & Jackson
Togin & Geneva
Elkins Fay & Elkins
Sutro Sisters
Willie Solar
W H Hanlon Co
Spargue & McNeece
VanAllen & Parks
Tom & Stacey Moore
Edw Blondell Co
Irene's Elephants
(Two to fill)
AVENUE (wva)
Edwards & Louise
Senna & Weber
Wilson & Wilson
Tabor & Green
Novelty Clintons
WILSON (wva)
McConnell & Austin
Flake & Fallon
M Montgomery Co
Rucker & Winnifred
Page, Hack & Mack
2d half
Eadie & Rameden
Emily Darrell Co
"Fascinating Flirts"
"WICKERS" (loew)
Krems Bros
"The Hermit"
Savannah & Georgia
"The New Turnkey"
Edwin Lester
Six Little Wives
(Three to fill)
Cincinnati
KEITH'S (ubo)
3 Equills
Webb & Romaine
Helen Herbert Co
Joe Jackson
Whiting & Burt
George Kelly Co
Beatrice Herford
Dancing Girl of Delhi
EMPRESS (abc)
Scamp & Scamp
Flying Sherwoods
Chattanooga
RIALTO (ubo)
(Knoxville split)
1st half
3 Daring Sisters
Conrad & Conley
Lewis & Norton
Harry Ellis
"Dreamland"
CIVIC CENTRE (ubo)
Kinzo
Symphony Girls
Fred LaReine Co
(Two to fill)
2d half
The Hennings
Alex McFayden
Polzin Bros
(Two to fill)
LYRIC (loew)
Kennedy & Nelson
E J Moore
Chabot & Dixon
The Leightons
Hoosier Girl
2d half
Holden & Graham
Adele Oswald
Howard & Hurst
Frank Mullane
Ballard Trio
Chicago
MAJESTIC (orph)
Adelaide & Hughes
Creasy & Dayne
Winston's Seals
Walter Brower
J & H Harkins
Denise & Baird
Jack La Vier
5 of Clubs
PALACE (orph)
Eddie Leonard Co
Leona LaMar
"In the Dark"
Fern & Davis
Joe Towle
Kerr & Weston
Mabel Russell Co
Jordan Sisters
AMERICAN (wva)
Art & Anna Owens
Hooper & Burkhardt
Circus Days
Hager & Goodwin
Arco Bros
(One to fill)
2d half
Nelson Trio
Burke & Burke
Olympia Detail
(Three to fill)
LINCOLN (wva)
Nelson Trio
F & E Harrington
Dan Sherman Co
Daniels & Walters
Olympia DeaVall
2d half
Cal Dean & Girls
Wilson & Wilson
Arco Bros
(Two to fill)
WINDSOR (wva)
"Mimic World"
2d half
Laypo & Benjamin
Hager & Goodwin
M Montgomery Co
Henry & Moore
KEDZIE (wva)
Hayataka Japs
Wilton Sisters
Eadie & Rameden
Pisano & Bingham
Walter Baker Co

\$14 PER WEEK ROOM AND BATH FOR TWO
5 Minutes from All Theatres
Overlooking Central Park
\$16 UP PER SUITES FOR TWO
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements
REISENWEBER'S HOTEL
58th Street and Columbus Circle
New York City

Bannon & Shertel
Hong Kong Girls
Bert Davis
(One to fill)
Cleveland
KEITH'S (ubo)
Ferry
Honey Boy Minstrels
Dorothy Regal Co
Wright & Deltrich
J & W Hennings
Lucille Cannavough Co
Herman Harkins
(One to fill)
PRISCILLA (sun)
Scott & Douglass
Lillian Mortimer Co
Rosario
Geo & Marie Brown
Three Tones
MILES (miles)
"Medley Land"
Laura Guerite
Lawrence Johnston Co
Cardo & Noles
Dinkins, Barr & E
Burns & Foran
Columbus, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Princess Suzanne
Aster & Ward
Cameron DeVitt Co
Victoria 3
Blinn & Burt
Columbus
KEITH'S (ubo)
Wartenberg Bros
Violet McMillan
3 Chums
Flo Irwin Co
Lydia Barry
Stone & Hayes
Clark's Hawaiians
(One to fill)
BROADWAY (sun)
Bob Tenny
Leonard & Ward
Sparks All Co
Isabel Anette & M
Maseroff Gypsies
Dallas, Tex.
MAJESTIC (inter)
Lail Seibin
G Aldo Randegger
"Race of Man"
Porter J White
Olive Briscoe
Nellie Nichols
6 Virginia Steppers
Danville, Ill.
PALACE (ubo)
(Sunday opening)
1st half
Rekoma
Denoyer & Dannie
"Race of Man"
Archie Nicholson 3
The Rialto
2d half
Chief Little Elk Co
June Mills Co
Marmen Sisters
Madison & Winchester
Cronin's Merry Men
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
DeBourge Sisters
Pat Barrett
"Lincoln of U S A"
Foster Ball Co
E Evans & Girdles
W B Harvey Co
Bernie & Baker
"Prosperity"
Kelly & Galvin
4 Ankers
Dayton, O.
KEITH'S (ubo)
Heras & Preston
Holmes & Buchanan
Mr & Mrs E Connolly
DeLeon & Davis
Evelyn Nesbitt Co
Watson Sisters
Nolan & Nolan
Decatur, Ill.
EMPEROR (wva)
(Sunday opening)
"Vanity Fair"
2d half
Balancing Stevens
Bailey & Austin
Wolf & Stewart
Daniels & Walters
Internat Rev
Denver
ORPHEUM
Ed Foy Family
Bronson & Baldwin
Libonati
Leach Sisters
J & C Williams

Pink & Fallon
Madie DeLong
Al White Co
Chas Wilson
J & K DeMaso

Duluth
ORPHEUM
(Sunday opening)
Alan Brooks Co
Dunbar's Singers
Mack & Earl
Clara Howard
King & Harvey
Five Nelsons
Stan Stanley 3
GRAND (wva)
Calvert & Tracey
Holden & Harron
"After the Party"
Clover Leaf Trio
Avalon Troupe
2d half

Rex
Briggs & Ardunne
Marcelle
Hipp 4

E. Liverpool, O.
AMERICAN (sun)
Avalia & Delores
Lovett & Dale
Hazel Kirk 5
Billy Brown
Great Clayton Co
2d half
"Razzie Dazzie"

Easton, Pa.
ABLE O H (ubo)
Paul Brady
Gallerini & Son
Texas Comedy 4
"Red Heads"
(One to fill)
2d half
Valentine & Bell
Berry & Layton
"Broken Mirror"
Fox & Ingraham
(One to fill)
E. St. Louis, Ill.
ERBERS (wva)
Balancing Stevens
Finn & Finn
Harry Rose
"Flirtation"
2d half
Helen Savage Co

Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Hayes & Rives
Fairman & Patrick
"Back to Elmira"
Jack Dredner
Ernie & Ernie
"Please Mr. Detective"
2d half
Florence Duo
Bessie LaCount
Lella Shaw Co
Harry Hines
Manalua Sextet
Ft. William, Can.
ORPHEUM (wva)
(14-15)
Calvert & Tracey
"After the Party"
Clover Leaf Trio
Avalon Troupe
2d half

Fort Worth, Tex.
MAJESTIC (inter)
Capes & Snow
Three Vagrants
Geo Rolland Co
Nella Allen
George Damerel
Milton & Delong Slist
B Bouncer's Circus
Galesburg, Ill.
ORPHEUM (wva)
2d half
"Merry Go-Round"
Galveston, Tex.
MAJESTIC (inter)
(9-10)
(Same bill playing
Beaumont 11-12;
Austin 14-15)
Alex Bros & Evelyn
Pietro
Clifford & Willis
Brenda Fowler Co
Haley Sisters
Max Bloom Co
Grand Forks, N. D.
GRAND (wva)
(13-15)
Paul Fetching Co
Fred & Mae Waddell
5 Funsters
Grand Rapids, Mich.
EMPRESS (ubo)
Sansone & Dellia

2d half
The Ferraros
Kelso & Arline
"Too Many Sweet-
hearts"
PALACE (ubo)
Greenlee & Williams
Elizabeth Cully
"Under the Girls"
4 Entertainers
Belleclair Bros
2d half
Walter Hayes
Whipple Houston Co
Great Lester
Marriott Troupe
(One to fill)
Hattiesburg, Miss.
STRAND (ubo)
McRae & Clegg
Nelson Duo
LeClair
Rev F Gorman
The Williams
2d half
Ruth Belmar
Weber & Rednor
Ford & Goodrich
Sam Hearn
Nell O'Connell
CANTONMENT (loew)
Concertos
Dunham Edwards 3
Montana Five
Sampson & Douglas
Gardner's Maniacs
2d half
Havlocks
Curry & Graham
Wm McKay Co
Frank Terry
Walthour Trio
Hoboken, N. J.
LYRIC (loew)
Nat Burns
The Schmeltens
(Three to fill)
2d half
Musical Avolos
(Four to fill)
Houston, Tex.
MAJESTIC (inter)
Jack & Foris
Amanda Gray Co
Ed Lee Wrothe Co
Hedges & Hedges
Maria Orchestra
Hunting & Frances
Asahi Troupe
Huntington, W. Va.
HILP (sun)
Marie Genaro
The Sulphenos
Montana Five
Curley & Welch
2d half
Cole & Coleman
Belle Trio
More Less & More
Hanson & Village 4

Whitefield Ireland Co
Rucker & Winfred
The Rials
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
20th Century Whirl
Kansas City, Mo.
ORPHEUM
(Sunday opening)
March's Lions
"The Night Boat"
Moore & Haager
Leo Beers
Rae Samuels
Musical Nosses
Boydard Co
PANTAGES (p)
(Sunday opening)
"Girl from Starland"
Chester Gruber
"Every Man's Sister"
Duchelle (split)
"Miss America"
Norine Coffey
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Gallardo
Bernard & Janis
"Night in Honolulu"
Asher & Ward
The Dooleys
Lafayette, Ind.
FAMILY (ubo)
Aerial Mitchells
Davis & Moore
Marmen Sisters
Madison & Winchester
Creole Band
2d half
Hayes & Rives
Dietrich & Danlie
"Back to Elmira"
Morris & Allen
American Girl Rev
Lancaster, Pa.
COLONIAL (ubo)
2d half (6-8)
Gallerini Sls
B Williams Co
Fou Toy Co

Los Angeles
ORPHEUM
Jean Adair Co
Kouns Sisters
Roland Travers
Harold Dukane Co
Tower & Darrell
Avelling & Lloyd
Trixie Frigiana Co
McCarthy & Faye
PANTAGES (p)
"Dream of Orient"
Claudia Coleman
The Youngers
Hoy & Lee
Willard
"All Wrong"
HIP (ash)
Kennedy & Fitzpatrick
Wright & Walker
Clayton Drew Play
Rural Eight
Leon Sisters
Louisville
KEITH'S (ubo)
(Nashville split)
1st half
Selbini & Grovini
Saxo Quintet
Mr & Mrs Phillips
Doyle & Elaine
Choy Lee Hing Co
Lynchburg
TRENTON (ubo)
(Raleigh split)
1st half
G & L Garden
Swan & O'Day
Bell & Eva
Macon, Ga.
GRAND (ubo)
(Augusta split)
1st half
Camilla's Birds
Shaw & Campbell
Linton & Lawrence
Hickinson Bros
The McIntyres
Madison, Wis.
ORPHEUM (wva)
2d half
Broughton & Turner
Black & White Rev
Low Wells
8 Kanjes

Broughton & Turner
Black & White Rev
Christie & Bennett
8 Kanjes
Minneapolis
ORPHEUM
Toots Paka Co
Mack & Walker
Chas Howard Co
Elsa Ruegger Co
Spencer & Williams
Imperial Duo
Mrs O Hughes Co
PANTAGES (P)
Gruber's Animals
Song & Dance Revus
Hampton & Shriner
Owen & Moore
Ward Bell & Ward
PALACE (wva)
Marlines & Bobbie
Lucky & Yost
Will Stanton Co
Royal Italian 6
Marke & Montgomery
GRAND (wva)
Black & O'Donnell
Conway & Field
Arthur Layton Co
Cliff Bailey Duo
(One to fill)
Moline, Ill.
PALACE (wva)
(Sunday opening)
Carlette
Mack & Volmar
Harry & Etta Conley
(Two to fill)
2d half
Mack & Maybelle
"Woman Proposes"
Fields & Wells
Chas McGoods Co
(One to fill)
Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
1st half
Nita Johnson
Boudini Bros
Homer Miles Co
Raymond & O'Connor
Jiu Jitsu Wrestlers
Montreal
LOEW (loew)
P George
Misses Rambler
Bernard & Baird
McDonald & Rowland
Amoros & Obey
(One to fill)
Muskegon, Mich.
REGENCY (ubo)
Florence Duo
Foster & Ferguson
Merle & Billy Hart
Whitefield Ireland Co
Casting Lamsy
2d half
Merle & Delmar
Furman & Patrick
Haviland Thornton Co
Richards & Kyle
Creole Band
Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Aubrey & Rich
Edward Marshall
"Betting Bettys"
B Harris & Brown
Sudino Bros
Newark, N. J.
PALACE (ubo)
2d half (6-9)
Maude Earle Co
Margaret Young
Stevens & Hollister
Nirdlinger & Meyers
Ida May Chadwick Co
A Dinehart Co
New Haven, Conn.
BIJOU (ubo)
Lohse & Sterling
Newell & Most
Somers & Morse
Dances D'Art
2d half
Two Violets
Caesar Rivoli
Duquesne Comedy 4
Garlinetti Bros
New Orleans
ORPHEUM
"America First"
Al Shayne
"The Headliners"
Briere & Kink
Laven & Gross
Leipzig
Appala's Animals
PALACE (ubo)
(Montgomery split)
1st half
Wheeler Trio
Josephine Davis

HOTEL APPLETON
SAN FRANCISCO
(Next to Alcazar Theatre)
The new home of the theatrical profession.

Gaylord & Landon
Eisle LaBerge Co
(One to fill)
CRESCENT (loew)
Havlocks
Curry & Graham
Wm McKay Co
Frank Terry
Walthour Trio
2d half
Swain's Animals
Collins & Lee
"Heir for Night"
Burke & Harris
Jerome & Carson
New Rochelle, N. J.
LOEW (loew)
Murphy & Klein
(Two to fill)
Dorothy Ray
Howard's Bears
(One to fill)
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Embe & Alton
Sylvester Family
Howard & White
Helen Ely Co
Nelson Comiques
N. Yankins, Wash.
EMPIRE (ab-wva)
(9)
(Same bill playing
Regent, Tacoma, 13)
Chester Johnson
Fox & Evans
Kyo Phlenda
Devella & Miller
Pearls & Burns
Riva Larsen Troupe
Oakland
ORPHEUM
(Sunday opening)
E A Wellman Co
Burt Johnson Co
Mr & Mrs Melbourne
Raymond Wilbert
Golet Harris & M
MONTAUK (ubo)
2d half (6-8)
Trulley
Brown & Demont
O'Donnell & Blair
Petersen, N. J.
MAJESTIC (ubo)
2d half (6-8)
C Moretti Co
John Dunsmore
Russell 5
C Weston Co
Cowboy Williams & D
Peoria, Ill.
ORPHEUM (wva)
Roy & Arthur
June Miller
"The Blacker"
Schoen & Walton
Hawaiian Serenade
2d half
Pipafax & Panlo
Ed & Irene Lowry
"The Dalry Mals"
Jim McWilliams
Emmy's Pets
Petersburg, Va.
HIP (ubo)
(Richmond split)
1st half
The Menards
Dorothy Earle
"Bway Boys & Girls"
Joe Browning
Keeley Bros Co
Philadelphia
KEITH'S (ubo)
Adele Rowland
"Naughty Princess"
6 American Dancers
Burns & Frabito
Maleta Bonconi
Howard's Animals
Harry L Mason
Seebury & Shaw
WM FBNN (ubo)
2d half (6-9)
Stanley & Burns
Maxwell 5
Kimberly & Arnold

REISENWEBER'S
SEA GRILL and CAFETERIA
For Ladies and Gentlemen
S. W. Cor. 58th St. and Columbus Circle

NO CABARET—NO DANCING
Delicious Food in Ample Portions
AT REASONABLE PRICES

Cape Cods 30c. Soup 15c.
English Cods, Bacon and Baked Potatoes 50c.
Coffee 5c. Tea 5c. Beer 5c.

OPEN DAILY AND SUNDAY
From 6:30 A. M. to 1:00 A. M.

Austin & Bailey
May & Kilduff
Sextet DeLuxe

Edmonton, Can.
PANTAGES (p)
Lottie Mayer, Girls
"Lots & Lots"
Brooks & Powers
J Slinger & Dolls
Beatrice McKensie
Erie, Pa.
COLONIAL (ubo)
Strenght Bros
Lee Barth
Ragtime Dining Cor
"Dream Garden"
Dickson & Deagon
3 Kervilles
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
The Blombos
Odnone
Jack Gardner Co
Harren & Conley
Long Tack Sam
Fall River, N. Y.
ACADEMY (loew)
Rowley & Tinton
Ray Conlon
Hawis & Von Kaufn
Ferguson & Sunderd
Pless & Rector
2d half
Chadwick & Taylor
3 Moriarty Sisters
Chas & S McDonald
Ryan & Joyce
Norvelles
Franko, N. D.
ORPHEUM (abc)
6 Colonial Belles
Fred & Bess Lucier
Pantzer Duo
Aki Kuma Co
2d half
"Exploits of Africa"
"The Barrier"
Hary & Kay
Delbie & Ray
Flint, Mich.
PALACE (ubo)
(Sunday opening)
(Saginaw split)
1st half
Geo & Mae LeFevre
Duval & Simmonds
Tom Linton Girls
Al Abbott
Shaw's Circus

Una Clayton Co
Edith Clifford
"Mar'd via Wireless"
Walter Kelly
Merlan's Dogs
(One to fill)
Great Falls, Mont.
PANTAGES (p)
(13-14)
(Same bill playing
Anaconda 15)
"Bride Shop"
F & O Walters
Senator Murphy
Jack Kennedy Co
Rodriquez
PALACE (ab-wva)
(8)
(Same bill playing
Peoples, Butte, 12)
Kenny & LaFrance
Bernard & Merritt
Knight B & Holliday
"Camp in Rockies"
Geo F Hall
Bonasetti Troupe
Green Bay, Wis.
ORPHEUM (wva)
2d half
Billy Kinkald
Mahoney & Rogers
Ogden & Benson
Dan Sherman Co
Hamilton, O.
GRAND (sun)
Julia Edwards Co
Vine Temple
Color Gems
2d half
Henry Frey
Fox Reilly Musical Co
Nalnoa
Harrisburg, Pa.
MAJESTIC (ubo)
Welser & Relser
"Sherman Was Right"
Klein Bros
Norris Daboons
(One to fill)
2d half
George Youman
"Garden Belles"
(Three to fill)
Hartford, Conn.
POL'S (ubo)
Millette Sisters
Lulu Sutton Co
Zelaya
Garcinetti Bros
(One to fill)

Indianapolis
KEITH'S (ubo)
Vincent & Maxim
Low Hawkins
Will Ward Girls
Hamilton & Barnes
Lee Koblman
Moore & Whitehead
Fink's Mules
LYRIC (ubo)
Herberta Beeson
Raines & Goodrich
Frank Gardner Co
Stiendel Bros
Joe DeKoe Troupe
Jackson, Mich.
ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
1st half
Tasmanian Trio
Granville & Mack
Tom Davies Co
O'Connor & Dixon
Diana's Models
BIJOU (abc)
Mack & Josephine
Kauma
Crawford & Terry
(Two to fill)
2d half
Bert Lennon
Levy & Cooper
Wellington Levering Tr
Belle Oliver
(One to fill)
Jacksonville, Fla.
ARCADE (ubo)
(Savannah split)
1st half
Denoler & Barlow
Hendricks & Padula
John T Ray Co
Rik Gould
Latoy Bros
Jameville, Wis.
APOLLO (abc)
2d half
Caine & Odum
Dale & Weber
Brooks & Lorella
(One to fill)
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Joe Barton
L & J Morton
"Neglect"
The Stampede
(One to fill)
Joliet, Ill.
ORPHEUM (wva)
2d half
Walter Baker Co
Lewis & Leopold

BRADY and MAHONEY
Patrons of the Arts

Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Jackson split)
1st half
Wilfred DuBois
Dunley & Merrill
Asoria Trio
James Lichter
"Smart Shop"
Lexington, Ky.
ADA MEAD (sun)
Moran Sisters
L & M Hunting
Ed Reynard
Dorothy Hayes Co
2d half
Bandy & Fields
Vine & Temple
Color Gems
Lima, O.
ORPHEUM (sun)
Nalnoa
Fox Reilly Musical Co
2d half
Vernon Five
Mulvey & Myers
Lincoln, Neb.
ORPHEUM
Edw "Bandbox Rev"
Georgia Earle Co
Al Herman
Juggling Nelsons
Santly & Norton
Gallagher & Martin
Brodian & Silverman
Little Rock, Ark.
MAJESTIC (inter)
Maestro Co
Trixie Dixie Girls
Moon & Morris
Tennessee Trio
(One to fill)
2d Half
Paul Le Van & Dobbs
"Motor Boat"
Finkel & Cushing
Valnova's Gypsies
(One to fill)
Livingston, Mont.
STRAND (ab-wva)
(11)
(Same bill playing
Palace, Grt Falls, 13)
Alvarez Duo
Roslie Ascher
Walsh & Rand
"Night with Poets"
Low Ward
Shanghai Trio
Logansport, Ind.
COLONIAL (ubo)
Chief Little Elk Co
Zeno & Mandel
2d half
Gardner & Revere
Danny Simmons

2d half
Willie Minsell Co
Alexus Baas
E Evans & Grlies
Foster Ball Co
Ellis Knowlin Tr
Mason City, Ia.
CECIL (abc)
Harley & Harley
Harrison West 3
Jermion & Mack
2d half
Harmon & O'Connor
Cantling Irving & Casad
Mantilla & Warden
McKeesport, Pa.
WHITE O H (ubo)
Rout Line
Leonard & Gladstone
Chas Gibbs
F Bowers Revue
(One to fill)
2d half
Orbanay Cockatoos
Ernest Rackett
Dahl & Gillen
Van Bros
Casting Kays
Memphis
MAJESTIC (loew)
Morgan Dancers
May Naudain
Jas W Watts Co
Hufford & Chain
3 Bennett Sisters
Scarplott & Varvara
Simmons & Bradley
LYCEUM (loew)
Collins & Lee
"Heir for Night"
Burke & Harris
Jerome & Carson
2d half
Clinton & Rooney
Challis & Lambert
Smith & Kaufman
Archie Dunbar 3
Milwaukee
MAJESTIC (orpb)
Elizabeth Murray
Albertina Rasch Co
Jessie Busley Co
Hert Fitzgibbon
Mullen & Coggan
Burns & Kiwen
Flying Weavers
Mang & Snyder
PALACE (wva)
(Sunday opening)
Billy Kinkald
Laven & Benson
Lella Shaw Co
Moore & Ross
Creighton Belmont & C
"Fascinating Filtr"
2d half
Fred's Pig
Bruce Morgan & Betty
Josephine Davis

Muskegon, Mich.
REGENCY (ubo)
Florence Duo
Foster & Ferguson
Merle & Billy Hart
Whitefield Ireland Co
Casting Lamsy
2d half
Merle & Delmar
Furman & Patrick
Haviland Thornton Co
Richards & Kyle
Creole Band
Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Aubrey & Rich
Edward Marshall
"Betting Bettys"
B Harris & Brown
Sudino Bros
Newark, N. J.
PALACE (ubo)
2d half (6-9)
Maude Earle Co
Margaret Young
Stevens & Hollister
Nirdlinger & Meyers
Ida May Chadwick Co
A Dinehart Co
New Haven, Conn.
BIJOU (ubo)
Lohse & Sterling
Newell & Most
Somers & Morse
Dances D'Art
2d half
Two Violets
Caesar Rivoli
Duquesne Comedy 4
Garlinetti Bros
New Orleans
ORPHEUM
"America First"
Al Shayne
"The Headliners"
Briere & Kink
Laven & Gross
Leipzig
Appala's Animals
PALACE (ubo)
(Montgomery split)
1st half
Wheeler Trio
Josephine Davis

Watch For
Faces in the Fire

Bert Hughes Co
Allen & Francis
PANTAGES (p)
(Sunday opening)
Parsons & Irwin
"Fire-side Revelry"
Lloyd & Fuller
Buehla Pearl
Equestrian Lion
HILP (ab-wva)
Wilson Bros
(10)
Hannah & Pardner
5 Young Americans
McCormack & Shannon
Geo Evers
Aerial Bartlett
Carle & Inez
Ogden, Utah
PANTAGES (p)
(15-17)
"Saint & Sinner"
J & D Miller
The Cromwells
Brady & Mahoney
"Bon Voyage"
Omaha
ORPHEUM
(Sunday opening)
Carus & Comer
Wm Ebbs Co
Edward Esmonde Co
Frankie Heath Co
Gonne & Alberts
Frank Hartley
Princess Kalma Co
Passaic, N. J.
PLAYHOUSE (ubo)
2d half (6-8)
Eccentric Wheeler
Gardner & Bartelle
Wheeler & Potter
Maude Rockwell
Harms Trio
(Continued on page 22.)
KEYSTONE (ubo)
2d half (6-8)
B Blair Co
Kelly & Marrow
"Sailie's Visit"
Pittsburgh
DAVIS (ubo)
Parish & Peru
Nevins & Gordon
Almont Dumont & Coe
Allan Shaw
Connolly & Wenrich
Santos & Hayes
Saille Fisher Co
Old Time Darkies
Helens Trio
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Ziska & King
"Janet of France"
John R Gordon Co
Moss & Frye
Apollo Trio
Pentecost, Mich.
OAKLAND (ubo)
Paul Kleist Co
Christie & Bennett
Farrell Taylor Co
Fitch Cooper
Myrl & Delmer
2d half
Lunns' Cats & Dogs
Simpson & Dean
Girl in Moon
Frank Rogers
Casting Lamsy
Portland, Ore.
ORPHEUM
Fanchon & Marcho
Montgomery & Perry
Rita Boland
Robbie Gordone
Jas 11 Gullen
Iolen Sisters
C & F Usher

BEAUTIFUL HANDS
for less than a cent a day.

Pretty, white, graceful hands mean everything to the professional. MILADY'S sleeping mitts worn nightly make hands soft, white and beautiful. No grease, no lotions. By mail, special trial, 25-50 cts.

ALDOLET & CO.
1581 Broadway, N. Y. City.

NEW ACTS NEXT WEEK

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

Imhof, Conn and Coreene, Alhambra.
Doraldina and Co., Palace.
Sergeant Rheno, Palace.
Cummings and Mitchell, Palace.

Valeska Suratt and Co. (S).
"The Purple Poppy" (Dramatic).
25 Mins.; Full Stage (Special Interior).
Riverside.

To pictures has been ascribed a wide influence. They have made stars from unknowns, have infinitely widened the field of amusement, have turned Valeska Suratt into the channel of dramatics on the speaking stage. And she does surprisingly well as a dramatic actress. "The Purple Poppy" doesn't call for any vast emotional heights and thus it fits the picturesque Val. It has been several years since she appeared in vaudeville, the films calling her in the interim. Last time out she had "Black Cape and Diamonds," which called for songs and dances among other things. Previous to now in all of her stage work songs and a bit of stepping formed the main idea aside, of course, from her costume show. Miss Suratt has again chosen a robe of jetted black as her main-body embellishment. Aside from a richly handsome fur coat worn on her entrance and a red cloak used for a few moments, the black gown and chick hat of similar hue form the main costume. The playlet could not be twisted to allow a change. "Poppy," a Winter Garden girl, comes to the private dining room on the top floor of a Greenwich Village cafe to meet Nicholas Sarahoff. The latter is a one-time Russian governor ousted by the internal political upheaval and now in America. When in liquor, he gloats over the terrible cruelties he was responsible for during his regime. Some of these he recounts, led on by the request of the fascinating "Poppy." Nicholas gives the girl a Cossack scarf often used by the Tartars to strangle their victims. When he is helpless from drink, the girl tells him it was her brother who was one of his tortured subjects and she had seen some of the atrocities he had directed. Then she strangles the man with the scarf. Here might have been a climax. But in comes the waiter, who discovers the body and goes for the police. From a practical trap door in the roof a secret service man descends on a rope. He explains that he, too, is Russian and after Sarahoff. After the police work the third degree on the "Poppy," he presents his credentials and departs with the girl. In addition to the playlet being an attraction in itself and enough to place in the headline position where Miss Suratt will take it, an extra added feature to Valeska Suratt this trip is her dramatic playing. That is a drawing card along with her name, for those who know and know of her will want to see Miss Suratt do dramatics in vaudeville. She will not disappoint her friends and will surprise the curious, for Valeska Suratt seems to be an actress by instinct. That's about the only way to explain it; for she now has done everything in the acting line, from a conversational two-act to her present departure and has taken in everything else as a sideline between the two. Some gal, that Val. *Ibce.*

Marshall and Welton.
Singing and Dancing.
10 Mins.; One.
Bay Ridge.

Conventional two-act confining the greater portion of the offering to hard shoe dancing. Man handles a comedy number in passable style, but shows at his best when stepping. They do solos and doubles, closing together will enough to gain a like position in

Lady Duff Gordon.
Fashion Show.
28 Mins.; Full Stage (Special Sets).
Palace.

Lady Duff Gordon Tuesday evening commenced to inform the audience at the Palace that she had been criticised for employing the name of the French town of Peronne ("Fleurette's Dream at Peronne") in her "act," but, said Lady Duff, had it not been for Peronne there would have been no stage presentment by her and in consequence there could have been no incentive to appear in aid of her sister's (Elinore Glyn) charities for the homeless French in the battle zones. Then Lady Duff wearily drew her hands across her forehead and seemed to think. Mentioning the rest of it had been forgotten, she retired behind the plush curtains, after first becoming confused in them. The Lady Duff fashion display then commenced. It kept up for a long while, a bewildering procession of dress and undress, elegant, handsome and expensive if not extravagant, worn by models or "Mannequins." There were several of these who looked like tired show girls, having a languid walk accomplished by crossing the feet at each step. A little girl, who was the only success in the turn outside of a dancer and the clothes, did the step as well as any when gownned as an infantile model, although she seems to be the only chicken model in New York. The program carries a synopsis of the pantomimic story involved that is started and ended by a posed scene in a special set. Between the ends is a staged dressmaking parlor where the models lounge in and wade off. The story is of no consequence, nothing is of consequence excepting Lady Duff and her stuff. And that is some stuff. If the clothes are wearable they are marvelous, and if they are not, they are marvelous anyway, if anyone besides a musical comedy producer with an angel behind him could afford to pay for them for stage showing. Off the stage and for trade purposes Lady Duff is Lucile, a modiste, exceptional modiste too, because she creates what the other modistes copy. In fact "a Lucile gown" is almost equal to a bank deposit. In the Palace lobby is a frame with cables from sister Elinore addressed to Lucile, New York, which is the only direct connection made between the shop and theatre. But as Lady Duff is giving the proceeds to war charities, her vaudeville debut has good grounds as far as the public is concerned, and the public seems to be only concerned in Lady Duff and her stuff. For the theatre it is a box office matter. Her Ladyship seems to be there as a drawing card. The Palace has a big advance sale and is holding big attendance this week. There was a complete sell out at each performance up to Wednesday night anyway. But if Lady Duff wishes to aid war charities in these days of suggested economy she could secure more through saving in gowns than she could earn upon the stage. As an economical thought, there has never been such a waste displayed as in the materials and labor of Lady Duff's fashion parade. But as an act Lady Duff is a financial success, at least for the theatre. *Time.*

Prosper and Maret.
Acrobatics.
8 Mins.; Three (Special).
Fifth Ave.

According to a slide, Prosper and Maret appeared before royalty. They present a neat acrobatic specialty, consisting mainly of hand to hand balances, accomplishing their feats with neatness and snap, further aided by the boys' attractive appearance in white silken gym suits. It should not prove a task for them to repeat in the bigger houses, even with the "Royalty" handicap.

Eleanore Cochran.
Songs.
20 Mins. Three (Special Hangings).
Riverside.

Eleanor Cochran from the way she impressed on her initial vaudeville appearance may adopt big time for seasons to come in preference to concert. Miss Cochran likely studied vaudeville before she plunged into it. That was patent from repertoire presented. Miss Cochran mixed her songs. Only her first was of the heavy order and it was operatic. Then came numbers of the semi-classical popular variety including "For You a Rose" and "The Long Trail." She very finely gave "When You and I Were Young, Maggie." But that was just after a costume change when her pianist, Eric Zardo, performed a solo rewarded with such rattling applause the young man threatened to stop the act. Mr. Zardo used a Sohmer concert grand and the exposition of his art on the piano well rewarded the special employment of that fine instrument. Miss Cochran can well afford arranging for Zardo to give an encore, for his performance is really brilliant and more of it would help in the general effect. Miss Cochran did Tosti's "Good-bye" for a finale and then began a floral parade of usherettes. The songbird had friends present, but the applause was general and there was a short splendid encore number. Miss Cochran is credited on the program with having created a furore in European musical circles. She probably won't cause any such excitement in vaudeville, yet she is to be considered a valuable acquisition to the two-a-day, for with good looks, appearance, a splendid cultured voice and a sensible routine, she adds a welcome pleasing tone. Then, too, there is Zardo, a prize as an accompanist. The stage is classily dressed in hangings of rich orchid hue. *Ibee.*

"A Prima Donna's Rehearsal" (4).
Songs.

20 Mins.; Full Stage.
Four people combine their efforts to make "The Prima Donna's Rehearsal" a success, but it is of little importance. Unnecessary business and light singing numbers indistinctly delivered probably allows for the real male singer to enter and rehearse the P. D. There is a comedy maid, with a slouchy walk and a pair of bright red stockings that got a laugh every time she kicked. This together with the skit soon became monotonous. Little interest was shown by the audience. There is little worthy of recommendation, and they might reframe the entire turn immediately for in its present state it is a toss up whether any booking man will believe it is an act.

The Littlejohns.
Jugglers.
8 Mins. Full Stage (Special Set).

In constructing their new specialty this combination of jugglers displays a brand of common sense seldom exhibited investing in a string of "props" that carries them completely out of the beaten path of similar acts and giving one just cause to classify their turn as the handsomest of its kind in modern vaudeville. The Littlejohns, man and woman, are not exceptional jugglers. Their turn, though, is arranged strictly on a basis of class. The clubs, knives, balls, hoops, etc., are all studded with vari-colored rhinestones backed with a blue velvet circular drop that aids immeasurably in showing up the beauty of the outfit. The routine, while entertaining, never approaches the sensational in juggling, but with this offering they need not worry over "routine." While that stands sufficiently good to carry them, the dazzling framework of their act does the trick. They have a nifty act for either end of any big time bill. *Wynn.*

NEW SHOWS NEXT WEEK

"Good Morning Rosamond," 48th St. (Dec. 10).

"The Reckless Eve" (24).
Musical Comedy.
40 Mins.; Full Stage.
Palace.

"The Reckless Eve" is another title for "The Night Clerk" or possibly "A Millionaire for a Night." It is brightly and well dressed, has an excellent set of a hotel office and its men are particularly good, led by Walter Shannon as the principal and Jack Mundy as the wise hotel clerk. One of the female leads does nicely, but another is weak vocally. However, points for or against the cast do not seem to count, for the ensemble has been well strung together, the story carries everything along and the chances are that vaudeville is going to like this musical comedy imitation, some houses better than others. It has a couple of melodious numbers out of the seven in all, written by William B. Friedlander, who also staged the piece. Will M. Hough wrote the book. The plot is of the hotel clerk and millionaire's son exchanging places for one night, for the wealthy boy to steal a look at his prospective unseen bride, etc. Cecil Summers as a grouchy engineer always anticipating trouble, in a character make up, had no trouble in drawing attention. It's a meaty role. This is not the "Night Clerk" production recently at the Fifth Avenue. *Time.*

"What Really Happened" (2).
Comedy Sketch.
20 Mins.; Full Stage.

"What Really Happened" is a family quarrel sketch, the rage amongst small time authors now. This, like others, attains about the same position and also closely resembles them in the dialog and business. It is arranged somewhat differently and through that alone holds interest. It is in two episodes, the first being the bossing by the husband, and the second show the tabels are turned by wife. Nothing new. It is rather draggy and could be speeded up. It can survive in the smaller houses.

Carl Darto and Billy Rialto.
Novelty Juggling.
12 Mins. Full Stage.
Majestic, Chicago.

Billed as the "talkless boys," and they do everything but talk. Darto in straight, and Rialto in a porter makeup, offer an opening act which compares favorably with any; and it is doubtful if there is any other act like it. They use a full stage. Darto does some truly wonderful tricks of juggling and balancing while sitting on a motionless bicycle. Rialto helps out with comedy pantomime. A great many props are used, all to good effect. Even the most callous in the audience responded to Darto's stunts. Rialto assists in some of the juggling tricks with artless pantomime which builds up the act. *Swing.*

Bevan and Flint.
Talking Skit.
15 Mins.; One.
American Roof.

Ralph Bevan and Beatrice Flint open with Mr. Bevan chasing Miss Flint across the stage, he stopping in the centre to tell the audience how long he has been following her. That is the only old bit, as they immediately start crossfire talk. The gags employed are new around here and were well liked. Mr. Bevan's tumbling also came in for good returns at the finish.

Alan Dinehart and Co. (3).
"Five Thousand Dollars a Year"
 (Comedy).
 17 Mins.; Full Stage (Parlor).
 Fifth Ave.

"Five Thousand Dollars a Year" is rather light weighted in dialog and business, but carries a few comedy angles that materially aids. The story runs through nicely and is well played. Desiring a raise in salary, Dinehart asked the boss to house for dinner. Arrangements made with wifey gives him the impression they are living poorly, although Dinehart is earning a reasonable income in his estimation. Believing the plan fully understood, Dinehart makes his confession, but to his amazement his wife betrays his secret, which causes him to lose his position. However, wife laid plans of her own with the surprise twist coming late enough to put a final kick into the skit that earned a number of bows.

Hunter and Godfrey.
"Without Gas."

11 Mins.; One (Special Drop).

Two colored men with smart cross-fire talk in the form of a skit with some singing, but which needs a finish. Drop has a taxicab painted on it through which they make their entrance. One is the chauffeur, the other his fare. Machine is stalled in the snow, having run out of gas. It is late at night, the fare is broke and the chauffeur has a lone dollar bill, which the fare tries to wheedle out of him as a stake with which to chance his luck in a poker game. The comedy is created through the efforts of the flashily attired fare to secure the dollar. He finally gets it and goes into the poker club, leaving the other to sing. That ends the plot, which should be continued when the piking gambler returns.

Jolo.

Herb Haywood.
Monolog.

9 Mins.; One.

Herb Haywood is billed as "A Visitor from Illinois." He is attired as a "rube" with a short, sparse chin piece, a linen suit, umbrella tied with a piece of string, etc., but not over-exaggerated—merely slightly accentuated. He tells a series of stories of his experiences in the city, his traveling in a sleeping car and never once resorts to "by heck" or "gol darn it." Some of the stories are not new, but all are funny. A clean-cut characterization with the monolog well delivered. The act might go very well in a big-time house. It is worth trying.

Jolo.

"Sealo."

Seal Act.

6 Mins.; Full Stage (Exterior).
 Fifth Avenue.

"Sealo" is a seal, doing some familiar and unfamiliar tricks upon the stage, without any one appearing until after the finish of the turn, when a young woman makes a bow. The seal is on a bed when the drop goes up. An alarm clock awakens it and for the finale the seal returns to the bed, pulling the coverlet over itself. It also acts as its own stage hand, drawing on and pulling off the various props. The latter are on rollers. Most of the balancing bits are done by the seal while it is on a table. It often turns over on the table to flap its flappers, a sure applause drawer. There is no water for the seal to perform in. All its tricks are on the bare stage. Among the best it would seem was the firing of a gun, if the seal did that and it so appeared. Some way should be found to dress the stage for appearance. Otherwise this turn favorably compares with other single seal acts not using water. Without a trainer with it on the stage, the seal becomes an interesting curiosity turn in the smaller way and can open the big-time shows for that reason. The act seems to tell that the limit of seal training has been but barely touched upon as yet.

Sims.

Dunbar's Dances of the World (8).

Full Stage.

17 Mins.; Full Stage.

This Ralph Dunbar ensemble dancing turn is carrying eight girls and one boy. The latter is a violin player who is in the orchestra pit, leading at the opening, afterward upon the stage. He sings between the dances descriptive of what is to follow and in the final number (one of all nations, with each of the octet nationally costumed and doing a native dance) the boy plays for the girls, dances a bit with them and tells what country is to be next represented. The final dance number, if there was expected to be a patriotic play through the representation of the Allied nations, without any direct effort at it, was not successful. The international dancing scheme has grown too common. The one best bit is the classical stepping to the "Humoresque," which happens as the second section. This will secure the most attention, because the young girls in it are naked from their toes to their waist lines. The opening is a hoop-skirt dancing number with the Colonial quadrille evolving into the cake-walk with a strip change of costume. The young man is trying to do too much in his triple capacity, and he is not a brilliant violinist, either. If Mr. Dunbar can speed up the finish to give the finale more likable entertainment he may have something. But it's too much to expect chorus girls to do singles for a finish and hold up the turn. The boy there now can't help it. There is a special curtain monogramed "R. D." This Dunbar title is too close to May Tully's "World Dancers" name. It may do more harm than good to the Dunbar turn by the use of it.

Sims.

Three Mizungs.

Risley and Top Spinning.

8 Mins.; Two.

A man, woman and girl comprise this trio of Japanese. They appear before a very decorative Japanese art panorama in "two." The act opens with an exhibition of risley work with a parasol in which the man eclipses to a great extent similar feats in other acts. Several minutes of top-spinning follow and for the closing a combination of risley work and pole balancing is used, with the girl working in the air. Some of the tricks are clever, especially the one with the single foot balance with the girl atop of the pole, but for some reason or other the Royal audience did not appreciate the efforts. The act is a pleasing opening turn.

Prok.

Hanvey and Frances.

Talk and Songs.

13 Mins.; One.

Columbia (Dec. 2).

Lou Hanvey, formerly of Coakley, Hanvey and Dunleavy, and Nellie Frances (formerly associated in vaudeville with the late Carl Henry) have a routine of neatly arranged patter, with a song interpolated, and a harmony stunt added for a finish. The couple work straight, depending solely on the dialog for laughs. Hanvey likes ragtime, while Miss Frances prefers opera. They compromise on an operatic selection, sung in synopated strains, after which a line of talk, built around a domestic argument, is offered. It brought many healthy laughs. The finish could be improved by eliminating one chorus. The act should find a market, for both are sufficiently talented to properly "sell" the material.

Wynn.

Pless and Rector.
Acrobatic.

5 Mins.; Full Stage.

American Roof.

Pless and Rector, two men, will make an opening or closing act for small time. It runs five minutes, giving it no chance to drag.

Cummings and Mitchell.

Skit-ing, Talking and Dancing.

20 Mins.; One (Special Drop).

Fifth Ave.

While Cummings and Mitchell start quietly with a flirtation meeting, they do not continue that way very long. Cummings is a knockabout comedian with a comedy vein that proved as humorous to the Fifth Ave. audience as any comic there in some time. He threw himself all over the stage, diving recklessly into the drop, which finally gave way and ripped cleanly from the hanger. When he emerged from the debris the dyes covered him completely, coloring his previously white flannels. Miss Mitchell is probably a recent addition. Her style and delivery denote a cabaret experience, but while it may have its effect now, she should find little difficulty in overcoming it. She has everything in her favor, from knowing how to wear clothes to making a fresh and attractive appearance. Work will smooth the edges for her. She is youthful and seems willing to follow Cummings in his nonsensical tactics. There is little to the turn other than the comedy of Cummings, who seems to derive pleasure himself from a number of ditties. Some could be curtailed, for they are rather bold. The couple were placed in a hard spot, compelled to follow the Red Cross collection, but that in no way interfered with them. They held up the proceedings for at least a couple of minutes, and there is no reason to believe they cannot do likewise anywhere.

Arthur Pickens and Co. (3).

Comedy Sketch.

20 Mins.; Full Stage.

A skit carrying an abundance of comedy situation that will prove successful in the smaller houses. It is the eve before a double marriage of two old school chums. In the set were twin beds with pajamas laid out, and this all takes place in the bride's home. The story continues when the bride-to-be returns hurriedly after an auto accident. A man, also in the accident, is brought into her apartment and turns out to be her friend's fiancé. The curtain drops and a slide passes the sketch along a number of hours. The injured person is gradually regaining consciousness, but identification papers in the man's clothes could hardly have been overlooked that long, even by a physician supposed to be there. That appeared rather ridiculous. It is straightened out, during which there are laughs galore, but the story might be given attention. It gains its purpose is the only thing in its favor.

Jimmy Casson and Sherlock Sisters.
Singing and Dancing.

18 Mins.; Two and One.

Fifth Ave.

Jimmy Casson and the Sherlock Sisters are presenting a pleasing turn, utilizing numbers well enough to carry them along in an early spot in the bigger houses. The routine at present is apparently too long, with the spot being brought into play too often. Opening in "two" a Chinese number by the three, prettily costumed is done. Following is a double by the girls, with solos thereafter, until the closing when a song brought them across nicely. The girls make a change of costume for each number and display a good looking array of garments, besides doing justice to that portion allotted them. Casson might refrain from attempting comedy with his cane. The sisters danced around opening, and danced again with Casson, who worked rather hard to keep going with them, and wisely admitted he knew little about it. It served to fulfill their purpose, however.

"Impressions of Art" (or "Art Impressions").

Posing (Stereopticon).

9 Mins.; Full Stage.

The posing sheet carried the name as "Art Impressions." The Fifth Avenue card (and the booking office billing) called it "Impressions of Art." A brunet girl does the usual posing, standing in the center of a rather large frame that did not appear originally built for her. The head space was too large and should be painted in. The pictures thrown upon and around her form have only the merit of being well made or painted. There is no novelty to them nor the act. It concludes with the Statue of Liberty. The turn can be used for an opening number.

Beulah Pearl and Co. (2).

Comedy Sketch.

20 Mins.; Full Stage.

Bay Ridge.

Beulah Pearl is of the slangy reading type. Miss Pearl evidently overlooked her support (man and woman) and, lipped a number of remarks that had them at sea probably through being unable to properly pick up cues. Naturally the playlet ran, stopped and picked up again, but withal proved amusing. Miss Pearl is decidedly blonde and well built, making a somewhat risky change of wardrobe without attempting to hide her fleshings. The story is rather ordinary, but surprisingly well played, the two members working nicely opposite the lead. It is a comedy skit that can get away nicely in the smaller houses.

TOMMY'S TATTLES.

By Thomas J. Gray.

War will make a big change in the drama. From now on all villains will have to be German, Austrian or Turkish.

Everybody has a different reason for the slump in show business. No one has said it was because the shows are so bad.

War benefits in New York developed a nice scandal. They were not run by anybody connected with show business—which must be an awful blow to those ministers who can't find anything good connected with the stage.

If Russia drops out of the war she's going to make a lot of burlesque shows change their finale.

The Government could save a lot of powder by advising photographers to stop taking flashlight pictures of banquets.

Where are all those—

Rathskeller acts?

Society Dancers?

Versions of Salome?

It's almost time for some musical show to announce the engagement of "The Original English Pony Ballet."

There are not so many acrobats doing talking acts. (Maybe the dialects have something to do with it.)

It's going to be a bad Christmas for "From Sadie to Gus."

Agents will accept Liberty Bonds for Christmas presents.

This is a good time of the year to think of buying a Summer Home—you are sure not to do it.

Let's hope the boys in the trenches have time to smoke all that tobacco.

Did you pick out the wife's present yet?

Mario James Seeking Divorce.

Chicago, Dec. 5.

Mrs. Marie James, a Chicago agent, has brought suit against her husband, Fred James, for divorce.

BILLS.

(Continued from page 19.)

PANTAGES (p)
 "Hong Kong Mys"
 Frank Bush
 McDermott & Wallace
 "Revue De Vogue"
 Martyn & Florence
 HIPP (ab-wva)
 (9)
 Monahan Co
 Cook & Hamilton
 Carl & LeClaire
 7 Symphony Belles
 Link & Robinson
 Costa Troupe

Providence, R. I.
KEITH'S (ubo)
 Evelyn & Dolly
 Kramer & Kent
 Meehan's Dogs
 Edith Clifford
 Dugan & Raymond
 Catts Bros
 Frank Dobson
 "Corner Store"
 Harry Tighe
 Muddy Duo

EMERY (loew)
 Manning & Hall
 Middleton & Spellmeyer
 Nick Verga
 Raskin's Russians
 (Two to fill)
 2d half
 Bennington & Scott
 Harmon Zarnes-Dunne
 Williams & Mitchell
 El Cota
 Zeno Jordan Zeno

Quincy, Ill.
ORPHEUM (wva)
 Irving Gosler
 "The Corner Store"
 Bernie & Baker
 2 Blondys
 (One to fill)
 2d half
 "6 Little Wives"
Raleigh, S. C.
STRAND (ubo)
 Lynchburg split
 1st half
 Laidou
 Harry Gibbs
 Noodles Fagan Co

Reading, Pa.
HIP (ubo)
 Valentine & Bell
 Lewis & Chapin
 Clay
 (Two to fill)
 2d half
 Bollinger & Reynolds
 Innes & Ryan
 "Hungalong Girls"
 Welser & Reiser
 Norris Baboons

Richmond
LYRIC (ubo)
 (Norfolk split)
 1st half
 Ollie Young & April
 3 Lyres
 J. C. Morton Co
 Clover Leaf Troupe
 Princess Deer Co

Rossmore
ROANOKE (ubo)
 (Petersburg split)
 1st half
 Cycling Brunettes
 Willing & Jordan
 Long & Ward
 Margaret Farrell
 Tarzon

Rochester, N. Y.
TEMPLE (ubo)
 Low Dockstader
 Yudi & Gyki
 A DeManby Co
 "Cranberries"
 Sylvia Clark
 Maria Lo
 Mr. & Mrs. G. Wilde
 Abbott & White
FAMILY (sun)
 Walker Foster & H
 Mary Elise Co
 G. I. from Milwaukee
 Ambler Bros
 (Two to fill)

Rockford, Ill.
PALACE (wva)
 (Sunday opening)
 Willie Mischel Co
 Morley & McCarthy-Sis
 "Prosperity"
 F. Keane & Walsh
 Ellis Knowlin Troupe
 2d half
 Karlton & Kilford
 Harry & Etta Conley
 Oliver & Ollie
 Pat Barrett
 "Circus Days"

Sacramento, Cal.
ORPHEUM
 (9-10)
 (Same bill playing
 Stockton 11-12; Fresno
 14-15)
 Nan Halperin
 Sophie Tucker Co
 Frank Westphal
 Bert Baker Co
 Cooper & Ricardo
 Skating Bear
 Lloyd & Britt
HIP (a&b)
 (Same 1st half show
 playing) Hinesdrome
 (Stockton 2d half)
 Fisher's Circus
 Dryd & Harvey

San Francisco
ORPHEUM
 (Sunday opening)
 Harriet Rempel Co
 Winona Winters
 Willie Weston
 Rath Bros
 Tennessee Ten
 Williams & Wolfus
 Hazel Moran
 "Four Husbands"
 (Sunday opening)
 Larson & Wilson
 Ricoletto Bros
 0 Serenaders
 Ash & Shaw
 Riggs & Ryan
HIP (a&b)
 (Sunday opening)
 Hannah & Partner
 5 Americans
 Aerial Bartlett
 10 Dark Knights
 Degnon & Clifton
 Frick Harah & T
CASINO (a&b)
 (Sunday opening)
 Antone
 Garnello Duo
 Foster & Foster
 McCormack & Shannon
 Geo Evers
 Carl & Inez

Saskatoon, Can.
EMPIRE (wva)
 (Same bill playing
 Regina, Regina Can
 13-15)
 Dorothy DeSchelle Co
 Fass & White
 Calvin & Thornton
 DeKoch Troupe

Savannah, Ga.
BIJOU (ubo)
 (Jacksonville split)
 1st half
 Alfred Farrell Co
 Walters & Walters
 Etta Delbridge 3
 Tom Mahoney
 Toozman Bros

Schenectady, N. Y.
PROCTOR'S (ubo)
 Kenny Mason & S
 Doris Dare
 Elsie Williams Co
 J. & B. Thornton
 Richard Wally Co
 2d half
 DeWitt Young & Sis
 Britt Wood
 Welch Minstrels
 Eddie Borden Co
 Gordon & Rica

Seranton, Pa.
POLIS (ubo)
 (Wilkes Barre split)
 1st half
 El Rey Sisters
 John Geiger
 Frankie Carpenter Co
 Voyle & Brown
 "Masqueraders"

Seattle
ORPHEUM
 (Sunday opening)
 Scotch Lads & Lass
 "For Pitty's Sake"
 Edwin George
 The Lovelox
 Herbert's Dogs
 Herbert Clifton
 J. & B. Morton
PANTAGES (p)
 Hill & Ackerman
 Marie LaVarre
 Burns & Lynn
 Chaucery Monroe Co
 Jackson & Wahl
 "Courtroom Girls"
PAL-HIP (ab-wva)
 (9)
 (Same bill playing
 Ilip Portland 13)
 The Totos
 Vincent & Carter
 7 Variety Dancers
 Amelio
 Barney First
 Alice Teddy Co

Sioux City, Ia.
ORPHEUM (wva)
 (Sunday opening)
 Torcat's Roosters
 Hugo Liggins
 Capt Anson & Daugh
 Ed & Jack Smith
 Bennett Sisters
 2d half
 Cummin & Seabam
 Viola Lewis Co
 "Honor Thy Children"
 Arthur Rikby
 "Temptation"

SPRINGFIELD, O.
PRINCESS (abc)
 Lo Foot Troupe
 (Four to fill)
 2d half
 Weston Trio
 Billy Small
 (Three to fill)

So. Bend, Ind.
ORPHEUM (wva)
 (Sunday opening)
 1st half
 Valvin & Braz Nuts
 Haviland Thornton Co
 Bunny Simmons
 Buch Bros
 2d half
 Rekoma
 Hinton Sisters
 Plesano & Bingham
 Dave Manly
 "Oh Please Dr Detec"

Spartanburg, S. C.
HARRIS (ubo)
 (Charlotte split)
 1st half
 O'Neill Twins
 Fred Weber Co
 Gypsy Songsters
 Harry & Eva Puck
 John Clark Co

Spokane, Wash.
PANTAGES (p)
 Primrose Minstrels
 Barton & Hill
 "Well Well Well"
 Mariette's Marionettes
 Alice Hamilton
 Jan Rubin
HIPP (ab-wva)
 (9)
 (Same bill playing
 Liberty Walla Walla
 14)
 Skating Venues
 Pollette & Wicks
 Marshall & Covert
 Kelly Wilder Co
 Jere Sanford
 3 Regals

Springfield, Ill.
MAJESTIC (wva)
 (Sunday opening)
 Helen Savage Co
 Misses Weston
 "Finders-Keepers"
 Cooper & Robinson
 Thaler's Circus
 2d half
 Del Bait & Jap
 Weber Beck & Fraser
 8 Black Dots
 Ray Snow
 Pernikoffs Rose & Bai

Springfield, Mass.
PALACE (ubo)
 Bud & Jess Gray
 Lillette
 Whipple Houston Co
 Barnes & Robinson
 Caesar Rivoli
 2d half
 Fenwick Girls
 Gull & Ross
 Grace Hazzard
 "In the Trenches"
 Fred Allen
 Varlette de Dance
BWAY (loew)
 Elizabeth Mayne
 Williams & Mitchell
 Elinors & Carleton
 Zeno Jordan Zeno
 (One to fill)
 2d half
 Rowley & Tinton
 Manning & Hall
 Middleton & Spellmeyer
 Lane & Smith
 3 Romanos

Springfield, O.
SUN (sun)
 Mulvey & Myers
 Vernon Five
 (Three to fill)
 2d half
 Julia Edwards
 Pierce & Bury
 L. & M. Hunting
 Van & Belle

Superior, Wis.
PALACE (wva)
 Lou Burns & Sisters
 Maggie LeClaire Co
 Kartell
 The VanCamps
 (One to fill)
 2d half
 Millard Bros
 Walman & Berry
 DeForrests & Falk
 3 Alexas
 (One to fill)

Syracuse, N. Y.
TEMPLE (ubo)
 DeWitt Young & Sis
 Britt Wood
 Welch Minstrels
 Eddie Borden Co
 Gordon & Rica
 Ronald & Ward
 2d half
 Kenny Mason & S
 Doris Dare
 Elsie Williams Co
 J. & B. Thornton
 Richard Wally Co

Tacoma
PANTAGES (p)
 Honey Bees
 West & Hale
 Maurice Samuels Co
 Tranfield Sisters
 Mile Therese Co
REGEN (ab-wva)
 (9)
 (Same bill playing
 Palace-Hip Seattle 13)
 Hicks & Hart
 2 Brownies
 Paul Earl
 Sorrento Quintet
 Jones & Jones
 The Traids

Terre Haute, Ind.
HIPP (wva)
 (Evansville split)
 1st half
 Retter Bros
 Berlick & Hart
 "Echoes of Bway"
 Roth & Roberts
 Raganpation 6

Toledo
KEITH'S (ubo)
 3 W. Girls
 Louis Simons Co

Hallen & Hunter
 Gladys Hanson
 Moore & Gerald
 Gaultier's Toy Shop
 (One to fill)

Toronto
SHEA'S (ubo)
 McKay & Woods
 McKay & Ardine
 Morris & Campbell
 O'Neal & Walmsley
 LeRoy Talma & Bosco
 (One to fill)
YONGE ST (loew)
 Avondas
 Rose Berry
 Ishikawa Japs
 American Miss Maida
 Friend & Downing
 The Randalls
 (One to fill)

Trenton, N. J.
TAYLOR O H (ubo)
 2d half (6-8)
 Lawton
 Godfrey & Hunter
 Cowboy & Marsten
 Musical Parsleys
 Shattuck & O'Neill
 Weber & Wilson Rev

Troy, N. Y.
PROCTOR'S (ubo)
 (Albany split)
 1st half
 Asaki & Gille
 Brown & Jackson
 Milt Collins
 Dan Burke Girls
 Duffy & Ingalls
 "Makers of History"
Utica, N. Y.
COLONIAL (ubo)
 Eddy Dealy & Sis
 Jody & Denny
 Stewart & Donahue
 (Three to fill)
 2d half
 Burns & Jose
 Melody Sextet
 (Four to fill)

Vancouver, B. C.
ORPHEUM
 McIntyre & Heath
 Travers & Douglas
 Rae E Ball (wva)
 Alexander Kids
 Sylvester & Vance
 Bee Ho Gray Co
 Stewart Sisters
PANTAGES (p)
 "Cycle of Mirth"
 Naynon's Birds
 Donalds Sisters
 Van & Garrie
 Avery
 Ryal & Early
 Bill Pruitt

Victoria, B. C.
PANTAGES (p)
 Zira's Leopards
 Jos K Wajson
 Mumford & Thompson
 Johnson Dean Rev
 Herbert Brooks Co
 4 Readings

Virginia, Minn.
LYRIC (wva)
 (14-16)
 Low Burns & Sisters
 Maggie LeClaire Co
 Kartell
 (One to fill)

Waco, Tex.
MAJESTIC (inter)
 (9-10)
 Paul LeVan & Dobbs
 "Motor Boating"
 Edwin Arden Co
 Pistol & Cushing
 Ruth Royce
 Valnova's Gypsies

Walla Walla, Wash.
LIBERTY (ab-wva)
 (9)
 (Same bill playing
 Empire No Yakima 13)
 Lorraine & Mitchell
 Leever & Lefty
 3 Melody Girls
 "The Pool Room"
 Anselus Trio
 Dudley Trio

Washington, D. C.
KEITH'S (ubo)
 Rock & White
 Paul Delect Co
 Misses Campbell
 Donley & Nelson
 Mr. & Mrs. J. Barry
 Frances Kennedy
 Benck's Models

Waterbury, Conn.
POLIS (ubo)
 Two Violets
 Corbett Sheppard & D
 Fred Allen

**"Too Many Sweet-
 hearts"**
 Bud & Jess Gray
 Lillette
 Keane & Williams
 Zelaya
 Mayo & Tally
 Kitty Francis Co

Waterloo, Ia.
MAJESTIC (wva)
 (Sunday opening)
 Cummin & Seabam
 Jimmy Dunn
 "Honor Thy Children"
 Fields & Wells
 "1917 W Garden Rev"
 2d half
 Hayatake Bros
 Mack & Velmar
 "Lincoln of U S A"
 Orth & Cody
 "Corner Store"

Wilkes-Barre, Pa.
POLIS (ubo)
 (Scranton split)
 1st half
 White Steppers
 Abbott & Mills
 Peters 6
 Murphy Van & K
 Palfrey Hall & Brown

Winnipeg
ORPHEUM
 Jos Howard Co
 Frank Crumit
 Kanazawa Japs
 Rice & Werner
 Conelli & Craven
 Isabel D'Armond Co
 LeGroshe

PANTAGES (p)
 The Prescotts
 "Bachelor Dinner"
 Minetti & Sedilli
 Musical Keuhns
 Wilkins & Wilkins
STRAND (wva)
 Paul Petching Co
 Fred & Mae Waddell
 5 Funsters
 D'Amore & Douglas
 2d half
 Billy Bowman
 Chas Delvecchio Co
 Stanley & Gold
 Hong Kong Troupe

Worcester, Mass.
POLIS (ubo)
 Joe & Murrie Pesce
 Kelso & Ardine
 Mayo & Tally
 Varlette de Dance
 (One to fill)
 2d half
 Elizabeth Cutty
 Barnes & Robinson
 Belloc Bros
 (One to fill)
PLAZA (ubo)
 Fenwick Girls
 Gull & Ross
 Hart & Clark
 "In the Trenches"
 (One to fill)
 2d half
 Gray & Byron
 Lulu Sutton Co
 Tony
 "Unceasing Girls"
 (One to fill)

Yonkers, N. Y.
PROCTOR'S (ubo)
 Fravel & West
 McAvoy & Powers
 Sandy Shaw
 (Three to fill)
 2d half
 Alderman Bent
 Grace Fisher
 J. C. Nugent Co
 Hawthorne & Anthony
 Lary Rely Co
 (One to fill)

York, Pa.
OPERA HOUSE (ubo)
 Bollinger & Reynolds
 Jessie Standish
 Brown & Fields
 Berry & Layton
 "Fashion a la Carte"
 2d half
 Joe & Vera White
 Lewis & Chapin
 "Sherman Was Right"
 Ashley & Altman
 Aus Creightons

Youngstown, O.
KEITH'S (ubo)
 Kerslake's Pies
 Joyce West & S
 Fox & Ward
 Drew & Wallace
 Edna Showalter Co
 Sam Mann Co
 American Comedy
 Sports in Alps

OBITUARY.

Colonel William M. Morton, for 20 years manager of Miner's, Newark, died Nov. 27 in his 72d year. He began his show life as a boy at Barnum's Museum. He went through the Civil War, where he was promoted from private to lieutenant-colonel. After the war he was made third Assistant Postmaster General under Presidents Grant and Hayes. Later he resumed his theatrical career, and among other activities managed Mr. and Mrs. Barney Williams on a successful tour through Europe. At various other times the colonel held a number of city positions in Newark. The mother of George Campbell (Campbell, Brady and Torine) died Nov. 1 at Dorchester, Mass.

IN MEMORY
of
BOB SCOTT

Brother of
Chas. Robinson
who left us

Dec. 10, 1914

May His Soul
Rest in Peace.

Morey Schwartz, of the Chicago "News," died Dec. 1 of heart failure, aged 27. Newspaper artists quit working Tuesday, when the funeral was held at Waldheim cemetery, to attend the last rites. Morey ran a sapient little column in the "News" each Saturday, on the theatrical page, which he called "The Theatre Trail." The column was illustrated with his own drawings. He was beloved of press agents and show people. A very young man, his work showed promise of becoming great; there is regret all around that "The Trail" is ended.

TO MY PAL
LOUIS WESLEY
Tho' the purple shades of night
Have closed you from our view,
You're not gone from us, dear pal,
It's only the body of you.
BILLY ("SWEDE") HALL

Walter Hale, aged 44 years, author, war correspondent and artist, died in New York of a cancerous growth Dec. 4. Since the war he spent considerable of his time in the fighting zone. His ability as an illustrator and etcher won him additional repute. He is survived by a widow, Louise Closser Hale, also a professional and writer.

Charles A. Carroll died Dec. 3 at a hospital in New York from a complication of diseases, after an illness of two years. He was born in New York 47 years ago and had been on the stage for 39 years. The deceased was buried at Evergreen Cemetery, under the auspices of the Actors' Fund.

Fred P. Striker, proprietor of the Hofbrau, Detroit, died in that city Dec. 3. He was Past Exalted Ruler of the Elks and one of the most popular men in the Middle West.

The father of Jack Conway, Triangle director, died in Tacoma last week, aged 76.

May Finish Manhattan's Roof.

Morris Gest is receiving bids for the completion of the roof theatre atop of the Manhattan O. H.

The roof space is greater than that of either the Century or the Amsterdam.

Mr. Gest thinks if he can complete the structure inside of \$50,000 it will

MARTY HERMAN'S VACATION.

A trip to the coast may be the season's vacation for Martin Herman. He is figuring on leaving about New Years.

Most of Mr. Herman's traveling of recent years has been to catch the lay-outs of new productions by the A. H. Woods establishment.

Mr. Herman may change his mind to go south, or not go at all.

PALACE.

The Palace held about its best Monday night audience this week since the warm weather vamped. Lady Duff Gordon (New Acts) must have done it. Nothing at all on the bill to attract strangers to vaudeville. Some of the people there that evening had never seen a vaudeville bill before it seemed.

Lady Duff held them in right to the finish—that is, the women. The men didn't care particularly.

The next biggest act was "The Rockless Eve," No. 3, running 40 minutes (New Acts), with Cecil Cunningham one of the biggest hits right after that. Miss Cunningham is singing four numbers, all retained from last season excepting "Miss Liberty," the melody of which sounds very similar to that of "The History of the B. S. A." (now brought up to date).

Her number with the musicians is a very nifty arrangement and makes a corking good bit. She had to let loose her prepared speech. Morton and Glass, closing the first part, struck a snag. Somehow the audience just wouldn't get or take to them. It may have been on account of Miss Glass' voice. She was hoarse and this spoiled the opening. Her ballad later on simply died and it was only the double-stair dance at the finish that brought the couple anything at all. Even the stair dance couldn't start the crowd in front until the ending of it. That may have been because of Lady Duff's presence.

The human Timbers got another big hit, re-appearing in vaudeville and second after intermission. He did some singing (imitating Jolson among others announced), also some violin playing but brought the most with his trick Russian dancing that is peculiarly his own.

Timbers is all set for a return trip in the big-time houses. Opening intermission were the Farber Sisters, with "resplendent" clothes, some talk and pointed songs. The "Where Did He Get That Guy?" seemed to hit the house just right. Close observation might have detected some guilty looks out front. It is a bit broad for family consumption. It is a bit broad for family consumption. The Farbers overworked the spot light, kidded each other and Constance had no trouble getting the turn over, although Constance is still Constance.

Derkin's Dogs opened the show. Trovato was next and enthused the house but little. His whistling bit with a plant in draggled in and held in without any merit to it. The best came from another plant, girl singing in a box. Oscar Lorraine has always used a girl as a singing plant for his violin playing. Trovato will have to brush up on his vaudeville showmanship. It looks as though his absence left him behind somewhat in that knowledge. *Sime.*

RIVERSIDE.

A long show with the final curtain at 11:25 in spite of the news weekly getting started shortly past eight. Ten minutes of that running time was taken up by a speaker for the Red Cross morning show today (Friday). Hangings seemed to pervade the proceedings, at least three acts having their own hangings, and this helped in lending an air of richness, but too little comedy of laugh-making variety was probably why the show became tiresome before the exit march.

The first three acts—all male dancing turns—made a conflict but rarely noticed in his time. Two of the three acts had some dancing. George Herman (Herman and Shirley) opened with his skeleton idea and a peculiar contortionistic routine, parts of which wrung applause, but with little at the finish. The Caits Brothers could do nothing second. Then came the three Hickey Brothers, whose comedy saved them, and they at least were enough for an encore. But the total of the going was hard for all three. Two of these turns were in "one." There were also two turns in the latter half in "one."

The show really started with Eleanor Cochran, No. 4 (New Acts), who showed enough voice to warrant her a long stay in vaudeville. Her hit "Shore" was a "Rube" Ray. After closed intermission, doing very well in the spot. Valenska Surratt made her vaudeville reappearance, second after intermission (New Acts). She probably accounted for the early box office line that developed a good house. Harry Tighe opened after intermission and laughed himself into a favorite single act, and he seems to be there. His is a turn that can easily be kept fresh with new material—at Tighe's discretion.

The hit of the bill fell to Harry Carroll, next to closing, away down figuring the bill ahead. It was 11:00 when Harry was allowed to escape. His duties done in a single little way bit the house hard and added a lightness needed after the dramatics of Miss Surratt. One of his new numbers tickled the house. It was about his own tobacco fund and the lyric told about buying the boys some "Bull Durham" so that they could smoke and think of the time when they could buy a drink. A little box the lobby calling for contributions to the fund carried out the idea. He ended with his "When We've Taken the Rhine" and a dance which brought a shower of applause. That won him his speech.

Cleveland Bronner, assisted by Ingrid Hunter and Peggy Farstead, closed with "Dream Fantasies," with its series of colored slides, misty drapes and varied light effects. The trio pranced about the stage in odd style amid sundry effects. Even Bronner's quick changes could not hold them in, however, and the house kept walking throughout the turn with about a third left downstairs at the finish. Had it been so late Bronner might have held them seated. *Idee.*

COLONIAL.

The Colonial staged some offensive Monday night, the attack beginning at 8:15 and lasting until near eleven. The big guns were Belle

Baker, Halligan & Sykes, Rockwell and Wood. Miss Baker was literally a "lank" herself, bowling over everything in the way, and there were considerable objects in her path, taking the rest of the bill into consideration. Miss Baker, it has to be said, has a great deal to say in a long time, applaud in unison, and they kept it up after the lights had gone out, the music started for the next act, and the nine songs she had sung. It's quite evident just why this girl has been breaking records at houses, and is now in her 16th consecutive week in New York. She has a great deal to say. The most melodious song Miss Baker has sung in a long time is "Baby's Prayer at Twilight," and what a number that is! Between the melody and the way she puts it over, Oh, Boy!

The house was well filled downstairs, scattering only in the last three or four rows. The audience was extremely good-natured, willing to laugh at anything and give every act its due, with one or two exceptions.

Seashury and Shaw went over the top first, registering a nice hit on the target. The boy is an exceptional dancer, with his partner carrying the look of a china and a comely, but not a very good dancer. They were with the two girls and boy dancing at the finish kept things going right without hindering the performance a bit. Halligan and Sykes started the laughing part for the evening and did it proper. The act might have been placed in the second half, but better advantage would have been taken of the audience's attention. The act certainly didn't hurt Mr. Halligan, who breezed through, registering all his laughs and doing very well at the close.

Rockwell and Wood had trouble in getting under way, but after one or two minutes were there. They had the house roaring and at the conclusion held up the show for short time, which was well received. The act was "Thank you." Hermine Shone closed intermission with her poetic fantasy offering. The act has a tendency to drag in one or two spots, and the audience seemed well satisfied when it was over.

During the wait between the two halves Mr. Halligan announced the Red Cross benefit for this (Friday) morning, and then almost everyone on the bill "went through" the audience taking up a collection and selling tickets for the morning show. Mr. Rockwell put over a few more laughs on his hit.

The Misses Campbell opened the second half, singing six songs and doing well with each. They have a style of their own, and compose one of the best "sister acts" around the city in a long time. "The Corner Store" followed, getting most of the comedy out of painting a counter. The same thing was done at the Winter Garden and also on the small time. The house laughed and sang with an applause at the finish. Miss Baker, who followed, received a nice reception and after doing regular number of songs asked the audience for suggestions, which led into "Natin," "Sweetie" and "Joan." Miss Baker tried to make a speech after "Sweetie," but the house continued cheering and singing, and she was not able to do so.

The Vivians doing some nice sharpshooting closed a show that should be long remembered by the people that go to the Colonial this week.

ROYAL.

It may have looked like a forty-horsepower comedy-gauged show on paper, but in the running it did not pan out that way. The laughs came in spots, with one or two acts coping about all that could be copped. The show was long on men and short of women. What members of the feminine sex were in the entertainment did not make a difference in the matter when it came to keeping the show running with its necessary speed.

The Royal show had several good names, but the entire bill was not received with the acclaim, laughter and applause that many others have up in that neck of the Bronx.

Louis Mann, headlined in "The Good for Nothing," Louis Mann is practically the entire act. In a role of few opportunities Mann endeavors to make it human and real and in the main succeeds, yet one long accustomed to seeing him in parts more adapted to his histrionic style might regret he hasn't a playlet of more stage value than "Good for Nothing." The second half of the show was a comedy without depriving the theme of the lesson intended. At the Royal the sketch was well received. There were sections that caused hearty laughter, yet just when the folks thought the turn was finished along came another installment.

Conroy and LeMaire opened. The man banding the blackfaced part was so hoarse that he couldn't be heard distinctly beyond the orchestra pit. Harry and Grace Ellsworth didn't accomplish much with their opening, but laced over a bit with the dancing, the man's Russian routine proving a feature. Sig Franz and Co. gave a "copy" of Charles Abear's comedy cycling turn.

Bailey and Cowan followed and were a delighted feature. The musical numbers found big favor and Bailey's banjo intilled some pep into the show that was welcome. The Mann act was on just before intermission.

Conroy and LeMaire were listed to open the second part. The teaming comedy act was the comedy pair next to closing, with Frederika Simms and Co. starting the second season. Miss Sims "trills" sings "Kiss Me Again" and then has a sort of patriotic number for a closer, all combining to give her voice a chance to rise in the high register and back again. She leans her last on a number, not as important and sure-fire as the lyric might indicate. Miss Simms has a voice that shows culture, yet it is not given the scope it might through a rearrangement.

Conroy and LeMaire proved mighty handy with their comedy. The Margaret Edwards comedy of the variety of wit and wit and wit body remained to see what Miss Edwards would do next. Some hard worker. *Mark.*

AMERICAN ROOF.

Although the American held a first class show in vaudeville business, it was not on Friday night, and at the conclusion of the performance one-quarter of the seats were still vacant. No one act stopped the show, but all came in for an equal share of the applause.

After the overture W. E. B. Chadwick and Taylor (colored) started in a face clip which was maintained by the other turns. Hobson and Beatty came next in song and pianolo. The girls make a nice appearance, and possess good voices. The taller one has a rich contralto, and her partner a sweet soprano. They play a duet of popular airs on the piano, and close with a harmony number in which they blend nicely. Will Maas, about 50-50 between Bert Melrose and Joe Jackson in his make-up and bicycle riding, kept the house in an uproar. Chase and LaTour in "Bright Bits from Musical Comedy" and Francis and Kennedy brought the first half to a close. Miss Kennedy's facial make-up looked as though it might have been put on with a paint brush. Mr. Francis sang "I'm Afraid of the Girls," and his dance numbers were well received, his "souse" dance getting the most.

Lee Cooper, next to closing, had to do the act without the aid of his wife. Illness earlier in the week obliged her to retire from the cast. Although Miss Cooper the audience who had not seen the act before or paid no particular attention to the program could have noticed it. Mr. Cooper and Arthur Thornton put the turn over. Art Smith opened after intermission, and was well liked. "A Regular Business Man," headed by Tom Martin, was a comedy of three brought down on a laugh after another, finishing his Three Astellas comedy acrobatics, closed the show at 10:40. A Hearst-Pathe picture finished the entertainment, sending the people into the rain at ten minutes to eleven.

The Show at the American Roof for the first half ran a little over time, closing with a Mack Bennett comedy picture at 11:15. Business Monday night was not unusual.

Gold and Seal opening the show could have been moved to the third spot, and Cowboy Elliott with his "Recruiting Horse," moved to the earlier position. Elliott's is just a plain "educated" man, and Miller, second, scored at the finish with the jazz trombone and cornet. The encore number, "The Curse of An Aching Heart," is too old. Green opens as a "rube" doing card tricks and Miller is the straight. The girl might remember she is not at the Hippodrome or she may make a weak sardarm number, but she plays the front row. Miss Miller follows with "Let's All Be Americans Now," dressed as a Red Cross nurse with three red crosses on her uniform instead of the regular two, she wearing one of the crosses on her right instead of the left arm, but that made little difference as long as she sang satisfied. Mr. Green played a solo on a Chinese fiddle and the team closed big with the jazz.

The Six Stylish Steppers closes intermission with some good hard shoe dancing. Raina Bevan and Beatrice Flint (New Acts), who preceded the steppers, started like the rest of the flatfoot acts, following one another around the stage, but it turns out to be a good laugh getter, due to Bevan's comedy and falls a la Bill Doolay.

Ward and Shubert opened after intermission with a nice little pianoloque and song offering on which they received good returns.

The sketch was "On with a of Things," played by V. O. Miller and Co. The scene is a story of an apartment house with the janitor handling the comedy role nicely. It was liked.

Andy Rice and the sketch shared the hit honors of the show. Rice was next to closing, but did not seem to work fast enough, waiting for all his laughs to die out completely before putting over his "Fishes and Reptiles" (New Acts) with acrobatics closed the show with five minutes of a fast routine.

FIFTH AVENUE.

It was a big comedy show at the Fifth Ave. the first half, and it came so fast the audience departed slowly before closing.

The Aerial DeOuffs held the opening position on the trapeze that earned them hearty applause. They ran through a fast routine, including a quartet of new acts, including Jimmy Cason and Sherlock Sisters, Harry Bulger, Alan Dinehart and Co., and Cummings and Mitchell. The latter threw laugh-producing quips at them from all angles, and while in a hard spot pulled down the big hit of the evening. Previous to their appearance the Red Cross collection was made. This took considerable time and caused the audience much enjoyment in attempting to throw their coin into a can. Mr. Bulger also aided, and walked about the place under an umbrella. It rained silver coins, and when the amount announced was \$205.12, the audience greeted it with applause.

The Amoro Sisters did splendidly after all of this, working hard throughout, and found little trouble in gaining for themselves a suitable position in the return column. The four chorus girls gave an added appearance and ran through their dance formation without a hitch. The sisters gave a fast routine, and then turned upon the audience with their French manners, and were deserving of the returns. Ryan and Lee, next to closing spot, faced a tough proposition, but did not hesitate. They kept up a continuous laugh. Prosper and Maret (New Acts) closed.

23D STREET.

The funniest item on the 23d Street bill the first half was the Red Cross collection. All the stars of the bill at about the center of the show passed through the audience, carrying tin pails, to take up the subscriptions.

And the silver coins rattled into the several pails, the noise being like musketry.

That was about the only excitement of the evening. Nothing on the bill to stand it off. Milt Collins got some laughs late with bright topical and current material; on the line of the former Cliff Gordon monolog. Mr. Collins works just a bit too hard or the best rewards although his material is bound to carry him along. The Douglas Family gave a lively closing number in bright costumes and made a good act for that spot especially.

The show was opened by Frawley and West, followed by Jennings and Mack in blackface, having a special drop of a taxicab. They did fairly well although they were working before a tough audience that must have just what it wants, knowing nothing else. Dorothy Arthur and Jack Squires were "breaking in" a two-act. Both are from Broadway. Johnny Eckert and a company of two were next. It was formerly Eckert and Parker. Now the comedian has reduced his German reminder and added a young boy singer, also a girl, the turn represented by a drop as on the golf links, the same drop as before. The boy gets over with his voice and Eckert has some comedy, but the three-act is not as good as the two-act was.

The Fabiana Sisters were musical, singing and playing, one of the girls singing all the popular ballads she could think of in the given time. They will do on small time. The Hal Langton Trio, three boys, compose a singing trio with its bill of comic comedy. One acts as the comedian and he has hardly overlooked everything, with but one or two new bits. About the newest thing is the act is the clothes. It is another small-time. *Sime.*

HARLEM OPERA HOUSE.

An average bill at this house for the first half with Newhoff and Phelps doing the clean hit in the No. 4 spot. A goodly crowd 'round to see Joe Barton open the show, and they added to their numbers as the program tripped along. After the tramp cyclist had done his bit came Dr. Avignone's Gypsies, consisting of four girls, with three playing instruments (piano-violin-cello) and the other singing. The girls play through most of the turn with every now and then one of the fortune tellers warbling. It is a fair musical offering with the playing of the strings and doing well enough to pass in the smaller houses.

Harry Thorne and Co. had a sketch with a good deal of shouting in it. It would sound much better if subdued. They managed to make the audience giggle, or chuckle, once or twice. Newhoff and Phelps did very well. After their regular four songs they came back and did two more. This might have returned again but someone turned out the lights. Must have been "Gus the Bus."

The "walk over" was followed by an animated song, the introduction showing Harry Von Tilzer asking someone to step out of a Cadillac to hear one of his songs. The Red Cross announcement with its collection was there too, succeeding the picture.

Valentine Fox talked to the dummy for awhile, then blew the party without even coming back to take a bow. The boys are getting so rough lately—really. Clark and Verdi were tendered a nice reception and done equally as well at the finish, but the house seemed to have a relapse after the girl and by du on earlier "Girls of Altitude," four of 'em, closed the show.

BAY RIDGE.

The Bay Ridge is one of the William Fox chain of houses, situated in that section of Brooklyn where the patronage is composed of home folks. Thus the house attracts a regular neighborhood clientele, and Tuesday night clearly showed it, although the heavy attendance could directly be attributed to a special gathering that evening. It was purely local. The show was well seated at an early hour with the 1:30 boys comprising the contingent being placed down front. The Bay Ridge War Committee handled the affairs after the regular vaudeville program had been completed. This portion held Marshall and Walton and Benish Pearl and Co. (New Acts).

The serial, "Who is Number One?" was placed in the center with Grace and Burke following. The boys made an impression with their natty English walking outfits, but failed to uphold it sufficiently well to derive any real value. They did three dances, during which they displayed a few exceptional steps. One member, however, has a tendency to dance with his foot far apart which gives him an awkward appearance.

They in turn were followed by Katherine Murray, who closed the show unusually well. Miss Murray appeared to advantage before a special (but) hanging in "Three" that materially aided. It came close to her turn. She possesses the essential qualities expected from a single woman, which includes looks, clothes and ability to handle numbers. Miss Murray, in attempting to make numbers more impressive, often allows herself to be carried away by that desire and takes the keen edge off in these spots. She is a hard worker, in fact, just a trifle too hard. She makes a quartet of attractive changes, and in her second act by a quartet appearance. In a pleasant voice Miss Murray put across her numbers in full publicity to such result that she was compelled to make a speech at the conclusion of her turn. Her work is of a nature that is really a steady job. She is a young, made-up companionable girl who has the opportunity to show his wares with a medley during one of her changes.

WANTS, ENGAGEMENTS SALE and EXCHANGE

\$1 for 25 words. 3 cents for each word over
11 FOR 15 WORDS, 5 CENTS EACH WORD OVER

A-1 EXCLUSIVE SONG NUMBERS and distinctive vaudeville acts written to fit your personality and delivery. Novelty song cycles constructed. Cash terms or royalty. AL. JOHNSTON, 270 West 11th St., New York.

A LARGE ASSORTMENT SATIN AND SILK VELOUR HAVING BEEN PURCHASED FROM DEFUNCT FIRM, WILL BE SOLD AT SACRIFICE. \$200 A CURTAIN, ANY COLOR. USED CURTAINS ALWAYS ON HAND. FREDERICKS, 1547 BROADWAY, N. Y. BRYANT 9821.

ACTS, plays, sketches, minstrel shows, monologues, songs and parodies written to order. Terms for a stamp. E. L. Gamble, Playwright, East Liverpool, O.

ACTS SUITABLE FOR CABARET. FRED FENN AGENCY, BILLY CLOONAN, MGR., 801 GAITY THEATRE BLDG., NEW YORK.

ALLEN SPENCER TENNEY—VAUDEVILLE WRITER 1493 B'WAY, NEW YORK. ORIGINAL, SURE FIRE, EXCLUSIVE ACTS, SKETCHES, MONOLOGUES A SPECIALTY.

ARTISTS—My melodies and lyrics are great encore winners; also monologs and sketches. Come and hear my prize numbers. Virginia B. Nichols, Strand Theatre Bldg., Room 321. Phone Bryant 4649.

AT LIBERTY—YOUNG LADY PIANIST; CAN PLAY RAG OR CLASSICAL MUSIC. ALSO PLAY WITH ORCHESTRA. MISS R. M., VARIETY.

BOOKING FIRST CLASS ACTS for cabarets in South America. Want a musical act for South America. Billy Curtis, Gaity Theatre Bldg., Room 601, New York.

DROPS — SKINNER'S SATIN, VELVET, VELOUR. LOWEST PRICES. GRAINGER SCENIC STUDIO, 321 PUTNAM BLDG., N. Y.

EXPERIENCED AND TRAINED TRO, NOVELTY AND CLASSIC DANCER of 110 lbs., height 5 feet 3 inches, would like position in vaudeville act, production or cabaret. Can join immediately. Good wardrobe. Reliable Dancer, c/o Variety, N. Y.

FOR SALE—BOAT SET, GARDEN WALL; Jap set that folds in trunk; 1 musket; 4 swords; scripts; Jap and blond wig; sewing machine; 5 sets of wardrobe, 6 to a set. Jeanette Shop, 124 W. 45th St., New York. Phone 840 Bryant.

FOR SALE—Trick mule "Dixie." Also large piano accordion. Will sell cheap. Bert La Mont, The Act Doctor, 506 Putnam Bldg., New York. 6483 Bryant.

LADY CATCHER and acrobat wishes to join act. Late of Four Newsoms. Communicate Miss Newsoms, 443 E. 83d St., New York.

LAMONT'S LARGE REHEARSAL HALL, Broadway Theatre Bldg. Open evenings. (Piano) Two hours \$1.00. Special rates for long periods. Bert Lamont, The Act Doctor, 6483 Bryant, 506 Putnam Bldg., New York.

MAGIC EFFECTS—IN GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. PARTY LEAVING TOWN. WRITE AT ONCE. MAGIC, VARIETY, NEW YORK.

SHOWS OPENING.

"Nothing But the Truth," which went out earlier in the season in several detachments, only to have one company close, the author, James Montgomery take over the play himself, and which company had a second closing, is going out again. Matt Smith is arranging the new tour.

Charles Coburn has booked the Isadore Duncan Dancers for a local appearance at Carnegie Hall, starting Dec. 28. Miss Duncan is not with the organization. She is on the Pacific Coast under Henry Neagle's direction.

"My Girl," now in rehearsal, which Edward Hutchinson is rehearsing, is expected to open at Albany around Christmas time.

Cohan & Harris have a new production by Henry James Smith. It is entitled "The Teacher of Goshen Hollow," and it is due to open at the Star, Buffalo, N. Y., Dec. 24. The piece is being put on by Sam Forrest. In the cast are Mary Ryan, Lillian Dix, Carolyn Lee, Marie Hayes, Harriett Sterling, Evelyn Carrington, Grace Carlisle, Florence Curran, Maxine Mazanowich, Tommy Gillen, James Gillen, Paul Bryant, Curtis Cooksey, Edw. G. Robinson, Ethan Allen, Harry Hubbard, Waldo Whipple, Edw. L. Snader, Wm. J. Phinney, Horace James.

MANAGER—PRESS AGENT—15 years experience, pictures, vaudeville, stock, desires management of theatre in growing town in West or South. Mutual references. Bond furnished. Address Box 10, c/o Variety, New York.

REWARD—For information revealing whereabouts of LI-HO-CHANG, Chinese illusionist, formerly assistant to Great Raymond. Otto & Olivio, Variety, Chicago.

SOCIETY BELLE IMPERSONATOR—Very much refined; best drawing card; specialty purpose; vaudeville, musical comedy, minstrel, smokers, circuses. Reasonable. Travel anywhere. E. Walter, Variety, New York.

SOUBRETTE WHO CAN SING AND DANCE WISHES TO JOIN PARTNER IN GOOD VAUDEVILLE ACT. E. N., VARIETY, NEW YORK.

STENOGRAPHER—YOUNG LADY, EXPERIENCED IN THEATRICAL OFFICE, WISHES POSITION. CAPABLE, GOOD WORKER. ALICE HANEY, VARIETY, 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.

WANTED—A first class pianist. Vaudeville act. Must be able to do a strong solo. Others need not apply. Victor Hyde, Broadway Theatre Bldg.

WANTED—ECCENTRIC COMEDIAN AND STRAIGHT MAN WITH GOOD VOICE WHO CAN DANCE A LITTLE, TO PLAY PART IN ACT NOW WORKING. BOOKED SOLID. THOR, 508 PUTNAM BLDG., N. Y.

WANTED, GOOD MANUSCRIPTS OF SKETCHES AND COMEDY VAUDEVILLE ACTS. CLAUDE AND GORDON BOSTOCK, ROOM 305, PUTNAM BLDG., NEW YORK.

WANTED—Singers, actors with voices, one to play piano, one for a big novelty quartette. Lee Muckenfuss, 307 Putnam Bldg., New York.

WANTED—SOUBRET TO JOIN COMEDIAN IN VAUDEVILLE ACT. ADDRESS D. P., VARIETY, NEW YORK.

WANTED—Ventriloquist male figure; must be in good condition. Give full particulars. Dummy, c/o Variety, New York.

WANTED—Young man wants male partner age 20 to 25 for college sketch, good appearance, sing and talk well. Address Sophomore, Variety, N. Y.

YOUR WANTS SUPPLIED—Rehearsal studio, 2 1/2 hours, \$1. Talent supplied. Expert on revising and staging faulty acts. Opening secured. Professional coach. Louis Hallett, Room 422, Putnam Bldg. Phone 1742 Bryant.

SHOWS CLOSING.

"Misalliance" closes in Washington Dec. 16.

"Her Soldier Boy" closed in New Orleans Nov. 28, and the company returned to New York last Sunday.

BEATEN IN ERROR.

Cincinnati, Dec. 5. One of the queerest damage suits ever filed in this city was entered in Common Pleas Court, Saturday, against John H. Havlin (Grand opera house). The plaintiff is Frank S. Hardwick, vice-president of the Bath Hardwood Lumber Co., White Sulphur Springs, W. Va., and he seeks \$2,000 damages.

Hardwick charges that employees of the Grand assaulted him on the night of Nov. 16 while he was attending a performance. According to Attorney E. C. Lovett, Hardwick's counsel, the latter and two men friends had seats in the front row. One of the friends had his foot on the orchestra rail. The foot accidentally slipped, the attorney states, and collided violently with the bald head of the orchestra leader.

The leader, it is alleged, told attaches of the theatre, and when Hardwick started outside between acts, he was mistaken for the offender and was beaten up. As a result, he declares, his health has been injured and he was greatly humiliated.

BURLESQUE ROUTES

(Dec. 10 and Dec. 17)

"Americans" 10 Gayety Minneapolis 17 Star St Paul.
"Army & Navy Girls" 10 Howard Boston 17-18 Orpheum New Bedford 20-22 Worcester Worcester Mass.
"Auto Girls" 10 Star Brooklyn 17 Gayety Brooklyn.
"Aviators" 10 Majestic Ft Wayne 16-17 O H Terre Haute Ind.
Behman Show 13-15 Park Bridgeport 17 Colonial Providence R I.
"Best Show in Town" 10 Columbia New York 17 Casino Brooklyn.
"Bliff Bing Bang" 10 Erie 11 Ashtabula Pa 12 Canton 13-15 Park Youngstown O 17 Victoria Pittsburgh.
"Bon Tons" 10 Majestic Jersey City 17 People's Philadelphia.
"Bostonians" 10 Empire Newark 17 Casino Philadelphia.
"Bowerys" 10 Palace Baltimore Md 17 Gayety Washington D C.
"Broadway Belles" 10 Majestic Scranton 17-18 Binghamton 19 Norwich 20 Oswego 21-22 Inter Niagara Falls N Y.
"Broadway Frolics" 10 Gayety St Louis 17 Star & Garter Chicago.
"Burlesque Revue" 10 Gayety Washington 17 Gayety Pittsburgh.
"Burlesque Wonder Show" 10 Gayety Pittsburgh 17 Star Cleveland.
"Cabaret Girls" 10 Olympic New York 17 Trocadero Philadelphia.
"Charming Widows" 10-12 Warburton Yonkers 13-15 Hudson Schenectady 17-18 Holyoke Holyoke 19-22 Gilmore Springfield Mass.
"Darlings of Paris" 10 Englewood Chicago 17 Empire Chicago.
"Follies of Day" 10 Jacques Waterbury 17-19 Cohen's Newburgh 20-22 Cohen's Poughkeepsie.
"Follies of Pleasure" 10-12 Orpheum New Bedford 13-15 Worcester Worcester Mass 17 Olympic New York.
"French Frolics" 10 Gayety Philadelphia 17 Majestic Scranton.
"Forty Thieves" 10 Grand Trenton 17 Gayety Baltimore Md.
"Gay Morning Glories" 10 Star St Paul 17 Lyceum Duluth.
"Girls from Follies" 10 Lyceum Duluth 17 Century Kansas City Mo.

"Girls from Joyland" 10 Gayety Milwaukee 17 Gayety Minneapolis.
"Golden Crook" 10 Casino Boston 17 Columbia New York.
"Grown Up Babies" 10 Lyceum Columbus 17-18 Cort Wheeling W Va 19-22 Grand Akron O.
Hastings Harry 10 Miner's Bronx New York 17 L O.
"Hello America" 10 Gayety Toronto 17 Gayety Buffalo.
"Hello Girls" 10-11 Holyoke Holyoke 12-15 Gilmore Springfield Mass 17 Howard Boston.
"Hip Hip Hurray" 10 Casino Philadelphia 17 Miner's Bronx New York.
Howe Sam 10 Gayety Boston 17 Grand Hartford Conn.
"Innocent Maids" 10 Star Toronto 17 Savoy Hamilton Ont.
Irwin's "Big Show" 10 Orpheum Paterson 17 Majestic Jersey City.
"Jolly Girls" 10 Trocadero Philadelphia 17 So Bethlehem 18 Easton 19-22 Majestic Wilkes-Barre Pa.
"Lady Buconners" 10 Victoria Pittsburgh 17 Penn Circuit.
"Liberty Girls" 10-12 Cohen's Newburgh 13-15 Cohen's Poughkeepsie 17 Hurtig & Seamon's New York.
"Lid Lifters" 9-10 O H Terre Haute Ind 17 Lyceum Columbus O.
"Maids of America" 10 Empire Toledo 17 Lyric Dayton.
"Majestics" 10-12 Berchel Des Moines Ia 17 Gayety Omaha Neb.
Marion Dave 10 Columbia Chicago 17-19 Berchel Des Moines Ia.
"Merry Rounders" 10 Olympic Cincinnati 17 Star & Garter Chicago.
"Mile a Minute Girls" 10 So Bethlehem 11 Easton 12-15 Majestic Wilkes-Barre Pa 17 Empire Hoboken.
"Military Maids" 10 Empire Cleveland 17 Erie 18 Ashtabula Pa 19 Canton 20-22 Park Youngstown O.
"Mischief Makers" 10 Garden Buffalo 17 Star Toronto.
"Million Dollar Dolls" 10 Gayety Kansas City Mo 17 Gayety St Louis.
"Monte Carlo Girls" 10-11 Binghamton 12 Onelda 13 Oswego 14-15 Inter Niagara Falls N Y 17 Garden Buffalo.
"Oh Girls" 10 Hurtig & Seamon's New York 17 Empire Brooklyn.
"Orientals" 10 Century Kansas City Mo 17 Standard St Louis.
"Pace Makers" 10 Gayety Brooklyn 17-19 Warburton Yonkers 20-22 Hudson Schenectady N Y.

THE MISSES CHALFONTE

AT THE

Maryland Theatre, Baltimore

Week December 3rd

What the press said:

BALTIMORE "AMERICAN"

The opening number developed unexpectedly into a feature. The Misses Chalfonte presenting a well designed and beautifully staged dancing number. There have been dancing acts headlined in Baltimore far inferior to this swift offering.

BALTIMORE "STAR"

The Misses Chalfonte are two girls as alike as two peas in a pod, and who in singing and dancing are really as attractive dancers and actors as the Dolly Sisters. Their number is very up-to-date and graced with unusual drops and stage settings.

Management, Eugene D'AVIGNEAU
Direction, M. S. BENTHAM

AN ORIGINAL MONOLOG WITH A SITUATION AND A STORY

GEO. YEOMAN and "Lizzie"

A camouflage by JAMES MADISON entitled "EDITOR OF THE ASSASSINATED PRESS"

Going to Chicago?—then come to the Kenmore

Set the Record, but one of the Best European Hotels in the City. Beautifully equipped. Private bath, shower (in a-dorm beds, 5 rooms in 1). Beautiful New Parlors. Situated in the Garden Spot of the City. 15 minutes to all theatres and shops. Delicatessen, Bath, ... Private Bath. Special Breakfast Service. Write for information or Phone Edgewater 9182.

Hotel Kenmore

at Kenmore and Wilson Avenues. Take Elevated down town to Wilson Avenue, walk 1 block East.

"Parisian Flirts" 10 Gayety Baltimore Md 17
Gayety Philadelphia.
"Puss Puss" 10 Corinthian Rochester 17-19
Bastable Syracuse 20-22 Lumberg Utica N. Y.
"Record Breakers" 10 Cadillac Detroit 17
Gayety Chicago.
Reeves Al 10 Gayety Detroit 17 Gayety Toronto.
"Review of 1918" 10 Empire Hoboken 17 Star Brooklyn.
"Roseland Girls" 10 Gayety Omaha Neb 17
Gayety Kansas City Mo.
Siddman Sam 10 Star & Garter Chicago 17-19
Berchel Des Moines Ia.
"Sight Seers" 10 Gayety Buffalo 17 Corinthian Rochester.
"Social Follies" 10 Savoy Hamilton Ont 17
Cadillac Detroit.
"Social Maids" 10 Lyric Dayton 17 Olympic Cincinnati.
"Some Babies" 10 Gayety Chicago 17 Gayety Milwaukee.
"Some Show 10 Colonial Providence R I 17
Casino Boston.
"Speedway Girls" 10 Empire Chicago 17 Majestic Ft Wayne Ind.
Spiegel's Revue 10 Star Cleveland 17 Empire Toledo.
"Sporting Widows" 10 People's Philadelphia 17 Palace Baltimore Md.
"Star & Garter" 10 Grand Hartford 17
Jacques Waterbury Conn.
"Step Lively Girls" 10 Empire Brooklyn 20-22 Park Bridgeport.
Sydell Rose 10 Empire Albany 17 Gayety Boston.
"Tempters" 10 Standard St Louis 17 Englewood Chicago.
"20th Century Maids" 10 Gayety Montreal 17 Empire Albany.
Watson Billy 10 Casino Brooklyn 17 Empire Newark.
Welch Ben 10-12 Bastable Syracuse 13-15 Lumberg Utica 17 Gayety Montreal.
"Whirly Gilly Girls" 10 Penn Circuit 17 Grand Trenton.
White Pat 10-11 Cort Wheeling W Va 12-15 Grand Akron O 17 Empire Cleveland.
Williams Mollie 10 L O 17 Orpheum Paterson.

INTERNATIONAL CIRCUIT.

(Dec. 10)

"After Office Hours" Southern Columbus O.
"Bringing Up Father" Majestic Buffalo.

Before the Show Between Shows After the Show

You will find the Best Sport
in New York at the Sign of the

Bounding Buck

47th St. off Broadway

Also Broadway at 103d St., 136 East 42d St.
216 West 34th St. Newark, 828 Broad St.

Live Game Shooting

MANAGERS AND PRODUCERS

Ralph C. Bevan

of Bevan and Flint

has been called for active service in

U. S. NAVY

Beatrice Flint

will therefore be at liberty to consider offers in
vaudeville or productions having achieved success
in the latter previous to entering vaudeville. Address all communications care

VARIETY, New York

This Week (Dec. 2) American Roof and Loew's
Victoria, New York

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.

A
Adams Billy
Adams Fros (C)
Adams Edith & B
Admont Miss M (C)
Agnew Beatrice
Andrews P W (C)
Anson Mrs M
Arco Bros
Armstrong Edw
Armstrong Geo
Arnold Geo L (C)
Arnold Lola
Arpenson Mrs Max
Arrule Victoria (C)
Artola Mrs W

Atwood Vera
Ayers Mr & Mrs (C)
B
Bachman Miss G (C)
Balrd Ethel
Baker Lotta
Barclay John
Barry Lydia
Bayard Victor
Bayard Victor (C)
Heeman Earle (C)
Bell Jessie (C)
Belmont Mr & Mrs R
Bennett Evelyn (C)
Bennett J Moy
Bennit Mr & Mrs W
Benson Alfred
Bergamasco Jno (C)
Berger Edw
Berlin Lulu
Berman Guttaave
Bernard Mike
Bird Peg
Blissett & Scott
Black John S
Blair Thos B
Blake Miss Bobbie
Boas Howard M
Bock Frida
Borremes Louis (C)
Bowen Chas M
Bowman Mr
Boyd Dixie (C)
Boyle Billy
Brack Mrs Willie
Bradford Corinne
Bridges Frank
Brierre Maurice
Broadbent Irene (SF)
Brown & Carstens
Brown & Harris (P)
Brown & Lockett
Brown Billy C (SF)
Brown Helen (Tel)
Brownie Morris (C)
Bruce Al (SF)
Bryant Vincent
Burgman & Chassier
Burley & Burley
Burns Miss Frankie
Burns Miss Frankie
(C)
Burton Joe
Burt Jack
Burt Miss (C)
C
Calborne W H
Callaban Jere L
Campbell Florence
Campbells Casting
Carbrey Mrs J
Carew Evelyn (SF)
Carr Merle (C)
Carroll Coleman
Carroll Harry
Carroll Nettie
Carroon Mary E
Casper & Carter
Caster Joe
Castle Louise
Cavalline Marie J
Chadwick Helen
Cherry Chubby
Chesleigh Vera
Chester Miss Ted
Chipman Sadie
Christies Musical
Claire Doris (C)
Clarke Eddie
Clayton Eddie
Clifford & Wayne (C)
Clifton Alice
Clipper Trio (C)
Clute Gerald L (C)
Cobb Lew
Coburn J A
Conway Nan
Cook & Hamilton (P)
Cook & Handman (SF)
Cook Gladys (C)
Copeland Les
Corline & Thomas
Cornalia Harry
Couthroupe Jane
Cummings Miss Billy
Cummings Ralph E
Cunningham Cecil
Curley Pete (C)
Curtis Dale
Curtis Joe
Cusack Jos
Cushman Bing
D
Dahlberg May (C)
Dalton Marjorie J
Dalton Robert
Daly Dan
Darling Miss L (SF)
Daughn Delphine (C)
Davey Dancin
Davis & Fern
Davis Warren (C)
Decker Paul
De Coursey Mrs Alf
De Foggie Louise (C)
Delghon Chas
De Nette Adeline
Denham Helen M
Dennison Marie (P)
De Onco Al
Derrle Helen (C)
Devali Olympia
De Trickey Coy (C)
Detley Maud
Deveraux W
Dietrich Rene
Dickelmeyer Loretta
(C)
Dinkins Sonnie
Dix Gladys (C)
Dom Marlon
Donegan Ed (C)
Donn Marlon (C)
Douglas Miss Billie
(C)
Douglas Samson
Dressler Wm
Du Barry Estelle
Du Bols Chas E
Du For Harry
Duffy & Montague
Du Fresnoe Girl (C)
Dunbar Chas E (C)
Duncan Lillian
Dunham Ben
Dunlap F E (C)
Dunn Helen
Dunn Jos J (C)
E
Eagleton Miss
Eden Hope
Edmonds Grace
Edwards & Osborne
Edwards Irving
Edwards Julia (pkg)
(C)
Edwards Sarah M (C)
Eldridge Julia
Elliott Ada
Elliott Adelbert
Elliott Louise (C)
Elroy Ruth
Emerson Harry A
Mrs (P)
Emerson James E
Englis Jack
Epally Jules
Essent Opal
Ethelia Viva
Evans Everett J
Evans Madge
Evelyn Vera
F
Fantos The (C)
Farre Josephine
Fay Mme
Fay Miss Billie
Fay Miss Billie (C)
Fay Herman
Fellows Eme
Ferry Mrs W
Fields Mary
Fields Willie
Finn Florence
Fleming Kathleen
Flint Hazel
Flynn W
Foley & O'Neil (C)
Fontaine Mrs F E
Forbes Marlon
Ford Miriam

RUSSEL

MACK

and

COLONIAL

BLANCHE

VINCENT

THEATRE
N. Y. NEXT WEEK

DEC. 10

Direction, HARRY FITZGERALD

Foyer Eddie
Frances Berry
Francis Emma
Francis Peggy
Francis Jack (C)
Friendly Dan
Frosini

G
Gabriel Master (C)
Gangler Jack
Gardner Grant
Gardner Nina
Gayles & Raymond
Gaylord Mrs B
Genaro Marie (SF)
Gibson & Brown (C)
Gibson Earle S (C)
Gibson Hardy (SF)
Gibson Wm L
Gilberts & Le Craso
Gintini Eugenio F
Gluntini Syble
Glass Myrtle
Glenn & Bradford (C)
Glover Claude O (C)
Golden Morris
Golding & Keating
Gordon Tommy
Gould Billy
Gould Venita
Grant & Wing
Gray Grace
Greene Gene
Gregory Geo M
Grey & Byron
Grey Clarice (C)
Grole Mae
Guili Adolfo (C)

H
Haddon & Norman (C)
Halley & Noble
Halstenbach Edw A
Hammer Beulah
Hammer Scott
Hanev Alice
Harlan Kenneth
Harray Roy N (C)
Harrington Hazel
Harrison Oscar
Harrison Chas
Harvey Edith (C)
Hasson Leslie A (C)
Hearn Miss J
Henderson C (C)
Hendley Jack
Hicks Trilzie
Higgle Gladys
Howard Dave
Hoke Ben
Holbrook Florence
Holmes Letty (P)
Homburg Babe
Hooks Tom C (C)
Housley & Nicolas
Howe Walter S
Hoyt Frank
Hoyt Ruth
Hubbert Wm E
Hunford Julia
Hutchinson Willard
Hutzman Chas

I
Ithmark Tina
Irving Maud G

Irwin Chas T
Isobel Miss

J
Jansan Huxo
Jennings Miss Billy
Jerome & Mack
Jerome Elmer
Johnson Arthur (C)
Johnson Hattie L
Johnson Mrs Roy
Johns Hiroko W
Jones Russell
Jordan Leslie (C)
Joy Billie

K
Kallit David (P)
Karunkel Mrs K
Kautman Emmie (C)
Kearns Allen
Keller Marie
Kellogg Chas Mrs
Kelly Edith Thanks
Kelly Edie (C)
Kelly Joe (C)
Kelly Margaret
Kemp Toots
Kennedy Dancing (C)
Kennedy Harold
Kennedy Jack
Kennedy Tom
Kent Annie (C)
Kerr Etta
Keyes Ralph (C)
King Geo (C)
King Maud
King Toy Foy & Miss
King (C)
Kirkwood Wm
Kitamura Yoshi
Kittner Hughes & K
Knight Otis L (C)
Korner Otto (C)
Krampe Ben J (C)

L
La Belle & Williams
La Belle Eleanor
La Brock Miss
Lackness Inez (C)
Lackland & Lackland
La France & Kennedy
La Murt S
Lammers Charlie
LaPorte Babe
Larson Mr
Larvett Jules
Latell Ed
La Toska Phil
Laurent-Dorothy
La Velle Harry
La Velle Peggy
LaVelle Miss Bobby
La Venero
Lee Eddie
Lee Maudie
Lee Marie
Le Groh Charlotte
Leigh Ted
Leighton Chas (SF)
Leman Miss A (P)
Le Roy Hilda
Leonard Chas (SF)
Leonard Albert (C)
Lester Billy
Levy Chas (P)
Lewis Mr & Mrs Bert
Lewis Emma

M
Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

N
Nathalie Miss
Nealand Walter D
Nelson Caroline
Nelson Gus
Newport Hal
Nimz Arthur
Noble Herman
Norton Lew (C)
Norwood Belle
Nolan Louisa

O
Oakland Dagmar
O'Connor James O
Old Town Four
Olivia
O'Neill James
O'Neill Mac (C)
O'Neill Mac (C)
Osborn Miss Teddy
O'Shea Mollie (P)
Osterfeldt W H
Overling Ruth (C)

P
Paletier & Valerio
Palmer Frank (C)
Palmer Mammie (C)
Paulin Joe (P)
Pate Verna M
Pauline J R
Patton & Marks
Phipps Frank (C)
Phipps Lenore
Pittor & Daye
Poindexter Chas E
Polo Gabriel
Potter Wm G
Powers Babe
Prells Circus (C)
Prescott Jack (SF)
Prince Al
Prince Maurice
Princeton (C)
Proctor Wm L (C)
Pryor June

Q
Quackenbush Marjorie
Quealys The
Quinlan Dan
Quirk Jane

R
Ramsey Stella (C)
Rankin Wm (C)
Rath Bros (C)
Rath Wm
Raymond Jack (C)
Rector Alice
Redding Ed (C)
Redway Eddie
Regal Ernest (C)
Reilly James
Reno Mrs Geo B
Renolds Edw H
Rhoads Florence C
Rice Bros
Rice Bros (C)
Rice & Newton
Richards & Kyle (C)
Richardson Emie

S
Sadler Wm
Sallini Pietro
Salvator (SF)
Samuels Miss Rae
Santino Troup
Sato A K
Schepp Chas
Schonclte Mrs
Seeley Mr & Mrs B
Seldon & Bradford
Sennell Jack
Seymour Hilda
Shaw Bobby
Sherman Sadie
Shewrin Mrs M
Shipman Sam
Shone Madelyn
Simpson Nance
Sinclair Ada
Sinclair Mrs Horace
Smail Billy
Smith Chas
Smith Wm
Snyder Tommie
Solomon Sol
Somerville J I
Spellman Jeanette
Spellman Jeanette (C)
Springford Hal
Statler Carl
St. Claire Tyler (C)
Steel Leopold (SF)
Steinman Herman
Stephen Murray
Stevens Marie (C)
Stewart Olive
Stewart (Slim) H (C)
Stirl Cliff
Stone Margaret
Story R
Stout Royal C
Stuart Harry
Stutzman Mr & Mrs
Wills Nat
St. Vrain Richard
Sullivan & Mason
Sunderland May (C)
Svecks Two (C)
Swain Frank H (C)
Sweeney Edna
Swift Fred

T
Tavarez Virginia (C)
Taylor James
Taylor Norman W
Taylor Wm H
Teal Raymond
Tendehoa Chief

Thomas Corine
Thomas Muriel (C)
Thornton Anna
Thornton Peter
Tillson Ben
Timme Ruth
Top Corneliuss (Gov't)
Toy Foy
Troutman Mabel
Truscott Georgia

U
Una Mile
Universal 5 (C)

V
Valentine Nan
Vance Clarence
Vance Clarice
Van Dlen A
Van Ments Len
Varnon Dorothy
Vaughn Dorothy (C)
Vincent & Carter
Voltaire Bertha (P)
Voltaire Bertha (C)

W
Wakefield Wanda (C)
Waldo Trio (C)
Walker Buddy
Wallace Vesta
Wallace Miss (Tel)
Walsh Johnny
Ward & Shubert
Ward Al (C)
Ward Arthur F
Ward Edw (P)
Ward Larry
Ward Made
Warden Harry
Watson Anna
Watson Pearl
Weaver Bert (C)
Webb Mabel
Webb Teddy
Weber Laura
Weiss Walter
Wells Corinne
West Arthur
Wheeler Bert
White & Weston
White Carolina
White Elsie
Wilford & Wilson
Williams Salda
Williams Arthur
Williams Barney
Williams Dot
Williams Jack & Cora
Williams Serenus M
Williams Vernon
Wills Nat
Wilson Lew (C)
Wilson Miss Frankie
Wilson Mr & Mrs Lew
Wolfheim Eugene (C)
Wood Mrs L W
Wright & Walker (C)
Wright Betty
Wright Dollie
Wyer Forrest G
Wyer Forrest G (C)

Y
Yates Harold
Yeamans Lydia
Young & Waldron (C)

Lewis Henry R
Lewis Jack M
Lyle Wm (C)
Lidell Jack (C)
Ling & Long
Linn A M (C)
Livingston Lottie
Lockhart Phennie
Lockhart Roma M (C)
Loftus Mr & Mrs (C)
Longfeather Joe (C)
Lorain Oscar (P)
Loretta Agnes
Lorimer Miss M
Lothor Joe
Luby Edna
Lyles Aubrey L (C)
Lynch Edw
Lynch Jack

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Moran Lee
Morton Lew (C)
Morton Sam (4) (C)
Moussette Mae
Mounham N T
Mullally Jack
Murdock Miss Jap (C)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Ripley Raymond
Robinson J Russell
Robson May
Rockwell & Wood
Rodgers O R
Rogers Fred
Rome & Wager
Rose Sadie
Ross Earl (C)
Ross Katherine (C)
Rosliter H A
Rothchild Julie (Reg)
Royce Lena
Rubell Julian
Ruby Sisters
Rummel Al
Russell Robt (C)
Rutland Belle
Ryan Allie

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Thomas Corine
Thomas Muriel (C)
Thornton Anna
Thornton Peter
Tillson Ben
Timme Ruth
Top Corneliuss (Gov't)
Toy Foy
Troutman Mabel
Truscott Georgia

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

Mack & Williams (P)
Mann Billy
Mann Edie (C)
Mann Dolly
Marion Sable (C)
Marquis Wm (C)
Martell Angeline
Marshall Lew (C)
Maslow A (C)
Maslow Vesta
Maker Jessie
Mulcolm & Harmon
Marston Rose
Mason Marion
Mathews Miss D (C)
Mathews Mrs D D
Maxin A (SF)
May Evelyn C
May Florence
May Grace
Mayors Flying (C)
McCabe A L
McCarthy Dan
McClure Harold
McCormack & Irving
McCormick Hugh
McCullough Wm E
McGinnis Mrs F
McGrath & Yeoman
McGreer Robt (SF)
McIntyre Mrs H C
McLaughlin Jennie (C)
McLean Mrs H C
McLean Declma
McNally Mrs L De
Wolfe
McNamara Nellie
McNeece Nellie (C)
McVane B (Te)
Melba Paula (C)
Meroff Luba
Messer Helen (C)
Messer Marie
Mico Steve
Miller Eddie & Lew
Minn Ruby (C)
Mittkin Robt (C)
Moffatt Gladys
Molonan
Montague Marcelene
Montgomery & Marshall
Moon J Aulus (C)
Moore Bob
Moore Irene (SF)
Moore Louis
Moore Lucille (SF)

COLUMBIA (Frank G. Parry, mgr.; Columbia Wheel Burlesque).—Al' Reeves' "Big Show."
CORT (U. J. Hermann, mgr.).—"Johnnie Get Your Gun" (1st week).
CROWN (Ed. J. Rowland, mgr.).—"Playthings."
ENGLEWOOD (J. D. Whitehead, mgr.).—"The Speedway Girls."
EMPIRE (Art Moeller, mgr.; American Wheel Burlesque).—"The Aviators."
GARRICK (William Currie, mgr.).—"The Passing Show" (3d week).
GAYETY (Robert Shoemaker, mgr.; American Wheel Burlesque).—"The Girl from the Pollies."
ILLINOIS (R. Timponi, mgr.).—"Have a Heart," with Flora Zabelle (1st week).
IMPERIAL (Will Splink, mgr.).—"International Stock," "Turn Back the Hour."
LA SALLE (Nat Royster, mgr.).—"Oh, Boy!" with Joseph Santley. Phenomenal business in view of the general slump (16th week).
NATIONAL (John Barrett, mgr.).—"Thurs-ton, magician."
OLYMPIC (Abe Jacobs, mgr.).—Blanche Ring in "What Next?" Getting money (3d week).
PLAYHOUSE. Stuart Walker's company in "Seventeen" (9th week). Will close its splendid run next week.
PRINCESS (Will Singer, mgr.).—"The Man Who Came Back," with Mary Nash (11th week).
POWERS (Harry Powers, mgr.).—"Ruth Chatterton in 'Come Out of the Kitchen.'" Well liked (3d week).
STAR AND GARTER (William Roche, mgr.; Columbia Wheel Burlesque).—"Fred Irwin's 'Majestica'."
STRAND (Gene Quigley, mgr.).—English Opera (10th week). Surprising the wise-acs.
MAJESTIC (Fred C. Eberts, mgr.; Orpheum; rehearsal 9:30).—This being Tanguy week, there was a line from the box office to the corner. The proverbially cyclonic one may meet with varying vicissitudes as she skips to yonder city and hence, but in Chi she is always new and always surprising. Eva is still the first lady of our vaudeville paradise. And we carry no cyclone insurance on our pleasures here, windy as 'tis. Let those who have studied botany, Urban, camouflage, futurism, delirium tremens and sartorial chop suey describe her "gown." (And by the way, the critical readers may say "sartorial" is a word not to be applied to feminine apparel. But, wait. It is derived from the Latin word "sartorius," which means the thigh. And anything derivative of any word having to do with thighs goes in a report of an Eva Tanguy act.) Regarding, then, her sartorial exhibitions, they are the gaudiest and most far-down that have yet adorned the ship-shape shapeliness of the wild girl. Regarding her exhibition of sartorlouses, they are gaudy, too, as fully so as ever. She wore first a dress (well, anyway a sash) of peacock feathers and Poshan hussy, piece trimmed with nine or ten more birds of the same flock. After that she came forth in all her purity as a lily. The next costume may have meant something (it meant probably about

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Walter Downey, of the W. V. M. A., put on a seven-act bill last week at the Second Regiment Armory for the Royal Arcanum Progressive Council, one of the annual affairs of the organization.

The State Council of Defense of Illinois has taken up with the Chicago City Council a plan to require the playing of "The Star Spangled Banner" at all theatre, picture houses, cabarets and other gatherings.

spent for Christmas baskets for the needy. Jack McMahon, press representative of "The Passing Show," is arranging the program.

About 300 Woodland Bards, the White Sox rooting organization, attended the Palace Monday night to root for Clarence Rowland, manager of the world's champions. After the performance a number of the Bards, led by President Joe Farrell, accompanied Clarence to the Press Club, where there was wassail and everything.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

The annual ball of the Theatrical Protective Union met the evening of Thanksgiving at the Coliseum, with an attendance of about 5,000. Nat Goodwin and Elizabeth Murray and Joe Santley and Blanche Ring led the grand march.

Theatrical managers are asked to look out for a 14-year-old girl named Bernice Middleton, who ran away from home last week to "become an actress." The address of her parents is 5427 Dorchester avenue, Chicago.

The Central Committee for the National Red Cross Day of the theatres of America was composed of Harry J. Powers and his staff, of Chicago; B. C. Whitney of Detroit; Henry G. Sommers of Grand Rapids, and Sherman Brown of Milwaukee.

The Chicago "Examiner's" 13th Annual Xmas Benefit will be held at Cohan's Grand on Friday, Dec. 14. The proceeds are to be

The ingrained tendency on the part of cabaret managers to "cheat," fostered by liquor legislation has cropped out and manifested itself by violations of "Meatless" day rulings. Last week the proprietor of the Winona Gardens and other cabaret and cafe managers were called before the special assistant attorney general and warned not to repeat the violations.

AUDITORIUM (H. M. Johnson, mgr.).—Grand opera, Cleofonte Campanini, director (4th week).

BLACKSTONE (Ed. Wampler, mgr.).—George Arliss in "Hamilton" for a three weeks' engagement (2d week).

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Why Marry?" with Nat Goodwin, Edmund Breese and Ernest Lawford (5th week).

COLONIAL (Norman Field, mgr.).—"Here Comes the Bride" (2d week).

BACH

LONGACRE
JEWELER

Broadway Cor. 45th Street
NEW YORK CITY
(Under Variety's Office)

A large assortment of diamonds, watches, gold novelties, and military watches suitable for Christmas gifts.

OUR BOAST
Jeweler to
The Friars
Screen Club
Greenroom Club
and
N. V. A.

Special Discount to
Professionals

AT LIBERTY CHAS. H. KEESHIN

The Working Agent

I have no assistant, no gold-headed cane, no use for aid gloves.
Route—Coast to Coast
Address 39 Cambridge St., BOSTON

Maison Edythe IMPORTER

SMART APPAREL

A large collection of attractive models are now displayed—these offer a wide range of selection to the professional demanding the latest in fashion at a moderate price.

Also Millinery

at remarkable savings.

118 West 48th Street
New York City

BLUE BERT KENNEY AND I. R. NOBODY

Presenting A NEWLY-CONSTRUCTED ACT—18MINUTES IN "ONE"—NOT Blackface Comedy, BUT a True Delineation of the Real Negro Character—Commended by the Press of the entire United States, some of which follow:

MAJESTIC THEATRE, CHICAGO

But the hit of the bill went to "Blue" Bert Kenney, who narrowly missed stopping the show. Kenney's "Nobody Is with Me" monologue brought out the laughs, but it was his "blues" song that gained applause. The house demanded all the verses there were.

—VARIETY.

ORPHEUM THEATRE, NEW ORLEANS

BERT KENNEY MAKES HIT

Although not billed as such, "Blue" Bert Kenney is easily the headliner of the well-balanced bill at the Orpheum this week. His marked originality in a monologue, novel in the fact that it is entirely new, and his excellent negro dialect enable him to offer one of the most pleasing acts of the season.

MONTGOMERY, ALA.

Making fun with a serious face, "Blue" Bert Kenney and his mythical "Nobody" provide the star specialty at the Keith vaudeville entertainment at the Grand Theatre for the last half of the week. Kenney comes on in blackface, walking slowly and solemnly, carrying a slender bamboo cane, and pretends to carry on a conversation with a man billed as "I. R. Nobody." The supposed companion of the comedian has lost his "steady" and is an "Ex-Daddy," which gives Kenney an opportunity for a cunning line of clever talk.

From this phase of his monologue, Kenney drifts into comments on life in general, in which he tells lies about "Nobody" and the truth about lies in a richly humorous way which keeps the audience in constant laughter, climaxing his specialty with a song entitled "Hesitation Blues," the topical lines touching on various Ethiopian idiosyncrasies. In the final analysis, it is Kenney's superb solemnity which makes his specialty unctuously humorous and unique.

KEITH'S THEATRE, INDIANAPOLIS

"Nobody" Starring at Keith's.

An unseen and mysterious person named "Nobody" is figuring prominently in an entertaining bill at Keith's this week, where Lefroy, Talma and Bosco, clever magicians, are making somebody into nobody in a series of startling illusions and where Bert Kenney, blackface comedian, creates more fun than is to be found in the proverbial box of monkeys, by conducting a long conversation with "Nobody" concerning the inadvisability of telling the truth.

Bert Kenney's Nobody is an inquisitive sort of a soul, who comes to life readily under the charm of real negro dialect. Mr. Kenney injects fun into every shuffling movement of his feet and in every inflection of his voice.

NASHVILLE, TENN.

Stacking up ace high were the five acts presented last night at the Princess, and which will continue through today and Wednesday. It has been a long time since an act has been received any better than the one of "The Shrapnel Dodgers," and they wouldn't let Bert Kenney get away at all. Without a doubt, this is the premier bill offered by this popular playhouse this season.

There may be better blackface acts than the one that Bert Kenney is putting on up at the Princess, but if there be, they surely have given Nashville the wide berth. Bert is the originator of his "Nobody" character, and he knows about everything there is about this same fellow. But why shouldn't he? Way back yonder, when Bert was a little shag, he took his life in his hands to get on the inside of this blackface stuff. According to Bert, several blocks from his home a bunch of "Gabeos" congregated and would sing all the latest songs in their own way. Bert's room was upstairs and he had to slip out the window and slide down the roof to get away from his dad, who evidently didn't think much of Bert as a blackface in those days. In this way Bert got the ideas he now is interpreting in his "Hesitation Blues." His own "purp" occasionally failed to recognize him when he got back, but Bert got the stuff to make an act that is second to none.

ORPHEUM, SALT LAKE

Then came Bert Kenney in blackface. He was the great scream of the show and would be singing yet some of the purely verses of an appropriate song if he had chosen to heed the long-continued applause. Kenney alone is worth the price of admission.

ORPHEUM THEATRE, LOS ANGELES

"Nobody" stopped the show at the Orpheum yesterday afternoon and there was nothing half way about the stopping, either. The audience simply would not let it go on until "Nobody" did some more. Possibly this sounds a bit strange, but it is a fact just the same—and "Nobody" was responsible for it. Yet this particular "Nobody" is surely somebody—in fact, he is the most amusing blackface artist that has held forth at the Orpheum for some time. Bert Kenney and "Nobody" are a combination that nobody has been able to beat—so far. Mr. Kenney's line of talk is a wonder. It keeps the audience in fits of laughter, and it rolls out as easily as water from a hose. Then, when he thinks he has talked enough—and he is one of the monologists who knows when to stop—he begins to sing. He sings about the blues—and he has a wonderful collection. He holds the stage a long time and there is not a dull minute while he is on it.

—MATT LAND DAVIES.

ORPHEUM, SAN FRANCISCO

A black and blue combination brought joy when "Blue" Bert Kenney shuffled out on the stage with a jug of gin in his hand and a fictitious Mister I. R. Nobody in his wake. Bert is a picture of black despair, but he surely knows how to pull his audience out of the dumps. It's funny what a little burnt cork, a good voice, clever patter and a few new squibs can do when properly combined.

KEITH'S, CINCINNATI

The champion funmaker on the bill, however, is Bert Kenney, accompanied by his nonentity partner, I. R. Nobody. He offers an original monolog and a song about the "Hesitation Blues" that would be hard to beat.

KEITH'S, CINCINNATI

Bert Kenney and Nobody caused a great deal of laughter, especially with his singing of "Hesitation Blues," and he answered a half dozen encores before he was allowed to stop. As a blackface Kenney is an artist.

SALT LAKE CITY, ORPHEUM

"Blue" Bert Kenney, a droll blackface comedian, presents a new character who must be seen, or rather encountered, to be appreciated. Kenney is the best blackface monologist who has come this way in many moons.

ORPHEUM, SEATTLE

"Blue" Bert Kenney keeps the house in an uproar with his negro philosophy and "argy-fying" with his partner, Mr. Nobody, who maintains a forced alien throughout. Kenney is not a blackface comedian, but an actor of negro character.

ORPHEUM, SAN FRANCISCO

"BILLBOARD"

No. 9.—Bert Kenney's monologue with melody doubled them up for nine bows and four encores. The film had to be flashed to stop the demands for more. Twelve minutes, in one.

ORPHEUM, SEATTLE

There is Bert Kenney and his friend Nobody. Kenney knows the inside of the negro's heart better than any actor we have seen. The droll pathos that makes the real humor of the Southern darky has been his long study; he has sounded it to the depths and is able to reproduce it without exaggeration.

TEMPLE THEATRE, DETROIT

Three Good Acts at Temple

Bang! Bang! Bang! Three acts in a row hit the bull's-eye of popular approval at the Temple Monday afternoon—and hit it right in the center. The three were "Blue" Bert Kenney, in blackface songs and monologue; Edwin Stevens and Tina Marshall, in a rollicksome little skit, and Elizabeth Murray, expert at negro and Irish dialect songs. "Blue" Bert converses eloquently with an imaginary "I. R. Nobody," but his piece de resistance is a topical song entitled "The Hesitation Blues," an uproariously funny lyric set to an original accompaniment. Bert has a voice of unusual power and puts the song over in a manner that easily makes it the best since "The Five-Fifteen" hove on the horizon a few seasons back.

ORPHEUM, CALGARY

By EVERETTE MARSHALL

"Tell them all to go to the devil," was Rosalind Coghlin's last remark in passing as she had achieved arms and the man, and that just about went for the most of the Orpheum bill until "Blue" Bert Kenney and "I. R. Nobody" came on. The latter did not do very much talking, but he played an impressionistic role that was admirably presented by Kenney in an exceptionally good act. The turn is blackface, and Kenney comes on with his jar and stick and "Nobody," with whom he has a lot of fun and, incidentally, gets off some excellent philosophy. "Nobody is with me," he tells lies about nobody and the truth about lies. When he is on the subject of lies, he has a lot of fun with the men of the audience—and takes a little flip at the women, too—all delivered in good con style. He sings very well, indeed, and rounds out his number with a couple of fine songs.

ORPHEUM, SAN FRANCISCO

Deliberate Style.

"Blue" Bert Kenney is Bert Williams with white beneath his makeup. He has a deliberate style, a confidence in his humor and a line of comedy which is directly strung across the path of your decorous steps. He trips you up joyfully, but when you pick yourself up you are not angry, as sometimes you are with Al Joison, for the split into laughter has never been vulgar. There is real characterization in his Mr. I. R. Nobody.

LYRIC, ATLANTA

"Blue" Bert Kenney is Star of Lyric Bill.

"Blue" Bert Kenney, who sings the "Hesitation Blues" as only Bert Kenney knows how, and which is in such a fashion as to make his audiences clamor for more and still more, is the big feature of the Lyric bill the first three days of this week.

Bert is "there with the goods" as a blackface artist, and Monday night he literally had everything his way.

ORPHEUM, LOS ANGELES

The return of Bert Kenney with his "blues" and his mythical friend, I. R. Nobody, was hailed with delight and he almost drove the audience crazy with joy and laughter. He gave an excellent demonstration of just what "stopping the show" means and he stopped it yesterday in emphatic fashion. Mr. Kenney has a line of persiflage with his unseen and unseen friend that contributes much to the joy of living. For every minute he was on the stage all thoughts of trouble and unpleasantness fled.

ORPHEUM, VANCOUVER

Bert Kenney calls himself "Blue Bert." In reality he is the funniest blackface comedian seen here for months. He plays opposite I. R. Nobody, a fictitious character who fails to materialize. The act is very funny.

ORPHEUM, SAN FRANCISCO

"VARIETY"

Kenney and Nobody took the applause honors, both acts stopping the show, the latter turn doing so in the closing spot.

PALACE, NEW ORLEANS

BERT KENNEY IS BEST AT PALACE

The excellent variety of entertainment furnished patrons of the Palace Theatre the last few weeks brought a record-breaking crowd in the theatre Sunday.

The numbers are all entertaining, and to pick the topline would be a hard matter, but, judging by the amount of applause, Bert Kenney, a blackface comedian, pleased most. Because of his advice to "Mr. Nobody," he was called to the stage at least a dozen times.

ORPHEUM THEATRE, PORTLAND, ORE.

Blue Bert Kenney wanders into the list of funmakers accompanied by I. R. Nobody. Blue Bert isn't really blue. He drives blues away. He's black. It's hand painted black, and is no more real than his claim of blues. He is billed as "telling lies about nobody and the truth about lies." Nobody, you see, is an imaginary somebody who trails Blue Bert onto the stage and into the argument. Blue Bert talks about this I. R. Nobody, and we get a big earful. Then he lifts the lid off a lot of pretty traits in mankind and womankind, and we get another earful. Also Blue Bert sings, and like Belle Storey—that's another story. Harmony music it is, croony and lasses sweet.

ORPHEUM THEATRE, DENVER.

Bert Kenney, with his partner, "Nobody," is a great relief after having witnessed some black-face comedians try to comed. He has a way of his own, and is the best in his line that has been seen here this season.

ORPHEUM, LOS ANGELES.

Taking the remainder of the Orpheum bill this week as a criterion, "Blue" Bert Kenney undoubtedly did a wise and merciful thing when he chose an entirely imaginary person as the partner of his act.

Kenney calls this non est person "I. R. Nobody" on the bill; and, as a matter of fact, until Bert were twins, he mightn't be able to find anybody else as good as himself in his own line of work, which is funny talk, delivered in blackface, and one of the blue-ribbon songs of the season called "Hesitation Blues." Also, he is to be congratulated on not speaking his con dialect with a Michigan accent.

LYRIC THEATRE, RICHMOND, VA.

Excellent Comedian at the Lyric.

It is a brave comedian who will dare to incorporate even a faint touch of the pathetic in his number, and it is a rare comedian who can negotiate this successfully. Charlie Chaplin has accomplished it, but Bert Williams, but the instances are most infrequent. Such a treat is enjoyed at the Lyric the first half of the week, and it is furnished in generous proportion by "Blue Bert" Kenney and his invisible partner, I. R. Nobody, to whom he outpours a doleful but altogether humorous denunciation of humanity and marriage in general and "blue" "gals" in his particular. Kenney's style is peculiar and original. In no way has he exaggerated on the type he delineates, a type to be found in profusion in the wilds of Jackson ward, and his faithfulness and naturalness in interpreting the famous negro "blues" is startling.—Richmond Journal.

ORPHEUM, DES MOINES

Bert Kenney and "Nobody"—the applause hit of the bill. Funny, bound to produce a laugh. Has good voice and songs are catchy. His "Hesitating Blues" is a scream.

PALACE, NEW ORLEANS

"VARIETY"

PALACE (Walter Kattman, mgr.)—Bert Kenney voted most worthy of Palace, Sunday evening.

**SMASHING
HITS**

BROAD

SWEET

EMALINA

MY

GAL

It's living up to all the wonderful predictions made for it. If you want to make a safe and profitable investment, make Emalina's acquaintance. By Creamer & Layton.

I MAY BE GONE FOR A

**LONG
LONG
TIME**

There is nothing we can add to the extravagant praise that has been showered on us from all directions as the fortunate publishers of this song. Suffice to say that it is going bigger than ever. By Al Von Tilzer and Lew Brown.

**145 W. 45th ST.
NEW YORK CITY**

**BROADWAY MUS
WILL VON TIL**

WAY'S**SMASHING
HITS**

**GIVE ME THE
MOONLIGHT
GIVE ME THE
GIRL**

(AND LEAVE THE REST TO ME)

A new star has appeared over night. This is the wonder song of the season.
Greatest double song ever written. By Al Von Tilzer and Lew Brown.

**YOU NEVER CAN BE
TOO SURE
ABOUT
THE GIRLS**

Sounds like romance. Came into this world unheralded, and without being favored in the least, has steadily pushed its way to the front until it is now the most talked of and eagerly sought for comedy song of the season. By Lew Brown, Bobby Heath and Rubey Cowan

C CORPORATION
ER, President

145 N. CLARK ST.
CHICAGO, ILL.

William Jerome says:

When GEORGE M. COHAN wrote "OVER THERE," he wrote the world's greatest war song, a song that will play an important part in the greatest of all world wars. GEORGE M. COHAN is the man who revolutionized the patriotic song world when he wrote "T'M A YANKEE DOODLE DANDY." All old time war songs laid down and went to sleep. Then along came the "GRAND OLD FLAG" and all the old time "Flag Songs" have been at half mast ever since. "OVER THERE" will be a monument to him.

WILLIAM JEROME has written a new patriotic song, entitled "WHEN THE YANKS COME MARCHING HOME," which sailor WILLIAM J. REILLY of the battleship "Michigan" introduced with electrical success at the big New York Hippodrome.

HARRY ELLIS, the "WATCH YOUR STEP" tenor, is cleaning house with it through the South.

HARRY (King) BULGER, who has just created a sensation at the Fifth Ave. theatre, has just informed us he has added "WHEN THE YANKS COME MARCHING HOME" to his smart bunch of American ditties.

INNESS AND RYAN, LEW HAWKINS, GEORGE WILSON, The Minstrel, KATE ELINORE and SAM WILLIAMS, TEMPLE QUARTET, BERT HANLON, SAM H. HARRIS, TOM GILLEN, BARNEY GILMORE, all send in splendid reports about "WHEN THE YANKS COME MARCHING HOME." WILLIAM JEROME wishes to thank SEYMOUR FURTH for writing such a wonderful melody. WILLIAM JEROME feels if there is such a thing as a successor to "OVER THERE," "WHEN THE YANKS COME MARCHING HOME" IS THE SONG. If not he will apologize later.

Orchestrations in all keys. WRITE, WIRE, PHONE OR CALL.

WILLIAM JEROME

ALSO PUBLISHES

"The Irish Will Be There," "When You Were the World to Me," "Cotton Pickin Time in Alabam," and "She's Back Amongst the Pots and Pans Again."

STRAND THEATRE BUILDING
BROADWAY and 47TH STREET
NEW YORK

Cheer Up, Broadway I'll Be With You Soon

FRANCES KENNEDY

"Cheeriest Comedienne," carried off the honors at the Lyric.

In exclusive songs especially written for her by WILLIAM B. FRIEDLANDER and HERBERT MOORE, she capitalizes an infectious personality from the start. Handsome and admirably voiced, she is with all a gifted fun maker and a character actress "of parts."—Birmingham "Lodger" (Nov. 20).

Booked solid, Harry Weber east, Simon Agency west.

\$1,000 to some costumer, anyway) but its significance was lost to at least the male guard. It was beautiful, anyhow. Then she was a Jackie, made up to impersonate Christy's immortal poster, and in it she hornpiled merrily. Thereafter came a costume made of flags, staves and all, and, for a finish, a black bodice tight from the neck to the—to somewhere below the waistline—over white, a very striking effect. Somewhere in between she also wore a contraption that rattled and looked grand—pearls or something, and a feather or two. Eva has some new and extremely clever ditties. The one in which she asks us to remember her is a whale.

In her other songs she took her accustomed fling at art and genius, and made it clear once more that her "temperament has paid the rent." For an encore she gave the denizens "I Don't Care," seemingly more careless than ever. In fact, her delivery appeared more eccentric than ever. She carries a conductor and a drummer this season.

Dario and Rialto (N. Acts) opened the show. Hora and Feris, a good tenor and a piercing falsetto, followed. Col. Stance Crawley, Arthur Maude and Co., in "The Actress and the Critic," got away to fair applause. Though this is the tale of a critic with a tutler, unknown save to the higher arts, such as vaudeville sketches, Maude, as the cold-blooded, ethical critic, registered a calm, sane characterization. Miss Crawley, playing an actress, always a hard job and a temptation to overdo, might still have held herself down some more and made even a stage actress more convincing. Johnstone needs flexibility. The idea of the playlet has a germ of good drama, and the act was, in all, satisfactory. Charles Olcott, with his travel-worn comic opera at the piano, made them laugh again, but he needs a new act badly. Illustrations of the staleness of the present one came from himself when he sang of Irene Franklin in vaudeville, Harry Carroll working with Anna

Wheaton, Melville Ellis at the piano and the wop who won't fight for Italy, but who will wait till Uncle Sam gets into the war. Olcott redeems everything with a Robert Service recitation, the first of the many heard this season in vaudeville that wouldn't make Service shudder if he listened in. Lovenberg Sisters, nifty and lightfooted steppers, and Neary Brothers, thin-shanked dancers and thin-voiced singers, finished well with fast work on their feet. The act carries several drops to indicate Tennessee, out West, etc. One of the Nearys sings an alphabet song about railroads, which is undoubtedly the most stupid, witless and never-ending set of limping, rhymeless, time-wasting lyrics heard here in a year. The other Neary lets loose a falsetto, too, which might be cut, as this has ceased to be heart-warming. The boys dance mighty well and should dance. The girls, who may or may not be able to sing, don't. This is once where the lords of creation can learn a lesson of value from the weaker sex. Billie Reeves, in "The Wrong Flat," scored much laughter. Mullen and Coogan comedied and did everything but bite the trombone to get laughs. They got laughs. Fred and Lydia Weaver, teeth-hangers, with much nickel-plated apparatus and chains and velvet cords, etc., nevertheless revealed a desire for higher things, doing several truly artistic bits in air instead of merely showing how hard they could bite. Their octopus effect was dazzling and praise-worthy, and the act held the house in. Last.

RIALTO (Harry Earle, mgr.; agents, Doyle-Loew).—Not up to the usual brisk pace this week, although the program contained some good names and acts. Fremont, Benton and Co. offered a sketch in which two women and two men work. A double flat set in "three" is used, and the story has to do with a married man who went Caliphing in Central Park and met a young



FRANCES KENNEDY, singing comedienne of ability and a personality of unfailing appeal, trots away with the lead honors at D. F. Keith's Lyric with a series of splendidly rendered songs that thoroughly captivate the audiences.

Her talent is undeniable. She appeals as a woman with a sense of humor, of just the right amount of reserve—and costumes that are striking, yet tasteful.—Atlanta, Ga., "Journal" (Nov. 23).

woman there. The action has to do with the subsequent embarrassments when the young woman calls at the home of the Caliph. The sketch gets plenty of laughs, but the treatment is badly overdone. Even Miss Benton tends to overplay. A little toning down will make a good sketch of it. Wright and Davies followed with a good idea, but they didn't get as much out of it as they might have. The curtain discovers the woman behind the transparency of a drug store drop. Dressed in a modified form of nurse garb, she begins to deliver a bark on a corn cure. The man passes by the window, beckons to the spiel, gets interested and frames a flirtation. There is some good business with signs which she displays in connection with her selling talk, which have a double entendre with the dialog. Then she comes out before the drop in street clothes. They go into some talk about love insurance which takes the edge off the initial good impression. Davis and Kitty follow with a sort of vaudeville hash. They chatter, he juggles balls, she comes out in a new gown, they chatter some more, she goes, he juggles some more, she comes back in a new gown, he does musical imitations, she exits, returning with a slide trombone, and they finish with a duet. Number four was the girl act—"The Girl from Holland." The very pretty set led the audience to expect a correspondingly classy act. The audience was disappointed. The act lacks merit all around. There is nothing in it to criticize, because there is nothing in it. Nothing, excepting one girl, who sings pleasantly and reacts pleasantly on the eye. The Taylor Triplets gave their boxing novelty. The house liked it very much. The youngsters have a way of making their coxing match a very realistic affair. Every time one landed a particularly noisy jab on the other's nose, the house cheered. Diamond and Pasquale played a harp and an accordion, the harpist wearing a monstache and a green suit of Irish musical comedy clothes. Zeno and Mandel, starting moderately, wound up to the biggest hand of the bill in their nonsense before a department store drop.

Swing.

FRANCES KENNEDY

THE ONE BEST BET

FRANCES KENNEDY, a young lady with an abundance of personality, a repertoire of exclusive and pleasing songs—a comedienne extraordinary—in the big hit of the Lyric. She wends her way into genuine popularity and has the distinction of the best entertainer to grace the Lyric stage. She wins immediate favor with the audience. She entertains in a captivating manner and wears stunning gowns. She was compelled to respond to many encores.—Birmingham "Age-Herald" (Nov. 20).

and kept her audience in good humor during her entire act AND WAS THE BEST TREAT AT-LANTHS HAVE HAD FROM A VAUDEVILLE STAGE.

Her songs are lively and her way of interpreting is original; only Frances Kennedy could put them over in such a delightful style. Her humor is rich, and within a minute after she comes upon the stage the audience had taken in love with her and reluctantly lets her go at the end of her act. Her costumes are distinctive of her characters. There are other acts on the bill.

But, strip the bill of everything else and just leave Frances Kennedy with her bright songs and her wonderful personality, and the average vaudeville fan will be more than pleased with the Lyric bill.—Atlanta, Ga., "Constitutional" (Nov. 23).

— Do you know what the Kaiser would like to do to your Country, Home, Mother, Father, Sweet-heart, Sister, Brother, Wife, Children, etc., etc.?

— If you do, you will understand why all REAL AMERICANS are gladly singing and their audiences loudly applauding

"WE'RE GOING TO HANG THE KAISER UNDER THE LINDEN TREE"

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.

(Copyrighted, 1917, by Kendis & Brockman)

PLENTY OF EXTRA COMEDY CATCH LINES

KENDIS & BROCKMAN MUSIC CO.

145 WEST 45th STREET NEW YORK CITY

PALACE (Earl T. Steward, Mgr.).—Turn-away trade, superinduced by Clarence Rowland, manager of the world champ White Sox, complicated with a red-hot bill of standard entertainers, gave a glow to the initial evening this week. It was a triumphant parade of acts, applauded on entrance, throughout, on departure, after exit.

Rowland, a gentlemanly chap in dinner clothes, lets himself in easy with curtain slides of the popular ball players. That's a hard act to do; maybe that's why he's a headliner right from the jump. When Zimmerman's picture came up our fans "booed." Nothing can be more satisfying than "booing" a picture on a sheet. There were 500 organized rooters in the theatre. Rowland told how we won that series. We knew how we won it, but it didn't do any harm to have him tell about it. He finished by bidding the audience good-bye, a most logical finish.

Alfred Latell, the animal actor, with his perennial ingenue and the pipe-smoking make-believe dog, opened. Marie Stoddard, a feminine female impersonator person, who later toned down and was right womanly and turned out to be no end of a kiddier, killed it in number 2 spot, a real hit. Collins and Hart, with some new tricks and all the old ones except the cat-and-trumpet one, caused a laughing riot in which one loud-laughing stockman from the west, with his hair shaved round in back, almost choked to death while the whole house was betting that he would. Then Collins and Hart finished, apparently disappointed that he didn't.

Sarah Padden in "The Clod" held the house in a spell and took some dozen curtains. It teaches what can be done with repression, fidelity, stage sense, unashamed emotionalism, and that greatest of all comedy, the honest stupidity of the lowly.

Swor and Avey, opening with a very funny pantomime poker scene, went into their darkey mouthings to shrapnel explosions of laughter. This act has been here many times, and, with little change in material, seems to stand repetition without danger. Likewise Walter C. Kelly, who didn't tell a story that either he or one of the ten-cent papers hasn't told again and again. But to hear Kelly tell an old one is to make it fresh and new.

Lew Brice and the Barr twins danced many kinds of steps. Brice carries himself easily. The act, in an important spot on a big bill, stood up. The girls dance neatly, if not brilliantly. There are several special drops and changes of costume.

Sansone and Della, closing the show, deserve special mention because they program "Something new—something original," and then delay the stampede by old stuff. The man balances the woman on his chin, as she sits on a chair, on a bicycle, on a wheel, etc. Just where it is harder to balance a woman on one's chin on a bicycle than on a chair is not made clear. The turn is brief, but consumed half by stalling, at that.

HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—Anybody who thinks "popular" vaudeville isn't aptly named should take a look at Monday's box office receipts at this

particular "pop" house. The serpentine line which extended pretty nearly around the block testified that the gentle populace was getting what it wanted. The bill was a splendid one, opening with McConnell and Austin's speedy cycle act. They were followed by Scanlon and Press, familiar to local vaudeville fans, but lately of the States cabaret. They sing, and in proof of the fact that none of us are superior to environment, there was a distinct cabaret flavor to Mr. Scanlon's technique. Harris, Lo-Ve and Wilbur have a fast flying ring and bar act. The boy attracts attention and comment because of his superb development, and the little girl in the act is so cute one would hardly suppose her to be an acrobat. Frater, Bunce and Harding are a well dressed three whose act indicates plenty of thought and effort to make good. They come out in their first number dressed alike and sing a clever song entitled "Wait Till I Get That Guy That's Dressing Like Me." They sing a few other songs, and for an encore come out dressed as cooks, and put over "We're the Men Behind the Men Behind the Guns." "Veterans" followed. This sketch is aptly named. It is one of the veterans of vaudeville playlets, and its atmosphere of the old soldiers' home makes it almost blasphemous not to applaud. Incidentally it is well acted and gets by on general merit, with a somewhat maudlin plot. Ward and Raymond took the heaviness out of the atmosphere with their comedy chatter and preposterous mugging. Their bright act registered splendidly. The Three Alexes closed, with

probably the best equipped acrobatic act on this time.

PHILADELPHIA.

BY JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—This week's show was an unusually heavy one and, very likely a hard one for the stage hands to handle, on account of the numerous special sets. When seen Monday night, the bill had been pretty well shifted about and had been whipped into smooth running order. A spectacular affair, called "Fantasia," presented by Katharine Dana, had its first showing at the evening performance, it being impossible to get the mass of stuff hung and working properly for the matinee. Miss Dana calls her offering, "An Overture of Flowers and Forest," which permits the audience to judge for itself just what is really meant by the title. The production is a synchronization of music with varied colored slides throwing flowers and forest scenes on scrim. The effect is attractive to the eye, and the music, supplied by a woman—probably Miss Dana—and a man who plays a flute very well, seemed to strike the fancy of the music lovers. It is a highly-colored act without displaying anything out of the ordinary. The big hit, of course, went to whom it rightfully belonged, Hiesale Clayton scoring stronger here than ever before. Although Miss Clayton is a Philadelphian and this season has the Mosconi Brothers, who are also from this city

THE REAL INIMITABLE VERSATILE COMEDIAN

DOMINIQUE AMOROS

of the celebrated AMOROS FAMILY. Late comedian of the WERNER AMOROS CO., in his own original vaudeville offering.

"MON CHAPEAUX"

ASSISTED BY

JEANETTE

CONSISTING OF

Comedy	Dancing	Music
Singing	Falls	Juggling
Talking	Pantomime	and

His Own Original Concertina Scotch Bag Pipes.

Late of Musical Comedy

ANNOUNCEMENT

HERE WE ARE AGAIN

WITH ANOTHER NEW IDEA

"THERE'S A SERVICE FLAG FLYING AT OUR HOUSE"

By THOMAS P. HOIER,
BENNIE GROSSMAN
and AL. W. BROWN,
the writers who wrote

"Don't Bite the Hand That's Feeding You"

"Say a Prayer For the Boys Out There"

JOE MORRIS MUSIC CO., 145 West 45th Street, New York City

A Wonderful Selection of
Superb Apparel
embracing every mode of the day for fashionable women.
Original Creations For Stage Wear
THE GERARD SHOP
HOTEL GERARD BUILDING
129 West 44th Street
New York City



and very popular here, she has never went over so big as this week. She deserves it, too, for she is offering the best act she has ever shown in vaudeville. The Moscon boys were a positive riot, the single dance by Louis keeping the house in an uproar of applause. Miss Clayton is dancing as well as at any time in her notable career. The new dramatic sketch, called "The Bouffre of Old Empires," managed to hold the audience interested without creating anything like the impression made by "War Brides," which Marion Craig Wentworth wrote before doing "The Bouffre" playlet. The strongest feature of her latest effort is its patriotic appeal, and this is made

The biggest laughs in Rooney & Bent's new act, are the Cartoon SLIDES made by

Greater New York Slide Co.
154 W. 45th St., New York City

Sketches, Cartoons and Slides for all purposes

"OVER THE TOP BOYS"
FRANK DOBSON

Next Week (Dec. 10)—Kath's, Providence, R. I.

Direction, MAX HAYES

EDWARD LOUIS
HUNTER and De GODFREY

Blackface Comedians, in their novelty act, "WITHOUT GAS." Using their original Winter scene in a limousine touring car to explain the story.
Class, laughs and so different. Believe us.
Address VARIETY, New York

stronger through the present war conditions. The piece could not hope to survive without the present conditions to help it hold up interest. The sketch was well played, though Geraldine O'Brien, in whose hands is placed a strongly dramatic and sympathetic role, appeared rather weak in voice to send her lines across with the needed force. One of the big hits of the whole show went to Venita Gould, making her first appearance at this house. She gave a series of impressions of stage celebrities in familiar roles and each one was given with the recognized skill of the finished artist. Miss Gould should pass up the Bert Williams impersonation, as it is not fitted to her, and the only one which seemed out of her reach. The new sketch by Mr. and Mrs. Jimmie Barry did very well as a laugh-getter. It is not up to some of the others Barry has written and presented in vaudeville, but contains plenty of bright lines and comedy bits which he handles so well. Mrs. Barry, as usual, gives him able support. It was a happy thought that resulted in the reunion of Lyons and Yosco for it has brought back to vaudeville one of the best acts of its kind on the stage. The boys, as usual, cleaned up a big applause hit here with their new songs and the instrumental numbers. It is to be hoped nothing will ever separate them again. Alexander, O'Neill and Sexton put over a very pleasing minstrel number. The one of the trio who impersonates a woman wears some elaborate clothes and, while his voice is not quite soft enough to carry out the deception, he fooled many in the audience; the boys closed strong. Much of their material seems to have been taken from the minstrel show

Musical Comedy People Wanted Immediately

For tabloid musical comedy young PRIMA DONNA and LIGHT COMEDIAN (college boy and girl) with A-No. 1 voices.

Must be able to put on numbers.
Chorus girls, mediums. No attention paid to letters without giving age, height, weight, experience and lowest salary. You must send photos. Prepay wires.

HARVEY MONDEREAU
MEADVILLE, PA.

produced by George "Honey Boy" Evans several seasons ago, particularly the "Darktown Strutters' Ball" bit. "Sports of the Alps" put a strong finishing touch to the show. The six men have worked out a very showy routine of two-and-three-high tricks from a teterboard and carried off their share of the applause. Valentine and Bell gave the show a good start with their comedy bike turn which they have worked into a novel idea. They have a good finishing trick which brought an extra hand. The Pathe pictures were up to the usual average.

ALLEGHENY (Joseph Cohen, mgr.).—Jesse Lasky's "Six Hoboes" features the vaudeville portion of the bill this week. Others are Gallati's Monkeys, the Broadway Duo, McMahon, Diamond and Chaplow, the Four Swans, and the film feature is Marguerite Clark in "Bab's Matinee Idol."

NIXON'S GRAND OPERA HOUSE (W. D. Wogefarth, mgr.).—Miss Dong Fong Gue and Harry Haw, two Oriental artists, in "The Children of Confucius" head this week's bill. Others are Martini and Maxmillian, Wood, Melville and Phillips, Cassell's Pets and a series of motion pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—This week's bill contains George Rosner, Jeanette Allen and Co., Wheeler and Mickey, the Clown Seal, Francis and Rose and a double feature film offering.

COLONIAL (H. A. Smith, mgr.).—Loney Haskell tops this week's vaudeville bill. Others are Martha Hamilton and Co. in "Oh, You Women," Edmunds and Leedom, LaBelle Summers and Co., Duffin-Redney Troupe, "The Hungry Heart" is the film feature.

KEYSTONE (M. W. Taylor, mgr.).—Charles "Rube" Smith and Grace Luman, in a tabloid sketch called "Sally's Visit" head this week's bill. Others are Kennedy, Day and Sheridan, Baldwin, Blair and Co., Kelly and Morello, Taylor and Howard and Monroe Brothers.

GLOBE (Sabloskey & McGuirk, mgrs.).—Herman Becker's "The Breakers," a musical tabloid, is the feature of the bill, which also includes Fisher, Lucky and Gordon, Bruce, Duffet and Co., "The Wrong Mrs. Smith," Sam Rhen and Co., Edna Luby, the Down Home Chor., Ebenezer, the Mule and Kate and Wiley.

Lackawanna Valley House
Scranton, Penn.

HERRMAN F. GOJOLIN, Prop.
Special Rates for the Profession

WILLIAM PENN (G. W. Metzel, mgr.).—First half: "The Midnight Frolicers," Klone Brothers, Denkin Sisters, Frankie Carpenter and Co. and Dustin Farnum in "The Spy." Last half: The Maxwell Quartet in "A Night at the Club" heads the vaudeville of five acts, and Francis X. Bushman in "The Adopted Son" is the screen star.

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—"The Folies Bergere Revue" tops the first half, with Devole and Moratis, Gilson and Demott, Hoyt, Hyams and Ray, Bobbie and Nelson and Lowando's Circus. Last half: "The Clock Shop," Stickney's Circus and three other acts make up the bill.

SAN FRANCISCO

VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES THEATRE BLDG.
Phone, Douglass 2213

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current Orpheum book-

GRAINGER Scenic Studio

CURTAINS Velvet Velour
Skinner's Satin Drops

SCENERY

Racey & Lefler, Unit Interiors
(Pat. Applied For)

321 Putnam Bldg., New York

MEL EASTMAN

"The Elongated Entertainer"
Joe Michaels

THE HUSTLER

THE RALPH DUNBAR PRODUCTIONS

Latest Creation—DUNBAR OPERA CO. In revival of the "MIKADO"

40 People—Orchestra of 10

Featuring

ARTHUR ALDRIDGE and ED ANDREWS

Touring Redpath Chautauqua Circuit

CLEVER PEOPLE WANTED

Apply Chicago Office

Western Office
Holland Hotel
Chicago

RALPH DUNBAR, Gen. Mgr.

Eastern Office
Palace Theatre Bldg.
New York

HARRY WEBER, Gen. Rep.

HARVEY and DeVORA Trio
BERT MILLIE JOHN DOUGH
PRESENT
"A DARKTOWN CABARET"
Fourth Successful Year Low Circuit

HAROLD A. CLARKE

Author of HERMINE SHONE'S present successful fantastic comedy, now act for COLE, RUSSELL and DAVIS, and songs for WILLIAM ROCK and FRANCES WHITE, CECIL CUNNINGHAM, MINNIE ALLEN, CHARLOTTE PARRY and many other standard acts.

Address VARIETY, New York



P. DODD ACKERMAN
SCENIC STUDIOS, Inc.

140 West 39th Street
New York City

Stage Decorations
for Productions
and Vaudeville Acts

"THE MODERNISTIC STUDIO"

Phone: Greeley 2000

ings comprised a good low comedy bill. "The Four Husbands" were moved from the closing position to "No. 3." Bert Baker and Co. being given the late spot. Baker proved more successful, although the former piece was fully enjoyed. Golt Harris and Morey, with their singing specialty were placed next-to-closing, faring nicely in that spot although more suitable for an earlier position. Frank Burt, Ed Johnston and Co., in their comic oddity "Bluff," proved the hit of the bill. The two comics were ably assisted by Jeanette Buckley, and the trio found little difficulty in marking up their returns. Arthur Deagon was forced to retire after Sunday night through suddenly being taken ill with bronchial trouble. Raymond Wilbert opened effectively in his novelty, "On the Golf Links." Cooper and Ricardo repeated. Emily Ann Wellman and Co. in "Young Mrs. Stanford" lent class to the show and was fully appreciated.

PANTAGES.—The local Pantages program rounded into a corking singing show, although

EDITHE
STRICKLAND

MODISTE
TO THE
PROFESSION

36 W. Randolph Street
Phone Randolph 1720
Central 6581
Chicago, Ill.

Jo, put this in the showcase; here comes a Manager.

O. K. SATO

Comedy-Juggling, Comedy-Juggling and then some Comedy-Juggling

I had a job in a bank once. The first day the boss gave me a million dollars in pennies and told me to count them carefully and to wrap them up in rolls of 25 each. When I finished that afternoon, there were only 24 cents left for the last roll—there was one cent missing. I told this to the boss, and he said, "You will never do to work in a bank; you're too careless. Better get a job somewhere else." So I went into vaudeville and I haven't had my hands on a million at one time since.

HUGHES & SMITH, Rep-parenters

It contained novelty offerings. D'Artagnan (Hion) was sick and therefore was unable to perform the feature trick. "A Fireside Reverie" was liked. The Wilson Bros. scored an applause hit with their comedy line of talk and songs. Parsons and Irwin were r'so in the song division, and at the conclusion of their offering completely stopped proceedings. Lord and Fuller proved a versatile opener. Beuhlar Pearl is an attractive singing comedienne who dropped out after the Tuesday matinee. The Wilson Bros., through some unknown trouble arising, were replaced by Mr. and Mrs. Bob Finley. Del Lawrence and Co., a local stock favorite who recently closed a successful engagement at the Wigwam, was an added attraction. He appeared in a mediocre one-act comedy drama assisted by three people.

HIPPODROME.—A good bill is holding forth at the Hippodrome this week, with the attendance holding up nicely. Walton and Brandt pleased. Sigmund and Fleming offered a musical routine that was appreciated. The Two Carltons were successful in their acrobatic pantomime, while the Flying La Mars, in the opening position, proved a good addition after completing their flying trapeze work. Wagner and Whiting are a couple of good eccentric dancers and were received accordingly. Best Morton and Kerr, instrumentalists, pleased J. C. Mack and Co. were added at a late hour.

ALCAZAR (George Davis, mgr.).—Allen Doone in "Shaun Rhue" (one week only).

CORT (Homer F. Curran, mgr.).—"The Thirteenth Chair" (third week).

COLT M.B.A. (Gottlob-Marx, mgrs.).—"Miss Springtime" (second week).

CASINO (Robert Drady, mgr.).—A-H & W. V. A. vaudeville.

WIGWAM (Jos. Bauer, mgr.).—A-H & W. V. A. vaudeville.

PRINCESS (Bert Levy, lessee and mgr.).—Bert Levy vaudeville.

What was called the Sophie Tucker "Smoke Fund" Cabaret show took place in the ball room of the St. Francis Hotel last Thursday night. Twenty-two acts from the various theatres appeared. Miss Tucker sold tickets for the affair in front of the Orpheum after matinees. A large amount was added to the Army smoke fund.

Al Nathan, recently in charge of the Superba, Los Angeles, has the Alhambra, which resumes a picture policy.

Carrie Weston, daughter of Ella Herbert Weston, will appear as violin soloist with Schiller's Symphony orchestra at the Auditorium Dec. 20.

The Ackerman & Harris road shows will commencing next week play a full week in El Paso following Los Angeles.

Marcelia White, formerly with Cooper, Simons and White, opened at Harlow's, Los Angeles, this week.

The Empress, Butte, playing A. & H. vaudeville, will be devoted to stock burlesque. The O'Brien and West Co. left here last week for an indefinite engagement. The vaudeville is now being played in the New Hippodrome.

Because the Clayton-Drew Players used the Rev. Paul Smith's name in their travesty at the Hippodrome last week, a committee from the church called on the management and requested the name be eliminated.

The San Francisco Lodge No. 3, Elks, held its annual memorial services at the Alcazar last Sunday.

**Go Across With Guns, or
Come Across With Funds**

Resolved

**By the Liberty Loan Committee
of Sacramento**

The Capital City of California

that, in consideration of the

Patriot Services

of

Mr. George Lovett

**in selling \$2,656,600 of Second Liberty Loan
Bonds of 1917**

on the streets of Sacramento, that this committee tender him on behalf of our community this testimonial of their esteem and gratitude for his splendid Americanism, and his untiring and unselfish work in the cause of World's Democracy.

Fred Shingle

Federal Reserve Bank

Charles E. Virden

President Consolidated Chamber of Commerce

George W. Peltier

**Chairman State Auxiliary Committee for the Sacramento Valley
Sacramento, California, October 27th, 1917**

GEORGE LOVETT

THE MENTAL MARVEL

IN

"CONCENTRATION"

WITH

ZENDA, THE PSYCHIC WONDER

AND THE

MYSTERIOUS SYNCOPATED BAND

Now Headlining Orpheum Circuit

Direction, HARRY WEBER

IT'S A GREAT COMPLIMENT

to have the well known PRIMA DONNA

Dorothy Jardon

sing one of our songs, but when she sings two, it's an occasion for unusual rejoicing. Read this telegram:—

Mr. Julius Witmark, 47th St. and B'way, N. Y.

Brooklyn, Dec. 1st, 1917,

SOMEWHERE IN FRANCE IS THE LILY A POSITIVE SENSATION FOR ME. A GREAT COMPANION SONG FOR MY OLD STANDBY, THERE'S A LONG, LONG TRAIL. CONGRATULATIONS ON ANOTHER SWEEPING SUCCESS.

DOROTHY JARDON

MISS JARDON so honored us last week while playing at the ORPHEUM THEATRE, Brooklyn, when she added to her repertoire, with the greatest kind of success, our big war song hit

SOMEWHERE IN FRANCE IS THE LILY

Her beautiful voice, clear enunciation and diction brought out every note of JOE HOWARD'S STIRRING MELODY and PHILANDER JOHNSON'S WONDERFUL LYRIC, making of the combination one of the most artistic renditions of song ever heard on the vaudeville or any other stage; the other song is:

THERE'S A LONG LONG TRAIL

with which she is today identified from coast to coast, having been the first of the big artists to introduce this great international song success in America and which she says will live and she will sing forever. If you want a treat, hear her sing these two songs at Keith's Riverside, New York, week of December 10th.

Professional copies and orchestrations in all keys

M. WITMARK & SONS

Uptown Prof. Rooms, AL. COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRE

CHICAGO
Schiller Building
TOM QUIGLEY

BOSTON
218 Tremont St.
JACK LAHEY

PROVIDENCE, R. I.
18 Belknap St.
J. CROWLEY

PHILADELPHIA
35 South 9th St.
ED. EDWARDS

BALTIMORE
New Reilly Hotel
F. HARRISON

SAN FRANCISCO
Pantages Building
AL. BROWNE

ST. PAUL, MINN.
R. 158 Bremer Arcade
WM. B. WESSEL

Vera Ransdale, soubrette with the "Girls from Follies" at St. Paul last week, has handed in her notice and will return to the Pacific Coast.

Raymond Teal and his stock burlesque company are contemplating a trip to Honolulu for an engagement at the Bijou theatre. The Monte Carter Co. recently completed a successful engagement there.

Arriving on the "Sonoma" from Australia Monday were Edna Foster and Co. and J. C. Mack and Co.

Bert Levy is having his Princess entirely remodelled. His new is good at the Princess. Marysville and Orville have been added to the Levy books.

Dan Kelly will return to vaudeville in a sketch.

Ackerman & Harris have purchased the lease of the Empress, Sacramento. It will be remodelled and renamed the Hippodrome.

The Jones Post Musical Comedy Co. opened at the Lyric, Portland, Sunday to four capacity houses. Evelyn Hamby has joined it.

FRED THE BRADS NITA

Marionell Agency, 1465 Broadway, N. Y. C.

CHRISTMAS GIFTS DIAMONDS, WATCHES and SOLID GOLD JEWELRY

Our line is now complete and it is advisable to make your selection early. Large assortment of Military Wrist Watches and Ladies' Bracelet Watches at moderate prices. Also Diamond Rings, Lavallieres, Bar Pins and other jewelry.

NOTE: SPECIAL DISCOUNT TO THE PROFESSION

M. GELULA & CO.

Times (Square) Jewelers

1472 Broadway, New York City

AT 42ND STREET LONGACRE BUILDING Established 1892

JUGGLING

FRED

HENNINGS

ANNA

REFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER

The Will King Musical Comedy Co. is expected to open at the Orpheum, Seattle, within a few weeks. The Orpheum is at present playing vaudeville at 5-10.

Edith Allen, a local favorite, has replaced Venita Fitzbush with the Anna Held show.

George Mooser, formerly general manager for Oliver Morosco, was in San Francisco for a brief visit last week before leaving for Russia as a representative of the committee on public information. He left Thursday for Washington to arrange the details of his journey.

Helen Travers leaves "The Count and the Maid" (Pantages time) at Los Angeles this week.

"In Old Kentucky" has been selected for a stock production at the Alcazar following Allen Doone's three weeks' engagement ending Dec. 8. Ben Linn, engaged in New York for the "Cohan Revue," is the only one of the original group retained. Linn will leave the Alcazar Co. Dec. 23 to open on the Orpheum Circuit at Salt Lake City.

Mori Harris, who is W. D. & S. San Francisco manager, while at Tat's cafe last Tues-

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

THE SUNBEAM OF SONG FREDERICKA SIMS

Assisted by MABEL SMITH
IN A MINIATURE MUSICAL

Royal Theatre, New York, This Week (December 3)

DIRECTION, HARRY WEBER



Campinarri y La Manarrita

One night tipped the hat boy two \$5 gold pieces, thinking he was giving him two nickels. Friday night he mentioned the incident to Mr. Talt, who informed him the gold pieces were turned over to the management awaiting the owner.

ATLANTIC CITY.

By CHARLES SCHETER.

Harry Frazee, who delves in baseball as well as angling shows, during his visit here this week announced that he would have quite a surprise for the baseball fans within a few days. The matter is not yet quite ripe for publication, but is nearing that stage.

It has been an exceptional week for theatrical visitations here. Daniel Frohman has been taking in the sea air. So has Mario Cahill and the Countess Argillogos, who has decided to winter here. The Countess has been frequently seen as the prima donna in productions in London, Paris, various parts of Italy, and will probably be seen at the Metropolitan Opera House next season.

The picture world has also been well represented. Norma Talmage, Beverly Bayne and her mother, Mrs. Bayne, and Frances X. Bushman are guests at the Traymore.

Madame Schumann-Heink has taken apartments at the Marlborough for an extended stay. She now has three sons in the service.

Prince Alfred Lima's vocal quartet, including Dora De Vera, prima donna of the Boston Opera Company, Miss Vreeland, of the Chicago Opera Company, and Irving Altes, leading tenor of the H. Alburg Opera Company, spent the week end here, appearing in two concerts at the Marlborough-Blenheim.

The biggest wrestling card the resort has yet experienced in the two seasons of the game has achieved its popularity here. It is to be staged at the Nixon Dec. 11, under the man-



BILLY NEWELL and ELSA MOST

"With some bright patter and songs worth while, Newell and Most held their own with an act on the bill. Their songs were well handled, especially by Miss Most, who stole 'kisses' to them and gets them over in great style. The eccentric dancing of Mr. Newell is a worthy addition to the act. This team has an original way of handling material that was a 'Polaris' delphi. Transcript."

A. Ratkowsky

435 5th Ave. **FURS** MY NEW AND ONLY STORE
Between 38th and 39th Sts.

DEPENDABLE FURS
At Unusual Prices

BY DEALING DIRECT WITH THE MANUFACTURER

Hudson Seal Coat—45 in. long, belted model, guaranteed brocade lining. No Discount on this Coat. **Special \$137.50**
Special Discount to the Profession on Other Furs

THAT COMEDY COUPLE

FRED AND ANNA PELOT

in "FUN AT THE INN" JACK FLYNN, Pilot

ALVINO'S JAZZPHIENDS

Late of John Sauer's Domino Room

We invite you to call any evening.

MABAL KLAUBER BEN SALANDER IRVING ROSS RAY ALVINO
Address ALVINO, care VARIETY, New York

agement of Fred Moore, of the Apollo, and president of the Atlantic City Amusement Association. Henry Tralinger, the middle-weight champion, who makes Atlantic City his home, will go to the mat with John Kilonis, the "Greek Demon," who fought with Pinky Gardner, the "Texas Whirlwind," for 2 hours and 15 minutes at the new Nixon Thanksgiving night without either securing a fall. Gardner will take on Charles Metro, the "Terrible Turk," who has been throwing them all since he arrived in this country, his latest victim being Joe Turner, former middleweight title holder. George Rothner, of New York, will referee.

As the result of the conferences between the Atlantic City Amusement Association and the Hotel Men's Association, in an endeavor to provide more amusement for the resort's winter visitors, the Garden Pier is now open on four nights each week for dancing and daily roller skating, while the Steel Pier will shortly renew its concerts.

Ed. W. Rowland and Lorin J. Howard offered the massive spectacle, "A Daughter of the Sun," a romantic story of an Hawaiian butterfly by Mr. Howard and Ralph T. Kettering, at the Apollo Dec. 7-9, with a Red Cross benefit at the 8th matinee. Hawaiian ukulele players, singers and dancers featured.

AUSTRALIA.

By ERIC H. YORRICK.

"Very Good Eddie," which scored a big success last season, was revived during the month. Judging by the crowds it has not lost its punch.

"Turn to the Right" is touring Australia. W. P. Richardson, John Junior, and Stapleton Kent subtain the leading male characters, whilst Lizette Parkes and Frances Anderson fill the womanly side of the piece.

John Beck has made good as the hotel clerk in "Very Good Eddie."

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.

Ruth Budd has gone to Brisbane. This dandy artist is not a mere bud, but a full blown flower.

"L'Aiglon," with Kathleen McDonnell in the name part, opens at the Criterion theatre, Nov. 11. E. W. Morrison is producer.

Muriel Starr is to open Christmas. She was very popular during her last Australian engagement.

Charlene and Charlene are playing the Nation this week. Nice act, and went over well.

When will we have another American artist like Fred Niblo here? Some day, perhaps. Mr. Niblo may make another trip across the Pacific.

Nelma and Kennedy are on the Tivoli circuit.

Rose and Dell are going big on the Fuller time. The act previously played the Tivoli circuit.

"Poppy," with Norma Talmadge, was one of the best liked pictures during the month.

There is a revue craze here at present. Big time and small time have numerous revues routed over the circuits.

Ada Reeve reopens in Melbourne Derby Night.

Brown and Newman opened well Saturday at the National.

Walter McKay, billed as a "Musical Nut," and making his first Australian appearance at the National, got the "bird" during the early part of his act. But when he went to work on the banjo he got them good and hard, and had to take an encore.

Reynolds and White reopen at the Tivoli next week.

AT LIBERTY

THE MAN YOU ALL KNOW

BILLY (GROGAN) SPENCER

Will close thirty weeks' engagement
at Union Square Theatre, New York
City, December 15th.

Address New York Rathskeller Hotel

WATCH FOR



The FOWLERS

TANEAN BROS.

Direction, NAT SOBEL
PLAYING U. B. O. TIME

MUSICAL COMEDY'S FAVORITE JUVENILE

TED LORRAINE

AGAIN SCORES
SINGS, DANCES AND

A HIT WITH "OVER THE TOP"

MANAGEMENT MESSRS. SHUBERT

NEW YORK "TRIBUNE" said:—The "Oh Galatea" dance with Justine Johnstone and "That Airship of Mine" song by Mr. Lorraine maintained the performance on a high level.

NEW YORK "TIMES" said:—Ted Lorraine bears the brunt well of military operations both in song and dance.



Three Dashing Young Maids
and Real Comedian.

Singing, Dancing, Comedy
Cycling

United Time Booked Solid

Dec. 10-12—Poll's, Sorrento, Pa.

Dec. 13-15—Poll's, Wilkes-Barre, Pa.

DIRECTION,

Kaufman & Hyde

Broadway Theatre Bldg., New York City

"The Ding Dong Boys" open here Christmas. A producer is being brought specially from America to supervise the production.

Kelly and Drake are playing the Tivoli circuit.

Alvin and Williams are touring with the Ada Reeve Co.

Frank Markley, the Bajo King, is playing a return over the Tivoli circuit.

Connors and Witt, "The Harmony Boys," are with the Bert LeBlanc Revue Co. on the Fuller circuit.

After playing the Tivoli time, Ruth Budd and the Creole Fashion Plate have signed under the Fuller management, and open in New Zealand.

"The Beauty Shop," an American playlet, has made a success at the Tivoli. Marie King Scott is playing the lead. The caste is entirely of women.

Armand Thriller, rag painter, has been routed over the Fuller circuit.

"Peg o' My Heart" has just finished a tour of Australia. Sarah Algood played Peg.

After the run of "Mr. Manhattan," Louis Kimball may support Muriel Starr in drama.

BOSTON.

BY LEN LIDNEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—In the half hour she is on the

MR. AND MRS.

WILLIAM O'CLARE

"A Breeze from the Lakes of Killarney"
Booked Solid W. V. M. A. and U. B. O.

BEERLER & JACOBS AGENCY

ADELE JASON

Featured in PEPPE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

STERN'S BIG HITS

ORIENTAL NIGHTS	I'M IN THE ARMY NOW	AN IRISH COMEDY GEM	EGYPTIAN ROSE
	SEND BACK DEAR DADDY TO ME	A NOVELTY MARCH BALLAD	
	WHEN THE MOON IS SHINING	SOMEWHERE IN FRANCE	
	I'M OLD ENOUGH FOR A LITTLE LOVIN'	A REAL NOVELTY	
	SOMEDAY SOMEBODY'S GONNA GET YOU	THE SEASONS SENSATION	
	SET ASIDE YOUR TEARS	A MARCHING HIT	
	OH, YOU WONDERFUL GIRLS!	NAN HALPERIN'S HIT	
	LILY OF THE VALLEY	A NUT SONG RIOT	

JOS. W. STERN & CO.
1556 BROADWAY, N.Y.C. HARRY TENNEY MGR
GRAND OPERA HOUSE BUILDING, CHICAGO. WILL E. SKIDMORE, MGR

stage Blossom Seeley easily showed she is entitled to the top position on the bill at this vaudeville house and she introduced Bostonians to new phases of the syncopation art and also gave the audience their first real introduction to "jazz" in all its varied forms. Blossom is assisted in her act by five men and there isn't a single second during her act when she doesn't get over in splendid shape. Randall and Myers play second to Blossom and not very far behind at that. They don't give much attention to the singing end of their act but they do devote themselves to the dancing end—and well. Bennett and Richards, who have been seen here before, got over big. Gordon and Rice opened well one of the best-staged acts seen here for some time and which does not lack value as a musical act. "The Naughty Princess," an

operetta in two scenes. It is a tabloid musical comedy, and as such ranks well. Borden and Dwyer were sufficiently funny to interest everybody. Eddie Dowling deals with the war in a monolog and shows that even such a tragic event can afford amusement if handled properly.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Rex Beach's "Auction Block" is the feature film at this house. It is in accordance with the policy of the theatre to use first releases and supplemented as it is by a vaudeville bill which is close to the "big time" stuff, the house is doing a good business. Tom Brown's "Seven Musical Highlanders" head the vaudeville entertainment and the balance of the bill includes McMahon and Chappelle; Jones and Greenlee; Baird and Inman and Bicknell.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Good.

BOWDOIN.—The bill is headed by Lutz Bros. "The Libertine" is the feature film.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—The honors of the vaudeville bill this week go to "The Royal Hussars." The balance of the bill includes Ellmore and Carleton; O'Brien, Havel and Valeska; Hickey and Cooper, and Alf Ripon.

GLOBE (Frank Meagher, mgr.; agent, Loew).—"Her Unborn Child," the show which came into this house practically unheralded and which is now on its fourth week at this house is playing to an immense business.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"The New Mimic World of 1918" is the feature at this house. Lina Cavalieri, in "The Eternal Temptress," is the feature film.

HOLZWASSER

1417-1423 THIRD AVENUE
NEAR 80th STREET

FURNITURE

CASH OR CREDIT

Open Evenings till 9 o'clock



WHAT MRS. JASON FOUND

ONE never knows where Luck is or where Opportunity will strike. Mrs. R. V. Jason spent the greater part of a month hunting furniture among the houses where hunting (and finding) meant the expenditure of a huge sum of money. Then she stumbled on us through an "Ad" in the paper and found exactly what she wanted in twenty minutes, for half the money. The moral of this is: Why not come here FIRST—and save your time as well as your money?

WRITE FOR NEW 88-PAGE CATALOGUE

Easily Accessible from West Side by
86th or 59th St. Crosstown Cars

6-Room Outside
Grand Rapids
Furniture
\$275

6-Room Period
Apartment
\$700 Value
\$585

Apartment with
Period Furniture
Value, \$500, now
\$375

6-Room Period
Apartment
\$1,000 Value
\$750

OUR LIBERAL TERMS

Value Deposit Weekly			Professional Discount of 15% Off for Cash
\$100	\$10.00	\$2.00	
\$150	\$15.00	\$3.25	
\$200	\$20.00	\$4.50	
\$300	\$30.00	\$6.75	
\$400	\$40.00	\$9.00	
\$500	\$50.00	\$11.25	

Larger Amounts up to \$5,000

Terms apply also to New York
State, New Jersey and Connecticut
We pay freight and railroad fares
Delivered by our own motor truck

ATTENTION

**I TAKE GREAT PLEASURE IN MAKING A FORMAL
ANNOUNCEMENT OF A NEW SONG BY JOSEPH
GOODWIN AND HALSEY K. MOHR, ENTITLED**

“LIBERTY BELL”

(IT'S TIME TO RING AGAIN)

YOU WILL HEAR MORE ABOUT THIS SONG LATER

LOUIS BERNSTEIN, Pres.

SHAPIRO, BERNSTEIN & COMPANY

**224 WEST 47th STREET
NEW YORK CITY**

After playing last season, with great success, at the Casino Theatre, New York, this is what a few critics say of



CHICAGO "DAILY JOURNAL"

By O. L. HALL
(July 30, 1917)

Clarence Nordstrom is a "FIND." He is a capital dancer. He possesses a lively sense of humor, and he has a gift of speaking an author's words as if they were his own.

BALTIMORE "NEWS"

By NORMAN CLARK
(October 23, 1917)

Clarence Nordstrom, in the role of the shaky young gentleman who loves Georgiana but is afraid to say so, is an actor of intelligence and quite shifty with his feet.

Clarence Nordstrom

While on tour with the original cast of Arthur Hammerstein's

"YOU'RE IN LOVE"



BALTIMORE "STAR"
(October 23, 1917)

Clarence Nordstrom as the lover has the makings of a rattling good comedian, concealed under a very quiet method.

PHILADELPHIA "EVENING BULLETIN"
(November 27, 1917)

Prominent in the cast is Clarence Nordstrom, who looks like Jack Pickford of the movies. . . . is natural and amusing as the perturbed suitor and bridegroom, also doing some nimble dancing.

DETROIT "FREE PRESS"
(September 25, 1917)

Clarence Nordstrom—good to look upon— is clever in his personification of unsophisticated innocence.

WASHINGTON "EVENING STAR"
(October 16, 1917)

Clarence Nordstrom is a "dynamo" for the large amount of "pep" displayed by cast and chorus.

BROOKLYN "DAILY EAGLE"
(November 6, 1917)

Of the principals, Clarence Nordstrom—who looked like George M. Cohan many years ago—won many friends by the quiet way he played the part of Hobby Douglas.

PITTSBURGH "DISPATCH"
(October 9, 1917)

Clarence Nordstrom displayed acting ability of a natural sort as the young husband.

PHILADELPHIA "PUBLIC LEDGER"
(November 27, 1917)

The boy sweetheart is capably, cheerfully and gracefully played, sung and danced by Clarence Nordstrom.

He is a pleasant juvenile—not yet spoiled by too close an association with musical comedy—and proved especially agreeable in his boyishness and freedom from stage affectation. He dances admirably and has an unusual sense of comedy for one so young.

CHICAGO "HERALD"
By FELIX BOROWSKI
(July 30, 1917)

Clarence Nordstrom—the wifeless husband, is played and danced and sung with uncommon lightness and vivacity.

Now playing indefinitely at the Chestnut Street Opera House, Philadelphia, Pa.

Permanent New York home address:

13 West 46th Street, care ARTHUR VAN DER LINDE

FURS

SCARFS
FUR SETS
MUFFS

\$16.50 Skunk Animal Scarf... \$16.50
18.50 Taupe Wolf Animal Scarf... 18.50
17.50 Nutria Cape... 11.50
22.00 Black Lynx Cape... 20.00
35.00 Skunk Stole (2 yds)... 27.50
Muffs, Canteen, Ball and Barrel shapes.

VERY SPECIAL

Alaska White Fox Animal Scarf. \$29.75
A Full Line of Coats and Costumes
A Large Assortment of Odd Muffs from \$5 Up

LAMSON'S, Inc.

44 WEST 34TH STREET
Next to Hotel McAlpin One Flight Up

Other vaudeville acts are Middleton and Spellmeyer; Henning and Scott, and the Renellus.

SCOLLAY OLYMPIA (James J. McGuinness, Mgr.).—Willard's "Temple of Music" heads the specialties at this house. The balance of the bill includes the "Jin-Jam-Jams"; Lee Fung Foo; Eddie and Lottie Ford; the Mimic Four and Rutan's Song Birds. "Souls Redeemed" is the feature film.

GORDON'S OLYMPIA (Frank Hookallo, Mgr.).—Gladys Brockwell is the picture star in "A Branded Soul." The vaudeville includes Leech and Young; Corcoran and Mack; Helen Pinkree and Co.; and Murray K. Hill.

PARK (Thomas D. Soriero, Mgr.).—Harold



(Address VARIETY, New York)

PRINCE KAR-MI
KARMIGRAPH NUMBER
PLAYING FOR
U. B. O. and W. V. M. A.
and HEADLINING All Bills
DIRECTION, SIMON AGENCY

SHEER and DARLING

In "WOP-OLGY"

Lockwood is featured in "The Square Deceiver." Business excellent.

MAJESTIC (E. D. Smith, Mgr.).—It is the third week of William Hodge in "A Cure for Curables." His stay here is indefinite.

SHUBERT.—Harry Lauder and his company received one of the best receptions on the opening night that has ever been accorded a comedian in this city. The house was packed and the ovation to the comedian lasted several minutes and was undoubtedly spontaneous. He is here for a week's stay and the advance sale is exceptionally good.

COLONIAL (Charles J. Rich, Mgr.).—The last week of David Warfield in "The Music Master." This show is closing to good business. Something new in the way of entertainment is to be offered at this house the coming week when Charles Hopkins will present his newest production, "The Arabian Nights." It will be seen at the Colonial for the first time on any stage. Owen Davis is responsible for the play.

PLYMOUTH (E. D. Smith, Mgr.).—The last two weeks of "The Melting of Molly." This show is doing a fairly good business. "The Man Who Came Back" is billed for this house for Dec. 17. It is here for an indefinite engagement.

WILBUR (E. D. Smith, Mgr.).—Opening week of "De Luxe Anne." Show got over very well and received good notices from the reviewers. It is the sort of show that should get good patronage in this city and is playing at a house the record of which is exceedingly fine.

PARK SQUARE (Fred E. Wright, Mgr.).—"Upstairs and Down," which opened to a capacity house. A comedy which Bostonians have long been waiting to see and which is sure to attract good patronage. Received fine notices.

TREMONT (John B. Schoffel, Mgr.).—Last three weeks of "Turn to the Right." The "Boomerang" will come into the house on Dec. 24.

GOOD SCENERY HELPS YOUR ACT

CRETONNE, Art Nouveau, Futuristic, Plush, Satin and Velvet Drops.

EXCESS Baggage eliminated by our Special Aniline Trunk "Easy to Pack" Sets.

NEW and original ideas to fit your act.

ESTABLISHED 1896.

REVIVE interest in your act by surrounding it with the proper atmosphere.

YOU are cordially invited to call and we will show you by practical demonstration how to increase a demand for your act.

FREDERICK'S

Established 1896

Office: 409 Gaiety Bldg.

1547 Broadway

New York Bryant 9821
Studio: 643 W. 42d St., New York, Bryant 3788
HENRY BERLINGHOFF, Mgr.

HOLLIS (Charles J. Rich, Mgr.).—Three Barrie shows, two of which have been seen in New York, but the third one new. "The New Word," "The Old Lady Shows Her Medals," and "Barbara's Wedding." Last named the new one. Opened to a large society audience. Will run for three weeks, and then "The Thirteenth Chair."

OPERA HOUSE (Lawrence McCarthy, Mgr.).—"The Wanderer" is playing to good business and attracting a large audience from cities and towns outside of Boston.

COFFEY (H. W. Pattee, Mgr.).—Closing week of "The Man Who Stayed at Home." Company now getting ready for the opening of the regular repertory season with "Fanny's First Play" being the initial offering. Policy of the house during the season will be the same as last year, a mixture of Shaw's, Wilde's and Galsworthy's shows.

SINGERS

INSTRUMENTALISTS

DANCERS

VERSATILE SEXTETTE

HECTOR DOWNE

ANDY HAMILTON

JOHN D'ALESSANDRO

SAMMY KAHN

IRVING AARONSON

HERMAN HYDE

16TH WEEK, TRENTON HOUSE, TRENTON, N. J.

I. MILLER, 1554 Broadway Bet. 46th and 47th Sts.



Tel. Bryant 7332-7333
Manufacturer of Theatrical Boots and Shoes.
CLOG, Ballet and Acrobatic Shoes a Specialty. All work made at short notice.

Write for Catalog 4



AUGUSTOS IORO & SON

Manufacturers of the Best Accordions in the World
Special for Piano Keys
229 Grand Street
NEW YORK CITY

PLUSH DROPS All Sizes and Colors
Special Discounts and Terms This Month
Rental in City
CONSOLIDATED VELVET



Guerrini Co.

Manufacturers of High Grade Accordions
277-279 Columbus Ave. San Francisco
Awarded Gold Medals—Genova, Italy; P.-P. I. E. San Francisco, and San Diego.

SCENERY

Velvet, Velour, Plush, Painted Drops and Scenery of all kinds.

E. A. PRICE 407 Goody Theatre Bldg., New York
Bryant 5493

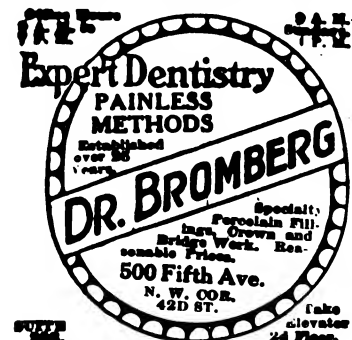
"None can afford to miss it—
all can afford to go."

"CHEER UP"

Management CHARLES DILLINGHAM
AT THE Hippodrome
Staged by R. H. DILLINGHAM
Seats 6 weeks ahead.

ANOTHER SEASON'S BOOKING
Get another season's wear out of your old shirts. Repairs made invisible. Prices reasonable. Shirts made to order from your own or our material. Special shirts for stage wear.

The 46th Street Shirt Hospital
226 West 46th Street, N. Y. City
Phone: Bryant 5250—Send for Particulars
MAX HIRSCH, Proprietor



Don't You Forget We Say It Yet
CROSS LETTERHEADS

Contracts, Tickets, Envelopes, Free Samples, STAGE MONEY, 15c. Book of Herald Call, 25c.
CROSS PRINTING COMPANY, CHICAGO
501 S. DEARBORN ST.

BEAUTY is only SKIN DEEP
WRINKLES are not ANY DEEPER
and soon disappear if you use
**MME. RIALTA'S
FACE REJUVENATOR**



The most effective destroyer of Wrinkles, Pimples, Blackheads; also Closes Large Pores which mar the face and neck.
As a SKIN FOOD it HAS NO EQUAL.
It shows on the face of its users and is THE TALK OF THE PROFESSION.
Try it and be convinced as are thousands of others.

Price, \$1.00 per jar
10c. additional for mail order
Manufactured Exclusively by the
RIALTA MFG. CO., Inc.
Rialta, Ezler & Webb
Phone: Bryant 2920 205 West 48th St., New York

Seating Capacity, 2,250
The Largest Theatre in Kansas City, Mo.

The Auditorium Theatre

9th and Holes Street, KANSAS CITY, MO.

Open for Permanent Stock. Large Road Shows. Grand Opera. Feature Pictures. Musical Comedy.

Will lease or book on percentage. Write or wire quick.

G. P. CRANDALL, Manager, Auditorium Theatre, Kansas City, Mo.



SILVER SLIPPERS
\$3.95

Regular \$6.00 Value
All Sizes and Widths

Black and White Kid Ballet \$2.35
Slippers, in all sizes.
High-grade shoes for stage and street wear at material savings.
Special attention given to theatrical trade.
Mail orders promptly filled.
Address Theatrical Dept.

Everywoman's SHOE STORE
1409 BROADWAY At 39th St., N. Y. C.
2d Floor

CASINO (Charles Waldron, Mgr.).—"Great Star and Garter Show." Business excellent.
GAYETY (Thomas H. Henry, Mgr.).—Jimmy Cooper's "Best Show in Town." Business good.
HOWARD (George E. Lothrop, Mgr.).—"Follies of Pleasure," with the vaudeville bill headed by Harte and Varady, dancers, and including Ed Foyer; Grace De Winters; Norman, the juggler, and Brennan and Murley.

CINCINNATI.

BY HARRY V. MARTIN.

Emil Heerman, concertmeister of the Cincinnati Symphony Orchestra, has applied for a Federal Court permit to allow him as an alien to work in the downtown district. Heerman, a native of Germany, recently took out his first American citizenship papers. Four other members of the orchestra were denied applications and therefore will not be allowed to play in concerts that the orchestra proposes to give for the soldiers at Camp Sherman, Chillicothe, O. Heerman was given his permit.

For the first time since he was horsewhipped on account of his pacific tendencies, some weeks ago, Herbert S. Bigelow, who was

JOHN BRUNTON STUDIOS

PRODUCTIONS OF EVERY DESCRIPTION

We specialize in Vaudeville Productions
SCENERY, PROPERTIES, STAGE FURNISHINGS FOR ALL OCCASIONS

226 WEST 41st STREET
NEW YORK
Telephone: Bryant 5914

ordered by John H. Havlin, owner of the Grand opera house, to discontinue his Sunday afternoon meetings there, held services last Sunday. The only place in Cincinnati that Bigelow could find for his "People's Church" was St. Matthew's German Evangelical Church.

DALLAS.

By GEO. B. WALKER.

MAJESTIC (S. Von Phul, mgr.; Inter.).—2, Rita Mario and Orchestra, Hunting and Francis, Hedges and Hedges, Ed. Lee Wrothe and Co., Asahi Troupe, Amanda Gray and Boys and Jack and Foris.

JEFFERSON (R. J. Stennett, mgr.; Pantages).—Gilly, Montgomery and Haynes, Moran and Wiser, Devine and Williams, Harry Coleman and the Curson Sisters.

OLD MILL (Herschel Stewart, mgr.).—Norma Talmadge in "The Moth." Excellent.
HIPPODROME (Arthur Clare, mgr.).—"Within the Law" and "The Good-for-Nothing." Good films.

WASHINGTON.—"Sirens of the Sea." Interesting film.

Reconstruction work has started on the Queen, destroyed by fire several months ago.

COVERS FOR ORCHESTRATIONS

10 cts. to \$1.25 each

INSERTS TO HOLD MUSIC, OUR SPECIALTY

UNION HINGE BINDING COMPANY

Phone Bryant 5358 MUSIC HOSPITAL 120 W. 42nd St., New York

GRUPP'S Sanitary Gymnasium

Conducted by BILLY GRUPP, former Professional Boxer

252 West 116th Street, New York City

Ladies' and Gents' Rehearsal Rooms, with use of piano. Dues, \$1.50 per week. Hot and cold shower bath. Head room, 30 feet. Hours—10 A. M. to 2 P. M. daily.
Phone: Morningside 3733



NEW YORK COSTUME CO. CHICAGO
IMPORTERS - MANUFACTURERS - DESIGNERS
BURLIQUE PRODUCTIONS - REVUES

HEAVY CREPE DE CHINE \$3.50 Worth
ENVELOPE CHEMISE \$6.00
HAND EMBROIDERED

AT RETAIL DIRECT FROM MANUFACTURERS FOR WHOLESALE

MADE AND FOR SALE AT **PARIS SILK UNDERGARMENT CO.**

717 SEVENTH AVENUE, BET. 47TH and 48TH STREETS

Special Service for Vaudevillians

Lehigh Valley Railroad

Rochester, \$7.42 Toronto, \$10.55
Buffalo, \$8.00 Chicago, \$19.10
All Steel Cars, Lowest Fares
Special Baggage Service
If you want anything quick,
Phone W. B. Lindsay, E. P. A.,
Bryant 4212
A. J. SIMMONS, A. G. P. A.
Ticket Office, B'way & 42nd St., New York

JAMES MADISON

VAUDEVILLE AUTHOR—1493 Broadway, New York, refers to Frank Tinney, Nat Willie, Nora Hayes, Al Jolson, Emma Carus, Barney Bernard, Howard and Howard, Ben Welch, Diamond and Brenna, Doc O'Neil, Cartmel and Harris, Stuart Barnes, Keno and Green, Rooney and Bent, Nat Carr and many others.



E. Galizi & Bro.

Greatest Professional Accordion Manufacturers and Repairers. Incomparable Special Work. New Ideas Patented Shift Keys.

345 Canal Street
N. Y. City
Tel. 584 Franklin

WARDROBE PROP. TRUNKS, \$5.00

Big Bargains. Have been used. Also a few Second Hand innovations and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Bal Trunks.
Parlor Floor, 30 W. 31st St., New York City



Beautify Your Face

You must look good to make good. Many of the "Profession" have obtained and retained better parts by having us correct their featural imperfections and remove blemishes. Consultation free. Fees reasonable.

F. E. SMITH, M.D.
347 Fifth Ave., N. Y. C.
(opp. Waldorf)

TIGHTS

Union Suits, Symmetricals and Theatrical Supplies

Write for Catalogue No. V.3
Walter G. Bretzfeld Co.
1367 Broadway
(Cor. 37th Street) NEW YORK



Antonio Lupinaeci

MANUFACTURERS OF PROFESSIONAL PIANO ACCORDEONS of all kinds, at reasonable prices. All work guaranteed. Send for catalogue. Address ANTONIO LUPINACCI 777 South 7th St., Philadelphia, Pa.

ZAUDERS MAKE-UP

Let Us Prove It Is Best

Send for Price List and Color Card

113 West 48th Street New York City

Ad-Helps for Theatrical Managers

Put snap into your advertising. Catchy phrases, timely suggestions. Use them and your advertising is easy. Enough for 1 month for \$1 bill. Mail it to-day. Money back if not satisfied. I will act as your Press Agent. Write for particulars.

J. L. Flannigan, Binghamton, N. Y.

H&M Professional Trunks

(Guaranteed 5 Years)

are not sold through dealers or offered at cut prices. The best recommendation of QUALITY and PRICE is the satisfied user.

14 Different Sizes
\$35.00 to \$65.00

Write for Catalog

Herkert & Meisel Trunk Co.
910 Washington St. ST. LOUIS

BEST PLACES TO DINE AT

SEE
"THE APACHE"
 (ON SEATERS)
 Vividly Executed by
Elsie and Paulsen
 Also
 The World's Best
 Skaters
 Interpreted with
 The Peppy Musical Comedy
"On the Carpet"
 With
HELEN HARDICK
 and
The White Huzzars

Reserve Tables Now

Thomas Healy's
 Broadway & 66th St., N.Y.
 Phone 9800 Col.

At THE
**GOLDEN
 GLADES**
 NEW
**WINTER
 ICE SHOW**
 Every Night
 That Zis-Zipsy
 DINNER SHOW at 7:15
 That Snappy
 Midnight Parade
 at 11:20

Dancing
 at 9 P. M.
 Nightly
 The
 Balconade
 Ballroom

Afternoon Tea
 Daily
 with Dancing
 3 until 6
 Male Restaurant

TERRACE GARDEN
 Chicago's Wonder Restaurant
 Featuring NORVAL BAPTIE and GLADYS LAMB
 Entitled "The Terrace Garden Revue and Ice Extravaganza"
"THE FAIRY AND THE PRINCE"
 Entire Production by JOSH. C. SMITH
Morrison Hotel
 "The Hotel of Perfect Service"

In the Heart of the Loop
 CLARK AND MADISON STREETS
 Personal Management of
 HARRY C. MOIR

THE BEST ITALIAN DINNER IN THE CITY
 Lunch 55 Cents **GIOLITO** Dinner 85 Cents
 108-110 W. 49th St. Bryant 5252
 NEW YORK CITY
"THE RENDEZVOUS OF THEATRICAL'S BEST"

THE ONLY FIRST CLASS
KOSHER RESTAURANT in San Francisco
 Where all the leading visiting artists dine
 117 TAYLOR ST., Bet. Turk and Eddy, San Francisco
 M. SILVER, Proprietor L. BERNZAFT, Manager

CAFE MAXIM 110 West 38th St.
 N. Y. City Phone: Greeley 5518
"Always in the Lead"
"THE GIRL FROM PAREE"
 At 7:30 and 11:30

It's the Orchestra after all
 that means Business in a
 Restaurant
THE EARL FULLER
 STANDARD of
Novelty Orchestras
 and
JAZZ BANDS

is now available
 upon direct applica-
 tion.
 Earl Fuller's musical
 combinations are
 continuing upon their
 indefinite en-
 gagements at Rector's
 famous restaurant,
 New York City, the
 Fuller Orchestras
 playing there
 upstairs (ballroom)
 and downstairs (din-
 ing room).
 The Earl Fuller
 Orchestras or Jazz
 Bands, of any size and in any combina-
 tion—for the least possible money—will be
 sent to any part of the globe with the
 brand of the Earl Fuller thoroughness and
 excellence going with them.
 Hear the Earl Fuller Victor and Columbia Dance
 Records.
 No representative. Address direct.
EARL FULLER, Rector's
 Broadway and 48th Street
 New York City

DETROIT.
 By JACOB SMITH.
 TEMPLE (C. G. Williams, mgr., F. B. O.).—Lew Dockstader, Vadie and Gysi, Alfred De Manby & Co.; Cranberries; Sylvia Clark; Mr. and Mrs. Gordon Wilder; Abbott and White; Marlo Lo's Porcelain.
 ORPHEUM (Rod Wagoner, mgr.).—"Tabor's Lion." Feature.
 REGENT (Tom Ealand, mgr.).—Odiva and Laura Guerite, features.
 MILES (James Rutherford, mgr.).—William Schellin & Co. Feature.
 ADAMS (Clert Williams, mgr.).—Glaser stock in "When Frank Came Home." Next, "The Yellow Ticket."
 GAYETY (J. M. Ward, mgr.).—"Hello America."
 CADIILLAC (Sam Levey, mgr.).—"Some Babies."

LYCEUM. Boston Grand Opera Co., Dec. 3, night only. Originally scheduled to give two performances. Considerable baggage lost.

B. T. Schumaker, of Detroit, has been appointed manager of the new camp theatre at Camp Custer cantonment, which will seat 5,000.

Hoffman Bros. are endeavoring to get back the Colonial for vaudeville. The house closed Saturday after two weeks of indebtedness under A. J. Gilligham. There is an indebtedness of nearly \$100,000 on the building.

Jerome H. Remick & Co. have notified Detroit theatres they have withdrawn from the American Publishers' Association, and they hereafter will not charge the music tax.

The suit of William Morris against Fritz Schell for \$225 alleged due him as salary, scheduled for hearing in the Detroit justice court, was postponed until Dec. 5, at which time the Rector Theatre Co. will be asked to make a disclosure on the garnishee served on it against Miss Schell's salary. According to the bill of complaint, Morris was hired last March by Miss Schell to manager her interests for eight weeks at \$75 a week, and after paying him five weeks salary she broke the contract.

LOS ANGELES.
 With a benefit of some sort almost every other night, the professionals playing the vaudeville houses here and in films are outdoing themselves to "do their bit."

Anna Held didn't do her usual business on her last trip here, but she outdistanced all other attractions at the Mason thus far this year by several hundred dollars. The Held show did around \$7,500 on the week.

Lester Fountain, manager of the Hippodrome since its opening and to whom much of the success is due, has been transferred to Sacramento. Friends of Fountain are sorry to see him leave. He was one of the most active members of the Los Angeles Managers' Association and participated in many reforms, theatrically, that have helped the playhouses.

The Federal authorities prevented the showing of "Whore Your Neighbor?" a week ago as scheduled at Quinn's Rialto. Bill Fulwood, traveling with the film, gave a private showing to officials, and several of these objected to scenes in the picture with the result that it was ordered off. Cuts were made, however, and the drama is being shown this week.

The Richard Vivian benefit has been called off. Failure to get the script of "The Man from Mexico" is given as the cause of the postponement.

MILWAUKEE.
 BY P. G. MORGAN.
 DAVIDSON (Sherman Brown, mgr.).—"Miss Springtime," good opening; 9, "Kathka."

MAJESTIC (William G. Tisdale, mgr.; agent, Orph.).—Eddie Leonard and Co., Leona La Mar, "Futurist Revue," Grace De Mar, Mabel Russell and Co., Jordan Girls, Benson and Baird, Sprague and McNece, good.
 PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Gruber's Animals (held over), Wilton Sisters, Woolf and Stewart, Joe and Bertina Burke, Allman and Nevins, Haystack Bros., last half; Haviland-Bornton Co., Page, Hack and Mack, Hampton and Schrier, Hippodrome Four, Morley and McCarthy Sisters, Kartell, Inc.
 MILLER (Jack Yeo, mgr.; agent, Loew).—"The New Producer," Two Jewels, "Night in a Monkey Music Hall," Jolly Janet and Co., Virginia Grambs, Kippatrick and Bowman, Military Four, Fred and Aileen Vance, Three La Grande Sisters, excellent.
 SHUBERT (B. Niggemeyer, mgr.; agent, International).—"Mutt & Jeff Divorced," good opening; 9, "Turn Back the Hours."
 PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co. in "Der Tor und der Tod" and "Salome," excellent; 5, "Ritter von Gerstein."
 GAYETY (Charles J. Fox, mgr.; agent, American).—"American Burlesquers," big opening; 9, "Gloria from Joyland."
 EMPRESS (Walter C. Scott, mgr.).—Stock burlesque, Eddie Collins' company, good.

MONTREAL.
 BY ARTHUR SCHALEK.
 HIS MAJESTY (Edwards and Driscoll, mgrs.).—Maude Adams in "A Kiss for Cinderella" was warmly received by large audience. Next, "Very Good Eddie."
 ORPHEUM (Fred Crow, mgr.; agent, U. B. O.).—Gene Greene, headlined; "In the Dark," Elmore and Williams, Placer and Douglas, Rome and Cox, Marie Fitzgibbon, Hanlon and Clinton and the Four Kings. Good business.
 FRANKS (Phil Godel, mgr.).—"The Tale of a Coat," Jones and Johnson, Terry's, Frances Dougherty, Joe Deller, Gere and Delaney; 2d half: Melody Sextet, Leona Guernsey, Nevins and Gordon, Joe Deller, Florence Randall and Co., Lambert Bros.
 LOEW'S (Ben. Mills, mgr.).—Resista, The Big Four, Jenson and Jenson, The Avondos, "Children of France," The Rogers, "Parentage" (film), to packed houses.
 GAYETY (Tom Conway, mgr.).—Rose Sydel Co. Next, "20th Century Maids."
 WINDSOR HALL (Louis H. Bourdon, mgr.).—M. Levitzki, big success. Next week, Russian Symphony Orchestra.
 IMPERIAL (H. W. Conover, mgr.).—Ann Pennington in "The Antics of Ann" (film) and charged orchestra.
 STRAND (Geo. Nichols, mgr.).—Feature films.
 STARELAND (O. Guilmond, mgr.).—Tiz-oume and Mack's Co. opened Dec. 3.

Herbert Spencer is now director of the orchestra at Loew's theatre.

NEW ORLEANS.
 By O. M. SAMUEL.
 ORPHEUM (Arthur White, mgr.).—Patricia and Meyer swept everything before them Monday evening. "Rubeville" and Santl, featured dually, both diverting, but neither of headline calibre. Danube Quartet began proceeding ably. Dorothy Brenner, pleased. Austin Webb and Co. evoked some laughter. Stuart Barnes, splendid.
 PALACE (Sam Meyers, mgr.).—Aubrey and Rich, opening, proved best first half. Sam Hearn follows characterization of his brother,

Lew, closely. Princess Marshella and Co. uke attempt to sing Hawaiian songs. Brown Harris and Brown, ideal for small-time. Ching Heng Wa Troupe excited curiosity.

CRESCENT (Walter Kattman, mgr.).—Kaspar Wreck, opening, pleased. Savannah & Georgia, fairly. Baseball Four attracted considerable attention. Florence Rayfield scored tremendously Sunday evening. Brosius and Brown held attention. Only one girl on entire program, which fell below the average.

PALACE (Sam Meyers, mgr.).—Lack-lustre bill the last half last week. "I Love the Ladies" closed Saturday, rendering extended comment futile. Polzin Bros. employ a bounding board for exploiting feats that run in a conventional groove. Lewis and Norton, worthy of praise. The comedian possesses some sparkle and the dialog is very bright at times. The violinist in the McCloud and Carp act is copying Trovato, even to using the same selections. The infringement should not be permitted. Neither McCloud or Carp are above the average. One is favorably impressed, while viewing Camilla's birds, with how much a cockatoo 'll do, while the thought also dawns that here is a bird turn that hasn't gone to seed.

CRESCENT (Walter Kattman, mgr.).—Charles Leonard Fletcher rose to real eminence by comparison with the other numbers on the Crescent's program the concluding part of last week. Forest and Church opened. Five Melody Maids, splendidly received. Lee, Walton and Henry, fairly poor. Leonard and Louie are graceful and forceful.

**WARDROBE
 TRUNKS**
 TAYLOR
 NEVERBREAK
 HARTMAN'S
 BAL
 INDESTRUCTO
 E. & M.
 MURPHY
 Every Make, Size and Style
Half Regular Prices

Note Special Reductions
 \$30.00 Fibre Theatrical \$16.50
 \$40.00 XX Theatrical 21.00
 \$50.00 Guaranteed Indestructo 27.50

Baggage Repaired and Exchanged
EDWARD GROPPER
 208 West 42nd St.,
 Phone: Bryant 5879
 New York

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 in 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 48th St. Phone Bryant 6355
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 BATHS. 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. These apartments are noted for its attractions.

\$11.00 Up Weekly

IRVINGTON HALL

353 to 359 West 51st St. Phone Col. 7153
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 kitchenettes, 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 48th St. Phone Bryant 8609
An up-to-the-minute, fire, fireproof building, arranged in apartments of 2 and 4 rooms with kitchen and private bath. Phone in each apartment.

\$13.00 Up Weekly

THE DUPLEX

323 and 330 West 48d St. Phone Bryant 4298-0181
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—3394-1 Bryant

MRS. GEORGE HIEGEL, Mgr.

UNDER NEW MANAGEMENT

ST. REGIS HOTEL

512-522 N. Clark St.
CHICAGO, ILL.

Home of the Profession Improved Service
Thoroughly Renovated W. K. ANDERSON, Prop. E. 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

TULANE (T. C. Campbell, mgr.).—"Experience."
LAFAYETTE (C. W. Greenblatt, mgr.).—"Her Unborn Child."
DAUPHINE (Lew Rose, mgr.).—"Stock burlesque."
STRAND (D. L. Cornelius, mgr.).—"Pictures."
ALAMO (Frank Sanders, mgr.).—"McCor-mick and Winchell's revue."

Jerome Abrams, now with Four Square pictures, has taken unto himself a wife.

Gertrude Hoffman served to shatter all the Orpheum's box-office records for the past three seasons.

PROVIDENCE.

BY KARL K. KLAHK.

OPERA HOUSE (Felix R. Wendeschaefer, mgr.).—"Love 'n' Mike" going big.
KEITH'S (Charles Levenberg, mgr.).—Harry Beresford and Co. top a good bill. Rooney and Bent doing nicely. Maleta Bonconi good. Others are: Host-ock's Riding School; Lester; Cole; Russell and Davis; Volland Gamble and the Taylor Trio.
MAJESTIC (Martin Toohy, mgr.).—Al Fields and Co. head the bill. Others, first half: Charles and Sadie McDonald; Munroe and Grant; Ben Harney; Stevens and Falk; second half: Royal Hussars; Stuart and Gillen; Hickey and Cooper; Eleonore and Carlton.
FAY'S (Edward M. Fay, mgr.).—"Moonlight on the Levee," headline. Others are: Margaret Munroe and Co.; King Ling Foo and Co.; Francis and Hoyt; Arthur Curran; Karno's Minutemen Circus.
COLONIAL (Rector P. Callahan, mgr.).—Sam Howe's burlesque show.
EMERY (Martin Toohy, mgr.).—Back to vaudeville and pictures. "Five Melody Maids" lead off a good opening bill. Smith and Farmer; Jessie Haywood; Alf Ripon; Webber and Redford; Samuels and Rogers.

A service flag with eleven stars has been hung in the lobby at the Strand theater by

Manager Charles H. Williams. The eleven men represented by the stars all enlisted and were not drafted.

The Emery, opened about three years ago by the Emery Brothers, also owners of the Majestic, this week went back to vaudeville and pictures after a poor half season of musical comedy and dramas. When the Majestic was built the Emery was made a straight picture house and this season opened with drama and musical comedies which went poorly from the start. The playhouse is now competing with Fay's and Keith's, and special prices of 10 and 20 cents are made for matinees. This makes two vaudeville houses now operated by the Emery Brothers.

The concert to have been given last Sunday evening at Fay's theater by Madame Schumann-Heink was called off because the opera star has canceled all engagements, owing to illness.

SEATTLE.

BY WALTER E. BURTON.

METROPOLITAN (George T. Hood, mgr.).—25, "The Flame," splendid business. 9-12, "Water, Your Step."
WILKES (Dean B. Worley, mgr.).—25, Wilkes' Players in "The Silent Witness." Good patronage.
GAIETY (Ed. Armstrong, mgr.).—25, "A Scotch Highball," second week of the Armstrong Folly Company. Best show at this theatre for many months. Will Armstrong and brother, Ed., making their first appearance together for five or six years. Izzy Carter, as a yiddish lover in Scotch attire, gets the

MINERS MAKE-UP

EST. HENRY C. MINER, Inc.

The Edmonds

Tel. Bryant { 554
555
7833

ONE BLOCK
TO TIMES SQ.

Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment

Office—778 EIGHTH AVENUE

DANIEL'S HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and Ninth Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1862 Bryant

NEW YORK CITY

NEW BUILDING

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

In These Days

With living at its extreme height, we feel we can aid you in reducing, to a degree, the high cost of living.
Rents are no higher than they have been, and apartments are so situated that each room is private. No going through one room in order to get to another.

1 or 3 rooms, private bath and kitchenettes, \$11.00 up weekly.

Steam heat, electric light and all modern improvements. Apartments can be seen at all times.

YANDIS COURT

241 to 247 West 43rd Street at Times Square. Tel. 7912 Bryant

Telephone: Bryant 3307

Furnished Apartments and Rooms

Baths and Continuous Hot Water

Large Rooms, \$4 and Up

2 and 3 Room Apartments, \$7 to \$8.50

COMPLETE HOUSEKEEPING

310 W. 48th St., New York

laughs. Maude Smith and Billie Bingham, principal female roles. Nicely staged, great finale. Good business.

LYRIC.—Burlesque and vaudeville to fair business.

ORPHEUM (Jay Haas, mgr.).—25, Majestic Trio headlines. Rose and Thorne, good. The Muros, paint, sing, and talk. Clyde Gates, violinist of merit, though but a boy. Walker and Byrell, laughs. Malunby and Musette, novelty singing act. Good business.

PALACE HIP (Joseph A. Muller, mgr.).—25, "Ten Dark Nights," good. Foster and Foster, of merit. Randow Trio, good. Frish, Howard and Toolin, live train. Artane, good. Garnella Duo (girls), good. Second half: Hanna and Partner, pleased. Carle and Inez, splendid. McCormack and Shannon, pleasing. Five Young Americans, good. George Evers, good. Aerla Bartlett, did well. Capacity business.

PANTAGES (Edgar G. Milne, mgr.).—25, "The Beast and the Fairy," animal act, good. Herbert Brooks, liked. Johnson-Dean Revue, good. Joseph K. Watson, good. Joe Roberts, popular. Four Readings, nifty. Mumford and Thompson, good comedy. Capacity business.

MORIE (Carl Reiter, mgr.).—25, Williams and Wolfas, very good. Willie Weston, liked. Harriette Rempel in "Just Around the Corner." Tennessee Ten, pleased. Ruth Brothers reach apparent athletic perfection. Hazel Moran uses a larlat. Winona Winters, highly pleasing. Capacity business.

Harry Chandler, former manager of the Biscay, Aberdeen, is advance man for the Dave Wilkins Company playing the eastern section of Washington in "Oh, the Swede."

Dick Hyland is doing a single turn over the Fisher time at present.

Frank Steinfeld has returned from a six months' trip to California points.

Leo Houck, a local boxing instructor for

some time, is now with the Jack Pickford Film Company.

The Richardson and Talbert Rep shows closed at Prescott (Wash.) after a three months' tour of the smaller cities in Oregon and Washington.

J. Mortimer Slocum ("Doc") is back in town after a tour of the Puget Sound country with the Kleinschmitt Arctic Hunt Pictures. He intends to go South to California with the film after the holidays.

A new theatre will be opened at Nampa (Idaho) by Herman Brown, manager of the Majestic, Boise.

The Empress, Butte, will house the Kellie-Burns road shows hereafter. The Tour-A (Hippodrome shows) bills are playing at the

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

PALL MALL DEPOSIT AND FORWARDING CO.

Carlton S., Regent St., S. W., London

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY'S credit.

BACK EAST AFTER AN ABSENCE OF TWENTY-FIVE WEEKS

DOUGLAS FAMILY

SCOTCH AND IRISH ^{IN} SONGS AND DANCESAT PROCTOR'S 23RD STREET THE FIRST HALF of this week (Dec. 3-5) and
scored an UNUSUAL HITDirection, **PAT CASEY**

ROY CUMMINGS

NOW APPEARING WITH

RUTH MITCHELL

N. B.—Don't tear that drop

Direction, **THOS. FITZPATRICK**

AT 5TH AVE. the FIRST HALF of this week (Dec. 3-5)

JACK TERRY

Friars' Club
will always reach me

HELEN and FRANCES RUSSELL

With Watson's "Beef Trust"
SINGERS THAT REALLY SING
Columbia Theatre This Week

People's, Rutte, Pan bills will be switched back to the Broadway as soon as the house is completed, and the Ansonia will then again book the Fisher acts (now booked by Matthews, Chicago).

Over a hundred soldiers were given sleeping quarters in the Pantages theatre Saturday night. Accommodations could not be had at the hotels, and Manager Eddie Milne noticed a number of the boys in the lobby of the building after the close of the show.

Arlene McNamara has formed a vaudeville partnership with Arline Langford.

The Little (film) theatre has reduced prices of admission to 10 cents for week-day matinees and 15 cents for evening performances.

TACOMA.

BY WALTER E. BURTON.
TACOMA.—25, "Watch Your Step"; 28-29, "Nothing But the Truth"; 30-Dec. 1, "Freckles" (film).

PANTAGES.—25, the Four Casters, best pleased. Gallop Dancers, good. Doris Lester high casting act ever seen here. Harry Johnson, Trio, liked. Strand Trio, sing well. Capacity business.

HIPPPODROME. 25, Capt. Kidder & Co., humorous sketch. Danny Ahearn, clever.

THE LAST WORD IN SCENIC DROPS
AND STAGE EFFECTS

Skinner's Satin

Scenery made with Skinner's
Satin reaches the top notch of
perfection and adds to the
success of your act.

Have Your Scenic Artist Use These Satins

MANUFACTURED BY

WILLIAM SKINNER & SONS
Holyoke, Mass.

45 East 17th St., New York

Established 1848

CHICAGO

PHILADELPHIA

BOSTON

ED. F. REYNARD

Presents

Mlle. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist with a Production

Fisher's Circus, treat for kiddies. Eastman and Moore, good. Bird and Harvey, good. Good business.

APOLLO.—Dorothy Phillips in "Pay Me" (film).

COLONIAL.—"The Little Princess," with Mary Pickford in the stellar role, is drawing good business.

MELBOURNE.—Mariam Cooper in "Betrayed."

LIBERTY.—"The Maid of Belgium," with Alice Brady in the star part.

SUNSET.—Anita Stewart in "The Clover's Rebellion."

PARK.—"The Glory of Yolaland," with Anita Stewart.

GOLDING SCENIC STUDIO ORIGINAL IDEAS

JUST COMPLETED PRODUCTIONS FOR

Bessie Clayton
Maud Earl and Co.

AFTER SEEING THESE,
CALL AND SEE US

OFFICE

506 Putnam Bldg., New York
Bryant 6483

STUDIO

435 Bedford Avenue
Brooklyn, N. Y.
Wililamsburgh 87

LINCOLN. Frances Nelson in "The Beautiful Lie."
ALOHA.—"Whose Wife," with Gail Kane

Business here is booming in almost every line, especially around the theatres and hotels. The quarantine order prohibiting the American Lake soldiers from going to Seattle has made business in this city hum as it has never done before.

VANCOUVER, B. C.

BY H. P. NEWBERRY.

EMPRESS (Geo. B. Howard & Chas. Royal, mgrs).—26, "The Cinderella Man" is one of the best offerings of the Empress Stock Co. now in 22d week. Fine patronage.

AVENUE (W. Scott, mgr).—26-1, Albert Brown in "The Love of a King," good production. 5-6, "Watch Your Step."
ORPHEUM (Jas. Pilling, mgr).—26, Fanchon and Marco with their "Frisco Jazz Band"

ELLEN TERRY BOYLE

WITH WM. B. FRIEDLANDER'S

"A RECKLESS EVE"

At KEITH'S PALACE, NEW YORK, THIS WEEK (Dec. 3)

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building New York City

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Manager

J. H. LUBIN

Booking Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

Acts laying off in Southern territory wire this office.

Chicago Office:
North American Building
FRANK Q. DOYLE, in charge

Feiber & Shea

1493 Broadway
(Putnam Building)
New York City

AMALGAMATED VAUDEVILLE AGENCY

B. S. MOSS

President

General Executive Offices:
729 SEVENTH AVE., at Forty-ninth St.

M. D. SIMMONS
General Booking Manager

ARTISTS can secure long engagements by booking direct with us

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady, Consecutive Work for Novelty Feature Acts.
EXECUTIVE OFFICES—ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first-class acts. Communicate by wire or letter.

Harry Rickard's Tivoli Theatres, LTD.

and AFFILIATED CIRCUITS, INDIA and AFRICA Combined Capital, \$3,000,000

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

FULLER'S Australian and N. Z. Vaudeville

Governing Director, BEN J. FULLER
BOOKINGS ARRANGED

For all sailings from San Francisco and Vancouver
Agents
Western Vaudeville Mgrs. Assn., Chicago

headlined. Montgomery and Perry also share
headline honors. Claude and Fannie Usher,
featured; Rita Boland, very good; Jas. H.
Cullen, well liked; Robbie Gordone, good;
Iolan Sisters, won favor. Capacity business.
PANTAGES. (Geo. Pantagna, mgr.).—20.
"Honey Bees," headlines; Maurice Samuels
and Co., featured; Transfield Sisters, also fea-
tured; West and Hale, please; Elster and
Frank, good; Mile. Therese Co., popular.
Good business.
COLUMBIA (J. H. Mayrand, mgr.).—20.

The Western Vaudeville Managers' Association

MORT SINGER, General Manager—TOM CARMODY, Booking Manager
MAJESTIC Theatre Building, CHICAGO, ILL.

FRED MARDO OF NEW ENGLAND

Now Booking His Circuit of Theatres Direct from New York
THEATRE MANAGERS desiring a New York Booking Representative communicate.
CONSECUTIVE WORK FOR STANDARD ACTS
Address Suite 306, Putnam Building, New York City

"VARIETY" is recognized by every branch of theatricals as the profession's best medium, both for news and announcements. It reaches everyone in show business in every corner of the globe.

"VARIETY" is read and "Variety's" advertising columns bring results that no other trade paper can boast of. No matter where you are in show business, you will find "Variety" there.

This is an age of progressiveness. The progressive artist advertises.

The best way to procure a display is through "Variety's" forthcoming 12th Anniversary Number. Carrying interesting articles on all topics of the industry, it will have a far reaching circulation.

Don't hide under a mock play of modesty. Scream as loud as the other fellow. This month is the time and "Variety" the medium. But don't wait until the last moment. Send your announcement in now!

"Variety's" rates (opposite) remain unchanged for its Anniversary Number. (Single-column cuts with brief reading matter, \$25; two-column cuts, with reading matter, \$40.)

"Variety's" Rates

CONTINUOUS ADVERTISING (FOR PLAYERS ONLY)

2 inches Two Columns

12 Weeks.....	\$80.00
One Time.....	11.20

1 inch Two Columns

12 Weeks.....	\$45.00
One Time.....	5.60

½ inch Two Columns

12 Weeks.....	\$27.50	One Time.....	\$3.30
---------------	---------	---------------	--------

2 inches One Column

12 Weeks.....	\$45.00
One Time.....	5.60

1 inch One Column

12 Weeks.....	\$25.00
One Time.....	2.80

½ inch One Column

12 Weeks, \$14	One Time, \$1.40
----------------	------------------

LARGER SPACE PRO RATA

On a Strictly Prepaid Basis

(FOR PLAYERS ONLY)

Full Page, One Insertion.....	\$125.00
Half Page	65.00
Quarter Page	35.00

(Preferred position 20% Extra)

Space	12 times (issues)	Amount
12 inches (¾ page) (single or double column)		\$225.00
8 "	"	150.00
6 "	"	120.00
4 "	"	80.00
3 "	"	65.00
2 "	"	45.00
1 inch (single column)		25.00
¾ "	"	14.00
½ "	(across two columns)	27.50
1 "	(across page)	95.00
¾ "	"	60.00

(Larger space and longer time pro rata)

All spaces from 1 to 12 inches across page (1 column). 20% advance on above rates. When prepaid at ordering for 24 times, 5% discount allowed—prepaid at ordering for 48 times, 10% discount allowed. Rates as above for 12 times, net, prepaid, no discount. No preferred position under these rates. Advertisements grouped together and to work into top position or position on certain pages in natural course. Advertisements may be changed weekly.

Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

M
O
R
E
T
T
E

What the Critics had to say:

The hit of the show were the Morette Sisters, a charming sister act whose versatility, pep, musical and vocal ability caught the large audience just right.

S
I
S
T
E
R
S

Permanent Address
VARIETY, Chicago

SID
VINCENT and CARTER
ADA
The Chap from England and the Maid from America
BOOKED SOLID W. V. M. A. DIRECTION, Holmes & Dudley



ALBOLENE

"Richard's himself again!"

The curtain fall is the cue for ALBOLENE, the perfect make-up remover, that really makes Richard himself again. Richard in a few minutes with a smooth, clean, clear skin, emerges from the stage door.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in 1/4 and 1 lb. cans. May be had of most druggists and dealers in make-up. Free sample on request. Write for it.

McKESSON & ROBBINS

Incorporated
91 Fulton Street - New York 10

WILL MORRIS

IN

"Tattered Talent"

LOEW CIRCUIT

DIRECTION,
TOM JONES

The Six American Dancers, good; Ollie Young and April opened, while the Stampede Riders closed the show to big returns. James J. Morton was held over for a second week.

NATIONAL (William Fowler, mgr.).—"Going Up," with Frank Craven heading the cast, opened big Monday evening.

HELASCO (L. Stoddard Taylor, mgr.).—"Eileen," with Victor Herbert conducting the orchestra.

POLIS (Fred Berger, mgr.).—Monday and Tuesday evenings were given over to the Drama League Players in two Bernard Shaw plays, "Augustus Does His Bit" and "The Admirable Bashville." W. C. T. U. convention balance of week.

GAYETY (Harry Parboe, mgr.).—Sliding Billy Watson Show.

COSMOS (B. Bylaski, mgr.).—Seven Sam- mies; Four Renne Girls; Scott Moore and Co.; Lynch Trio; Jenks and Allen; Dan Land- dry; Dunbar and Turner.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Marguerite Clark in "Bab's Matinee Idol," first half, and Vivian Martin in "Molly Entangled," second half.

The Boston Symphony Orchestra's concert that was to be held at the National Tuesday afternoon was canceled because of the ruling by the Department of Justice it could not appear with 23 players who are enemy aliens. Washington recently having been made a "barred zone."

Ilen Taggart, who was at the Officers' Training Camp at Ft. Myer, qualified and received a commission as first lieutenant in the infantry.

A. E. Jones, who for the past 17 years was superintendent of the Poli theater, is now filling that capacity with the Food Administration, having their five buildings in his care.

show first half billed as "Transcontinental Road Show No. 8," first of the shows booked through Loew office. Bill Colton and Dar- row, Chrystal Bell and Co., Francis Scott Co. and The Bartinos. Pictures also.

REX (W. P. DeWees, mgr.).—"Bab's Diary" (film).

DOMINION (J. Muir, mgr.).—"The Flame of the Yukon" (film).

GLOBE (W. P. Nichols, mgr.).—"Red-emption" (film).

COLONIAL (H. Quaglinott, mgr.).—"Les Miserables" (film).

Each week the members of the Orpheum shows are in the habit of giving concerts at the convalescent hospitals where the returned soldiers are quartered. Numbers of these men are also entertained at Pantages.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Kal- mar and Brown are as clever as on previous visits here. Adele Rowland registered a solid hit also. Yvette and Saranoff, novel; Le Maire and Gallager took laughing honors, although Ed. Bendel and Flo Bert went big.

EDDIE BORDEN
With "SIR" JAS. DWYER—Direction, HERMAN WEBER—Keith's, Boston (Dec. 3)

The New York Press
unanimously declare
**FRED AND ADELE
ASTAIRE**
(The Brother and Sister)

A HIT

with

"Over The Top"

The Latest Shubert Production



New York "Globe"

One of the prettiest features of the show was the dancing of the two ASTAIRES. The girl—a light, sprite-like little creature—has really an exquisite floating style in her capers, while the young man combines agility with humor.

LOUIS SHERWIN.

New York "American"

The clever ASTAIRE dancer like whirl- winds.

ALAN DALE.

"Evening Journal"

There was the marvelous dancing of FRED and ADELE ASTAIRE.

"Evening Sun"

Worth watching . . . the clever, eccentric dancing of FRED and ADELE ASTAIRE.

"Journal of Commerce"

Laurie and Bronson and the ASTAIRES the Best Features

As in many other revues two of the great hits are recruited from vaudeville. These are Laurie and Bronson, who get more than their share of the laughs and FRED and ADELE ASTAIRE, clever dancers . . . etc.

New York "Tribune"

And there was the marvelous dancing of FRED and ADELE ASTAIRE.

J. A. PIERCE.

New York "Times"

FRED and ADELE ASTAIRE dance with a grace that almost equals their agility.

JESSE LASKY OFFERS

The World's Foremost
Impersonator of the Fair Sex



JULIAN ELTINGE

IN THREE UNUSUAL PHOTOPlays

"The Countess Charming"
"The Clever Mrs. Carfax"
and
"The Widow's Mite"

(TO BE RELEASED JANUARY 1st)

=====
Eltinge Pictures stand for
Class, Extreme Novelty,
Pep and S. R. O.
=====

LASKY - PARAMOUNT



BUCKING BROADWAY.

Harry Carey is starred in another Universal western feature, directed by Jack Ford. It's a good one of its conventional kind, relieved by a whirlwind fight at the finish. Carey is a cowpuncher in love with the daughter of a ranch owner. He builds a home, saves his money, proposes and is accepted by the girl and her father. Eugene Thornton, a "city chap," arrives in an automobile to buy horses. Carey has given the girl a little wooden heart he had carved with his knife, telling her: "Keep this and if ever you're in trouble, send it to me." City chap is looked upon as a dude, but when he rides the wildest horse on the ranch, one that had killed three men, they are all astounded. He gets the girl alone and pulls the bromide phrase: "Don't you get tired of this dreary place, Helen?" Later, "And we'll be married as soon as we get to New York." On the night when a party is given to celebrate the formal engagement of the cowpuncher and Helen, the girl elopes with Thornton. He takes her to a house where she is introduced to a woman supposed to be the villain's sister. Helen has grown suspicious and sends Cheyenne (Carey) the little wooden heart, but gives no address. He hops his horse and overtakes a moving train, hops aboard and drags his saddle with him. (Some stunt.) Comedy stuff of Cheyenne registering at the Columbian Hotel in New York. Meantime the ranch "boys" have come to New York with the shipment of horses. It is not explained how Cheyenne knows they are in town or where they are. Thornton decides to give a party on the Columbian roof restaurant to celebrate his engagement to Helen. While Cheyenne is seated in the hotel lobby a swell dame steals his pocketbook, but when he tells her why he is in New York and shows her Helen's picture she returns the purse. The crook dame and her male accomplice visit the roof garden. Thornton gets soused, tries to rough-house Helen, the crook dame rushes out to Cheyenne off; he tells her to phone Buck Hoover and the man, the "S. O. S.," and they are seen riding like mad up Broadway to the rescue. They seem to be pretty familiar with the town, for they know just where to head for. Meantime Cheyenne is having the fight of his life. The entire staff of the hotel, aided by Thornton and his friends, go to him and he stands them all off in a wonderful rough and tumble until his crowd arrives, and then it begins in earnest. In the end the cowpunchers come out victorious and the clinch finds Helen in Cheyenne's arms. Ridiculously inconsistent but exceedingly effective for the not over-critical.

Jolo.

MY LITTLE BOY.

"My Little Boy" is a Bluebird feature designed for Christmas release in that the story is all about a sweet little child, surrounded by grown-ups. A little girl playing with her doll, dreams constantly that she will one day be married and be a mother. A boy, with no parents, but reared by an austere uncle, had visions of some day having a wife. Both are well bred and of means. They meet and it comes out just as they looked forward to. But the young man's uncle had other plans for him, and when the youth defied uncle and married without his consent they became estranged. When their child is six years old the proud father calls on his uncle and insists that he pay them a visit over Christmas. Uncle, who is a very lonely old man, is finally persuaded, but doesn't relinquish his austerity. He refuses to kiss his nephew's wife or even the child and is very much annoyed when the child arouses the house in the middle of the night before Christmas in a search for Santa Claus, winding up with playing on his new drum, etc. Uncle and nephew go hunting and the child, unknown to them, follows in a new Indian suit. Uncle sees the feathers behind a rock and mistaking it for a bird, shoots, mortally wounding the child. After his death the young couple are about to be divorced when the uncle, feeling himself responsible for this state of affairs, brings them together. He awakes Christmas morning to find the killing of the child and all that follows merely a horrible nightmare, realizes his crabbiness, rushes downstairs, wishes everybody a Merry Christmas, embraces them all and the picture ends. Very prettily done throughout and admirably directed by Elsie Jane Wilson. Cast includes besides little Roe Rae, Ella Hall, Gretchen Lederer, Emory Johnson, Harry Holden and Winter Hall. Holden has a corking part, that of an old family butler with a great big heart, who loves the boy right through and is equally fond of his wife and their child. Sweet, wholesome feature and timely.

Jolo.

UNTIL THEY GET ME.

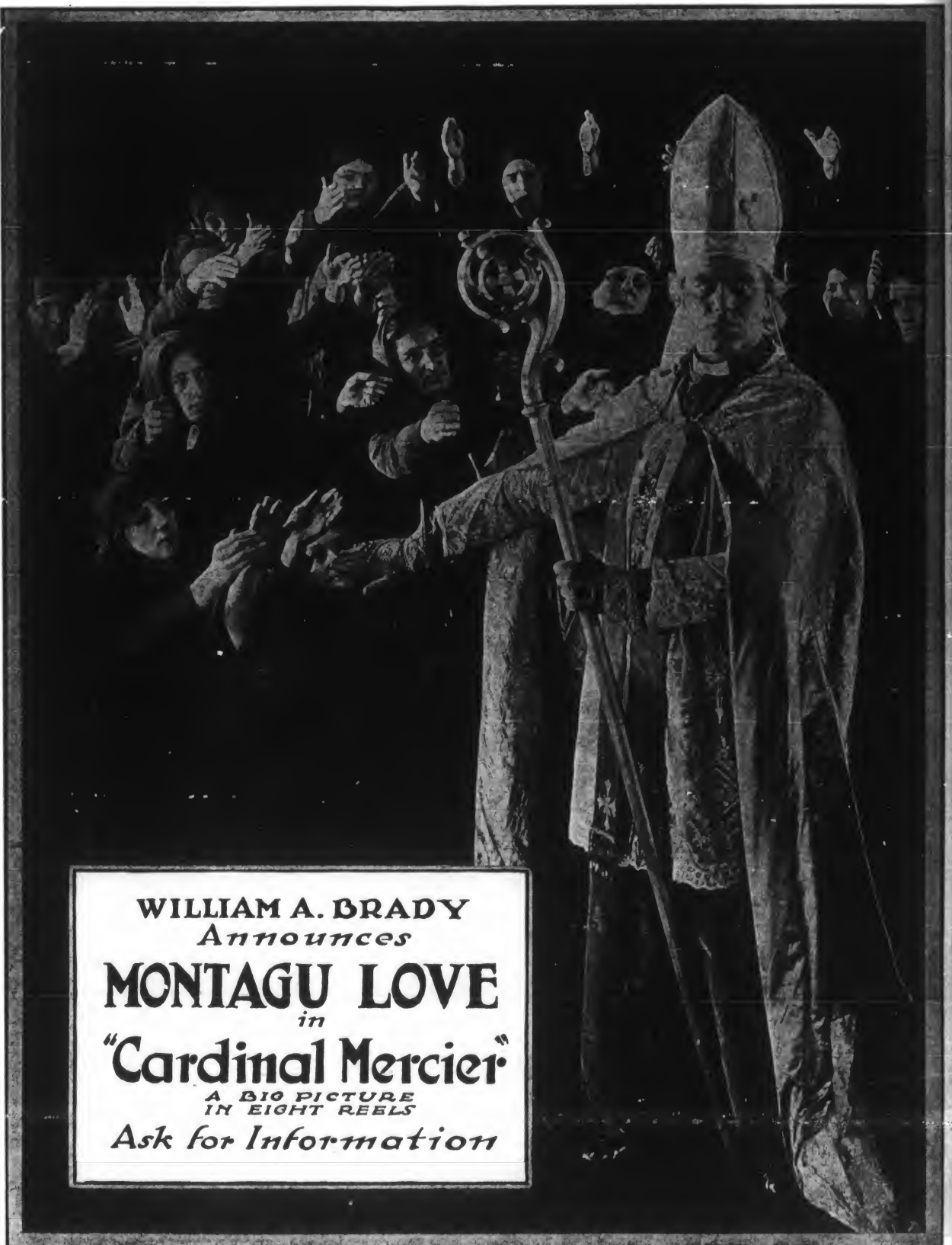
Margy Pauline Starke
Kirby Jack Curtis
Selwyn Joe King
Draper Wilbur Higbee
Mrs. Draper Anna Dodge
Sergt. Blaney Walter Perry

"Until They Get Me" is a Triangle feature. Pauline Starke is featured. Kenneth Clark is programed as writing the scenario. Frank Borzage directed it. The title comes from a statement made by Kirby, who after being forced into a quarrel with a drunken plainsman, kills him in self-defense and then becomes a fugitive from the Northwest Mounted Police, goes back to his old home on a certain day in each September to see his son. He continues going back on the same day each year until the mounted officer Kirby nabs him. The opening deals with Kirby riding

like mad to get home. He needs a fresh horse. By a roadside he encounters a party of men; a trade is made for a plumed horse, but Kirby, when forced to drink, endeavors to evade the drunken man with the jug. The liquor is spilled when the man drops the container. Then ensues the fight and Kirby's getaway. Reaching home he finds the baby O. K. but his wife dead. A coup by an Indian squaw enables him to flee. So the story runs, with Margy, a farmhouse drudge and slavey, running away from her slavery only to bump into Kirby in his efforts to escape capture. Kirby helps her cross the American line into Canada, with Margy becoming the protegee of the men at the mounted police barracks. From girlhood to womanhood blossoms Margy, with Selwyn falling in love with her. After numerous scenes around the camp, with a Christmas Eve celebration an impressively staged picture, Margy, in

reciprocating Selwyn's love, tips that Kirby visits his son on the sixth day of every September. Thus Kirby is taken, but Selwyn resigns his post, gives Kirby notes to help his plea of self-defense, but Margy forgives him and Selwyn sticks to the police trails of the northwest. Not a great story. Miss Starke works every trick, every bit of pantomime and every bit of photoplay craft she knows into camera reproduction that makes her film acting worth while. One of the best bits was done by Walter Perry as the Irish Canadian officer, although he had little to do in a dramatic way. Perhaps the best thing to commend the film is its picturesqueness and some of the directing. Borzage's work in several sections was noteworthy. There are some disconnecting links and some big stretches of imagination, but the picture fits into a conventional mold. It's a program feature; nothing more.

Mark.



WILLIAM A. BRADY
Announces
MONTAGU LOVE
in
"Cardinal Mercier"
A BIG PICTURE
IN EIGHT REELS
Ask for Information

William Duncan

DIRECTOR and STAR
GREATER VITAPHONE SERIAL

"The Fighting Trail"

Forthcoming Releases—"Dead Shot Baker,"
"The Tenderfoot" and other "Wolfville
Tales" by Alfred Henry Lewis

RAFFLES.

What the elder Barrymore and "Captain Swift" were to a former generation, young John Barrymore and "Raffles," the Amateur Cracksmen, are to this. The initial production of the newly organized L. Lawrence Weber Photodramas Corp., this seven-reel picturization of the sensation popular E. W. Hornung's rogues romances, by virtue of its artistry, intensely sustained suspense and irrefutable logic, must grip audiences for many seasons. No type of hero in all the files of the drama or literature is more fascinating than the polished outlaw, especially when his deeds are impelled by some circumstance or trend beyond his control. To gainsay that "Captain Swift" and "Jim the Penman" were

not the most welcomed and applauded of the stage heroes of their periods would be to deny the overwhelming evidence of box office statements. To question the world-wide ecstacy of "Raffles," when Hornung first flung him before the gaze of an astonished reading public some years ago, would be equally fatuous. To question the intense hold that the same hero seized when Eugene Presbrey transplanted "Raffles" to the speaking stage would be to dispute a stage revenue that the records show exceed those of any play of its time. It is this material that Anthony Kelly has absorbed and accented flawlessly and George Irving has directed with a delicacy, scenic beauty, and sustained thrill that command for him a place in the ranks of the country's artistic producers. Young Barrymore demon-

strates in this play his claim to the dramatic genius of his illustrious father. Based on the irresistible inclination for excitement that a well born English youth fights in vain until involving himself in most thrilling situations as an amateur cracksmen, matching his wits and his brawn against the keenest and strongest entities that society has made his foes merely that he may revel in the thrills of danger his experiences evoke, the "Raffles" role fits young Barrymore as it could fit perhaps no other player before the American play-going public. Suggesting youthful enthusiasm, with a steely control of nerves that are clearly ever highly taut, Barrymore typifies a splendid concept of a gentleman rogue. The kind of fascination that ever appeals to women, even when they know the object of their in-

terest to be beyond the pale, radiates from the act and makes all observers his friends at once. The principal vivid incidents of the novel and those transferred to the stage are retained, the theft of the Melrose diamonds, when the Melrose maid hands him the jewels, the waiting confederate only to have them coolly appropriated by "Raffles" (a guest in the house), reaching a big climax. The marine views of the Mediterranean, and including a hair-raising dive by "Raffles" from the rail of an ocean liner in time to escape the bullets of pursuing detectives are admirably "shot." There is much a scenic or personal blot in the production. Frederick Perry as Bedford, the detective sworn to catch the elusive cracksmen; Mike Donlin, the real cracksmen from whom "Raffles" takes the Melrose stones; Charles Morgan, who plays "Bunny," Raffles' pal, and H. Cooper Cliffe, among the men, give the star support that makes the drama vivid and convincing every moment, while the lighter notes, including the love suggestion that runs through and eventually dominates the theme, are sounded with fine color and fervor by Evelyn Brent as Gwendolyn, whose influence culminates in "Raffles'" final escape and reform, as well as by Christine Mayo, the girl who loves and lost him. She imparts to the difficult role of Mrs. Vidal a grace and feeling that make it stand out conspicuously. This picture is being offered in the open market. It is a superpicture too big and fine to be limited to a regular program. Jolo.

Thomas H. Ince presents

William S. Hart



"The Silent Man" By Charles Kenyon

"Quality" Productions Meet Rising Costs

PICTURES that will "stand up" under a long "run," the kind with which exhibitors can make a double profit: first, the profit that comes with any great picture; second, the savings in presentation—reduced film rentals, expressage, music scores, etc.—are clear profit for the exhibitor.

A splendid example of the silent drama. . . . There is a pretty romantic vein throughout the vigorous action. —New York Herald.

Hart rides, shoots, and throws a lariat with all the convincing assurance which have made him so popular as a type of the old frontiersman. —New York Globe.

The outdoor scenes are magnificent, and the whole picture is wonderfully well produced, but the sub-titles deserve special comment. They stand out as an example of what titles should be. They are stilt, forceful and concise. In fact, they are classics, and whoever wrote them will please write some more. —New York Tribune.

The crowds that besieged the Rialto (N. Y.) and the glowing tribute that the papers pay to all of Mr. Hart's pictures are positive proof that his pictures will "stand up" under a long "run." They are exceptional opportunities for the exhibitor to prove the profitability of the "long run idea."



FAMOUS PLAYERS-LASKY CORPORATION
ADN PH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



An ARTCRAFT Picture



LES MISERABLES.

Jean Valjean. William Farnum
The Bishop. George Moss
Javert. Hardee Kirkland
Fantine. Sonia Markova
Cosette at 8 years of age. Kittens Reichert
Cosette at 18. Jewel Carmen
Marius. Harry Spangler
Eponine. Dorothy Bernard
Gavroche. Anthony Phillips
Thenardier. Edward Ellis
Mme. Thenardier. Mina Ross
Felix. Lloyd, who directed the Fox production of "Les Miserables," has done a good job—in fact a wonderful one. He must have been given considerable leeway in the matter of expenditure, and used it to good advantage. The settings are most artistic, and, while not lavish, it was probably necessary to build a goody number to create proper atmosphere. He was ably seconded throughout by the camera work of Billy Foster. Everything that could intelligently be garnered for the proper presentation on the screen of the Victor Hugo masterpiece was placed at the director's disposal excepting great actors and actresses. With one or two exceptions, the cast are a very mediocre aggregation from the star down. William Farnum plays the leading role, that of a man who goes through every conceivable suffering, including 19 years as a galley slave in the days when criminals were not treated with the uplift that prevails at present. At the conclusion of it all, rather undergoing the most agonized mental anguish, he still looks fat and sleek. A man with so round a face as Farnum cannot easily conceal it, but he could certainly line it with artistic make-up. After 19 years in jail he didn't look a day older, and years after that, as Madeleine, the Mayor of Monteville, he looked even younger. As a feeble old man, with the grip of death upon him, he was still a smooth, fat-faced man in the prime of life. Real artistic make-up was contributed by Edward Ellis as Thenardier. To mark the passing of time he lengthened the beard and shaggy eyebrows, dropped his shoulders, and lessened the virility of his walk. The star was always William Farnum, never Jean Valjean or M. Madeleine. Kittens Reichert as Cosette at the age of 8 contributed a wonderfully effective performance, and struck the true note. Hardee Kirkland as Javert was consistent throughout, with the remainder of the cast ridiculously incompetent. Sonia Markova as Fantine ruined what should have been one of the most striking characters of the story. The second half of the two and a half hours of the feature held many effective scenes, a series of street battles representing the second French Revolution being most stirring. The reproduction of the old sewers of Paris was a fine piece of stagework. The film production by William Fox of "Les Miserables" is a big feature. It differs entirely from the French one shown here a few years ago, and if a comparison were to be made it would suffer through incompetent acting. A pity so much time, money, and intelligent direction should have been coupled with such mediocre histrionic talent. Jolo.

THE SQUARE DECEIVER.

It seems incredible picture manufacturers still have the temerity to produce features with such commonplace stories as are folded in "The Square Deceiver." This is a Yorke (Metro) release starring Harold Lockwood. He plays the role of a rich young man. While fixing his automobile a young woman is stalled on the road with her machine. He goes to help her, and she, mistaking him for a chauffeur, hires him to drive for her aunt, who is a parvenu. The girl's father died leaving her with only \$300, and she is dependent upon her aunt, who treats her "like dirt." Her uncle still loves her, and it turns out he had been entrusted with securities worth \$100,000. The rich young man proposes to her in the guise of a chauffeur, and she accepts him, feeling he loves her for herself. At the time of the marriage each believes the other to be poor but upright. Auntie and her "proud and haughty" daughter are invited to Dyncourt Manor, not knowing it is her "chauffeur" who is the master and that he has married the apparently penniless girl. Utter consternation. Picture is padded with a lot of trivial comedy. "The Square Deceiver" is a step backward. Jolo.

FEAR NOT.

James Mornington.....Myles McCarthy
Hilda Mornington.....Brooks Brown
Allen Mornington.....Murdoch MacQuarrie
Mortimer Oildane.....Joseph Olirard
Franklin Shirley.....Frank Borsage

An unusually good picture for a Universal-Butterfly product. It is well played and well lighted, the direction is generally good, and there is an element of suspense which answers. The story is of the cocaine evil, written by J. Grubb Alexander and Fred Myton, directed by Allen Holubar. While the producers are a couple of years late in "dope stuff" the theme is not as crudely handled as it has been in the past. Two brothers are addicted to the drug, they believing its use by them is caused by a hereditary falling. One rises to a judgeship, and in time the other is brought before him on the charge of being a drug user. The judge resigns, stating he cannot judge his brother. The two men, with the daughter of the judge, live in a small town, the brother acting as the procurer of the drug. A doctor, trying to cure the judge, discovers the brother is supplying the narcotic, and tries to seize a bottle of it from the judge's hand, when the brother shoots him from behind a curtain. The judge and brother escape, but the girl is arrested, accused of the crime, tried, found guilty, and sentenced to be hung. During the trial, her father, having lost his mind, is in a sanitarium, and the murderer is still on the loose. Through the efforts of Franklin Shirley, a young physician in love with the daughter, the drug crazed murderer is made to confess just an hour before the girl is to pay the penalty, and she is released. There are a few little inaccuracies in direction, but the picture is so much better than the usual run of Butterflies these may be overlooked. Fred.

THE HONEYMOON.

Susan Lane.....Constance Talmadge
Richard Greer.....Earle Foxe
Mrs. Lane.....Maud Turner Gordon
Uncle Jimmy Lane.....Russell Bassett
Philip Lane.....Harris Gordon
Marion Starr.....Lillian Cook
Maizie Middletown.....Julia Bruns
Robert Moody.....Sam Colt

"The Honeymoon," a five-reel Selznick (Selznick) feature by E. Lloyd Sheldon, directed by Charles Giblyn, is a "blood relative" to Goldwyn's "Nearly Married." Constance Talmadge is the star, and the director has turned out a rapidly-moving farce that should prove breezy entertainment. Miss Talmadge plays a lovable young bride who is furiously jealous. At the wedding breakfast she sees her husband talking to another girl, and conjures up all sorts of things. As a matter of fact the other girl is engaged to her brother, who, while at college and under the influence of the cup that cheers, had playfully betrothed himself to a burlesque queen. The groom's new brother-in-law asks him to call on the burlesque woman at Niagara Falls (where the couple go on their honeymoon) and buy her off. The bride sees him with the actress at the theatre, and later finds him in the theatrical woman's room at the hotel. She promptly sues for divorce, and a record decree is obtained. Later, when it is explained, they are reconciled, not knowing the divorce has been granted. Just as they are about to resume the marital relation they are informed of the situation, and the farce culminates with a remarriage. The picture is perfectly clean and devoid of suggestion. It might have been made a bit more laughable by the injection of a few scenes bordering on the "blue"—not actually of color, but merely suggesting it. The youth and ingenuousness of the star would amply have offset any charge of vulgarity. A well directed picture with an adequate production, and devoid of all unnecessary footage. Jolo.

NEW INCORPORATIONS.

Fort Lee Motion Picture Corp., Fort Lee, N. J. \$10,000; Nicholas Kessel, 706 Riverside drive; George C. Dobbs, 375 Lafayette avenue, Grantwood, N. J., and George A. Enright, Hoboken, N. J.

1ST NATIONAL'S LATEST PRICE.

The First National Exhibitors' Circuit has finally definitely receded from its demand for \$100 a day for its Chaplin releases in New York, and agreed to release them to everybody at \$50 a day, as did the Mutual.

J. D. Williams, manager of the First National, had promised several of the important exhibitors they will be given contracts on that basis at once.

CENTERING U'S OFFICES.

Chicago, Dec. 5.

Universal's Chicago interests have been concentrated, and both exchanges and affiliated companies are now grouped together on the 15th floor of the Consumers' Building.

Heretofore there were two U exchanges in Chicago—the Laemmle and Universal—both having different locations.

In the same suite, but each in an individual department, are the Jewel, Bluebird and Longacre film companies (the latter handling Century comedies).

E. H. Goldstein, general manager of the Universal exchanges, arranged the centering of the various offices.

LIEUT. VON HOFFMAN IN SERVICE.

Lieut. Carl von Hoffman, formerly a cameraman in pictures, is with the Signal Corps at Camp Alfred Ware, Little Silver, N. J. He was assigned there after receiving his commission as a first lieutenant.

Last week VARIETY published a report, reaching New York, that Carl von Hoffman, who had been a photographer for the Universal's weekly news service, had been interned at Fort Leavenworth, Kan., as an alien enemy.

Lieut. von Hoffman was born in Riga, Russia. His father was killed in action during the present war while fighting with the Russian forces. The lieutenant is of the impression the report concerning his internment was circulated maliciously by former professed "friends" in picture circles.

DIRECTOR ON CALL

Director Jack O'Brien is still under contract to the Mutual, and through his attorney has placed himself at its call.

His contract is for one year at a stipulated salary for the first twenty-six weeks and an increase for the remainder. A clause gives Mutual the right to transfer or assign O'Brien's services to any producing company, but it would still be responsible for the director's salary.

O'Brien was assigned to the Empire company, which, as reported in VARIETY, discontinued operations. On seeking assignment for the remainder of his unexpired contract O'Brien was informed the Empire was responsible, not Mutual.

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. WARREN KERRIGAN

IN

"A MAN'S MAN"

Directed by
OSCAR APPELWritten by
PETER B. KYNEPARALTA PLAYS HAVE BEEN HEARD OF
BUT NOT SEEN BY THE PUBLIC

"A Man's Man" has been shown only in one theatre—Clune's Auditorium, Los Angeles, California—as a pre-release, especially arranged. Since then, neither "A Man's Man" nor any other Paralta Play has been exhibited in public. Definite distributing arrangements by W. W. Hodkinson Corporation are now completed.

The Second Paralta Play

BESSIE BARRISCALE

in

"MADAM WHO?"

Directed by
REGINALD BARKERWritten by
HAROLD MacGRATH

PARALTA PLAYS, Inc.

729 Seventh Avenue, New York City

DISTRIBUTED BY

W.W. HODKINSON CORPORATION

AMERICAN MAID.

An insane, badly directed, and generally butchered program feature is a Mutual program feature, with Edna Goodrich as the star. A flash at Miss Goodrich's attempts to act, and one immediately becomes aware of the type of picture that young woman needs to make her name of any value. Stories that permit her to wear evening clothes, a capable director, a good acting company, and the possibility is that a fair program picture might be turned out. In the "American Maid" picture Miss Goodrich commences as a Red Cross nurse at the front, comes back to America and appears at a reception in Washington in a stunning evening gown, and then goes West to her father's mining property, where she assumes the attire of a cowgirl. "American Maid" seems to have been made some time

ago, at least the greater portion. Then someone discovered how bad it was and a new introduction was written. This embodies the war atmosphere, and is the best section, although all sorts of liberties have been taken, and it has been padded in places. The last three reels are simply wild and woolly Western stuff of the type that had its vogue in the single and two-reelers about ten years ago. Fred.

TOM SAWYER.

There are very few of us who haven't read of the mischievous adventures of Tom Sawyer and Huck Finn, hence the screen adaptation of Mark Twain's "Tom Sawyer" should be of great value as a feature attraction not only

for its intrinsic value, but as a title to conjure with. It should prove a potent attraction to the family trade, and should therefore stand a more extended run than is usually allotted most pictures in a town. One's first observation would be that so simple a tale would be insufficient entertainment to the patrons of such a house as the New York Strand, and when the picture first starts you become fearful it won't hold up for five reels. As it progresses, however, the comedy grows apace until it winds up in a blaze of glory, blotting out the scene where Tom, Huck Finn and Joe Harper, after living several days on an island and believed to have been drowned, enter the church while funeral services are being held for them. There is Tom's first love affair, with little Becky all dressed up in her pantaloons; his first smoke and its conse-

quences; the yanking out of his aching tooth with the aid of a piece of string, and so on. All very trivial to be sure, but it is clean, wholesome amusement, and try to be as dignifiedly grown up as you can, you will undoubtedly enjoy it. Jack Palance, who has acted in a sufficiently youthful manner to admirably visualize the hero. The young men portraying Huck Finn and Joe Harper were equally effective in their respective roles. "Becky" was a sweet little thing, and the entire company aided in creating the proper pictures. William D. Taylor, as director, fulfilled his mission. This Morosco (Paramount) production will never grow old. It can be repeated at regular intervals by exhibitors for generations. Jolo.

THE TENTH CASE.

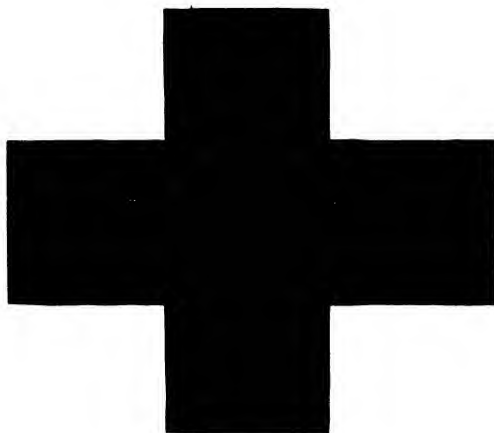
Claudia Payton.....June Elvidge
Sanford King.....John Bowers
Jerome Landis.....George Macquarrie
Harry Landis.....Gladden James
Schuyler Payton.....Eric Mayne
Laura Brandon.....Eloise Clement
Judge Wallace.....Charles Duncan

For the general run of popular priced picture houses the World Film release, "The Tenth Case," should prove sensationally effective. June Elvidge is starred in it, and the picture was directed by George Kelson. While the story and characterizations will not stand the test of close analysis that does not alter the suspenseful interest for the vast majority of movie patrons. A young girl, reared in luxury, and about to accept in marriage a rising young lawyer, is informed by her father that he has lost everything and faces disgrace. She accepts the offer of marriage of a wealthy middle-aged widower in order to save her father. Widower has a scapegrace nephew who is constantly demanding money, and when he finally shuts him off the young wife gives him some. In due time a child is born, and the nephew comes for more cash. The wife refuses, he steals into her room to secure her checkbook, she returns, goes to bed, and the nephew is unable to leave the room. Husband returns, sees the nephew hiding there. Meantime, to protect himself, nephew removes his coat and collar, so that when discovered the impression is that he is the young wife's lover. Husband sues for divorce, and it is granted upon circumstantial evidence. Very much along the lines employed by Valerie Berkere in her vaudeville sketch, "Judgment," she "frames" the judge for a similar situation. Nephew is killed in an automobile accident, and before dying confesses the truth, and all is forgiven. The young lawyer, who has stood by the woman through it all, never gets her, and the husband, who refused to believe his faithful wife, gets her back. That's not ethical; but, as before remarked, it's a strong picture for a program house. Jolo.

THE SECRET GAME.

Nara-Nara.....Sessue Hayakawa
Major Northfield.....Jack Holt
Kitty Little.....Florence Vidor
Miss Loring.....Mayme Kelso
Dr. Ebell Smith.....Charles Ogle
Mrs. Harris.....Raymond Hatton

The interest that attaches to anything in the nature of a picture or story dealing with the present war situation naturally accentuates the value of "The Secret Game," in which Sessue Hayakawa stars for Paramount. In this instance, however, the picture would in itself hold the interest of the most blasé photographer for the reason that it moves with speed and continually mounting interest to the culmination, which is developed through a series of thrilling incidents. There is something about the acting of Hayakawa that is convincing. He combines a complete naturalness with a strain of Oriental coloring, with the result that his portrayal is memorable. He is ably supported in this production by Florence Vidor, Jack Holt, Mayme Kelso, Charles Ogle, and Raymond Hatton. The story is by Marion Fairfax, and the picture was directed by William C. DeMille. It deals with the efforts of German spies to ascertain the sailing date and route of American transports conveying troops to Russia. These ships are to be convoyed by Japanese warships, and for this reason a secret service agent of Nippon, played by Hayakawa, is placed upon the scent to discover a mysterious "leak" in the office of the quartermaster at Los Angeles. A girl in the service of the spies almost succeeds in securing the needed information, and also gains the love, through no effort of her own, of Major Northfield, in charge of the department, and of Nara-Nara, the Japanese detective. In the end the plot is exposed. Nara-Nara, to vindicate his own honor, meets death bravely, while the major saves the girl, now thoroughly repentant, from the ignoble death of a traitor. While the story is melodramatic it is, nevertheless, consistent and intensely interesting. It should prove a winner with any variety of audience. Jolo.

**"U. S. Engineers Fall Fighting With Byng"**

Headline in N. Y. Evening World, December 3rd

Suppose it was your father, your son, your brother, your friend. You'd want him to have the best care the world could give, wouldn't you? More than that—you'd insist upon his getting it.

The loving care that you'd demand is being given by the Red Cross—but can be continued only if you, and we, do our share "back home."

The RED CROSS Must Have 10,000,000 Members by Xmas

The Motion Picture Division has distributed 1,000 trailers, free (prepared by the Red Cross), to help you help the Red Cross continue its great work.

At least 20,000,000 people will see this trailer, soliciting help. Give your full cooperation to this great humanitarian project.

Use the Trailers—as Your Part

You can secure these trailers free from the exchanges of any of the organizations listed below. Make arrangements to get yours NOW—TODAY—remember it's for the Man in France.

**Committee of the National Association of the Motion Picture Industry,
Cooperating with the Red Cross.**

MITCHEL MARK
Strand Theatre
E. S. PORTER
Precision Machine Co.

JESSE L. LASKY
Famous Players-Lasky Corporation
Chairman

PETER J. SCHAEFFER
Jones, Linnick & Schaeffer Co.
DOUGLAS FAIRBANKS
Douglas Fairbanks Production

Distribution in charge of Al. Lichtman. Demand your Trailer at the following exchanges—

ARTCRAFT PICTURES CORP.
FOX FILM CORP.
GOLDWYN PICTURES CORP.
METRO PICTURES CORP.

PATHE EXCHANGE
PARAMOUNT PICTURES CORP.
SELECT PICTURES
TRIANGLE DISTRIBUTING CO.

UNIVERSAL FILM CORP.
VITAPHONE
WORLD FILM CORP.

Piedmont Pictures Corporation OF NEW YORK

729 Seventh Avenue

Confidential Buying and Selling Agent
for United States and Foreign Countries.

NEWS OF THE FILM WORLD

Hadie Clayton is with Paralta.

Louise DuPre is now with Vitagraph.

Lawrence Semon, author, director and star, has signed for another year with Vita.

"Man Above Law" will be Jack Richardson's latest.

Thomas H. Ince has added Don Meaney to his staff.

William Farnum is at his home in Sag Harbor, L. I.

Camera men are thick at the different army cantonments.

"Limousine Life" is the title of the latest Olive Thomas subject.

"Stolen Honor," with Virginia Pearson featured, will be released Dec. 30.

Pathe is active with another war picture, "France in Arms," accredited to the cinematographic division of the French Army.

The local New York City Exhibitors' League will have its annual ball at Terrace Garden (to-night), Dec. 7.

Essanay is going ahead with the Charlie Chaplin releases. Dec. 8, "In the Park" again goes on the market.

Arthur Oliver has been engaged as general publicity representative for the Frank A. Keeney Picture Corp.

J. Gordon Edwards is directing chief of the Fox film version of "Du Barry," released Dec. 30.

"Stella Maris," upon which Mary Pickford is now engaged, will give her the opportunity to essay her first dual role.

Frank Keenan, after a brief return to the stage, has gone back to the films. He is at the Pathe studios in "Loaded Dice."

Herbert Brenon has engaged George LeGuere to play Christopher Penny in the film of "The Passing of the Third Floor Back."

Marie Dressler has completed her second comedy for the Goldwyn release entitled "Fired." It is in two reels.

"Calvary Alley," the latest novel by Alice Hegan Rice, will be the next Paramount picture starring Ann Pennington.

"For Liberty," a new film play which deals with the international struggle, is now being made, with Gladys Brockwell as the star.

George Miller will look after the publicity and advance work for William Moore Patch's "The Man Who Stayed at Home."

James Arthur Eslow, formerly the general manager of the Universal Film, of New England, died last week.

The Motion Picture Operators' Union will hold its annual ball at Palm Garden, Feb. 14.

Some unusual lighting effects will be seen in the new Paramount photoplay, "Love Letters," directed by R. William Neill.

Herford T. Cowling, formerly head cinematographer for the U. S. Reclamation Service, is now a member of the staff of Burton Holmes.

"Rimrock Jones," by Dane Coolidge, is to be produced with Wallace Reid in the leading role, and released by Paramount in January.

Nat. I. Brown, general manager of Paralta, returned to New York last week. He has been some time in California.

The next film subject in which Mary Miles Minter will appear will be entitled "Made-moiselle Tiptoe."

The title of Jewell Carmen's initial starring vehicle for Fox has been changed to "The Kingdom of Love." Frank Lloyd is directing.

George Walsh's new picture, "The Pride of New York," having to do with the draft, has some camp scenes in it taken at Camp Merritt, N. J.

In the past year Fox turned out 105 pictures amounting to approximately 8,000 miles of celluloid. Over half of the output was made in California.

Fun Art Films, Inc., which is making two-reel comedies, announces it does not intend to tie the state rights buyer up to contract for its entire output, as is usually the case.

It is said the price paid to Cohan & Harris by Harry J. Garson for the picture rights to "The House of Glass" for Clara Kimball is in excess of \$35,000.

George Walsh is in New York finishing his latest feature, "The Pride of New York." It's about war, and will team with trench fighting.

Edna Goodrich, of the Mutual, has been furnished with a new medium in "Her Second Husband," a satire on modern social conditions in New York written by Hamilton Smith.

A court order restraining Anita Stewart from acting with any other company was granted the Vitagraph pending its suit against her, which will be tried some time in February.

Margarita Fischer's first production under the auspices of the American, "Miss Jackie of the Army," is set for release by the Mutual for Dec. 10.

"In Kyoto, the Ancient Japanese Capital" is the subject of the ninety-third release of the Paramount-Burton Holmes Travel Pictures.

Harry Cohn left Nov. 29 for Universal City, Cal., where he will make 12 song pictures for a number of New York music publishing firms.

Thomas H. Ince, producer of the Paramount and Arctcraft pictures, has signed contracts for the erection of a big studio at Culver City, Cal., which will cost about \$400,000.

"His Robe of Honor," Henry B. Walthall's first Paralta play, adapted for the screen by Julian Louis Lemoine, was recently completed at the Paralta studios in Los Angeles.

Alice Brady's second Select production, in which she plays the immortal role of "Jane Eyre," is finished. It will be released under the title "Woman and Wife."

Henry MacMahon, who is conducting a bureau of general literary service to the industry, has completed his lists of authors, editors, syndicate and feature writers.

Marjorie Daw, who recently broke her leg during the screening of "The Modern Musketeer," is rapidly recovering, and work on this production will be resumed shortly.

The production of Elsie Ferguson's new screen vehicle, "The Song of Songs," an adaptation of Edward Sheldon's play of the same name, has been entrusted to Joe Kaufman.

The exhibition of the Italian war pictures at the Auditorium, San Francisco, was discontinued after the second day. The reason given was that the attendance had grown too small.

Ray Ewell, camera expert, is now engaged in taking a series of pictures of the army development at Camp Lewis, Washington, which will be an army feature the Turner & Dahlen Circuit will play up as soon as finished.

As soon as "Tom Sawyer" is released by the Paramount, the date being fixed for Dec. 10, work will start on "The Spirit of '17," by Judge Willis Brown, of the Chicago Juvenile Court, with Jack Pickford starring.

Pierre V. E. Key, musical critic and magazine writer, has contributed a picture play, "The Fringe of Society," which will be released by the Hoffman-Foursquare at the New York theatre, Dec. 12.

Paramount's next three releases will be "Tom Sawyer," with Jack Pickford; "The Eternal Temptress," with Lina Cavalieri, a diplomatic war story; "The World for Sale," with Conway Tearle, Anna Little, and Norbert Wick.

Jack Cunningham, of the Triangle staff of writers, has started work on another story for screen production. It is "The Hopper," by Meredith Nicholson, which appeared in Collier's a short time ago.

"Over the Hill," produced by Astra, will mark the next appearance of Gladys Hulette on the Pathe program. The film will be released Dec. 30 instead of Dec. 9, as originally announced.

Harold Lockwood and his company are now in one of the big lumber camps near North Conway, N. H., taking exterior scenes for his next Metro play, "The Avenging Trail," under the direction of Francis Ford.

The Thomas H. Ince production, "His Mother's Boy," starring Charles Ray, will be a December Paramount release directed by Victor Schertzinger. The scenario is by Ella Stuart Carson from the Rupert Hughes story, "When Life Is Marked Down."

Captain Charles Edward Kimball returned Saturday from a month's tour of the Western picture centres. He went to the Coast, visiting Los Angeles, and engineered several personal film deals which he refuses to divulge at present.

Robert Goldman, picture producer of German origin, is in the custody of the United States marshal in Los Angeles following his arrest on a Federal warrant charging him

with issuing a publication tending to cause disloyalty and mutiny among the armed forces of the United States.

Coming Fox releases are: Gladys Brockwell in "A Branded Soul," "The Babes in the Wood," George Walsh in "The Pride of New York," Jane and Katherine Lee in "Trouble-makers," William Farnum in "The Heart of the Lion," June Caprice in "Unknown 274," Jewel Carmen in "The Kingdom of Love," Theda Bara in "Du Barry," and Virginia Pearson in "Stolen Honor."

One of the biggest special features ever made by Pathe is now under way. It is based on Kipling's story, "The Naulahka." The role of the Oopsy Queen is taken by Doraiddina, who has shown herself to be a remarkable actress of the "vampire" type, and yet her interpretation is different from any that have gone before. In the picture Doraiddina performs a number of the amazing native Indian dances of which she has made a study.

Rev. Paul Smith's picture drama, "The Finger of Justice," had to be favorably passed by the National Board of Censors before it was permitted to be shown at Sacramento, Cal., last week. A cut was ordered in the section of the film showing the facial expression of the man while enticing young girls away. Smith was notified that unless he abided by this requirement the picture could only be shown in churches or a hall hired for the occasion.

"Nan of Music Mountain" and "His Mother's Boy" are two Paramount productions now nearing completion. The former stars Wallace Reid, assisted by Anna Little, Theodore Roberts, James Cruze, and Raymond Watson. Most of the scenes were taken in the vicinity of Bear Mountain, Cal. It was written by Frank H. Spearman and directed by George Melford. Charles Ray is featured in "Mother's Boy," with Jerome Storm, Gertrude Claire, Lydia Knott, Doris Lee, Will Elmer, and Joseph Swickard in the supporting cast. The story is by Rupert Hughes, under the direction of Victor Schertzinger.

COAST PICTURE NEWS.

The Christie Studios have not been leased to another producing company. This denial is made as a result of a published story to the effect that the King Bee Comedy Co. had taken over the lease.

Wanda Petit is now leading woman for Tom Mix.

The Kinema theatre, just completed, has contracted for all the Pauline Frederick pictures for the coming year, and first run Mary Pickfords, William S. Harts, Geraldine Farrar and Geo. M. Cane will also be shown exclusively by that management.

Winifred Westover is playing comedy roles for Fox.

Margery Wilson is wearing a new diamond ring and won't tell the details.

J. Farrell McDonald is now writing scenarios for Triangle.

William Parker has been engaged to do the same by Metro.

Harvey Gates has joined Julian Johnson's staff of Triangle scenarists.

Here are a few of the picture people called to the training camps lately: Harry Gunstrom, John Roach, Chick Collins, Wm. Lipe, Alfred Werker and Oliver Perrault. Perrault enlisted with the Royal Canadian Aviation Corps.

Directors Tod Browning and John Collins have become the owners of the new model speedsters. The two machines are alike as two peas and Collins and Browning have agreed to place no identification marks on their respective machines.

Dot Todd, well known society girl of Los Angeles, has been added to the playing forces at the Triangle Culver City studio.

Los Angeles, Dec. 5.
Charlie Chaplin's new studio out Hollywood way is rapidly nearing completion. Brother Syd and Manner Jasper are on the job every minute watching the construction.

William E. Parson, president and general

manager of the National Film Corporation, has returned from a northern trip.

Howard Gaye, directing "By Super Strategy" for Mena, has returned from Leguna, where he took his company to run through beach scenes.

Edward Cecil, leading man, got his full of fishing last week.

Al Garcia has been signed by Mena.

Neil Shipman was hostess at a dance in Hollywood the other night.

Jack Cunningham, scenario writer, is entertaining his brother and sister-in-law from San Luis Obispo.

Ashton Dearholt has purchased a big Mercer roadster.

Gardner Bradford has resigned as Mack Sennett's publicity man.

Reeves Eason has removed the camouflage from his chin. He had to wear it in a picture he is directing.

Mal St. Clair, the Triangle player, wants to donate his car to the Red Cross. He says it is a flivver. But why pick on the R. C.?

Managing Director Burr of Triangle-Key-stone was host to a number of motion picture stars at a review.

Mary McIvor is back at work after a brief illness.

Murdock MacQuarrie is with Fox for a picture.

Frederick Bennett donated \$100 to the Y. M. C. A. fund. He is a film author of note, having specialized in serials.

Lou Anger dug down in his bankbook the other day and hauled forth the wherewithal to buy a snappy new car.

Joseph Waddell has joined the American flying corps.

Walter Perry appeared on the program given Thanksgiving for the boys in the Naval Reserve and Coast Artillery Corps now stationed at San Pedro.

Toney Campbell, film actor, is the latest to feel the call to do his bit. He plans to enlist in the Aviation Corps.

Eight hundred dollars in cash and pledges calling for a large sum were raised at the Triangle Culver City studio for the Y. M. C. A. Fund, being raised to carry on the work at the training camps and in Europe. All of the employees gathered on the huge open air stage and listened to a stirring appeal for help.

Texas Guinan, whose dressing room is the envy of the studio, sprung a new one this week. It is the custom for the players to have their names on their dressing room doors, but it didn't seem original enough for Miss Guinan, so she had an artist friend draw the map of Texas on her door.

Dainty Mary McIvor is back at the studio after more than two weeks' serious illness at her home in Hollywood.

Alma Rubens, who has won honors in several recent releases, is being bothered to death by congratulations on her marriage. Now as Alma has no idea of being married in the near future, not even being engaged, she resents the calls and likewise the congratulations.

Monte Blue, well-known film actor, now a member of the Triangle playing forces, whose last picture was "The Ship of Doom," is entertaining his mother, Mrs. William Blue, of Indianapolis, and expects to have her with him for the winter. It is the first time they have met since Blue left home six years ago.

During the stay of the Helen Holmes company at Chatsworth, the members materially aided the forest rangers in fighting a forest fire which was raging in the mountains nearby.

Ben Stern Goes With Griffith.

Ben Stern is now associated with the D. W. Griffith enterprises, in charge of New England. He is making his headquarters in the New York offices at present.



RICHARD STANTON

in New York directing feature films for William Fox.

Current Release: "THE SPY"

MOVING PICTURES

CLOSE HOUSES SUNDAYS.

New Haven, Dec. 5.

During the latter part of September, the Motion Picture Exhibitors' League of New Haven at a meeting, decided to ask the city of New Haven for permission to operate their houses on Sunday nights for the benefit of the dependents of local soldiers who were in the service. The mayor agreed that if the theatres would turn over all proceeds, minus actual operating expenses, the recent Connecticut "Blue Laws" upheld by Governor Holcomb, would be laid aside, and the theatres would be allowed to operate for the charity purpose. Up until last week the 26 theatres in New Haven have given Sunday night performances, but last Sunday night, and all future Sunday nights they will be dark.

A committee of local pastors upon investigating the amounts of money turned over to the dependency fund, found that but a small amount was realized, and that considerable "fattening" of expenses was being done by some of the theatres. They waited upon the city attorney and requested that the law be enforced.

One of the reports investigated by the pastors showed that \$208 had been turned over for one Sunday's receipts, from 26 theatres. This included Poli's Bijou, Gordon's Olympia, and all of the other houses in New Haven.

PICTURE STARS FEEL SECURE.

No chopping to any extent of film stars' salaries for at least another year. By that time conditions may have changed and the picture celebrities will not have to worry over it.

The biggest of the film men and women are not perturbed. Many under contract have been approached by competing firms, offering as much, if not more, money.

FUNKHOUSER CONTRADICTED.

Washington, Dec. 5.

Major Funkhouser, of Chicago, refused to pass the Fox feature, "The Rose of Blood," claiming he had been requested to reject it by George Creel, Chairman of the Committee on Public Information.

The first information the committee had of the production was a telegram from Funkhouser received by the Department of Justice, and referred to it.

Fox sent a print of the picture to Washington, where it was reviewed by the Committee on Public Information and by representatives of the War Department. After seeing the picture the Director of the Division on Pictures of the Committee on Public Information, L. M. Rubel, wrote to the Fox Corp., as follows:

"The picture, 'The Rose of Blood' has been reviewed by this committee and representatives of the War Department and is released for exhibition without cuts or changes."

Injunction proceedings are now pending before Judge Carpenter in Chicago to prevent Funkhouser enforcing his mandate against the exhibition of the feature there.

Chicago, Dec. 5.

The process of tying a can to Chicago's picture censor, Major M. C. L. Funkhouser, continues apace. Not even impending holidays nor the war are deterrent influences. Former Assistant District Attorney Michael L. Igoe, who charged before the investigating committee that Funkhouser had deliberately sought to intimidate women members of the censorship board, struck at existing conditions.

"The hearings have shown that Funkhouser is the big boss of censorship," he said. "Film plays are not voted up or down by a majority vote of the board of censors. Funkhouser

does as he pleases, no matter how large a majority of the body may approve or disapprove questioned films. That patriotic play, 'The Little American,' with Mary Pickford, was approved by a big majority of the board. So was O. Henry's 'The Guilty Party' and 'The Tiger Woman.' But 'Crime and Punishment,' a film play based on the worst of anarchism and turned down by a big majority of the board, was approved and passed by the Major."

Michigan Organized.

Detroit, Dec. 5.

The Michigan exhibitors met last week in Detroit and perfected a permanent association to be a branch of the American Exhibitors' Association. S. A. Moran, of Ann Arbor, was elected president; J. R. Denniston and Herb Weil, vice-presidents; Claud Cady, of Lansing, secretary; W. S. McLaren, of Jackson, treasurer, and Ray J. Branch, state organizer.

Charles C. Pettijohn, general manager of the A. F. A., addressed the meeting and urged exhibitors to stick together and fight the film tax. He also attacked the high salaries paid the film stars.

DISGUSTED AFTERWARD.

Albert Scrocroft, who came from Utah to head the Ogden Film Corp., which made two pictures starring Lillian Walker, is returning to his native heath very much disgusted.

Something like \$125,000 was expended on making and exploiting these features, now being handled by the Crest Co.

Toronto Has Two New Ones.

Toronto, Dec. 5.

The Allen, in the downtown district and the Oakwood, in the north end, are two new picture theatres recently opened here.

"76" FILM CONFISCATED.

Los Angeles, Dec. 5.

"The Spirit of '76" film, barred in Chicago, and over which a terrific fight was waged, is having a stormy career here. The picture was put into Clune's Auditorium for an indefinite run, but its life was cut short Thursday last week when the Federal authorities ordered it confiscated.

Robert Goldstein, author and producer of the film, was arrested, but later released under heavy bail for a hearing before Federal Judge Bledsoe the latter part of the week.

The newspapers let the picture down "easy," the Herald being the only one to speak adversely of it.

Goldstein promised the authorities he would cut the film, but it is alleged he replaced the deleted scenes after an official pre-view at the Strand.

MOOSER GOING ABROAD.

San Francisco, Dec. 5.

George Mooser is here visiting his family and leaves tomorrow for Washington, en route to Russia, where he goes as a member of the film committee appointed by the Government.

Broadway "Unfair."

The Broadway, at 41st street, New York, is now "unfair" to the union interests of the Musical Mutual Protective Union of New York. Recently Manager Walter Rosenberg of the Broadway (operated under lease to the Universal) submitted a proposition to the union which the heads turned down as not in keeping with the agreement decided upon by the union at previous meetings.

The Broadway wished to pay its musicians \$28 weekly. According to its admission prices, it is in the same classification as the Rialto and Strand, which pay \$42 a week. The Universal endorsed the Rosenberg plan.

TRIANGLE

Where Triangle Stands

Right out in the open with nothing to conceal, working in every possible way to improve the industry—

Making every effort to produce better pictures, spending money for better stories—

Adopting clean cut and up-to-date business methods, establishing equitable prices and close co-operative service for exhibitors—these are some of the things for which Triangle stands.

We may make mistakes—we would not be human if we did not, but we will always acknowledge our errors and correct them wherever possible.

These are not empty words. This is the absolute, unalterable policy of Triangle.

Here are two recent instances of our effort to serve exhibitors.

We announced that Triangle would not transfer to exhibitors the war tax levied upon film manufacturers. We do not believe it is fair and equitable for exhibitors to be compelled to pay this tax, and therefore we will not charge it to them.

Again—we have just announced that we will release one seven-reel super-production each month to Triangle exhibitors on our regular program at no extra cost. This is another evidence of our sincere desire to serve exhibitors to the best of our ability. The first seven-reel super-feature is "Because of a Woman," to be released December 16th.

In the Hart and Fairbanks reissues, which we are now offering to exhibitors, we give them an opportunity to make money. Every exhibitor in the country knows the value of these pictures—knows that they are box office attractions. We are furnishing new prints with new paper and accessories and at prices that guarantee a profit to exhibitors.

We are in the picture business to make money. We are not trying to hide that fact. However, we are not endeavoring to make all our profit in one day or one year. We expect to be in business for some time to come. We appreciate, and appreciate fully, that we will make money in exact proportion as the exhibitors that we serve are successful.

We are for fair and square dealing in every particular. Our cards are all on the table. Watch Triangle grow!

TRIANGLE DISTRIBUTING CORPORATION

S. A. LYNCH
President

R. W. LYNCH
Vice-President

1457 Broadway
New York

FRED KENT
Treasurer

Y. F. FREEMAN
Sec. and Gen. Mgr.

PROPOSED N. Y. STATE TAX BILL.

The motion picture industry may be called upon to fight another proposed tax measure. It was forecast this week. A bill to establish a state license department will be introduced in the State Legislature shortly after it convenes in Albany, in January.

The Wheeler bill, containing a similar measure, met death in the Senate last winter.

The proposed measure provides for many of the drastic provisions in the defunct Wheeler bill, chiefly the license tax upon the exhibitor, exchangeman, manufacturer and operator.

It proposes to establish a state license department, with a commissioner, deputies and inspectors. The bill will provide for a main office in Albany, in charge of the commissioners, and a branch in New York City, in charge of a deputy commissioner.

The sponsors of the new law say the bill is aimed chiefly at unscrupulous manufacturers who create fly-by-night corporations to exploit risqué pictures. That a picture tabooed by the New York City license department is freely shown in the suburban towns and cities throughout the state where there are no such departments, it is claimed.

The provision providing for the state licensing of picture operators will have the approval of the operators' unions, as it will do away with boys operating projection machines in the rural sections of the state. It is said this section was to have been introduced as a separate measure at the behest of the unions, but it is to be added to the State License Bill in order to give it a better chance. In the Wheeler tax bill this provision carried a license fee of \$2 for each operator, and in the new measure it is understood this will be eliminated, as the unions voiced strenuous objections to it at the public hearings before the senatorial committee last year. This will make the support of the unions complete.

One of the reasons for the introduction of this bill, it is stated, is because the state has lost considerable revenue, due to several thousand saloons going out of business since the last Legislature convened. These saloons closed through added license fee and the high cost of stock.

PLAYING TWO FEATURES.

Boston, Mass., Dec. 5.

A number of the picture houses here are playing two features in addition to the regular short stuff.

The Modern and Beacon are playing two five-reel pictures a full week and the Fenway and Lancaster are changing their bills twice weekly and giving two features.

Paramount's Publicity.

Adam Hull Shirk, former editor of the picture department of "The Mirror," and who has been connected with the New York publicity department of Paramount, leaves this week for Los Angeles to become assistant to Kenneth McGaffney, head of Paramount's west coast publicity office.

Pete Schmid continues as Artcraft's New York press man with Charles Moyer occupying a similar post with Paramount.

John C. Flinn has general supervision of all Paramount-Artcraft publicity, with a press man in charge of the concern's 25 offices throughout the country.

Crane Directing Petrova.

Frank Crane has been engaged to direct the third of the Olga Petrova film features, work starting on the newest subject, "The Mask of Life," this week. Crane just recently completed "Thais" for Goldwyn.

"The Mask of Life" was adapted for the screen by Mrs. L. Case Russell, who also wrote the second of Petrova's screen subjects.

GOSDORFER AGREES TO SCALE.

The Odeon and the Odeon Annex, 145th street near Eighth avenue, for seven weeks operating with non-union operators, capitulated to the union (No. 306) Saturday night. Manager Gosdorfer, following a conference with Samuel Kaplan, Harry Macker, president and business agent respectively of the union, and Robert S. Muller, attorney for 306, agreed to pay the new scale.

By becoming "unionized" the trial of the union men arrested for "picketing" the Odeon houses and also charged with "disorderly conduct" will be quashed. The union is now on "strike" at the Wyckoff, Bleecker and Wyckoff avenues, Brooklyn, owner Maurice Goodman refusing to recognize the union.

Owner Bigall of the Irving (Brooklyn) obtained a temporary injunction restraining the union from picketing or interfering with his exhibitions in any way, the hearing being scheduled for a hearing before Judge Jaycox in the Supreme Court (Part II) this week.

At a meeting Nov. 27 the union raised the membership fee, the former admission of \$25 being raised to \$75, which initiation fee each new member pays from Dec. 1 last.

The union was unable to renew its office lease in the 45th Street Exchange. New headquarters were established at the Columbia theatre building.

NAT'L ASS'N. ACTIVITIES.

The National Association of the Motion Picture Industry has arranged for a quarterly meeting of the Board of Directors, to be held in the association headquarters, Dec. 14 at 11 o'clock.

The newly appointed Executive Committee President William A. Brady has named for the ensuing year met this week and disposed of considerable business. Chairman Walter Irwin presided.

W. R. Sheehan (Fox), Robert H. Cochran (Universal), W. E. Atkinson (Metro), Felix Feist (World) and William Wright (Kalem), members of the association and officially representing the producing and distributing companies of the Moving Picture Exhibitors' League of America, were at the meeting by invitation.

It was reported by Secretary F. H. Elliott that a new branch had been formed, comprising members eligible as Class C producers.

The following assisted Elliott in the branch formation: Chairman Joseph A. Golden (Crystal), L. Abrams (Craftsman), Biograph, Craftsman Film Laboratories, Crystal Film Co., Eclipse Laboratories, Inc., Erbograp Kalem, Evans Film Co. and Paragon.

Admitted to association membership this week were the Oden Pictures Corporation, Eclipse, Arthur H. Jacobs Co., Craftsman Film Laboratories, Biograph, Paragon, Greater New York Slide Co., Carl Anderson, H. C. Segal and Albert H. Cormier.

The association has recommended Grant W. Anson to Mayor Hylan as the next Commissioner of Licenses to replace George H. Bell. It is the first time a theatrical or picture organization had gone upon record in a political appointment.

DALE'S PLAY.

Oliver Morosco has completed the cast for "The Madonna of the Future" by Alan Dale, to go in rehearsal next week. The producer will not as yet divulge those that he has placed under contract for the piece.

RIVOLI'S RENT, \$125,000.

The annual rent for the new Rivoli, shortly to open with pictures at Broadway and 49th street, and to be under the management of S. L. Rothapfel (who directs the Rialto), will be \$125,000. The house will seat about 2,300. It is on a plot 100x140.

The high rental has been caused, it is said, through two or three profits being connected with the income from the Rivoli Co. The land was obtained by Herschoff & DeSaules from the estate owning it, whereupon the real estate firm leased it to another corporation, and the latter in turn let to the Rivoli people.

No official announcement of the opening date of the Rivoli has yet been made. It will occur during Christmas week. The feature will be Douglas Fairbanks in "A Modern Musketeer."

METROPOLIS AS A STUDIO.

The Metropolis theater in the Bronx has been rented by Frank A. Keeney from next September, for \$10,000 annually, with the tenant paying all charges, taxes, insurance and repairs.

The Rosenbergs leased the house to Keeney, who will convert it into a picture studio, with the Rosenbergs paying the initial expense of reconstruction, probably about \$12,000. The Rosenbergs have had the Metropolis about 15 years. Keeney rented it about five years ago. Just now it is playing Italian vaudeville.

Mr. Keeney announced some time ago his intention to actively engage in picture manufacturing, immediately engaging Catherine Calvert as his first star. The renewal of his lease for the Metropolis as a studio gives Mr. Keeney a very big building (it also has a roof garden) for that purpose at a nominal expense, more especially so considering the amount the cost of a new studio in as favorable a location in New York would run to.

WASHINGTON CONVENTION.

The convention of exhibitors called by Lee Ochs, president of the Motion Picture Exhibitors' League of America, to be held in Washington, Dec. 11-13, promises to be a larger event than originally scheduled.

From every section of the country have come responses.

While there is a tendency to ridicule the whole affair in some quarters, there is no gainsaying the fact that the convention if properly handled may do some good.

Commissioner of Internal Revenue Roper, when the film men first approached him with reference to the working of the new law, promised if the law was found to work badly that at his behest legislation would be introduced to remedy the defects. The burden of proof is upon the convention and learning from experience this convention will have facts and figures to show the Government the exhibitor is the most taxed individual in the land. These figures will show he is responsible for three war taxes, on film, seating capacity, and admissions, in addition to numerous license assessments by the local municipalities and other tax disbursements.

SAVAGE MAKES STATEMENT.

Indianapolis, Dec. 5.

Henry W. Savage in an interview given the Indianapolis "Star" expressed it as his opinion that unless the public at large shows an inclination to respond more generously to the call of the theatre there will soon be few plays of any sort for the public to see.

NO TAX SETTLEMENTS YET.

The Department of Internal Revenue, up to Tuesday had failed to issue to the managers of the New York theatres the forms on which the tax returns are to be made to the Government. Consequently none of the theatres had made a return on the tax on admissions collected during November.

At the Hippodrome it was stated that there was a check for \$18,000 awaiting the Government officials, but that no settlement could be made until the statements had arrived. The Hip check would have been \$2,000 greater had it not been that tax on \$11,000 worth of advance seats had had the tax returned, and rebates given on \$9,000 worth of children's admissions during the month. The Hip check will be the largest that the Government will receive from any of the regular playhouses.

One of the producing firms sent a notification to all of its company managers that they are to indorse the daily box office statement for the exact amount of tax collected to insure the Government getting its share of the tax on free tickets.

It was stated Wednesday that in the Third District of N. Y. there would be a collection form for temporary use made up between Collector Eisner and Ligon Johnson of the Managers' Association, which would be used unless the Government forms were forthcoming this week.

Commissioner Daniel C. Roper, of the Internal Revenue Department, issued a statement in Washington this week under an inquiry as to the authority of theatres to issue special press and critics' tickets at a price less than that of the theatre box office. In his statement the Commissioner stated:

The law imposing the tax on admissions is clear and unmistakable. In view of this fact and the information disseminated by this Bureau in the form of general opinions and advice in particular forms, there appears to be no reason why proprietors and managers of theatres and amusements should not understand clearly that subterfuge of any kind for the purpose of avoiding the clear intent of the law involves serious consequences for them.

The law provides that "In the case of persons (except bona fide employees, municipal officers on official business, and children under twelve years of age) admitted free to any place at a time when and under circumstances for which an admission charge is made to other persons of the same class, a tax of 1 cent for each 10 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted. You will perceive that a person, unless specifically exempted, who is admitted free and occupies a seat for which another person pays \$2.00, must pay a tax of 1 cent for each 10 cents or fraction thereof of the price charged, namely \$2.00. The amount of the tax is clear, and the fact is clear that the law requires the person to pay the tax who gains admission, and the person selling the admission is liable to the Government for the collection of the tax. If he fails to collect said tax, he fails in his obligation to the Government under the law, and the Government looks to him to pay to the Collector of Internal Revenue the tax he does collect or the tax he should have collected.

This department will undertake to ascertain the facts in the case of any illegal practice and will prosecute any person who evades or attempts to evade the law.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

VARIETY

PICTURE MANUFACTURERS FACE SERIOUS SHORTAGE OF FILM

**Eastman Company Sends Out Circular Letter Which Causes
Price of Material to Take Big Jump—Now at
18 Cents and Going Higher.**

The picture manufacturers face a serious shortage of film if things continue as they are at present. Last week the Eastman Company sent out the following circular letter:

As there is likely to be an immediate shortage of the ingredients entering into the manufacture of motion-picture film we feel compelled to anticipate this in order to safeguard the industry against possible shortage of all supplies of film. Therefore we would advise you that on and after February 1st next it will be necessary for you to return to us all the old negative and positive scrap film and worn-out prints that you may have on hand or can accumulate between now and that date. This material we believe we can handle in such a manner as to make it available for the base of motion-picture positive film.

The customers who send in the largest quantity of old film in proportion to their purchases will be the ones that will get the largest quantity of new film in case of a shortage.

We believe this is a vital matter and urge you to extend your fullest co-operation in order that the manufacture of motion-picture positive film be not curtailed, and trust that you will make an effort to meet the situation by giving positive instructions that all of your accumulation of this material be reserved for us.

Before the United States went into the war representatives of the German Government were buying all the scrap they could get hold of to be used in the making of ammunition. The price went to 14 cents a pound. After shipping to Germany was cut off the price for scrap dropped to 4 cents per pound, and even at that price brought no call.

On receipt of the Eastman circulars the price jumped to 17 cents, and has since gone up to 18 cents, with indications it will go even higher.

Fox has for some time past been using the "base" by washing it and having it re-emulsified and making use of "ends" for their "leaders." The "ends" are now quoted at 1½ cents per foot.

Of late the Du Pont powder people have been purchasing old film, using an extract from it for the making of

ammunition and is at present bidding for it against Eastman.

Since the inauguration of the war tax on film the sale has dropped off one-third, indicating the making of pictures has been reduced that extent.

OFFERS TO MRS. DE SAULLES.

An effort was being made this week by several enterprising film makers to induce Mrs. Jack De Saulles, the Chilean woman, acquitted of the murder of her husband, to sign for a film feature, the work to be done and finished at Mrs. de Saulles's disposition.

So far nothing has come of the proposed picture arrangement.

FRED THOMPSON DIRECTING.

Fred Thompson started work this week directing Bessie Barriscale for Pathe.

Mary Anderson Not With Vita.

Mary Anderson is no longer with Vitagraph.

Earl Rodney Engaged as Support.

Earl Rodney has been engaged to support Enid Bennett. He will play in the first production for release by Paramount.

HURT WITHOUT KNOWING IT.

Arthur G. Hoyt, casting director at the Triangle Culver City studio, is confined to his home suffering from a broken bone in his foot.

Hoyt is unable to explain the accident. He went to bed one evening last week and when he awoke the next morning his foot so pained him that it would not support his weight.

Booking in the Open Market.

Starting Dec. 17, the Harlem Opera House and Keith's, Jersey City, will inaugurate the open booking of its feature films, the houses discontinuing the present Triangle contract which has been in vogue for the past year.

Kirkwood Returns to Paramount.

James Kirkwood, who left Paramount about a year and a half ago, is once more directing for that organization. He is producing the new picture for Billie Burke.

Thomas Meighan will be in the leading male role.

\$8,000 WEEKLY FOR SIR FORBES.

The picturizing of "The Third Floor Back" by Herbert Brenon, with Sir Johnston Forbes-Robertson as its star, and now in the initial stages of what is intended to be Brenon's biggest effort, has a fixed charge weekly of \$8,000 to Sir Forbes while he is engaged upon the special feature.

Mr. Brenon is taking a role in the picture that is being Brenon-directed as well.

GERARD'S FILM STORY.

"About the most important single contribution to the literature of the war by an American is Ambassador Gerard's 'My Four Years in Germany,'" said Mark M. Dittenfass, whose company is filming the story.

"I am spending more money on the smallest studio scene of the Gerard picture than an entire play cost when I went into the business. Director William Nigh has not spared expense. Entire foreign localities had to be built for the majority of the scenes. We are going at it as though we expected the finished production to be the most important film of a decade."

FRENCH COUNT IN STUDIO.

H. D'Elba, a French count, the most recent acquisition to the direction force at the Triangle studios, has completed work on a story entitled "Framing Framers," in which Charles Gunn has the leading role, and is supported by Laura Sears.

Philip J. Hurn, the author of the story, acted as co-director.

WEEKLY RUMORS.

More than the usual crop of amalgamation rumors were rampant this week and such reports will probably continue unless something is done in that line before the close of the current year.

One had Paramount and Goldwyn getting together, with no confirmation to be had and the oft-repeated denial by both.

Another had Paramount interests absorbing Metro, also denied. Some time ago Messrs. Zukor and Rowland had an informal talk on this subject, at which time Rowland, as president of Metro, said anything he had was for sale if he got his price and set his price very high, with nothing further happening at the time. Whether serious negotiations were taken up is not known.

An exceedingly virile rumor this week was that Triangle and World Film would shortly combine, the World people to release two features a week and Triangle to make one a week at its Hollywood studios, all to be marketed through the present World exchanges. At the World Film offices it was stated such an arrangement was not in progress, nor was it likely to be—that similar reports had hooked the World with Vitagraph and other concerns, but that nothing of the kind was in the air.

The most imminent thing to an amalgamation in the film industry seems to be a combination of distributors for the elimination of individual exchanges for each organization, thereby reducing the overhead without those interested sacrificing their identities.

REVIVED "CLEOPATRA."

"Cleopatra," a revival of the film production originally released several years ago and then declared to be the greatest photoplay production up to that time, will be offered to state right buyers and released at popular prices.

The revived edition of the picture runs in six reels and carries Helen Gardner as the featured principal. It retains all the sensational views of the former version, in addition to a string of new scenes that bring the affair up to modern film work. Over 2,000 soldiers are shown in the battle wherein the combined forces of Cleopatra and Marc Anthony are decisively defeated by the Roman army.

The scenario of the new "Cleopatra" is by Charles Gaskill, who also directed the picture, using for the theme the main events of Cleopatra's life, based on a combination of Shakespeare and Sardou, together with original incidents interpolated by Gaskill.

The revived "Cleopatra" is expected to reap the benefits of the extensive advertising done for the Fox feature of that title.



ELISABETH RISDON

The star of the George Loane Tucker feature film, "Mother" (McClure Pictures).

Why

“MY SWEETIE”

is the talk of the country!

Because

“MY SWEETIE”

is irresistible.

The melody of

“MY SWEETIE”

is beautiful.

The words of

“MY SWEETIE”

are wonderful.

Irving Berlin wrote

“MY SWEETIE”

which guarantees a hit.

The greatest double ever written with

“MY SWEETIE”

Also a double for two girls.

“MY SWEETIE”

is full of “business” and

“MY SWEETIE”

is published by

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

BOSTON
220 Tremont St.
DON RAMSAY

TEN CENTS

VARIETY

VOL. XLIX, No. 3

NEW YORK CITY, FRIDAY, DECEMBER 14, 1917

PRICE TEN CENTS



Vivian Martin

*Whose Next Paramount Picture Is Entitled
"The Fair Barbarian"*

"Variety's" Rates

CONTINUOUS ADVERTISING
(FOR PLAYERS ONLY)

2 inches Two Columns	
12 Weeks.....	\$80.00
One Time.....	11.20

1 inch Two Columns	
12 Weeks.....	\$45.00
One Time.....	5.60

½ inch Two Columns	
12 Weeks.....	\$27.50
One Time.....	\$3.30

2 inches One Column	
12 Weeks.....	\$45.00
One Time.....	5.60

1 inch One Column	
12 Weeks.....	\$25.00
One Time.....	2.80

½ inch One Column	
12 Weeks, \$14	One Time, \$1.40

LARGER SPACE PRO RATA

On a Strictly Prepaid Basis

(FOR PLAYERS ONLY)

Full Page, One Insertion.....	\$125.00
Half Page	65.00
Quarter Page	35.00

(Preferred position 20% Extra)

Space	12 times (Issues)	Amount
12 inches (¾ page) (single or double column)		\$225.00
8 "	"	150.00
6 "	"	120.00
4 "	"	80.00
3 "	"	65.00
2 "	"	45.00
1 inch (single column)		35.00
¾ "	"	14.00
¾ "	(across two columns)	27.50
1 "	(across page)	95.00
¾ "	"	60.00

(Larger space and longer time pro rata)

All spaces from 3 to 12 inches across page (4 columns), 20% advance on above rates.
When prepaid at ordering for 24 times, 5% discount allowed—prepaid at ordering for 48 times, 10% discount allowed. Rates as above for 12 times, net, prepaid, no discount.
No preferred position under these rates. Advertisements grouped together and to work into top position or position on certain pages in natural course.
Advertisements may be changed weekly.

Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

"VARIETY'S"

12TH ANNIVERSARY NUMBER

is the time and place for a
publicity plunge.

The chance is here. Don't overlook it. Whether your announcement is a large or small one, make certain "Variety" has it in the Anniversary Number.

Experience is the teacher. Those who advertise generally keep it up. That's always the best answer.

The foundation of the biggest commercial and theatrical successes was advertising—good and proper advertising—but always advertising.

The smaller the act the greater the benefit. With an act it's a matter of making the agents and managers believe it and after making them believe it keeping your name in their minds. It's the same with all players.

The biggest vaudeville agencies advertise weekly. If there's something new that doesn't know where to go, there's the advertisement that tells them. If a manager wants to play vaudeville or change his booking agency, there are the standing weekly advertisements of the largest agencies before him.

It's advertising, continual plugging of a name, that makes for an easier road.

Use "Variety's" Anniversary Number as a starter. But use it anyway. It will soon be out. Send copy at once and be represented in the theatre's foremost trade medium.

"Variety's" rates (opposite) remain the same for its Anniversary Number. (Single-column cuts with brief reading matter, \$25; two-column cuts, with reading matter, \$40.)

VARIETY

VOL. XLIX, No. 3

NEW YORK CITY, FRIDAY, DECEMBER 14, 1917

PRICE TEN CENTS

VAUDEVILLE REFORMS PROPOSED AT MANAGERS' BIG MEETING

Booking Methods Passed Upon Tuesday by Vaudeville Managers' Protective Association. Largest Attendance Present. Betterment of Conditions for Artists Main Trend of Action.

The regular monthly meeting of the Vaudeville Managers' Protective Association was held at the organization headquarters Tuesday before the largest attendance in the meeting records of the Association. Over 75 members, representing vaudeville interests from all sections of the country, being present.

The organization executives took advantage of the occasion to recommend some drastic reforms.

One of the biggest moves was introduced in connection with the validity of an artist's contract. Heretofore a booking agent had the privilege of holding up signed contracts to suit his own convenience, in many instances having a half dozen contracts out for one engagement, his final selection affecting the remaining contracts in the way of an automatic cancellation. The managerial interests decided that hereafter when an artist signs and returns a contract, that binds both parties and no cancellation on either side will be tolerated, it being understood the booking agent binds the contract for his interests when he issues it.

Every member present was pressed by General Manager Pat Casey to arrange in local towns for a professional discount to be allowed members of the National Vaudeville Artists. This will evolve into a trade cycle, the theatrical manager procuring the co-operation of certain local merchants to whom he will send artists for merchandise, etc., the N. V. A. paid up card acting as identification. Hotels will be first approached and it is possible some arrangement will be perfected through the Hotel Owner's Association. With the hotels settled, one merchant in each particular line of business will be asked to cooperate with the movement.

The question of contracting acts weekly will also be rearranged and within a few weeks a new contract form will be arranged in which it is specifically stated whether the act is engaged for a six or seven-day period. Heretofore in many cases the act was engaged for the week and after playing six days was transported to another town for the final day's perform-

ance. This complaint apparently arose through the methods of Fred Nixon-Nirdlinger, of Philadelphia, which brought the matter before the manager's attention. Mr. Nixon-Nirdlinger attended the meeting and it is believed agreed to any reforms the majority concurred in despite it would directly affect his interests more than any other individual manager.

The question of engaging acts not listed as N. V. A. members was also thoroughly discussed and a general move will be made to have every act working join the organization and present a paid-up card at every theatre in which he is employed. These not carrying such cards will be reported and subsequent action taken.

It was also decided that dinners be tendered the N. V. A. members annually in Boston, New York, Chicago and San Francisco, such dinners to be held simultaneously in the four cities and run under the supervision of the V. M. P. A. The Boston dinner will be held first this year, arrangements having been concluded to stage the feast there either Jan. 2 or Jan. 3, one year from the date of the dinner given there last winter. Pat Casey will journey to Boston next week to attend to the preliminary work.

A Welfare Committee was appointed to construct stringent rules to insure the enactment of the new resolutions and that committee remained in New York for the entire current week to work out the details of such rules. Heavy fines will probably be the result of any violations with the financial end probably protected by a bond.

It was also planned to have similar mass meetings of the organization either once or twice annually with the regular monthly meetings held just the same.

Preceding the regular meeting Tuesday, the V. M. P. A. members gave a banquet Sunday night in honor of John J. Murdock and Pat Casey at the Hotel Plaza. About 180 were present including members and some guests. Several speeches are reported to have been made, with one speaker suggesting a gigantic merger of all vaudeville managerial interests.

STONE SIGNED FOR FILMS.

After prolonged negotiations and active competition, Fred Stone has been signed for pictures by the Famous Players-Lasky Corp. on what is understood to be one of the largest salaries in the film world, together with a percentage of the gross takings on the features in which he will appear.

The star of "Jack o' Lantern" will not make his debut before the camera until next May, or thereabouts, at the conclusion of his legitimate bookings for the current season, when he goes to the coast, to pose for about three features, to be concluded in ample time to enable him to resume his legitimate engagements under the management of Charles B. Dillingham.

The news of the final signing up of Stone for pictures will come as a keen disappointment to a number of picture people who had fondly hoped to secure him.

JOLSON SHOW IN REHEARSAL.

The new Al Jolson show, to be called "Sinbad," went into rehearsal Monday, when the chorus gathered. The principals are to be called for next Monday.

Among those engaged so far in support of Mr. Jolson are: Lawrence D'Orsay, Franklyn Batie, Farber Sisters, Mercedes Lorenz and Mechan's Dogs.

The Jolson show is expected to replace "Doing Our Bit" at the Winter Garden next month.

\$1 SEATS AT COLONIAL.

Chicago, Dec. 12.

The jitney showman meets with considerable coolness from the chesty \$2 impresario as a rule, but it is a fact that right now the jits are flowing in where the two-buck shinplasters are very coy.

In view of this there may be a lesson and an example in the following paragraph, submitted through the criers for the Jones, Linick & Schaefer enterprises, which own the Colonial here on a lease from Klau & Erlanger, as well as numerous cheaper houses: "Aaron J. Jones has induced Oliver Morosco and A. L. Erlanger to permit half the main floor seats in the Colonial theatre to be sold at \$1, the remainder to go at \$1.50, during the forthcoming run of 'The Brat,' with Maude Fulton."

THREE FILM STARS IN SKETCH.

Joe Hart has a sketch he intends presenting in vaudeville with three film stars as the principal players. The stars are Montague Love, June Elvidge and Carlyle Blackwell.

A Philadelphia newspaper man is the author.

INSISTED ON \$2 SCALE.

Boston, Dec. 12.

The Max Speigel production, "Furs and Frills," opened here Monday night, the result of a sudden switch in Shubert bookings.

The show had been booked into the Bronx opera house, New York, but given an excellent "break" in the percentage as an inducement, the former Hammerstein piece accepted a local three weeks' date.

The Shuberts insisted the \$2 top scale be used. Mr. Speigel wanted to play at \$1.50 top and pay the war tax to offset the pre-holiday handicap, but the Shuberts refused to allow the regular house scale to be lowered.

AGENTS' CONTRACTS LIMITED.

An order was issued by E. F. Albee to the artists' representatives franchised to book acts with the United Booking Offices, forbidding any artists' representative to sign up an artist for longer than a yearly period.

This move followed the complaint of several acts who claimed they were tied up with long-term contracts by one or the other of the franchised booking men, and while apparently receiving no action were legally restrained from engaging another representative.

A contract form is generally used by the representative, the term of years heretofore being arranged by both parties. The order issued by Mr. Albee protects the artist in the event of a production engagement, since the booking representatives will not be authorized to collect commissions beyond the yearly term.

BERNHARDT FOR 3 WEEKS.

The engagement of Mme. Bernhardt in vaudeville, starting next week, is for three weeks. Bernhardt will remain for that length of time at the Palace, where she will receive, according to reports, about \$5,000 weekly.

Following the Palace stay the French star may go to Havana, after which further vaudeville time here is to be considered by her manager, W. F. Connor.

SHUBERTS BAR CRITICS.

Chicago, Dec. 12.

Admission to the Studebaker for the opening of "Love o' Mike" was denied Charles Collins, dramatic critic on the Chicago "Post."

The show is Arthur Hammerstein's, but the theatre is the Shuberts'. An order from the office of the latter prohibited Collins because of alleged unfair criticism by him of "The Passing Show" in particular and all Shubert shows in general.

IN PARIS

Paris, Nov. 27. "Carte d'Amour," by Tristan Bernard (delicious title), has been postponed at the Theatre Michel on account of the success of the revue, "Plus ce change." "Judith et Holopherne," operetta by Cuvillier, lyrics by A. Barde and Reg. Gignoux, will also see the light of the little Theatre Michel.

The Theatre Malakoff, a tiny hall in an aristocratic quarter of Passy, is now known as the United States theatre, with G. Moreau (late of New York), as musical director.

"Dragées d'Hercule," a farce not intended for young people, has been revived at the Theatre de la Renaissance, with the managress, Cora Laparcerie, in the lead.

Many changes have been made in the revue at the Folies Bergere, now signed Quinel and Lemarchand. Perhaps the addition of John Tiller's name would have been accurate, for there are several scenes with his girls, such as "Hundred Years Ago," "In Japan" and "Arizona." Excellent business is being done here, and at the Olympia. Dumien, Baratta & Co. must be making a pile of money.

Georges Ancy, a French playwright of talent, has just died at the age of 57. He had several works produced in Paris, and was one of the originators of the Theatre Libre. His real name was Mathiron de Cormere. His last play was "Ces Messieurs," dealing with the ecclesiastical world, produced at the Gymnase after having been forbidden by the censor for some years.

In Paris theatres: "Butors et la Finette" (Antoine); "System D." (Antoine); "Dragées d'Hercule" (Renaissance); "Poliche and Repertoire" (Comedie Francaise); "Benice" and repertoire (Opera Comique); "Jeanne d'Arc" (Opera); "Affaire des Poisons" (Odeon); "Diamonds de la Couronne" (Gaité); "Grande Epouvante," etc. (Grand Guignol); "L'Homme à la Clef" (Apollo); "Bleus d'Amour" (Athenée); "Mariée du Touring Club" (Marigny); "L'Autre Combat" (Rejane); "Quinnee's" (Gymnase); "Madame et son Filleul" (Palais Royal); "Montmartre" (Porte St. Martin); "Feu du Voisin" (Edouard VII); "Gobette of Paris" revue (Femina); "Occupe toi d'Amelie" (Scala); "Nouveaux Riches" (Sarah Bernhardt); "Potash and Perlmutter" (Varieties); "Belle of New York" (Bouffes du Nord); "Course au Bonheur" (Chatelet); "Carminetta" (Bata-Clan); revues at Capucines, Michel, Cigale, Folies Bergere, Vaudeville.

WAR PLAY SUCCESS.

Paris, Dec. 12. Gemier produced Nov. 30 at the Theatre Antoine an allegorical war play, "La Finette," written by the poet, Francois Porche. It is a success, and ably interpreted by Mme. Simone and himself. The piece is well mounted. Shakespeare's "Anthony and Cleopatra" will follow. Gemier is also arranging to give a big show in a circus towards the end of the season.

2,000 WOUNDED SOLDIERS INVITED

London, Dec. 12. Arthur Collins has invited 2,000 wounded soldiers to a dress rehearsal of "Aladdin" on the afternoon of Dec. 24.

PAMELA SCORES A HIT.

London, Dec. 12. "Pamela" was produced at the Palace Dec. 10. It is a straight musical comedy, brightly written by Arthur Wimperis, with sparkling music by Frederick Nor-

ton. The chief hits were scored by Owen Nares, G. P. Huntley, Birdie Adams and Lily Elsie. The latter's reappearance in musical comedy was a veritable triumph. The piece was capitably played.

FRENCH COMEDY NOT OVER.

Paris, Dec. 12. "Marchand d'Estampes" ("The Print Dealer"), a new comedy by Georges de Porto Riche, produced at the Theatre de l'Athenée, Dec. 7, was poorly received.

Madeleine Lely and Harry Baur show their talent in this presentation. Baur is one of the cleverest actors now on the French stage. His "compositions" are always carefully studied. This is the first work Porto Riche has given since the war.

JEWISH REGIMENT BENEFIT.

London, Dec. 12. A special performance will be given at the Empire on the afternoon of Dec. 16 for the benefit of the Jewish regiment.

A strong program has been secured and many variety stars will appear.

CHARLES HART DIES.

London, Dec. 12. Charles Hart, the colored comedian, formerly of Avery and Hart (Americans), died here of pneumonia.

"GRANDPERE," PARIS SUCCESS.

Paris, Dec. 12. Lucien Guitry's comedy "Grandpere" was produced at the Porte St. Martin last night and went over nicely. The third act is a trifle weak.

The company engaged by Manager Hertz for this creation includes the author, Mmes. Gabrielle Dorziat, Jeanne Desclos, Andree Pascal, Louise Marquet, Wm. Louis Gauthier, and that fine actor, Joffe.

1,000TH TIME FOR "FLUFF."

London, Dec. 12. "A Little Bit of Fluff," at the Criterion, celebrated its 1,000th performance tonight. "Romance," at the Lyric, passes its 900th performance Dec. 14.

Opening at Alhambra, Paris.

Paris, Dec. 12. Hyde's Marionettes, Cole DeLosse, Fabiens, Carlton open at the Alhambra Dec. 14.

The Seven Spades, ragtimes, are retained.



VAN HOVEN

Boy, it's great to dream real regular dreams while you are wide awake, to appreciate them and know the best dreams you ever had were spoiled when you suddenly awoke in the cold, gray hours of dawn.

The poets rave over this dawn thing, but to actors it is a most hideous time, especially those that have done as I have in the past—that is, worked in hotels as porter and that rough graft making the brass shine—or, in other words, the cuspidors. The world is yours!

CASINO, PARIS, REOPENS.

Paris, Dec. 12. L. Volterra & Co. reopened the Casino de Paris tonight after extensive alterations, with a revue by Bousquet, G. Arnaud and Jacques Charles, with the title of "Laissez les Tomber."

The cast listed comprises Gaby Deslys, Harry Pilcer, Boucot, Rose Amy, Magnard, Pretty Myrtil, Murray Pilcer (with his seven banjo players), Jackson Girls and a host of smaller fry.

Forty English girls are announced as engaged and there are some fine French ones also in the chorus (so far as looks are concerned).

The most important tableaux is the Three Colors, when over 100 persons occupy the stage.

"GHOSTS" DISAPPOINTS.

London, Dec. 12. The production of Ibsen's "Ghosts" has created some trouble in the northern towns of England. Large audiences have been attracted by the posters and announcements of the banning of the play by the censor for the past twenty years.

The vast crowd flocking to the theatre expecting sexual excitements are disappointed, and have raised scenes and in many cases demanded their money back, insisting on getting it.

REJANE'S 13TH CHAIR.

Paris, Dec. 12. Rejane will shortly produce a French version of "The Thirteenth Chair."

APOLLO LEASED.

London, Dec. 12. Grossmith & Laurillard have leased the Apollo after the run of "Inside the Lines."

Eddy Reed Returns to the Stage.

London, Dec. 12. Eddy Reed, entertainer, and one of the first Americans to join the British army, was recently discharged and has returned to the variety stage.

"Theodore and Co." Off.

London, Dec. 12. "Theodore and Co." has been withdrawn from the Gaiety after 500 performances.

Teddie Gerard Scores.

London, Dec. 12. Teddie Gerard has scored a success in "Cheep" at the Vaudeville, where she replaced Lee White. The show is doing capacity.

Gilbert Miller Leases Savoy.

London, Dec. 12. Gilbert Miller has secured a short lease of the Savoy after the holidays for his production of "Nothing But the Truth" pending Irving's return from his provincial tour.

Saving Stamps Sold in Lobby.

London, Dec. 12. At the Globe Kelly and A. E. Matthews are selling war saving certificates in the lobby. Each certificate carries the chance of a box or two stalls for "The Willow Tree."

Novello's "Dream Boat" Song.

Ivor Novello's new song, "Dream Boat," is likely to outrival his "Keep the Home Fires Burning."

Novello is a lieutenant in the Royal Naval Air Service.

Improving "Here and There."

London, Dec. 12. "Here and There," at the Empire, has been greatly improved. Several scenes have been discarded and others strengthened.

The piece is a likely hit.

FLYING AT GERMANS.

Atlantic City, Dec. 12. How it feels to be soaring 12,000 feet in the air in a battle-plane, maneuvering to get a strategic position over the enemy planes, and then, just as you have worked into the dominating position to have your motor go bad—remembering all the time that the two German birdmen are out to get you and that you are sailing over the German lines—was the pleasant little job described by Sydney Rankin Drew, son of Sydney Drew, who is visiting Mr. and Mrs. Drew at their apartments at the Traymore while on a leave of absence from the French front because of injuries.

Young Drew, in outlining his experience, terms it one of the "ordinary incidents" of flying as it is played along the Cambrai front.

"The last incident that furnished me with a little excitement away from the general routine of observation, occurred about two weeks before I was furloughed," said young Drew. "I had been sent up to spot supposed new trench movements and the advance of troops to a certain sector. After getting up about 12,000 feet I sighted two German planes rising swiftly toward me."

"I welcomed the diversion, for you are kept rather lonesome out there in the clouds, for flying becomes sort of automatic after you have been at it awhile. So when they came toward me I mounted higher and worked into a position where I could dive down on them. I was fast approaching the very point where I could have the dominating position when my engine started to sputter and then farked—stopped dead."

"Yes, for several minutes it was exciting enough. But you get to hate those Boches so that you have a grim determination to outwit them no matter what the odds. I simply set myself to escape and I did, but believe me it was some coast back inside the French lines. They peppered me rather lively for some time, but good luck stayed right with me and they hit nothing vulnerable. Ultimately I landed on a farm and the old French peasant and his wife came running out. When they saw I was an American flyer they couldn't do enough for me."

"I was taken into their kitchen, where the table had just been spread for luncheon and they sat me down with them. Imagine my surprise when at a table opposite I spotted four German prisoners, under guard. They were being used by the French to help get in the crops."

"They were certainly ugly-looking brutes. I'd rather be up in the air dropping bombs down on them than meeting them face to face in the trenches."

"ANY OLD THING" BRIGHT.

London, Dec. 12. "Any Old Thing," produced at the Pavilion Dec. 8, is a bright, witty revue, described as a potpourri of comedy, farce, song, dance and burlesque, and lives up to its title.

It contains a special scene by Captains Bairnsfather and Eliot, introducing the immortal characters of Ole Bill 'All and Bert in the trenches.

Herman Darewski's music is bright and melodious. Avicé Kelham, Florence Fox, Bobbie Dark, George Wilbey and John Humphries are excellent.

Zeitlin Will Try Musical Play.

London, Dec. 12. Leon Zeitlin has acquired the rights to a new musical play and will give it a trial at a West End theatre after Christmas.

Richard Warner, author and stage director, after many years of residence in New York, has gone to Cincinnati to take charge of a commercial enterprise there.

N. V. A. SUSPENDING MEMBERS FOR CLUB HOUSE INFRACTIONS

Five Lose Privileges Within Past 10 Days. Fred Stanton, Charles McCarron, Eddie Richards and Walter Zinn Suspended Indefinitely. Connie Ray Out for 90 Days.

The National Vaudeville Artists will give short shrift to members for ungentlemanly conduct within the doors of its club house, according to the number of suspensions issued against members within the past 10 days.

Five N. V. A.'s are now without the privilege of freely entering the club house. Four of the members are indefinitely suspended, while another is out for 90 days. Two or three other reported suspensions have been made known of late.

The N. V. A., with its large and growing membership, does not intend to overlook breaches of conduct by members within its quarters and it may have accepted the opportunities as an object lesson of consequences for loose conduct.

Two indefinite suspensions were issued Monday night by Secretary Henry Chesterfield, when Fred Stanton and Charles McCarron engaged in a battle in the club house, which was continued on the street and wound up in the 47th street police station. Connie Ray entered into an altercation with Billy and Gordon Dooley, with Ray the instigator it was decided and he got 90 days. Walter Zinn was given an indefinite leave for conduct unbecoming a member of the club, while in the clubroom, said to have been improper language; the same complaint against Eddie Richards, who was also suspended without date last week for it.

Accounts of the Stanton-McCarron affair was that it started as a bantering conversation between the two men and developed, whereupon the couple were told not to brawl in the clubrooms and McCarron offered to shake hands with Stanton, calling everything off. This Stanton is said to have refused and calling McCarron names started to strike him, when McCarron hit first. Upon McCarron leaving the clubrooms after Stanton had departed, the latter was on the street waiting for him and the battle was resumed, interrupted by a policeman, who took both to the 47th street police station after Stanton had insisted upon preferring a charge. At the station, Stanton, upon finding he would also be held for disorderly conduct, withdrew his complaint and the men were allowed to depart.

The Dooley boys, Bill and Gordon, are well known for their gentlemanly demeanor at all times and are regarded among the most modest of successful vaudevillians. It caused some surprise among their friends that any one should have selected them for abusive talk.

PROMINENT WRITERS.

Lyrics and music of the new Hitchcock-Goetz revue "Words and Music" which opens at Wilmington Monday will be facetiously credited to "William Shakespeare and Ludwig Beethoven."

The cast has Richard Carle, Elizabeth Brice, Wellington Cross, three Dooleys (William, Gordon and Ray), Marion Davies, Edna Aug, Harry and Anna Seymour, Dorothy Herman, Frank Mayne, Jay Wilson, Eleanor Sinclair, Ben Hendricks and Martelle. Leon Errol is staging the dances.

ARRIVED LATE FROM HALIFAX.

Portland, Me., Dec. 12. Connors and Huyck arrived here Monday afternoon, from Halifax, too late to appear at Keith's for the matinee.

The theatre management knew the team was in the explosion zone. After efforts to locate them by wire had failed, word was sent New York for another turn.

The Cooney Sisters arrived here Monday morning and opened. Shortly after a wire was received from Connors and Huyck they were on their way but might be late for the Monday opening.

Each of the acts will be taken care of by the local management, through the circumstances by which the oversupply occurred.

WRESTLING FAIRLY DRAWING.

The first week of the elimination wrestling tournament at the Lexington Avenue opera house closed to a fair week in attendance Saturday night.

This week the bouts are continued. Saturday night the wrestling championship of the world is to be decided, through Frank Gotch, the holder of the title having retired. This announcement was made Sunday night at the opera house during the progress of Harry Shea's Sunday night vaudeville show.

The tournament is to remain another week, closing Dec. 22. Many of the wrestlers at the Manhattan opera house last year are among the contestants.

PATSY DOYLE IN 2-ACT.

Patsy Doyle, for the first time in his thirty odd years of stage activity, will be next seen in vaudeville with a working partner, having constructed a new act in "one" entitled "The Terrible Example," in which the supporting partner assumes the role of a lecturer on prohibition, Patsy acting as the terrible example. Frank Readick has joined hands with Patsy to exploit the new vehicle, the pair arranging an opening for the forthcoming week.

MOLLIE KING PLAYING.

Detroit, Dec. 12. Mollie King is appearing this week as the feature at the Regent, booked through the Loew agency in New York. Miss King is making the engagement a special one. She is doing two shows daily only, accompanied by Sid Franklin at the piano.

"FLO FLO" AGAIN.

Atlantic City, Dec. 12. John Cort's "Flo Flo" will reopen here Thursday night, with a number of cast changes.

The piece was originally a vaudeville act called "The Bride Shop." It is aimed for the Cort, New York.

MAKING "LET 'ER GO."

Joe Laurie of Laurie and Bronson has concluded to make "Let 'er Go" as famous as "23."

It is a catch phrase back stage for show people. The male member of the comedy team has determined to impress the expression upon the general public. Ways and means yet to be devised.

Leo Edwards is Professional Manager.

Leo Edwards has joined his brother, Gus Edwards, as professional manager of the music publishing enterprise.

Max Silvers, general manager for Gus Edwards, recently returned from a western trip.

TWO SUITS AGAINST CENTURY?

Two actions to recover salary under an alleged breach of contract may be brought against the Century management, it is said, on behalf of Mrs. Irene Castle and George White, who left "Miss 1917" two weeks ago.

The White and Haig claim may be settled out of court as the team were engaged to open in "The Midnight Frolic" Monday night. Flo Ziegfeld, who manages the "Frolic" on the Amsterdam Roof, is co-manager of the Century with Charles Dillingham. The weekly salary of George White was \$500 at the Century. Miss Haig was engaged by him. His agreement runs for the length of the show's stay there.

The Castle action if commenced may be contested by the Century management. Mrs. Castle gave it notification in writing before leaving that unless certain conditions not stipulated in the agreement held by her were complied with by the management of the show, she would leave it. Accordingly Mrs. Castle, after stating that she would quit on Saturday night (Dec. 1) was refused admission to the stage of the Century when appearing the following Monday evening, with her attorney, William Klein.

White also was notified Monday evening orders had been issued he was no longer a member of the cast, but this action was voluntary on the part of the management. O'Brien, Malevinsky & Driscoll are representing Mr. White in the matter.

Stephen O'Rourke has been out of the Century's performance since last Saturday. His contract called for the run of the production, and a settlement is possible.

FASHION ACT GIVEN ROUTE.

Lady Duff Gordon, whose fashion show, "Fleurette's Dream at Peronne," was held over a second week at the Palace, has been routed, at \$2,500 weekly, for about 25 weeks, with Chicago the furthest point west.

The fashion show act plays Keith's, Boston, next week.

Harry Weber did the booking.

Five new mannikins will be placed in the act, probably better lookers than some now used. The girls are paid \$40 weekly and their hotel bills. Margaret Torry, who dances in the act, asked \$150 weekly when the route was obtained. She received two weeks' notice.

KATHERYN KIDDER REVIVAL.

Kathryn Kidder is reviving her former vaudeville sketch, "The Washerwoman," a condensed version of "Madame Sans Gene," written by her husband, Louis K. Anspacher, who will appear in the cast.

The playlet has been booked for the Colonial week of Dec. 31.

TWO PERFORMANCES LOST.

New Haven, Dec. 12. The Harry Lauder show was compelled to return the money for two capacity audiences at the Shubert theatre here on Monday, owing to the absence of light and heat.

The house receives its light and heat from the Taft Hotel and something went wrong with the hotel's equipment.

ANDERSON-FOX SETTLE.

Harry Fox and G. M. Anderson have settled their differences and Fox is once more under the Anderson management of the latter who is presenting him in vaudeville.

In February Fox is to appear in a new musical comedy under the Anderson management.

Leaves on Coast Rather Than Cut.

Seattle, Dec. 12. Upon the request of the management of "Watch Your Step," playing here to reduce salaries, Sherman and Uttry gave notice and leave the show this week.

LAUDER IN METROPOLITAN.

William Morris arranged Wednesday that the final week of Harry Lauder's engagement on this side is to be played at the Metropolitan opera house, New York. It will commence April 22 and continue until such date as Lauder leaves. The Scotchman's present plans are to depart May 1, but there is no surety of a positive sailing on that day.

No admission scale has yet been determined upon but the lowest price seats will be \$1.

This Saturday night Lauder appears at the Academy of Music, Brooklyn, for which there was nearly a sell-out early in the week. For the next two weeks he will play one-nighters in the east.

CORRESPONDENTS NAMED.

Chicago, Dec. 12.

Florence Lorraine Dudley filed suit for divorce today against Edgar Dudley, naming two co-respondents. Dudley is of the local vaudeville booking agency firm of Holmes & Dudley and formerly appeared with his wife in vaudeville under the team name of Dudley and Lorraine.

Miss Lorraine has been out as a "Swede" characterization single last season and this although it was against her will that she took to the road this fall. She arrived here suddenly Saturday last and the divorce action followed immediately.

MARSHALL SUES FORDS.

Following the cancellation of their bookings after separating, Henry I. Marshall, who until recently appeared with the Ford Sisters, has started action against the sisters for \$2,000, claiming he was deprived of that amount when the contracts were returned.

According to the complaint Marshall was to receive one-third of the salary, with bookings from July, 1917, until April, 1918.

The plaintiff is being represented by Nathan Burkan.

Since Marshall left Harry Askt has been the piano accompanist for the Fords.

LOUISE DRESSER'S SKETCH.

Louise Dresser is returning to vaudeville in a playlet written by Mrs. Walter Percival.

Mr. Percival will be her leading man in the sketch.

PRODUCERS "WARRING."

B. D. Berg and M. Thor, "girl act" producers, have declared "war," their differences arising over the matter of engaging people. Last week a comic in one of Thor's acts widened the breach between the two men by handing in his notice and accepting a three-years' contract with Berg.

Thor claims three of his acts have been obliged to abandon routes through Berg taking away his people.

Kaufman Writes Crews' Playlet.

The playlet, "Live," Laura Hope Crews will employ for her vaudeville engagement has been completed for her by S. Jay Kaufman.

Low Cantor Suing for Divorce.

Chicago, Dec. 12.

Low Cantor has started suit for divorce from his wife, Laura, in the Superior Court, through his attorney, Leon Berezniak.

Separated Act in Divorce Court.

Chicago, Dec. 12.

Mary Josephine (Mack and Josephine) is suing Howard Mack for divorce in the Circuit Court, alleging cruelty. The act split recently.

Roy Harrah's Wife Has Divorce.

Chicago, Dec. 12.

A divorce decree has been secured by the wife of Roy Harrah.

NAVY'S CALL FOR 8,000 MEN DIRECTED AT STAGE CREWS

Navy Department Believes Men Back of Stage Have Special Qualifications for Delicate Work. Not Wanted to Fly, but to Act as Mechanics for Birdmen. To Give Them New Calling.

In its call for 8,000 men for the Aviation Branch of the United States Navy the recruiting division of the naval branch is making a special plea to theatrical mechanics and back-of-the-stage artisans because of their special qualifications for delicate work. All have manual ability, and rigging is their constant work and stage requirements make quickness and correctness essentials of every effort.

To young men now in this branch of work the United States Navy opens up new opportunities and a chance to become skilled in a trade that will have great possibilities in the future. It takes many men to make the flight of the aviator perfect, safe and effective. It is in this field that Secretary Daniels proposes to utilize the 8,000 men he has just called for. They are not wanted to fly or to necessarily become men of the ships. Their training makes them particularly fitted for the ground personnel of the navy's flying corps.

Their training and the development of their skill will all be directed to making them men of a new calling—mechanics of the birdmen. Most of the men will be trained at the Naval Air Station, Bay Shore, Long Island. This period is of comparatively short duration. Good work will bring desired ratings in the service. Promotion will be as quick as it is deserved.

The requirements for enrollment will be the same as those for the regular service of the United States Navy. Training for machinists' mates and quartermasters will last about three months. Carpenters' mates will train for approximately six weeks. On completion of the training the provisional landsmen, after examination, will be rated first or second class petty officers. Carpenters, woodworkers, machinists, coppersmiths, blacksmiths, fabric workers, riggers, acetylene welders, gas-engine repairmen and instrument makers are included in the trades covered by these ratings.

Carpenters' mates will look after the upkeep and repair of wings, pontoons, flying-boat hulls and bodies, balloons and dirigibles. This training will cover the practical application of their trade skill to general aviation work.

Machinists' mates must show previous experience in gasoline engines or any allied skilled trade, such as that of electrician. They will be trained in the upkeep and overhauling of aircraft engines.

AGENTS SLEUTHING IT.

Chicago, Dec. 12. The most guarded councils of the White Rats were open meetings in comparison with the blanket of secrecy which surrounds the doings of the Chicago agents who are preparing for the benefit minstrel and vaudeville show for the benefit of war charities, by which it is hoped to raise \$5,000.

Only by dint of sleuthing, which would shame Walker Whiteside in his recent "Mr. Jubilee Drax," has a VARIETY representative been able to garner some stray facts concerning the forthcoming slundrigs. First, the show will be held. Secondly, from sources said to be most authoritative, it is

hinted the time will be Sunday afternoon, Jan. 13, and the place the Olympic theatre. Last, the price of admission, in spite of the censorship, is one clam, and the tickets are neatly printed in one color, in Caslon old style type.

Heavily guarded, rehearsals are held twice weekly at the St. Regis Hotel and the Majestic theatre. Disguised as a war tax, the VARIETY representative viewed Harry Spingold trying out his hoof specialty. Every day is meatless day for Mr. Spingold. He is reducing, because his act will call for imitations of Adelaide, Daizie and Geece. He succeeded once last week in standing on his toes, breaking the principal or big toe in the process. Boyle Woolfolk never leaves his office these days without a heavy muffler about his throat. It is said he has taken out a voice insurance policy. He is gargling his pipes daily with essence of saccharine. To him will fall the weighty responsibility of yawping "Sweet Alice, Ben Bolt."

Eddie Marsh was seen in earnest consultation with Bill Jacobs, who is coaching him in the fine points of Irish dialect. Mr. Marsh will brave the perils of attempting a Hibernian ditty concerning the activities, aspirations and destinies of one Rosy Kelly. George Mence has been assigned for the finale number. It will not be Chopin's dolorous bier ballad. John Billsbury will sing "The Maiden's Prayer," and Tom Powell will render "Ah, Once a Rose." Charles—Freeman—Jess will do a brother act.

PUBLIC REHEARSALS ABANDONED.

The public rehearsals held Monday and Thursday mornings at Loew's Greeley Square theatre for several seasons have been discontinued as far as the public is concerned.

Artists often objected to them, as lay people sat in front watching what amounted to a bare stage, incomplete performance with the artists in street dress.

EXAMINING BRUGGEMANN.

As an officer of the American Amusement Co., a corporation now defunct, which operated theatres in Hoboken and Paterson, August M. Bruggemann has been commanded to appear before Master William H. Bradley at Hoboken Dec. 15.

The proceedings will be of an inquisitorial nature, and Bruggemann will be questioned under oath as to the assets and money of the company, with a view of ascertaining something to levy upon and satisfy a judgment.

Last month August Windisch of Hoboken, doing business in Manhattan, recovered a judgment against the company for billposting and advertising matter, done at the request of Mr. Fitzgerald, who, Windisch asserts, was acting for Bruggemann.

When the case came up in court Bruggemann testified that while he was an officer of the company and financially interested, Windisch was trusting the concern and not himself personally. Judgment was thereupon granted against the company.

Edeson's New Sketch, "Pearls."

Robert Edeson is rehearsing a new sketch, "Pearls," by Walter N. Lawrence. It is a comedy with three people and will be produced under the management of E. A. Weil.

RATS' SUPPORTER LOSES OFFICE.

For 30 years and more John B. Lennon had been an executive of the American Federation of Labor before he took it upon himself to champion the cause of the White Rats Actors' Union. Lennon had been treasurer so long and an important figure at every Federation meeting that nothing could sever him from his official connection with the Gompers' cabinet, it was thought.

Lennon worked against the wishes of some of the factions of the Federation and his open stand in behalf of the Rats after a committee had recommended their charter be revoked resulted in Lennon getting the surprise of his life when the election occurred later and he was defeated by Dan Tobin, Indianapolis, of the teamsters' organization.

Lennon's practically lifelong job has gone. Jan. 1 next he relinquishes the Federation books and Tobin steps into the treasurer's office.

Thus has Lennon been quietly and effectively rebuked for rushing in where he had no business aside from having been made the "goat" of an argument that overruled the finding of some of the best known men in the Federation.

BUFFALO SNOW BOUND.

Buffalo, Dec. 12.

Sunday was the poorest day in Buffalo theatres in seven years. A terrific blizzard hit the town Saturday and continued until Monday morning. All day Sunday snow piled into drifts all over town four and five feet deep. All traffic was stopped. Shows coming in and leaving town were sadly held up.

The storm and cold west of Buffalo continued during the early part of the week. Delayed arrivals of shows and consequent postponements of openings were reported to New York from throughout that section.

EXTRA-TIME BILLS.

Stage hands at Mt. Vernon saw Gus Edwards coming last week, and now Mr. Edwards will register a complaint at the I. T. A. S. E. because of excessive over-charge for services during the rehearsals of his new song revue. At the end of the rehearsal the stage hands handed Gus a bill for \$118, which was at the rate of \$1.25 per man per hour. The printed schedule of the union stipulates the overtime rate at \$1, but the business agent of the Mt. Vernon local explained that there was a Sunday meeting held before the rehearsal started and the rate had been increased, as they had figured out the act "had too much stuff" with it. The revue sets call for the regular crew, but two extra men were put on, another reason why the extra service bill was so hefty. Mr. Edwards figures that the crew's overtime charge should not have exceeded \$65. Monday at rehearsal the musicians also got in the extra change thing by putting in a bill for two hours overtime after Mr. Edwards had taken them to the hotel for lunch. The producer says their overtime did not exceed three-quarters of an hour. Gus declares that he is "off" Mt. Vernon for life.

WORRIED OVER COAL.

Several theatre managers around New York were worried during the early cold spell over the coal supply. One or two ineffectually made applications for an allotment, with the house coal-bin running very low.

While there were trains of coal reported on the way to New York, the bad break in the weather late last week tied up all western transportation temporarily and held the coal trains out long enough to create much apprehension.

MERCEDES BEATS PANTAGES.

Los Angeles, Dec. 12.

Mercedes and his wife and stage partner, Mlle. Stanton, received the decision at the trial last week before Judge Valentine of the action brought against the couple here by Alexander Pantages, when the latter attempted to restrain the Mercedes turn from appearing at the Orpheum, Los Angeles, alleging a breach of contract.

The Pantages side had seven witnesses. Mercedes only appeared and testified for himself. Although in this city at the time, Alexander Pantages did not present himself for examination, but sent his deposition to court. His own witnesses contradicted his statement that he had not released Mercedes from the Pantages contract. Mercedes testified Pantages had released him Oct. 12 last, but that he continued on the Pantages time, to oblige the management, until it could secure an act to replace him.

Mercedes is very bitter against Pantages. He may institute an action for damages against that manager. Mercedes, after receiving the decision, said: "Pantages and his methods had to take the count at last. He tried his hardest to create the impression I had broken a contract and attempted to prevent me working elsewhere. Pantages probably thinks acts won't fight him out here. Too far away from home. But not for me."

Both sides went to considerable expense for lawyer's fees, etc.

The court action resulting in Mercedes' favor gives him the privilege of playing anywhere in vaudeville. Through the protest of Pantages, in addition to the court proceedings against Mercedes, Pantages prevented the act from appearing at the local Orpheum, a temporary injunction stopping Mercedes after his opening performance of the week headlined here. That injunction was dissolved in the middle of the week, but the Vaudeville Managers' Protective Association in New York, which has moral jurisdiction over both the Pantages and Orpheum circuits directed the Orpheum not to restore Mercedes to the bill or its time until the Pantages law suit had been adjudicated.

After leaving the local Orpheum's program Mercedes opened a lyceum bureau here and announced his intention of remaining in southern California for at least over the winter.

GREENPOINT A CENTRE.

The Greenpoint theatre on the U. B. O. circuit has been made the centre around New York for new acts to first appear at. When successful in that house, the acts are carried around the Proctor Circuit by Lawrence J. Goldie, for the New York managers and agents to look at.

So far about 70 per cent. of all the new acts showing over there have continued working.

The U. B. O. decided to discontinue the practice of "try outs" in its outlying theatres. The booking men say it tends toward a roughness in the gallery. Only new material seeking a legitimate opening around New York will have applications entertained.

FOX'S "WONDER WEEK."

The Folly, Crotona, Bay Ridge, Audubon and Jamaica theatres of the William Fox circuit are celebrating this week what is termed as "Wonder Week."

Instead of the regular six-act shows each of these houses is giving an eight-act show.

Joe Morris Not in Authors' Society.

The report last week Joe Morris had resigned from the Authors' Society has been corrected by the Morris music firm to the extent of saying it was never a member of that organization.

FEW SHOW PEOPLE INJURED IN RECENT HALIFAX DISASTER

Only One on Missing List and One Sustained Minor Injuries.
Mary Gailey of Detroit Is Located, Having Been
Only Badly Shaken Up.

St. John, N. B., Dec. 12.

The casualty list of the recent Halifax explosion which resulted in the loss of several thousand lives, includes but a few people directly connected with theatricals or films, there being one in the missing list and one sustaining minor injuries.

Daddy Wall, film censor for Nova Scotia, is missing and all traces of his whereabouts are lost. His friends are conducting a thorough search and refuse to abandon hope, expecting him to show up safely at any moment.

Mary Gailey, previously reported as missing, has been located and will play in Montreal commencing Dec. 16. She was badly shaken up, but not seriously hurt in any way.

The list of theatrical people present, as correct as is possible to compile it, includes, from the Strand theatre, Cook and Myers, Miss Adel, Max Laube, Wade and Burton, Lyons and Harris; at the Academy of Music, stock company, Miss Hummerly, Mr. Asburn, Mr. Jackson, Mr. Richards, Miss Morey; at the Actor's theatre, Raymond and Geneva, Connors and Sutch, Jack Gerrard, Two Littleas.

All managers are reported safe although many have lost their homes and some their relatives. It is reported that six of the Strand Players arrived on steamship "Northland" from Boston, Dec. 9, never having an opportunity to make an appearance.

All the large theatres in the district mostly affected by the catastrophe were practically wiped out. The walls of the Casino caved in and the Empire will have to be entirely rebuilt.

The smaller theatres in the suburbs which are not too badly damaged have been turned into hospitals or are being used for refugees.

F. G. Spencer, who owns a chain of theatres in the Maritime Provinces has offered his houses to the Government for sheltering the refugees, while at Moncton and New Glasgow the managers are cooperating in the relief work.

The report that the sound of the explosion was heard in St. John is erroneous, the first news coming here by phone and telegram.

Benefit performances are being conducted throughout the Dominion for the immediate relief of the sufferers, the Imperial in this city gathering \$3,000, while reports from Ottawa and other points are equally promising.

The Keith circuit wired its manager here, W. H. Golding to give the gross receipts for this week (Dec. 10) to the Halifax sufferers. Mr. Golding has collected 20,000 children's garments, sent to the stricken city for distribution. All the managers, theatres and picture houses have placed their theatres at the disposal of the various relief committees.

Providence, Dec. 12.

Mme. Adele, acrobat, at Fay's this week, came to this city from Halifax, being in that city when the great explosion happened. She is telling a thrilling story of her adventures. Mme. Adele was playing at the Strand, Halifax.

At the explosion she was in her room at the Prince George Hotel. Mme. Adele says: "It was about 8.15 Thursday morning when the first terrific re-

port aroused me. Walls and ceilings caved in and then lines of rooms were in a wreck. Men and women around me were covered with blood and many looked more like raw beefsteak than a human being. One cannot imagine the extent of the noise. It sounded as if the whole world were being swallowed up. There were blood and pieces of flesh everywhere."

Mme. Adele came from Yarmouth by boat and arrived in Boston Sunday night, coming to this city Monday.

BIKE WINNERS QUICKLY BOOKED.

There was quite a bustle on the part of some of New York's bookers to land the winners of the six day bicycle race at Madison Square Garden for local vaudeville dates. Edgar Allen, the booker of the William Fox offices, won out, getting Goulet and Magin at midnight following their retirement from the finish of the race.

Allen took their wheels, equipment, etc., by auto to the city. They are at the Audubon the last half.

The Fox contract is for four weeks, the weekly stipend not being as large as one might imagine.

PRODUCTION ENGAGEMENTS.

C. Wilbur Levering has placed his Naval Quartet, including Harry McMann, Barton Crawford, Fred Martell and Wilbur Levering, with the "Rainbow Girls," opening in Philadelphia Dec. 3.

Charles Evans has been added to the cast of "Sick Abed." Mercita Esmond joins Lou Tellegen's "Blind Youth" on Monday. Willette Kershaw has been engaged for a lead in "Yes or No."

Wellington Cross is back in the cast of the Hitchcock-Goetz show, now in rehearsal. The piece, "Words and Music," opens in Wilmington next Monday.

Charles Winniger, for the George M. Cohan revue.

Lockett and Brown, with "Cohan Revue."

Fred Santley, with Cohan Revue.

LOUIS MASON ARRESTED.

Davenport, Ia., Dec. 12.

Louis Mason, of the Paul Armstrong act, "Woman Proposes," was arrested here Tuesday charged with a criminal offense.

DALY AND "THE MASTER."

Arnold Daly returned to New York and is preparing a new production which will be launched under his own management, but there is a probability of his reviving "The Master" for a few weeks.

"The Master" closed at the Fulton to \$6,400, then went to the Bandbox, where it had a \$1,600 box office sale and \$1,500 from the hotels in one day, when Daly was taken ill and removed to the hospital.

Tellegen Moves to 39th Street.

The Lou Tellegen show will leave the Republic, to make way for the "Parlor, Bedroom and Bath" play of A. H. Woods, opening Dec. 24.

Mr. Tellegen has taken the 39th Street for nine weeks, guaranteeing the house \$3,000 weekly. His move forces "What's Your Husband Doing?" out—somewhere.

NAT M. WILLS' DEATH.

The death Dec. 9 of Nat M. Wills by death through suffocation from inhaling gasoline fumes while in the garage of his home at 2 Thirty-first street, Woodcliff, N. J., brought much speculation among Wills' friends as to the exact manner of his death. The daily newspapers' reports were that Wills had been working on the machine, with the doors of the garage locked, when the gasoline fumes must have overcome him and he died in the garage. When Mrs. Wills went to the garage to remind her husband of an appointment they were to have kept, the doors had to be broken down and Wills was found lifeless inside.

Nat M. Wills held two theatrical records. One, that it is said no other person anywhere ever reached outside of the millionaire class, was the court order providing he should pay \$200 weekly alimony to his former wife, La Belle Titcomb. The other was Wills' willingness to pay any amount for stage material to be used by him in his character as tramp monologist.

La Belle Titcomb secured a divorce from Wills in 1914. After much legal wrangling, during which the former Mrs. Wills secured possession of a home on the upper West Side, New York, she and her husband had occupied, the \$200 alimony weekly payments commenced. This was said to have borne heavily upon Wills' mind. A story about last week was that Wills, who had run considerably behind in the weekly alimony payments to his former wife, agreed with her attorneys upon a lump sum in settlement, to have been paid Dec. 10. It is known that Wills last week called upon vaudeville friends and asked for the loan of some money he needed for an urgent purpose.

For several years the deceased paid a weekly sum to vaudeville authors to keep his monolog freshened to date continually. He would pay anyone any sum for material he deemed worthy for his use and often sent a representative ahead on his vaudeville route to secure pertinent local matter for his turn when appearing in the towns.

In vaudeville Wills received as salary \$800 a week. At the Hippodrome, where he has been for two years out of the past three (having been on the road with a Hippodrome show the other of the three years), Wills received from the Charles Dillingham management \$600 weekly. He had been appearing in "Cheer Up" at the Hippodrome this season.

Wills was born in Fredericksburg, Va., in 1873, and first appeared in the variety field, after some stock engagements, as a part of the team of Wills and Halpin, both males. Later he was with Wills and Loretta, having married Loretta, who died. His second wife was May Montcrief, who also died. They married while members of the same show. The next Mrs. Wills was La Belle Titcomb, who had a vaudeville act of her own, under that name. Following the divorce secured by this third wife, Mr. Wills married May Day, then with Ziegfeld's Follies, Wills having been a principal in the same company that season. A daughter was the result of the union. The present Mrs. Wills was known professionally as May Harrison.

The New York "Herald," Monday, in reporting the death stated Wills was insured for \$400,000, of which one policy for \$100,000 was accident insurance.

NEXT WEEK "THE WEEK."

Next week is "the-week-before-Christmas" and Broadway doesn't expect much in the way of theatrical patronage during that time. It has grown accustomed to light houses of late, and this was made more impressive the past week through the storm starting Dec. 8 and the cold weather following.

ILL AND INJURED.

Mr. and Mrs. John A. Philbrick are confined to their room at the Normandie Hotel, New York, as a result of a taxicab accident last Saturday night, when both were somewhat bruised and injured. Going to their hotel in a taxi, it skidded at 6th avenue and 42d street, crashing into an elevated pillar. Mrs. Philbrick escaped with bruises on the face. Her husband was cut over the left eye and had his upper lip mashed. Both are recovering.

Mr. and Mrs. Betts ("Mutt and Jeff" Co.) were injured when struck by an automobile in Memphis, Tenn., Dec. 4. Mrs. Betts was more seriously hurt than her husband. She was removed to St. Joseph's Hospital. It will be several days before she will be able to rejoin the company.

Julian Rose is at his home, 63 Hamilton place, New York, awaiting the physicians' verdict whether he must undergo an operation for appendicitis. Mr. Rose had to cancel his Loew Circuit tour when the ailment threatened.

Cavanaugh and Dore retired from "Going Up" in Washington last week because of an operation that had to be performed. Edith Day, playing the lead, and Allan Fagan, playing a bit in the show, stepped into the dancing breach.

Tedd Lewis, who plays the Jazz clarinet at Rector's, is suffering from an infection of the throat, which forced him to quit "jazzin'" Friday night. Mr. Lewis was suffering to such an extent a doctor was called in the early morning.

Mrs. Joe Jackson was taken suddenly ill last week in Cincinnati and on examination it was found necessary for her to immediately undergo an operation for appendicitis. She is now in the hospital.

Mrs. Belle Egan, wife of Manager Charles C. Egan of the Royal, has been confined to her home for three weeks as the result of an operation. While her condition has been serious, she is now on the mend.

The Aerial Mitchells were forced to cancel the Logan Square, Chicago, and La Fayette, Ind., last week, because of the illness of Etta Mitchell, who suffered from pleurisy.

Mrs. Ned Wayburn, operated upon for appendicitis, Nov. 27, has been removed to her home at 431 Riverside drive. Her physician predicts a speedy recovery.

While appearing at the Columbia, New York, last Sunday, one of the members of LaMont and Wright was bitten by a baboon belonging to Robinson's Baboons, on the same bill.

Frederick E. Goldsmith, the theatrical attorney, was the victim in a smash between a taxi and a Columbus avenue car that injured him to such an extent that he was laid up for ten days.

Maurice Woodbury, Portland, Me., stage carpenter with "Very Good Eddie," now in Chicago, is dangerously ill and in a hospital in that city.

Bill Reid, stage manager of Loew's, Montreal, is at the Victoria Hospital in that city, having suffered an operation for the removal of one of his eyes.

Irene Fenwick is temporarily out of the cast of "Mary's Ankle," through a slight operation performed at the German Hospital.

Jos. Brandt has returned to his desk after serious illness due to an overdose of calomel, which induced mercurial poisoning.

THEATRE FOR COHAN REVUE?

It was practically a certainty this week that the Cohan & Harris revue would not go into the Amsterdam as talked of, owing to the heavy house percentage, the "50-50" basis not being favorable to the show's interests. Wednesday the Klaw & Erlanger offices were considering several shows available, although nothing definite was decided up to that time.

VAUDEVILLE

IN THE SERVICE

The following members of Chicago Local No. 2, I. A. T. S. E., are in various branches of the service: Harold Bransky, Abe Bowers, Ed C. Dutton, Pat Doherty, James Ferrazulo, Harry Gannon, Louis Green, Charles Greenschlag, Frank Hall, Clarence Johnson, Morgan Lewis, Frank T. Maher, William O'Hara, Martin O'Connor, Frank Pecchia, L. W. Phillips, Frank Sawyer, Dave Tweedle, Frank T. Widman, Chase Young, Charles W. Adams, William E. Burbridge, Walter Dwyer, Thomas J. Ford, F. W. Fialkow, Louis Glick, James Glover, Henry Graf, Charles Imlach, John Kelly, Arthur Lux, Ray Mulroney, Connie O'Brien, Irving A. Olsen, Charles Rose, Paul Sackett, James Swain, Stewart Ward, L. A. Waggoner, Arthur Zohn, Roy Pemble and Ed Grady.

Last Tuesday four additional applicants for service in Co. G. of the 22d Engineers, New York State Guard, came from the United Booking Offices' active staff, the Colonel of the regiment mustering in Joe Daly, Albert Gick, Camille Durand and Arthur White, the latter ranking as a Corporal. In addition to the mustering in process, chevrons were handed to three of the volunteers who enlisted for State Guard duty last week. Charlie Bierbauer received the rank of Quartermaster's Sergeant, Jack Peebles was made a Second Lieutenant and A. L. Robertson was given a Captaincy of a company. Col. Harry H. Treadwell is in command of the regiment.

An Austrian chorus girl at the Winter Garden who contemptuously referred to Americans while in the theatre last Saturday was reported having been taken away by Federal officers shortly afterward to explain her remarks. She was back in the chorus the same evening. The day before a Russian in the mob of "Chu Chin Chow" made a remark displaying German sympathies and was very roughly handled by his companions, who threw him out of the stage door, with the management refusing to allow him to return.

F. Phillie Collins, of Collins-Shaw, says his brother, Chaplain John W. Collins, was killed in action in France, Nov. 7. He enlisted in Edmonton with the Canadian forces while playing through there. After being in the service for three years, he was promoted to a captaincy and was presented with a medal for bravery.

Bud Murry in "Doing Our Bit" at the Winter Garden is back in the show after having been ordered to Camp Upton, N. Y. He was discharged from the army for defective eyesight. Edouard Cansino, also in the same show, is having his draft order held up pending a decision as to his citizenship.

Two sons of Herman L. Roth, the theatrical attorney, have enlisted, both going in for aviation. Grover C. Roth is at Fort Slocum, N. Y. Joseph Roth has entered the Royal Flying Corps of Canada, and leaves this week for Toronto.

The Princeton Five have enlisted, Pete Irving going with the cavalry at Cheyenne, Wyo., John Drake, Loy Evans, Jos. Henry and Hal Geiser going with the Dunworthy Naval Reserve band at Minneapolis, with which is also Henry Waak (Manning and Waak) with a Rolfe production.

William Reilly, who recently appeared at the Palace, New York, as a "single" act, has been granted a local naval station and will shortly make a tour of the New York vaudeville houses in the interest of the navy.

Bobby Anstett, formerly props at the Booth, is now stationed with the Roosevelt Hospital Corps in France. Anstett off duty has been studying for the aviation corps.

Bud Fisher, the cartoonist, has been ordered to Camp Meade, Md. He received a commission as a first lieutenant

at the Officers' Training Camp at Plattsburg, N. Y.

Harry Downing (Arthur Ellis' Newsboys), in the navy for some time, has left for foreign service. He is rated as a first-class seaman.

Emanuel F. Kay (Chester and Kay) has been made an observer in the Aviation Corps, and is stationed at Kelly Field, No. 1, San Antonio.

Hal E. Gates (Melvin and Gates), transferred to Camp Sherman, Chillicothe, O. He is now with Co. C., 329th Infantry.

Danny Goodman, the New York fistic battler, is now enrolled with Co. D, 49th Infantry, Camp Merritt, Tenafly, N. J.

J. Nimken, formerly property man at Hurtig & Seamon's, has gone to the aviation corps at Fort Slocum as a carpenter.

H. Heinerle, Jr., a New York stagehand, has been commissioned a sergeant with the New York troops at Spartansburg.

Lew Jacolow (Lew Preston, formerly manager of "I. O. U.") has been assigned to Battery D, 306th Field Artillery, Camp Upton, L. I.

Lionel Paris, known as Paris Green, took the aviation test at Mineola, L. I., Tuesday. He will know in ten days whether he passed.

Earl Carroll, who enlisted in the 71st New York, left Monday for the Aviation School at Austin, Tex.

Albert J. Winkle (Winkle and Dean) has been made a corporal in the 315th Infantry, at Camp Meade, Md.

William S. Hennessy, the agent, has been appointed to a Government position in Washington.

Herman Berren has been transferred from Yaphank to Camp Gordon, Atlanta.

Leo Fitzgerald, connected with the booking office of Harry Fitzgerald, enlisted in the Naval Reserves this week.

Ben Harrison (Harrison and Harrison), lately doing a single as A. Ross Harrison, has been drafted.

Matt Marin has been made a corporal at Camp Grant, Rockford, Ill.

DRAFTED.

Chuck Reisner, late of "Stop, Look and Listen," who was drafted while in Chicago, secured exemption because of the fact that he is sole support of his wife, father and mother and two sisters. Immediately upon securing exemption Reisner went to his home in Oakland, Cal. He has joined Charlie Chaplin's staff as a scenario collaborator, and will forsake vaudeville for the balance of the season.

J. S. Lobenthal (Lowe and Johnson), in France for some time with a hospital corps, has been transferred to a General Hospital of the British Expeditionary Forces.

F. Amber, assistant electrician Hippodrome (New York); R. Jordan, from the same house; R. Gold, props, People's (Bowery), now at Camp Upton, N. Y.

Arthur Strickland, of the Jazz band, will go to Camp Upton, N. Y. His extension of time—six months—has expired.

Bennie Holzman, publicity man for Murray's restaurant, and who is on the "Evening Mail," has been granted a six months' extension.

Bob Fisher (Fisher, Luckey and Gordon) reported at Camp Upton, L. I., last week. Luckey and Gordon will add another man to the turn.

Albert H. Hogan, assistant treasurer of the Manhattan opera house, ordered to Camp Upton, L. I.

Don Austin of the 344th Infantry Band, at Camp Grant, Ill., was ordered to report two weeks ago.

"Australian LeBrun" is now with the 1st Depot Batl., 2d Co. O. R., Hamilton, Canada.

Bud Murray of "Doing Our Bit" reported at Camp Upton last Saturday.

BIGGEST RED CROSS BENEFIT.

Philadelphia, Dec. 12.

The biggest benefit for the Red Cross held in any of the theatres throughout the country last Friday for that purpose was at Keith's here when \$6,700 was turned over to the fund.

The activity of Harry T. Jordan, the Keith general manager for this city, resulted in the surprising gross in view of the results obtained in the legitimate houses.

Collections were made in Keith's previous to the morning performance Friday. George Webb, in "The Bonfire of Old Empires," playing on the local bill last week, was energetic in aiding the collections. He passed through the audience at each performance, selling a box for \$100 and a doll for another hundred, with five-pound bags of sugar bringing \$20; while one evening after the show Mr. Webb, in making a round of the Walton, Adelphi and L'Aiglon, collected \$350.

20 DAYS' LEEWAY ALLOWED.

Theatres are to have 20 days in which to make tax returns to the collector, it was announced at the Internal Revenue office for the Third District of New York. The government officials explained it was deemed a physical impossibility for the theatres to have the schedules made up and turned in with the tax on the first of each month and hence the time limit for returns has been set for the 20th of each month.

Theatres are not allowed to bulk the number of tickets sold each day or week in filling out the schedule, but must list the number of tickets sold at each price in the house's scale for every day in the month.

VION'S ALIEN ENEMY PLAN.

Joseph Vion, in Washington last week in advance of Chauncey Olcott, made a proposal to the Department of Justice that all alien enemies to this country be compelled to wear a sleeve band bearing a designation that will define their standing at a glance.

The plan is being considered by the officials.

CARING FOR WOUNDED.

Conferences are being held under the auspices of the surgeon-general to consider problems involved in caring for soldiers who may be returned from the American expeditionary forces unfit for further service. The plans contemplate provisions for the necessary surgical and medical attention by specialists, for reconstruction hospitals and curative workshops. Special arrangements are also being made for vocational education or re-education; for occupational studies of industrial and agricultural conditions, and for returning soldiers to employment in civilian life on a self-supporting and useful basis.

DR. KUNWALD ARRESTED.

Dr. Ernest Kunwald, director of the Cincinnati Symphony Orchestra, is being held in the Montgomery county jail at Dayton charged with having made treasonable utterances against the United States.

Dr. Kunwald is a native born Austrian and an officer in the Austrian army. The arrest was made in the office of Charles P. Taft, brother of former President William H. Taft. Mr. Taft is president of the Cincinnati Orchestra Association.

Judson Harmon, former governor of Ohio, has been retained as attorney for Dr. Kunwald. The date for the trial has not been set and no bond for his release will be accepted.

Cincinnati, Dec. 12.

Walter Henry Rothwell, former conductor of the St. Paul Symphony Orchestra, succeeds Kunwald as director of the Cincinnati Symphony Orchestra, Kunwald's resignation having been accepted.

MAKING SOLDIERS ENTERTAINERS.

San Francisco, Dec. 5.

Editor VARIETY:

Your timely editorial apropos of entertainment for the "boys" now undergoing preparation for service "somewhere in France" when conditioned, revives a mental picture upon the occasion when the writer took part in an entertainment at Goat Island recently (or will it be better to say "somewhere in America?").

The palpable lack of knowledge of things theatrical, technically, was sufficient to hurt, almost, on the occasion mentioned.

Incidental to the suggestion offered below, at Goat Island is a complete stage equipment and all else of a mechanical nature calculated to carry on a successful performance and added to this, a willingness—nay, an anxiety—on the part of the sailor lads to help to the full. But to the eye of the experienced performer—and for that matter, the eyes of the boys themselves—there was a noticeable "wanting of something" to make the affair a real show.

Vaudeville, as so ably expressed in the editorial, is much in demand as an entertainment, these bright-faced youngsters greeting each new announcement of a coming show with wild acclaim—but a canvass of the smart-looking groups surrounding the stage door before and after the show disclosed the fact that the boys themselves were itching to take part in a show of their very own.

Why not give it to them? I for one will be happy to contribute my services as coach, free of charge. I am anxious to go further even by using every endeavor to enlist the services of a few more capable directors who can and will rehearse, stage and manage any number of such entertainments.

The Government has set aside a certain sum for entertainment, knowing full well the necessity for it. This money is being used to the best of the knowledge at hand, but this knowledge is not the right sort—applied to stage performances. What is more simple than utilizing the ability of actors past the draft age as coaches? The sums thus set apart for amusements of this nature could be made to go much further without the usual waste. It is a marvel to me that this idea has not already had consideration when one figures the many calls for material from different encampments. Let eight men be selected for their knowledge of the directing of shows. Eight could cover the ground with the help of contributions from dealers in plays, sketches, minstrel first parts, etc., and splendid varieties could thus be obtained.

It is really pitiful, sometimes, to see the hundreds of homesick youngsters gathered around a fairly cultivated voice emanating from the throat of a local amateur who stands in the open on a pleasant afternoon and sings until his face is red with the effort. A voice thus discovered has little opportunity for rest. It is in demand at all times.

These bright chaps require something along amusement lines—aside from the outside shows—to keep their minds busy. At the old fair grounds at San Diego, Cal., I chanced upon a gathering of those waiting the call to arms and discovered that even a mouth organ was a prize indeed. Inquiries here also deduced what might have been apparent without seeking information—these boys want something to do—something to amuse themselves.

To my mind the project seems worthy of agitation and I reiterate my willingness to do all I can, gratis. With the experience I have gathered during more years than I care to enumerate, I feel that I can turn out some fairly competent talent, for their own amusement—and the onlookers.

Myles McCarthy.

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.

Port Huron, Mich., Dec. 2.

Editor **VARIETY**:

In **VARIETY** of Nov. 23 our names were mentioned as on the program at Fay's theatre, Providence.

We are with "Mutt and Jeff," and have been for the last three years.

Healy and Adams.

Spartanburg, S. C., Dec. 5.

Editor **VARIETY**:

A few lines from Camp Wadsworth, where a good many vaudevillians are training for the "big drive." We manage to get together quite often, and after a few bottles of coco-cola feel almost as if we were back in America.

We go to the Harris theatre here for nearly every show and have met quite a few old friends there. The manager is fine and makes us all welcome at any time.

"Noodles" Fagan visited us at the camp, where he entertained us for quite awhile last night. We had a party in his room, with the following present: Mr. Hearn (manager of the theatre); Beims and Bert, the McIntyres, Victoria Trio, Long and Ward, "Noodles" (his wife and baby); Dunang Kennedys, Jack Onvi, Billy Morrissey, John Daly, Harold Kerrys, Bill Woolfenden, Tony Ferry and myself. It was some time. Lots of coco-cola, grape juice, sandwiches and such, with some big and small time comedy.

The theatres here are all doing well, with the exceptions of Tuesday and Thursday nights.

"Noodles" and the others on the bill were fine to us and presented us with a good supply of "smokes," while "Noodles" has promised to keep us well stocked.

Paul Dempsey.

New York City, Dec. 8.

Editor **VARIETY**:

Notice Morton and Glass are doing double "staircase dance" at Palace this week. We have done the "staircase dance," single and double and triple, over nine years, and are doing it now.

Eddie J. Mack did it in 1907 for Ned Wayburn's act, "The Side Show," having used it also previously. We have cartoons and notices from 1908 and from **VARIETY**, 1911.

Mack and Williams.

Cape Town, S. A., Oct. 8.

Editor **VARIETY**:

I am desirous of getting a first-class mannikin show for a six months' tour of South Africa. The show must run at least 2½ hours, including the interval. I have written by this mail to Lillie Jewell Faulkner of Lake street, Muskegon, Mich. She advertised in **VARIETY**.

The show must have several changes of program, also state how many people they carry, and who are absolutely necessary to run the show.

If you know of a first-class show, kindly ask them to communicate with me at once, stating their lowest terms, sending me press cuttings, full details of program, lithos, etc., and fit-up. They would have to bring a small dynamo to run the electric light for their stage, as a number of the smaller towns over here only use gas.

They must state when they can come. If everything is all right, terms, etc., I will cable them. Ask them to give their cable address.

I should want them to get out here as

soon as possible. The fuller details they give the sooner we can fix up.

The show should cable me as follows: "Agreeable to come. Mailing details" (giving their name). H. Hanson.

(Mr. Hanson's address is Darter's Music Salon, Adderly street, Cape Town. His cable address is "Hanson, Cape Town." He has been in South Africa for several years, managing any number of vaudeville, legitimate and concert tours over there.)

Editor **VARIETY**:

We have a piano in barracks and few good piano players. But we are short of music.

If any one cares to send us some professional copies or orchestration for piano, violin and second violin we would appreciate it very much.

We have a sextet and played a benefit at Lowell, Mass., Friday night. We entertain in Auditorium at camp and expect to work at nearby benefits.

J. H. Fitzgerald.

2d Co., 1st Bu., Depot Brigade, Camp Devens, Ayer, Mass.

Providence, R. I., Dec. 7.

Editor **VARIETY**:

Noting Beensee and Baird's complaint in this week's **VARIETY**, we immediately replied to their charges in a letter to them at the Majestic, Chicago.

We explained the bit we do in detail and expect them to make public acknowledgement of their error.

Cole, Russell and Davis.

Camp Meade, Md., Dec. 12.

Editor **VARIETY**:

Some of the boys, including myself, are about to put on a minstrel show, and any assistance from song writers will be appreciated.

Would appreciate that recitation entitled "The Finish Fight," or any other good old minstrel recitations.

J. Bryan Conner,

Co. H., 304th Field Signal Bur.

Editor **VARIETY**:

Will you please publish this little note for me in **VARIETY**, as I am a very lonesome soldier boy and want my personal actor friends to know where I am.

Please write to me as I am lonesome, Corporal Henry Catalano, Company E, 344th Infantry, Camp Grant, Rockford, Ill.

Corporal Henry Catalano.

BLANCHE RING SHOW CLOSING.

Chicago, Dec. 12.

Blanche Ring, in "What Next," leaves the Olympic Saturday and goes to the scrap-heap. The star and show failed to muster the requisite power.

It is said Oliver Morosco is paying Kohl & Castle a \$1,000 forfeit in lieu of playing the final week of his contract. The house will be dark for that stretch, awaiting Kolb and Dill Sunday, a week hence.

"Love Drive" Co.

Chicago, Dec. 12.

Sydney Rosenfeld will reopen "The Love Drive" here New Year's Eve instead of Christmas as originally planned.

In the cast are Pauline Lord, John Westley, Hilda Dornington, Wm. Evarts, Marjorie Davis, Alma Chester, Elmer Brown and Sydney Stone.

NEW ACTS.

Richard Kean, Shakespearian actor, is rehearsing a vaudeville sketch, based on an incident in the Napoleonic era. There are three men in it. Kean will portray Napoleon. He will appear in the sketch astride of a white horse.

Cecile Holmes was engaged to take the part formerly played by the late Mrs. Harry Thorn in the Harry Thorn act, "The Flat Upstairs," which Thorn has revived for another vaudeville tour.

A sketch adapted from a Fannie Hurst story is being written by Sam Shipman and may be played by Peggy O'Neill in vaudeville under his direction. Grace St. Clair and Eric Jewett have been added to Joe Driscoll's "Mixed Blondes."

W. S. Baldwin, Jr. (a son of Walter S. Baldwin, the stock manager), and Lucy Parker, two-act.

Maud Muller and Jean Titcomb, two-act.

"Sammie in London," spectacular war production.

Miniature Ballet with Lola Girlie (formerly of Bankoff and Girlie).

"The Corn Cob Cut Ups," 8 men, special scenery (Charles Bornhaupt).

Nina Gilbert and Jewell Floyd, two-act.

IN AND OUT.

Van and Carrie Avery left the Pantages, Seattle, program Tuesday, Dec. 4, and left for Cleveland, where Miss Avery's mother, Carrie Seitz, had died that day.

Because the act was not considered up to standard, F. and E. Harrington were taken off the bill at the American the second half last week and replaced by the Halls.

Eugene West and Co. replaced Paul Burns and Co. at the Lincoln, Union Hill, N. J., the first half.

Ames and Winthrop left the Palace program after the Monday matinee, displeased with position allotted. The Gerald's replaced them.

Hamtree's Mule was unable to open at Augusta, Ga., Monday. The animal was held in the railroad congestion. The act was replaced by Gordon and Francis.

Musical Stock at Frisco's Cort.

San Francisco, Dec. 12.

Commencing Dec. 23, the Will King Musical Comedy Co. will open an indefinite engagement at the Savoy.

King is not dismayed by the failure of a stock burlesque compelled to close after two weeks at the Cort but six months ago.

MARRIAGES.

Sophia Wilsb. (Ward) Wilson and Janese) to George Ward, at Portsmouth, N. H., Nov. 24.

Lina Frances Scott (singer) to Thomas Francis Jeffcott, at St. Patrick's Cathedral, New York, Nov. 29.

The marriage of Jack Halliday and Eva Lang in Denver a few days ago revealed that Halliday's former wife, Camille Personi, secured a divorce from him in New York in June last, and the final decree was entered in October, last. Miss Personi in her complaint mentioned a correspondent by name. Leon Laski was her attorney.

Beverly Griffith, recently assistant manager of Universal City, to Edna Maisson, who formerly played leads in Universal pictures, two weeks ago in Los Angeles.

Irene Richard, of the Gaiety theatre company, London, has married Lord Drumlanrig, son and heir of the Marquise of Queensberry.

James Graydon, Dec. 6, at Hagers-town, Md., to Lillian D. Leonard, while both were appearing at the Maryland theatre in that city.

Emmett Briscoe (for many years with Ben Deeley), in South Bend to Alma E. McClean. They will do an act together.

BIRTHS.

Mr. and Mrs. Willie Segal (Segal and Franklin), Dec. 6, daughter; christened Harriett. The mother is professionally known as Ruth Franklin.

Mr. and Mrs. James G. Peede, Dec. 10, son. Mr. Peede is general manager for Richard Walton Tully, Inc. It is their second child.

Mr. and Mrs. Ernest Morano, Dec. 10, at their home in Jersey City, daughter. Mr. Morano is the drummer at Keith's, Jersey City.

WORKING ON "CLEOPATRA."

Work is progressing on the "re-taking" and the remaking of some of the big scenes of the "Cleopatra" film, which Helen Gardner filmed several years ago.

The producer, Charles L. Haskill, has Miss Gardner working in a New York studio doing some "close-up" that will be expected to improve the revised picture spectacle.

Just as soon as retitled and cut down accordingly the Gardner film will be arranged for a state rights marketing.

JUSTICE GEIGERICH'S DECISION.

Justice Geigerich of the Supreme Court has handed down a decision of importance to those interested in supplementary proceedings.

In the case of Joseph F. DeAngeli against Henry E. Dixey, the defendant, who resides in Nassau County, was served with an order requiring him to attend an examination in supplementary proceedings upon a judgment secured in New York County.

Dixey's attorney, Samuel H. Wandell, of 2 Rector street, had the order vacated, contending that supplementary proceedings could only be instituted in the county where his client resided—that while Dixey was playing an engagement at the Manhattan, New York, in "Chu Chin Chow," he did not have any place for the regular transaction of business as required by statute to institute such proceedings in a county other than that of the debtor's residence.

HOUSE MANAGING TWO.

Rivington Bisland has resigned as treasurer of the Princess, New York, to become assistant manager to Charles Stewart at the Rialto. Mr. Stewart is to be house manager of the new Rivoli, retaining his similar post at the Rialto as well. Charles Green, assistant treasurer at the Princess, is now in the same capacity at the Nixon, Pittsburgh.



EMILY ANN WELLMAN

Exclusively managed by CHAMBERLAIN BROWN, and now on tour in her act, "Young Mrs. Sanford." Mr. Brown holds exclusive contracts with LAURA HOPE CREWS, PAULINE LORD, NORVAL KEEDWELL, HARRY FOX, JOSEPHINE VICTOR, TYLER BROOKE, DONALD MACDONALD, CONRAD NAGEL, WALTER REGAN, MARIE CARROLL, HELEN LOWELL, SYDNEY SHIELDS, EDWIN MEYER, LYNN OVERMAN, and others.

CABARETS

"A Night in Spain," on the Coconut Grove, opening Dec. 6, has given that midnight resort presided over by Dillingham and Ziegfeld a lively attraction in the Spanish dancers from "The Land of Joy." They remove themselves up there after the night performance of the show at the Park. The Spanish group sing and dance, principally dance, and there it composes a fast floor show. The "heel" dance by Antonio de Bilbao, done on a small table, is remarkable in dancing, heel tapping and stepping, using the heels as though they were soles. There are other Spanish stars—Mazzantinita and Violeta and Jesus Navarro—besides the dance music by Quinto Valverde, who composed eight or nine new numbers for the Coconut Grove production. No show in New York ever received more spontaneous and enthusiastic applause than the Spanish people did the opening night. The house would not allow them to depart at the finale. Its applause smothered the music of the Marimba band and called the dancers back for a couple of encores. Among other things in their favor for the roof were the clothes provided for this galaxy of female brunettes by Dillingham-Ziegfeld. What the Spanish girls may look like off the stage is only conjecture, but likely they look as other Spanish dancers ahead of them have. But on the restaurant floor, in their handsome gowns and decorations, every one is a brunette beauty. Raymond Hitchcock supplied the comedy portion, attired in Spanish and talking little, but effectively. Even he was not needed. Julian Benloch, who led the orchestra, did his part, together with the musicians under him, for much depends upon the orchestra in this Spanish work. A very nice set was given the dancers, and the show is presented in two parts before it. As a restaurant show full of vim "A Night in Spain" has the "Land of Joy" competition against it, for those who go to the Coconut Grove will have seen the show, probably, and since the Grove draws many patrons often up there, that is also to be considered, as the Spanish girls individually likely have no personal following in New York nor are they apt to create one that will be of advantage in a restaurant. But while the Spanish bug hangs around they will be a novelty anyway.

Will J. Harris is rapidly making a name for himself in Chicago for the production of flashy cabaret revues which look like a million dollars and cost a bit less. His latest effort is a melange at the States, nominated "The Santa Claus Girls." They are doing their Christmas hopping early. The revue has for its principal Paul Rahn, Beth Stanley, Valerie Beck, Nick Lang and Iva Heider. Rahn is a Chicago favorite of note. He has been for the past few years associated with most of Chicago's cabarets, coming to the States from the Planters. The chorus includes Bonnie Tarr, Dorothy Fields, Marjorie Elliot, Edna Todd, Nellie Rolfe, Sadie Todd, Sherry Demarest and Doris Nelson. The best part of the revue is the opening number, "Bring Me a Girl." Rahn, in an excellent characterization of a rouse, sits down at a table. The waiter approaches and inquires what he will have. He goes into his song "Bring Me a Girl." The waiter, impersonated by Nick Lang, brings him several. The number made them all quit eating, which is praise from Sir Hoover. There is a railroad number, in which all the girls come out as railroaders and sing "Midnight Choo-Choo." Beth Stabley registers a hit in a novelty song, "Mr. Hennessy." One of the closing numbers, "The Dance of the Dolls," is a well-constructed bit of work, with the girls dressed as vari-

ous types of animated dolls. There are special numbers in which the principals and chorus attire themselves as Santa Claus, Jack-in-the-Box, Red Riding Hood, Little Boy Blue and the Spirit of Christmas. The last named was impersonated by Valerie Beck. When the Spirit of Christmas came on, a gent near the runway said "Oh, Boy!" The one discordant note in the revue is Iva Heider, whose work at the L'Abbe cabaret, a notorious place adjoining the Normandie Hotel on Wabash avenue, operated by "Cap" Neuboldt, has given her a technique out of place in the States. Miss Heider has a way of addressing her songs to individuals, in a manner which might bring the revue under the unfavorable scrutiny of the police department.

For the new "Midnight Frolic" on the Amsterdam Roof, Flo Ziegfeld has settled upon but four or five of his standing army of aerial choristers for retention in the next production. Usually the "Frolic" show girls have been the same for several attractions with but meagre changes. The new show though will have an almost clean sweep of the backliners, the girls holding over on the Roof being given a mythical certificate by the re-engagement for beauty and ability, a rare combination in the rank of the chorus.

Fred Sosman and Gladys Sloan have joined the cabaret at the Bismarck Gardens, Chicago.

There is a new one on the Rialto, Chicago, the Monte Carlo, which threw open its doors last Tuesday in spite of the cabaret legislation. It is located at 24 West Randolph street. "Babe" Collins leads the entertainers.

Percy Thomas, who is connected with the management of the Century theatre, is also giving attention to the Coconut Grove at night after "Miss 1917" finishes downstairs. Harry Askin is the manager of the theatre and roof. Bill Sill is doing the publicity for both places. Bill Kurth is again floor manager of the Coconut Grove, representing Reisenweber's, which has the restaurant.

Earl Fuller, now making records for the phonographs with his Jazz Band and Novelty Orchestra, will turn out four more numbers, two records, for the Victor with Fuller's Society Orchestra (playing downstairs in Rector's). Mr. Fuller will have two orchestras playing for the Victor and one for the Columbia.

Pat Torpey, the chauffeur for Maurice and Walton, was shot by an unknown person Sunday night at Broadway and 50th street. He was removed to the Polyclinic Hospital for treatment. The assailant escaped through 50th street, throwing away a gun on the way.

Frank Carter will be in the new "Midnight Frolic" on the Amsterdam Roof, due to open Dec. 20. Mr. Carter intends to also play vaudeville engagements around New York during the roof engagement.

Delysle Alda has left the act of Peronne and Alda, returning to her cabaret work with the second edition of the Andre-Sherri revue at the Winter Garden.

H. L. Milligan, a brother of Carl Milligan, of the local Pantages' office, has taken over Engl's restaurant and cafe in the Audubon theatre building, and will call it "Herbert's."

The dance license for the College Inn on 125th street was revoked last week.

BURLESQUE HOUSE AT CAMP.

Unless further delay is encountered the proposed burlesque invasion of Camp Dix, N. J., will take place around Feb. 1. Ben A. Levine has arranged with the American for the circuit shows to play the camp the first three days of each week.

Levine started work on his camp house this week, building only a one-story structure, seating 2,000. The Peter Doellger brewery interests are financing the construction. The American shows will play the camp on their way into Trenton from Reading.

AMERICAN SHOWS WON'T CUT.

The quarterly meeting of the board of directors of the American Burlesque Association last week declared a dividend of 10 per cent.

While theatre business was admitted to be off at this particular time, the directors went on record opposed to any line of retrenchment.

It was the unanimous voice that there be no cutting of companies or reducing of principals.

MINER'S 54TH ANNIVERSARY.

This appears to be an eventful show week for the Bronx as far as the burlesque end of amusements is concerned. At Miner's in the Bronx the house is celebrating Miner's 54th anniversary with all sorts of "asides" for the audience each night.

Harry Hastings' "Big Show" is the attraction. Wednesday there was a "country store" night.

"Miner's" is claimed by the program as "the oldest theatrical concern doing business continuously in the United States." The founder, the late Henry C. Miner, started in theatricals in 1864 and during his career handled every known form of public entertainment.

The present Miners are Lieut. H. Clay Miner, Tom W. Miner and George H. Miner. Clay is managing the Miner estate, Tom is running Miner's Empire, Newark, while George H. is managing the Bronx theatre.

The Bronx theatre, managed by Ned Alvord, where stock burlesque is given, has been advertising all kinds of special events, also admitting women free in the early part of the week.

JAKE LIEBERMAN MANAGING.

Boston, Dec. 12.

Jake Lieberman (manager of "Hip Hooray Girls") will wed New Year's week to Rose Brotskie, non-professional.

"Follies of Pleasure" Not Censored.

The officials of the American Wheel have announced that there was nothing in the report they had ordered changes in the Rube Bernstein attraction, "Follies of Pleasure." The changes made were voluntary by the management. Neither was the report correct that Mae Mills is leaving the show. Jake Lavene is in advance of it.

McNamara at Empire, Cleveland.

Cleveland, Dec. 12.

Jack McNamara has succeeded Phil Isaacs as manager of the Empire here. Mr. McNamara has been with Barney Gerard for 10 years. Mr. Isaacs is reported desirous of giving his whole attention to the Hotel Martinique, he lately acquired.

"War Brides" Favorite.

The exact figures for "Polly with a Past" at the Belasco for the week ending Dec. 1 were \$12,654.75.

Both this piece and "Tiger Rose" hit \$11,000 last week.

In spite of the terrific weather of last Saturday "Polly" drew \$1,817. Saturday nights the balcony is sealed at \$2 for the first five rows, \$1.50 for the next two rows and \$1 for the last row (but eight rows). The show has been a favorite for so-called "war brides" (parties given by men in the service who have recently wed or have become engaged).

BEST SHOW IN TOWN.

"The Best Show in Town," is a title that calls for an entertaining performance to uphold it, and the troupe at the Columbia this week seems capable of making good on the name. It must be a James E. (Blutch) Cooper show, as his name is mentioned on the program as one of the staggers. Mr. Cooper to date hasn't concerned himself with any but his own properties. Nevertheless, no one is programmed as owning the production. Billy K. Wells wrote the book and is the other stagger. Hall Dyson wrote the special music and Raymond B. Perez staged the dances.

The subtitle is "The Spenders," applied to a burlesque of two parts. From that it seems as though there has been a change since the season opened. The first part is connected with the subtitle, but the burlesque is altogether different, in the form of an afterpiece, with an entire change of characters for the principals. The burlesque runs ahead of the opener for comedy value, this mainly through Frank Hunter hopping into blackface, after having done Italian in the first section.

Besides quite a fair and large assemblage of principals, there is a chorus of 18 lively girls, or girls who are kept lively. They are extremely well costumed and mostly all youthful and comely, making the show fast and bright. The combination of colors in the dressing gives a pretty effectiveness in the costumes, which looked new on the Columbia stage. One chorus dressing of black and white over pink tights was particularly attractive in view of the famous burlesque pink being employed—and all of the pink was of the same shade. One of the choristers a blonde, is a lively worker and stood out in a number that brought several encores. In fact, the numbers Tuesday evening went exceptionally well for legitimate recalls, the house making a record almost in this respect. Hunter mainly helped in working up the recalls, although one of the chorus girls on the left side who used the slightest of wiggly movements seemed to appeal to that part of the house and especially to a well-mannered group of soldier boys in the boxes.

One line of a song in a specialty sung to the soldiers didn't sound right, although bringing a loud laugh. It was in a "Oriental" song, and the line said that while the boys were in the trenches in France their wives would be at home ironing the boarder's pants. This war is too serious and the call to arms requires sufficient sacrifice without any slurring comedy, and this was that. The burlesque censors might order out immediately all indelicate references to the army, soldiers or their wives and sweethearts, whether employed in dialog or lyric, for comedy or otherwise.

Laub was first assistant to Mr. Hunter in the comedy end, Laub doing German in looks and accent. Frank Weson played a tramp in the first part and a better Irishman in the second half. The latter scene was of a small town fire department, although the burlesque held three scenes, with the first part divided into six sets, some in "one," where song specialties were given, notably by (Miss) Lynn Cantor, whose police command attention in this show and she was the leader of the number securing the most encores. Ralph Rockaway, the straight of both pieces also sang a specialty, his opening "Blues" number being the best.

Virginia Ware was the most important of the women principals and did an evenly good performance. Miss Ware has some magnetism and a naturalness of manner upon the stage that is of more assistance than anything else. She, with Mr. Hunter, got the bit of the performance in their two-act specialty near the finish. They just kidded along in an amusing way, Hunter not doing anything strikingly new here, but doing it better than often seen, especially the repeating of Miss Ware's remarks with her. In this bit, while dancing, Turner used George McKay's "Not Yet, I'll Tell You When," referring to applause, and also at the end of the turn, in an encore return. He did the Potter-Hartwell upside down bit with a head on the other end.

Clara Keating changed her dress often and led numbers, leading a chubby sprightliness to the performance that almost made one overlook the overgrown chubbiness. Mattie DeLoce was listed as a principal, and it figured that way, the chorus was one shy wailer she led a couple of numbers. This was also the case when a Miss Winters led numbers, and she led two, her best song being "The Strutters' Ball," through a contralto voice that fitted it. Miss DeLoce led a cigarette number that brought girls out with the names of the different brands on their waists. It got several encores.

A "Walking in Your Sleep" song set in a hotel corridor disclosed a pajama dressing scheme with Miss Cantor being the first to wear a pair of silk, highly transparent, but nifty. "Morning Glories Grow," led by Miss Cantor, was one of the many encored songs, but in this instance it seemed the number and the singer drew more attention than the comedian's business in connection.

Some new comedy business was introduced, and it redounded to the credit of the men employed, also the creator of it. The rehearsal scene was very well done. The union bit, while not new, was nearly so through the act and the manner of working, while a winning bit in the first part was made interestingly funny.

"The Best Show in Town" in some towns will easily be the best there currently. Some.

VARIETY

Trade Mark Registered
Published Weekly by
Sime Silverman, President
Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.
Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION
Annual..... \$4 Foreign..... \$5
Single copies, 10 cents

Entered as second-class matter December 22, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. XLIX. No. 3

When VARIETY recently said, editorially, the legitimate managements might take occasion to express on the programs the reason why actors of fighting age were not in the service, an illustration mentioned was accepted by many of Lionel Atwill's "friends" as referring to him. Mr. Atwill is in support of Grace George in "L'Elevation" at the Playhouse. His application for admission into the British army has been thrice rejected for physical disability. If legitimate managers desire to prevent adverse comment by the public upon their male players of draft age they may easily avoid that by giving program mention of the facts, if there are facts in justification. VARIETY's editorial called attention to the current custom of excusing chorus men on the program for not being in the service and neglecting the principals.

The failure of the Red Cross benefit matinees last Friday will stand as a mark against the legitimate. Some one was grossly negligent, for it was a badly bungled matter from which ever point viewed. One big benefit held in each of the cities would have netted more than all the legit matinees drew in New York, where the highest receipts in any one house reached \$400. (That house has a money capacity for the single performance of around \$1,700.) The legit managers appeared to think they were doing the public a favor to allow them in their theatres at the regular \$2, \$2.50 or \$3 prices "without the war tax." The managers will likely blame the public, but they cannot escape themselves. If the legit theatres had cut their price in one-half it might have brought more money into the box offices. It could hardly be said the legit managers lacked experience, and no one will say that it was insincerity on their part. But the fact remains, and the fact has remained throughout all of this reign of benefits in the legitimate, that the legit managers have thrown open their theatres, sat back in their office chairs, allowed the actors and stage hands to do the work, then the managers, if there were credit there to take, took the credit. Vaudeville did not fall down in its Red Cross morning shows. Keith's, Philadelphia, contributed \$6,700 as its share, over twice as much from that one vaudeville house alone as all the \$2 theatres in New York could gather. The vaudeville houses did it systematically, with all of the house staff working for the end. Contributions were taken up at every performance for a week prior to the morning vaudeville shows last Friday.

A benefit given at Bryant Hall last week for Pete Brody, a lame circus advance man, resulted in the several individuals back of the affair becoming involved in an argument over the receipts, and the matter reached the 30th street police station. Albert Gorman ("Nervo the Great") promoted the benefit. Charles Smith (right name said to be Horowitz) put up some money for the rental of the hall. The takings amounted to \$167, and the net receipts were \$100. This sum Gorman turned over to Brody,

who gave Gorman a receipt. Thursday last Smith caused Gorman's arrest, charging he had profited by the benefit instead of Brody. But at the police station Gorman showed Brody's receipt and Smith withdrew his charge. There appears to have been attempted "double crossing," and Smith (or Horowitz) claims he was to have been declared "in" on the benefit.

It was the natural call of the stage that brought Marian De Witt West, a school teacher of San Antonio to this city lately to seek her first engagement. She is the daughter born to Will West and Josie De Witt 20 years ago, although it is not generally known that the union resulted in a progeny. Miss West has been brought up in atmosphere far from Broadway, and before taking to teaching school attended the University of Texas. Her first impulse on arriving in New York was to attend the Casino, the scene of her mother's successes. Many will remember Josie DeWitt, one of the first "dancing violinists," who has been dead for ten years. When E. E. Rice conducted the roof garden atop the Casino Miss De Witt was the feature for three consecutive summers.

Al. Luttringer has started suit through his attorneys, Henry J. & Frederick E. Goldsmith, to recover \$975 for three weeks' salary on a contract which he held with Peter J. Tennis, of the Duchess, Poughkeepsie, N. Y. The contract was signed Nov. 14 and called for three weeks at the Duchess at \$325 weekly. The following morning Tennis is said to have

branch of theatricals from vaudeville to burlesque. Aaron Jones (Jones Linick & Schaefer), Claude (Tink) Humphrey, Irving Simon, F. Herk and Edward Beatty were along the Rialto. Herk and Beatty have been here on burlesque business. All but Mr. Jones went back to the Windy City Tuesday afternoon.

These deaths are recorded on the mortuary record of the I. A. T. S. E. at the New York offices: **Walter E. Heft**, Gary, Ind., tuberculosis (local 489); **Albert Hess**, former member local 18, Milwaukee; **Robert E. Smith**, Macon, Ga. (local 594); **O. E. Wolf**, Springfield, O., complication of diseases (local 34); **Fred J. Wood**, Lynn, Mass. (local 254); **John F. O'Connor**, Springfield, Mass.

Jos. W. Stern & Co. have accepted the descriptive march ballad, "Bring Back My Daddy to Me," written by Alex Sullivan, one of the sporting editors of "The Evening World." Harry Tenney and Irving Maslof collaborated with Sullivan on the ballad. He and Lew Pollock are also writing special numbers for the Emerson Phonograph Company.

A free show for children, to run three times daily, Dec. 20-22, will be given by the Sportsmen Association of Canada at Massey Hall, Toronto, with the program of five or six acts furnished by Bill Delaney in the United Booking Offices. Besides the show presents will be distributed to those attending, the children and wives of Canadians in the trenches receiving special invitations.

papers that from that date he would not be responsible for any debts incurred by his wife, without his written consent.

Bert Ennis, general publicity representative for the McClure Pictures, has consented to handle some special publicity for "Our Boys in France Tobacco Fund," which is endorsed by the Secretary of War and the Secretary of Navy.

Pat Woods commenced this week assisting Eddie Darling in the United Booking Offices with the booking of the weekly vaudeville bills for the several theatres supplied by the U. B. O. through Mr. Darling.

The recently formed two-act of Tom McGuire and Gene Barnes has separated. Mr. Barnes may secure another partner and continue with the same act or accept a production engagement.

Elida Morris asserts she did not leave "The Passing Show" through any request of the management to reduce her salary. Miss Morris says she has aught but praise for the Shuberts.

The Actors' Fund will have its annual Christmas celebration at the Fund home on Staten Island. The Theatre Assembly is taking charge of the festivities.

Mlle. Natalie (Natalie and Ferrari) closed her single tour in Buffalo and left for Chicago, rejoined her husband, to await an interesting domestic event.

The Pathé Freres Phonograph Co. of 29 West 38th street, New York, wishes to make some accordion records and is looking for players.

Jake Newman will again have out the Gentry Brothers' shows next summer. Newman and Ben Austin operate it on a "fifty-fifty" basis.

Eva Tanguay engaged Attorney Edward J. Ader, Chicago theatrical lawyer, this week, to file suit for divorce against Johnny Ford.

A ladies' orchestra was engaged in New York this week to play an indefinite engagement at the Metropole, Buffalo.

A no-dancing policy has been instituted at the Planters, Chicago, where the American Harmonists furnish the music.

Walter Montague, the Pacific Coast playwright and producer, is in New York permanently.

Loney Haskell will do the announcing for the program at the Nixon, Philadelphia, during Christmas week.

Thomas J. Fitzpatrick of the Palace theatre building, New York, is the vaudeville booking representative for Bert Kenny and I. R. Nobody.

The theatrical union trouble in Tacoma, Wash., has been amicably settled. Union musicians are back at their old jobs.

Charlie Cornell has purchased a cafe in Petersburg, Va. He has a revue in rehearsal to open there Dec. 24.

The adjourned hearing of the White Rats' investigation before a referee will be held today (Friday) at 3 p. m.

Charles Osgood, of the Klaw & Erlanger booking offices, is spending the winter in Florida.

The Plaza Cafe, Brooklyn, has closed for a second time this season.

Fred Mardo takes a swim daily off Brighton Beach, in any sort of weather.

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.

written Luttringer that he was forced to call the contract off because of an agreement existing between he and Simon King, who manages the Collingwood O. H., and also the Duchess, that neither is to play vaudeville. The contract was signed by Tennis personally in the office of the U. S. Vaudeville Managers.

When the addition to the present building of the Mutual Musical Protective Union of New York is finished at 210-214 East 86th street the quarters will be about the biggest of its kind in the country, and the address will be changed to 209-215 East 85th street. The ballroom will be leased by the union, as well as the bar privileges and bowling alleys. The union will have business possession from 10 a. m. until 3 p. m., but the members may avail themselves of the Rathskeller Club in the basement. While local members are permitted to use it, the club will be open to visiting union musicians.

William Fox, Marcus Loew and Adolph Zukor head the theatrical team of the organized units for the raising of \$5,000,000 for Jewish war relief. Mr. Fox subscribed \$40,000 Mr. Zukor \$20,000 and Mr. Loew \$10,000. The theatrical team expects to raise over half a million dollars. The three leaders of the theatrical team have made a very thorough canvass of the show business, each giving the larger portion of his time to it for the past two weeks. Mr. Fox gave himself a leave of absence from his office for the two full weeks to devote all of his attention to the war relief fund.

The Chicago Colony on Broadway in the past week has covered every

Joseph Granby, who opened with the new Valeska Suratt sketch, left it Sunday night, the new turn laying off this week preparatory to start up a route now being arranged. Granby is returning to the pictures, where he had been for two years prior to joining Suratt. He originated the Rasputin role in "The Black Monk."

Charles C. Shay, president of the I. A. T. S. E., departed for San Francisco this week where he will remain until after the election which takes place shortly. Organized labor is playing an important part in the forthcoming city battle of ballots in San Francisco.

Frank J. Sites, for three seasons of Sites & Emerson Co., operating the Academy Players, Haverhill, Emerson Players, Lawrence, and Emerson Players, Lowell, Mass., has disposed of his interests to Charles H. Emerson. The latter has taken charge of the three theatres.

"Princess Pat," playing in Canada of late, has found the territory not as profitable as anticipated and the owners, Fred Mayer and William Seeskin, are bringing the show back into the States. A few changes were being made in the organization this week.

For the first since he organized the Coburn's minstrels, J. A. Coburn is invading eastern territory this season with his show. He is now carrying 37 people and his own band and at present is playing southern time.

Caesar Rivoli published an announcement in last Sunday's news-

"GYPSY TRAIL'S" MIXED SCALE SEEMS POPULAR WITH PUBLIC

**\$1.50 First Half Week and Regular Prices Last Half, Together
with Hit at Plymouth, Having Wholesome Box Office
Effect. Watching Hopkins' Experiment.**

Managerial New York is watching the double scale innovation which Arthur Hopkins inaugurated at the Plymouth with the advent of "The Gypsy Trail" to charge \$1.50 top for the first three days of the week and \$2 for the last three days. With a week and a half of trial the plan seems to be working to great satisfaction, at least to the management of the Plymouth.

"The Gypsy Trail" is an accepted hit by theatregoers, and that adds to the popularity of the scheme. In many quarters it was believed that the management would immediately switch back to the old scale when this fact was proved, but such is not the case. The public has evidently been impressed by the new order of things judging from the comment at the box office, and there does not seem to be noticeable any deterrent on the sale for the last half of the week through the cheaper priced seats for the first three days, and the earlier nights in the week seems to be in advance of what it would be under ordinary conditions.

It is believed by the management that if the scheme were generally inaugurated it would mean the passing of the cut-rate agencies. With the hotels an arrangement has been made waiving all commissions to the house, with the agencies promising to work a 50-cent advance basis strictly for this house.

Hopkins' ads in the daily papers, carrying the slogan of "Back the Box Office," seems to have been met with a like spirit on the part of the theatregoers to such an extent that there are at least two managements at present seriously considering following his lead.

RED CROSS' LIGHT MATINEES.

The long-planned or rather mis-planned special Red Cross matinee of Friday last did a ground and lofty tumble in New York. It was early evident the plans for the country-wide charitable affair were sadly awry in the important factor of the time set for it. To have selected a date shortly before Christmas was enough.

Not alone was the time most unpropitious, but many figured the dailies had laid down. But it seemed the papers had requested plans more than once, to be informed of generalities. That may have been why that aside from the advertisements in the amusement columns there was comparatively little in the news columns on so important an event.

At one o'clock Friday afternoon several Broadway theatres declared not one ticket had been sold for the matinee. That that was actually true developed an hour later, when five attractions called off the matinee for lack of attendance. At the Cort ("Art and Opportunity") there were four persons in the house and the management dismissed them, sending the audience quartet across the street to the Playhouse or 48th Street. The Bijou ("Odds and Ends"); Harris ("The Naughty Wife"); 39th Street ("What's Your Husband Doing?"), and the 44th Street ("Hitchy-Koo") also canceled the Red Cross matinee.

Others could have followed the move, because less than \$100 was the gross in a number of cases. The total given

out for the whole Shubert string was \$2,465.30.

At the big vaudeville houses morning performances were given, and the results were better, though not as big as hoped for. However, the vaudeville houses made collections previously.

In spite of the featherweight legit box offices' total in New York the total for the whole country was predicted to turn out a very appreciative sum. The entire gross for every show wherever held was turned over to the Red Cross.

Some managers remarked the Red Cross itself was not any too active in promoting the special benefit. Everyone contributed services and the managers spent \$800 for newspaper advertising in the New York dailies.

Chicago, Dec. 12.

A variety of causes—lack of adequate advertising being the principal one—was ascribed to the disappointing result of the Red Cross Friday benefits of Chicago's theatres, according to Harry J. Ridings, head of the local managers' association and chairman of the committee for the middle west which had the event in charge. The receipts which the committee will turn over to the National Red Cross will not exceed \$5,000. It was expected between \$7,000 and \$10,000 would be collected.

Most of the Chicago theatres where the spoken drama is presented complied with the request of National Chairman Henry P. Davison of the Red Cross. Actors, stage-hands and musicians donated their services. In the case of William Gillette in "A Successful Calamity," no special performance was given, but Mr. Gillette donated personally his check for the average receipts of the combined matinees. At the Columbia, Manager Frank G. Parry received a wire from the Columbia Amusement Co., instructing that the management of the house, and not the employees, bear the cost of the benefit.

The Palace and Majestic theatres approximated \$1,000 each in receipts. No other house came anywhere near that figure. Approximately, some of the loop theatres drew the following: Cort, \$69; Colonial, \$200; Garrick, \$460; Princess, \$189; Le Salle, \$250; Columbia, \$275; Cohan's Grand, \$150; Olympic, \$160. In the outlying theatres the Windsor got \$52; the Crown, \$55; Gayety, \$50; Empire, \$80; Star and Garter, \$200; American, \$25; Wilson, \$70; Kedzie, \$90.

"CHU'S" TWO-A-DAY.

Commencing Dec. 24, "Chu Chin Chow" at the Manhattan opera house will give two performances daily, for two weeks. The capacity of the big theatre will permit a gross taking on 12 performances of between \$46,000 and \$48,000.

The box office reports in VARIETY last Friday had a typographical error for "Chu's" receipts the week, \$18,000. It should have been \$28,000.

"POLLYANNA" DRAWS ON COAST.

Los Angeles, Dec. 12.

"Pollyanna" threatens to exceed the business done by "Potash & Perlmutter" here. It is the biggest hit of the Mason theatre season thus far.

The first night was big and the advance sale very large.

PROVIDENCE AGAIN.

Providence, R. I., Dec. 12.

There were interesting developments in the predicted fight between the Klaw & Erlanger and Shubert interests in this city last week when it was announced the Shuberts were negotiating for the lease or purchase of the Majestic, the city's newest and largest playhouse, now showing vaudeville. It is believed that plans may be under way to transfer this property to Col. Felix R. Windleschafer and the Shuberts. Col. Wendleschafer is manager of the Opera house, the Shubert house here, and the lease of this property, it is said, will expire next summer. This follows on top of the announcement the week before Klaw & Erlanger were seeking to lease the Modern, a big film house here, suitable for big first-class productions.

It is now believed that these negotiations were in the nature of camouflage, for it is known in theatrical circles here the K. & E. threat to invade Providence was brought on by a dispute the two firms had over booking arrangements in Philadelphia.

It was at first reported that the Majestic was to close its doors Saturday night last, but this immediately was denied and the house is open this week with the usual vaudeville. At this time it was reported and circulated through the press than at a meeting of the Emery Amusement Company, whose control is held by A. C. and B. A. Emery, the stockholders had abandoned the effort to make a success of vaudeville at low prices and to throw the property on the market for lease. All that was admitted by the Emery Brothers was that some change might be made and that negotiations possibly were under way.

In view of the fact that the Emery Brothers have recently reopened the Emery, another house owned by them, with vaudeville, after having put on dramas and musical comedies, it is said the Shubert deal is likely to be closed any day now.

K. & E.-SHUBERT TRIAL.

Philadelphia, Dec. 12.

The trial of Klaw & Erlanger and Samuel F. Nixon's action against the Shuberts to restrain the latter from playing "Hitchy Koo" here Dec. 24, started yesterday, continued through today and will probably be a day or so longer before finished.

The matter of "pooling" theatres was gone into in the testimony.

SHERMAN PREPARED.

Lowell Sherman, the featured player of "Good Morning, Rosamond," at the 48th Street, seemed to scent the general verdict forthcoming on the play, as he is reported having rehearsals meanwhile with the Eugene Walter piece, "The Assassin," which is to open at the 48th Street Christmas night. Cyril Keightley will also be in the cast.

The "Rosamond" piece was subjected to a common panning by the reviewers and is apt to be withdrawn at any time before the new piece opens.

"TOP" SHOW DRAWING.

The Shuberts' production of "Over the Top" at the 44th Street Roof did some business last week, despite predictions to the contrary.

The performance starts at nine each evening. It commenced to fill up between nine and 9.30, with a fair gathering each night, although the cut rate offices contributed considerable of the attendance.

"JANE" MOVING OUT.

"Leave it to Jane" will leave the Longacre Saturday, lay off Christmas week, then play the Bronx, New York, and go to Chicago for an indefinite engagement.

The Weber & Anderson offices have decided the "Yes or No" show is in shape to follow "Jane" at the Longacre.

WOODS TELLS THE TRUTH.

A. H. Woods left the Coast Tuesday on the Southern Pacific and is due in New York Sunday. While away the theatrical manager is reported having gone into a picture project he has underway, but there is no reliable information forthcoming on the subject.

Last Sunday the New York "World" Magazine carried an interview with Mr. Woods, in which the producing manager stated the best plays are melodramas. The conclusion of the interview as published follows:

"And then you hit Broadway."

"Yes, and my first play was a failure. But 'The Girl from Rector's' was a big success. That's what put me on Broadway to stay. It's all because I was jealous of the big seven and eight carat stones the old time managers used to wear."

"And now, will you answer a few personal questions?"

"Shoot."

"Who is your favorite playwright?"

"Ned Sheldon."

"Why?"

"Oh, everything he writes is so different, so new and good. All great big plays."

"Who else?"

"Marcin is the best man for the money."

"Why?"

"Oh, because I've had a couple of successes from him."

"What do you think of Hermann Sudermann?"

"I can't see him at all. I couldn't read one of his plays."

"Why not? They're full of punch and action."

"Can't get interested. He writes for the classes."

"Still you produced a play made from his 'Das Hohe Lied.'"

"No I didn't. Frohman did that and I bought it from him."

"Well, who's your favorite author?"

"Haven't any."

"What books do you prefer?"

"I never read a book. I'm a business man."

"I see. And what's your favorite amusement?"

"What?"

"I mean it."

"Smoking a cigar."

Outside I took another look back. There was a place where a man had unblushingly told me the truth!

COHAN'S REAPPEARANCE.

The possibility of George M. Cohan returning to the stage in his new revue which opens Christmas Eve is spoken of and it is predicted that the show would be a guaranteed "knock-out" if he so decides.

The psychology of Cohan's return at this time is that his well known Americanism would act as a magnet.

"GOING UP" AT LIBERTY.

Cohan & Harris "Going Up" will open at the Liberty, New York, Dec. 24 or 25, succeeding "The Grass Widow" now there.

No decision has been made regarding the future of the "Widow" show. It opened Tuesday, last week, to big money, did \$400 Wednesday night, \$700 Thursday, dropped off Friday and has had no chance since through the weather.

LICENSE REHEARING.

Chicago, Dec. 12.

The Superior Court has allowed a new hearing in the Cort theatre matter against the City of Chicago on the matter of theatre licenses.

The Cort maintains it should be taxed on its seating capacity instead of a flat rate. The theatre secured an injunction in a lower court.

Shilling Divorce Action.

Chicago, Dec. 12.

William Shilling is suing Mabel Shilling for divorce in the Superior Court.

HOLIDAY SHOW SHIFTS WILL CHANGE BROADWAY'S MAP

Seven \$2 Theatres Dark Next Week. Numberless Departures and Entries for Holiday Week. Line-up Pretty Well Set at Present Time, with Possible Changes.

Either anticipating a rebound from the slump in the legitimate ranks with the coming of the holidays and the new year or a realization that the presence in New York of a number of mediocre shows has figured in the bad business, the producing managers are readying many new productions.

To date there are 18 new shows due for Broadway between next week and Jan. 15, about two-thirds of that number being scheduled for premieres during the Christmas and New Year's weeks.

Practically every theatre save the handful holding the hits will have new attractions, so that the New York show map will practically be "shifted to a new front." In a number of cases managers are withholding final decisions, but the lines are fairly well set.

"The Cohan Revue" is planned for the Amsterdam to succeed "The Riviera Girl," which moves to the Academy of Music, Baltimore, Dec. 24. But discussion as to terms is holding off a final decision as to the Cohan show and it isn't sure the revue will be ready by New Year's eve as announced.

"Going Up" will open Christmas Eve at the Liberty, "The Grass Widow" is scheduled to move into the 44th Street for two weeks, then to be supplanted by "When Love Is Young," the Blossom show produced by Hitchcock & Goetz. "Words and Music," the new revue by the same firm, will open the Fulton a week from Monday.

Perhaps the most notable of the Yuletide openings will be the return of Ethel Barrymore, who lights up the Empire again the day before Christmas with "The Lady of the Camellias" ("Camille").

Another revival is that of "Lord and Lady Algy" reopening the Broadhurst Dec. 22 to escape the inward rush of new plays.

Due for Christmas eve openings also are "Why Marry?" at the Astor, "Arabian Nights" at the Funch and Judy, "Flo Flo" at the Cort, "Billeted" with Margaret Anglin (planned but not definitely set to succeed Grace George at the Playhouse) and "Parlor, Bedroom and Bath" at the Republic. Lou Tellegen in "Blind Youth" will move to the 39th Street that day, having guaranteed the house \$3,000 weekly for nine weeks, a rarity this season, while "What's Your Husband Doing?" will take to the road.

Negotiations are on to send "Yes or No" into the 48th Street when "Good Morning Rosamond" stops there Saturday night. "Happiness," the new Laurette Taylor piece, may find a billet at the Hudson during New Year's week. "Sick Abed" or Dillingham's "General Post" are mentioned to succeed "The Country Cousin" at the Gaiety during the holidays.

"The Rainbow Girl" may be kept out for several weeks if the "Cohan Revue" goes into the Amsterdam and then pointed for the Knickerbocker. "Four Queens," the H. H. Frazee piece, first called "Oh James," and "The Melting of Molly" are also holiday possibilities, while Jack Norworth's "Nick Nacks of Now" may prove the initial show for Norworth's new house or the Vanderbilt, both of which are supposed to be ready for tenancy by the holidays though cold weather is delaying the builders.

Additional theatres over last week's

list will be dark next week, marching time for the holidays. The Playhouse remains open after a sudden decision by W. A. Brady, but an equally sudden move sent "The Three Bears" out and the Empire into darkness awaiting the arrival of Miss Barrymore. Others that will be dark are the Fulton, 48th Street, 44th Street, Princess, Astor and Broadhurst—seven in all.

COMMONWEALTH STILL IN EFFECT

The wrong impression is out as to the part the Actors' Equity Association is reported as playing in the proposed L. Lawrence Weber commonwealth plan of playing. The society is not advocating a general reduction of salaries of its members either here or on the road, although the impression gained credence to that effect following the adoption of the plan by the Richard Lambert company, playing "Art and Opportunity" at the Cort.

The Equity, in its by-laws and constitution, cannot regulate the salary of any member, but its legal department can advise members as to the line of action they may take. The members of the Lambert company belonging to the Equity, when the "Commonwealth Plan" was broached, put the matter before the Association, which, through its law department, advised the new arrangement legal and binding.

Mr. Lambert Tuesday stated the new plan had worked admirably for the first week, although no real line could be gotten on it owing to the severe weather which lessened theatre attendance.

Owing to a contract arrangement with John Cort, arranging to bring his new show, "Flo Flo," into the Cort, Lambert was planning to shift the current Cort show into another local theatre. Two houses are available. "Flo Flo" follows in the Lambert piece Dec. 20.

Lambert, unable to obtain a desirable theatre, decided Wednesday to close the show this Saturday. He expects to reopen after the holidays, with Boston as the first stop, but it is not determined yet whether it will be on the "commonwealth plan" as operative at present.

ALLEN FOSTER RESIGNS.

Allen K. Foster, general stage director for the Shuberts, tendered his resignation last Saturday. He is taking a brief vacation after three years' service, after which he will go into business for himself.

Impersonating Belasco.

David Belasco will be impersonated in the new Cohan Revue and both of his current successes, "Polly with a Past" and "Tiger Rose," will be burlesqued. Tuesday the producer spent several hours with a wig maker who is commissioned to outfit the Cohan show. Mr. Belasco readily submitting, so that his impersonator will at least be perfect as to resemblance.

Anna Belwin in "Mary's Ankle."

Anna Belwin will follow Irene Fenwick in the leading role of "Mary's Ankle." The show is at the Standard, New York, this week and expected to do \$9,000. Miss Belwin joins it Dec. 24 at Loew's 7th Avenue.

Miss Fenwick leaves to go with the revival of "Lord and Lady Algy."

TAITS BUYING RIGHTS.

E. and J. Tait of Australia have, within the past six weeks, bought rights for four American plays and one English production. The Taits have secured "De Luxe Annie," "Old Lady 31," "Mother Carey's Chickens," "The Invisible Foe" (H. B. Irving's London success, now running there at the Savoy), and "The Masquerader," the deal for the latter being the most important.

Arrangements were completed this week between Charles Tait and Richard Walton Tully to send the entire production of "The Masquerader" to Australia next spring. As the arrangement calls for the starring of Guy Bates Post, with whom an individual contract was made, and several other members of the present cast, it is the biggest "importation" by Australian theatrical interests from America to date.

The Taits have guaranteed Tully in such a way that his end of the 16 week Antipodean engagement should reach \$50,000. No risk is run by "The Masquerader" management and all expenses are assumed by the Taits, who have given Mr. Tully a substantial advance check.

The Taits plan to play the show in but two cities, presenting the piece in Sydney and Melbourne for eight weeks each. But it is possible Mr. Post will appear in a few performances of "The Nigger."

The piece will remain at the Booth for some weeks and will leave for Australia late in April. It will return next fall for the customary road tour.

LARRIMORE CHANGES SHOWS.

Chicago, Dec. 12.

The closing of "Here Comes the Bride" this week means little to Frances Larrimore of that cast, who has been engaged to take the feminine lead for the Broadway premiere of "Parlor, Bedroom and Bath" at the Republic, New York, Dec. 24.

Miss Larrimore replaces Dorothy Mortimer in the part. A. H. Woods has Miss Mortimer at \$60 weekly. Leo Dietrichstein wanted her for "The King," and an offer of \$150 weekly secured her signature to a contract.

According to the story here, when the Woods people called the attention of Cohan & Harris to the matter, that firm advised Woods it had nothing to do with the management of "The King," which was Dietrichstein's own production.

"BRIDE" SHOW CLOSED.

The Klaw & Erlanger offices this week arranged to bring back to New York "Here Comes the Bride," now playing at the Colonial, Chicago.

The show closes Saturday and will be shelved.

"The Brat," with Maude Fulton, takes up the tenancy of the Colonial, Chicago, opening Dec. 23.

BRONX DOES \$19,000 IN 2 WEEKS.

"The Man Who Came Back," held over at the Bronx opera house for a second week ending last Saturday, did \$19,000 on the entire engagement.

"BILLETED" AT PLAYHOUSE.

Margaret Anglin will open at the Playhouse Christmas Eve in "Billeted," succeeding Grace George, who has one more week in "L'Elevation." It is not yet settled whether Miss George will abandon her repertory idea for the season, but she has a new play in mind.

"Billeted" is an English play, in which Miss Anglin has been playing on the road for some weeks under another title, but the author insisted upon reverting to the original. She is trying out a new play this week, but that will not interfere with the Playhouse appearance.

B'WAY. FAILURE THEN—NOW!

Pittsburgh, Dec. 12.

"The Man Who Stayed at Home" closes at the Fort Pitt next week, completing at that time a twelve weeks' run and establishing a local record. The show will open at the Playhouse, Chicago, Dec. 24.

William Moore Patch will present the show in New York after the first of the year, having obtained a number of the cast from the Boston show, which will see its 30th and final week of the run there. The play was "The White Feather," a Broadway failure several seasons ago probably because its plot of intrigue was thought impossible.

"Seven Chances" will open at the Pitt Christmas Eve with a special company presented by William Moore Patch. The company has Frank Thomas, Robert Hyman, Mortimer Weldon, Jack Bohn, Wm. Bonelli, Harold Christy, Maude Hannaford, Rose Morrison, Virginia Mann, Nancy Winston, Louise Cooke, Florence Martin and Lillian Baker. The entire cast was supplied by Chamberlain Brown.

"JOY" LOOKING DOWNTOWN.

The lease on the Park by "The Land of Joy" expires Jan. 5, and the management of the show is on the lookout for a theatre within the theatrical district for a continuation.

H. B. Marinelli, who had much to do with the importing of the Spaniards to New York for their current successful run, is scanning Times Square with a view of locating upon a theatre.

Quinto Valverde, composer of the music in "The Land of Joy," has sailed for Havana. He will be gone for about two weeks to supervise the Spanish company now in Cuba.

It was stated this week that the recent abrupt departure of L'Argentina from "The Land of Joy" was for the purpose of going to Spain to organize another Spanish opera company to be brought to America by the Shuberts.

The Valverde Opera Co. may make a deal yet with Lawrence Anhalt, it is said, to remain at the Park for an indefinite period. Their takings last week were \$8,400, with no cut rate tickets. Next Monday there will be a reduction in the balcony and gallery prices, the orchestra remaining at \$2.50 per seat, including war tax.

SPECULATING ON "SUCCESS."

The piece "Success," written by Theodore Liebler, Jr., and due in New York about Christmas week, is reported something of a speculation among those most interested in it.

Outside backing is said to have been secured, but not in abundance, according to the story which says the producer, Ira Hards, has a percentage, with Brandon Tynan and Jess Dandy accepting half salary for the out-of-town try-out.

Harry Mestayer is reported engaged for the New York showing.

EMPIRE SILENTLY CLOSSES.

Without any previous announcement, nor supplementary notification to the papers the Ann Murdock show, "The Three Bears," closed its season at the Empire Saturday and the house remains dark until Dec. 24, when Ethel Barrymore comes in with her repertoire of former successes. The opening piece will be "Camille," which will have its out of town premiere in Washington next Monday.

Smith-Golden New Play Rehearsing.

The new play by Frank Bacon and Winchell Smith will be placed in rehearsal next week by Smith & Golden, to open in New York about the first.

"Toby's Bow" was tried out by the firm early this season but was set aside as impossible.

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.)

Roma June has been engaged by John Cort to be prima donna in "Flo-Flo."

Ralph Kellard, in "Eyes of Youth," leaves the show Dec. 15.

Lord Drumlanrig, son and heir of the Marquis of Queensberry, Dec. 6 married Irene Richards, in musical comedy, in London.

Leslie Stuart and Dave Stamper has been commissioned by Florenz Ziegfeld, Jr., to write music for his new "Midnight Frolic."

O. P. Heggie has been engaged to play the leading masculine part in "Happiness" (Laurette Taylor).

Richard Mansfield, Jr., will leave Pittsburgh this week, where he is at college, to join the British Army, for service in France.

With the new title of "Under Pressure," Sidney Rosenfeld's play, "The Love Drive," will shortly be seen in Chicago.

Charlotte Walker will sail next week for London, where she is to appear in a production of Eugene Walter's "The Wolf."

A road company of "Maytime" will open in Washington, Dec. 24, with John Charles Thomas in the leading role.

Starting Dec. 17, Oscar Spireseu will conduct the Symphony Orchestra afternoon concerts at the Strand, New York.

Harvey Phillips is the new treasurer of the Harris theatre, New York, in place of John Ostrander, resigned.

Gail Kane has returned to New York, after an absence of many months in California, where she has been filming with the Mutual.

"The Teacher of Goshen Hollow" is the new play by James Henry Smith which will be produced by Cohan & Harris in Buffalo Xmas week, with Mary Ryan in the title role.

In recognition of his services and to celebrate his sixth anniversary as stage manager for Charles Dillingham, R. H. Burnside Dec. 11 presented Charles Mast with a gold watch.

Julie Opp (Mrs. William Faversham) will not return to the stage. It was reported that she was to appear in the cast of "Lord and Lady Algy."

A concert will be given at the Astor theatre Sunday night for the benefit of the 304th Artillery, now at Camp Upton, Yaphank, L. I. It is being arranged by Bugler David Jones.

The Australian firm of E. & J. Tait has acquired from Arthur Hammerstein the Australian rights of his musical play, "The Firefly."

Dagmar Godowsky, daughter of Leopold Godowsky, pianist, has been engaged by William Faversham for "Lord and Lady Algy."

T. Daniel Frawley, Katherine Brown Decker and two other professionals left last week from San Francisco en route for Honolulu from where they will go to Japan and China.

Emily Frances Hooper and Frank Marbury have succeeded Dorothy Dickson and Carl Hansen as dancers in "Oh, Boy!" at the Casino.

Mrs. Katherine B. Blythe Barrymore, wife of Jack Barrymore, was granted an interlocutory decree at Los Angeles, Dec. 6, on the grounds of desertion.

Official pictures bringing home the importance of increased food production will be shown by the Department of Agriculture in picture theatres throughout the country.

Quinto Valverde, composer of "The Land of Fox," left this week for Havana where he will produce a new Spanish operetta and a Spanish revue.

A benefit performance will be given at the Hudson, Dec. 16, for the dependents of members of the theatrical profession who have joined the National Army.

Twenty-three ballot boxes, containing votes of 3,001 New York soldiers in France, were delivered to the Board of Elections, by the Adjutant General's Office, last week.

Moude Adam, will give a performance of "A Kiss for Cinderella" for the entertainment of the convalescent soldiers from the battlefields of France and Belgium in Toronto this week.

Harry B. Ford, Al Meyers, Toby Rogers and Jack Gould, known as the Bijou-Comedy

Four, will appear at several entertainments for Christmas funds and the men in the service.

The Catholic Big Brothers' League has engaged the Hippodrome for a concert Sunday, Dec. 30, for the benefit of the league. Fred Stone, George M. Cohan, Rex Beach are among those on the entertainment committee.

The United Producing Co., an organization formed to produce American plays in Canada while they are still running in the United States, have obtained the rights of "Oh, Boy!" and a number of other Broadway attractions.

Dr. Pasquale Marafioti, physician at the Metropolitan opera house, recovered judgment and costs against Clarence W. Willets, who he charged with breach of contract in connection with the first appearance of Caruso in pictures.

The American Red Cross has issued in pamphlet form a complete report of the War Council of appropriations and activities from the outbreak of the war, also telling what use is being made of the \$100,000,000 fund which has been contributed.

Daniel Blumenthal, former Alsatian Deputy in the Reichstag and Mayor of Colmar, who is now in America as president of the World League for the restitution of Alsace-Lorraine, is in favor of keeping theatres open in war time.

Proclamations have been sent by the National League of Women's Service to all armories and training camps throughout the U. S. asking the men who have little ones at home to communicate with their children immediately and have them send their Xmas desires to the League Headquarters, 257 Madison avenue, New York City.

Lester A. Walton of the "New York Age," the organ for the negroes, has been appointed to assist the Military Entertainment Service in providing entertainment for the enlisted men. Mr. Walton's duties will be to organize dramatic and minstrel companies among the colored soldiers at the several cantonments.

CRITICISMS.

NIGHT IN SPAIN.

A musical revue in two parts, produced by Charles Dillingham and Florenz Ziegfeld, Jr., at the Coconut Grove, atop of the Century, Dec. 6.

"A Night in Spain" is a dainty gem of grace and melody. Its music fascinatingly Spanish. Its costumes odd and brilliant. And such nice girls! Their winning, Spanish smiles refreshed a blasé Broadway audience. Vollets, premiere danseuse, was seen in a Spanish hula hula dance, among numerous others.—Herald.

Raymond Hitchcock, in moustachios and bullfighter's rig interpreted to a typical Broadway crowd much of the Spanish humor, which he feared might be lost in the chille con carne of foreign lyrics, boleros, seguidillas, habaneras, and what-not. The house received the entertainment with great applause as the first step in a general spread of these Spanish dances, which appear to have taken the town by storm.—World.

THEATRE DE VIEUX COLUMBIER.

"Le Carrosse De Saint Sacrement," La Jalouse Du Baribouille" and "La Navette" Comedies in one act. Played in French, Dec. 5.

Altogether the new bill is a rare triumph and thoroughly justifies the enterprise thus early in its career. Those who miss it will miss one of the rare privileges of the theatre.—Times.

Jacques Caneau gave a further illustration of his interesting methods of stage direction and of the skill of his company of the Theatre du Vieux Colombier in the second bill of his season, which was presented last night.—World.

GOOD MORNING ROSAMOND.

A comedy by Constance Lindsay Skinner, produced by the Shuberts at 18th St. Dec. 11. The play, by Constance Lindsay Skinner, is founded upon a novel which is said to have been popular. It is styled on the program "A comedy of youth and now." Those who see it will have to be not only young but brave and probably speedy.—Times.

By what kind of indolence such a little play could have reached the stage at all or have attracted fairly good actors to its cast is like "Six Months Option" of a fortnight ago beyond comprehension. In all events some producers must be badly in need of plays.—World.

THEATRE DU VIEUX COLUMBIER.

Bertheine, Alrod de Musset's comedy in three acts. Preceded by Le Pain de Menage,

a play in one act by Jules Renard. In French. Dec. 12.

The two previous bills showed talent among the men of the company. The Scapin of Copeau and the Geronte of Louis Jouvet in Moliere's farce, and the Don Andres of Francois Gournac in Merimee's comedy, were creations of rare distinction and comic effect, even according to the standards of Parisian acting. But with the possible exception of Lucienne Bogaert as Merimee's Perichole, the women of the Vieux Colombier have had little opportunity until last night.—Times.

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—E. T. Brown, \$837.20.
Harry Fox—G. M. Anderson (costs), \$71.35.
Neighborhood Amusement Co.—A. Lehmann et al., \$2,600.73.

Wm. A. Sheer and William A. Sheer, Inc.—Avidan Garage, \$243.30.

Wm. A. Sheer, Inc., \$121.70.

Creative Film Corp.—Chalmers Pub. Co., \$90.80.

Fred'k Conway Tearle—J. J. O'Connell, \$634.11.

Paragon Theatres Corp.—T. W. Bradley, \$652.

VanDyke Film Production Corp.—Revel Realty & Securities Co., \$337.95.

SATISFIED JUDGMENTS.

Ottokar Bartek—L. B. Treadwell, \$181.30 (Dec. 4/17).

ENGAGEMENTS.

Ione Magrane (leading Academy stock, Haverhill, Mass.).

Harrington Reynolds ("Madonna of the Future").

Eddie Gordan, Vida Walker, with the Jessie Howard stock.

Richard Anderson, Jim Leonard, with Bothwell Brown.

STOCKS CLOSING.

A. S. Stern's "Good Gracious Annabelle," Dick Kline, manager, has closed and the company returned to New York.

STOCK OPENINGS.

Four new plays will be produced at the Comet theatre, West New York, N. J., by George F. Smithfield. The company will be known as the Washington Stock Players, headed by Francis Keeley and Constance Robinson.

The Comet, East New York, adopts a new policy Dec. 23, when Michael Kalleser opens a stock venture there, the company staying at least two weeks when it will start a rep tour through Pennsylvania.

Harry Clay Blancy expects to open a new dramatic stock in Baltimore in two weeks.

The old Broadway, Bayonne, N. J., rechristened the Strand, opens with a new stock Christmas week, with James Cormican as managing director. The opening bill will be "It Pays to Advertise." Lorna Elliott was engaged by Olly Logsdon Tuesday as leading woman.

Jay Packard's Academy stock, Jersey City, has closed, with the house going back to pop vaudeville. Direction, C. W. Morganstern.

The Empire, Montreal, opens Christmas week with dramatic stock, with Paul Casbeuve operating director. The opener will be "Rich Man-Poor Man," with Louise Carter and M. J. G. Briggs as leads.

ROSHANARA ROAD TOUR.

Roshanara's Divertissements, direction Richard Hornndon, with Roshanara supported by Michio Itow, Talle Lindhal and Thomas Allen Rector, will start a road tour New Year's Eve. Hornndon will not travel with the show.

All Stars for "Rainbow Girl."

Philadelphia, Dec. 12.

"The Rainbow Girl" at the Forrest has had its local engagement extended a week, due to the inability of the theatre to secure another attraction at this time.

The show has been voted a good one and it is said will be withdrawn after the Forrest run to recast it with all stars, then probably send it to the Knickerbocker, New York.

SHOWS IN CHICAGO.

Chicago, Dec. 12.

"Have a Heart" developed some strength in its first week, standing up through the full period to profitable returns. Flora Zabelle, the feature, is a Chicago product, and this may have piled up a first week showing. Other ventures doing nobly in the generally disastrous theatrical desert were Ruth Chatterton in "Come Out of the Kitchen," at Powers; George Arliss, an unexpected money-getter at the Blackstone, in "Hamilton"; "The Man Who Came Back," slipping a little after a long run, but, like "Oh Boy," in the same status, still sending checks to the home office. "The Passing Show," with its reinstated runway, did a handsome week.

Among the current shows returning balances on the sad side of the statement are: "Here Comes the Bride," "Why Marry?" "Johnny Get Your Gun" and William Gillette in "A Successful Calamity," which leaves to make room for "Love O'Mike." This calamity was successful only artistically, having drawn great notices and much favorable comment, but very few clamshells.

Seasonable but terrible weather came toward the end of last week and ran over the start of this one, hurting the lame ducks which were weakest in advance sales vitally.

The Olympic will be dark until Dec. 23, when Kolb and Dill reopen it.

SHOWS IN 'FRISCO.

San Francisco, Dec. 12.

The trio of new offerings differed somewhat in returns, with "Poin Pom" at the Columbia getting away to the biggest start.

The Cort is housing "The Flame," that opened to half a house Monday.

"Old Kentucky," the initial stock presentation at the Alcazar, is doing nicely.

SHOWS IN NEW ORLEANS.

New Orleans, Dec. 12.

"Chin Chin" is doing moderately well at the Tulena. "Mutt and Jeff Divorced" is rather light at the Lafayette, and burlesque at the Dauphine fair. Business currently is off.

AUTHOR CALLED OFF SHOW.

The proposed Klaw & Erlanger Revue was called off for production at this time, it is said, by its author, Gene Buck, the latter requesting Klaw & Erlanger to defer the production, owing to the present conditions.

The first report was Klaw & Erlanger had called off the Revue at the suggestion of another theatrical producing firm about to produce a similar show which might appear in a K & E. house.

"SAY WHEN" TITLE.

The title for the new "intimate" musical comedy for the Princess is "Say When," due for a Broadway premiere in about five weeks.

The show is the joint work of Jerome Kern, Guy Bolton and P. G. Wodehouse.

SINK IN NEED.

Chicago, Dec. 12.

A long siege of illness which resulted in complete nervous breakdown has placed Will Spink, manager of the Imperial, in dire financial straits. His father, George Spink, came from St. Louis recently, and spent all the money he had in an effort to take care of his son.

Now Spink is dependent entirely on what aid can be rendered by the profession. Frank Rivers, auditor for the Kahl-Castle interests, has taken up a subscription in Spink's behalf, and he calls on all members of the profession who feel they are in a position to help to send what they can.

SHOWS IN NEW YORK.

"Art and Opportunity," Cort (3rd week).
 "Business Before Pleasure," Eltinge (17th week).
 "Blind Youth," Republic (2nd week).
 "Chu Chin Chow," Manhattan (8th week).
 "Cheer Up," Hippodrome (17th week).
 "Country Cousin," Gaiety (16th week).
 "Doing Our Bit," Winter Garden (8th week).
 "Eyes of Youth," Elliott (16th week).
 "French Players," Theatre de Vieu Colombier (3rd week).
 "Good Morning Rosamond," 48th St. (1st week).
 "Gipsy Trail," Plymouth (2nd week).
 "Greenwich Village Players" (5th week).
 "Her Regiment," Knickerbocker (5th week).
 "Jack O'Lantern," Globe (9th week).
 "Leave It to Jane," Longacre (16th week).
 "Lombardi, Ltd.," Morosco (12th week).
 "Land of Joy," Park (7th week).
 "Madame Sand," Criterion (4th week).
 "Maytime," Shubert (16th week).
 "Man 1917," Century (16th week).
 "Naughty Wife," Harris (5th week).
 "Over the Top," 44th St. Roof (2nd week).
 "Odds and Ends," Bijou (4th week).
 "Oh, Boy," Casino (5th week).
 "Polly With a Past," Belasco (15th week).
 "Pipes of Pan," Hudson (6th week).
 "Riviera Girl," Amsterdam (12th week).
 "The Grass Widow," Liberty (2nd week).
 "The Masquerader," Booth (15th week).
 "Tiger Rose," Lyceum (11th week).
 "Tailor-Made Man," Cohan and Harris (16th week).
 "The King," George M. Cohan (4th week).
 "Very Idea," Astor (13th week).
 "What's Your Husband Doing," 39th St. (5th week).
 "Washington Square Players, Comedy (7th week).

RUSSIA RESPONSIBLE.

"The People's King," a spectacular drama, written by a Russian grand duke, has been called off. It was to have seen production by Elliott, Comstock & Gest, but with conditions reversed in Russia since the play's inception the withdrawal was forced.

Stock at St. Paul.

Chicago, Dec. 12.

William Koenig, owner of the Gaiety theatre in St. Paul, is organizing a permanent stock. His manager, Kenneth Bradshaw, was in Chicago last week engaging a company. Bradshaw has been affiliated with various stock organizations in Chicago.

During his visit here he engaged the following players: William Belmont, Franklin Deneithorne, Constance Hallett, Clyde Jackson, J. S. Sullivan, Ida Courtney and Gertrude Richey. Ed Carroll has been appointed stage manager and director. The company opened Thursday with Clyde Fitch's comedy, "Girls." They will follow with "Bunker Bean," "The Divorce Question," "Potash and Perlmutter" and other standard stock.

Board of Censors for Haverhill.

Lowell, Mass., Dec. 12.

Haverhill is to be dignified with a Board of Censors. Mayor Morse arrived at that decision after hearing some of the criticisms passed by leading citizens on the dramatic and picture attractions offered in that town.

The board will consist of three members, composed of City Marshal Mack, a woman to be appointed, and the Mayor. "Her Unborn Child" was billed there next week and caused many protests. After seeing a rehearsal of the performance, the Mayor decided, with the elimination of some parts, the play might be produced.

Engaged for Poli Stock.

Jack Squires, Elsie Bartlett and Charles Sinclair have been engaged, through Chamberlain Brown, for the musical stock opening at Poli's Washington at Christmas time.

Jack Welch in on Fulton Lease.

Jack Welch, general manager for Raymond Hitchcock and Ray Goetz, has an interest in the year lease of the Fulton, which the producing firm took over last week.

COAST PICTURE NEWS.

By Guy Wick.

Los Angeles, Dec. 14.
 Gardner Bradford, for a year and a half past publicity man for Mack Bennett, has left that concern to write titles for Triangle.

Scenario writers and would-be film scribes, attention! Here's \$1,000 easy money for you. Lois Weber, the world's greatest woman producer, wants a sequel for "The Price of a Good Time." If you have ever written a scenario or think you could write one, get out your trusty graphite or faithful Underemington and give birth to what you think could, with the clever producer's genius, be developed into a worthy sequel to the current thundering photoplay. Then buy the necessary stamps and mail it to Lois Weber studios, Vermont and Santa Monica boulevard, Los Angeles, Cal.

Film people, particularly Mack Bennett, who had charge of the affair, are being congratulated upon the success of the monster benefit given at Clune's Auditorium, the proceeds going to the National Defense fund for the purpose of sending Xmas presents to Southern California boys at the front. Approximately \$7,500 was netted. Charles Murray had charge of the stage and Ed Roberts looked after the publicity and program.

The Actors' Equity Association met Dec. 6 at Walker Auditorium.

Julian Eltinge claims to have discovered a fat-reducing pill. Swallow a pill and go on eating and living as usual and you will lose all the weight you desire, he says.

Arthur Statter, scenario writer, is promoting the Rialto again after a siege of illness.

Raymond B. West allows that no film star is famous until he (or she) has had a theatre named after him. How 'bout a gin fizz or a tooth paste?

George Chesbro, for some time leading man with Triangle, has left that concern.

From photographs snapped in London during D. W. Griffiths' sojourn there—and the camera doesn't lie—it would appear that the celebrated director was something of a "social wolf" among the British aristocracy. Several of these pictures reveal D. W. G. tete-a-teteing with Lady Diana Manners, the Asquiths, the Lloyd-Georges and others of equally social prominence.

C. M. Simmons, for many years a prominent film exchange organizer and manager, and until a few weeks ago manager of Goldwyn branch here, left yesterday for New York to assume the general managership of State Rights Distributors, Inc.

J. Stuart Blackton is expected this week to produce his third Sir Gilbert Parker adaptation, "Wild Youth." He will be located at the Lasky studio.

Clarence G. Badger, who has been directing Mack Bennett comedies and before that Keystone for several years, has left for New York to join Goldwyn.

Eddie Foy is coming back to Los Angeles as soon as he completes his present Orpheum tour, to produce films. He says he has backing and will turn 'em out on his own hook.

S. Morton Cohn, lessee of the Burbank, and one of Portland's wealthiest citizens, is expected in Los Angeles in a few days. He has been in the north several months.

Music seems to be the favorite pastime of the cinema heroes. In Charlie Chaplin's room in the Athletic club you will find not only a piano but a violin and cello. There are always several big saxophones in Wallace Reid's domicile while Julian Eltinge's front parlor is well graced by a magnificent harp. You betcha they know how to play them.

All the big guns of the films were in the Rose room of the Alexandria Thanksgiving night. The occasion was the third annual ball of the Motion Picture Directors' Association. There were several surprise features. William Robert Daly was the chairman of the entertainment committee.

N. M. P. I. MEETING.

The quarterly meeting of the board of directors of the National Association of the Motion Picture Industry will be held in the Times Building at 1 o'clock today (Dec. 14).

Edna Goodrich Remaining in Films.

It is reported Edna Goodrich, one of the stars of the Empire All-Star Corporation, will continue in films under the direction of Joseph A. Golden.

"The Spanish Dancers" at the Coconut Grove are there for 10 weeks, under contract. It is possible the Dillingham-Ziegfeld management will prepare an elaborate revue to follow their engagement.

RUSH

Your Copy for

VARIETY'S

12th Anniversary

Number

Only a few days left. Don't fail to be represented in this, the best of all theatrical issues. No increase in advertising rates. Mail all copy to VARIETY, Times Square, New York.

(BILLS NEXT WEEK (DECEMBER 17))

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Offices; "W. V. M. A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H." Ackerman & Harris (San Francisco).
SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York
PALACE (orph)
Mme. Bernhardt
Cameron Sisters
Brendel & Burt
Leblanc & Gallager
Lyons & Yocco
Marie Lo
Gordon & Rosa
(One to fill)
ALHAMBRA (ubo)
Randall & Myers
Paul Dickey Co
Harry Carroll
Connolly & Wenrich
Milt Collins
Rockwell & Wood
"Riding School"
Ward & Cullen
Morin Sisters
COLONIAL (ubo)
S. Jabas
Alfred Bergen
Dooley & Nelson
Brendel & Burt
E. J. Haines Co
Bailey & Cowley
Ernest Devoy Co
Florence Tempest
Loyal's Dogs
RIVERSIDE (ubo)
Edward's Revue
Cecil Cunningham
Imhoff Conn & Cor
Ames & Wuthrop
Barry Girls
Everest's Monks
(One to fill)
ROYAL (ubo)
(Holiday Festival)
Eddy Duo
Blon City 4
Herman & Shirley
Farber Girls
Allen Dinehart Co
Grace Fisher
Cummings & Mitchell
Lambert & Ball
"Makers of History"
AMERICAN (loew)
Isabelle Sisters
Tribble & Brown
Will & Mary Rogers
Gilding O'Mearas
O'Brien Hays Co
Sterling Rose Trio
(One to fill)
2d half
Nelson Sisters
Burke & Kendall
Grace DeWinters
Gilding O'Mearas
Al Noda
Expansion
Big 4
(Two to fill)
VICTORIA (loew)
Helen Jackley
Miller & Green
Elinor & Carleton
"The Night Man"
Big 4
Hall & Guilda
2d half
Woodford's Dogs
Maude Tiffany
Will & Mary Rogers
Jessie Haywood Co
Dura & Fealy
(One to fill)
NATIONAL (loew)
Bell Thayer Bros
Mabel Harper Co
Chas & S. McDonald
Andy Rice
Chong & Moey
2d half
Chadwick & Taylor
Cervo
Lella Davis Co
Alice Hanson Co
Stephan Sisters
LINCOLN (loew)
Stevens & Falke
Marcus & West
Mel Enkman
Walters & Moore
John & Mae Burke
Asak Duo
2d half
Isabelle Sisters
Tribble & Brown
Tyler & Collins
Lee Walton & Henry
Great Seattle
GREELY (loew)
Clark & Wood
Cervo
"Expansion"
Harry L. Webb
Leo Zarrell
(One to fill)
2d half
Overholt & Young
Mel Enkman
Mabel Harper Co
Williams & Mitchell
Water & Elliott
The Renellies
ROULEVARD (loew)
Wm Morris
Maude Tiffany
"Apple Blossom Time"

Dale & Burch
Don Fulano
2d half
Stewart & Mercer
Herman & Henley
Francis & Kennedy
Ray Conlon
Remington
BLANCEY (loew)
Stone & Manning
Burke & Kendall
The Skatelles
Hanson & Markoe
Lella Davis Co
Bobbe & Nelson
Monroe & Grant
2d half
Cooper & Lacey
"Apple Blossom Time"
Henry Frey
Chas & S. McDonald
Dale & Burch
Bell Thayer Bros
ORPHEUM (loew)
The Yalios
Dow & Dale
Hobson & Beatty
Jessie Haywood Co
Lee Walton & Henry
Saratou Troupe
(One to fill)
2d half
Nat Burns
Murphy & Klein
Don Fulano
Elinor & Carleton
"What Really Happd"
Bobbe & Nelson
The Arleys
AVE B (loew)
Hinkel & Mae
Demarest & Doll
Vincent & Maxine
(Two to fill)
2d half
Marcella Johnson Co
Jarow
(Three to fill)
Brooklyn
RUSHWORTH (ubo)
Hill & Sylvan
Eddie Borden Co
Lyndell & Higgins
Gertrude Barnes
"Bonfire of Empires"
Hallen & Fuller
Halligan & Sykes
Harry Fox
Francis P. Bent
ORPHEUM (ubo)
4 Nights
McMahon & Chapelle
Doree's Celebrities
Cole Russell & D
Bessie Clayton Co
Nonette
Dorothy Regal Co
Burns & Frabito
Athos & Reed
DEKALB (loew)
Gold & Seal
Nick Verga
Herman & Henley
Middleton & Spillmeyer
Webster & Elliott
The Arleys
2d half
The Yalios
Robinson & Dewey
Hobson & Beatty
"Get into Hangeage"
Andy Rice
Leo Zarrell Duo
BIGLOU (loew)
Overholt & Young
Robinson & Dewey
Al Noda
"What Really Happd"
Francis & Kennedy
The Renellies
2d half
Gold & Seal
El Cota
"The Job"
Chase LaTour
Asak Duo
(One to fill)
2d half
FULTON (loew)
Nat Burns
Nelson Sisters
Williams & Mitchell
Grace DeWinters
Great Seattle
2d half
Wm Morris
Miller & Green
John & Mae Burke
Evelyn Cunningham
The Skatelles
WATKINS (loew)
Flying Riders
Murphy & Klein
(Three to fill)
2d half
Lank & Green
Harriet Marlotte Co
Nick Webb
(Two to fill)
PALACE (loew)
Woodford's Dogs
Marcella Johnson Co
Jarow
(Two to fill)

2d half
Gardner's Maniacs
Adrian
6 Stylah Steppers
(Two to fill)
Albany, N. Y.
PROCTOR'S (ubo)
(Troy split)
1st half
Burns & Joe
Miller & Newcombe
Conly & Webb
J. K. Emmett Co
Low Dockstader
3 Bartos
Alexandria, La.
RAPIDS (ubo)
Boudin Bros
Josephine Davis
Raymond & O'Connor
Jlu Jluu Wrestlers
(One to fill)
2d half
Art Adair
Blanche Alfred Co
Whoeier 3
(Two to fill)
Albany, Pa.
ORPHEUM (ubo)
Reno
V & E Stanton
Norris Baboons
(Two to fill)
2d half
Maximilian's Dogs
Carrie Reynolds
Van Bros
C Crawford Revue
(One to fill)
Alton, Ill.
HIPP (wva)
Henry & Moore
Ward & Raymond
2d half
"Magazine Girls"

Harry & Eva Puck
Blanc & Burt
MODJESKA (loew)
Henry & Adelaide
Tommy Hayden Co
Daisy Harcourt
Ruth Howell 3
(One to fill)
2d half
Eugenie Lelliane
Gry & Old Rose
Duncan & Hoyt
Musical Avolos
(One to fill)
Bakersfield, Cal.
HIPP (aah)
(10-18)
Sigmond & Manning
King Bros
(18-20)
Wagner & Whiting
Grace Linden
Beat Borton & Kerr
(21-22)
Fiddler & Cole
2 Carltons
Baltimore
HIP (loew)
4 Martells
Curry Graham
Howard & Sadler
Ryan & Richfield
Lander Bros
Renee Girls
Battle Creek, Mich.
BIJOU (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
Aerial Mitchell
Gilbert & McCutcheon
Haviland Thornton Co
Rucker & Winfield
Welch Mealey & M

The Professionals' Original Home

CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO
Shanley and Parsons "Fifty-Fifty"

Altoona, Pa.
ORPHEUM (ubo)
Wood Mel & Phillips
Kastling Kaye
(Three to fill)
2d half
Cook & Rother
Inness & Ryan
Aeroplane Girls
(Two to fill)
Annanda, Mont.
BLUE BIRD
(ab-wva)
(Same bill playing)
Hipp Spokane 10
Kenny & LaFrance
Bernard & Merritt
K Benson & Holloway
"Camp in Rockies"
Geo F Hall
Bonessall Troupe
Ann Arbor, Mich.
MAJESTIC (ubo)
(Same bill playing)
Bijou, Bay City,
Mich. 10
1st half
O & M LaFevre
Duval & Simmonds
Linton's Girls
Al Abbott
Shaw's Circus
Atlanta
LYRIC (ubo)
(Birmingham split)
1st half
Frank & Toby
Emma Stephens
"Dreamland"
Swor & Avery
7 Bricks
GRAND (loew)
B & V Morrissey
Lyrics
Edward Farrell Co
Spiegel & Barnes
Rice Elmer & Tom
(One to fill)
2d half
Henry & Adela
Daisy Harcourt
Ruth Howell 3
(Two to fill)
Augusta
GRAND (ubo)
(Macon split)
1st half
Newkirk & Homer G
Ancher & Ward
Nora Kelly Co
Nora Kelly Co
Bloomington, Ill.
MAJESTIC (wva)
Walter Baker Co
Rakapation 6
Belmont & Creighton
The Rials
(One to fill)
2d half
Gordon & Francis
Fisher & Gilmore
Little Lord Roberts
Billy Elliott
3 Gowell Bros
Bloomington, Ill.
MAJESTIC (wva)
Walter Baker Co
Rakapation 6
Belmont & Creighton
The Rials
(One to fill)
2d half
Willie Mieselm Co
Roth & Roberts
Wm Morton Co
Jim McWilliams
Internat Rev
Houston
KEITH'S (ubo)
Darras Bros
Jennie Middleton
Benumonte & Arnold
Nat Nazarro Co
E. HEMMENDINGER 45 JOHN STREET
Liberty Bonds
Jewellers to the President
accepted in payment for merchandise also for accounts due. Tel. John 571

Kaufman Bros
Rudy Dug Gordon
Morris & Campell
Meehan's Dogs
ORPHEUM (loew)
Kramer & Cross
Dorothy Roy
Harmon Zahores & D
"Regular Business M"
Conroy & O'Donnell
DePace Opera Co
2d half
Alexander & Swain
Hinkel & Mae
McKee's Scotch Revue
Rose Berry
Dorothy Burton Co
Friend & Downing
Zeno Jordan Zeno
ST JAMES (loew)
Adams & Manale
3 Moriarty Sisters
"The Mollycoddle"
Lena & Smith
Raskin's Russians
(One to fill)
2d half
Pete George
Ferguson & Sunderl'd
Rawls & VonKaufman
Ryan Joyce
Penn Trio
Bridgeport, Conn.
POLIS (ubo)
Elizabeth Cutty
"Congressman Kitty"
Hart & Clark
Bellicaire Bros
2d half
Garcinetti Bros
Ethel & Robinson
Ethel MacDonough
Knapp & Cornella
Chas Morati Co
PLAZA (ubo)
Juno Salme
Stewart & Olive
Ken Sheridan & D
"Hunting a Wife"
(One to fill)
2d half
The Puppets
Dean & Thatcher
Robb & Robinson
Palmy Hall & Brown
Buffalo
SHEA'S (ubo)
Wilson & Aubrey
Moore & Gerald
Peirela Sextet
Sylvia Clark
Leavitt & Lockwood
Beauty
(Two to fill)
Butte, Mont.
PANTAGES (p)
(21-27)
"Bride Shop"
F & O Walters
Senator Murphy
Jack Kennedy Co
Rodriguez
PEOPLES-HIPP
(ab-wva) (16)
(Same bill playing)
Blue Bird, Annanda,
10; Grand, Wallace,
1d, 21)
2d half
Alvarez Duo
Rosalee Asher
Walsh & Rand
"Night with Poets"
Lew Ward
blanghali Trio
Chicary
ORPHEUM
Jos Howard Co
Frank Crumit
Kanzairia Japs
Rice & Werner
Connell & Craves
Isabelle D'Armond Co
LeGroillia
PANTAGES (p)
Lottie Mayer & Girls
"Lots & Lots"
Brooks & Powers
J Singer & Dolls
Beatrice McKenzie
Camden, N. J.
TOWER'S (ubo)
2d half (13-15)
Bedford & Gardner
Newport & Strick
"Clock Shop"
Gellerini Sisters
Breen Family
Cedar Rapids, Ia.
MAJESTIC (wva)
Hayataka Bros
Hugo Lutgens
Ada White Co
Hilden & Herron
Flake & Patton
Col Diamond & Daugr
2d half
Wm Delollie Co
Harry & Etta Conley
Valyda & Iraz Nuts
Zig-Zag Revue
Kelly & Galvin
Booth & Leander
Champaign, Ill.
ORPHEUM (wva)
Helen Savage Co
Berwick & Hart
Hilings
Zeno & Mandell
Long Tack Sam
2d half
Balancing Stevens
Weber Hook & Fraser
Pisano & Pingham
Solene & Walton
Emma's Trio
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Bell & Eva
Swan & O'Day

Long & Ward
Gilmore & Corbia
Carmelita's Birds
Charlotte, N. C.
MAJESTIC (ubo)
(Roanoke split)
1st half
Lillian's Dogs
Embs & Alton
Sylvester Family
Helen Ely Co
Nelson Comiques
Chattanooga
RIALTO (ubo)
(Knoxville split)
1st half
Belle Onra
Aubrey & Rich
Mr & Mrs N Phillip
B Harris & Brown
Chey Ling Hee Co
CIVIC CENTRE (ubo)
1st half
Weber & Rednor
"Betting Betty's"
Tom Mahoney
(Two to fill)
LYRIC (loew)
Gardner & Francis
Fisher & Gilmore
Little Lord Roberts
Billy Elliott
3 Gowell Bros
2d half
B & V Morrissey
Lyrics
Edward Farrell Co
Spiegel & Barnes
Rice Elmer & Tom
Chicago
MAJESTIC (orph)
4 Martells
Jasie Busley Co
Mr & Mrs Fradkin (n)
Moore & Whithead
Eva Taylor Co
Chas Howard Co
Brodeau & Silver(n)
Ed Miller Duo
4 Dabues
PALACE (orph)
Sam Mann Co
Whiting & Burt
Kalmars & Brown
Bert Fitzgibbon
Leo Beers
Medlin Watts & T
Jussling Nelson
Mank & Snyder
LINCOLN (wva)
Clifton & Kramer
Golden Bird
Buck Bros
(Two to fill)
2d half
Kelso Bros
Cecil & Bernice
Herbert Lloyd Co
Silver & Duval
Aerial Butterflies
WILSON (wva)
Willie Mieselm Co
Lieut Bowman
Broughton & Tunner
Barber & Jackson
Montambo & Wells
2d half
2 Blondys
Anderson & Goules
Mr & Mrs W O'Clare
Harry Adler
Col Diamond & Daugr
WINDSOR (wva)
Fred's Pigs
Gladya Connell
Will Stanton Co
Wulton Sisters
Roy & Arthur
2d half
Karlton & Kilford
Ed & Irene Lowry
Veterans
Harry Rose
(One to fill)
KIDZIE (wva)
Swan & Swan
Mahoney & Rogers
Morgan & Gray
Emily Darrell Co
"Fascinating Flirts"
2d half
Montambo & Wells
Tojett & Bennett
Will Stanton Co
Yates & Reed
Roy & Arthur
AVENUE (wva)
Flying Mayors
Mr & Mrs Wm O'Clare
Ed & Irene Lowry
Tennessee Trio
Stewart & Diggs
(One to fill)
2d half
Rull & Rull
Johnson & Robinson
Stewart & Diggs
(Two to fill)
AMERICAN (wva)
Kelso Bros
Cecil & Bernice
Paul Bauwens
Madison & W. Wheeler
Aerial Butterflies
(One to fill)
2d half
Clifton & Kramer
The Golden Bird
(Four to fill)
NORTH HIP (wva)
Coleman Goetz
Solene & Walton
Al Deau & Sorlity G
Castling Lanyes
Mme Ohlson Solem
Paul Kie-ta Co
Denny Simmons
Jack Gardner Co
Sylvester Schaeffer Co

HOTEL APPLETON

SAN FRANCISCO

(Next to Alhambra Theatre)

The new name of the theatrical profession.

(Three to fill)
McVICKERS (loew)
The Concertos
"Breath of Old Va"
Geo Hunter
Melody Maids
Five Florinonds
Devenport & Rafferty
Florence Rayfield
Kane & Herman
(Two to fill)
Cincinnati
KEITH'S (ubo)
Arnold & Florens
Parish & Peru
Almont Dumont Co
Jimmy Lucas Co
Salle Fisher Co
Santos & Hays
Apollo Trio
EMPRESS (abc)
Southern Serenaders
Stratford 4
Maybelle Phillips
Hearn & Rutter
(Two to fill)
Cleveland
KEITH'S (ubo)
Kerslake's Pigs
Joyce West & M
Mr & Mrs Connolly Co
Mullen & Coogan
6 Kirksmith St
Beatrice Herford
Blossom Seely Co
Cronin's Novelty
(One to fill)
MILES (miles)
Peggy Brooks
"Act Beautiful"
Savannah & Georgia
"New Turnkey"
"New Producer"
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
O'Neil Twins
Edward Marshall
Gypsy Songsters
Walter & Walter
LaToy Bros
2d half
Helen Savage Co
Berwick & Hart
LaSoria & Gilmore
Pat Barrett
Ellie Knowlin Tr
Denver
ORPHEUM
(Sunday Opening)
"Submarine F 7"
Nina Payne
Milo
Arthur Havel Co
Louis Hart Co
Hughes Musical 3
Delro
PANTAGES (p)
"Salut & Sinner"
J & D Miller
The Cromwells
Brady & Mahoney
"Bon Voyage"
Des Moines
ORPHEUM
(Sunday opening)
March's Lions
"The Night Boat"
William Ebbs Co
Frankie Heath Co
Santly & Norton
Gonne & Alberts
Anson
Detroit
TEMPLE (ubo)
Louis A. Simon Co
Watson Sisters
Gert Leon
Vernon 5
Violet McMillan Co
Dickinson & Deagon
6 Am Dancera
Kerville Family
MILES (abc)
Bert Lennon
Levy & Cooper
Belle Oliver
Kalm
Mudge Morton Trio
Les Valadonas
ORPHEUM (miles)
Riding School
Smith & Troy

REISENWEBER'S

SEA GRILL AND CAFETERIA

For Ladies and Gentlemen

S. W. Cor. 5th St. and Columbia Grade

NO CABARET—NO DANCING

Delicious Food in Ample Portions

AT REASONABLE PRICES

Cape Cod Ste. 10c, Supp. 15c

English Chop, Ham and Baked Potatoes 50c

Offen 5c, Tea 10c, Beer 10c

OPEN DAILY AND SUNDAY

From 6:30 A. M. to 1:00 A. M.

Columbus
KEITH'S (ubo)
Casting Campbell
Holmes & Buchanan
Clare Vincent Co
E Nesbitt & O'Neil
DeLeon & Davis
Fink's Mules
(One to fill)
Dallas, Tex.
MAJESTIC (inter)
Capes & Snow
Three Vagrants
George Rolland Co
Nelle Allen
George Darnell Co
Milton & Delong Sis
B Bouncer's Circus
DANVILLE, Ill.
PALACE (ubo)
Florenz Duo
Raines & Goodrich
"A Real Pal"
Ben Deely Co
Thalerou's Circus
2d half
Rettor Bros
Moore & Rose
"Finders Keepers"
Belmont & Belmont
Saupson & Della
Davenport, Ia.
COLUMBIA (wva)
Jack & Kitty Denamco
Valyda & Iraz Nuts
"The Slacker"
Ort & Gody
"Dairy Maids"
2d half
Hayataka Bros
H & E Conley
Al H White Co
Morley & McCarthy Sis
Mounahia Sextet
Dayton, O.
KEITH'S (ubo)
Eva Taunyan
Wm Gaxton Co
F & L Bruch
Will Ward & Girls
Fox & Ward
Beeman & Anderson
Jack Lavier
Novity Clintons
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
Del Italy & Jan
Weber Hook & Fraser
Leita Shaw Co
Ray Snow
Pernhoff & Rose Bal
Harry Thompson
"M's Up-to-Date"
Harvey DeVora Trio
Strength Bros
"REGENT" (miles)
"Cabaret De Lute"
Clayton & Leane
"Children of France"
Sampon & Douglas
Burns & Foran
The Lelands
Duluth
ORPHEUM
(Sunday opening)
4 Marx Bros
Bessie Rempel Co
Spencer & Williams
Comfort & King
Imperial Duo
GRAND (wva)
(Same 1st half show
playing Orpheum, Ft.
Williams, 21-22)
2 Ruby Girls
Merchant Prince
Ives Leahy & Farnesw's
Davis & Kity
(One to fill)
2d half
Cummin & Seaham
Wilson & Wilson
Royal Italian 6
Stetson & Huber
E. St. Louis, Mo.
ERBER'S (wva)
3 Weston Sisters
Lewin & Leopold
Hardy & Wilson
Togan & Govea
2d half
Swan & Swan
B & B Morgan
Kranz & LaSalle
Marmien Sisters
(One to fill)
Easton, Pa.
ADEL O H (ubo)
Maximilian's Dogs
Carrie Reynolds
Van Bros
C Crawford's Revue
(One to fill)
2d half
Reno
Norris Baboons
(Three to fill)
Edmonton, Can.
PANTAGES (p)
The Prescotts
"Bachelor Dinner"
Minotti & Sedill
Musical Keutins
Wilkins & Wilkins

<p>Erle, Pa. COLONIAL (ubo) Joe Barton "Janet of France" Schwartz Bros O'Neal & Walmaley Fantino Troupe</p> <p>Evansville, Ind. GRAND (wva) (Sunday opening) (Terre Haute split) 1st half "Vanity Fair" Fall River, Mass. ACADEMY (low) Alexander & Swain Rose Berry Dorothy Burton Co Friend & Downing Zeno Zano Zeno 2d half Dorothy Roy Harmann Zahner & D "Regular Business M" Conroy & O'Donnell DePace Opera Co Fargo, N. D. GRAND (abc) Fay & Jess Boys Earl & Sunshine Rose & Rosanna Burton & Rose 2d half Loo Foo Troupe Billy Small Weston & Brooks (One to fill) Flint, Mich. PALACE (ubo) (Sunday opening) (Baginaw split) 1st Tasmanian Trio Granville & Mack Tom Davies Co O'Connor & Dixon Diana's Models Ft. Wayne, Ind. PALACE (ubo) (Sunday opening) "Good-Bye, B'way" 2d half Gaston Palmer Raines & Goodrich Dave Manley Black & White Rev Oscar Lorraine DeKos Troupe Ft. William, Can. ORPHEUM (wva) (18-19) (Same bill playing Strand, Winnipeg, 2d half) 3 Millards Margie LeClaire Co Lou Burns & Sisters Kartell Ft. Worth, Tex. MAJESTIC (inter) Moon & Morris McCormick & Wallace Marie Stoddard "Rubeville" Patricia & Meyers Dupree & Dupree Galveston, Tex. MAJESTIC (inter) (16-17) (Same bill playing Beaumont 18-19 Austin 21-22) Jack & Foris Amanda Gray Co Ed Lee Wrothe Co Hedges & Hedges Maria Orchestra Hunting & Francis Ashli Troupe Grand Forks, N. D. GRAND (wva) (21-22) Adams & Thomas Calvert Ardell & T Avalon Troupe Grand Rapids, Mich. EMPRESS (ubo) 3 Weber Girls Conrad & Conrad Una Clayton Co Mae Curtis Gautier's Toy Shop Brown & Klesau 4 Meyakos Great Falls, Mont. PANTAGES (p) (Same bill playing An- acouda 20) Rosellud The Langsons Jarvis & Harrison T & G Florenz D Harris & Variety 4 PALACE (ah-wva) (15) (Same bill playing People-Hup, Butte, 10 Juggling Del-les Leonard & Haley May & Billie Earl Nick Santoro Co Bert Draper Gandell Sisters Co Green Bay, Wis. ORPHEUM (wva) 2d half Van Camp Irving Goe-ler Fields & Wells Arthur LaVine Co Greenville, S. C. GRAND (ubo) (Spartanburg split) 1st half Jack Onri</p>	<p>Margaret Farrill Lewis & Norton Joe Browning Kellay Bros Co</p> <p>Harrisburg, Pa. MAJESTIC (ubo) Aeroplane Girls John Geiger Monarch Comedy 4 Santi (One to fill) Key & Belle Simpeon Worthy Wayton 4 (Two to fill) Hartford, Conn. POLIS (ubo) The Puppets Robb & Robinson Isabelle Miller Co Loney Haskell "On the High Seas" 2d half Clayton Conrad Joe & Vera White Warren & Frost Tony "On the High Seas" PALACE (ubo) L & B Buckley Barnes & Robinson Chas Morat Co Roger Gray Co Palmyre Hall & Brown 2d half DeForest Girls Jack McArthur "Congressman Kitty" Duquesne Comedy 4 "Hunting a Wife" Hattiesburg, Miss. STRAND (ubo) The Dantos David Kinder Gaylord & Lantion Van DeKors Oaks & Delour 2d half Boudini Bros Josephine Davis Raymond & O'Connor Jiu Jitsu Wrestlers (One to fill) CANTONMENT (low) Swain's Animals Collins & Lee "Heir for Night" Burke & Harris Jeroms & Carson 2d half Kennedy & Nelson Clinton & Rooney Challis & Lambert Smith & Kaufman Archie Dunbar 3 Hasleton, Pa. FEELY'S (ubo) 2d half (13-16) Bryester Brown Cornell 3 Kally & Marlew "Isle of Innocence" Hoboken, N. J. LYRIC (low) Dorothy "Eat & Grow Thin" Exposition 4 Gardner's Maniacs (One to fill) Manning & Hall "Her Virginian" Belle & Mayo Vlucent & Maxine (One to fill) Houston, Tex. MAJESTIC (inter) Lala Seibin G Aldo Handegger "Race of Man" Porter J White Co Olive Briscoe Nettie Nichols 6 Virginia Steppers Indianapolis KEITH'S (ubo) Burdella Patterson Nevins & Gordon Joe Jackson Lewis & White "Peacock Alley" Moss & Frye Vallecia's Leopards LYRIC (ubo) Eddie Badger Walsh & Bentley Chief Little Fik Co Jack Bresinger "Please Mr Detective" Jackson, Mich. ORPHEUM (ubo) (Sunday opening) (Lansing split) 1st half "20th Century Whirl" Jacksonville, Fla. ARCADE (ubo) (Savannah split) 1st half Cornalia & Adele Barry & Nickerson Columbia & Victor Victor 3 Australian Wdchopper Jacksonville, Fla. APOLLO (abc) 2d half 6 Colonial Buddies Hart & Evans Eita Hergen Jersey City, N. J. STRAND (ubo) 2d half (13-15) O'Neill Sisters</p>	<p>3 Anger Girls F B Hunt Rice Bros Eddie Family</p> <p>Joliet, Ill. ORPHEUM (wva) 2d half 3 Westons Girls Holden & Herron Ben Deesley Co Madison & Winchester Dan Sherman Co Johnstown, Pa. MAJESTIC (ubo) (Sheridan Sq split) 1st half K & G Bennett Chas Reilly Dahl & Billen Van Broon Casting Kays Kalamazoo, Mich. MAJESTIC (ubo) (Sunday opening) (Battle Creek split) Myal & Delmar Fairman & Patrick Marie & Billie Hart Richards & Kyle Greole Band Kalamazoo City, Mo. ORPHEUM (Sunday opening) G Honman Co Ruth Royce Gallagher & Martin Edward Remonde Co Frank Hartley Kithor Hawley & Mc PANTAGES (p) (Sunday opening) Dumitrescu Dunham T Lane & Harper "Friendly Call" Neal McKinley "Oh You Devil" Maxine Parrish Knoxville, Tenn. BIJOU (ubo) (Chattanooga split) 1st half Maria LaFrance & Kennedy Edah Delbridge 3 Sam Hearn "The Cure" Lafayette, Ind. FAMILY (ubo) Retter Bros Dave Manley "Finders Keepers" Moore & Rose Zeiglers & Kentucky 5 2d half Florence Duo Maboney & Rogers "A Real Pal" Whitefield Ireland Co Thalorous Circus Lancaster, Pa. COLONIAL (ubo) 2d half (13-15) Arthur La Fleur Holman & Monetti Masou & Gwynne Zuleika Lansing, Mich. BIJOU (ubo) (Sunday opening) (Jack-on split) 1st half Marcou Argo & Virginia Lew Welch Co Espe & Dutton "Girl from Holland" Lincoln, Neb. ORPHEUM Ed Foy Family Broun & Baldwin Lebonall Leach Sisters J & C Williams Betty Bond Act Beautiful Little Rock, Ark. MAJESTIC (inter) Weber & Rednor Shaw & Campbell Deimure & Moore Kennedy & Durt Four Delinquent 2d half Musical Hunters Wilmos Weston Demany & Durkin Clark & Luvier Regal & Bender Livingston, Mont. STRAND (ah-wva) (18) (Same bill playing Palace, Gt. Falls, 20) Rice Bell & Baldwin Valle Orr & Baeger Minerva Courtney Co Jack George Duo Visions of Art Los Angeles ORPHEUM Nan Halpern Sophie Tucker Co Frank Westphal Bert Baker Co Lloyd & Britt Comper & Ricardo Jean Adair Co Konus Sisters PANTAGES (p) Parsons & Irwin "Pirouette Revue" Lloyd & Fuller Buhla Pearl Equestrian Lion Wilson Bros</p>	<p>HIPP (aah) Kafka Trio Rosa Bros Walters & Brandt Victoria Four Harry Davis Troilan Troubadors Louisville KEITH'S (ubo) (Nashville split) 1st half Galland Alex McFayden "Night in Honolulu" Weston & Young The Dooleys Lowell, Mass. KEITH'S (ubo) Trennell Trio W & A White "Crabberies" Angel Adwell Co Brown's Highlanders Eddie Dowling Lynchburg, Va. TRENTON (ubo) Conrad & Conley Denouir & Marlow Archer & Belford 2d half Vim Beauty & Health Clover Leaf 3 Noodles Fagan Co Macon, Ga. GRAND (ubo) (Augusta split) 1st half Alfred Ferrill Co Hendricks & Padula Wayne Marshall & O Rita Gould Zeda & Hoot Madison, Wis. ORPHEUM (wva) Billy Kinkaid Eadie & Ramsden Morris & Allen Dan Sherman Co (One to fill) Del Bait & Jap Stender Bros Oliver & Oip Orth & Cody "Cirous Days"</p>	<p>Minneapolis ORPHEUM Carus & Comer "Corner, Corner" Dunbars My'd Singers David Sapirstein Kerr & Ensign Selma Brants Stuart Barons PANTAGES (p) Steiner Trio Countess Verona Raymond & Taverly Hilton & Lavar Billy King Co GRAND (wva) Paul Petching Co 5 Funsters D'Amore & Douglas Robert & Robert Fogarty & Williams PALACE (wva) Rex Fred & Mae Wadell Marcelle Hipp 4 3 Alexs Nip & Tuck Moline, Ill. PALACE (wva) (Sunday opening) "All Girl Rev" 2d half Hector & Pals Wilton Sisters Frank Gardner Co Paul Bauwens (One to fill) Montgomery, Ala. GRAND (ubo) (New Orleans split) 1st half Allen Clifford & B Neal Abel Holmes & LaVere Casson & Sherlock 3 4 Hartford Montreal LOEW (low) Marshall & Walton Bud & Nellie Helm University 4 Willa Holt Wakefield Regal & Mack Isakawa Japs</p>	<p>PALACE (ubo) (Montgomery split) 1st half Chrys & Chrys Neil O'Connell "Fashion Shop" Adams & Griffith Hill Tivoli & Hill CRESCENT (low) Kennedy & Nelson Clinton & Rooney Challis & Lambert Smith & Kaufman Archie Dunbar 3 2d half Holden & Graham E J Moore Chabot & Dixon The Leightons Hoosier Girls New Rochelle, N. Y. LOEW (low) Adrian Harriett Mariotte Co (One to fill) 2d half Flying Keelers (Two to fill) No. Yakimi, Wash. EMPIRE (ah-wva) (18) (Same bill playing Re- gent, Tacoma, 20) Skating Venues Follette & Wicks Marshall & Covert Kelly Wilder Co Jere Sanford Co 3 Regals Norfolk ACADEMY (ubo) (Richmond split) 1st half Beniviet Bros Frank Ras Co 4 Swors Shrapnel Dodgers Oakland ORPHEUM (Sunday opening) "Four Husbands" Rita Doland Winona Winters Rath Bros Iolene Sisters Jas H Cullen PANTAGES (p) (Sunday opening) Larson & Wilson Ricoletto Bros 6 Berenaders Ash & Shaw Riggs & Ryan Ogden, Utah PANTAGES (p) (22-24) 4 Earls Georgia Howard Silber & North Tom Edwards Co Alice Stanley "Count & Maid" Omaha ORPHEUM (Sunday opening) Edw "Handbox Revue" L Fitzgerald Co Moore & Haager Mile Leluis Georgia Earle Co Ferns Higelow & M Al Herman Pineale, N. J. PLAYHOUSE (ubo) 2d half (13-15) Frank Parker & Sis Geo C Davis Mr & Mrs Chappell Regan & Rnapp Mystic Hannon 3 Paterson, N. J. MAJESTIC (ubo) 2d half (13-15) Monarch Comedy 4 "In Bad the Sailor" Bedell "Birds in Dreamland" Lillian Herliak Pearla ORPHEUM (wva) "Merry-Go-Round" 2d half The Rials LaFrance & Kennedy Ray Snow Ferrickoff & Rose Bal Peterburg, Va. HIP (abo) Vim Beauty & Health Clover Leaf 3 The Vernons Noodles Fagan Co Cabaret Theatre 2d half Conrad & Conley Denner & Barlow Archer & Belford Neta Johnson Toozoonia Arabs Philadelphia KEITH'S (ubo) Sam Bernard Rooney & Bent Morton & Glass Bennett & Richards Bert Melrose Adeline Francis Brunck's Models Mankiel Troupe WM PENN (ubo) 2d half (13-15) Kennedy Day & 8 Greater City 4 Orton Tr</p>	<p>WM PENN (ubo) Taylor & Howard Jas R Waters Co Wm. Hays Lillian Steele Co 2d half Keeley & Morelli Dorothy Hayes Marie Burr Co Gir Act KEYSTONE (ubo) 2d half (13-15) Earl & Curtis Homer & Du Bard C P Murphy Co Pittsburgh DAVIS (ubo) Chas & Anna Glocker Benuse & Baird Frank Taylor Co Venita Gould Glady's Hanson Hallen & Hunter Froemer & Marot (One to fill) SHERIDAN SQ (ubo) (Jobstown split) 1st half Judge & Gale Moore & George Frankie Carpenter Co Gene Greene Co Johnny Johnston Co Pontiac, Mich. OAKLAND (ubo) Oakland Palmer The Clines "6 Peaches & Pair" Rae & Emma Dean Degnon & Clifton 2d half Gus Henderson Stroud Trio Duval & Simmonds Al Abbott Empire Comedy 4 Portland, Me. KEITH'S (ubo) B & L Walton Gillman & Castle Reno, Nev. MAJESTIC (aah) (10-18) Fiddler & Cole La Mar Jewell Floyd (10-30) Van & Yorks Katherine & Merrill Jewell Floyd (21-22) Jewell Floyd (Two to fill) Richmond LYRIC (ubo) (Norfolk split) 1st half Gertrude DeMitt Jack Marley Eva Fay Lightners & Alex Pete & His Pals</p>	<p>Lane & Smith "Mimic World" (One to fill) "Quincy, Ill." ORPHEUM (wva) 3 Hobbs Austin & Bailey La Soria & Gilmore Harry Rose Phylax & Panlo 2d half Lewis & Leopold Daniels & Walters Long Tack Sam (Two to fill) Reading, Pa. HIP (ubo) Key & Belle Simpeon Worthy Wayton 4 "Getting in Soft" (One to fill) 2d half John Geiger Monarch Comedy 4 Santi (Two to fill) Reno, Nev. MAJESTIC (aah) (10-18) Fiddler & Cole La Mar Jewell Floyd (10-30) Van & Yorks Katherine & Merrill Jewell Floyd (21-22) Jewell Floyd (Two to fill) Richmond LYRIC (ubo) (Norfolk split) 1st half Gertrude DeMitt Jack Marley Eva Fay Lightners & Alex Pete & His Pals</p>
---	--	--	---	--	--	---	--

BRADY and MAHONEY

\$14 PER WEEK ROOM AND BATH FOR TW
5 Minutes from All Theatres
Overlooking Central Park
\$16 UP PER SUITES FOR TWO
\$16 UP PER SUITES FOR TWO
Consisting of Parlor, Bedroom and Bath
Light, Air, with All Improvements
REISENWEBER'S HOTEL
58th Street and Columbus Circle
New York City

For Less Than a Cent a Day
BEAUTIFUL HANDS
Pretty, white, graceful hands mean everything to the professional. MILADY'S sleeping mitts worn nightly make hands soft, white and beautiful. No grease, no lotions. By mail, special trial, 25-50 cts.
ALDOLET & CO., 1581 Broadway, N. Y. C.

AMONG THE WOMEN

BY THE SKIRT.

Lady Duff Gordon, held over for the second week at the Palace, clutters up to that stage with much expensive material. That they are clothes to be worn by ordinary mortals is unbelievable. The manikuns, nearly six feet tall, are draped and semi-draped in color after color and material after material. There were one or two models a human being might wear, such as a white evening frock of tulle trimmed in three rows of ruchings and having an apron effect with pockets. A few tailored suits were suitable for street wear. In a boudoir scene, a rose-draped bed was all that one could wish, but the pajamas and robes were too ridiculous. If Lady Gordon had dressed her girls as sensibly as she dressed herself there would be some sense to the clothes. Before a drop of blue velvet, in the most debutant of slouches, in a large flop hat and a grey one-piece dress, Lady Gordon delivered her brief address.

Doraldina, closing the show, Monday afternoon held the large audience in to the hush. Her Spanish costume was worthy the "Land of Joy" dancers. The skirt was very full and made of white lace upon which were embroidered large red roses. A mantilla was draped high on a comb. There was an Indian dance, also Doraldina's famous Hula. Maude Lambert for her third change of costume wore a gown of exquisite material. The coloring was blue that shimmered with silver. The skirt draped at the sides had a panel back. Brilliant chains held the panels in place. Another gown of Miss Lambert's was of white lace and crystal. The sides and bodice were of rose chiffon. Adelaide Winthrop (with Florenz Ames) was most amusing in a yellow cloth dress trimmed with black braid. A change is made to a wedding dress of white net and lace ruffles. The girl of Cummings and Mitchell wears a badly hung white one-piece dress and a large red hat. Her second choice is a white satin skirt and red velvet waist of the short military type that has been done to death. A riding habit of black and white was becoming, but this miss is too pretty to be careless in her costuming. The only thing new in the Charley Grapewin-Anna Chance sketch is Mr. Grapewin's mustache. Marion Shirley (Herman and Shirley) this week is wearing a white lace dress with a gold over skirt.

And did you know that — on the door at the Palace theatre is up in the air about receiving presents from some unknown person? Up to date there is a handsome watch fob, any number of ties, an umbrella and several other gifts so dear to the heart of man.

No money was saved in producing the picture "Today." Florence Reed, the leading woman, was a happy choice, for Miss Reed gets even more out of it than Emily Stevens did in the play. An exceptional cast is associated with Miss Reed in the picture. Alice Gale and Gus Weinberg from the original production make a lovable pair. Frank Mills does exceptionally well as the husband and Lenore Harris is the beautiful adventuress. Miss Reed as a hostess was gowned superbly in a lace dress which has a side drapery of a brocade in some dark shade. In the same scene Miss Harris wore cloth of silver or gold with no trimmings. A boudoir costume worn by Miss Reed was of velvet brocade on chiffon hanging straight from the shoulders. There were two simple cloth dresses and a Scotch dress, consisting of a large checked skirt and short jacket. A small hat fitting the head closely had a jet ornament. This was Miss Reed's most becoming costume. For the big scene at the finish a gorgeous dress of beaded fringe was worn. There was also a good-looking velvet dress made quite simple

with just a chinchilla collar for trimming.

"The Eternal Temptress," with Lina Cavalieri, at the Rialto this week, will not create any furor in the picture world. Outside of a few picturesque poses and a wealth of handsome clothes there isn't much else. Two costly fur coats were of ermine and chinchilla. A white dress made in one piece was box-plaited at the back with the waist line belted in a sash of the same material as the dress. An evening gown of white lace made with full skirts had a metallic cloth girdle made extremely wide. Another evening dress seemed to be of black net over white. A mantilla effect of the net was edged at intervals with ornament. Many pearls were also worn.

The program at the Strand this week is well worth the trip. The orchestra renders in splendid fashion Ponchielli's "La Gioconda." Herbert Waterous' deep bass voice filled the large auditorium with two selections. "Blood Stained Russia," as taken by Donald C. Thompson, should be shown all over the United States. No pictures showing more vividly the horrors of the present war have been seen on the screen. Mr. Thompson's disgust for Germany was emphatically displayed by the spelling of that country with a small g. The feature picture was Billie Burke in "The Land of Promise." Miss Burke did about her best in this picture. As a companion to an invalid she wears a dress of thin material trimmed with three rows of buttons down the front. A white dress had an accordion-pleated flounce, edged with lace over a black velvet band. Another accordion-pleated flounce was on a checked silk dress. Grace Studeford, in the same picture, was very smart in a satin suit trimmed with seal.

"My Unmarried Wife" at the Broadway this week might be called by any name, but "Unmarried Wife" should catch the trade looking for something risqué. The story is a pretty love tale, not new but interesting, and Carmel Myers carries the picture with her sweet manner. Miss Myers as a nurse in all white soon dons the dress of a young Italian girl, in which she does some clever character playing. Another feature picture at the Broadway is "Beloved Jim," with Pricilla Dean leading. Miss Dean isn't a good dresser. Her most becoming costume is a riding habit. Her several changes of costume were not well designed. Reynolds and Donegan were most delightful, skating in the film. The head-dresses of Miss Donegan received special mention, such as "The osprey hat contained 4,000 stems" and "The paradise 6,000 sprays." Miss Donegan wore two very short dresses and one black velvet made in two panels reaching to the ankles, giving a trouser effect.

At the Colonial this week Belle Baker is wearing a simple made dress of silver embroidered on net. The bodice is of mauve with a touch of green at the belt. Ernestine Myers (with Carl Randall) was very smart in a peach colored taffeta, bustled and caught up with purple meline. A small flat hat was worn well over the forehead. Blanche Vincent (with Russell Mack) was in biscuit broadcloth edged with kolinsky. Edna May Searl (with Bob Matthews) wore a blue cloth dress and white shoes. Jennie Middleton in long curls was dressed in apricot taffeta made baby fashion with a short waist and tucked skirt.

PALLADIUM'S NEW BILL.

London, Dec. 12.

The newcomers at the Palladium this week are Maidie Scott, Whit Cunliffe, Poluski Bros., Jay Whidden, Daly and Healy.

AMONG THE WOMEN

BY "PATSY" SMITH

The dancing on the Riverside bill this week is confined to one act. It was a rare treat to see four clever women walking on and off the stage without a suggestion of a kick or thought of syncope. They were the Misses Jardon, Bonita, Shattuck and Golden. Dorothy Jardon, quite sylph like when she took off the ugly purple affair (that hides every good line she possesses) fairly took the house by storm with her voice. Bonita's hair was dressed so severely plain one had to wait for familiar mannerisms to be quite certain it was she. First in draped white brocade satin, showing a fan-like panel of lace in front, then in black jet tunic over black satin (both dresses flaunting little panel trains), she was the personification of attractive dignity. Bonita's gowns have not the earmarks of any famous couturiere, but better still, have smartly original touches. A happy conceit is the tulle scarf she wraps around her neck. Here is a suggestion that women with less pretty necks might employ to advantage. It always enhances a pretty neck and hides an ugly one. Then that clever combination—Truly Shattuck and Emma Golden! Their "Bride and Widow" and quarrelling song will be their trade mark for years. Miss Shattuck showed a new white costume—glittering with iridescents, and rendered two brilliant solos.

A new woman in "Bonfires of Old Empires" messed up things a bit Monday. She dressed too young for the part and nervousness made her appear amateurish. Her dress had no suggestion of the picturesque peasantry of Europe, and the ending of the sketch was so abrupt it finished without applause.

The World Dancers are able, proficient specialists in their particular "types," but if they don't all get pneumonia before the week is out they are wonders. The little prologue or terpsichore Phoebe Whiteside in a ruffled ballerina skirt of white point de sprite did most of the work with little reward. Pearl Regay did some clever contortion dancing and a pretty double number with Lester Sheehan. She looked pretty in gray voile with touches of blue and a little blue hat.

Hero Land, at the Grand Central Palace, has the British tank and Italian trophy exhibits as the most sought after locations by the endless stream of humanity. Stage celebrities do their specialties in the theatre and exhibition dances draw extra money from already depleted purses for admission to the ballroom. It seemed quite fitting the Belgian booth should have the most exclusive foreign goods for sale.

Jessie Hayward was the big scream at the American last half last week with her "Guttenberg special" of brilliant orange, red and green, and with her flippant "wise cracks" at the small town manager. The locale of the action (theatrical dressing room) is not new, but despite this, Miss Hayward and her splendid company seem headed for big time, while Tyler and Crolius registered, but might try to keep their voices. The effect of a good looking red satin gown was spoiled by a black hat, walking stick and bag. Loney Nase should change her name to something prettier. In blue satin wrap, white fur trimmed, over a raspberry metallic cloth and net gown, she sang in a deep contralto that was almost a baritone at times. Loud spasmodic accentuations became monotonous and spoiled the otherwise good rendition. The woman in "The Camp of the Allies," a cornetist in khaki like the boys, is a bit on the "Billie Burke" type. One of the De Rose Sisters (with Boris Chandler) should make up her hands—they looked as if she had just

stuck them in red dye. First in classical garb, then blue and lace soubrette dresses and finally in white satin millinery frocks, they danced sufficiently well to please the matinee crowd.

"The French Frolics" at the Olympic last week, featuring Harry Fields and Lena Daly, was one of the cleanest shows there this season. Ruth Hastings and Frankie Burke were a real help to Miss Daley, assisted by a chorus composed of youthful good looking misses. The costuming throughout was up to the average on the American wheel, with nothing standing out. Blonde Miss Daley looked her best in a blue and silver gown worn for the "Livery Stable Blues." Miss Hastings' red hair was set off best by a black gown embroidered in large silver designs—white fur trimmed. A sheer black capeline and the chorus in black and white costumes, as a background further enhanced the picture. Miss Burke and the Hoola Hoola dancers were a fitting finale.

"The Spenders" in "The Best Show in Town" at the Columbia are live wires. The show opens with everyone doing their best—and they keep the speed right through to the finish. Aside from the harmony shown in the work of the principals, the plot develops several novel situations, furnishing new materials for chorus work. There are only a couple heavies in the lineup (one pretty blonde stood out for special ability and ginger), and altogether they are a wideawake ambitious bunch. Scene 3, a new brick house in course of construction, is the best. Lynn Cantor, the featured woman in the company, gets over with some showy high notes. Mattie De Lece, a pretty foreign looking little woman, displays enough "chic" in her manner, and style, to be the French woman her name implies. A dress of blue and silver was particularly good on her and she showed up splendidly in white tights and fitted body dress in the finale. Some of the others in the show would do well to study the way she wears her hats—if nothing else. Clara Keating as "Miss Iona Kep" should be "Miss Iona Pep," and Virginia Ware's personality effloresces throughout. Miss Ware uses too much make-up on her eyes. The posing in last act, put on by Miss Davenport, was superior to the average posing act and Miss Winters (not in the cast of principals) should be commended for the capable manner she leads several numbers. The tunics worn by the principal women in the last act were most unattractive and it was a pity for the final pictures to so impress anyone.

Stevens and Falke displayed some new show wardrobe at the American Monday, but spoiled the picture by working in front of the Indian tepee and set used for their opening number. A gold-peach rose brocade dress and hat are both slashed up in the most unexpected fashion—odd enough to attract attention anywhere. Harriet (with Al Litt) is a rotund blonde who plays a little and works a little in an opolessque tunic over a skirt draped heavy with peacock blue net. Tommy Hayden's titian-haired wife has a good-looking black net and sequin gown for a violin solo. The song is sung in a salmon pink and blue brocade velvet wrap, sporting a white fox collar. The woman in "A Real Pal," in pink sweater, white tam and skirt, walks and acts like Mrs. Howard, and Mrs. Howard was ideal in it. Olga Worth (with "What Really Happened"), is all the part requires—save that a more up-to-date frock would add value to the class. Sadie Sherman's smart brick red satin dress had the body and train embroidered in chenille.

NEW ACTS NEXT WEEK

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

Grace Fisher, Royal.
Mme. Bernhardt (Palace).
Edwards' "Song Revue" (Riverside).
Gertrude Barnes (Bushwick).
McMahon and Chapelle (Orpheum).

Doraldina and Co. (8).
"Revue Sensational" (dances).
15 Mins.; Full Stage (Special Sets).
Palace.

Vivacious Doraldina is a very popular personage in Manhattan. She has been away from New York for almost a year having danced in "Very Good Eddie" in Chicago and then went into the College Inn there for quite a run. This, however, is her first vaudeville appearance and characteristically she has been very thorough in preparing her act. Doraldina makes her hula very pretty and alluring. However the hula is but one part of the act which is in three sections. The first of these has her in a Spanish number, the second is an Indian dance, with the Hawaiian dance last. For the Spanish dance Doraldina dons silks for the nonce, the scene supposedly in a Toreador's room before a bull fight. Her costume is heavily brocaded and truly Spanish. Most of the "hell" dance is done atop a table with the spot illuminating her stamping feet. This number was long planned—before the coming of the present Spanish vogue. The Indian number has the dancer in a richly beaded costume allowing a generous show of her well developed figure. The number is founded on a legend, that of the eldest son of a chief sent forth never to return if not possessed of a scalp gained single handed. The hula brings Doraldina on in her grass skirt and dull gold corsage. Few dancers wear the costume near so prettily. There are two sections to the hula, they including all the body and arm movements accomplished by the peppery dancer. In all three numbers she uses her Hawaiian musicians, two Spaniards, and Billy Spedick, the crack drummer. The Hawaiian section is preluded by a native song by the musicians and an excellent steel guitar number by Gordon Heulu. The latter plays nicely enough to encore for the steel guitar when played expertly is ever alluring. Double crested silken hangings which part in the middle shield the changes quickly accomplished, in fact for a pretentious turn of the kind the whole thing is fast. A special floor covering is used as two of the numbers are done in bare feet. The Palace liked the little dancer's idea and her efforts, for there is class and cleverness combined. In vaudeville she is also a success.

Lottie Grooper.
Songs.
10 Mins.; One.
23d Street.

Lottie Grooper is a "single," following closely the conventional, but has some idea of delivery, personality and a pleasing voice, lacking in experience. Miss Grooper is evidently a "recruit" in this section, but she should within a reasonable length of time attain sufficient knowledge. The girl handles her numbers daintily. She continually strives and works hard without showing it, but withal cannot as yet do justice to her material. That she might also rearrange, for Miss Grooper can handle a certain type of song only. Her present numbers are somewhat misfit, according to her showing. This young woman has possibilities and with work may locate in her proper class.

Helen Gleason and Co.
"The Submarine Attack" (Comedy).
12 Mins.; Four (Special Set).
5th Avenue.

A special set is of a stateroom on an ocean liner, disclosing twin beds in the suite occupied by a bridal couple sailing since the war commenced. The bride insisted upon going with her husband, called to England on urgent business, but she is disturbed at the slightest sound. The scene opens as they have retired. Each is in one of the twin beds and in more discriminating communities the author may hear about this. Whistles are blowing, horns sound and it seems there is a fog around somewhere, but the wife says her intuition tells her a submarine is after them. They try the stateroom door to summon help. It is locked. The portholes are fast closed. The wife becomes hysterical, especially as the noises increase in volume, and the husband grows worried enough to hang a life preserver over the foot of his bed, neglecting his wife altogether in that as well as in other respects. No answer to their ring for ice water was another disquieting factor, but as the couple are on the verge of distraction a bellboy bursts in, asking what they wanted. When the young man is implored to tell them if there is any danger from submarines, he answers: "Hell, no! We haven't left the dock yet." It gives a good finish and particularly so since the "hell" was inserted for sure fire-firedness. It's a very good comedy skit for two people, greatly held by the ending, for that is a complete surprise laughing kick; but Helen Gleason and her support do not lend any glittering playing efforts. They make a noisy sketch much noisier. Miss Gleason, if intending to play the manner she does, is overdoing it. The man as the husband does better here and there, but both seem just to miss, and that the playlet stands up notwithstanding best tells that side of it. "The Submarine Attack" can go in the early part of a big-time bill.

Rose and Otilia Sutro (2).
Pianistes; Full Stage; 12 Mins.
Hippodrome, Chicago.

It is said that these ladies have so far become mistresses of their instrument, the piano, that many famous composers, including Max Bruch, Edouard Schuett, Pierre Maurice and Ernst Rudorff, have written concertos especially for them. Their appearance here this week is after years of endeavor abroad. In view of the attentions which are said to have been showered on them in Europe's capitol, their clammy reception here must be in the nature of a surprise and disillusionment. Undoubtedly the ladies know a fine way to play a Steinway, but their pasture is the concert stage, and not vaudeville. In a full stage special setting, without once getting off their stools, they play "Tourbillon," a Chopin waltz, Wagner's "Ride of the Valkyries" and Beethoven's "Turkish March." Their technique is splendid, but apparently the audience had not heard of the composers of the music. At any rate, the act didn't go. Perhaps it was because there was no change of costume. Perhaps it was because no pop audience will stand for 12 minutes of piano-playing, even of such a high order as executed by the Misses Sutro. But the act is a classic flop.

Délos and Imo.
Painting.
10 Mins.; Three.
23d Street.

Man sketching landscape and water scenes upon sheet, aided by electrical effects silhouetted. Interesting to a certain extent but hardly valuable enough to gain a position above the smaller houses. The woman acts as an assistant.

Scott Gibson.
Stories and Songs.
One.
Fifth Avenue.

Scott Gibson does Scotch, in dress and dialect, while singing two songs, following each with several stories. All of his stories are new and humorous—remarkable enough. Some are tales of the war. His songs are "Johnnie Walker" and "An Revoir to Páree." Mr. Gibson is of pleasing appearance, with a good singing voice, but he has yet to find out the best way of selling his stuff. The Gibson stories can make any audience laugh, but Mr. Gibson will make them laugh more and give them greater value when he plans out the best manner of telling them for the greatest effect. At the Fifth Avenue Monday night Mr. Gibson was easily the hit of an ordinary show. There's no question but that he is a big-time single turn. Just how big is dependent upon himself and his ability to continue securing as good a string of stories as he has at present. Preceding his war stories Mr. Gibson announces he has been rejected for service. This announcement from him, also from any others, should be forbidden upon the vaudeville stage unless something to the same effect is announced or published regarding all vaudeville artists of draft age.

Stine.

Clark and Francis.
"Molly's Friend" (Comedy).
12 Mins.; Full Stage.
23d Street.

A rather aged idea anent bachelor marrying without having seen the woman. Decides to have a farewell dinner. Calls on young woman and meets her friend, inviting her to join instead. His fiancée and father were supposed to arrive that day, but upon receipt of a telegram stating they had missed the train and would not arrive until the following day, he makes the arrangements. Meantime, however, unknown to him of course, his fiancée arrives and mistakes her for "Molly's Friend." Complications disclose her identity, with the outcome overcoming a good deal of the early business that is very small timey. As well written as played.

Coakley and Dunlevy.
"Over There" (Talks and Songs).
18 Mins.; Two (Special).
23d Street.

Before a special drop in "two" of a supposed trench, Coakley and Dunlevy (blackface) have arranged talk that should gain as many laughs anywhere as it did at the 23d Street the first half. They practically kept them roaring with their chatter that is anything but "red-fire," but mainly due to the comic, who possesses the required knowledge of working up his "gags," with the outcome seldom in doubt. The talk might be a little long or else speeded up, but the business is immense, with some of the situations sure laughs. At least 16 minutes is taken up with the talk, and when they started to sing "Over There" at the finish, the audience broke in with applause to announce their approval.

"Miniature Revue" (9).
Dancing.
20 Mins.; Full Stage (Special).
23d Street.

Lola Girlie (formerly of Bankoff and Girlie) is featured in this classical dance combination. It is presented before a special plush hanging, with chorus composed entirely of youth. They have "pep" and appear pleased with the work. Miss Girlie does a number of solo dances, somewhat on the same order as when previously seen. A Chinese number by a quartet of girls was novel, together with other numbers; but a novelty patriotic closing number proved rather disastrous, especially at such a late moment. That needs attention quickly.

NEW SHOWS NEXT WEEK

"Flo-Flo," Cort, Dec. 18.

Imhoff, Conn and Coreene.
"The Pest House" (Comedy).
35 Mins.; Full Stage (Special Set).
Alhambra.

As often as this noted trio played "Surgeon Louder" that comedy never failed to furnish real laughter, because the artistry of the caricatures was irresistible. But exclusive rights to "Louder" weren't obtainable, since it was once an old afterpiece. That was probably the reason for "The Pest House," which the trio first showed in the west some time ago. The artistry of "Louder" is retained and more finished. Rodger Imhoff did not dismiss his lovable, delightful "Tad"—he just put him in different clothes. As Michael Casey, a belated peddler, he comes into a small hotel loaded down with harness as his horse died on him and he was forced to seek sleeping quarters. In the one-arm hostelry Hugh Conn is Hank Louder, the hard of hearing, ancient porter, so that Conn's character is also retained. That Miss Coreene acts first as the clerk and later as a nurse, maintains their relative roles as in "Louder." The new act gains its title from the actions of Hank and several incidents which lead Casey to believe he is quartered amid loons. When asked to sign the register the lady clerk explains such is the law in case of fire. Whereupon Casey asks if they expect to have a fire. Then when Hank appears in Casey's room attired in his old volunteer fireman's uniform, the situation developed truly comic. Hank has entered the guest's room to extract some coal, which he had been hiding in the c.t., and he gets Casey all "steamed up" for a game of checkers. Off goes Hank to find a checker board, which he discovers as a piece of linoleum in front of the stove outside. Meantime Casey composes himself to rest. When Hank loudly trots down the back hall with his piece of oil-cloth, it develops a screaming point, for Casey imagines that perhaps his horse has come back to life. The arriving nurse reduces Casey's chances of getting to sleep, and when a newly-born babe starts bawling it is the blow-off for Michael. He disgustfully arises, picks up his harness, scratches his name from the register as had other dissatisfied guests before him and exists. To so thoroughly and laughingly amuse an audience for 35 minutes is considerable of trick. Yet that is what "The Pest House" accomplishes. To Mr. Imhoff goes the lion's share of credit, as with "Louder." His Tad is as fine and funny a caricature as vaudeville has had in many seasons and it's really better than his Casey of the army skit. There is small chance of "The Pest House" ever failing to register. They are taking no chances of the new turn being lifted, for it is copyrighted under the date of April, 1915, stated on the program, and which shows that it has been long in preparation.

Ibsen.

Dean and Thatcher.
Talk and Songs.
14 Mins.; One.
23d Street.

Two men in a conventional talking and singing specialty that contains little of importance to extract them from the small time classification. They indulge in the usual crossfire talk during which they display a rare sense of humor with rather passe talk that sounds home boiled. The comedian would be more at home in blackface, for he shows that together with a Bert Williams impersonation that practically substantiated it. He has an abundance of confidence but is compelled to labor with some ordinary material further injured by the straight, who about ruined all chances when appearing in a checkered suit with the creases sewed in his trousers. The straight also recited a piece.

and work will polish it off, but for their style it seems to hold a bit too much talk.

With "Rubenville," the winners of the six-day bike race, finishing at the Garden last Saturday, and Clarence Carmen, the half-mile champ, as special attractions, the City was packed Tuesday night. After the regular show an exhibition was given by the three bike riders on a special device which added fifteen minutes to the already long bill. A five-reel feature followed them and let the patrons out at 11:45.

Vandane, a little blonde-haired girl in a white sailor suit, opened the show in full stage with a special drop showing the crew end of a battleship. She does a few acrobatic tricks on one of the masts and follows with wire-walking. That will warrant her an opening or closing spot on the smaller time. Mills and Moulton were next and learned a laugh here and there with their cross-dre Roger Gray and Co., two girls and Gray himself, were liked. The present act is a bit too long and could stand cutting.

The Retreat of the Germans (picture) and the Dedonis, in their classical dancing and musical turn, received a good bit of applause at the finish. "Rubenville" had things its own way. A couple of new songs have been added to their old act but otherwise it is the same. Jane Stuart and Co., the piano player the company, did four numbers, all too long. The closing number of patriotic melodies leading up to "Over There," let the act square by. Ambrose and Jeanette, in the closing spot, did fairly. The Bicycle Riders and the feature concluded the performance.

HARLEM OPERA HOUSE.

Jack Frost put an awful dent in the attendance Monday night. Those there saw a good entertainment. With the exception of one act, Russell and Frey (formerly ushers at this house and on second), the second half of the bill had all the class.

After the Kay Bee comedy, which served as intermission, Josephine Lehart registered with her Scotch, Italian and Irish character numbers. The girl appears to be about 18 years old. She opens with "Mason Dixon Line," followed by her character numbers, and closes with an Irish jig accompanying the Irish selection. She looks promising. Following were Jonnie Eckert and Co., a boy as a caddy in front of a special drop representing golf links, doing a song and followed by the man and woman in golf attire. The comedy is handled by the man, with the woman as the straight, and the audience is kept laughing at his mispronounced words. The skit finishes strong with a song which the boy and woman harmonized on.

The Blason City Four in next to closing ran away with the show, with comedy and singing. Preceding the Triangle feature was the Phillis Family, with their dancing horses. One of the horses called "Prince Henry," the champion standing high jump horse, made the only one doing the trick, as he only lifted his hind feet about three feet off the ground. The turn will find work out west.

The "Futuristic East Lynne," before the comedy picture, was just about able to finish, as the gallery didn't like the act. Miss Wardell in a riding habit enters and finds Mr. Darras as a guest. After cleaning the windows she persuades him to leave his wife, Lady Isabelle, and fly with her. He finally consents after some pictures are flashed on the screen showing his wife out with another man. Although the woman wears a riding habit and the sound of horse's hoofs are heard, she tells him her Henry Ford is outside. At the conclusion, Mr. Darras announces they will play "Uncle Tom's Cabin" Thursday, and also thanks the patrons for letting them finish. The Aeroplane Girls opened the show with trapeze work, with Russell and Frey next. They scored strongly and could have been placed down further. Modesta Mortensen and Co., the company held at girl as the piano, passed. The piano solo should be dropped. It sounds too childish. The violin numbers were better, with "Over There," final. The turn will fill in on small time.

The program in spots caused some comment, but hardly ran well enough to make "em like it. The bill was more conspicuous at the opening, for the closing not only proved a good flag but upheld that portion. Catherine Crawford's "Fashion Show" not only kept the women interested but the men as well. During the running numerous gowns of tasteful colors and splendid outlines were displayed by models who varied in size and form. And they wore gorgeous gowns. George Morton preceded and did nicely, the girls to closing position. There is something lacking around the middle of his act, and it leaves them kind of hard for his final ukulele bit. Morton used the "tack on seat" gag at that time. Morton has some good material that is practically being wasted in its present form. The Great Santell opened with weight lifting, running through a slow moving routine that allowed ample opportunity for his "plants" to extract a laugh here and there. Santell pays more attention to the supposed comedy than his own work, neither gaining any sound recognition. Dawson, Langman and Covert danced their way into the applause column in the "No. 2" spot, and gave the crowd a needed lift. The trio (two men and woman) do some conventional hard shoe steps, but accomplish them with such rapidity the conventionality is overlooked.

"Congressman Kitty" is a light comedy playlet with a number of twists that kept the attention of the audience directed upon it. For the fact that it had telling what might have happened, for the sketch is but fair in dialog and about as well played, other than the politician. Stine, Van and Lewis gained but passing notice with their specialty that contains an overabundance of meaningless cross-fire talk.

CITY.

With "Rubenville," the winners of the six-day bike race, finishing at the Garden last Saturday, and Clarence Carmen, the half-mile champ, as special attractions, the City was packed Tuesday night. After the regular show an exhibition was given by the three bike riders on a special device which added fifteen minutes to the already long bill. A five-reel feature followed them and let the patrons out at 11:45.

Vandane, a little blonde-haired girl in a white sailor suit, opened the show in full stage with a special drop showing the crew end of a battleship. She does a few acrobatic tricks on one of the masts and follows with wire-walking. That will warrant her an opening or closing spot on the smaller time. Mills and Moulton were next and learned a laugh here and there with their cross-dre Roger Gray and Co., two girls and Gray himself, were liked. The present act is a bit too long and could stand cutting.

The Retreat of the Germans (picture) and the Dedonis, in their classical dancing and musical turn, received a good bit of applause at the finish. "Rubenville" had things its own way. A couple of new songs have been added to their old act but otherwise it is the same.

Jane Stuart and Co., the piano player the company, did four numbers, all too long. The closing number of patriotic melodies leading up to "Over There," let the act square by. Ambrose and Jeanette, in the closing spot, did fairly. The Bicycle Riders and the feature concluded the performance.

HARLEM OPERA HOUSE.

Jack Frost put an awful dent in the attendance Monday night. Those there saw a good entertainment. With the exception of one act, Russell and Frey (formerly ushers at this house and on second), the second half of the bill had all the class.

After the Kay Bee comedy, which served as intermission, Josephine Lehart registered with her Scotch, Italian and Irish character numbers. The girl appears to be about 18 years old. She opens with "Mason Dixon Line," followed by her character numbers, and closes with an Irish jig accompanying the Irish selection. She looks promising. Following were Jonnie Eckert and Co., a boy as a caddy in front of a special drop representing golf links, doing a song and followed by the man and woman in golf attire. The comedy is handled by the man, with the woman as the straight, and the audience is kept laughing at his mispronounced words. The skit finishes strong with a song which the boy and woman harmonized on.

The Blason City Four in next to closing ran away with the show, with comedy and singing. Preceding the Triangle feature was the Phillis Family, with their dancing horses. One of the horses called "Prince Henry," the champion standing high jump horse, made the only one doing the trick, as he only lifted his hind feet about three feet off the ground. The turn will find work out west.

The "Futuristic East Lynne," before the comedy picture, was just about able to finish, as the gallery didn't like the act. Miss Wardell in a riding habit enters and finds Mr. Darras as a guest. After cleaning the windows she persuades him to leave his wife, Lady Isabelle, and fly with her. He finally consents after some pictures are flashed on the screen showing his wife out with another man. Although the woman wears a riding habit and the sound of horse's hoofs are heard, she tells him her Henry Ford is outside. At the conclusion, Mr. Darras announces they will play "Uncle Tom's Cabin" Thursday, and also thanks the patrons for letting them finish. The Aeroplane Girls opened the show with trapeze work, with Russell and Frey next. They scored strongly and could have been placed down further. Modesta Mortensen and Co., the company held at girl as the piano, passed. The piano solo should be dropped. It sounds too childish. The violin numbers were better, with "Over There," final. The turn will fill in on small time.

SHOWS LAST HALF.

(Dec. 6-8.)
FIFTH AVE.

The Red Cross Benefit, beginning at 10:30 last Friday morning, drew few people to the Fifth Avenue and did nicely. The scattered downstairs and it's doubtful if there were 25 up one flight.

Bert and Lottie Walton opened, doing their dancing bit, and were followed by Muller and Rodgers, who remained just long enough to take one bow, and then off. The few people present couldn't see the idea, probably, of taking their things out of their pockets to slip an act its due.

Hal Crane and Co., with a "draft" sketch, failed to make the audience forget the atmosphere and the drop wasn't even raised after the finish. Ward and Cullen did seven songs. The couple were certainly willing, even at an early morning meeting. Claude Gillingswater and Co. went through their offering in a hurry, not stopping on the way. Margaret Young sang four songs and piled a few hands loose.

McDevitt, Kelly and Lucey turned out a few laughs and there was steam in the air for the remainder of the show. They did not get a word of consideration. Heider and Packer came near to the "died standing up" mark, and the boy in the act caused it. He remarked about some of the audience that walked out on them. It was uncalled for. The Four Altitude Girls closed the Fifth Avenue's bit towards the Fund.

OBITUARY

Dr. Oscar M. Leiser dropped dead Saturday evening (Dec. 8) while seated at a table in the grille of the Lambs' Club conversing with members. He had just jokingly talked to Frank Mayne and William Elliott, who were at the table, when the doctor's head fell over to one side. Heart disease was the cause. Dr. Leiser had known of his affliction, it is said, for some time, although he recently passed a nearly perfect examination for the army and received a commission as a captain. Dr. Leiser was among the most popular physicians attending professionals. He was about 44 years of age, unmarried and greatly beloved by hundreds of players. Funeral services with military honors were held Monday.

Delancey Barclay, after a long illness, died Dec. 11 at his home in West 48th street, New York. Born in New York, he made his debut in 1870. He had supported Booth and Barrett and other stars. The burial, Dec. 13, was under the auspices of the Actors' Fund of America.

In Affectionate Memory of
MY DEAR MOTHER

ELIZABETH L. O'NEIL

Who was Called to the Great Beyond

Dec. 1st, 1917

JOHN HOWARD (Doc) O'NEIL

In Memory of Our Pal

LEW BIERMAN

ARTHUR PERKOFF and JOE WOOD

Terry Ferguson, one-time Irish comedian and dancer, died Dec. 8 at his home, 272 William street, Buffalo. He was 57 years old. A contemporary with such teams as McIntyre and Heath, Ferguson and his wife, Margaret, were among the leading variety players up to 1896, when they retired. Ferguson then became proprietor of the Niagara Hotel, Buffalo, and confined his public appearances to local benefits. He is survived by his wife and a sister, Mrs. Jane Young.

May Anderson, a chorus girl with "The Passing Show" at the Garrick, Chicago, died Dec. 7, at the American Theatrical Hospital, Chicago, following an operation. She became ill shortly before the company arrived in Chicago. Her husband came down from Baltimore, and made arrangements for the removal of the body there. The chorus of the show contributed a floral piece.

In Token of Loving Friendship.
His Work on Earth is done.

LOUIS WESLEY

"The silver cord is loosed, the golden bowl broken and the spirit has returned to the God who gave it."

LOTTIE WILLIAMS

TO THE MEMORY

NAT M. WILLS

DECEMBER 9TH, 1917

The tattered coat is laid to rest,
"The King of Tramps" is gone;
But the good he wrought
And the joy he brought
To the friends he sought lives on.

TED BRETON

Mrs. Lotta Hurtig, wife of Max Hurtig, died at her home in Dayton, O., Dec. 6. Mr. Hurtig is manager of the Lyric theatre, and has been in Dayton since 1902.

Lew Bierman, 26 years, died in the National Jewish Hospital, Denver, where he had been for the last six weeks. He is survived by a widow, also a professional.

D. Vance, with James Raimond Co., a tab, died Dec. 9, of heart disease. He is survived by a wife and child.

Charles De Veau, age 37, died Dec. 7 in Lowell, Mass., of pneumonia, resulting from a cold contracted three weeks previously in Manchester, N. H. For several years the deceased was associated with Hardeen in the latter's vaudeville act. He leaves a mother and brother (Joseph H. De Veau), of New Rochelle, N. Y.

William H. Weinreich, who was for years a companion of Buffalo Bill as a scout on the Western plains, died Dec. 5 as he was boarding an electric car near his home at Auburn, R. I. Mr. Weinreich was a native of Germany and served through the Civil War in this country. He is survived by a daughter, three sons and two stepsons.

BILLS.

(Continued from page 17.)

2d half
Montgomery
Robbie Gordon
C. F. Usher
Williams & Wolfus
Tennessee Ten
Harriet Rempel Co
Willie Weston
PANTAGES (p)
(Sunday opening)
Doris Lester 3
Pedrin's Monks
Ollrain Dancers
4 Chesters
Strand Trio
Harry Jolson
HIPP (ash)
(Sunday opening)
Buster & Eddie
Frank & Walters
Billy Morse
Corty Lester
Doris & Harry
"Mary's Day Out"
Ella Schuyler Co
CASINO (ash)
(Sunday opening)
Frank D. & Thornton
"Ole M. Em Rogers"
3 Blanes
Fisher's Circus
Dan Ahern
Capt Kidder Co
Savannah, Ga.
EMPIRE (wva)
(Same bill playing Re-
gina, Can., 20-22)
La Dora
Rodway & Edwards
Sextet De Luxe
Harry 2d half
Taylor & Arnold
"Echoes of B'way"
Wallace & Geline
Pinafax & Parlo
EMPRESS (wva)
Herberts Deeson
B. & B. Moran
"Makaline Girls"
Kranz & LaSalle
Cycling Minstrels
2d half
Toscan & Geneva
Austin & Bailey
Lella Shaw Co
Hardy & Wilson
(One to fill)
St. Paul
ORPHEUM
(Sunday opening)
Mack & Walker
Princes Kalama Co
Mrs G. Hughes Co
Bernie & Baker
Boothby & Everdeen
5 Nelsons
Stan Stanley Co
PALACE (wva)
Cummin & Seaham
"Honor Thy Children"
Wilson & Wilton
Royal Italian Co
Ruston & Huber
(One to fill)
2d half
Davis & Kitty
Hallen & Goss
Oklahoma 4
(Two to fill)
HIPP (abc)
Military 4
The Harrier
Rilly Small
Weston & Brooks
Le Poo Troupe
Fay & Jones Boys
2d half
LaMont's Cockatoos
Burton & Rose
(Two to fill)
Salt Lake
ORPHEUM
Trelise Palace Co
Fay & McCarthy
Harold Dukane Co
Roland Travers Co
Allen & Frances
Hazel Moran
Aveline & Lloyd
PANTAGES (p)
Goldberg & Wayne
4 Holloways
Cook & Lorenz
Van Cella
Julia Curtis
San Antonio, Tex.
MAJESTIC (inter)
Alexandero & Evelyn
Pietro
Clifford & Wills
Brenda Fowler Co
Haley Sisters
"Broadway Revue"
San Diego
PANTAGES (p)
"Dream of Orient"
Claudia Coleman
The Youngers
Hiney & Lee
"All Wrong"
HIPP (ash)
Leon Sisters
Jorge & Hamilton
Shen & Allen
Washington Trio
Clayton Drew Players
Howard Morse & C
2d half
Sigmund & Manning
Bergeret Bros
Minger & Stuart
"My Country"
4 Arabs
San Francisco
ORPHEUM
(Sunday opening)
Fauchon & Marcho

2d half
Davis & Morse
"Woman Proposes"
Bert & Allen
Girl in Moon
McGoo's Tate Co
Spartanburg, S. C.
HARRIS (ubo)
(Greenville split)
1st half
Cycling Brunettes
Dorothy Earl
Hickman Bros
Willing & Jordan
Tarson
Spokane
PANTAGES (p)
Wilson's Lions
Bert Touhey Co
Lewis & Lake
Grindell & Esther
Arno Antonio 3
HIPP (ah-wva)
(Same bill playing Li-
berty, Walla-Walla,
21)
Sweeney & Newton
Alexa Duo
Adnan Trio
Wireless Girl
Kelly-Wilder Co
LaVine Trio
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Balancing Stevens
Schoen & Walton
Internal Rev
Daniels & Walters
Emmy's Pets
2d half
"Merry Go Round"
Springfield, Wm.
PALACE (ubo)
(Jacknaveville split)
1st half
The McIntire
McNally D. DeWolf
Leonard & Willard
Novelty Minstrels
John Clark Co
Schenectady, N. Y.
PROCTOR'S (ubo)
(Syracuse split)
2d half
Wellington & Selvia
Fraser Burnaby & H
Larry Kelly Co
Jimmy Husey Co
DeWitt Burns & T
(Charles Seamon plays
Syracuse 2d half only)
POLIS (ubo)
(Wilkes-Barre split)
1st half
Bud & Jessie Gray
Maud Rockwell
Dances D'Art
Rob Hall
American Minstrels
Seattle
ORPHEUM
(Sunday opening)
McIntire & Heath
Max Naudin
James White Co
Hawford & Chalm
Bennett Sisters
Schenectady & Varrain
Simmons & Bradley
PANTAGES (n)
Primrose Minstrels
Barlow & Hill
"Wall Wall Wall"
Marlette's Marionettes
Alice Hamilton
Jan Rubin
PAL-HIPP (ah-wva)
(10)
(Same bill playing
Hinn, Portland, 20)
Chester Johnson
Fox & Evans
Xylo-Phonics
Dorothy & Miller
Pearlie & Burns
Riva Larson Tr
Stacy City, Ia.
ORPHEUM (wva)
(Sunday opening)
DeWitt Burns & T
"Line of U S A"
Maide DeLong
Goo Lovett Co
(One to fill)
2d half
W. S. Harvey Co
Burke & Burke
Al Shavne
Winter Garden Rev
PRINCES (abc)
Ruth & Carner
Harmon & O'Connor
Dorothy Irving & Cas.
LeWitt's Cockatoos
Roscoco Royal D
2d half
Bernard's Dues
Delbet & Snow
Melnette LaNole Tr
Rolly Hoo Trio
(One to fill)
Stacy Palla, S. D.
ORPHEUM (abc)
Cunida Garlin
Killarney Duo
Melnette LaNole Tr
(Two to fill)
2d half
Candied Irving & Cas.
Harmon & O'Connor
(Three to fill)
So. Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
"Naughty Princess"

Terre Haute, Ind.
HIPP (wva)
(Sunday opening)
(Evansville split)
1st half
3 Kanes
Claude Tracey
Wolf & Stewart
Gardner & Revere
Musical Noses
Toledo
KEITH'S (ubo)
Nevin's & Erwood
3 Chums
Walter Kelly
Wright & Deltrich
"Married Via Wire"
Edith Clifford
Sports in Alps
Toronto
YONGE ST (loew)
Mimes Rambler
Simmons & Simmons
Girl with Diamond H
"Roller in Dixie"
Cardo & Noll
Old Soldier Fiddlers
(One to fill)
Trenton, N. J.
TAYLOR (ubo)
2d half (13-15)
Brown & DeMont
Doris Dare
Carletta & Howland
Gallert & Son
Worth Warten 4
Fulton Mack & F
Troy, N. Y.
PROCTOR'S (ubo)
(Albany split)
1st half
DeWitt Young & Sis
Rowley & Young
Ridley & Ward
Welche's Minstrels
Baker & Rogers
4 Kings
Utica, N. Y.
COLONIAL (ubo)
Helene Vincent
Jos Bernard Co
H & G Ellsworth
(Two to fill)
2d half
Pierlot & Seinfeld
Katherine Murray
"Fashion a la Carte"
(Two to fill)
Union Hill, N. J.
LINCOLN (ubo)
2d half (13-15)
Canaris & Glen
Channell & Stennette
"Memories"
Edgar Berger
Ollives
Vancouver, B. C.
ORPHEUM
Avon Comedy 4
Harry Green Co
Holt & Rosedale
The Hamiltons
Tyler & St. Claire
Bert Swor
Anna Chandler
PANTAGES (p)
Hill & Ackerman
Marie LaVarre
Bugs & Lyons
Chanceux Monroe Co
Jackson & Wahl
"Courtroom Girls"
Victoria, B. C.
PANTAGES (p)
"Circle of Mirth"
Naynon's Birds
Dunn Sisters
Vial & Carle Avery
Ryal & Early
Bill Pruitt
Virginia, Minn.
LYRIC (wva)
(21-23)
2 Edwards
Kimball & Kenneth
Luckie & Yost
Tates Motoring
Waco, Tex.
MAJESTIC (inter)
(16-17)
Musical Hunters
Clark & Lavier
Wilmos Westoni
Gould & Lewis
Theo Kestoff Co
Regal & Bender
Walla-Walla, Wash.
LIBERTY (ah-wva)
(16)
(Same bill playing Em-
pire, No. Yakim.)
Violet & Charles
Kilbey & Geneve
D. Bennett & Young
Cliff Dean Players
Zuhn & Dries
Swain Cockatoos
Washington
KEITH'S (ubo)
McMahon Diamond &
C
Vlasta Malova Co
Kenny & Hallie
Adolph & Adelphi
Onuki
"Naughty Princess"
(Two to fill)
Waterbury, Conn.
PAL-HIPP (wva)
Newell & Mont
Millie Sisters
Somers & Morse
"In the Trenches"
Duquesne Comedy 4
Garcinetti Bros

WANTS, ENGAGEMENTS SALE and EXCHANGE

\$1 for 25 words. 3 cents for each word over
\$1 FOR 15 WORDS, 5 CENTS EACH WORD OVER

A-1 EXCLUSIVE SONG NUMBERS and distinctive vaudeville offerings written to fit your personality. Cash or Royal. Al Johnson, 20 West 11th St., New York.

A COMPLETE PROSCENIUM with tapestry draw curtains and rigging or borders, etc. Suitable hotel, church, school. New \$150. Used plain chamber, 10 pieces, 14 feet. \$60.00. English stable interior. New \$150. Grainger Scenic Studio, 321 Putnam Bldg., N. Y.

A LARGE ASSORTMENT SATIN AND SILK VELOUR HAVING BEEN PURCHASED FROM DEFUNCT FIRM, WILL BE SOLD AT SACRIFICE. \$200 A CURTAIN, ANY COLOR. USED CURTAINS ALWAYS ON HAND. FREDERICKS, 1547 BROADWAY, N. Y. Bryant 9821.

A SIM WHITE RAT REALTY BOND FOR SALE—Will sacrifice a \$100 bond paying interest at 6%. Will consider an exchange for real estate, etc. M. Golden, 1476 Broadway, New York. Bryant 8258.

A SACRIFICE IN REAL ESTATE—Have just secured several farms and estates on Long Island, near water front, at a sacrifice. Call or write for full particulars. James A. Timony, 1476 Broadway, New York. Bryant 8258.

ACTS SUITABLE FOR CABARET. FRED FENNY AGENCY, BILLY CLOONAN, MGR., 801 GAITY THEATRE BLDG., NEW YORK.

ALLEN SPENCER TENNEY—VAUDEVILLE WRITER, 1493 B'WAY, NEW YORK, ORIGINAL SURE-FIRE, EXCLUSIVE ACTS, SKETCHES, MONOLOGUES A SPECIALTY.

ARENA MUSICAL BUREAU, Strand Theatre Bldg., Room 213, Bryant 2550. Your songs and acts written, arranged and orchestrated. Artistic, printable, practical and efficient orchestrations. Prompt delivery. Reasonable rates.

ARTISTS—My melodies and lyrics are great encore winners; also monologs and sketches. Come and hear my prize numbers. Virginia B. Nichols, Strand Theatre Bldg., Room 321. Phone Bryant 4649.

AT LIBERTY—YOUNG LADY PIANIST; CAN PLAY RAG OR CLASSICAL MUSIC. ALSO PLAY WITH ORCHESTRA. MISS R. M. VARIETY.

BIG BARGAIN—Leaving on the Orpheum circuit on will sell my car. Very big bargain. Peerless Roadster, fully equipped with everything. Six cylinders 1914 model, good tires. Price \$1,000. J. D'Leir, 437 Dumont Ave., Brooklyn, N. Y. Phone East New York 5822.

BOOKING FIRST CLASS ACTS for cabarets in South America. Want a musical act for South America. Billy Curtis, Gaity Theatre Bldg., Room 601, New York.

CLEVER ITALIAN CHARACTER SONG for exclusive sale. Also laugh-producing rag ditty. Write at once. A. S. B. Variety.

DROPS — SKINNER'S SATIN, VELVET, VELOUR. LOWEST PRICES. GRAINGER SCENIC STUDIO, 321 PUTNAM BLDG., N. Y.

FOR RENT—OFFICE AND DESK ROOM FOR RENT. ROOM 508 PUTNAM BLDG., NEW YORK.

FOR SALE—Beautiful chorus wardrobe, no junk; six ankle-length evening dresses; six satin panties and jackets; six novelty costumes; six satin and velvet soubret dresses; one trunk. Entire lot, \$65. I also have trunks, scenery and costumes of all kinds. Clifford Lindsey, 1431 Broadway, New York.

FOR SALE—FIVE SETS OF P. DODD ACKERMAN SCENERY. ALSO 8 OTHER SETS CHEAP. THOR, 508 PUTNAM BLDG., NEW YORK.

FOR SALE—USED COSTUMES IN GOOD CONDITION. THOR, 508 PUTNAM BLDG., NEW YORK.

LAMONT'S LARGE REHEARSAL HALL, Broadway Theatre Bldg. Open evenings. (Piano.) Two hours \$1.00. Special rates for long periods. Bert Lamont, The Act Doctor, 643 Bryant, 508 Putnam Bldg., New York.

LET ME WRITE THAT NEW ACT. Best references and guarantee. Stamp for reply. Interviews by appointment. Mary Thayer, V-2190 Broad St., Providence, R. I.

MAGIC EFFECTS—IN GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. PARTY LEAVING TOWN. WRITE AT ONCE. MAGIC, VARIETY, NEW YORK.

PROFESSIONALS in all lines please register at Room 419, Putnam Bldg. Musical, Dramatic, Picture, Managers Invited. The Theatrical Exchange, 1493 Broadway. Address Adrian S. Ferrin.

SCENIC ARTIST, first class, wants position musical comedy stock. Wife well known young soubrette, excellent figure, voice. Have feature attraction. Reputable show only. "Futuristic," Variety, New York.

SINGERS WANTED for war song "I Want You." Dress in Uncle Sam's costume, make a killer. Prof. conv mailed 6c. stamps. Regular copy 25c. Williams and Simpson, Fort Worth, Tex.

SOUBRETTE WHO CAN SING AND DANCE WISHES TO JOIN PARTNER IN GOOD VAUDEVILLE ACT E. N. VARIETY, NEW YORK.

TABLOID on original lines. Company rehearsed and ready. Booking positively assured. Require backer or partner, for chorus, costume and scenery. Maynoll, Variety, 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 SALE. MAKE OFFER. JEAN, VARIETY, NEW YORK.

WANTED—Girl wire wacker, or boy that makes up good as girl. Steady work for right party. Address Willingham, Variety, New York.

WANTED, GOOD MANUSCRIPTS OF SKETCHES AND COMEDY VAUDEVILLE ACTS. CLAUDE AND GORDON BOSTOCK, ROOM 305, PUTNAM BLDG., NEW YORK.

WANTED—PARTNER ECCENTRIC COME-DIAN. RECOGNIZED ACT. ADDRESS MISS X. Y. APARTMENT 601, NEW VICTORIA HOTEL, NEW YORK CITY.

WANTED—TWO GOOD COMEDIANS; ONE JUVENILE STRAIGHT THAT CAN SING AND DANCE. THOR, 508 PUTNAM BLDG., NEW YORK.

YOUR WANTS SUPPLIED—Rehearsal studio, 24 hours. \$1. Talent supplied. Expert on re-vising and staging faulty acts. Opening secured. Professional coach. Louis Hallett, Room 422, Putnam Bldg. Phone 1742 Bryant.

2d half
Paul Brady
Fenwick Girls
Frank Dobson
Carlisle & Roma
Hart & Clark
Hardeen
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
W. S. Harvey Co
Harry & Betty Conley
Oliver & Oll
Morley & McCarthy Sis
4 Ankers
2d half
Jack & Kitty Damaco
Fluke & Fallon
"The Slacker"
Mildred Hayward
"Dairy Maids"
Wilkes-Barre, Pa.
POLIS (ubo)
(Scranton split)
1st half
Foy Toy Co
Gallarini Sis
"Second Childhood"
Fred Allen
Five Williams
Winthrop
ORPHEUM
Alan Brooks Co
Ella Ruegger Co
Clark Howard
Mack & Earl
King & Harvey
Toots Paka Co

2d half
Francis Kennedy
"Love Thy Neighbor"
Britt Wood
Richard Wally Co
2d half
Moketa Mortensen Co
DeWitt Kelly & Lucy
Edith Tallaferra
Duffy & Inkle
Templeton Greene & H
(One to fill)
York, Pa.
OPERA HOUSE (ubo)
Inness & Ryan
(Four to fill)
Charles Hart, colored, is reported having died in London, where he went several years ago, after his former vaudeville partner, George Avery, passed away. Avery and Hart were very well known over here among colored turns, being a sort of replica of Williams and Walker. Hart was the comedian, Avery the "straight" man. In England Hart was successful from his arrival there.
"Who gave you that black eye?"
"Nobody gave it to me—I had to fight for it"; "You will be shot at sunrise."
"I don't get up that early" (John Neff and Exempt Army).

23D STREET.

Last Thursday night after the Una Clayton act, third on the bill, Miss Clayton made reference to the "Prudy" monkeys for the benefit of the Red Cross. A collection was taken up by the nurses, assisted by four girls and two men from the different acts on the bill. Ten minutes were allowed for this, and the collectors received a contribution from everyone present. The boys then tried for more money by standing on the stage and holding out their baskets for the persons to throw coins into. Instead everybody threw at the boys, forcing them to abandon the stage, leaving the job of picking up the coins to the stage hands.

James Howard opening the show to a poor start, and would greatly improve his act with some new bits. His xylophone should assure him a spot on the small time bills, but he might pay more attention to his appearance. The shaking of his head to show ten inches of hair isn't new.

Pierre Le Maire followed with some simple roller skating. He has a little comedy with a plant in the audience, who latter does a few good tricks.

Keene and Deane (man and woman) opening in Rugby garb and changing on the stage to street clothes got over, for which they should be thankful.

The show finally started with the Clayton comedy skit. Miss Clayton as a chambermaid handles the comedy role nicely and is assisted by Herbert C. Griffin, as the straight. This piece will do for the better houses.

Browning and Denny, next, scored one of the hits of the show. Miss Browning's character numbers were well liked, with her impersonation of Eddie Foy the best. Mr. Denny's own composition, "Novelette" (which he played during one of Miss Browning's changes) did little at the 23d Street, as it was too long. D'Avigneau's Gypsies, four girls making a nice appearance, received some well earned applause at the conclusion of their straight musical act. The girls play piano, violin and cello, with one girl singing. The operatic selections by the three musicians were put over with a bang. Clarke and Verdi closed the show, and were given a reception. They sure did respond. The boys are doing some singing and have added a few new gags to their old turn. They stopped the show. "The Tar Heeled Warrior," a Triangle five-reel feature, finished the day.

HARLEM O. H.

Good attendance last Thursday night with a corking show. The first part passed away lightly. It had the Rubio Troupe (New Acts) opening, then Jennings and Mack, who just passed with their talk and parodies. The boys stalled around trying to pull them on, but to little results. The Fabian Sisters did a routine of music and songs, gaining but a passing notice.

The Red Cross Collection turned the house into a regular family party, especially when Sol Levoy promised to kiss any woman who would donate a \$1 to the fund. Sol was kept running around the house, and got over \$100 in the hat.

Maurice Samuels and Co. in "No Children Allowed" received some hearty applause. Samsel and Leonhard held attention with a specialty that included the waltz number they formerly did with "Flora Bella." That upheld the closing nicely, although the opening, while somewhat weak, proved acceptable to the Harlemites. The opening number, however, is quite risque, especially when taking into consideration the daintiness of their work.

Ashley and Altman were next to closing, doing well enough, while "Courtin' Days," with six people, held the majority seated. It is a rather aged story in song.

BURLESQUE ROUTES

(Dec. 17 and Dec. 24)

"Americans" 17 Star St Paul 24 Lyceum Duluth.
 "Army & Navy Girls" 17-19 Orpheum New Bedford 20-22 Worcester Worcester Mass 24 Olympic New York.
 "Auto Girls" 17 Gayety Brooklyn 24-26 Warburton Yonkers 27-29 Hudson Schenectady N Y.
 "Aviators" 16-17 O H Terre Haute Ind 24 Lyceum Columbus O.
 Behman Show 17 Colonial Providence R I 24 Casino Boston.
 "Best Show in Town" 17 Casino Brooklyn 24 Empire Newark.
 "Bliff Bing Bang" 17 Victoria Pittsburgh 24 Penn Circuit.
 "Bon Tons" 17 Peoples Philadelphia 24 Palace Baltimore Md.
 "Bostonians" 17 Casino Philadelphia 24 Hurtig & Seamon's New York.
 "Bowerys" 17 Gayety Washington D C 24 Gayety Pittsburgh.
 "Broadway Belles" 17-18 Binghamton 19 Norwich 20 Oswego 21-22 Inter Niagara Falls N Y 24 Garden Buffalo.
 "Broadway Frolics" 17 Columbia Chicago 24 Gayety Detroit.
 "Burlesque Revue" 17 Gayety Pittsburgh 24 Star Cleveland.
 "Burlesque Wonder Show" 17 Star Cleveland 24 Empire Toledo O.
 "Cabaret Girls" 17 Trocadero Philadelphia 24 Majestic Scranton.

"Charming Widows" 17-18 Holyoke Holyoke 19-22 Gilmore Springfield Mass 24 Howard Boston.

"Darlings of Paris" 17 Empire Chicago 24 Majestic Ft Wayne Ind.

"Follies of Day" 17-19 Cohen's Newburgh 20-22 Cohen's Poughkeepsie N Y 24 Miner's Bronx New York.

"Follies of Pleasure" 17 Olympic New York 24 Gayety Philadelphia.

"French Frolics" 17 Majestic Scranton 24-25 Binghamton 26 Onondaga 27 Oswego 28-29 Inter Niagara Falls N Y.

"Forty Thieves" 17 Gayety Baltimore Md 24 Trocadero Philadelphia.

"Gay Morning Glories" 17 Lyceum Duluth 24 Century Kansas City Mo.

"Girls from Follies" 17 Century Kansas City Mo 24 Standard St Louis.

"Girls from Joyland" 17 Gayety Minneapolis 24 Star St Paul.

"Golden Crook" 17 Columbia New York 24 Casino Brooklyn.

"Grown Up Babies" 17-18 Cort Wheeling W Va 19-22 Grand Akron O 24 Empire Cleveland.

Haetings Harry 17 L O 24 Orpheum Paterson.

"Hello America" 17 Gayety Buffalo 24 Corinthian Rochester.

"Hello Girls" 17 Howard Boston 24-26 Orpheum New Bedford 27-29 Worcester Worcester Mass.

"Hip Hip Hurray" 17 Miner's Bronx New York 24 Empire Brooklyn.

Howe Sam 17 Grand Hartford 24 Jacques Waterbury Conn.

"Innocent Maids" 17 Savoy Hamilton 24 Cadillac Detroit.

"Jolly Girls" 17 So Bethlehem 18 Easton 19-22 Majestic Wilkes-Barre Pa 24 Empire Hoboken.

"Lady Buccaneers" 17 Penn Circuit 24 Grand Trenton.

"Liberty Girls" 17 Hurtig & Seamon's New York 24 L O.

"Lifters" 17 Lyceum Columbus 24-25 Cort Wheeling W Va 26-29 Grand Akron O.

"Maid of America" 17 Lyric Dayton 24 Olympic Cincinnati.

"Majestics" 17 Gayety Omaha Neb 24 Gayety Kansas City Mo.

Marlon Dave 17-19 Berchel Des Moines Ia 24 Gayety Omaha Neb.

"Merry Rounders" 17 Star & Garter Chicago 24-26 Berchel Des Moines Ia.

"Mile a Minute Girls" 17 Empire Hoboken 24 Star Brooklyn.

"Military Maids" 17 Erie 18 Ashtabula Pa 19 Canton 20-22 Park Youngstown O 24 Victoria Pittsburgh.

"Mischief Makers" 17 Star Toronto 24 Savoy Hamilton Ont.

"Million Dollar Dolls" 17 Gayety St Louis 24 Star & Garter Chicago.

"Monte Carlo Girls" 17 Garden Buffalo 24 Star Toronto.

"Oh Girls" 17 Empire Brooklyn 27-29 Park Bridgeport.

"Orientals" 17 Standard St Louis 24 Englewood Chicago.

"Pace Makers" 17-19 Warburton Yonkers 20-22 Hudson Schenectady N Y 24-25 Holyoke Holyoke 26-29 Gilmore Springfield Mass.

"Parisian Flirts" 17 Gayety Philadelphia 24 So Bethlehem 25 Easton 26-29 Majestic Wilkes-Barre Pa.

"Puss Puss" 17-19 Bastable Syracuse 20-22 Lumberg Utica 24 Gayety Montreal.

"Raccoon Breakers" 17 Gayety Chicago 24 Gayety Milwaukee.

Reeves Al 17 Gayety Toronto 24 Gayety Buffalo.

"Review of 1918" 17 Star Brooklyn 24 Gayety Brooklyn.

"Roseland Girls" 17 Gayety Kansas City Mo 24 Gayety St Louis.

Sidman Sam 17 Gayety Detroit 24 Gayety Toronto.

"Sight Seers" 17 Corinthian Rochester 24-26 Bastable Syracuse 27-29 Lumberg Utica N Y.

"Social Follies" 17 Cadillac Detroit 24 Gayety Chicago.

"Social Maids" 17 Olympic Cincinnati 24 Columbia Chicago.

"Some Babies" 17 Gayety Milwaukee 24 Gayety Minneapolis.

"Speedway Girls" 17 Majestic Ft Wayne 23-24 O H Terre Haute Ind.

Spiegel's Revue 17 Empire Toledo 24 Lyric Dayton.

"Sporting Widows" 17 Palace Baltimore Md 24 Gayety Washington D C.

"Star & Garter" 17 Jacques Waterbury 24-26 Cohen's Newburgh 27-29 Cohen's Poughkeepsie N Y.

"Step 11vely Girls" 20-22 Park Bridgeport 24 Colonial Providence R I.

Sydel Rose 17 Gayety Boston 24 Columbia New York.

"Tempters" 17 Englewood Chicago 24 Empire Chicago.

"20th Century Maids" 17 Empire Albany 24 Gayety Boston.

Watson Billy 17 Empire Newark 24 Casino Philadelphia.

Welch Ben 17 Gayety Montreal 24 Empire Albany.

"Whirly Girls" 17 Grand Trenton 24 Gayety Baltimore Md.

White Pat 17 Empire Cleveland 24 Erie 25 Ashtabula Pa 26 Canton 27-29 Park Youngstown O.

Williams Mollie 17 Orpheum Paterson 24 Majestic Jersey City.

INTERNATIONAL CIRCUIT.

(Dec. 17)

"Buster Brown" Polli's Washington D. C.
 "Honolulu Lou" Gayety Louisville Ky.
 "Katzowjammer Kids" American St. Louis.
 "Millionaire's Son & Show Girl" Prospect Cleveland O.
 "Mutt & Jeff" 16 Peoria.
 "The Marriage Question" Imperial Chicago.
 "The Natural Law" Shubert Milwaukee.
 "The Only Girl" Lyceum Detroit.
 "Whurston" 16-22 Boyd's Omaha Neb.
 "Wizard of Wiseland" Avon Rochester.

TO THE ARTISTS:

There has been a ruling in the
UNITED BOOKING OFFICES

that artists' representatives, or agents, are not to sign a contract with an artist to act as such for more than one year.

This order has been brought about through complaints received in the UNITED BOOKING OFFICES that agents and representatives demand that a long term contract be made with artists before they will handle the act, which precludes them from employing any other representative, providing the representative they have a signed contract with is not giving them efficient service.

Any violation of this order will receive prompt attention if the artist will address Mr. Murdock or myself at the United Booking Offices.

E. F. ALBEE

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.

A Adair Belle
 Adair Stella
 Adams Billy
 Adams Bros (C)
 Adams Edith & B
 Adams Ray
 Adams & Thomas (C)
 Admont Miss M (C)
 Agnew Beatrice
 Allans Chey Minstrels (C)
 Almond Mrs T
 Alvarez & Martell
 Amoroso & Jeannette
 Amos Sylvia
 Andrews F W (C)

Xmas Furs

An Array of Gorgeous Furs, Including Coats, Coatees and Capes.

Genuine Mole Set.....\$30.00
 Genuine Skunk Set..... 23.00
 Taupe Wolf Set..... 37.00
 Genuine Squirrel Set..... 25.00

Specially Priced

Alaska White Fox.....\$29.75
 Open Animal Scarf.

The scarfs are open animal with muffs to match.

LAMSON'S, Inc.

44 WEST 34TH STREET

Next to Hotel McAlpin One Flight Up

Arco Bros
 Armstrong D (C)
 Armstrong Geo
 Armstrong Wm Edw
 Arnold Geo L (C)
 Arnold Miss Lois
 Arnold Lou J
 Arrule Victoria (C)
 Ayers Mr & Mrs (C)
 B
 Bach Louis
 Bachman Miss G (C)
 Baird Ethel
 Baker Anna
 Barclay John
 Baron Paul (C)
 Barnes & Robinson
 Barney Violet (Tel)
 Barnstead Peggy
 Barry Mrs Frank
 Barth Lee (Reg)
 Barto O James
 Bayard Vic Jr (C)
 Beaulac Marion
 Beban Mae
 Bedford Jack (P)
 Beeman Earle (C)
 Belmonte Harry
 Bell Jessie (C)
 Bennit Mr & Mrs W
 Bennett Evelyn (C)
 Benson Harry
 Benson Alfred
 Bergamasco John (C)
 Borken Alfred
 Borker Edw
 Borman Gustave
 Bird Peg
 Bolger Paul
 Borremore Louis (C)
 Bowen Chas M
 Bowman Mr
 Boyd Dixie (C)
 Boyle Billy
 Bradford Corinne
 Brennan Mrs Frank
 Briere Maurice
 Broadbent Irene (SF)
 Brokhy Alice (C)
 Brown & Carstens
 Brown Billy B (SF)
 Brown Fred
 Browne Josephine
 Browne Morris (C)
 Bryant Vincent
 Bunnin Sisters
 Burman & Chasler
 Burke Minnie
 Burns Miss Frankie (C)
 Burt Miss (C)
 Burton Jos
 Butler Anna (P)
 C
 Calbourne W H
 Campbell's Casting
 Carew Evelyn (SF)
 Carr Merle (C)
 Carroll Madame
 Carroll Nettle
 Carroon Mary E
 Casper & Carter
 Casper & Biela
 Casador Robert
 Caster Joe
 Castle Louise
 Checker M
 Chesleigh Vera
 Chester Miss Ted
 Christie Kenneth
 Christie Musical
 Claire Doris (C)
 Clarke Eddie
 Clark Ruby
 Clifton & Goss
 Clovers Musical
 Clute Gerald L (C)
 Cobb Lew
 Coburn J A
 Cody Vera
 Cole Edw Stafford
 Cook & Handman (SF)
 Cook Gladys (C)
 Copeland Les
 Corline & Thomas
 Correll Trio (C)
 Cox Lonzo (C)
 Crackles Billy
 Creighton Arnette
 Crowell Mabel (P)
 Culhane Martin
 Cummings Miss Billy
 Cummings Ralph E
 Curtis Mae
 Cusack Jos
 D
 Dahlberg May (C)
 Dalton Marjorie J
 Dalton Robert
 Darling Miss L (C)
 Daughn Delphine (C)
 Davey Janning
 Davis Doc Will
 Davis Marion
 Davis Warren (C)
 Dayton Lewis
 Decker Paul
 De Mar Rose
 De Mont Robert
 Dempsey Mr & Mrs T
 DeFogge Louise (C)
 Dekos Gene Troupe (C)
 De Nette Adeline
 De Onge Al
 Derrle Helen (C)
 Dervis Frank (P)
 Desvall Olympia
 DeTrickey Coy (C)
 Deveraux W
 Dewey Geo
 Dickelmeier Loretta (C)

THE WORLD'S RECORD FOR SONG HITS

A whole dozen of singable songs being sung—all on one catalog—all published by Waterson, Berlin & Snyder.

It's a wonderful finish to a wonderful year for the consistent song hit makers of America—the house that always may be depended upon, that can outfit any singer or act with any type of song or number, with the surety that goes with a Waterson, Berlin & Snyder song, that it's a hit if we give it to you—if we don't think it's a hit, we don't let you hear it—that's why only song hits go from the Waterson, Berlin & Snyder music house.

I'M ALL BOUND 'ROUND WITH THE Mason-Dixon Line

LEWIS—YOUNG—SCHWARTZ

Oh, boy, what a whirlwind that has turned out to be! It carries everything with it. The year's one great big "Dixie" song. You know all about it.

"A Baby's Prayer at Twilight (FOR HER DADDY OVER THERE)"

LEWIS—YOUNG—M. K. JEROME

Yes, we admit this is far better than "My Mother's Rosary." We claim no credit for making this ballad of ballads. It makes itself. This is our statement about this song—if it doesn't live up to what we say, never sing another Waterson, Berlin & Snyder Number. That's all; and that's enough.

"IN SAN DOMINGO"

A flexible sort of a song that you can do anything with and not miss. It can follow itself on the same bill—all the way it's done, with a double version that makes it surefire any way.

"WHOSE LITTLE HEART ARE YOU BREAKING NOW?"

IRVING BERLIN

Another of those Berlin story songs that can capture any audience. Fine for boy and girl. Read the title again and just imagine what you could do with this number.

HERE ARE THAT CLEAN DOZEN

and there are a dozen reasons why all singers and acts should be using one or more of them, but the main reason tells that story.

THEY ARE ALL HITS

Any singer or act is guaranteed success by these songs—they never fail.

"BLUE BIRD"

GRAFF, Jr.—GRANT

This waltz number looks like the big hit of the year in that class. This song has a remarkable obligato. It's a compelling number.

"Someone Else ^{May Be} There While I'm Gone"

IRVING BERLIN

The Song Sensation of the west. A corking idea that fits almost any situation and a number no one should miss who wants a somewhat different song.

"The Dixie Volunteers"

LESLIE—RUBY

Eddie Cantor's biggest hit in Ziegfeld's "Follies of 1917." A Dixie rag with a regimental swing that nothing can stop. (This is the number acts insist upon closing their turn with.)

"How Can I Forget"

(WHEN THERE'S SO MUCH TO REMEMBER)

IRVING BERLIN

BERLIN'S BIG BALLAD SUCCESS, in his own striking vein. An appealing song that touches the sentiment of old and young, and a really great number.

"MY SWEETIE"

IRVING BERLIN

Boys and girls—listen! Here's a number the only Irving Berlin wrote for both of you, together or alone. You can "get" it by the title, and the rest is just as good. There's "business" for this number, with that "Sweetie, eet-ie, eet-ie, My Sweetie and Me." And the double version equals the singles.

"Meet Me At The Station, Dear"

LEWIS—YOUNG—SNYDER

The production song hit, now released and the liting gem. It gallops along and it is SOME song. Male, female or mixed turns, all the same, it fits any singer and any act.

"Joan of Arc"

Still as popular as ever, more so now, and seems destined to live with the war. 1917's acknowledged monster song success. No one can possibly fail with it.

'PADDLE ADDLE'

TED SNYDER

An instrumental furore for dancing and dumb acts. Made popular by over 35,000 orchestras in the U. S. and Canada.

WATERSON, BERLIN & SNYDER

MAX WINSLOW, Manager

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO

81-83-85 Randolph St.
FRANK CLARK

SAN FRANCISCO

Pantages Theatre Bldg.
MORT HARRIS

BOSTON

220 Tremont St.
DON RAMSAY

HITS **HARRY VON**

Harry Von Tilzer wants his theatrical pals to know that his Twenty-fifth Anniversary as Song writers may come and song writers may go, but Harry still remains at the top. songs and you will quickly realize why he has lasted so long and why so many acts are are terrific hits. Why not for you?

The greatest Descriptive Ballad in years.
A bigger hit than "Someone
More Lonesome"

JUST AS YOUR MOTHER WAS

With the most wonderful punch poem
ever written. Beautiful Duet and
Quartette arrangement.

A Ballad That Will Never Die

**THERE'S SOMEONE MORE
LONESOME THAN YOU**

Lillian
Big Comed

**SA
TO M
SA**

Lyric by
Elizabeth
Riot w

Adele Ro
Co

**LISTE
KNOCK
KNITT**

Lyric by

Our New
Hit. W

**IT'S A
TO TH
AN
GIRL I L**

Lyric by

HARRY VON TILZER MUS

BEN BORNSTEIN
Prof. Mgr.

222 West 46th St

CHICAGO OFFICE: 143 North Dearborn

HARRY VON TILZER HITS

Proposer of popular songs looks like it is going to be the most successful of his career. Most of the songs that are written today, then carefully go over the Harry Von Tilzer and his songs. Always a year ahead of the rest in ideas. Every one of the songs below

The Courtney Sisters say this song is bigger for them than "You Made Me Love You" was

GIVE ME THE RIGHT TO LOVE YOU

By BEN BARD and ABE CLATT

Great Double Version for boy and girl.
Also Beautiful Obligato by Ed. Smalle.

Another "Last Night Was the End of the World"

LOVE WILL FIND THE WAY

the best 12-8 ballad on the market

Line's
Song Hit

5 I
SELF
5 I

MORAN

is also a
Song

s Terrific
Hit

THE
AT THE
CLUB
HANLON

otic Ballad
t Grow.

G WAY

S. A.

HE
BEHIND

RAINOR

C PUBLISHING COMPANY

et, New York City

et, Chicago. MURRAY BLOOM, Manager

MEYER COHEN
Bus. Mgr.

**EMMA
CARUS**

A Hit With
Somebody's Done Me Wrong
Exhibit No. 1

**ELIZABETH
MURRAY**

A Hit With
Somebody's Done Me Wrong
Exhibit No. 2

**SOPHIE
TUCKER**

A Hit With
Somebody's Done Me Wrong
Exhibit No. 3

**RAE
SAMUELS**

A Hit With
Somebody's Done Me Wrong
Exhibit No. 4

ANY ONE OF THESE STARS CAN MAKE A HIT SINGLE HANDED
DO YOU WANT ANY FURTHER PROOF THAT THE DEACON SONG NO. 3

"SOMEBODY'S DONE ME WRONG"

BY WILL E. SKIDMORE, WRITER OF THE DEACON SONGS NO. 1 AND NO. 2
PRAY FOR THE LIGHTS TO GO OUT—IT TAKES A LONG, TALL, BROWNSKIN GAL, etc.

IS A REAL SENSATIONAL HIT

BILLY BEARD IS STOPPING
SHOWS IN AL G. FIELDS
MINSTRELS WITH IT

WEBER, BECK & FRAZER
CLEAN UP WITH IT

FLORENCE TIMPONI SAYS:
"IT'S MY BIGGEST NUMBER"

LEWIS & LEOPOLD'S
AND THE
THREE SOUTHERNERS
BIG HIT

NOW READY - - ORCHESTRATIONS ALL KEYS - - EXTRA CHORUSES

JOS. W. STERN & CO. 1556 BROADWAY, N. Y. C.—HARRY TENNEY, Mgr.
119 NO. CLARK ST., CHICAGO—WILL E. SKIDMORE, Mgr.

DOROTHY DAHL

(MRS. JOE. NATHAN)

Leading Woman With

"Who Owns The Flat"

Playing W. V. M. A. Time

Dix Gladys (C)
Dobson Frank
Donegan Ed (C)
Donovan Fannie
Douglas Miss Billie
(C)
Douglas Dudley
Douglas Samson
Dove Johnnie
Dressler Wm
Du Bois Chas E
Du For Harry
DuFresne Girls (C)
Dunbar Chas E (C)
Dunedin Jimmy
Dunlap F E (C)
Dunn Joe J (C)
Dunne Alice
Dural Mrs J
E
Eagleton Miss
Eden Hope
Edison Pearl J (P)
Edwards & Osborne
Edwards Julia (pkg)
(C)
Egbert Edna
Ellisov S
Elliot Ada
Elliot Broomstick
Elliot Louise (C)
Elmina Mite
El Roy Flo
Elroy Ruth
Emerson & Baldwin
Emerson James E
Emmett Mr & Mrs H
Engle Jack
Epelily Jules
Essant Opal
Ethella Viva
Evans Blanche
Evans Madge
Evelyn Vera
Farrell Josephine
Fay Miss Billie
Fay Miss Billie (C)
Fay Gus
Fayo & Jay (C)
Fern & Fern
Fern Richlew & F
(C)
Ferry Mrs W
Fiebach Frances
Fields Mary
Fierces Mrs Ed
Filliers Leo (C)
Flan Florence
Fleming Kathleen
Flint Beatrice
Flint Hazel
Flynn Joe
Flynn W

Foley & O'Neill (C)
Foley Jack
Fontaine Mrs F E
Forbes Marion
Ford E T
Ford Fred
Ford Miriam
Forrester Charlie
Forrester Ross (P)
Fox & Ingraham
Frances Beverly
Francetti Peggie
Francis Evelyn
Francis Jim & Anna
Francis Mae
Fredericks Musical
Friendly Dan
G
Gabriel Master (C)
Gangler Jack

Gardner Nina
Gardner Miss Georgie
Gardner Grant
Gardner S Milton
Genebielle Miss
Genaro Marie (SF)
Germaine Miss F
Gibson & Brown (C)
Gibson Earle S (C)
Gibson Hardy (C)
Gibson Wm L
Gilberts & Le Crago
(C)
Gilmore Barney
Gilmour Lew
Glancy Mae
Glenn Daisy
Glenny & Bradford (C)
Golden Morris
Golden N (P)
Golding & Keating

Gordon Ernie
Gordon Tommy
Gould Billy
Gould Rita
Grant & Wing
Graves Lillian
Gray & Klumker
Gregory Geo M
Gregorys The (C)
Grentzer Edith (C)
Grey Clarice (C)
Grote Miss
Grover Mildred (C)
Guinan & James
Guili Adolfo (C)
Gunn Beaulah (C)
H
Haden & Norman (C)
Hahn Leon Mrs
Hallen & Hunter

Hall Howard R (P)
Hamilton Hope
Hammer Beulah
Hancey Alice
Harian Kenneth (Reg)
Harvey Roy N (C)
Harris Honey (SF)
Hart Diamond
Harvey Edith (C)
Hanson Leslie A (C)
Hasting Mrs Ben
Hayes Gene & Willie
Hayward Stafford Co
Hayward Jessie
Hearn Frank
Hearn Miss J
Hearn Julia (C)
Heaton Frances
Hkeley W F (C)
Hendley Jack
Henderson C (C)

GELULA & CO.

Times
(Square)
Jewelers

1472 Broadway

At 42nd Street
New York City

Diamonds, Watches and
Solid Gold Jewelry at
moderate prices. Ideal
Gifts for Holiday Presents.

Special Discount Offered
to the Profession.

Established 1892

DIED

Dec. 3rd, 1917, at Chicago

THE MYSTIC BIRD

After four years' steady work on the United, Orpheum, Asso-
ciation, Pantages and Loew time, leaving his entire estate to

The GOLDEN BIRD

THE FERRAR OF BIRDOM

HATTIE KITCHNER

The Golden Haired Violinist

Sole Administrator

SIMON AGENCY, Attorneys of Record

TIZOUNE

(COMEDIAN)

A N D

EFFIE MACK

(SOUBRETTE)

Wish to thank Managers and Agents for their kind
offers. Just opened AN INDEFINITE ENGAGE-
MENT AT THE STARLAND THEATRE, Montreal,
Canada. Offers invited for Burlington.

Address TIZOUNE and MACK
588 Chateaubriand St., Montreal
or VARIETY
JACK BRENNAN, write

Hennequay Helene
Henning Leo
Hess Ben
Hiatt & Geor (C)
Hickey W H
Hill Tivoli & Hill
Hill Dolly V
Hoffman Daisy
Hoffman Dave
Hokea Ben
Holbrook Florence
Holden Jack
Holliday J F
Homburg Babe
Hooks Tom C (C)
Hopkins Edith (C)
Howe Walter S
Hoyt Ruth
Huford Julia
Hughes Frederick E
Hughes Mrs Jas M
Hunter Mrs Kenneth

Hutchinson Willard
Huttsman Chas

I
Ihrmark Tina
Imhoff Lelia
Irving Maud O
Isobel Miss

J
Jackson Harry J
Jarrett G E
Jerome & Mack
Johnson Arthur (C)
Johnson Hattie L
Johnson Mrs Roy
Johns Brooke W
Jolice Miss W F
Jordan Leslie (C)

K
Kall Dave

MABELLE SHERMAN and ARTHUR UTTRY

LEAVING "WATCH YOUR STEP" after 15 weeks on the Pacific Coast
RETURNING TO VAUDEVILLE

Direction, M. S. BENTHAM

BUY HER AN H&M WARDROBE TRUNK FOR CHRISTMAS

Made in 14 Different Sizes
\$35.00 to \$65.00

WRITE FOR CATALOG

Herkert & Meisel
Trunk Co.

910 Washington Ave., St. Louis

A. Ratkowsky

435 5th Ave. MY NEW AND
Between FURS ONLY STORE
38th and 39th Sts.

DEPENDABLE FURS
At Unusual Prices

BY DEALING DIRECT WITH THE MANUFACTURER

Hudson Seal Coats, 45 inches long; full sweep model; collar and cuffs
of Natural Skunk (guaranteed brocade lining)
No Discount on this Coat Retail Value \$200.00 **137.50**

SPECIAL DISCOUNT TO THE PROFESSION

Lackawanna Valley House

Scranton, Penn.
HERRMAN F. GOJOLIN, Prop.
Special Rates for the Profession

Leighton Chas (SF)

Leithold R F C

Lelanls The

Lemean Amy

Lenney Ethel

Leonard Albert (C)

Leonard Marie

Le Roy Hilda

Lester Billy

Le Vaux Mr

Levy Jack (P)

Lewis Mrs Bert

Leyle Wm (C)

Lidell Jack

Linn A M (C)

Livingston Lottie

Livingston Mrs R J

Lloyd Earle

Lockhart Roma M (C)

Loftus Mr & Mrs (C)

London Louis (C)

Longfeather Joe (C)

Lorain Oscar

Lother Joe

Lyles Aubrey L (C)

Mack Chas E

Mack Taylor

Malcolm & Harmon

Mallory Burton

Malvern's Comiques

Mann Billy (C)

Marion Sable (C)

Marquis Wm

Marquis W (C)

Marshall Dorothy

Marshall Lew (C)

Martee Johnny

Martell Angeline

Martell Fay

Martin Felloe

Maselm A (C)

Maslova Viasta

Mathews Mrs D D

(Reg)

Mathews Miss D (C)

Mayer Harry

May Evelyn C

McConnell Arthur

McCormick Hugh

McCullough Wm E

McDonald Rose

McGilli Gertrude (C)

McGinnis Mrs F

McGrath & Yeoman (C)

McKay Raymond J

McKenna Thos

McLaughlin Jennie (C)

Meiba Paula (C)

Melroy Sisters (C)

Messner Helen (C)

Misco Steve

Miller Eddie & Lew

Miller Ruby (C)

Millikin Robt (C)

Moey Roale

Molonan

Moore J Aulus (C)

Moore Louis

Moore Irene (SF)

Moore Lucille (C)

Moran Lee

Morley Violet

Morton Jane (C)

Morton Sam (4) (C)

Moulton Gerlie (Reg)

Mounham N T

Mudge Margarette

Mullally Jack

Murdoch Miss Jappie

Murdoch Miss Jap (C)

Nathalie Miss

Neale Arthur

Nell Kathryn (SF)

Nelson Caroline

Nelson Gus

Nolan Mildred

Norton Barney

Norton Lew (C)

Norwood Edw (C)

Norworth Gaston & W

O

Oaks Harry

O'Connor James O

O'Hara Frank

Old Town Four

O'Neill Mac (C)

O'Rourke & Atkinson

Osborn Miss Teddy

Osterfeldt W H

Overing Ruth (C)

Owen Jack

P

Paletier & Valerio

Palmer Frank (C)

Palmer Mamie (C)

Patton & Marks

Perry Martha

Phelps Frank (C)

Phillips Art

Plunkett Cy

Polndexter Chas E

Polo Gabriel

Potter W G

Powers Babe

Prells Circus (C)

Prescott Jack (SF)

Prince Al

Princeton (5) (C)

Proctor Wm L (C)

Pryor June

MEL EASTMAN

"The Elongated Entertainer"
Joe Michaels

THE HUSTLER

Reliable Professional

Francis X. Hennessy



Irish Piper, Scotch Plier,
Irish Step Dancer, Scotch
Fling Dancer, Violinist, (Mu-
sician) Teacher, Play Parts.
822 2d Ave., New York, N. Y.



(BILLY)

(LOIS)

LYNCH and RICHARDS

VERSATILITY DE LUXE

Rae Daniel B
Randegger Aldo
Randolph Fred
Rankin Wm (C)
Rath Bros (C)
Rath Wm
Raymond Jack (C)
Redding Ed (C)
Redway Eddie
Regal Ernest (C)
Renard Neal
Renard Viva
Renee Risa
Rhode Mrs E
Rice Bros (C)
Richardson Eme
Richardson Frank D
Richards Great
Richards Harry
Rifner Carl
Riley Joe
Ripley Raymond
Roberts Lord
Robson May
Rogers Fred
Romaine Julia
Rome & Wager
Rose Sadie
Ross Earl (C)
Ross Harry A
Ross Katherine (C)
Rossiter H A
Rothchild Julie
Rothchild (Reg) (C)
Royal Jack
Russell Robt (C)
Ryan J B
Sadler Wm
Salfin Pierre
Samuels Rae
Sander Max
Santos & Hayes (C)
Saxon Pauline
Schepp Chas

Maison Edythe IMPORTER

Extraordinary Sale

HATS

of all descriptions at
astounding low prices.

\$2.95 and up

Ideal Christmas Gifts

LARGE ASSORTMENT OF
LINGERIE AND HANDKERCHIEFS

Gowns made to order, also
renovated. Stage work a
specialty under the direc-
tion of Alys M. Webb.

118 West 48th Street
New York City

MARVEL OF SYNCOPATED MELODIES

TEN MINUTES OF JOY

DOT MARSELL

EXCLUSIVE SONGS—BEAUTIFUL GOWNS

THIS WEEK (Dec. 10), Direction,
McVICKER'S, CHICAGO SCHALLMAN BROS.

THE DANCERS—Always ahead of the time.

A MERRY XMAS—Just a week ahead

KAY and BELLE

"A VAUDEVILLE CONFECTION"

AHEAD OF US, our agents, ARTHUR KLEIN and JACK LEWIS

OUR TIME—U. B. O.

THIS TIME—Harlem Opera House N. Y., Dec. 13-17

GRAINGER SCENIC STUDIO

Room 321— Putnam Building, New York —Phone, Bryant 2657

PRODUCTIONS, VAUDEVILLE ACTS

We make the
Racey and Lefler

"UNIT INTERIOR"

(Pat. Applied For)

**IT PACKS IN A TRUNK
IT WEIGHS 60 LBS.**

will be pleased to show just what this is and does.

The Only Thing for Road Shows

If we make your set or drop—it's right—and bears our stamp of individuality. We are setting a standard hitherto unknown in stage decoration.

CURTAINS VELVET—VELOUR
SILK—SATIN

NOTICE—The beautiful quality and shade of the DUFF-GORDON BLUE velour curtain designed and executed in our studio expressly for—

**LADY DUFF GORDON at
THE PALACE THIS WEEK**

JOHNNIE REILLY

SUMMERING THIS WINTER in SUNNY FLORIDA

With

BROWN and BOWERS MINSTRELS

UNDER CANVAS

(This is the show that pays higher average salaries than the big ones.)

"OVER THE TOP BOYS"

FRANK DOBSON

This Week (Dec. 10)—Keith's, Providence, R. I.

Direction, MAX HAYES

Schonette Mrs
Schwartz Martha
Scott Miss J
Seabury & Price
Seely Mr & Mrs B
Seney Johnny
Senzell Jack
Seymour Hilda
Shale Fred
Shaw Bobby
Shepard Walter G
Shipman Sam
Shirley A B
Shone Madelyn
Simmons & Simmons

Simpson Nancy
Sinclair Ada
Sinclair Mrs Horace
Smith & Lane
Smith Phil
Smith Stella E
Snyder H W
Solomon Fred
Spellman Jeanette (C)
Stanley Helene
Statzer Carl
Steiger Beale
Steel Leopold (SF)
Stelnie & Hyde
Steinman Herman

Stevens Marie (C)
Stewart Geo W (C)
Stewart (Silm) H (C)
Stirk Cliff
St Claire Tyler (C)
St John Jeanne
Stone Margaret
Story R
Stout Royal C
Stutzman Chas
St Vrain Richard
Sullivan & Mason
Sunderland May (C)
Surray Miss M
Swain Frank H (C)

Sweeney Emma
Swift Fred
T
Tavarez Virginia (C)
Taylor & Howard
Teal Raymond
Tendehoa Chief
Thomas Corine
Thomas Helen
Thornton Peter
Thursby Dave
Tilson Ben
Top Cornelius (Gov't)
(C)

Tovall Albert
Troutman Mabel
Tunla Chester
Turner & Grace
Tyler-St Clair Duo

U
Universal (5) (C)

V
Valdare Evelyn
Valentine Nan
Vall & Vall (SF)
Vance Clarence
Vance Clarice
Van Mente Len
Van Joe
Van Ostera Eva
Vaughn J P
Vaughn Dorothy (C)
Vincent & Carter

Voit Laurence F

W
Wade John P
Wakefield Wanda (C)
Walker Helen (P)
Walker E
Wallace Mildred
Wallace Miss (Tel) (C)
Wallace Vesta
Walsh Johnny
Walters & Walter
Walters Selma
Ward Al (C)
Ward & Shubert
Ward Arthur F
Ward Larry
Ward Madge
Warden Harry
Warren & Templeton
Watson Grace
Watson Anna

Watson Evelyn
Watson Pearl
Wayne Marshall & C
Weaner Bertha (C)
Weaver Bert (C)
Webb Edward (C)
Weisser & Reiser
Weldon Mabel (C)
Wellington Dave (P)
Weston Frank
West Arthur
West Miriam
Wheeler Bart B
Wheeler Elsie
White & Weston
White Carolina
Wilbur & Harrington
(C)
Williams Salda
Williams Arthur
Williams Jack & Cora
Williams Hazel

Williams Vernon
Wilson Lew (C)
Wilson Maud
Wirth Frank
Witney May
Wolfheim Eugene (C)
Wood Maude
Woodward & Morrissey
(C)
Wright Betty
Wright Dollie
Wyer Forrest G (C)

Y
Yeoman Geo
Young Emma
Young & Waldron (C)
Z
Zanora Frank
Zanzigs The
Zollman Virginia

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The "Very Good Eddie" road show closes in Oklahoma City next week.

Wolford, Chicago stock actor, has joined his company.

The valedictory performance of the Bijou, Bay City, Mich., which recently closed as a vaudeville house, played to 11 people.

Ed. J. Gugel and Geo. W. Scott, singers at dancers, and Kennedy and Kramer are recent additions to Al Reeves' show. Johnny Dove has left the cast.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Lou Houseman has purchased an interest in eleven factories making a large and handsome cigar labeled "El Verso."

Everybody on Randolph street is smoking a large and handsome cigar, labeled "El Verso."

Bob Sherman's "Good for Nothing Husband" closed last week at an Illinois night stand.

James Whitaker, former musical critic of the "Examiner," recently commissioned a lieutenant of artillery, left for Hoboken.

Maurice Perry, Hebrew comedian, is now producing Hippodrome stock at Denver. Ned

All the Chicago agents have sent a circular letter to their acts explaining the recent ruling concerning the registration of alien enemies.

The closing of the Blanche Ring show releases for vaudeville Miss Ring and Charles Winniker. Dainty Marie, Du For Brothers and Planagan and Edwards.

Sidney Falk, a concert tenor, with a new set which is part monolog, was placed for a private tryout this week by Harry Spingold in an outlying house.

Tom Bourke announces that he will publish his recurrent "Saturday Telegraph" January 1, with a view to turning it into a daily in

"THE PARCEL POST MAN"

CONROY and O'DONNELL

NOW, Dec. 13-17—DeKalb, Brooklyn

DIRECTION, JOE MICHAELS

Big Hit—ATTENTION—ARTISTS—ATTENTION—Get This New Song—Just Out

"Don't Let a Streak of Yellow Crop Out In You"

The Most Sensational Hit of the day and the words and melody must be heard to be appreciated, and that is why it is popular. Recognized artists can obtain copies from

Stephens & Collins, Publishers, 498 Summit Ave., Jersey City, N.J.

JEROME H. REMICK & CO.

beg to announce their
Very Latest Song Hit

"SWEET LITTLE BUTTERCUP"

Composed by H. Everett Paley

We can safely say it has never been our good fortune to offer you such a wonderful song. It has the "simplest" kind of a melody and a great lyric by that well-known writer, AL BRYAN. Here's just a sample of the chorus:



The musical notation consists of three staves. The top staff is a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. The lyrics are written below the notes: "Sweet lit-tle But-ter-cup Shy lit-tle But-ter-cup Dry your eyes of blue". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in the same key and time signature. The piano part features chords and moving lines that support the melody.

(Copyright, 1917, Jerome H. Remick & Co.)

ARE WE RIGHT?

If it appeals to you, let us know it right away, so we can send you copies of same.

"SWEET LITTLE BUTTERCUP"

That's the title, and it's published by

JEROME H. REMICK & COMPANY

219 West 46th Street, New York

Majestic Theatre Bldg., Chicago
228 Tremont Street, Boston

MOSE GUMBLE, Mgr. Prof. Dept.

137 West Fort St., Detroit
906 Market St., San Francisco

SULLIVAN and MASON

YOCK-A-HILO TOWN

one of the best double singing acts in vaudeville, recently added to their repertoire Our New Chinese Novelty Song,

by WALTER DONALDSON and MONTY BRICE, with such great success, it prompted them to send this wire:

PUT ON YOCK-A-HILO TOWN LAST NIGHT. WENT OVER; VERY BIG HIT. USING IT FOR CLOSING NUMBER. BELIEVE US, IT'S A GREAT SONG AND WE WILL KEEP IT IN AS A FEATURE

SULLIVAN and MASON

and what's more, this seems the case with everybody up to now that's using it. THERE'S A REASON.

It's a Pippin of a lyric—with a wonderful dancing fox-trot melody. As a double for either two boys, two girls or boy and girl it can't be beat, and for Quartettes—well, ask a few that are using it; they all say—"the best ever."

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

M. WITMARK & SONS

Uptown Prof. Rooms, AL. COOK, Manager

CHICAGO
Schiller Building
TOM QUIGLEY

BOSTON
218 Tremont St.
JACK LAHEY

PROVIDENCE, R. I.
18 Belknap St.
J. CROWLEY

PHILADELPHIA
35 South 9th St.
ED. EDWARDS

BALTIMORE
New Kelly Hotel
F. HARRISON

SAN FRANCISCO
Pantages Building
AL. BROWNE

ST. PAUL, MINN.
R. 158, Bramer Arcade
WM. B. WESSEL

time. With him will be Will Reed Dunroy, Al Cohen and Fred Linick.

For the past couple of weeks the orchestra at the Majestic has played "Over There" as an introduction to all the acts. Critical comment has been heard. Manager Eberts declares the matter is merely a coincidence.

The local papers, commenting on the rumored rift in Nat Goodwin's oft-torn marital lute, dropped the story after they had satisfied themselves that a separation is in effect, but no divorce action is immediately imminent.

"The Tidal Wave," which has been doing a rousing business in Illinois and Wisconsin eight stands, opens Monday on the Walker time at Minneapolis. The management of the show has been taken over by Chester Bishop, and Harry Gordon is now ahead.

Stars of "The Passing Show" and "Love o' Mike" will give a show at Great Lakes Naval Training station on Christmas Day, for the benefit of the hospital there. Among those who will appear are Irene Franklin, Milda Pentland, Chio Sales, Emily Miles and De Wolf Hopper.

In lieu of the Friday Red Cross matinee, the Englewood gave a show Thursday night, devoting the receipts to a fund for soldiers' sweaters. At the Avenue theatre a collection was taken up from the acts and employees, netting \$25, which was turned over to the Red Cross.

Mildred Morris, former dramatic and film critic of the Denver "Rocky Mountain News," passing through Chicago on her way to Washington, advised her friends here she had been appointed a member of the staff of George Creel, head of the Censor Bureau. Miss Morris is a cousin of Dorothy Maynard, playing in "Oh, Boy."

AUDITORIUM (H. M. Johnson, mgr.).—Grand Opera, Cleofonte Campanelli, director 5th week. Playing to the advance sale.

BLACKSTONE (Ed Wappler, mgr.).—Last week of George Arliss in "Hamilton," which might have exceeded its three weeks' run. Next week, Maude Adams in "A Kiss for Cinderella."

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Why Marry," with Nat Goodwin, Edmund Breese, Ernest Lawford and Felix Krembs (8th week). Will go to Astor, New York, next week. Will be followed by Jane Cowl in "Lilac Time."

COLONIAL (Norman Field, mgr.).—"Here Comes the Bride" closes (3d week). "The Brat" with Maude Fulton, next.

COLUMBIA (Frank G. Parry, mgr.).—Columbia Wheel Burlesque. Dave Marlon's show.

Before the Show Between Shows After the Show

You will find the Best Sport in New York at the Sign of the

Bounding Buck

47th St. off Broadway

Also Broadway at 103d St., 136 East 42d St.
216 West 34th St. Newark, 828 Broad St.

Live Game Shooting

Crossman's 7 Entertainers

NEXT WEEK (DEC. 17)—EASTON AND ALLENTOWN

DIRECTION, ARTHUR KLEIN

STETSON and HUBER

W. V. M. A.
Direction, WAYNE CHRISTY

ORPHEUM MERLE'S COCKATOOS
U. B. C. DIRECTION, PAUL DURAND

NEXT WEEK
MAJESTIC
MILWAUKEE

CORT (U. J. Hermann, mgr.).—"Johnnie Get Your Gun," with Louis Bannison (2d week). Too light.

CROWN (Ed. J. Rowland, mgr.).—Stock. "A Young Girl's Romance."

ENGLEWOOD (J. D. Whitehead, mgr.).—"The Darlings of Paris."

EMPIRE (Art Moeller, mgr.).—"The Speedway Girls."

GARRICK (Wm. Currie, mgr.).—"The Passing Show" (4th week). Big.

GAYETY (Robert Shoemaker, mgr.).—American Wheel Burlesque. "Some Babies."

ILLINOIS (R. Timponi, mgr.).—"Have a Heart," with Flora Zabelle (2d week). Ziegfeld Follies will follow after another week.

IMPERIAL (Will Spink, mgr.).—International Circuit. "The Lure of the City."

LA SALLE (Nat Royster, mgr.).—"Oh, Boy!" with Joseph Santley, selling seats five weeks in advance (17th week). "Leave it to Jane" next.

NATIONAL (John Barrett, mgr.).—"Mutt and Jeff Divorced."

OLYMPIC (Abe Jacobs, mgr.).—Blanche Ring in "What Next" closes. Followed by Kolb and Dill in "High Cost of Loving."

PLAYHOUSE.—Stuart Walker's company in "Seventeen" closes with 100th performance, a record for the house (10th week).

PRINCESS (Will Slinger, mgr.).—"The man Who Came Back," with Mary Nash (12th week). Still getting the money.

POWERS (Harry Powers, mgr.).—Ruth Chatterton in "Come Out of the Kitchen" (4th week). Hit.

STAR AND GARTER (William Roche, mgr.).—Columbia Wheel Burlesque. Sam Sidman's show.

STUDEBAKER (Judah, mgr.).—"Love o' Mike," with George Hassell (1st week).

Wednesday evening, Dec. 5, Chicago agents and other figures in show business tendered a farewell banquet at the Chicago Automobile club to "one of us," the handsome officer in the service of the United States Army, Lieut. James B. McKown, formerly head of the McKown agency (merged last week with the Harry Spinkold agency).

About 75 were in attendance. There was a great deal of frivolity, as is always the case when men are deeply affected. Every man in the room was a personal friend of Jim's.

There was mingled pride and regret—pride because Jim was going to Camp Grant, Rockford, Ill., to begin his officer's duty in the school which is kindergarten to the big university "over there"; regret, because the ninth floor of the Majestic theatre building wouldn't see Jim around any more—for a while.

Claude S. Humphreys, Clarence Rowland, Mack Helman and Lew Rosenthal were guests of honor. Count Peronne, Jimmie Henshel and Lono's Hawaiians helped with the entertainment. There were dozens of comedy telegrams, and Bill Jacobs read them. The high emotionalism of the event got Harry Spinkold, and he up and did a dance, boozing with surprising celerity for one of his years, avoirdupois and wisdom. Then there were the speeches—Tom Carmody, Sam Kahl, Eddie Hayman, Sam Thall, Irving Yates and some of the others—very short, very sincere, charmed with affection.

After it was all over, and just before "closing," Lieut. James B. McKown, U. S. A., was called upon for a speech. Somehow the lieutenant hadn't much to say. He spoke his regrets. He acknowledged the great honor which had been conferred upon him. He promised he would try and live up to his uniform and be a credit to the business of which he had been a member. Then he sang a song. Was it "Over There"? No. Was it "My Country 'Tis of Thee"? No. Was it "The Star Spangled Banner"? Nix. "Marsellaise"? No. It was "My Gal Sal." Not a maudlin or tearful ballad by any means, but there were a lot of wet eyes when Lieut. McKown finished. The ovation was wonderful. Jim could have taken 90 bends—if he wanted to.

The menu was a document of note. Its contents went into the systems of those present with relish and gusto, and its literary phase will go into the archives of theatrical banquets. It read as follows, appropriately printed on butcher's paper:

AUDITORIUM.
Chicago Automobile Club
SPECIAL PERFORMANCE TENDERED TO
Lieut. James B. McKown, U. S. A.
A Massive Array of Talent, Embracing
"The Acme of Canine Intelligence," "King of the Last Half," "The Break Ins," "Those Little Wonder Workers," etc.
A Mr. Jesse Freeman

SAM P.

INEZ (BABE)

HERMAN and HANLY

Artistic Melange of Comedy, Songs and Pianologues
NOW (Dec. 13-17)—LINCOLN SQ. THEATRE

DIRECTION, IRVING M. COOPER

Introduces
BRONX COCKTAILS
Equilibrium Vexers and Tumblers
Mr. Tom Powell
Suggests
BLUE POINT SEXTETTE
"Those Slippery Boys from Minstrel Sea."
C Mr. Harry Spingold
Offers

HOLZWASSER

1417-1423 THIRD AVENUE
NEAR 80th STREET

FURNITURE CASH OR CREDIT

Open Evenings till 9 o'clock



Mrs. Jason's Experience

ONE never knows where Luck is, or where Opportunity will strike. Mrs. R. V. Jason spent the greater part of a month hunting furniture among the houses where hunting (and finding) meant the expenditure of a huge sum of money. Then she stumbled on us through an "Ad" in the paper, and found exactly what she wanted in twenty minutes for half the money. The moral of this is: Why not come here FIRST—saving your time as well as your money.

WRITE FOR NEW 60-PAGE CATALOGUE

Easily Accessible from West Side by 86th or 90th St. Crosstown Cars

5-Room Outside Grand Rapid Furniture \$275	Apartment with Period Furniture Value, \$500, new \$375
5-Room Period Apartment \$700 Value \$585	6-Room Period Apartment \$1,000 Value \$750

OUR LIBERAL TERMS

Value Deposit Weekly			Professional Discount of
\$100	\$10.00	\$2.00	15% Off for Cash
\$150	\$15.00	\$2.25	
\$200	\$20.00	\$2.50	
\$250	\$25.00	\$2.75	
\$300	\$30.00	\$3.00	
\$350	\$35.00	\$3.25	
\$400	\$40.00	\$4.00	
\$500	\$50.00	\$5.00	
Larger Amounts up to \$5,000			

Terms apply also to New York State, New Jersey and Connecticut
We pay freight and railroad fares
Delivered by our own motor truck

HERMAN. BACH JEWELER

Broadway Cor. 45th Street
NEW YORK CITY
(Under Variety's Office)

Among our odd and novel jewelry are Bracelets, Watches, Knives, Dress Sets and Wrist Watches of rare charm and beauty.

Planned to suit the personality and purse of the Big and Small professional.

Jeweler to
The Friars
Screen Club
Greenroom Club
and
N. V. A.
Special Discount to
Professionals

- GREENE OLIVES
KALAMAZOO CELERY
RED RADISHES
D "Three well known hits in Bites and Bits."
Mr. John B. Simon
Presents
CHICKEN GUMBO A LA CREOLE
A Melange With Orchestra Accompaniment.
E Beehler & Jacobs
Presents
ROAST BEEF TENDERLOIN
A Slice of Rare Ability
F (Assisted by Sauy Mushroom Midgots.)
Mr. Lew Goldberg
Serves
REFUGEE BEANS IN BUTTER
Van Camp's Jazz Band With Helms's String
Band Orchestra from Lima.
G Messrs. Holmes and Dudley
Supreme Novelty
POTATO
H "The Eyes of the Underworld."
Mr. Chas. Nelson
Offers
ASPARAGUS TIPS
I Sprouts of Laughter.
Messrs. Bari and Yates
Contribute



P. DODD ACKERMAN
SCENIC STUDIOS, Inc.

140 West 39th Street
New York City

Stage Decorations
for Productions
and Vaudeville Acts
"THE MODERNISTIC STUDIO"

Phone: Greeley 3009

MORETTE

What the Critics had to say:

The hit of the show were the Morette Sisters, a charming sister act whose versatility, pep, musical and vocal ability caught the large audience just right.

SISTERS

Permanent Address
VARIETY, Chicago

- PEACH ICE CREAM
A Melting Drama of the North.
J Mr. Paul Powell
Presents
ASSORTED CAKES
K Nut Comedy, Featuring the Cake Walk.
Mr. John Billshury
Imports
MOCHA and JAVA
Far East Necromancers Roasted Without
L Grounds.
Mr. Wayne Cristy
Introduces
Puff and Smoke.

Among those present were Norman Fried-
enwald, John Billshury, Nat Kahlischtein,
Harry Miller, T. J. Carmody, Charlie Free-
man, Harry Spingold, Tom Powell, Dave
Beehler, Sam Thall, E. C. Haymen, Dan Bach-
man, Irving Tishman, Jesse Freeman, Dick
Hoffman, Thomas Burchill, Cal Grims, Bill
Jacobs, George Mence, Henry Shapiro, Glen
Burt, Andy Talbot, Dan Kusell, Harry Dan-
forth, Tom Powell, Wayne Cristy, Paul Pow-
ell, Dwight P. Peppie, Coney Holmes, Edgar
Dudley, Lew Earl, Irving Yates, Ferdie Mayer,
Claude S. Humphreys, Mark Haiman, J. C.
Ellas, Paul Goudron, Walter Downey, Ben Ca-
hane, Walter Meakin, Charlie Crowl, Sam
Kahl, Asher Levy, I. H. Halperin, Fred Eb-
erts, Count Peronne, Clarence Rowland, Tim
Keebler, George Van, M. McPadden, Lucy
Goldberg, L. F. Allard, Chas. Hoylan, Will-
iam Kahl.

Later in the week Lieut. McKowen was pre-
sented with a pair of Bausch & Lomb field
glasses.

MAJESTIC (Fred C. Eberts, mgr.: Or-
pheum; rehearsal 0.30).—A uniformly meri-
torious and make-good bill, with some sur-
prises and some stand-bys. Adelaide and
Hughes, working without support except in
the orchestra pit, where they use a leader who

does a brief violin solo, wafted through a
series of dance maneuvers and engaging char-
acterizations that swung the house their way
without effort. The mankin and doll bit is
not only one of the most artistic creations
which this feather-foot pair has shown, but is
quite the best of its sort any pair has done.
The offering, throughout, is decked and
caparisoned in dainty good taste, is lighted
and set with simplicity yet splendor, and is
one of those instances where a headliner
brings headline quality, which is neither
bought nor borrowed, neither painted on nor
left off. Adelaide is a logical choice for van-
deville's representative danseuse, having com-
edy, artistry, versatility and a cute brand of
tiny showmanship that sells her to her high-
est voltage. Hughes is ideal support for her.
And they do not need a chorus.

Jim and Marlon Harkins, the famous back
page authors and Philadelphia soup laureates,
came on in their lay attire, having been
ditched by their baggage. But Jim and Marlon
don't carry their act in trunks. Jim's human
humor, so close to realism that it made a
few of the baldheads down front squirm while
they laughed, spread over the audience like a
blanket of good cheer. Marlon's mellow lit-
tle voice—the homey kind—soothed and satis-
fied, though it was mild. On No. 7 they took
the comedy honors of the show.

Creesey and Dayne never had a dull minute
in "The Wyoming Hoop," a departure from
Creesey's more familiar New England charac-
ter in the natural environment. Miss Dayne
hasn't much to do. The act, like those be-
fore it, is virtually a fullstage monolog for
the resourceful and always trying Creesey.

Bensee and Baird, in a varied and rangeful
run of comedy and song, finished powerfully
after holding up consistently from the rather
quiet start. Miss Baird is sort of female
Eddie Foy plus a rich voice and pronounced



Yours
Very
Truly,

At this point on your
letter the self starter
will have saved anywhere
from 15% to 25% time.

SELF STARTING REMINGTON TYPEWRITER

Grand Prize—Panama-Pacific Exposition

If you, or others in your office,
want to see this new time-saver,
telephone today and we will bring
it to you and put it through its
paces. Or, if you wish to read
more about it, let us mail you de-
scriptive folders. Write, or
'phone today.

REMINGTON
TYPEWRITER CO.

(Incorporated)

374 Broadway, New York City

Branches in All Leading Cities

traits of intelligence. Her Scotch dialect is
in the background from the first word, and
when she lets it loose in the heather song
after a truly genuine and impressive high-
land fling, she hurdles right over the top,
with her skinny limbed partner scampering
after her.

Vardon and Perry had, a few minutes
earlier, finished their familiar line of song
and strutting in highland make-shift make-
up. They were recalled and the audience
fussed over the boys, though they were on in
an early position. Last time here they ap-
peared next to closing. It didn't seem to make
any difference—there is many a No. 2 act
that cannot get over in a late spot, and there
is many a late act that could not get by at
all so early. Vardon and Perry, without
sweating or straining, took the assignment
like good sports, and took the house like good
performers.

The show was opened by "Five of Clubs,"
with an accent on the clubs. The start brings
on a young woman, ditched from some worthy
cabaret, most likely, who sings and does a
weak tea imitation of Blossom Seeley. She
bunches her three songs, then evacuates to
reappear for the finale of the foursome club
throwing event which takes place while she is
gone. It is well that jugglers seek to sur-
round their stunts with outside help and
adornment, because, while this class of en-
tertainment is among the most wonderful,

THE LAST WORD IN SCENIC DROPS AND STAGE EFFECTS



Skinner's Satin

Scenery made with Skinner's
Satin reaches the top notch of
perfection and adds to the
success of your act.

Have Your Scenic Artist Use These Satins

MANUFACTURED BY
WILLIAM SKINNER & SONS
Holyoke, Mass.

45 East 17th St., New York

CHICAGO

Established 1848
PHILADELPHIA

BOSTON

GREATER N.Y. SLIDE CO.

Snappy
SKETCHES
&
Cartoons
for
Every Purpose.

154 West 45th St.

**If this Chorus don't convince you
that you ought to sing this song
nothing that we can say will. Later on you
will remember that we told you it would
sweep the country from coast to coast**

I don't want any more dollies,
Brother don't want any pollies,
Sister don't want any fancy things,
Mother don't want any diamond rings;
There's just one gift that we pray for,
One thing we long night and day for,
Stop all this war and give us victory,
And send back dear daddy to me.

"Send Back Dear Daddy To Me"

AN IRISH COMEDY GEM

"I'M IN THE ARMY NOW"

GET WISE TO THIS ONE

JOS. W. STERN & CO. 1556 Broadway, N. Y. C.—Harry Tenney, Mgr.
119 No. Clark St., Chicago—Will E. Skidmore, Mgr.

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

FRED THE BRADS NITA
Marshall Agency, 1405 Broadway, N. Y. C.

MR. AND MRS.
WILLIAM O'CLARE
"A Breeze from the Lakes of Killarney"
Booked Solid W. V. M. A. and U. B. O.
BEEHLER & JACOBS AGENCY

JUGGLING
FRED HENNINGS ANNA
REFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER

ED LOUIS
Ze HUNTER and De GODFREY
Blackface Comedians, in their novelty act, "WITHOUT GAS." Using their original
Winter scene in a limousine touring car to explain the story.
Class, laughs and so different. Believe us.
Address VARIETY, New York



Campinarri y La Navarrita

their wonders are time worn and seem to defeat themselves. Sometimes, in an effort to make amusement out of juggling or acrobatics, ambitious vaudevillians make their stuff even less acceptable; in this case, however, this cannot be fairly said, and, while the fifth club here contributes little, it is good policy to encourage those who seek to add attractiveness to dull episodes.

Jack La Vier, who talks nonsense and swings on a trapeze and does tricks that, in silence, would bore you, so that with his schmoos they bring thunderous applause, is a Barnum. Some of his comedy is not original, but most of it registers. Walter Brower, an easy monologist with a Dixie turn to his tongue, had a hard hole to fill, following Harkins and Bensee and La Vier with somewhat similar kidding, but got over handily. Adelaide and Hughes closed the show, Winston's Water Lions and Diving Nymphs failing to appear at the matinee because of railroad delay.

KENDZIE (A. Runge, mgr.; agents, W. V. M. A.)—A surprisingly good program elicited appreciation from a packed house. Billed as "A Vaudeville Surprise," Edwards and Louise opened with a song number. There was nothing surprising about that. In fact, it was somewhat disillusioning. But the two then went into some rather good tooth aunts, it compensated for the singing. They were followed by Fiske and Fallon. The act, although changed a bit since their last appearance, is still sure-fire. Instead of making his entrance through the audience, Fiske is a card-boy. There is even more surprise in this entrance than in the former. His inoffensive and funny boob characterization, coupled with the nice soprano and beautiful gowns of Miss Fallon, furnish entertainment for every mo-

ment they are on. They close with Fiske playing a violin, Miss Fallon standing close by. The finish discloses the fact that he has been making only the motions of playing, Miss Fallon imitating the sound of the violin. A second edition of the big time act, "Finding's Keeping's" followed. It is toned down to the pop audiences, and does very well. They took three curtains. Jim McWilliams and his piano reminds of Charley Alcott. By a coincidence Alcott played at the Palace the same week. Their act is very similar, the difference being that Alcott plays the Palace and McWilliams the Kedzie. The "Dairy Maids," girl act, with Eddie Foley and Lea Letures, closed to big applause.

McVICKER'S (J. Burch, mgr.; agent, Doyle-Lowell).—With one of the largest and best miniature musical comedies playing the time at the head of the bill, the show could not have been anything but money's worth. The aforementioned act is "Six Little Wives." An idea of its pretentiousness may be had when it is mentioned that the act carries a chorus of twenty girls. There is a plot, garnished with good comedy, dressed with many and beautiful costumes and flavored with pretty and well-rendered songs. The act opens in two with a steamer drop, and then goes to full stage, showing the deck of the vessel. It is a melodious and magnificent offering. Reeder and Armstrong are two young men who while

away several minutes at two pianos to no very sensational results. "A Breath of Old Virginia," once a successful sketch on big time, went well. For a change the sketch is this time a bit superior to the personnel of its actor. Possibly this is due to the shore time allowed the act. They rush through the speeches and tend to slough the very good situations. A little less speed, and a little more restraint, and the sketch would be admirable all around. Hazel Leonl has a colorless set of numbers which she earnestly endeavors to make the most of. If she wants to cause excitement she must get better songs and try a change of costume. Jolly Jeanette followed. She is Dainty Marie Meeker without the periffage. Compensating for the lack of talk while swinging on the rope, Jeanette does a few tricks which Marie has never attempted. Her offering is pleasing and effective. Edwin Lester plays the piano and sings a song entitled "Versatility," in which he carries out the spirit of the lyric by playing a violin, giving character imitations and acting a scene from "Tribby." He seems to have ability, but the act drags a bit. Spencer, Charters & Co., in their sketch, "The Hermit," got over nicely. The sketch is well written, and Charters, in his hermit character, offers something out of the ordinary. Dot Marshall followed with her complement of jassicians and jass melodies. Dot is consid-

HAROLD A. CLARKE

Author of HERMINE SHONE's present successful fantastic comedy, new act for COLE, RUSSELL and DAVIS, and songs for WILLIAM ROCK and FRANCES WHITE, CECIL CUNNINGHAM, MINNIE ALLEN, CHARLOTTE PARRY and many other standard acts.
Address VARIETY, New York

ered one of the best of the minor key school on this time, but jass stuff is beginning to pall a bit, possibly because it has been liberally attempted and offered, maybe on account of the war.

HiPPODROME (Andy Talbot, mgr.—W. V. M. A., agent).—From the viewpoint of individual acts a good bill the first half of the week, but marred somewhat as an entirety by virtue of lack of comedy. The show opened with the Military Elephants. The two animals in the act are not as interesting as the charming and shapely girl who directs them in their maneuvers. Van Alter and Parks, following, are two girls; one plays a piano, the other sings. The dear thing at the piano is a radiantly pretty young woman who would get by as a single if she just sat on the stage and let the audience look at her. The other girl sings in a pleasing soprano. She is likewise undifficult to scrutinize. The act itself is colorless. They need songs and a little comedy relief or costume change to relieve the monotony. Natalie and Ferrari were No. 3. Their sure-fire costumed dances lured many hands. They finished with a delightful travesty on a jittery dance-hall couple which brought screams of laughter. The mild and gentle Harry Adler, overflowing with the milk of human kindness, and gazing benignly at his audience through tortoise shell glasses, kept the house in a tempest of shrieks with his series of imitations—dog, cat, plank of wood being sawed, a Jew's harp (very good)

SMITH and AUSTIN

were at the Orpheum Theatre, Brooklyn, last week, where they put over their usual big screaming hit, while **MISS RAY MEYERS** who assists them, added to the enjoyment of the audience with her beautiful voice and splendid rendition of the great international song success,

THERE'S A LONG, LONG TRAIL

Lyric by Stoddard King. Music by Zo Elliott. Any artist not singing this wonderful ballad is surely missing one of the "best bets" of the present time.

PROFESSIONAL COPIES AND ORCHESTRATIONS IN SIX (6) KEYS

In Eb (Bb to C) In F (C to D) In G (D to E) In Ab (Eb to F) In Bb (F to G) In C (G to A)

M. WITMARK & SONS

Uptown Prof. Rooms, **AL COOK, Manager**
1462 Broadway, NEXT TO PALACE THEATRE

CHICAGO
Schiller Building
TOM QUIGLEY

BOSTON
218 Tremont St.
JACK LAHEY

PROVIDENCE, R. I.
18 Belknap St.
J. CROWLEY

PHILADELPHIA
35 South 9th St.
ED. EDWARDS

BALTIMORE
New Kelly Hotel
F. HARRISON

SAN FRANCISCO
Pantages Building
AL. BROWNE

ST. PAUL, MINN.
R. 155 Bromer Arcade
WM. B. WESSEL

Everything
for the Stage
in Clothes

Large Stock on Hand
Nothing too difficult
for our Custom Department

Mack, The Tailor

1682-1684 BROADWAY
Opp. Strand Theatre

Opp. Columbia Theatre
723-724-726 SEVENTH AVE.
NEW YORK CITY, N. Y.

HARVEY and DeVORA Trio
BERT MILLIE JOHN DOUGH

PRESENT

"A DARKTOWN CABARET"

Fourth Successful Year Loew Circuit

SHEER and DARLING
In "WOP.OLOGY"

say in what branch of the service, but he hinted that he might never come back. That was before he had sung "Ida" and "Roly Doly Eyes," and the thunder effect that introduced was terrific. He sang the original, aboriginal classics, then made another little speech and let the show go on—12 minutes delayed in transit past this ovation.

Leonard, supported by five noisy instrumentalists, all blacked up and whooping in the manner supposedly typical of the levee darters, made three changes, all minstrel extravaganzas, and did two sand-floor dances, featuring in the earlier part of the act his new song, "Honeysuckle Mine."

The opening act was his nearest rival. Donald Kerr and Emme Weston, until Saturday in "The Passing Show," transplanted their two-dollar specialty into vaudeville. Sent in to open the show, they went at it, and, if they did nothing else, they made life difficult for Mable Russell, assisted by Marty Ward and four dressed up male miscellany. Ward is a comedian of intensely annoying type, who wears a straw hat with the brim trimmed down, a short tail on a rusty coat and one garter hanging loose. Mable Russell barely survived the Ward impediment with her neat subterfuge. The offering is programed "Call It What You Like." That lays it open to the truth, and, if one called it what he likes about Ward's hysterical efforts to strange laughs out of the house, he could call it nothing.

Ray Fern, who has good teeth, and Marion Davis, who has a pair of limbs that would coax St. John out of Paradise, did a few minutes of nifty song, laugh-lure and dance. Mable Davis has many charms and shows most of them, mainly in an adventure of dress-fitting, the most fitting sort of undress. With what she has to reveal she is safe. It would

be a pity if she hid it. She closed in golden boots almost to her knees, which was cruel; there was more gold inside than there was outside.

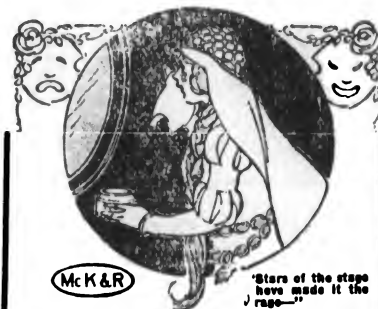
Jack Alfred and Company, three amazing hand-balancers, head-balancers and tumbler, in "Smile," a sketch kidding their own kind, went with a smash. Not graceful comedians, these boys did their satire bluntly and so straightforwardly that it was convincing. Joe Towle, who plays a piano while sitting on a beer keg, got no end of boisterous laughs. He is all personality and low-down, observation on a level where it goes over no one's head and hits everyone somewhere near the solar plexus.

"In the Dark," a mystifying melodrama, was snappily played and held interest. In the end it amounted to nothing, as the mystery turned out to have been a crude conception, destroying itself in a callow and inartistic let-down. But while everybody accused everybody else and the audience didn't know how stupid the plot was to be, it carried a thrill.

Leona La Mar, ballyhooed by an ungrammatical speller, who also worked the house for her, did 20 minutes of uncanny mind-reading, getting into deep water once or twice and delivering like lightning one or two hundred times. The girl lacks personality, but she is long on witchcraft or whatever it is she has.

The Jordan Girls, two shapely and comely ones, who tight-wire and sing and dance, and a third, who stalls and throws poses and flings out her arms, closed natty and briskly, working rapidly and with good stage sense. This act had better opened the show so as to give Kerr and Weston a more likely spot. Leonard could close the bill without prejudice or difficulty.

Last.



McK&R

"Stars of the stage have made it the rage."

ALBOLENE

The ideal make-up remover; keeps the skin smooth, clear and free from irritation and permits you to enjoy off stage the admiration given to a good complexion.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in 1/2 and 1 lb. cans. May be had of most druggists and dealers in make-up.

Write for sample.
McKESSON & ROBBINS
Incorporated
91 Fulton Street New York



ATLANTIC CITY.

BY CHARLES SCHEURER.

The Atlantic City Amusement Association, which includes all the important amusements of the resort, is contemplating a benefit for the families of the twelve New Yorkers who lost their lives when the tug Eugene F. Moran went down off this resort last Saturday. It will probably be held on one of the piers.

The Steel Pier is open for several days each week for concerts. A number of special diversions are planned for Christmas week there.

The Apollo was dark 10-12, but the 13th John Cort offered his new musical comedy, "Flo."

Big crowds turned out to see the double wrestling bill offered at the new Nixon theatre on Dec. 11, when Pinky Gardner met Charles Metro and Henry Trailing battled with John Kilonis. The next bout will be some time during Christmas week.

SINGERS

INSTRUMENTALISTS

DANCERS

VERSATILE SEXTETTE

HECTOR DOWNE

ANDY HAMILTON

JOHN D'ALESSANDRO

SAMMY KAHN

IRVING AARONSON

HERMAN HYDE

17TH WEEK, TRENTON HOUSE, TRENTON, N. J.

AN ORIGINAL MONOLOG WITH A SITUATION AND A STORY

GEO. YEOMAN and **"Lizzie"**

A camouflage by JAMES MADISON entitled "EDITOR OF THE ASSASSINATED PRESS"

Copies of this act filed with VARIETY, N. V. A. and with Librarian of Congress, Washington, D. C. This will avoid any future arguments as to who did it first.

I. MILLER, 1455 Broadway Det. 46th and 47th Sts.



Bryant 1232-7222
Manufacturers of Theatrical Boots and Shoes.
CLOG, Ballet and Acrobatic Shoes a Specialty. All work made at short notice.

Write for Catalog 4

AUGUSTOS IORO & SON
Manufacturers of the Best Accordions in the World
Special for Piano Keys
329 Grand Street
NEW YORK CITY

PLUSH DROPS All Sizes and Colors
Special Discounts and Terms This Month
Rental in City
CONSOLIDATED VELVET



Guerrini Co.
Manufacturers of High Grade Accordion
277-279 Columbus Ave.
San Francisco
Awarded Gold Medal—
Cannes, 1935; P. F. T. E.
Prize, 1936, and
Diplom.

SCENERY
Velvet, Velour, Plush, Painted
Drops and Scenery of all kinds.
E. A. PRICE 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 4233, 4235, 4237, 4239, 4241, 4243, 4245, 4247, 4249, 4251, 4253, 4255, 4257, 4259, 4261, 4263, 4265, 4267, 4269, 4271, 4273, 4275, 4277, 4279, 4281, 4283, 4285, 4287, 4289, 4291, 4293, 4295, 4297, 4299, 4301, 4303, 4305, 4307, 4309, 4311, 4313, 4315, 4317, 4319, 4321, 4323, 4325, 4327, 4329, 4331, 4333, 4335, 4337, 4339, 4341, 4343, 4345, 4347, 4349, 4351, 4353, 4355, 4357, 4359, 4361, 4363, 4365, 4367, 4369, 4371, 4373, 4375, 4377, 4379, 4381, 4383, 4385, 4387, 4389, 4391, 4393, 4395, 4397, 4399, 4401

BEST PLACES TO DINE AT

SEE
"THE APACHE"
(ON SEATERS)
Vividly Mounted by
Elsie and Paulsen
Also
The World's Best
Music
Interpreted with
The Peppy Musical Comedy
"On the Carpet"
With
HELEN HARDICK
and
The White Huzzars

Reserve Tables Now
Thomas Healy's
Broadway at 66th St. N.Y.
Phone 9800 Col.

AT THE
GOLDEN GLADES
NEW
WINTER ICE SHOW
Every Night
That Ice Show
DINNER SHOW at 7:15
That Show
Midnight Parade
at 11:00

Dancing
at 8 P. M.
Nightly
The
Salcadito
Ballroom

Afternoon Tea
Daily
with Dancing
2 until 6
Main Restaurant

TERRACE GARDEN
Chicago's Wonder Restaurant
Featuring **NORVAL BAPTIE** and **GLADYS LAMB**
Battled "The Terrace Garden Revue and Ice Extravaganza"
"THE FAIRY AND THE PRINCE"
Entire Production by **JOB. G. SMITH**
Morrison Hotel
"The Hotel of Perfect Service"

In the Heart of the Loop
CLARK AND MADISON STREETS
Personal Management of
HARRY G. MOIR

THE BEST ITALIAN DINNER IN THE CITY
Lunch 55 Cents **GIOLITO** Dinner 85 Cents
108-110 W. 49th St. **GIOLITO** NEW YORK CITY
"THE RENDEZVOUS OF THEATRICAL'S BEST"

CAFE MAXIM 110 West 38th St.
N. Y. City Phone: Greeley 5415
MOST SENSATIONAL REVUE
"THE GIRL FROM PAREE"
At 7:30 and 11:30
"Always in the Lead"

It's the Orchestra after all
that means Business in a
Restaurant
The EARL FULLER
STANDARD of
Novelty Orchestras
and
JAZZ BANDS

is now available
upon direct applica-
tion.
Earl Fuller's musical
combinations are
continuing upon
their indefinite en-
gagements at Rec-
tor's famous restau-
rant, New York City,
the Fuller Orches-
tras playing there
upstairs (ballroom)
and downstairs (din-
ing room).
The Earl Fuller
Orchestras or Jazz
Bands of any size and in any com-
bination—for the least possible money—will be
sent to any part of the globe with the
brand of the Earl Fuller thoroughness and
excellence going with them.
The Earl Fuller Organizations are Originations.
Near the Earl Fuller Victor and Columbia Dance
Records.
No representative. Address direct.
EARL FULLER, Rector's
Broadway and 48th Street
New York City

PRINCESS (Bert Levey, lessee and mgr.).
—Bert Levey vaudeville.
WIGWAM (Jos. F. Bauer, mgr.).—A-H. &
W. V. A. vaudeville.
J. W. Hudson, manager of the Garrick, a
night house, was arrested here last Thursday
on a charge of passing a fictitious check
for \$30 on Charles Tighe, an advertising
man. Bail was fixed at \$1,500.
The Alhambra is having the entire front
and lobby redecorated.
Lou Jacobs is the business manager for Jim
Post Co. during the engagement at the Colum-
bia, Oakland.
"Diamond" Jim Furness, 50 per cent of the
Continental hotels at Los Angeles and San
Francisco, while en route here from Los
Angeles via auto last week, ran into a truck
at Bakersfield, partially ruining his big car.
Furness is given credit for saving three lives
through his quick action and presence of mind
in running into the truck, thereby preventing

"The Orchestra that makes them
all dance"
VINCENT LOPEZ
and his Famous
VERSATILE JAZZ BAND
INCLUDING ROSS GORMAN, THE ARTIST
PRE-EMINENT OF SAXOPHONE AND
CLARINET. THIS ORGANIZATION IS
CONCEDED BY THOSE WHO KNOW
REAL DANCE MUSIC TO BE THE FINEST
PLAYING IN ANY N. Y. RESTAURANT.
**HEAR THESE BOYS
AND BE CONVINCED**
A feature at the Pekin Restaurant,
Broadway and 47th St., N. Y. C.
Let Lopez supply you an orchestra that
will bring business to your establishment.
**ADDRESS VINCENT LOPEZ
PEKIN RESTAURANT
B'WAY AND 47TH ST., N. Y. C.**

the big car from going over a steep embank-
ment.
Monte Carter and his company left for
Tacoma this week to open at the old Pantages
there for a season of burlesque stock.
Allen Doone closed a three week's engage-
ment at the Alcazar last week and will return
to Australia.
T. Daniel Frawley and a company will
shortly leave for a tour of the Orient.
"Over Night" is underlined to follow "In
Old Kentucky," the current attraction at the
Alcazar.
Johnson and Dean, on the Pantages bill
this week, received word from Minneapolis
that a cottage owned by them, and which was
rented, was destroyed by fire Nov. 20, and the
occupants, natives (white) of Canada, three
children and mother, were burned to death.
The house was covered by insurance.
The business at the Columbia the latter
part of the second week of "Springtime,"

THE ONLY FIRST CLASS
KOSHER RESTAURANT in San Francisco
Where all the leading visiting artists dine
117 TAYLOR ST., Bet. Turk and Eddy, San Francisco
M. SILVER, Proprietor
L. BRINKAFT, Manager

which was considered the best musical show
seen here this season, fell off surprisingly after
having started well.
Emmanuel A. Turner, leading man with
Emily Ann Wellman's act at the Orpheum,
Oakland, this week, is a San Francisco man,
and a son of George Turner, an old Tivoli
favorite. His sister, Carmelita Muek, for-
merly of Lord and Meek, is at present staging
the girl numbers at the Lyceum theatre here.
Chuck Reiser, who was married to Miriam
Heggerty Oct. 30, is spending a few weeks
here with his wife before leaving for Los
Angeles, where he will work in pictures with
the Chaplin Comedies. Reiser claimed ex-
emption from the draft, being the sole support
of five. Exemption was granted.
E. M. Thompson is the new engineer at the
Orpheum, having replaced Charles Godfrey.
The latter is now at the Fairmont Hotel in
Mr. Thompson's former position.
Lester Fountain, who was lately appointed
general superintendent of the A. & H. Circuit,
arrived here from Los Angeles last week and
immediately left for Fresno to supervise the
opening of the new Hip there Dec. 23. Ward
Morris, who will be the resident manager in
Fresno, accompanied Mr. Fountain.
Elsa Schuyler, who instituted suit against
the Pantages Circuit for breach of contract
more than a year ago, was awarded a judg-
ment of \$3,000 and court costs by Judge
Shortall last week.
Eugen Yanye, the Belgian violinist, appeared
at the Columbia last Sunday afternoon. He
was accompanied on the piano by Dery Ruben-
stein. It was advertised as a farewell tour of
the United States.
The cast in "Old Kentucky," the current
Alcazar attraction, includes Burt Wexner, An-
thony Smythe, Benn Linn, Shirley Huxley and
Maria Golden.
Dorothy Leavitt replaced Marjory Clark with
the "Fireside Reverie," Menlo Moore's act on
the Pan Time.
CASINO.—Business at the Casino is on a
decline and appears to be getting worse weekly.
The first show at night lately stars with only
a few rows occupied. The cause of the slump
may be due to the recent raise of five cents
on the admission or to the quality of shows,
but whatever it is business is bad. The show
this week is just an ordinary bill without
any outstanding feature that is of any value
to the box office. "My Country," a melo-
dramatic patriotic sketch, is given the head-
line honors, mostly through the title, which
is the best part of the act. The cast with
two exceptions is typical of small-salaried
people, who fail to get anything out of the
few good situations that the sketch does con-
tain. Harry Davis opened the show with
some juggling. Grace Lindon was second with
character songs. Miss Lindon has a nice per-
sonality and neat, but quiet style, especially
quiet, in one of the songs that has a patriotic
recitation, and which she uses as a closing
number. Her best number is when she goes
into "2" and yodels while putting a baby to
sleep. The yodeling song should be used to
close her act. It got the most applause. Van
Yorke have a good line of fully combined
with a good comedy appearance through the

WARDROBE TRUNKS
TAYLOR
NEVERBREAK
HARTMANN
BAL
INDESTRUCTO
E. & M.
MURPHY
Every Make, Size and Style
Half Regular Prices
Note Special Reductions
\$30.00 Fibre Theatrical.....\$16.50
\$40.00 XX Theatrical.....\$1.00
\$50.00 Guaranteed Indestructo....\$7.75
Baggage Repaired and Exchanged
EDWARD GROPPER
208 West 42nd St.
Phone: Bryant 8675 New York

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 in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDON COURT

341 to 347 West 45th St. Phone Bryant 6285
A Building Do. Less

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 Cal. 7192
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 48th St. Phone Bryant 6500
An up-to-the-minute, new, fireproof building, arranged in apartments of 2 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 4293-4181
Three and four rooms with bath, furnished to 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—Bryant 4950-1
MRS. GEORGE HIEGEL, Mgr.

ST. REGIS HOTEL

512-522 N. Clark St.
CHICAGO, ILL.

Home of the Profession Improved Service
Thoroughly Repeated 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

Double Room, Private Bath

\$10.50 up—Single \$6.00

Suites 2-3 Bedrooms and Bath
Attractive Rates Week or Month
TIMES SQUARE HOTEL
206 West 43rd Street, New York

consists of Mort Harris, Eddie Magill and Midge Morrisson.

Sam Roder, representing the Authors and Composers Association, has signed up the string of T & D Theatres for the Assn.

Abe Shapiro, who was one of the sponsors for the burlesque show that was installed at the Savoy theatre some time ago, will return East next week. Mr. Shapiro will enter the m. p. field.

A war song contest was the added attraction last Sunday at the Columbia, Oakland, where the Jim Post stock burlesque company is holding forth.

J. E. McCormack, assistant treasurer at the Port for several years, has resigned.

BOSTON.

BY LEN LIBNEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.). A bill that is minus a star, but which is very well balanced and which gives one the desired entertainment is this vaudeville house. At the Monday matinee performance the show was held up for several minutes because of difficulty experienced in getting the scene set properly for "On the High Seas," a melodramatic tidbit. The trouble was due, it was claimed, to the inability of the men sent over to New York to get the scene set up properly at the time the show was scheduled to start. Such delays are very rare at this house, however, and in the evening the show was run off on time.

and the act which caused the trouble in the afternoon proved to be quite a popular number. A fairly large company is used, with Orris Holland and Edwyne Lloyd as the principals. Rooney and Bent, most popular here, got over as well as usual with their latest offering, "Up Town." That they struck a popular note in the use of the song "Exemption" was shown by the greeting it received from the house. Cole, Russell and Davis have a clever offering in "Yeggs." Alford Bergen, the baritone, offers a repertoire of songs, and was well received. Joe Boganny's "Lunatic Bakers" and the Misses Charlotte proved popular numbers. This last named act was shot over here at the last minute to fill in for another act. The show is opened by Robert Everett's novelty circus.

BOSTON (Charles Harris, mgr.; agent, U. B. O.). "Loyalty," a spectacular screen drama, has the top position on the bill, and deserves it. "Over the Top" is one of those timely and thrilling vaudeville offerings which can't help but get over well in these days. There are over 15 people in the company. The balance of the bill includes Bernard and Scarth in "The Tale of a Coat" and Rome and Wager.

BLIQU (Ralph Gilman, mgr.; agent, U. B. O.). Pictures. Good.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.). "Putting It Over," in which Fredrick Murray, for years one of the stars at the Castle Square theatre stock house and a company are shown to good advantage, and which is a show that local men are responsible for, is undoubtedly the star attraction at this house, where it is billed for the entire week. At the opening performance it

MINERS MAKE-UP

EST. HENRY C. MINER, Inc.

Tel. Bryant { 554
555
7833

The Edmonds

Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment Office—778 EIGHTH AVENUE

ONE BLOCK TO TIMES SQ.

DANIEL'S

HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and Ninth Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1862 Bryant NEW YORK CITY

NEW BUILDING ABSOLUTELY FIREPROOF

84 ROOMS With Hot and Cold Running Water

ALL MODERN IMPROVEMENTS
SHOWER BATHS
PRICES \$3.50, \$4.00, \$4.50 and \$5.00 WEEKLY

RESTAURANT

A CALL WILL CONVINCE YOU

Telephone: Bryant 2367

Furnished Apartments and Rooms

Baths and Continuous Hot Water
Large Rooms, 14 and Up
2 and 3 Room Apartments \$7 to \$8.50
COMPLETE HOUSEKEEPING

310 W. 48th St., New York

Going to Chicago?—then come to the Kenmore

Not the Biggest, but one of the Best European Hotels in the City
Recently completed. Electric bath, shower, in a door lock. 2 rooms in 1. Beautiful new dining room. Situated in the Garden Spot of the City. 10 minutes to the theatre and shops. Special Breakfast Service. Write for information to Phone Edgewater 9162

Hotel Kenmore

at Kenmore and Wilson Avenue. Take Elevated down to 10th Avenue and walk 1 block East

went across splendidly. It contains a good punch and is well staged and acted. William S. Hart is seen in the feature film, "The Narrow Trail." The balance of the vaudeville bill includes "Uncle Sam's Trio," three boys from the Navy Yard at Charlestown; The Puppets, Larkin and Burns and Don Ramsey's serenaders.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"The New Mimic World of 1918" is the headline at this house. The balance of the vaudeville bill includes El Cota and Bennington and Scott.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Coming here practically well topped "Her Unborn Child" has scored at this house, and it now starts on its fourth week with business excellent. It is a show that has an appeal to the women folks, and especially at the matinee performances is this appeal shown.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Several acts which were of such a calibre that they would look well topping any program are seen here. Charles and Sadie McDonald are seen in "The New Chief of Police." The Three Moriority Sisters, Ryan and Joyce, Lane and Smith, the Norvelles and Chadwick and Taylor complete the vaudeville bill. "Fatty" Arbuckle in his latest film farce, "A Country Hero," is also seen.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Marjorie Currier in "The Matinee Idol" is the feature film, well received. The vaudeville bill includes Cantwell, Wright and Griffiths; Ben and Hazel Mann; the Imperial Russian Troubadours; Bennett and Lee, and Plaensberg's Bears.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—June Caprice in the thriller "Unknown 274" scored a hit. It being the star film offering. It is said to be the most ambitious photodrama she has been seen in here. "Who is Number One?" is being used. The vaudeville bill is of the first water.

PARK (Thomas D. Soriero, mgr.).—Emily Stevens in "Alias Mrs. Jessup" topped this week's bill. Business, as usual, excellent.

MAJESTIC (E. D. Smith, mgr.).—William Hodge is still appealing to Bostonians in "A Cure for Curables" as is shown by the nightly houses. This show has got over well and his fair to stay here for some time to come.

SHUBERT (E. D. Smith, mgr.).—Theda Bara in "Cleopatra," a film offering which is playing at high prices but which does not seem to have affected the advance sale in the least, it being exceptionally large, opened at this house on Monday night. The word has gone around that the celebrated vamp is at her best in this show and at the opening performance the show was packed. It is due to stay here two weeks during which time capacity houses are expected and there seems to be nothing in sight to indicate that this expectation would not be realized. One of the best produced films that has been seen here ever is the word passed about.

COLONIAL (Charles J. Rich, mgr.).—The first performance of "The Arabian Nights,"

postponed until Wednesday night. The show is built along such complex lines that it was impossible to produce on Monday.

PLYMOUTH (E. D. Smith, mgr.).—A new musical comedy, "Burs and Frills," was brought into this house Monday evening and received very good notices. "The Melting of Molly" engagement was brought to a sudden end.

WILBUR (E. D. Smith, mgr.).—"De Luxe Annie" is due to stay here two weeks more. It has proven to be a popular show, despite the shortness of the Boston engagement.

PARK SQUARE (Fred E. Wright, mgr.).—"Upstairs and Down" continues to do the big business that marked the opening performance and will surely rank with other attractions of a similar character that made such enviable records at this house. It is a good show, well acted, and the response was quick.

TREMONT (John B. Schoffel, mgr.).—This is the winding up of "Turn to the Right" at this house for three months. "The Roomer" will come in the close of the engagement.

HOLLIS (Charles J. Rich, mgr.).—The closing week of the three Earle plays which were scheduled for a fortnight only. "The Thirteenth Chair" next. Good advance sale.

OPERA HOUSE (Lawrence J. McCarthy, mgr.).—Business fine. "The Wanderer" has

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

PALL MALL DEPOSIT AND FORWARDING CO.

Carlton Sq., Regent St., S. W., London

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY'S credit.

Another LANGDON McCORMACK Sensational Success.

"ON THE HIGH SEAS"

A SPECTACLE IN 3 SCENES WITH A LARGE CAST

concluding with a magnificent effect,

"OUR NAVY IN ACTION"

As wonderful as "THE FOREST FIRE," also by LANGDON McCORMACK

PALACE THEATRE, NEW YORK, NEXT WEEK (Dec. 17)

Distinctive Modern Decorative SCENERY

Designed—Built—Painted
Everything for the Stage

Wm. B. Friedlander's
"Reckless Eve"

Mollie Williams'
Own Show

GOLDING'S SCENIC STUDIOS, Inc.

BERT LA MONT, Sec'y-Treas.

Office

506 Putnam Bldg., New York
Phone 4483 Bryant

Studio

435 Bedford Ave., Bklyn., N. Y.
Phone Williamsburgh 87

JACK TERRY

Say, Listen!
Oh, Heaven-Born Multiplication Table!
O Parallax!
Friars' Club will always reach me

caught on. Large out-of-town patronage. Show heavily advertised by those who see it as one of the finest spectacles of the day. COPLEY (H. W. Patten, mgr.).—Closing week of "The Man Who Stayed at Home," which hung up such an enviable reputation for a stock company attraction. "Fanny's First Play" the coming week and after this the theatre will have its regular offerings for the balance of the season.

CASINO (Charles Waldron, mgr.).—"Golden Crook Extravaganza Company," with business excellent.

GAYETY (Thomas H. Henry, mgr.).—Sam Howe's show with the noted comedian himself. HOWARD (George E. Lothrop, mgr.).—"Army and Navy Girls" company. The vaudeville includes Fujiyama Japs; McIntyre and Sheahan; John Love; Ritter and Wells and Tenny.

Joe Di Pesa publicity man for the Park Square theatre, is the promoter of "Puttin' It Over," the sketch which is the headliner at the Bowdoin this week. The act was written by Donnie Shea, who is associated with Di Pesa and it has passed the local critics with words of approval. It is a sketch that has the necessary "punch" and treats with what can well be described as a crook situation in a new and novel manner. Frederick Murray, formerly one of the leaders in the Castle Square stock

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

With "BIR" JAR. DWYER—Direction. HERMAN WEBER—Keith's, Boston (Dec. 3)

SID VINCENT	ADA CARTER
-----------------------	----------------------

The Chap from England and the Maid from America
BOOKED SOLID W. V. M. A. DIRECTION: Holmes & Dudley

company, and a competent company are seen in the act. This is the second venture of the Di Pesa-Shea combination of late, their other offering, "Dancers D'Art," being on the big time after a swing through the New England states, where it was well received.

Frank Orvitt, treasurer of the Tremont, has enlisted at the Charlestown Navy Yard. Thomas Murphy, formerly connected with this theatre, has returned as treasurer, his old capacity. Harold Holm, assistant treasurer of the Park Square theatre, has enlisted in the aviation corps.

Fred R. Murphy, the picture man, and who owns the New England rights to "Parentage," is here booming this film. He is connected with the Unicorn Film.

Edith Cook, here with "Turn to the Right," is a well pleased individual these days and he has a right to be. One of the local candidates for Mayor has adopted the name of this play as a slogan and as the fight is one of the hottest in late years and the candidate is in the thick of it one can appreciate the immense amount of free advertising this show is securing.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.).—Mrs. Thomas Whiffen, "Futuristic Revue." Walter Weems, Joseph E. Barnard and Co., Crawford and Broderick, Maurice Burkhardt, Olga Boris, Potter and Hartwell.

MILES (James Rutherford, mgr.).—Isabelle Patricola, Martha Outman and Players, Willie Hale, Kilkenny Four, Seible and Little, Jack and Marie Grey, Kupples.

REGENT (Tom Ealand, mgr.).—Mollie King, specially advertised; Blanch Morrison and Co., Old Soldier Fiddlers, Ryan and Juliette.

ORPHEUM (Red Waggoner, mgr.).—"When Women Rule," sketch. The Randalls, five other acts.

OPERA HOUSE (Harry Parent, mgr.).—Ziegfeld "Follies."

GARRICK (Richard H. Lawrence, mgr.).—"So Long Letty."

LYCEUM (A. R. Warner, mgr.).—"One Girl's Experience."

GAYETY (J. M. Ward, mgr.).—Reeves show.

CADILLAC (Sam Levey, mgr.).—"Record Breakers."

"The Follies" will stay two weeks. The sale is the largest on record in Detroit. Although so far this has not been the best year for legitimate attractions, Detroit feels

stronger than ever towards the "Follies" judging from the way the public has been after tickets despite the scale of \$2.50 plus war tax.

Detroit hotel managers report that they have few reservations so far for New Year's eve, and there is every indication that there will be no turnaway, as has been the case in previous years. Most of the hotels at this time were turning down table reservations, whereas one leading hotel manager says that so far he has not sold a dozen tickets. So many of the spenders are in active government service, and if they do come on a furlough they will spend New Year's at home with their folks.

"Miss Springtime" comes to the Opera House Christmas week.

Vaugh Gaiser, playing stock at the Adams, has secured the right to produce "Lilac Time," both Jane Cowl and Mrs. Jane Murnin, co-authors, having given their consent. Mr. Gaiser is the first stock man to be accorded this privilege. Mrs. Murnin is a Detroit woman, the wife of a former Detroit judge.

At the week-end picture theatres are the following attractions: "The Last of the Ages," at the Washington; "The Son of His Father," at the Majestic; "Fighting Back," at the Liberty; "The Co-respondent," at the Broadway-Strand; and "The Square Deceiver," at the Madison.

A. Carlos, of Fox, E. H. Goldstein, Universal, and M. H. Hoffman, Foursquare, were visitors in Detroit last week.

C. G. Kingsley, formerly at Indianapolis for Fox, has been appointed Detroit manager for Bluebird, succeeding W. W. Drum, who has gone to Los Angeles to open at office for Foursquare Pictures.

William Alexander, in town for the past two weeks in the interest of U. S. Exhibition, Booking Corporation, has appointed Dave Hlyth Detroit branch manager.

Fitzpatrick & McElroy, controlling some 15 theatres in Michigan and Illinois, have purchased the Rex at Three Rivers, and are building a new theatre in Cadillac to open about Jan. 15, styled the Lyric.

The Columbia Grand Rapids has reopened under the management of H. S. Logan, of Chicago, with vaudeville and pictures.

Hoffman Brothers are again in possession of the Colonial Detroit, and will reopen Dec. 21 with vaudeville and pictures.

WILL MORRIS

IN
"Tattered Talent"
LOEW CIRCUIT
DIRECTION.
TOM JONES

MONTREAL.

BY ARTHUR SCHAEFER.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—"Very Good, Eddie." Very large audience. 25 per cent of the entire receipts of the week will be donated to the Montreal School for the Blind. Next, "Pals First."

ORPHEUM (Fred. Crow, mgr.; agent, U. B. O.).—"A Jazz Nightmare" headlined; Doolley and Salter; Nat. Nazaro and Co.; Fisher and Hawley; Mlle. Florinky; shepherd and Ray; Peri, Hanlon, and Art Impressions. FRANCAIS (Phil. Godel, mgr.).—First half: College Culintette; Little Jerry; Beatrice Lambert; Albert Williams; Fredericks and Palmer; Mac and Williams. Second half: La Pernica and Dancers; Lazar and Dale; Glendale and Manion; He, She and a Piano; Beatrice Lambert.

LOEW'S (Ben Mills, mgr.).—"Every Woman's Problem"; Mackay's Scotch Review; Misses Rambler, Bernard and Baird; McDonald and Rowland; P. George; Scandal (film). GAYETY (Tom. Conway, mgr.).—"The 20th Century Maida." Next, Ben Welch.


EMPIRE (M. Moss, mgr.).—Opens with Paul Cazeneuve Stock Co. in "Dutty on the Wheel."

STARLAND (O. Guilmond, mgr.).—"Tijuana and Mack, "Whirlwind Girls." Second week. The new princess will open Dec. 24 with big-time vaudeville now at the Orpheum. Same date the Orpheum will start to play the International Circuit shows.

NEW ORLEANS.

BY O. M. SANCHEZ.

ORPHEUM (Arthur White, mgr.).—Laveon and Cross opened. Leipzig, routine remains same. Brierre and King, well received. "America First," runs along accustomed



VALDARES

Three Dashing Young Maids
and Real Comedian.
Singing, Dancing, Comedy
Cycling
United Time Booked Solid
Dec. 13-15—Poll's, Wilkes-Barre, Pa.
DIRECTION,
Kaufman & Hyde
Broadway Theatre Bldg., New York City

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building New York City

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Manager

J. H. LUBIN

Booking Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

Acts laying off in Southern territory wire this office.

Chicago Office:
North American Building
FRANK Q. DOYLE, in charge

Feiber & Shea

1493 Broadway
(Putnam Building)
New York City

BERT LEVEY INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady, Consecutive Work for Novelty Feature Acts.
EXECUTIVE OFFICES—ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first-class acts. Communicate by wire or letter.

Harry Rickard's Tivoli Theatres, LTD. AUSTRALIA

And AFFILIATED CIRCUITS, INDIA and AFRICA Combined Capital, \$3,000,000
HUGH. D. McINTOSH, Governing Director
Registered Cable Address: "TIVOLI," Sydney Head Office, TIVOLI THEATRE, Sydney, Australia
American Representative, NORMAN JEFFERIES Real Estate Trust Bldg., Philadelphia

FULLER'S Australian and N. Z. Vaudeville BOOKINGS ARRANGED

Booking Director, BEN J. FULLER
For all sailings from San Francisco and Vancouver
Agents
Western Vaudeville Mgrs. Assn., Chicago

lines. Al Shayne, very big. Apdale's Animals, closed.

CRESCENT (Walter Kattman, mgr.).—Appealing bill first half. Walthour Trio, conventional. Aloe Poepee, did well. William McKay Co. hearty response. Frank Terry, featured, scored decisively. Havolecks closed apply.

PALACE (Sam Meyers, mgr.).—Elsie Labergere earned premier honors. Gaylord and Launton, thorough appreciation. Josephine

AMALGAMATED VAUDEVILLE AGENCY

B. S. MOSS

President

General Executive Offices:
729 SEVENTH AVE., at Forty-ninth St.

M. D. SIMMONS
General Booking Manager

ARTISTS can secure long engagements by booking direct with us

The Western Vaudeville Managers' Association

MORT SINGER, General Manager—TOM CARMODY, Booking Manager
MAJESTIC Theatre Building, CHICAGO, ILL.

FRED MARDO OF NEW ENGLAND

Now Booking His Circuit of Theatres Direct from New York
THEATRE MANAGERS desiring a New York Booking Representative communicate.
CONSECUTIVE WORK FOR STANDARD ACTS
Address Suite 306, Putnam Building, New York City

PLAYING 34 MANDOLINS AT ONE TIME

THE GERALDS

DIRECTION, THOS. J. FITZPATRICK

AT PALACE THEATRE, NEW YORK, THIS WEEK (DEC. 10)

The Rising Young Comedy-Juggler

O. K. SATO

Now Starring on the "NO TIME"
Last Week—"Iale Opera House,"
Where's it Center, North Jersey
This week, prolonged, held over, re-engaged, continued. Such a success. Everybody said something about the act.
The Manager said, "Well! Well! Wait until I see that agent."
The Stage Hand said, "You ought to have seen the juggler we had here last week."
The Special Officer said, "I'll overlook it this time."
The Audience said, "The pictures were fine."
One man was laughing all the time during my act and the usher had to speak to him and tell him to quit reading that almanac.
HUGHES & SMITH will listen to reason.

Davis, pleased. Wheeler Trio, graceful gymnasts. Wayne and Marshall and Candy, liked.

PROVIDENCE.

BY KARL K. KLARK.

OPERA HOUSE (Felix R. Wendleschafer, mgr.).—The second Winter Garden show of the season, "Show of Wonders," heavily advertised failed to draw more than half a house opening night. Top notch prices with war tax believed responsible. Show was widely heralded and is one of the best at this house this season.

KEITH'S (Charles Lovenberg, mgr.).—Nine acts, headed by Harry Tighe and "The Corner Store," went well. Dugan and Raymond, Mechan's Dogs, Kramer and Kent, Margaret Ford, Calta Brothers, Frank Dobson, Eddy Duo, Stelling and Marguerite.

MAJESTIC (Martin Toohey, mgr.).—First half bill headed by Raskin's Russian orchestra, with Mykoff and Vanity, Middleton and Spellmeyer, Manning and Hall, Nick Verga, Carrie McManus, Peppino and Perry. Second half: William and Mitchell, Harmon Zanne and Dunn, Zeno, Jordan and Zeno, Bennett and Schfield.

FAY'S (Edward M. Fay, mgr.).—"Dancing Revue of 1917" leads a well balanced bill. Math Brothers and Sisters, Chow Hing How and Co., Larry and Sally Clifford, Adelle, Lee Beggs and Co.

GOOD

SCENERY HELPS YOUR ACT

CRETONNE, Art Nouveau, Futuristic, Plush, Satin and Velvet Drops.

EXCESS Baggage eliminated by our Special Aniline Trunk "Easy to Pack" Sets.

NEW and original ideas to fit your act.

ESTABLISHED 1896.

REVIVE interest in your act by surrounding it with the proper atmosphere.

YOU are cordially invited to call and we will show you by practical demonstration how to increase a demand for your act.

FREDERICK'S

Established 1896

Office: 409 Gaity Bldg.
1547 Broadway

New York Bryant 9821

Studio: 843 W. 42d St., New York, Bryant 3788
HENRY BERLINGHOFF, Mgr.

ALVINO'S JAZZPHIENDS

NOW AT CONSUMER'S PARK, BROOKLYN, N. Y.
A Cabaret Entertainment of Extraordinary Quality—Original Dance Music



ADDRESS ALVINO, care VARIETY, NEW YORK



(Address VARIETY, New York)

PRINCE

KARMIGRAPH NUMBER 62

KAR-MI

PLAYING FOR

U. B. O. AND W. V. M. A.

and HEADLINING All Bills

DIRECTION, SIMON AGENCY

COLONIAL (Sylvester P. Callanan, mgr.).—"Some Show." Burlesque went big during the first part of the season at this house, but fell down after the war tax became effective. An attempt is now being made to bolster up things with plenty of advertising.
EMERY (Marlin Toohey, mgr.).—Charles Deland and Co., Fox and Cross, Peppino and Perry (filled in the first night only), Bigelow and Campbell and the Three Romans. Attendance opening night very light.

Musicians employed in theatres and moving picture houses of this city are seeking an increase in wages. At a meeting of Providence Local, No. 108, American Federation of Musicians, Sunday, resolutions were passed asking for a general increase in pay of 15 per cent. for musicians employed in all first-class vaudeville houses, picture theatres and dance halls of the city and vicinity. An increase of 25 per cent. is asked for musicians who play two or more instruments in an orchestra. It is requested that the increase in the theatres go into effect Jan. 1 and in the dance halls April 1. Sunday's session was the annual meeting and officers were elected.

The first big Winter Garden ball ever given in this city was held Thursday evening in the ball room at the Narragansett Hotel, an entire floor of the famous hostelry being given over for the event. Members of the "Show of Wonders," playing the Opera House, provided the vaudeville features. It was one of the big social events of the season, a number of social leaders acting as patronesses. The price of admission was \$2 per, and all proceeds were given to the "Our Boys in France" Tobacco Fund. The affair served well to advertise the "Show of Wonders," an column after column was given to the event in the press, and cuts were used extensively.

The past week found little change for the better in the local theatrical world, and business continues poor for the standpoint of managers.

Addresses in behalf of the big K. of C. War Fund were given at the various theatres here last week. The campaign is on this week.

Keith's is meeting with success in its anti-Christmas matinees at which special prices are prevailing for three weeks.

The Blackstone Hotel, patronized by many of the stage folks playing this city for many years, has closed on account of financial difficulties. A creditors' petition asking that the Westminister Hotel Company, which operates the hotel, be declared bankrupt was filed in the United States Court Saturday. The petition states that the company is indebted to the creditors to the amount of \$1,137.18. John Schmeling, Jr., was named as receiver.

The Altair Players, a local organization of note, presented "The Long Road" in Altair Hall Wednesday evening. "The Long Road" is a new play written for the players by George Channing Darling.

The entire proceeds of the children's theatre at the Strand last Saturday morning were given by Manager Williams to the R. I. Congress of Mothers and Parent-Teachers' Association for use in carrying on baby clinic work.

SEATTLE.

BY W. E. BURTON.

ORPHEUM (Jay Haas, mgr.).—Buckley's Monkey Circus, delightful; Jessie Sutneal and Co. pleased; Deacon Jones Four, colored, good; Sue Strad, won out; Franco Trio, liked; Keefer & Albert, splendid. Last half: Cross, Jerome & Jackson, very good; Columbia Trio, went over big; Roy and Nada Wood, good; The Photos, pleased; Clinton Sisters, very good; Bohn, Bohn and Bohn, good.
PALACE-HIP (Joseph A. Muller, mgr.).—Three Rianos, liked; Corty Sisters, liked; Fred Rogers, colored, one of the best comedians seen here for many moons; The Thorn-tona, very good; Frank and Watters, humorous; Busher and Eddy, good.

WATCH FOR



PANTAGES (Edgar G. Milne, mgr.).—Donalds Sisters, good; "The Cycle of Mirth," breezy musical tab; Ryal and Early, laugh-getters; Van and Carrie Avery, won favor; Bill Pruitt, popular; Naynon's Birds, good.
MOORE (Carl Reiter, mgr.).—Paachon and Marco, with their Jazz band, and Billy Montgomery and George Perry share stellar honors; Claude and Fannie Usher, big favorites; James H. Cullen, making 17th tour of circuit and as big a hit as ever; Rita Boland's song sketches, good; Ioleen Sisters, good; Robbie Gordon, pleases.

METROPOLITAN (George T. Hood, mgr.).—3, Eugene Vaase recital to fair patronage; 6, Seattle Philharmonic Orchestra concert; 9-12, "Watch Your Step"; 13-15, "Fair and Warmer."

WILKES' (Dean B. Worley, mgr.).—"Rich Man, Poor Man," well enacted by the Wilkes' Players.

GAILETY (Ed. Armstrong, mgr.).—With the scenes laid aboard a U. S. battleship, the Armstrong Folly Co. in a big burlesque show.

EDITHE STRICKLAND

MODISTE

TO THE

PROFESSION

36 W. Randolph Street

Phone Randolph 1720

Central 6581

Chicago, Ill.

TANEAN BROS.

Direction, NAT SOBEL
PLAYING U. B. O. TIME

THE SONG THAT EVERYONE CAN SEE!

No Matter What the Condition of Their Eyesight May Be

GILBERT & FRIEDLAND'S BALLAD BEAUTIFUL

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

ARE YOU FROM HEAVEN?

GILBERT & FRIEDLAND, Inc.

232 West 46th St., New York

L. WOLFE GILBERT, Pres.

ANATOL FRIEDLAND, Vice-Pres.

IT ISN'T
HARD TO SEE THIS,
EITHER!

**"It's a Hun-
dred to One
You're from Dixie"**

By
GILBERT and
MORGAN

ANOTHER
ONE
EVERYBODY CAN SEE!

**"Chimes
of
Normandy"**

By
BRYAN and WELLS

under the caption "Over There." El and Will Armstrong and Joe Carter accredited themselves well. Billie Bingham, soubret, also favorite. Good patronage.

LYRIC Musical comedy and vaudeville to fair business.

John H. Von Herberg, manager of the Liberty, figured in an auto accident. The other machine was badly damaged.

The Orpheum has raised night prices to 20c for general admission and 30c for boxes and loges.

The Civic Orchestral Society of Seattle was organized here Wednesday at Fisher Music Hall. Carl Ellis Eppert is the musical director. 75 to 100 musicians will comprise the orchestra, and it will be of symphonic character and proportions. It is made up of musical students of both sexes who play for the love of music alone. Dues from active members will make the organization self-supporting.

Walter Steffen, property man at the Palace Hipp theatre, was married here Thanksgiving Day to Martha Berndt, of Bellevue (Wash.), a non-professional.

Thy Snyder, late with Bert Vincent in a vaudeville act, has returned to his home in this city. Vincent is continuing as a single.

If Blanche Nordell, with "The World of Girls" some time ago, will correspond with Joe Carter, Gaiety theatre, Seattle she will hear something to her advantage concerning the settlement of an estate.

Billy Brazeau, Johnnie Nash and Jack Lewis have formed a singing and instrumental act which they call the Columbia Trio.



**BILLY
NEWELL
and ELSA
MOST**

"With some bright patter and songs worth while, Newell and Most held their own with any act on the bill. Their songs were well handled, especially by Miss Most, who sings 'Gangway' to them and sets them over in great style. The recent dancing of Mr. Newell is a worthy addition to the act. This team has an original way of handling material that wins."—Philadelphia "Transcript."

HARRY TSUDA

He Smiles as
He Thrills.

The Sensational New
Novelty IN "ONE."

Just returned after completing a most successful
TWO YEARS' WORLD'S
TOUR and having the distinction of TOPPING
EVERY BILL.

Direction,

HUGHES & SMITH



Harry Lutelski was severely cut and bruised in an auto accident here Wednesday morning. His daughter, Frances Jordan (stage name Kemble), was killed in an auto collision in Los Angeles only a short time ago.

Manager Edgar Milne of the local Pan house, announces the Tacoma Pantagons will be formally opened New Year's Eve. The house has been under construction for 18 months.

The Strand is programming the Goldwyn pictures again.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Rock and White's varied program gained many encores; Paul Dickey, in a good sketch. Mr. and Mrs. Barry's new act, good; Miss Campbell, charming; Dooley and Nelson, versatile; Frances Kennedy, fair; Loyd's dog "Togue," well trained; Brance's Statute Horse held them in.

NATIONAL (William Fowler, mgr.).—Chauncey Oleff in "Once Upon a Time." BELASCO (L. Stoddard Taylor, mgr.).—"Misalliance" started off to what appears a good week.

COSMOS (B. Bylaski, mgr.).—"Oh, the Women," Gordon Eldred and Co.; Tinell Girls; Babyn and Flint; Dawn June.

GAIETY (Harry Jarboe, mgr.).—"Parlesque Review."

LOEWS COLUMBIA (Lawrence Beatus, mgr.). Billie Burke in "The Land of Promise" (film) first half, and Jack Pickford in "Tom Sawyer" second half.

Charles Peyton, recently appearing in vaudeville, and his wife, who just completed her third season as leading woman of the stock in Winnipeg, are here for the duration of the war, Mr. Peyton having taken an appointment with the Government.

L. Stoddard Taylor, manager of the Belasco, is very proud of the success of his daughter, who recently made her first appearance here with the Poli stock; she is now appearing with Mr. Fiske in "Madame Sand," under the stage name of Imogen Fairchild.

The International will have one more attraction at Poli's, week 17, when Master Gabriel in "Ruster Brown" will hold forth, a musical stock will open the following Sunday.

James Thatcher, general manager of the Poli circuit, was in town this week, making arrangements for the installation of the company.

THE LAND OF PROMISE.

Nora Marsh.....Billie Burke
Frank Taylor.....Thomas Meighan
Miss Wickham.....Helen T. Tracy
Edward Marsh.....J. W. Johnson
"Gertie," his wife.....Mary Alden
Miss Pringle.....Margaret Seddon
James Wickham.....Walter McEwen
His wife.....Grace Studeford
Reinhold Harby.....John Raymond

The only possible reason that can be imagined for tinkering with the original story of the play, "The Land of Promise," is that, though he may not admit it for publication, the producer believes pictures is the poor man's entertainment and "the poor man" must have his drama sweetened with wit or less idealism. For instance, in the Somerset Maugham play, the story, very briefly, is as follows: An English girl, reared in refined surroundings, left without funds, goes to Manitoba to live with her brother, who runs a big farm there, and has married the waitress of a western brewery. Working on the farm is a burly laborer whose wife had failed to yield and compelled him to birt out to the English girl's brother. Having accumulated a little money, the hired man decides to try his luck again on his own land and remarks that he'll stop off at an employment office and get himself a wife who can cook and sew for him. Meantime, the girl cannot make friends with her sister-in-law, who resents the girl's instinctive refinement and superiority. In a fit of anger the girl asks the hired man, who is leaving, to take her for the "job." He warns her it is pretty rough work and finally marries her and drives away to his "home." In the legitimate stage version, on arriving at his hut late at night, she wants to sit up but by sheer brute dominance that carries with it a threat he will enforce his demands by physical strength if necessary, he compels her to enter the one sleeping room of the shack, with two clinching arguments—that she is his wife and that he's boss of the lot. Both these arguments are most convincing and quite natural under the circumstances. In the screen version made by Paramount with Billie Burke as the star, the man, who wears a clean shirt, gives her the bedroom upstairs (the original "home" was only a shack, but this is a nice suburban home) and sleeps on the floor in the living room. A title reads: "Through winter and spring she continues to be his housekeeper." After six months of this he suggests to her one evening that, although legally married, she hasn't even favored him with a single kiss. He embraces her, she slaps his face and he backs down, hanging his head shamefacedly. If it be necessary for the picture manufacturer to so distort a very human depiction of a situation in life, then the film is not entertainment designed for other than the crudest minds. Unusual and striking Paramount production and direction and excellent casting. Jolo.

ALIAS MRS. JESSOP.

Metro's screen production of "Alias Mrs. Jessop," adapted from Blair Hall's story by A. S. Levine, directed by William S. Davis, is another of those good and had sister stories, only in this instance they are cousins who are the physical image of each other. To add to it the story takes on pretty much the same situation as exists in "The Masquerader" with the sexes reversed. A poor orphan girl is reared by her aunt and uncle, who have a daughter of their own of the same age. The orphan is a sweet creature while the daughter is very naughty. Daughter is arrested in a gambling raid at a roadhouse and gives the name of her cousin, persuading her to stand for it. Orphan is cast out and daughter marries wealthy Englishman, and has a child. Young wife leads a dissolute life, orphan-cousin impersonates her to comfort the child; husband returns and believing it is his own wife once more falls in love with her and she with him. Wife is shot by her lover, the truth is revealed and husband takes the sweet orphan to his arms. Both roles are played by Emily Stevens, with some effective double exposure work. The star is a very natural actress, with poise, and her work is excellent in the differentiation of the two women. Not a very original plot, but possesses sufficient merit for a program release. Jolo.

THE MATERNAL SPARK.

Howard Helms.....Rowland Lee
Mary Helms.....Irene Hunt

The triangle is the basis of this Triangle feature. Success with the use of the triangle in plays and films today depends on treatment—the development of a new or novel angle. "The Maternal Spark" seems to have what might be considered a novelty—that of a woman "who toils not, neither does she spin," having a tender affection for children, a maternal instinct so strong that upon the sight of her married lover's kiddie she thrusts from her the only man she has truly loved and sends him back to his home and happiness. Because of this treatment the film should supply plenty of satisfaction to the

feminine in audiences. Howard and Mary ing a happy existence in the town of Foppereil. Howard is an attorney and gets his opportunity when he successfully pleads a court case for the traction interests at the suggestion of Mills, the magnate from the city. Charmed with Helms' family and believing in the young man's ability, Mills offers Howard the job of private secretary, which is accepted, and the Helms family moves to the city. Howard becomes enamoured of Clarice Phillips, and at the same time is successful in the stock market. But the blow-off comes when Mary finds a letter in Howard's pocket in which it is implied he would be glad to make the easy going lady his wife after ridding himself of Mary. Clarice has her good points, and her love of children leads her to make presents to strange tots

Helms with their child, Bumpkins, are leading in the park. Therefore when Mary calls with Bumpkins on Clarice, the presence of the child almost wins the girl herself. In the meantime Mills, learning of Helms' straying from home, not only breaks his secretary in the market but fires him as well. And thus when he calls on Clarice he gets the final leveling shock, for she shows him his way is with Mary and the child, sacrificing her affection and ambition. Josie Sedgwick as Clarice and Irene Hunt as Mary both do splendid work. Rowland Lee as Helms, Edwin Johnson as Mills and Joey Jacobs as Bumpkins all do good work. The technical side is up to feature standard, G. P. Hamilton, director, the photography was by Tom Buckingham and the story by R. Cecil Smith (scenario by George Proctor). Jolo.

SELECT PICTURES

CLARA
KIMBALL
YOUNG

AND HER
OWN COMPANY

present

"SHIRLEY
KAYE"

Clara Kimball Young as a captivating buccaneer in "Shirley Kaye"—a modern play of high society and high finance.

Scenario by MARGARET TURNBULL
from the play of the same name by
HULBERT FOOTNER.

Directed by JOSEPH KAUFMAN

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



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

Piedmont Pictures Corporation
OF NEW YORK

729 Seventh Avenue

Confidential Buying and Selling Agent
for United States and Foreign Countries.

BELOVED JIM.

"Beloved" Jim Brockton.....Harry Carter
Donald, his nephew.....J. Morris Foster
Mary, his wife.....Priscilla Dean
Robert McGregor.....Charles Hill Malles
Fritz Hahn.....Frank Deshon
Lawrence Darcy.....Sydney Deane
The Butler.....Ed. Brown
"The Derelict".....Jos. Girard
Housekeeper.....Mrs. A. E. Witting

Universal has made a very elaborate production, in the matter of interiors, in the screening of "Beloved Jim." Story by Jos. Girard, produced by Stuart Paton, release date Dec. 17. The time and trouble spent upon the production is hardly worth the trouble

for so inconsistent a story. Jim Brockton is a wealthy bachelor who hobnobs with a trio of bachelor friends at his club. He has a nephew at college whom he supports with prodigal lavishness. The youth comes home for Christmas, carouses with a bunch of high-flyers and when uncle finds them baiting a derelict he shames the boy, takes the derelict home, and the unfortunate beggar eventually becomes the bachelor's secretary. A year later Jim is married to a sweet young girl. Nephew again comes home for the holidays, sees the girl and they recognize each other. The spectator is given to understand that something has transpired between these two. Nephew attempts to embrace his aunt, who repulses him. Uncle called away to Boston on business, nephew forces aunt to accompany him to a cafe under threat of "telling." Re-

formed derelict, suspecting something wrong, overtakes uncle at railway station and brings him back. Uncle, through circumstances, believes his nephew and his wife are lovers and turns them both out. Derelict locks door and tells nephew he must tell the whole truth. Pleads with uncle to listen to the tale and with the aid of flashbacks it is revealed nephew was once engaged to aunt, had taken her to an island in a canoe, attempted to take advantage of her and on being repulsed, paddled off, leaving her on the island over night. At his club he tells his cronies that he had actually seduced the girl, and the story got around, so she was shunned by everybody. Nephew cast out and Jim pleads with his wife and is forgiven. The denouement is protracted for a full hour and unfolded in a very few minutes. Jolo.

THOSE WHO PAY.

Dorothy Warner.....Bessie Barriscale
George W. Graham.....Howard Hickman
Alice Graham.....Doris Mathews
Steven McNulty.....Malbourne McDowell

The second release of the U. S. Exhibitors Booking Corporation is "Those Who Pay," written by C. Gardner Sullivan, directed by Raymond B. West, photographed by Charles Stumar and produced by Thomas H. Ince. It is in seven short reels, and even in that footage you are left to imagine the missing links. While there is nothing very new about the plot, it is told with such well written titles, so ably produced and so brilliantly acted by the four principals as to place it among the really fine photodramatic features of modern time. Bessie Barriscale, conceded by most of us to be a fine picture actress, contributes a classical piece of histrionic work in "Those Who Pay." The impulse of the average woman assigned such a role would be to "emote." She never does. Practically all the principals handled themselves along similar lines, with the result the picture is a modern tragedy of actual life, with none of the usual exaggerations and no attempt to idealize anybody or happening. Dorothy Warner, a working girl earning \$10 a week, is supporting her little sister, a child of perhaps three. They are orphans. The baby is ill and cries for a dolly she is expecting from Santa Claus. Dorothy has spent all her money on medicine and steals a doll from a department store. She is detected and saved from jail by George Graham, a congressman, who happens to be there purchasing presents. He takes the girl home. When they arrive the child is dead. He gives some money and departs. Later he leaves her employment as his secretary. Proximity begets temptation, he takes her for a drive in his car, there is a storm, they stop at a farm house for shelter, the simple old couple mistake them for man and wife and give them the guest chamber, and they yield to temptation. In the morning Graham tells Dorothy he would be proud to make her his wife—if he did not already have one. After this shock he suggests she come back with him to his home town where he can care for her, and she replies: "What else can I do?" These are ordinary human folk, not the kind in plays, and she accepts. Graham is a candidate for district attorney and asks her to entertain at dinner the political boss and a couple of henchmen. She protests against that kind of guests, and he says: "I can't expect my wife to entertain a man of his type." This cuts her, but she forgives, as she really loves. The boss sees and covets her, makes overtures, is rejected and notifies the wife anonymously, to break up the relation. Wife tears up the letter. Boss has Graham call the girl on the phone and switches wife on the wire so she may hear the conversation and be convinced. Wife writes a note to the girl, asking her to call so they may decide who has the better right to the man, explaining she is too weak to leave the house. This is a striking scene, very naturally played by both women. The wife tells the girl if she takes the man his career will be ruined—that the world could never forget, and neither could he. As a final argument she claims the right of a mother in the prospective. Girl agrees to relinquish the man and is about to depart when the husband enters. He claims the woman is an impostor and so on. Political boss decides to double-cross Graham at the election, calls on the girl with a necklace as a partial payment for the letters Graham wrote her. She refuses this proposition. Mrs. Graham asks her husband who was to blame, he or the girl, and he confesses he was. She requests him to call and apologize to the girl for having called her an impostor. He does so, saying he has only the consolation that he will suffer all his life for the wrong he has done, and she forgives him, telling him she will never see him again, will always love him, but cherish him as one dead. He returns to his wife. Here the picture ends, with nothing but the imagination to conjure up who paid the next month's rent. Jolo.

SHIRLEY KAYE.

John Rowson.....Corliss Glies
T. L. Magen.....George Fawcett
Egerton Kaye.....George Backus
Daisy Magen.....Claire Whitney
Mrs. Magen.....Nellie Lindrich
Earl Rosselvin.....John Sunderland
Mrs. Bayliss.....Mrs. F. O. Winthrop
Dingwall.....Frank Otto
Shirley Kaye.....Clara Kimball Young

Clara Kimball Young's second picture as a Select star is "Shirley Kaye," adapted from Hubert Footner's play of the same name. The scenario was made by Margaret Turnbull, directed by Joseph Kaufman and photographed by William Marshall. The piece was used as a play for Elsie Ferguson on the legitimate stage. It is straight drama, unfolded in breezy comedy form, and as all the characters are people of wealth they are interesting to patrons of the picture emporiums. Egerton Kaye is president of a railroad and his daughter, Shirley, is a social leader. A western financier, T. J. Magen, secures sufficient proxies to give him control of the railroad, and he decides to replace the elderly president. Shirley hears of it and by making use of her social position, wins over not only Magen but his young associate, John Rowson. She succeeds in having her father retained as president. Rowson is made general manager, Magen's daughter is taken up by society and enabled to marry an earl. Shirley gets Rowson for a husband, and everybody gets what he wanted. A lustrous cast, high class production and direction and all details given careful and painstaking attention. Jolo.

Cardinal Mercier



A production visualizing an immortal figure that will live as a classic as long as motion pictures are known.

William A. Brady.

THE CINDERELLA MAN.

Marjorie Canner.....Mae Marsh
 Anthony Guindard.....Tom Moore
 Romney Evans.....Alec B. Francis
 Morris Canner.....George Fawcett
 Primrose.....Louis R. Grisel
 William Sewall.....George Farrow
 Mrs. Prune.....Elizabeth Arlana
 Celeste.....Mrs. J. Cogan
 Dr. Thayer.....Dean Raymond
 Blodgett.....Harley Knoles

Charming Christmas atmosphere, a delightful story, an excellent Goldwyn release a milestone in this new company's progress. The credit is about equally divided between the Goldwyn staff, which has supplied striking settings and lighting that is rare, even in the biggest pictures today, and Director George Loane Tucker, who, in his first Goldwyn picture, has fused these things with colorful acting and an exceptional "continuity" full of new and pleasing turns. Here, with American studio resources at his command, Mr. Tucker has far outdistanced any of the work he did in England. He is to be credited with writing as "continuity," which has successfully transformed a simple little comedy of the stage, by Edward Childs Carpenter, into a photoplay full of variety and surprise. He shows exceptional imagination in the many small incidents—some of them involving the best-trained kittens, dogs and bugs seen on the screen in a long time—which he has embroidered into the original narrative. As in the play, the principal action has to do with the daughter of a rich old grocer and a poor poet who lives in a garret just across a tin roof from the girl's home. The girl, whose mother has died in Italy, leaving her daughter to go back to a father whom she hasn't seen in many years, hears of the poverty and bravery of the young poet who refuses to follow the dictates of a rich uncle and give up his work on the libretto of a great opera. With the aid of a trio of her father's old friends—delightfully played by Alec B. Francis, George Farrow and Dean Raymond—she slips across the roof, bringing him everything necessary for a genuine Merry Christmas, from turkey to a new dressing gown and mistletoe. The poet catches the girl at her work and she pretends to be the secretary of "Miss Filthy Rich" next door. She volunteers to type his opera, and through this a close intimacy grows between them. Into this plot enter complications in the shape of a fiance "who looks like a tailor's dummy," an avaricious old landlady who catches the girl in the poet's garret, the winning of the opera prize by Tony and his wrath at the discovery that the girl is an heiress after all, as well as the betrothed of another. By a most amusing touch the grouch of a father, mellowing up under the girl's tutelage, unexpectedly comes to the rescue, staged a dramatic little scene of "ruined Wall Street giant," and manages to swap fiances for his daughter. Director Tucker has given every turn of the plot little natural human touches that add ten-fold to its value. He has been particularly fortunate in his cast. Mae Marsh is as elusively charming as always, with comedy and pathos as ever at her command. Tom Moore makes an ideal poet with a touch of fanaticism that is most amusing. Of the supporting cast the honors go easily to George Fawcett for his rich old study of the father. George Hill should be put down for fine camera work as well as superb lighting. The animated "leader" which he and director Tucker have inserted, showing an old fiddler, a bell striking midnight, and a pair of dancing feet, is quite as good as the rest of the classic comedies of the year, with a timely Christmas touch that ought to bring money. Jolo.

THE VOLUNTEER.

A rather unique idea is employed in "The Volunteer," a Brady (World) release, employing practically all the World Film stars and featuring little Madge Evans. Not only are Carlyle Blackwell, Kitty Gordon, Evelyn Greeley, June Eldridge and Montagu Love flashed, but even William A. Brady himself, and who, incidentally, proves that he has not forgotten his stage experience. This is very ingeniously employed through the laying of the opening scenes of the plot in the Peerless studio in Fort Lee. Little Madge, supposed to be the child of Muriel Ostriche and Victor Kennard, bids good-bye to all her studio associates. Her father has received a commission in the army and her mother is going abroad as a Red Cross nurse. The child is to

are Quakers. The remainder of the tale is a strong plea for recruiting and shows how even a stern Quaker father is finally reconciled to the departure of his only son for the front. A pretty, homelike tale, well directed by Harley Knoles. Jolo.

MY UNMARRIED WIFE.

"My Unmarried Wife" was adapted for the screen from Frank E. Adams' novel, "Molly and I," by Doris Schroeder, produced by George Siegmann for Bluebird; starring Carmel Myers. A so highly improbable a story as to make it well nigh impossible. A young man quarrels with his father and seeks his own living as an author. He saves a child in an explosion but loses his sight. Molly, who is assistant to a famous eye specialist, sees

be sent to the home of her grandparents, who the accident, and has the man taken to the doctor's office. Only a trip abroad to a famous specialist can restore the sight. Sightless man tries to shoot himself, but girl snatches weapon. She says she must marry by the next day to secure a fortune, and if he consents she will send him to Europe for treatment, and that when his sight is restored he may divorce her if he so desires. He goes abroad, is cured and returning fails to find his bride. One afternoon he finds an Italian girl in his apartment, who has taken charge of his household affairs. In due time he falls in love with her and calls her "an adorable minx." Of course he doesn't know it is his own wife and only finds out in the end after he has met with another accident while out driving with another woman who has had designs on him. Ridiculous tale. Jolo.

Adolph Zukor presents
Marguerite Clark in
"Bab's Matinee Idol"



One of the famous "Sub-Deb" Stories by Mary Roberts Rinehart
 Scenario by Margaret Turnbull
 Directed by J. Searle Dawley

---of immense value as family attractions.

—Chronicle, Marion, Ind.

Oh, for more Bab comedies! Oh, for more natural, wholesome pictured tales like the ones told in "Bab's Diary." We owe a debt of gratitude to someone. First, perhaps, it is to Mary Roberts Rinehart, who evolved these charming tales; secondly, to the Famous Players, who do things so well, and, thirdly, and by no means lastly, to Marguerite Clark, who is the living embodiment of the vivacious, unlucky, lovable Bab.

—By Louella O. Parsons in the Chicago Herald.

Drain a picture dry of profit

Use the ever-increasing popularity of this star to boost your profits and reduce your expenses. Book her for "long runs"—get all the profit that a star of her calibre can pay you—cut the cost of rentals, expressage, music scores and advertising—and at the same time get the inestimable value of the recommendations of pleased patrons.

There's a double profit there—go get it!



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 NEW YORK



A Paramount Picture



THE ETERNAL TEMPTRESS.

Princess Cordella Sanzio.....Lina Cavalleri
 Angela Althorp.....Mildred Counselman
 Harry Althorp.....Elliott Dexter
 Count Rudolph Frizzi.....Allen Hale
 Prince Estezary.....Edward Fielding
 Colonel Althorp.....Hallen Mostyn
 Ambassador Lawton.....James Laffey

The first appearance of Mme. Lina Cavalleri on the screen via Paramount is interesting in itself, but when, as in the case of "The Eternal Temptress," she appears in a picture thrilling and beautiful, with a strong plot and exceptional direction, the event is doubly notable. Emile Chautard has given of his best in his direction of "The Eternal Temptress." Seldom has the atmosphere of the Latin country been so gorgeously and so sordid as the case may be, but in every case the exotic effect is maintained. Elliott Dexter plays opposite Mme. Cavalleri and gives a splendid performance; others in the cast deserving mention are Mildred Counselman, Allen Hale, Edw. Fielding, Hallen Mostyn, James Laffey, Pierre De Mattels and Peter Barber. A large assemblage of extras add to the ensemble scenes much realism. The settings showing scenes in Rome and Venice are particularly effective. The story, which moves with strong appeal and tense interest to its culmination, has to do with the experience of an American caught in the toils of a beautiful siren. Interpreted by Cavalleri, Austrian spies are seeking a valuable paper from the young American that he finally gives it to them. His love for the princess is used as the net, and he is only saved from an ignominious fate at the end by the intervention of the princess herself, who really cares for him. A prolog shows the power held by a beautiful woman over the destinies of men and nations from time immemorial. The picture is a distinct triumph in artistry and worthy of its beautiful star. Jolo.

HENRY BERG IS MISSING.

Henry Berg, who recently inaugurated an extensive splurge to boom Barbara Castleton as a star, her first picture to be "Ashes of My Heart," has not been seen around New York the past week.

A number of people holding checks have been seeking him. When he organized the concern to make Castleton pictures Berg intimated he was being backed by "a millionaire."

Burton King was engaged as director

and George Sheer as supervising director. The Biograph studio was engaged, but after one day there the company engaged to appear in the picture moved to the Raver studio, Yonkers. Checks to the working crew were given and returned unpaid.

Meantime, Berg made a tour of the country, endeavoring to dispose of territory for the Castleton releases and seeking advance deposits.

The Burns Detective Agency, Oct. 27, in a bulletin to hotel keepers, sent out the following warning:

"Harry Berg, New York City, has defrauded local hotel by worthless check on Pacific Bank, New York. This check was given as payment of bill."

— Chicago, Dec. 12.

In response to inquiry, Owl Features, Inc., state it has just contracted for the entire output of the Berg productions, fostered by Harry Berg. They declare they will release one six-reel feature each month, starring Barbara Castleton, Herbert Rawlinson, Irving Cummings and other stars.

ARTCRAFT NOT RESTRAINED.

Judge Goff last week denied the application of the New York Motion Picture Corp. for an injunction pendente lite restraining Artcraft from distributing the first William S. Hart production, "The Narrow Trail," and vacated the temporary stay pending the argument of the injunction.

At the trial it was revealed Artcraft entered into a contract with Thomas H. Ince, whereby Ince agrees to furnish the distributing corporation with William S. Hart pictures. Artcraft agreed to pay Ince for the use of the prints a sum equal to 65 per cent. of the gross amount paid by exhibitors as rent for the prints in the United States and 55 per cent., less certain duties and royalties, received from foreign countries. On account of the payments to be made to Ince, Artcraft agree to advance certain moneys weekly, aggregating \$100,000, by the release dates of each production, and further guarantees that sums equal to the percentages to be paid to Ince would aggregate \$125,000 per production within six months from the release and \$150,000 per production within 12 months from release.

Artcraft advanced to Ince, on account of "The Narrow Trail," \$97,229.04.

DECISION ON TITLES.

Judge Ward, in the United States Circuit Court of Appeals, second district of New York, has vacated the injunction secured by J. Hartley Manners against the Triangle and Rialto theatre, restraining defendants from using the title "Happiness" on a film.

The complainant wrote a one-act play called "Happiness," which he presented seven times in all at Friday matinees at the Cort, New York, March and April, 1915.

Between May and December, 1915, it was announced in the newspapers Manners intended to present a three-act play under that title, with Laurette Taylor in the stellar role. His counsel contended that in this way he acquired a property right in the word "Happiness" as a trademark when used in connection with a play.

In February, of the current year, the New York Motion Picture Corp. produced a photoplay which was released by Triangle under the title "Happiness." Judge Ward ruled, in part, as follows:

The dispute is solely as to the title of the play. There is no similarity whatever between the defendant's film and the complainant's one-act sketch in respect to the subject matter, and there is no evidence that the defendant film corporation is attempting to make the public believe that its photoplay is the same as the complainant's. The contest being as to the rights of the parties respectively, it is of no importance that the defendant film corporation could have changed and can now change the title of its photoplay at small expense. That fact cannot create any right in the complainant which he has not or impose any duty on the defendants.

CHARLES MARRIOT DIES.

Los Angeles, Dec. 12.

Charles Marriot, a pioneer stage and screen actor, died here after being an invalid for several years.

Before entering pictures Marriot was with the old Belasco Stock Company, and prior to that supported Ethel Barrymore and Richard Mansfield. He is survived by a daughter.

BRENON'S NEWEST.

Herbert Brenon commenced this week on his newest special film, "The Woman Thou Gavest Me."

He finished last week "The Third Floor Back," with Sir Johnston Forbes-Robertson, having kept the star busy for five weeks in the making of that film.

PARALTA PLAYS

PICK OF THE PICTURE

The First Paralta Play

J. Warren Kerrigan

— IN —

Directed by
OSCAR APFEL

"A Man's Man"

Written by
PETER B. KYNE

Variety Wrong!—

In last week's Variety there appeared the following erroneous statement:

FRED THOMPSON DIRECTING

Fred Thompson started work this week directing Bessie Barriscale for Pathe.

This is, of course, not so.
Bessie Barriscale is with Paralta and will continue to be.
Her present picture, "Within The Cup," is being directed by Raymond B. West.

The Second Paralta Play

Bessie Barriscale

— IN —

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE

NEW YORK CITY

DISTRIBUTED BY

W.W. HODKINSON CORPORATION

LOVE, NOT BARRISCALE.

New York, Dec. 7.

Editor VARIETY:

In VARIETY today there appeared a misprint to the effect that Fred Thompson was directing the pictures of Bessie Barriscale for Pathe. We have exactly 17 calls from exhibitors at the offices of W. W. Hodkinson Corporation, which releases the Paralta product, to ascertain if Miss Barriscale had left Paralta and joined the Pathe-fold.

Miss Barriscale is still with Paralta and will continue to be, and Reginald Barker is directing her efforts in our behalf.

Incidentally, the 17 calls make it imperative that we bring your error to the attention of the 28 exchanges Mr. Hodkinson has opened for the distribution of Paralta Plays.

Will you publish a retraction in our behalf? We believe in the light of the inquiries that that is at least our due.

PARALTA PLAYS, INC.

Nat. Brown,

Secretary and Gen. Mgr.

The "misprint" was occasioned by the use of Bessie Barriscale's name for Bessie Love.

GOLDBURG'S STATE RIGHT PLAN.

Jesse J. Goldberg has completed plans for a state rights sales and exploitation office. He proposes to handle independent productions for the state right market, supervise and regulate the advertising and publicity of his releases and in various other ways aid in systematizing that branch of the film business.

"With my organization," he says, "I hope to ultimately house under one roof a medium of distribution, concentrating the advertising mediums and engaging in a method of exploitation that will materially reduce the expense of selling and exploiting, and shorten the time within which a picture production can be entirely disposed of."

WESTERN PRODUCER EAST.

William Parsons, president of the National Film Corporation and one of the best known picture promoters in the west, has arrived in New York for the purpose of exploiting the big feature, "Tarzan of the Apes," made in Los Angeles under his personal supervision.

The picture is said to be a tremendously big undertaking, as cinema undertakings go, and represents a financial outlay that almost dazzles the eye.

The film was directed by Scott Sidney and the art work was executed by Martin J. Doner.

Those in the cast are: Elmo Lincoln, Enid Markey, True Boardman, Gordon Griffith, Kathleen Kirkham, Colin Kenn, Bessie Toner, George French and Thomas Jefferson.

The photographic story was taken from Edgar Rice Burroughs' novel of the same name. A pre-showing will be announced later.

Parsons will visit his old home town, just outside of New York, during the holidays, coming in to the city to transact business after Dec. 25.

COMMISSION'S PROGRESS.

Excellent progress has been made by the American Cinema Commission, which has J. E. Brulatour as its chairman, and many films have been adjudged as just the type for showing in the war countries.

The commission approved of the selection of George Mosser as representative to Russia, taking up the appointment recently resigned by Walter W. Irwin.

There seems no doubt but what the commission will keep the different foreign representatives well supplied with the celluloid propaganda.

AGAINST EXHIBITORS.

The law firm of Cadwalader, Wickersham & Taft has been retained by a combination of 11 picture distributors to protect their interests against an alleged boycott threatened by the Associated Motion Picture Exhibitors of Brooklyn.

Counsel for the distributors filed a protest with Melville J. France, U. S. Attorney for the Eastern District, claiming a violation of the Sherman law. They claim the Brooklyn exhibitors, at a meeting declared a boycott against Fox and Vitagraph because these concerns were charging the 15 cents per reel war tax and asserted the alleged boycott would be extended against other distributors.

On the publication of the fact that the distributors had appealed to the federal authorities, the Brooklyn exhibitors issued a "manifesto," the first portion of which reads as follows:

The Associated Motion Picture Exhibitors of Brooklyn and Long Island is being charged by the combined and concerted action of the Distributor's Branch of the National Association of the Motion Picture Industry with a criminal offense. Evidently the felony charged is of such serious character as requires the employment of the most eminent counsel to represent them. Notwithstanding the usual method of first presenting the case to the authorities, it simultaneously gave such com-

plaint the widest publicity in the public press. The reason for doing this is manifold, and no doubt apparent to everyone. The exhibitors of Brooklyn and Long Island do not intend to try the issues in the public press, and therefore will welcome an investigation by the proper authorities provided that the complainants will be put under oath, to ascertain the real true facts, and the exhibitors will welcome at the proper time, an opportunity to present their side.

Ex-Senator Harvey Hinman, counsel for the New York Legislative Investigation of the Motion Picture Industry, may be retained by the Brooklyn exhibitors to defend the charges of violation of the anti-trust law.

HARRY RAP
FLORENCE REED

MILTON SILLS
AS MIND

FLORENCE REED
AS BODY

THE STRUGGLE
EVERLASTING

BY
EDWIN
MILTON
ROYAL

THE INITIAL
SUPER MODERN
MORALITY PLAY
OF THE SCREEN

DIRECTED
BY
JAMES KIRKWOOD

WITHIN THE CONSCIOUSNESS OF
EVERY MAN A STRUGGLE FOR
DOMINION RAGES PIERCE,
THE MIND, THE BODY AND
THE SOUL AT WAR,
TO HAVE THE MAN AND HOLD
HIM SUBJUGATE, THE
PROBLEM IS NOT SOLVED
BUT STATED HERE,
AND PUT IN HOMELY PHRASE
AND MODERN DRESS,
THAT WE MAY SEE
OURSELVES, TO-DAY AND HERE,
FOR EACH MUST KNOW
HIMSELF AND FIND HIS
PEACE THRO' STRIFE.

ALL STAR CAST

IRVING
CUMMINGS
AS
SOUL

NEWS OF THE FILM WORLD

Hamilton Revelle is to play the lead in the new Goldwyn film, "A Splendid Sinner."

"A Weaver of Dreams" has been acquired by Metro, for the use of Viola Dana.

"The Devil Stone" will be the next release by the Artcraft (Geraldine Farrar).

Frank Gersten has purchased the New Jersey state rights for "The Natural Law."

The book of "Les Misérables" was sold to William Fox for 40,000 francs (\$8,000).

Picture companies in Los Angeles are being seriously hindered in their work by the rainy season which has set in.

Coming Fox releases are Virginia Pearson in "Stolen Honor" and June Caprice in "Unknown 274."

Artcraft will open the year with Elsie Ferguson in "Rose of the World," being made at Fort Lee studios, direction Maurice Tourneur.

Wallace C. Clinton's "The Frame Up" has been purchased for Irene Castle and is now being filmed.

"For Sale," "Innocent" and "The Yellow Ticket," successes of A. H. Woods, have been purchased for Fannie Ward.

Steve Rounds and W. J. Wheeler, camera man and assistant, have been added to the Triangle Culver City studio.

Phillip H. White, formerly in the film editing department of Triangle, has been transferred to the scenario staff.

Hiller and Wilk are handling 16 Keystone-Max Sennett comedies for the Broadway Films on a state right basis.

William S. Hart is now in Santa Cruz Co., Cal., filming some "big tree" scenery for his next Artcraft release.

Mark Larkin has been appointed publicity director for the Balboa Amusement Producing Co.

Triangle has two feature releases for the week of Dec. 23, "Without Honor" and "Until They Get Me."

Leander Richardson, general publicist for World Bradymade films, has been off duty for several days, owing to a severe cold.

The World has "Soul Without Windows," with Ethel Clayton featured, for release Feb. 11.

J. A. Berst, head of Pathe, plans to take his first vacation in five years. His rest will last from two to three weeks.

"The Volunteer" makes its first screen appearance Dec. 24. It's a kiddie story with Madge Evans as one of the principals.

H. R. Durant, until recently advisory head of the Editorial Dept. of the Empire All-Star, has joined the Goldwyn scenario staff.

Joseph Fisher has landed safely in Cape Town, where he will devote considerable time to film exploitation.

The executive offices of the Empire All Star Corporation have moved to the Empire Theatre Building.

The first two Paralta plays to be released to exhibitors throughout the country, and the world are J. Warren Kerrigan in "A Man's Man" and Bessie Barriscale in "Madame Who."

Lillian Walker has signed a five years' contract with Robem & Richards, the latter to act as her personal representative during that period.

The next big Jewel feature to be released is entitled "More Power to Him," with Herbert Rawlinson and Clara Duprey. Released late in February.

"His Mother's Boy," starring Charles Ray, will be released by Paramount Dec. 24. The story is taken from Rupert Hughes' novel, "When Life is Marked Down."

Ann Pennington will shortly start on another new picture for the Paramount, "Calvary Alley," which is taken from the story by Alice Hogan Rice.

"The Painted Scene," by Henry Kitchell Webster, has been purchased by Pathe for Bessie Love and is being produced under the working title "Spring of the Year."

Alice Terry, the former Washington Square Player, now with Vitagraph, has returned to her work at the studio, after several weeks of illness.

Charles J. Brabin, Metro director, is on his way to the Pacific Coast where he will alternate with John H. Collins in the direction of Viola Dana, at the Hollywood Studios.

Paramount will shortly present "The Son of Democracy" in a series of ten two-reel pictures, each telling a dramatic chapter in the life of Abraham Lincoln.

In co-operation with the U. S. Bureau of Ordnance, Vitagraph is sending out a trailer, urging mechanics to enlist in the service of the government. The trailer is being attached to the Blue Ribbon feature, "For France."

All of the film companies making multiple-reel features are said to be overboard with productions, and that some of the studios will have to ease up a little until the schedule catches up.

Lew Rogers, formerly with Fox and who originated the Rogson Film Co. some time ago, is now handling the cabaret show at Hesley's uptown place. Rogers was recently connected with the Metro.

The first of the forthcoming Augustus Thomas film scripts will be along the psychological dramatic subject that he brought out in "As a Man Thinks." It will be screened as soon as Thomas finishes the story.

The Government Director of Films announces the creation of a New England bureau, with headquarters in Boston. Paul D. Rust is the managing director of the new organization.

C. W. Bunn, formerly manager of Pathe's Chicago branch, has been appointed special sales representative, working under the direction of Sales Manager F. C. Quinby, he will visit the various Pathe exchanges.

Pearl White is under a long contract with Pathe and arrangements have been made for her to appear in another big serial next year. Antonio Moreno, long with the Vitagraph, will play "opposite" Miss White in her next subject.

Film conditions in Australia, like at beligerent countries, suffered at one period a setback due to the war, but are now flourish-

ing, according to advices from Harold Bolster, a Goldwyn representative who is touring the Orient.

Charles Miller, who has been directing Norma Talmadge recently, was under the impression he has an ideal chauffeur, and boasted of the fact. The other night he received word from New Jersey police that the fragments of his car were over in New Jersey, as the climax of a night of joy riding.

Several changes have been made in the western branches of the Select. Harry H. Hicks, from Los Angeles to San Francisco; H. L. Knappen to Denver; Bernard E. Loper (formerly with Pathe) will take charge of Los Angeles for Select. Charles S. Goetz has been appointed sales manager at Kansas City.

For the first Catherine Calvert picture under the new Frank A. Keeney regime an effort is under way to have a special subject written on the present war that will steer clear from morbidity and warfare as much as possible. Several writers of international reputation are being considered.

As soon as she has completed the final scenes of "Oh, Mary, Be Careful," at the Goldwyn Studios, Fort Lee, Madge Kennedy and a company of players will go to Savannah to film the interior scenes of a new picture, the title of which is yet to be announced.

Peter J. Schaeffer, vice-president of Jones, Linick & Schaeffer, went to Washington last week in an effort to impress Secretary of the Treasury McAdoo with the fact that a vast number of pennies must be manufactured by the government in order that the war tax provision may be carried out by popular priced vaudeville and motion picture.

DOLLYS IN A PICTURE.

Louis J. Selznick has signed a contract with the Dolly Sisters for a feature picture.

Actual work is to begin on Jan. 1 under the direction of Leonce Perez.

SHEEP PICTURES.

Savannah, Ga., Dec. 12. Saturday at the Bijou J. A. Delfelder, a wealthy ranchman of Wyoming, presented a film showing the sheep industry of the West and a round-up of coyotes, wolves, buffalos and beasts that prey upon sheep in the fold.

TRIANGLE

Triangle and Mutual Confidence

Sound business is built upon confidence.

The motion picture business is no exception to this rule.

The motion picture business, to be a success, must be founded on a relationship of confidence between the public and the exhibitor—likewise between the exhibitor and the distributor or producer.

The exhibitor who maintains a standard of quality in the pictures he shows, who provides a comfortable and attractive theatre for his patrons and whose advertising is a truthful statement of his coming attractions soon builds a reputation for his house which is a big factor toward success.

Triangle is endeavoring in every possible way to so conduct its business with exhibitors that mutual confidence will be the only possible result.

Here are some evidences of Triangle's policy.

Triangle is convinced that the program method of booking pictures offers exhibitors the best service at the least expense. It assures the exhibitor a regular supply of film at a uniform price, as well as saving his time and money in shopping and bidding for open market productions. We make this statement with full appreciation of the fact that the success of a program is largely dependent upon the

maintenance of a high standard of quality. The past high standard of Triangle will not only be maintained but will be improved. You can feel absolutely assured of this.

Better pictures, better stories, better service to exhibitors, equitable prices—these are some of the goals towards which Triangle is working.

Another evidence of Triangle's desire to serve exhibitors is shown in the Hart and Fairbanks reissues. Here are pictures of the highest quality, pictures that every exhibitor knows are box office attractions. Triangle is offering these pictures to exhibitors at prices that enable any exhibitor to make money. Any Triangle exchange will quote you prices.

Are you taking advantage of the opportunities that Triangle is offering you of increasing your business and of making more money? Do you know that Triangle gives you a seven-reel production each month at no extra expense. Do you know that Triangle is not charging the war tax to exhibitors?

Every exhibitor not using Triangle service should get in touch with the Triangle exchange nearest him at once and get full information on Triangle service and Triangle prices.

TRIANGLE DISTRIBUTING CORPORATION

S. A. LYNCH
President

R. W. LYNCH
Vice-President

1457 Broadway
New York

FRED KENT
Treasurer

Y. F. FREEMAN
Sec. and Gen. Mgr.

WHICH TWO?

The "Motion Picture News" has opened up a big field for discussion, through having editorially given expression to its opinion that but two film trade papers are necessary to cover the picture field of today.

"The News" shaded its argument solely upon the advertising end of a trade paper. It did not give its impression how many papers, trade or otherwise, were necessary to properly disseminate news of the picture trade, nor did it mention which two of the professed picture trade journals it believed would fill the bill.

It was accepted that "The News" intended itself as one of the duo. To what extent that belief might be shared by the other professed picture trade papers is not so problematical as it might appear. As each trade paper believes itself no doubt to be the important one, "The News" selection of itself could not be made unanimous.

Other professed film trade publications are "The Moving Picture World," "The Exhibitors' Trade Review," "The Sunday Telegraph" (through the publication of an advertising section once weekly), "Wid's" (small, but possible), "Motography" (published in Chicago and of quite some influence in the middle west, having a legitimate claim to its field), "The Dramatic Mirror" (once a theatrical paper, now haphazarding it), "The Billboard" (which threw away its chance some years ago to be the leading film sheet, as it has thrown away its chance also to become even a theatrical medium), and perhaps one or two other publications of present insignificant proportions.

VARIETY, not professing to be a film trade publication, may discuss "The News'" statement calmly and impartially. But not so "The Telegraph," which carried a sob statement last Sunday telling what it could do, but failing to mention anything of importance it has ever done. "The Telegraph" seemed to be alarmed the film people might find it out. That paper having published reams of the picture press agents' press publicity piffle without wasting the time to edit it and having noticed other papers (particularly professed film papers did the same, claimed all other papers copied their picture "news matter" from "The Telegraph").

Since picture people who are making money seem too busy to wade through a column of reading matter to find out that the Jones Corporation has added another feature to its list and not caring to continually re-read the history of the firm in its every press announcement, the technical value of any of the professed film trade journals as a news medium is open to much doubt, including "The News."

But as advertising mediums there yet remains the unanswered query of "The News" as to which two papers could alone cover the advertising division of the film industry, for any number of picture experts will gleefully concede that in the advertising sections of the trade papers devoted to pictures is the only news worth reading, this caused through the paid-for announcements of the picture men.

"The News" thinks there are 10,000 exhibitors who can read, and that these 10,000 if reading two of the trade papers are merely reading in both what they have read in either, but "The News" admits a couple of trade papers might be necessary to keep the field open so that one paper could not hog it all. It's a worthy thought on the part of a newspaper publisher, and two papers if eventually selected should thank "The News" for its suggestion.

"The Telegraph" mentioned that besides those interested directly in films, there are 99,982,816 other persons in this country who like to read picture news also. If not that exact number "The Telegraph" meant near it. Of this 99,982,816 "The Telegraph" almost vouched it reached 99,982,812, if not by "The Telegraph" than through every other paper on the continent that publishes any film items. It mentioned also that the "Saturday Evening Post" with a larger circulation than itself advertised in other papers of smaller circulation, although not confessing that the "Saturday Evening Post" ever used "The Telegraph" as a publicity medium.

"The News" did not expose its circulation figure, but intimated if there are 10,000 exhibitors who read trade papers, it reaches them all. Not one kind word for "The Exhibitors' Trade Review," a neat little publication that would have had a fine chance if so many had not been mixed up in it at its inception, nor "The Moving Picture World," almost a recognized film medium, nor any of the others.

The crux of "The News" agitation appears to be that if picture advertisers are going to divide their trade publicity appropriation among too many trade papers, each will receive too little, a logical surmise, as far as the papers are concerned.

VARIETY not professing to be a picture trade publication, merely enjoying the distinction of being the only connecting newspaper link between the picture people and the great mass of all the rest of theatricals, and having gotten along with but little advertising from any field for a very long while, is making no bid for merit or recognition, and refuses to be considered as among the best two. The other one could be a publication VARIETY does not consider a newspaper, and the relationship thrust upon VARIETY by the selection of it as an important brother member of the closed family might become distasteful to VARIETY's exclusiveness of the past.

"The News" has a duty now that it has assumed a guardianship. Its duty is to tell the film children of its advertising protectorate which are the two papers the picture trade should solely employ as advertising mediums. If "The Telegraph" doesn't like the choice, it can issue another sob story, and all of the paper may continue notwithstanding to print the pound mail matter sent them by picture press agents, with excess postage added.

"The News" with its self-opinated proclamation has created a suspicion that there may be a dark man lurking about in the form of another newspaper owner lately looking for a film trade paper to purchase and would perhaps consider "The News" for a buy if some assurance could be given that an immediate return was in the prospective, instead of having to build up "The News" with as much care and attention as would have to be contributed toward a new film trade publication.

HODKINSON'S 75-25.

W. W. Hodkinson, who has taken over the distribution of the Paralta productions, is understood to have made an arrangement to release through the General Film exchanges throughout the country and to have arranged to handle the output of at least two other producing companies, with active negotiations looking to the handling of the releases of several others. His plans are said to be far-reaching.

The usual division of income from distribution is divided 65 per cent. to the producer and 35 per cent. to the distributor. It is said Hodkinson has an agreement with General Film on the basis of 75-25, leaving him in a position to offer slightly more liberal terms to producers.

The Hodkinson report is borne out by the following circular letter sent by General Film this week to a number of producers and also gives credence to another rumor that the former president of Paramount would assume the active direction of General Film:

Have you ever given thought to the fact that the General Film Company could be of untold service to you in handling any production that heretofore you have been trying to put into the American or Canadian markets, either through state right organizations, or through special campaigns, thus creating a middleman, who necessarily, on business principles, must likewise realize a profit, or otherwise he would not be in business?

The efficiency of our sales organization and every other vital unit is now in such shape after one year of preparedness to give each producer in the country a fair distribution of his product at a minimum cost. In other words, we claim to be a distributing center exclusively, having no other in on a plain, simple and logical merchandise basis.

The sign of the times shows conclusively that the producers organizing their own distributing points have at last found their reckoning, it being a proven fact that it is impossible to keep the ship afloat with the necessary operating interest other than handling product penses, which not only take away the fair profits, but in most cases will create a deficit if continued.

If you have a production, the marketing arrangements for which you have not yet concluded in the United States or Canada, or if you have some territories that are still open on finished productions, we strongly advise that you get in touch with us and let us demonstrate to you that we can handle, to your advantage, any open territory that you may have.

The current issues of the trade papers will indicate that we have sold our idea of service to the most prominent moving picture man in the country; in fact, the originator of the largest distributing organization in the world today. If we can convince him of the money value of our service, why not call and give us an opportunity to show you?

"CLEO" EXPOSED.

Chicago, Dec. 12.

By the time Funkhouser gets through with Cleopatra she's going to look like Carrie Nation.

The Fox film is supposed to be a historical drama. Chicago's film censor declares it's an exposure—mostly of the naked charms of Theda Bara, who is the Cinema Cleo. In vain have the proponents of the picture pleaded with the obdurate major that the dame Marc Anthony went nuts about was not wont to attire in summer furs. Futile have been their references to accepted portraits of the Queen of the Egyptians, wherein a southern exposure was invariably displayed.

In addition to insisting on many cut-outs, the major declared he had a good mind to put the picture on his index expurgatorius, forbidding a showing in toto on the grounds that the film glorified a wicked gell.

The Fox people put up an awful battle. The city council committee, which, by the way, is considering curbing the powers of Funkhouser on general principles, was appealed to. The film was exhibited before the judiciary committee. The aldermen looked at the picture after the scissors of the censor board has blighted many of the biggest scenes. They thought the picture looked pretty good, but they wanted to see more of Cleo.

"What you have seen now," said the Major, "is without the cutouts ordered by the censors."

"Bring on the cutouts," said the aldermen of the committee unanimously. The committee room was cleared of all but interested parties, and the nudities of Cleo were shown. A decision on the matter was reserved.

In the meantime the newspapers leaped frivolously to the story, and the Fox film has been getting a great deal of publicity in the dailies. Half-column stories with heads reading "Aldermen Take Look at Cleo and Call for More," "Now Cleopatra Must Attend Hosiery Sale," and others in like jocund spirit have almost compensated the producers for the embarrassment incidental to the censorship of Funkhouser.

RECORDS FOR "BLUEBIRD."

It is said that when Arcraft releases "The Bluebird," the big Maeterlinck spectacle, it will have established new records in film production. The largest settings ever staged inside a studio, including palatial scenes with great numbers of people, have been used at the Fort Lee studio, where Maurice Tourneur employed the entire mammoth plant for this production.

Up to the middle of this week Tourneur had already "shot" 130,000 feet of negative, a great deal in double and triple exposures, in filming the allegorical and symbolical story. The greatest number of actors (not supers) ever presented in one film appear in this picture, aggregating about 1,000. It will take several more weeks to finish the subject. There are a great many characters doing specialties, and various well-known people have been engaged. Rose Rolanda, from "Over the Top," leads several dancing numbers, and Gertrude McCoy impersonates "Light."



RICHARD STANTON

In New York directing feature films for William Fox.

Current Release: "THE SPY"

VARIETY

FILM GATHERING AT CAPITOL SHOWS HARMONY AS KEYNOTE

All Picture Interests Limited in Effort to Change Present Tax Law. "Independent" Manufacturers Toss Bomb on "State Right" Elimination. Convention News.

Washington, Dec. 12.

Handicapped by lack of full attendance because all trains were from three to six hours later, the special convention of the National League of Picture Exhibitors opened Tuesday with over 150 delegates representing every section of the country present, when Leo Ochs, president, called the convention to order.

Peace reigned for the first time since the Chicago convention last July, the exhibitors who bolted at that time participating in the meeting under the auspices of the N. L. American Exhibitors' Ass'n., represented by 12 delegates under the leadership of Pettijohn and Rembusch. The meeting is entirely harmonious and amalgamation certain.

Propositions are before the convention to seek changes in the tax law as follows. Charge a tax on all 5-cent tickets and eliminate the tax on all children's tickets.

The League is unanimously opposed to the 15-cent reel tax and backs Cleveland and Brooklyn in the fight to have it eliminated.

All new proposed legislation to be handled by the National League, and not the N. A. M. P. I.

The National League will establish a permanent committee in Washington.

The Canadian system of ticket selling is advocated.

Business is reported as bad all over the country, except the District of Columbia and cities adjoining cantonments and ammunition plants.

A big group of independent film manufacturers are here, including representatives of William L. Sherrill, Harry Rapf, the Frohman Co., the Ivan Co., etc., endeavoring to interest the National League in a new plan of distribution, eliminating the state right buyer.

The Brooklyn delegation introduced a resolution asking the National

League to withdraw from the N. A. M. P. I.

DELAYS SOUTH.

Theatrical and film people are suffering from unusual delays in the matter of express shipments between the points of Washington, Baltimore, Philadelphia and New York.

Shipments of all kinds are piled up in the Washington branches of the express companies without a chance of getting to the bottom of same for a show that may be due.

Washington, Dec. 12.

The "Fall of the Romanoffs" lithographs, shipped Wednesday, Nov. 28, for the show to open Dec. 2, arrived Dec. 5. The photographs shipped from New York Nov. 30, arrived Dec. 6. The print, shipped for the opening Dec. 2, arrived Dec. 8, six days overdue.

FILM ROAD SHOWS CUT DOWN.

Further evidence that the general returns on the road have been shot to pieces by the dozen and more alibis of the present season came to light this week a number of picture concerns held board meetings and decided to cut down operating expenses of the traveling film outfits.

Following the Christmas layoff of some of the traveling legitimate organizations all reductions possible to keep the operating expenses down to the very narrow.

What will be marked as the first radical reduction will be the lopping off of all "augmented orchestras" and "added musicians," this elimination meaning the placement in the "at liberty" class of hundreds of musicians. Operatic organizations are not as plentiful as in other seasons and several big ones have closed shop within the past fortnight.

Much to the surprise of many wise-aces business in Canada has not been as prosperous as predicted and many shows, now up in that section, are making immediate changes of playing routes.

VERDICT FOR \$1,000.

A jury last week returned a judgment for \$1,000 damages against William A. Brady in behalf of the Pierce Kingsley and Roscoe Roberts film company, known as the K. & R. Co., for cancellation of "The Masque of Life," which the latter booked for a six days' exhibition at Brady's Playhouse, Wilmington, Del. Brady is appealing the case.

Alfred G. Steiner of O'Brien, Malevinsky & Driscoll represented the plaintiffs.

The case seems to have departed from the rule of the law laid down in 1892 by the Court of Appeals in Bernstein vs. Meech, where the plaintiff had a 50 per cent. sharing agreement and the defendant refused to let the former come into the theatre. The court in that action held the plaintiff could not prove what he might have taken in by what other shows had done.

In the Brady case the court allowed Mr. Steiner to prove damages by showing what the film had played in the theatres within a radius of 250 miles of Wilmington, giving their capacity, price, number of performances, gross in each case, and striking an average. Brady had agreed to take the picture for a six days' showing, starting Dec. 8, 1916, on a "fifty-fifty" sharing basis. Then Brady canceled.

On the trial the plaintiff was permitted not only to cover the period involved, but also for period ending Feb. 10, with Judge Thomas E. Murray, Third Municipal Court, instructing the jury that in estimating the damages it could use as a basis the receipts in the other theatres, showing the popularity and appeal to the public of the picture.

GAIL KANE SUES MUTUAL.

Kail Kane has started a suit against Mutual, through her attorney, Max D. Steuer, asking for \$35,000 due her on the remainder of time that her contract has to run with the company.

Miss Kane's original contract called for \$1,500 weekly for 12 pictures. It further stipulated six were to be made on the coast and a like number in the east. After the first half dozen had been completed the company stated it did not wish to move east at that time and obtained the consent of the star to make another feature in California.

After this was completed Miss Kane refused to remain longer and insisted that her contract with regard to making the balance of the pictures in the east be lived up to. She then came to New York.

CENTRAL AMERICA DEAL.

Paramount and Artcraft have effected a new deal for the distribution of their pictures in the West Indies and Central America. An organization has been formed, headed by five of the leading business men of Havana, which will control the distribution in the above mentioned territory.

The territory includes all of Cuba, with main offices in Havana; all of Venezuela, all of Porto Rico, with head offices in San Juan; all the other islands of the West Indies and a large part of Central America.

There are over 1,000 theatres in the territory. Porto Rico has 65 picture houses controlled by the new company. There are 300 in Cuba, 20 in San Domingo. This will bring Paramount and Artcraft productions before a new audience of over 15,000,000 people.

Heading the new organization, not yet been named, is O. A. Hornsby, as president. He is one of the leading bankers of the West Indies and is vice-president of the Trust Company of Cuba, with offices in Havana. A. W. Kent is vice-president of the new company. He is a prominent lawyer in Havana. The treasurer is Jacob Lychenhein, of Harris Bros., wholesale and retail general merchants of Havana. A. L. Pratchett is the general manager. He has been in the film business for fourteen years and for the past year was manager for Universal in Havana.

All the pictures will be released with combination titles, in two languages. The upper part of all titles will be given in Spanish and the lower part in English.

STRAND, SEATTLE, BURNED.

Seattle, Dec. 12.

Fire, resulting from an explosion in the projection room of the Strand Saturday night, practically destroyed the building and badly damaged the Hotel Palmerton adjoining.

The loss is estimated at \$50,000, with \$30,000 insurance. The Strand was formerly the Spokane.

RAPF'S SUNDAY SHOWING.

Harry Rapf is to give a special trade showing of his new feature, "The Struggle Everlasting," at the 44th Street Sunday night.

There is a possibility that the picture may later be presented at a Broadway theatre for a run, but no house has been closed for as yet.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage



**MOST VERSATILE
ACT IN ONE
MARVELS & CONCERTINA VIRTUOSOS**

PARISH AND PERU

Direction, FRANK EVANS
Next Week (Dec. 17)—Davis, Pittsburgh, Pa.

IN
ORIGINAL GOWNS
AND SONGS

Frances Cornell

"THE PINT SIZE PAIR"

LAURIE and BRONSON
IN "LETTERGO"

Want to know if you ever saw
Emma Sharrock and Aileen Bronson fix up a
dressing room?
Fred and Adele Astair hand Joe Laurie clean?
Harry Sharrock set up early?
Tubby Garrison and his membership card?
Nolan and Nolan write L. and D. a letter?
Sam Schiero come "hotfooting it" home?
Sydney Schiero's general manager's sign?
Grant Gardner's act called "At the Banquet"?

And if you did,
so well?

P. S.—Going to be very funny next week—?

One of the bright particular
spots on the Southern tour is
the engagement at Augusta, where
Dick Tant presides over the des-
tinies of Mr. Wells' theatre. Dick
and his dad typify true Southern
hospitality.

When Dick comes to New York
he's bound to be treated in kind.

Edward Marshall
Chalkologist

Another Challenge

Britt Wood, the ex-champion (?) on the har-
monica, has been challenged by Eddie Borden to
compete with him in singing a HIGH-CLASS BASS
SOLO. The solo to be selected by Sir James
Dwyer, Paul Gordon, Frankie Richardson, Gordon
Doody and myself. Contest to be judged by the
fairness of all judges. HONEST Billy Inman and
NOBLE Johnny O'Connor.

Contest to be held on the stage of a 10-a-day
house, Haswell, New Mexico. The prize is to be
Britt Wood's famous goat, which has only been
won once before.

Decision printed here next week.

BOBBY "UKE" HENSHAW



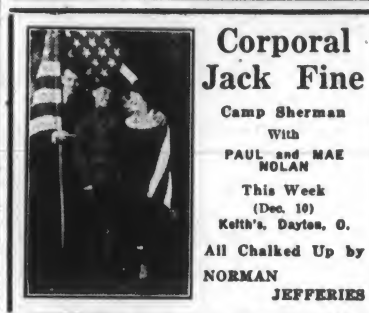
BROWN and CARSTENS
"NINE MINUTES OF ZYLOTONISM"
Direction, CHAS. WILSHIN



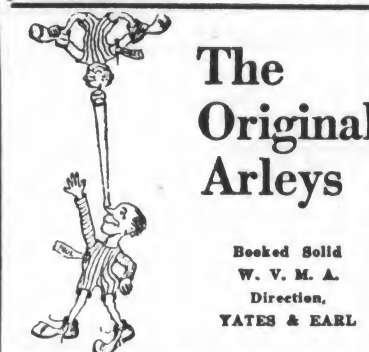
Reckless drivers
should have wreck-
less cars.

**BILLY
BEARD**
"The Party from
the South"

Principal Comedian
Al. G. Field's
Minstrels
Eastern Rep.
PETE MACK
Western Rep.
SIMON AGENCY



**Corporal
Jack Fine**
Camp Sherman
With
PAUL and MAE
NOLAN
This Week
(Dec. 10)
Keith's, Dayton, O.
All Chalked Up by
NORMAN
JEFFERIES



**The
Original
Arleys**

Booked Solid
W. V. M. A.
Direction,
YATES & EARL



**FRED
DUPREZ**
SAYS
That great British
institution, panto-
mime, has got me at
last. Playing Miffins
in "Jack and the
Beanstalk" at the
King's Theatre, Ed-
inburgh, Scotland.
What next?

American
Representative **SAM BAERWITZ** 483 Broadway
New York

**SOMEWHERE
IN
NEW ENGLAND**

**Dolly GREY
and
Bert BYRON**



**POLDI LONG
PRESENTS
LONG,
TACK
SAM
CO.**
The Celestial Wonder Workers
Booked Solid

Having nothing else to do thought I'd show some
kid a good time and went out front to see the
show. It proved more than interesting, for when
he saw Winston's Sealie he would not leave until
I promised to introduce him to one. That, how-
ever, was hardly sufficient, for he wanted me to
take him and have him (seal) teach the kid how
to swim in the bath tub.
They all said, even though he was not in the
family, he was my double in looks and ideas.
(While Adelaide and Hughes were doing their
mannikin dance he wanted me to buy him that
nice little doll that was on the stage.)

Jim and Marion HARKINS
Direction, NORMAN JEFFERIES
Next Week (Dec. 17)—Orpheum, St. Louis

When you get time, Olga,
Knit Me a Potato Bag!

AT LIBERTY!
The
INTERBOROUGH SEXTETTE
in
"CARMEN"
Train—Voices—
Open for "Fares"

FORREST and CHURCH
"Nice People"

Loew Circuit. Direction, MARK LEVY

WAS HE SORE?
His Face didn't show it, but when I
gazed upon his Neck!—

Twist BOILS and CARBUNCLES
I Prefer the Latter.
Just why I cannot say:
Really, Does it MATTER?
Stiffneckly yours,
ARTHUR MADDEN
And His Ankles.
Loew Circuit. Direction, MARK LEVY

CAMOUFLAGES
SOUTHERN TRAINS
GREEK RESTAURANTS
PHOTO STARS' SALARIES
FOREIGN ACTS PLAYING PATRIOTIC
AIRS
SHUBERT CONTRACTS
HATTIESBURG, MISS
POST OFFICE PENS
FUR COATS
TOUPES
ROUTES
THIRD and FOURTH BOWS
BILLY SUNDAY
OUR MAGIC

FENTON and GREEN
You can't fool a horsefly.

Dear — and —: How's the baby? Did she
cut yet? (I mean teeth, not salary.)


Was on the bill last week with — and —.
Had a great game of marbles. They're going to
teach us tiddley-winks when we meet them
in —.

When you play —, don't miss Mrs. —'s
boarding house. Oh, those flapjacks. And the
night lunches and the old beer. — ate a lot
of sandwiches. (That ought to interest the pro-
fession.)

Hello —! Don't forget you owe us a letter.
How's the wife. (Gee, ain't she the kiddert?)

— and — sure do a great act. And they're
regular fellows. The BEST EVER. (Just reach
for it. It'll be there.)

MORRIS GOLDEN



**HOLDEN and
GRAHAM**
ARTISTIC BOYS OF
VERSATILITY

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.



COMPLAINT
Understand Tur-
pentine, Toby Barn,
of the "KARA CAR-
MEN TRIO," sings
our "Kila" song
while unloading his
production of trained
hoops, devil sticks,
batons, etc. Stop it,
Toby, or I'll bark
your real ass. Love
to Nellie and Violet.
Hated to you.

OSWALD
Auburndale,
L. I.
P. S.—Heard you
were a good painter!
But why, oh why,
paint the letters!

PESTS No. 8.
MR. KILLJOY.
—BUT YOU GUYS DON'T
KNOW HOW SERIOUS THIS
WAR IS! WHY I WUZ JUS
TALKIN' TO A GUY THAT
KNOWS A SARGEANT WHO
HAD A LETTER FROM A
LOUTENANT WHO'S SAILIN'
SOON, AND HE SAYS WE'LL
ALL HAVE TO GO."

WALTER WEBMS.
NEXT WEEK THAMES ROCHESTER.

The national game of "Come Seben" was a very
popular indoor sport at Portland last week. The
boys donated for this ad for "13 Times"—many
thanks! Murphy Everett shoots a "wicket" die.
Said pastime ended when only one "sport" was
suddenly attacked with a severe headache and ner-
vous breakdown (he cleaned up). All the boys
wished him "Happy Dreams."

We have with us this evening Jimmie Coughlin
and wife, of "Star and Garter Show." Darn those
Coughlins anyway. There everywhere. How about
Lettitia? Mamma Wood and Burt Burlino, please
write!

KNAPP and CORNALLA
This Week—Poli's, Hartford and Meriden, Conn.
Next Week (Dec. 17)—Poli's, Springfield, Mass.,
Bridgeport, Conn.



**PAULINE
SAXON**
SAYS
At Christmas time I give and
give.
I'm very lavish then.
But when the bills come
flocking in,
That's something else
again.

BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

**2-White
Steppers-2**
Study in White
Direction, CHAS. FITZPATRICK

H. BART McHUGH Presents
EL. BRENDL and FLO BERT
"Waiting for Her"

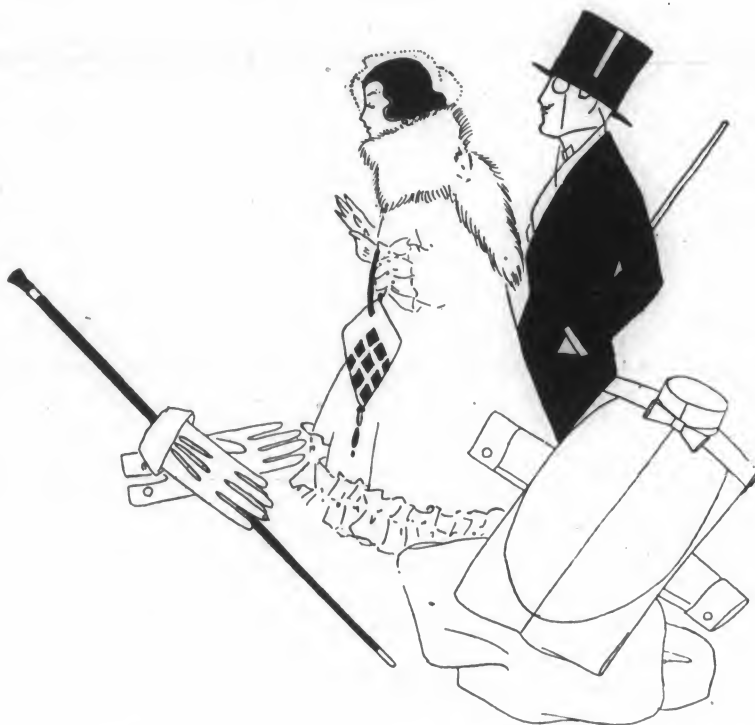
**SAM
ADAMS and GRIFFITH**
"A MUSIC LESSON"
Director, FRANK EVANS

**ADELE
JASON**
Featured in PEPPIE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

CHARLES F. JACOBSON INC.

Skolny Clothes

The Conceded Criterion of Quality



Turning The Spotlight On Problems Of Men's Dress

We cater to the theatrical man with whom dress is most and foremost—the discriminating professional who demands radical style and can't wait to be tailored. Skolny Evening Clothes both formal and semi-formal; fancy waistcoats, gloves and dress ties—everything for evening wear.

Also Skolny street clothes, hats and haberdashery in radical English styles—all offered you with that courteous attention and tireless effort to please, with which "Broadway" has always identified this establishment.

CHRISTMAS SUGGESTIONS

Special Neckwear Values at 65c, 95c, \$1.35, \$1.95, \$2.65 and \$3.35
Including all rich English and Oriental effects

Strand Corner, 1571 Broadway at 47th Street
NEW YORK

Open Evenings Till 12 O'Clock

TEN CENTS

VARIETY

VOL. XLIX, No. 4

NEW YORK CITY, FRIDAY, DECEMBER 21, 1917

PRICE TEN CENTS



J. Stuart Blackton

Whose First Paramount Picture is Entitled
"The Judgment House"

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

DING! DONG! DING! DONG!
RING OUT THE OLD HIT RING IN THE NEW

“**LIBERTY BELL**”

(IT'S TIME TO RING AGAIN)

By JOE GOODWIN and HALSEY MOHR

A CHRISTMAS GIFT FOR SINGING ACTS OF EVERY DESCRIPTION

A “get the hand” lyric wedded to a “stamp your feet” melody. This song will make good in any act--any place--any time--send for it--call for it--wire for it.

N. B. “LIBERTY BELL” is not a war song.

**While the snow falls and the price of coal soars
Get your audience happy by singing**

“**ONE DAY IN JUNE**”

By GOODWIN, COOGAN and HANLEY

The ballad with a punch. Successfully introduced throughout the country by America's greatest ballad singers. Tested and found “all there.” Sing it and convince yourself. Double versions to fit anybody ready.

HERE HE IS AGAIN!!!

“**LONG BOY**”

By WILLIAM HERSCHELL and BARCLAY WALKER

As big as life and getting bigger every day. A sure fire “can't fail to get 'em” number with extra choruses and a laugh provoking double version.

“LONG BOY” came from the West. He is just becoming acquainted in the East. Why not help to introduce him ?

SHAPIRO, BERNSTEIN & CO.,	224 WEST 47th STREET
	NEW YORK CITY
CHICAGO	'FRISCO
Grand Opera House Bldg.	Pantages Theatre Bldg.
BOSTON	
240 Tremont St.	

VARIETY

VOL. XLIX, No. 4

NEW YORK CITY, FRIDAY, DECEMBER 21, 1917

PRICE TEN CENTS

METROPOLITAN OPERA DRAWS LINE AT FILM APPEARANCES

Operatic Contract of Geraldine Farrar Not Renewed. "Far-rar Feature Pictures" Responsible. Difference in Prices Principal Reason. Mary Garden Looked Upon in Same Manner by Met. Directors.

The season of 18-19 will be the final one for Geraldine Farrar at the Metropolitan. That information was forthcoming this week from one of the directorate board of the opera house, who stated at the same time appearances in films were responsible for the non-renewal of her contract. Miss Farrar has appeared in about a half-dozen screen productions, produced by the Jesse Lasky Co., and released through the Paramount.

The reason the opera promoters decry the picture appearances is because the Metropolitan charges \$5 for their stars, who may be seen at the film theatres at 25 cents or less. According to the Metropolitan, Mary Garden has also forfeited her future chances as far as grand opera in this country is concerned through her picture appearances.

The unusual side of the plaint of the opera people is that they do not hold vaudeville appearances against the stars. One case in point is the offer made Marguerita Sylva for vaudeville. Mme. Sylva is under contract to appear with the Chicago Opera Company for a number of performances in Chicago and this city with that company. Due to a recent increase in the Sylva family the prima donna was unable to fill the Chicago performances, which were "Cleopatra" and "Carmen," and it is improbable she will appear in New York. All events point to her as the logical successor of Miss Farrar at the Metropolitan and when the directorate was informed she was considering the vaudeville appearances they stated that they did not hold vaudeville engagements against their singers.

LORD AND LADY ABERDEEN NEXT.

The next exceptional star due to debut in vaudeville is Lady Aberdeen, who will probably be seen at the Palace, New York, within the next month. With Lady Aberdeen will appear Lord Aberdeen, former Governor of Ireland. The couple, who have earned worldwide attention through their recent activity for the benefit of the Red Cross units, may be accompanied by

a group of dancers from the different allied nations, the dancers offering specimens of their native steps, while the principals, in proper garb, decide the best and award prizes.

The booking arrangement has been entrusted to Harry Weber.

BIG SHOW OBLIGED TO CLOSE.

Chicago, Dec. 19. "The Garden of Allah" was forced to close through inability to make its movement, at Zanesville, O., Saturday. The production is a heavy one and the scarcity of cars with the congestion of traffic prevented the "Allah" show from running true to its route.

JOHN CHARLES THOMAS LISTENS.

Vaudeville per Harry J. Fitzgerald has induced John Charles Thomas to listen, with the answer Mr. Thomas may start a vaudeville tour of the big time, Dec. 31, or later. It is agreed he receives \$750 weekly.

The tenor is rehearsing with a "No. 2" "Maytime" show of the Shuberts, intended for the road with big city stops, but it is said Mr. Thomas is not in sympathy with the engagement.

JULIAN ELTINGE BOOKED.

Julian Eltinge is going to return to vaudeville after a very long absence. He is due to open at the Palace, New York, or Orpheum, Brooklyn, Jan. 7, as the big feature. There is reported a contract for a route of 20 weeks has been delivered to Mr. Eltinge through William Morris, who represented him in the vaudeville engagement.

RECORD BUSINESS AT \$1.

The Standard, New York, may smash its record this week with "Peter Ebbatson." The show opened to over \$1,000 Monday night and the advance for the week looks as though the gross will be away over \$10,000.

Last week with "Mary's Ankle" as the draw the house got a little under \$500 on the Monday night performance. The Standard's top is \$1.

NEW YEAR'S EVE LOOKS BAD.

The general outlook for New Year's Eve in the theatres and restaurants is far from encouraging. The restaurants especially are complaining because of the slowness of reservations for New York's biggest night of the year.

At present the Globe holds the record for the boost in price for New Year's Eve, the entire orchestra being scaled at \$5 with the balcony at \$4. The Lyceum, Belasco, Morosco, Eltinge and Bijou are asking \$3 for the orchestra and \$2.50 for the balcony, an increase of 50 cents over the regular Saturday night advance.

The majority of theatres are going to charge the regular Saturday price for the holiday night, which in most cases means \$2.50 for the floor.

At the Century the price is to remain at \$3, the regular scale, but the management is trying to force the agencies to "buy" for an additional four weeks to get the New Year's Eve seats. It looked this week as though the agency men and the Century would effect a compromise. The agencies are willing to buy for one week and it is possible a two-weeks' buy will be the grounds of the final settlement.

The greatest comment is being caused by the fact that Arthur Hopkins is holding to \$1.50 for the front orchestra for "The Gypsy Trail" in accordance with his announced plan of cut prices for the first half of the week.

In the case of the Globe the seats will cost the agencies \$5.50 at the box office and they figure that they will have to charge at least from \$7.50 to \$10 so as to break even.

FIGURING ON "TANKS."

Both the Winter Garden management and that at the Hippodrome are figuring on battle "tanks." At the former house the management wants a tank scene for the new show, while at the Hip they are thinking of a brief battle scene to be interpolated into "Cheer Up," with one of the famous tanks in action.

WANTS 20,000 "COME-ONS."

There is a scheme under way, promoted by "manager" who was mixed in a rather shady deal in Chicago some time ago, that requires 20,000 "come-ons" at \$10 each.

It is a case of "only \$10 to become interested in a theatrical company," the idea being to send a traveling stock or rep show on tour and declare them in on the profits.

"OVER THERE" WITHOUT TAX.

The Authors, Composers and Publishers Society received another setback this week when a prominent picture manufacturing corporation sent a circular letter to exhibitors throughout the country advising them the tax imposed by the society was lifted by Leo Feist, Inc., in instances where the song "Over There" was connected.

The allowance, however, is made only in instances where the picture of the same title is being exhibited. In addition to lifting the tax the Feist firm supplies a singer to accompany the picture, free of charge.

This is the first instance of a member of the organization lifting the tax demand even for an individual number, although in this case the point might be raised that the large amount paid for the composition makes it essential for a world wide "plug" to be procured to cover the cost. George M. Cohan, also a member of the society, adds his permission as a member to exhibitors to use the song in connection with the exhibition of the picture.

A cable received from London by VARIETY this week stated Chappelle & Co had purchased the English rights to "Over There" for \$25,000. This story evidently given out for English press purposes, may have been inspired through the publicity given the sale of the American rights to the number by George Cohan, to Feist for \$25,000.

It is possible, however, Chappelle & Co may have bought up all royalty claims Feist acquired for foreign lands when he purchased the number, the English royalty going with the American rights. The song has been a big hit in England.

MATINEES THREATENED.

Pittsburgh, Dec. 19.

The coal shortage here was brought home to theatrical managers when a representative of the Duquesne Electric Light corporations advised the theatres that after the first of the year the company would be unable to furnish "juice" or light during the daytime.

It was intimated matinees might be eliminated and that not over one matinee weekly could be allowed after that date. This would mean doing away with the Wednesday matinees, generally well supported here.

The lighting people say they have been advised by Washington officials regarding the situation and it is a serious one. A number of munition factories are installing their own lighting plants following a refusal of the electric companies to further supply them.

Theatricals here have been hard hit by the severe weather conditions of last week and even up to Sunday last but one street car in five was in operation.

IN PARIS

Paris, Dec. 5.

The picture houses having been authorized to show every day from 2 to 11, the theatre and vaudeville managers' association are endeavoring to secure the privilege of giving extra matinees when desirable. The presidents of these bodies have called on the minister of Fine Arts to present their claim. A. Franck of the Gymnase representing the legitimate, and Oscar Dufrenne, manager of Concert Mayol, for the music hall interests. No result has been obtained, and it is even possible that performances at these resorts may be further curtailed during the winter. Strong objection is raised to the promenades at some halls, the effect of which may be felt by all vaudeville establishments.

A two-act piece, to be known as "L'Auteur Inconnu," by André Ibels and W. Morton Fullerton, will be played this season by F. Gemier at the Theatre Antoine. The action passes on the French front, which the authors visited in their capacity of journalists.

Betty Washington has left Paris, after a month at the Olympia and Folies Bergere.

A singer at one of the music halls is to be sued by the censor for rendering an objectionable song. The defending counsel worked a smart trick on the authorities prior to the trial. He had the song copied, put on a new title and applied to the police for permission for it to be sung. The police, it appears, passed the song and gave a visa for its use in Paris ignorant of the legal proceedings taken by the censor.

A new operetta by Mouez-Eon and Deveillons, music by Moreau Febyre, to be entitled "La Marraïne de l'Escouade" will be produced shortly at the Theatre du Vaudville, to follow the revue, now nearing its natural end.

The hall being built on the site of the old Café Anglais, Boulevard des Italiens, will open this season. It is an enterprise of Bone, who is connected with the circuses of Havre and Rouen and interested in Pathe Freres. It will present vaudeville and pictures.

ROBEY'S CONCERT DREW \$20,000.

London, December 19.
George Robey's concert at the Alhambra, Dec. 9, benefited Queen Mary's Hospital \$20,000.

PAYING TAX DURING HOLIDAY.

London, Dec. 19.
During the holiday season the management of the Savoy will pay the entertainment tax.

FRITZ REFUSED AGENCY LICENSE.

London, December 19.
The renewal of the agency license of Leo Fritz, a variety agent, was refused on opposition of the Variety Artists Federation.

TONY BOULLIMER KILLED.

Tony Boullimer, for 10 years manager of Peck's Eton Boys, was killed in action in France. Twenty-six of Peck's boys are serving the colors.

Preparing Act While on Sea Service.

London, December 19.
Ralph Vedras, doing duty on a mine sweeper in the North Sea, is preparing a new act for production after the war.

Will Budd Invalided Out of Service.

London, December 19.
Will Budd, comedian, discharged

from the army after two years' service, has been engaged for Josh Clifton's pantomime company.

Budd, while attached to the Royal Flying Corps, met with an accident which incapacitated him.

"CARMINETTA" TRANSFERRED.

London, Dec. 19.
Charles B. Cochran's production of "Carminetta" has been transferred from the Prince of Wales' to Prince's theatre, with the original cast, including Alice Delysia and Leon Morton. It is now playing at popular prices, with smoking permitted.

PLAYING "CHARLEY'S AUNT."

London, Dec. 19.
"Charley's Aunt" was revived at the St. James Dec. 15. The cast includes Marsh Allan, Aydney Compton, Ada Ferrar and Brandon Thomas.

Sunday Concerts at Red Cross Hospital

London, Dec. 19.
Edward Foster, manager of the Alhambra, has organized a series of Sunday concerts at the American Red Cross Hospital at Gloucester Gate.

Gideon Composing for Pantomos.

London, Dec. 19.
Melville Gideon is writing the music for the Drury Lane and Liverpool Olympia pantomimes; also a new revue to be produced at the Folies Bergere, Paris.

THE HULL PALACE

FRANK VAN HOVEN

CLAUDE GOLDEN

O'HARA SISTERS

LILY MORRIS

THE ROYAL GOTHAMS

MERZOFF'S

YELSON TRIO

JAMES FAWN

PRICES AS USUAL

VAN HOVEN

I was down to the boat today to see some pals off to U. S. A. and with me was another pal, and when the boat had moved out he said, "Well, come on, Van, let's get a drink."

I had damp eyes and he was merry and bright, and I said, "Don't you feel a little lonesome about them going?" He replied, "Oh, forget it. What's a little trip across that pond. It's like the ferry to Jersey to me. We will see them soon again and have a million laughs. I'm a hard guy, I am. I don't let little ships with a couple of pals on them ruin my happiness."

I said, "Let's have another drink. I guess you're right for you seem to be getting in re out of this life than I am." And then I left him and went in alone and got another drink and then I went back down to the dock and watched the boat again till it was clear out of sight.

HEROIC DEEDS COMMEMORATED.

London, December 19.
At Royal Albert Hall, Dec. 15, was held a choral commemoration of the heroic deeds of the first seven divisions which fought at Mons and Ypres and stopped the Germans reaching Paris.

It was very impressive and memorable. Balfour read a passage from Eccle-Siasticus, commencing "Let us now praise famous men"; Lord Derby read out the order of battle the first seven divisions' names, the chief commanders announced to trumpet calls and the Pipers Scots Guards marched through the hall with pipes playing.

A brilliant audience was present, including the King and Queen and many heroes in khaki and mufti who took part in the fighting.

"DICK WHITTINGTON" THE FIRST.

London, December 19.
The pantomime season has commenced with "Dick Whittington" at the Palace, Glasgow.
In the cast are Ella Retford and Harry Weldon. It is a great success.

"BUTTERFLY KISS" AT STRAND.

London, December 19.
Albert de Courville will produce "The Butterfly Kiss" at the Strand about the end of January, with Shirley Kellogg in the leading role.

BILLIE FORDYCE WOUNDED.

London, Dec. 19.
Billie Fordyce, of the Fordyce Family, has been wounded a second time. He came from America and was on the "Lusitania" when it was sunk and was missing for 12 hours. He joined the Hussars.

TWO ENLISTMENTS.

London, Dec. 19.
G. H. Elliott, "The Chocolate Coon," and Jimmy Learmouth, comedian, have enlisted.

Revived for Charity.

London, Dec. 19.
"The Man From Blankney's" was revived for a matinee at His Majesty's, Dec. 14, with an all-star cast, in aid of King's George's pension fund for actors and actresses.

Mary Caw Returns to the Halls.

London, Dec. 19.
Mary Caw, violiniste, after a concert tour, is back in the varieties, now playing a tour of the Moss Empires.

Maidie Scott Loses Another Brother.

London, Dec. 19.
Maidie Scott has lost another brother in battle, Sergeant Pim, dying at Whitechurch Military Hospital.

May Moore Duprez Is a Mother.

London, Dec. 19.
May Moore Duprez has presented her husband, Bertram Grant, with a daughter.

ESCAPED PRISONER ON TOUR.

Chicago, Dec. 19.
Bechler & Jacobs have signed Lieut. Patrick O'Brien of the British Flying Corps, who escaped from a German prison camp, for a vaudeville tour of the middle west.

Lieut. O'Brien will open shortly after New Year's.

FORD SISTERS ANSWER.

The Ford Sisters, through their attorney, have filed an answer to the complaint served on them by Henry Marshall, asking \$2,000 through cancellation of contracts.

Besides entering a general denial of allegations in the complaint, the Ford girls say Marshall never had an interest in the act, was an employee on salary, and their bookings were not beyond last month.

The case is on the calendar of the City Court, New York.

AMERICAN ARTISTS' FUND.

London, December 19.
Mooney and Holbein and the Two Rascals and Jacobson are raising a fund for the benefit of the Variety Artists' Benevolent Fund, to be known as the American Variety Artists' Fund for Brainsworth.

Subscriptions should be sent to Mooney and Holbein, care Vaudeville Club, 98 Charing Cross road, London, W. C.

FRED STOREY DEAD.

London, December 19.
Fred Storey, actor, dancer and scene painter, died, aged 61.
His daughter, Sylvia, married Earl Poulet.

\$65,000 BUY FOR "PAMELA."

London, Dec. 19.
"Pamela" is a pronounced success at the Palace.
The libraries (ticket agencies) have concluded a \$65,000 deal with the house.

CECIL CUNNINGHAM ILL.

Cecil Cunningham was removed to Dr. Price's sanitarium at 66th street and Central Park west, Monday morning in a critical condition, suffering from pneumonia. Sunday night she appeared at the Palace and Fifth Avenue and caught cold traveling between the houses.

Miss Cunningham was booked for the Riverside this week. Dorothy Toye substituted.

Wednesday Miss Cunningham's condition was so much improved it was decided she would resume her vaudeville tour, opening Monday at the Bushwick.

MOLLIE KING'S TEST.

Mollie King will begin her vaudeville tour next week at the Hippodrome, Cleveland, playing that stand as the program headliner for a \$500 salary. Miss King, whose business interests are handled by Harry Weber, agreed to that price for the Cleveland week to give the managers an idea of her box office power.

If Miss King pulls sufficient business at Cleveland to warrant the increase, she will be routed from there on at \$750 per week.

This is the same method employed in the Valeska Suratt booking and will probably be tried in other instances where the value of a headliner is uncertain.

MARK LEVY ENLISTS.

Last week Mark Levy, the agent, enlisted in the Quartermaster's Department of the Army in New York. His brother, Joe, enlisted in the same department some time ago.

Mr. Levy has his booking agency in the Putnam Building, New York. There is quite a large list of turns under his direction and Mr. Levy has arranged to assure them proper attention, although it is quite likely that he, as well as Joe (who was with his brother in business before entering the service) will be quartered for some time in New York City.

Mr. Levy was ordered to report for duty Tuesday. His office is in charge of Sylvia Sternberg, his office secretary.

KEENEY'S KINGSTON HOUSE.

Frank A. Keeney is building another new theatre. Plans and specifications for a new theatre, costing \$100,000 and seating 1,500, have been drawn by architects Jared W. Betts and William E. Lehman, to be built in King street, Kingston, N. Y.

Work will start about March 15 next, the theatre to be finished by July, when it will offer first-run picture plays.

Incidentally, the Keeney offices this week turned loose about 300 24-sheet posters, with Catherine Calvert's picture, which were pasted on prominent billboard locations in New York and Brooklyn.

SWEEPING REFORM MOVEMENT EMBRACES VAUDEVILLE AGENTS

**Vaudeville Managers' Protective Association Formulating
Rules for Conduct of Agents in Their Relation with Acts.
Expected to Be Published Around New Year's.**

What is termed a sweeping reform movement directly affecting vaudeville agents representing acts is in process of formulation by the Vaudeville Managers' Protective Association. It will be called "The Agents' Set of Rules," and may be published around New Year's, to go into effect immediately.

All agents, vaudeville producers or representatives who book acts with agencies, theatres or managements connected with the V. M. P. A. will be subject to the rules and regulations. Evils existing in the agency business which acts have complained of or which have come to the attention of the managers' association will be covered by the rules, also certain points the vaudeville managers prefer be defined to facilitate their bookings.

The rules primarily will be protective, with the artists in mind. An advance inkling of some of the proposed measures will surprise artists when they are promulgated through the wide scope covered, together with conditions imposed upon agents that in many possible instances, which have been abuses of the past, will make the agent irrevocably responsible to the act for the amount of salary involved that may be lost through negligence, dishonesty or neglect upon the part of the agents. There will be a great deal of comfort in the rules for small time as well as big time acts.

The ruling issued by the United Booking Offices last week under the signature of E. F. Albee, restricting an agent's agreement with an act for representation to one year has been much discussed this week. The principal object of that ruling, which may be adopted by the V. M. P. A. for all of its members, seems to be to prevent some agents from "tying up" acts on what sounds like positive promises regarding "time" when made by the agent, but which afterwards develop into nothing more than the agreement calls for, with the agent in possession of a written contract held over the head of the act, no matter where the turn thereafter must seek bookings, and the agent employing his agreement later on as the basis of threats or law actions to recover commission not earned by him. Limiting the agents to one year's agreement with acts provides the act with a defense against an agent representing it beyond the stipulated period, if the agent is found unsatisfactory. The ruling also permits the various booking offices to understand more clearly the contractual relations between representatives and acts, which might be desired information under several circumstances.

LOSES 3 SHOWS IN WEEK.

Another performance was lost by the Harry Lauder road show last Saturday afternoon when it missed the matinee at the Academy of Music, Brooklyn. An advance sale of \$1,700 had to be refunded. The show was given at night to capacity.

The Lauder special car was tacked on to a New York Central through train at Albany Friday after midnight and was dued at the New York Central Terminal around seven Saturday morning. Around Poughkeepsie the train crew decided they were running too heavy and without inquiry dropped the Lauder car out. Later some of the trainmen said the car would be tacked onto another through train and would

arrive in New York in plenty of time, but although several fast trains sped by, the Lauder car remained standing still, not even a local taking it along, until too late to make Brooklyn for the matinee.

Earlier in the week the Lauder show lost its two Monday performances at the Shubert, New Haven, through the house not being heated.

MYSTERIOUS CANCELLATIONS.

Several notices of cancellations are reported having been sent out this week to vaudeville acts now playing. A majority of the notices, it is said, went out of the United Booking Offices. They are the customary two weeks' notification and will take effect two weeks from Dec. 22.

Some quite well known acts were among those receiving the notices. No explanation was forthcoming from the acts nor the agents as to the probable cause, nor did anyone appear to have any sensible explanation for the action of the booking offices.

Diligent inquiry in the booking agency brought out no more than an intimation that if some of the acts cancelled would look for their paid-up membership card of the National Vaudeville Artists, they might find upon presenting it to the booking men an error had been made. When this "intimation" was mentioned to a V. M. P. A. manager, he blurted out none of the cancelled acts could show such a card or they would not have been cancelled, which was accepted as equivalent to a statement the V. M. P. A. had ordered cancellations of some turns through they having failed to pay N. V. A. dues, as a warning to other delinquents what might be looked forward to.

The V. M. P. A. man was asked if this was a correct version. He replied "Something like that anyway, but these acts," he continued, "knew that we have said acts playing our (V. M. P. A.) houses must be prepared to display a paid-up M. A. membership card. They can't play our houses without it and that has been printed often enough in Variety. If they don't care I'm sure we don't, and it's only up to them."

ORDERS FOR FAY.

Court orders for Frank Fay are growing more familiar around Broadway than reports of bad business. Late last week House, Vorhaus & Grossman, acting for themselves and Frances White, the ex-Mrs. Fay served two orders upon the delinquent husband.

One was ordering him before the Supreme Court for possible punishment in contempt through having failed to sign testimony in a recent proceeding, and the other order called for Fay's examination in supplementary proceedings, on a judgment for costs amounting to \$65, secured by the attorneys in the divorce action brought by Miss White against Fay, and at the trial of which she was accorded a divorce with weekly alimony.

CLARENCE DROWN STRICKEN.

Los Angeles, Dec. 19. Clarence Drown, manager of the Orpheum theatre, one of the best known theatrical men of the west, was stricken with paralysis at his home here, and his condition is reported as serious.

MUST DRESS UP.

Thursday last week the musical comedy productions and variety theaters in New York were informed nakedness on the stage had to go out. The information is said to have been conveyed from the district attorney's office. No arrests were made and the warning as given has been followed by no other action since by the authorities.

The official notice taken of nudeness around Broadway is reported to have been through complaints filed against the state of undress in "Over the Top" on the 44th Street roof. That show as well as the others, principally "Chu Chin Chow," "Doing Our Bit" at the Winter Garden and "Miss 1917" at the Century, immediately encased the women of the companies who were chancing pneumonia with a full dress regalia that ran more to tights than anything else. The Winter Garden show was said to have put most of its girls after the Thursday matinee to do sewing.

In vaudeville Ernestine Meyers, of Randall and Meyers, had to drape her legs, as did the young woman of Seabury and Shaw, also the Morin Sisters and the Cameron Sisters.

At the Palace Thursday Doraldina left the bill, although receiving full salary from the management. Doraldina wore tights but was dancing in her bare feet. This was called an infraction of the order, with Doraldina unable to do her dances excepting bare footed.

While it was reported an inspection of the cabarets along Broadway had been made, the cabaret proprietors knew nothing of the dress 'em up order. A couple when hearing of it ordered the bare girls about to wear something heavier than the atmosphere. The dailies made no mention of the order and without the fanfare usually given these matters the "wave" was not expected to extend beyond New York.

In St. Louis recently where Gertrude Hoffmann was arrested for inexcusable nudity, the charge was dismissed at the trial later on. Some think there is a connection between the St. Louis vice society and the many reform leagues of New York which may have been responsible for the Thursday commotion.

WRESTLING LOSES \$20,000.

In this, the third and last week of the wrestling tournament at the Lexington Avenue opera house, it was estimated the promoters would lose about \$20,000.

The first week was the only one of the three showing any box office life that amounted to anything.

Next week the opera house resumes its International Circuit shows, reopening with "The Story of the Rosary."

ASK AID FOR DRUG HABIT.

Chicago, Dec. 19. Harry Willets and his wife, Delia, members of the La Vance Comedy Kids, appeared before Judge Uhlir of the Morals Court, asking the court officials to help them to keep away from drugs.

They came to Chicago from Danville a fortnight ago, and unable to resist the habit voluntarily, had themselves locked up. The court placed them in the care of a federal agent.

AL LLOYD MARRIES.

Los Angeles, Dec. 19. Alfred S. Lloyd and Margaret Bentel were married here during the second week of Aveling and Lloyd at the local Orpheum.

The bride is the daughter of George Bentel, a wealthy automobile man. The newlyweds met for the first time the week before their marriage.

WILLS LEFT NO ESTATE.

Although reports had it that Nat Wills left insurance policies making his wife the beneficiary of a fabulous sum, he was actually insured for little over \$40,000. His estate is practically nil, with a bank balance of exactly \$23.

His financial weakness was due primarily to his unfortunate marriages. He was married four times. Those close to him knew Wills was incessantly harassed from those causes.

Last year when La Belle Titcomb, his third wife, caused legal trouble because of his falling back in the payment to her of \$950 monthly alimony, Wills said he would rather go to Ludlow Street jail than continue to be harnessed with such a tax on his earnings. The Titcomb alimony was reduced several times through the efforts of Herman L. Roth, his attorney, and when Wills died (Dec. 9) he was paying his ex-wife \$350 per month. At the time of the first reduction the court took occasion to deliver a scathing indictment on excessive alimony.

Immediately after Wills' death Titcomb began efforts to locate an estate, bringing forth an agreement in which Wills had contracted to pay \$22,000 worth of obligations which she had contracted. This agreement was abrogated upon the alimony settlement, which point the court brought out at a prior attempt on Titcomb's part to force her former husband to pay the amount. She will be unable to realize anything on her claim since the insurance is payable to Wills' widow (May Day) and the money cannot be seized by any of Wills' creditors.

Willie Evans has the role played by Wills in "Cheer Up."

BELLE'S GREAT ACHIEVEMENT.

What is said to have been pronounced by George Gottlieb as "the crowning achievement of her career" is the hold over week given Belle Baker at the Palace, New York. Mr. Gottlieb decided to hold the singer over after her Monday performances.

Miss Baker is the second feature on the Palace program, second only to Ernhardt (who also holds over) and for whom she retired from her promised position of headliner in the big house, to accept second place. It was a condition similar to Doraldina's last week, when the dancer agreed to appear with Lady Duff Gordon on the top line, both artistes not considering the headliners of these two weeks regular vaudeville attractions.

Next week will mark up a big time record for Miss Baker, it being her 19th week without a break in New York City, playing at all of the Keith houses and appearing two weeks or more in each. This week was to have wound up her metropolitan swing with Miss Baker reserving next week for a rest at Atlantic City, but George's "crowning achievement" broke up the party.

ESCAPED FROM GERMANS.

George Carson MacDonald in a cable to his father and mother, Charles and Sadie MacDonald (in vaudeville), relates his safe return to the American lines in France after being captured by the Germans.

MacDonald is in France with the American Army Engineers. In the recent fighting in the Cambrai section he joined the fighting ranks of the British, was captured and later reported among the missing.

FRAMING KEY POUNDING BET.

Dave Catlin, of the Joe LeBlanc ticket agency, has challenged Jimmy Sullivan to a non-stop piano-playing contest Jan. 15 for a side bet of \$1,000.

Hughley LeBlanc is backing Catlin, who played for 14 hours straight last week as one of his preliminary training stunts.

A number of sporting writers will suffer as judges with the contestants.

N.V.A. AND V.M.P.A. TO PUNISH MARKED DISORDERLY MEMBERS

Managers' Association Has Taken Up Matter of Suspended Members of National Vaudeville Artists. Suspension by Society May Carry Suspension of Engagements Also. V. M. P. A. Backing Up N. V. A. to Eliminate Undesirables.

The Vaudeville Managers' Protective Association has announced itself prepared to back up the National Vaudeville Artists in every case where the latter society expels or suspends a member for disorderly conduct or conduct unbecoming a member of the N. V. A.

So far the N. V. A. has limited its punishment for infractions of civil decency in the clubhouse to suspension of the members involved, either for certain period (usually 90 days) or for an indefinite suspension. It seems from what meagre information the V. M. P. A. officials will give out that the managers' organization has decided to follow up the N. V. A. suspension or expulsion with a similar suspension of the offender from engagements in any V. M. P. A. theatre.

The attitude of the V. M. P. A. in this respect is said to have arisen through that association of managers deeming it for the best interests of all playing vaudevillians that the undesirable as they may be weeded out of the N. V. A. shall have been deemed to have conducted themselves out of regular vaudeville, for the period running with their N. V. A. suspension.

It is reported as well that the N. V. A. and V. M. P. A. are deliberating whether the artists' society shall entertain charges of misconduct when preferred against a member, when the misconduct is alleged to have occurred outside of the clubhouse, in fact anywhere, as long as the accused belongs to the organization and the complaint referred to is sufficient to constitute a claim of conduct unbecoming a member if proven.

The enormous membership of the N. V. A., mostly all artists, demands some such exclusion measure over its members, say the officials who have the matter in hand. They want the N. V. A. and its artist membership to be of the highest standing in the theatrical and public regard, and to attain this it is necessary, they claim, to rigidly rule on conduct and enforce punishment to prevent a few artists inclined toward disorderly conduct continually or at times from casting an odium on the thousands of other well behaved men and women of vaudeville would have to share in the general charge of rowdiness that might be created by a very few.

When a V. M. P. A. man was asked this week what action would be taken in the matter of suspending bookings for an act containing over one person, of which one of that act had been suspended or expelled by the N. V. A., with the remaining members pleading innocence and claiming punishment by temporary cancellation of the offender would equally affect the others in the turn, the managers stated that while that phase had been thought of, no decision had yet been arrived at for permanent action, and in these matters each case coming up might be settled individually, in so far as managerial chastisement is to be laddled out.

MAJESTIC, DALLAS, BURNS.

Dallas, Dec. 19.

With nothing saved but a few personal effects of the acts, the Majestic burned to the ground here last Wednesday night. The damage is roughly

estimated at \$50,000. No lives were lost, but there were many narrow escapes. The house was owned by the Interstate Circuit. It played vaudeville.

Olive Briscos was rescued in her dressing room in a fainting condition by an Indian Chief on the bill who had the adjoining room. Several firemen were hurt.

The Interstate recently gave a contract for a new theatre, but construction was held up through the war. Efforts will now be made to have the new building started as soon as possible. The acts at the Majestic last week were taken care of by the management of the Dallas opera house, where the bill played the remainder of the week.

"ALIEN" MEASURE WORRISOME.

Vaudeville circuits, especially in the West, are worried over the proposed action by the United States government whereby "enemy aliens" will not be permitted to engage in transportation from one state to another, without permission from the war department.

It has been very easy for the theatrical foreigners to enter the states and be permitted to travel the circuits without molestation. The new order may stop them from playing vaudeville circuits of interstate houses.

LOEW'S HAMILTON OPENING.

Hamilton, Can., Dec. 19.

The Marcus Loew new theatre will open New Year's Eve with the regular Loew policy of vaudeville and pictures, at an admission scale of 10-15-25.

The house has a capacity of 3,000. The opening show will have the Kin-kaid Kilties, Andrew Kelly, Regal and Mack, Daisy Leon, Rose and Ellis.

EMERY, PROVIDENCE, STOPS.

Providence, R. I., Dec. 19.

Following the performance last Sunday night, the Emery discontinued its Loew vaudeville policy, the Loew bookings as usual continuing at the Majestic.

The Emery for the past season has been experimenting with various forms of attractions, but to little success, and according to information have started negotiations for regular road shows.

COLLINS BOOKING 15.

Johnnie Collins will supervise the booking of the up-state Proctor houses commencing next week, giving that booker a total of 15 houses in all to supply with their weekly vaudeville attractions.

Carlton Hoagland, who formerly looked after the booking needs of the Proctor theatres, has enlisted in the navy.

MAYO AND TALLY SEPARATE.

Mayo and Tally, together almost since their connection with the Empire City Quarter of some years ago, have separated.

Harry Mayo intends doing a black-face single turn. Mr. Tally will procure another partner.

The separation was an amicable one, for business reasons.

ACTS TAKING ADVANTAGE.

"Taking advantage" was the term applied at the Vaudeville Managers' Protective Association office this week, to a mass of complaints received there asking the V. M. P. A. to compel vaudeville managers to reimburse them for lost performances.

It was said that following the publication two or three weeks ago of a joint wire sent by the V. M. P. A. and N. V. A. to a southern manager ordering him to pay an act a pro rata amount for a lost show, acts have been inclined to take advantage of managers, losing opening shows out of town, some times both performances on the opening day, then wiring the V. M. P. A. to enforce full payment, although in more than one case the theatre was unable to give performances on its opening day through having no bill.

The V. M. P. A. announced that each case will be decided upon its merits and if it is proven the act was at fault through making no special effort to arrive at the theatre on time, it will be decided that instead of the management paying the act, the act in that case will have to reimburse the management.

Through inability for two successive weeks to open its bill as advertised, the Strand, Hattiesburg, Miss. (splitting with Alexandria, La.), closed to vaudeville Saturday. It had been playing bills booked through the United Booking Offices. To make Hattiesburg, it was necessary for acts leaving Alexandria to go to New Orleans, and transfer across town for train connections. W. Osher, manager of the Rapid theatre, Alexandria, voluntarily, according to a report received in New York, informed the acts on his bill that were going to Hattiesburg how they could avoid delay in New Orleans by checking baggage through to the Mississippi stand. After having had this explained in Alexandria, when the train bearing the acts arrived in New Orleans to make a transfer around seven o'clock, it was found none had checked their baggage through. By the time the baggage was gathered, the Hattiesburg train had left and the Strand could not give its Thursday shows. When this was repeated the following week, the Strand notified the U. B. O. to discontinue sending it bills.

RED X BOOTHS IN LOBBIES.

The vaudeville theatres may shortly issue permission to install booths in the lobbies for the benefit of the Red Cross, which will place its own collectors in them.

This arrangement is said to have been reached by the managers and the war organization in lieu of Red Cross people making collections during a performance in the interior of the houses and also to replace four-minute men from occupying the stages during the running of a program.

BOSTON FAVORITES BILLED.

Boston, Dec. 19.

The program for next (Christmas) week at Keith's here was compiled by R. G. Larsen of that theatre. It is especially designed to please the members of the Boston Athletic Club which will send a large theatre party to Keith's Christmas night. A. Paul Keith is president of the club.

The bill gathered for Christmas week is composed of tested favorites on the local vaudeville stage.

"THE POOR STIFF" ROUTED.

"The Poor Stiff," a comedy playlet presented at the last Friars' Frolic, has been routed, with E. E. Clive and Leonard Booker featured in a cast of five. The act was written by Cyril Keightley and Dion Titheridge.

The fun is built around the frolicking of a group of medical students with a supposed corpse.

C. L. U. INVESTIGATING.

At the request of Robert Brendel, delegate from the Central Labor Union to the American Federation of Labor convention recently held in Buffalo, the C. L. U. has appointed a committee to investigate the charges made by James W. Fitzpatrick on the convention floor at Buffalo, when the latter appealed for retention of the charter by the White Rats. Labor officials are considerably provoked at Fitzpatrick's long speech, in which it is said he charged the C. L. U. with "being in the pay of the United Booking Offices." It is expected to prepare an answer to Fitzpatrick's "charges" and present it to the executive council of the A. F. L. Should the local labor officials prove Fitzpatrick's statements to be false (and they say that is a foregone conclusion), the labor executives will have no alternative than to suspend Fitzpatrick and Mountford or revoke the charter, or both. Such action will come up before the regular labor convention in June.

NO VAUDEVILLE MERGER.

In the report of the dinner tendered John J. Murdock and Pat Casey at the Hotel Plaza, Dec. 9 by the Vaudeville Managers' Protective Association, it was related how one manager (William Fox) in making a speech declared there should be a gigantic amalgamation of all vaudeville managerial interests.

Following the publication in VARIETY last week of Fox's remark, E. F. Albee of the United Booking offices who was present at the dinner, stated the printing of the mere statement tended to leave a wrong impression, as a complete affiliation only of all vaudeville in the V. M. P. A. was intended in the remarks.

As far as the Keith interests are concerned, said Mr. Albee, they never merge nor amalgamate in a business way with any person, circuit or corporation.

AIRING INSIDE STUFF.

Chicago, Dec. 19.

In the divorce proceedings of Edgar Dudley Ijams, Chicago agent, and his wife, Florence Lorraine, many colorful things are happening. The papers here are making a Roman holiday of it.

It was brought out in a statement by Mrs. Ijams that the husband of one of the women mentioned in her petition, Delyse Alda, at the Winter Garden cabaret, is a brakeman. Miss Alda denied the allegation, declaring her husband is a traveling passenger agent.

Meantime, both women declare they cannot see what Ijams could see in either. They both claim to have it on the other in the matter of pulchritude. One morning paper printed their pictures together, and an open letter to Nat Goodwin, asking him to be the judge. Nat left town within a couple of days without giving his decision.

The Chicago office of VARIETY is in receipt of a wire from Ethelyn Clark from Winnipeg, which indicates she is very indignant because her name was brought into the Ijam divorce case here. Miss Clark says she hasn't seen Edgar Dudley in over two years, and at that time the only relationship was that of act and agent. "If my name is used in the divorce proceedings by Mr. Ijam's wife I shall have to enter suit against her," said Miss Clark.

RETURN OF "DOLLY DIMPLES."

Grace Cameron, the original "Dolly Dimples," who found fame in that character, is again to return to the stage.

This time it is to be an act which Blanche Merrill is preparing for her, and the readvnt is to be about two weeks hence.

The Academy of Music, Halifax, booked by the Eastern Managers' Association, will play pictures until further notice.

TREASURY DEPT.'S TAX INSTRUCTIONS.

There have been numerous misinterpretations respecting the tax returns from amusement places, and to set those interested right VARIETY herewith reproduces the instructions which will be mailed next week from the Treasury Department:

- INSTRUCTIONS.**
1. *What is taxed.*—A tax at the rates specified is imposed upon the following classes of dues and admissions:
- | Class of Dues and Admissions. | Rate. |
|--|---|
| (a) <i>Club dues.</i> —Amount paid on dues or membership fees (including initiation fees) to any social, athletic, or sporting club or organization, if such dues or fees are in excess of \$12 per year. | 10 per cent. |
| (b) <i>Cabarets.</i> —Amount paid for admission to any public performance for profit or any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the prices paid for refreshment, service, or merchandise. (See below, paragraph 9.) | 1 cent for each 10 cents or fraction thereof. |
| (c) <i>Paid admissions.</i> —Amount paid for admission of persons twelve years of age or over to any other place (including admission by season ticket or subscription). | 1 cent for each 10 cents or fraction thereof. |
| (d) <i>Free admissions.</i> —In the case of persons (except bona-fide employees, municipal officers on official business, and children under twelve 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, the tax is imposed on the price so charged to other persons for the same or similar accommodations. | 1 cent for each 10 cents or fraction thereof. |
| (e) <i>Children under twelve.</i> —Admission of children under twelve years of age if an admission charge for such children is made. | 1 cent on each admission. |
| (f) <i>Season tickets, etc.</i> —In the case of persons having 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, the tax is imposed on the amount for which a similar box or seat is sold for the performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. | |

Note.—For the purpose of this tax the term "admission" includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

2. *Exemptions.*—No tax is imposed with respect to—
- Admission to a place the maximum charge for admission to which is 5 cents, or to shows, rides, and other amusements (the maximum charge for admission to which is 10 cents) within outdoor general amusement parks, or to such outdoor general amusement parks.
 - Admissions, all the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same.
 - Amounts paid as dues or fees to a fraternal beneficiary society, order, or association operating under the lodge system or for the exclusive benefit of the members of the fraternity itself operating under the lodge system, and providing for the payment of life, sick, accident, or other benefits to the members of such society, order, or association, or their dependents.
3. *When tax takes effect.*—On November 1, 1917.
4. *Who is required to make returns and collect and pay over the tax.*—Every person, corporation, partnership, or association, receiving any payments for such admissions, dues, or fees, or admitting any person free to any place for admission to which a charge is made (except as provided in paragraph 2) is required to collect the amount of the tax from the person making such payment or from the person so admitted, and to make returns and pay over the full amount of the tax that is required to be so collected.
5. *When returns must be made and tax paid over.*—On or before the last day of December, 1917, and of each month thereafter, a return shall be made for the preceding month and the tax required to be collected in that month shall be paid over.
6. *To whom returns shall be made and tax paid over.*—To the Collector of Internal Revenue of the district in which is located the principal office or place of business of the person, corporation, partnership, or association. The address of the Collector is stamped on the face of the return.
7. *Computation of tax.*—Note carefully with respect to all of these taxes that the tax is imposed on each payment received upon such free admission and not upon the total amount of such admissions, and must be separately computed as to each payment or admission.
- The aggregate amount of tax upon all payments of admissions within each class, computed as above directed, should be entered in the return.
- In computing the tax upon each payment a fraction part of a cent is to be disregarded, unless it amounts to one-half cent or more, in which case it is to be increased to 1 cent.
8. *Children under twelve years of age.*—The tax upon admissions at the full rate of 1 cent for each 10 cents or fraction thereof must be collected in all cases, unless the ticket or other evidence of the right to admission is conspicuously stamped in such a manner as to indicate that it is good only for the admission of a child under the age of twelve years, or unless the payment is made at the actual time of admission of a child under the age of twelve years.
9. *Cabarets.*—In the case of cabarets or other similar entertainments to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise, the amount paid for admission shall be deemed to be 20 per cent of the amount paid for such refreshment, service, or merchandise, unless satisfactory evidence is presented to the Collector that a different percentage should be fixed.
10. *Preparation of return.*—Be careful to fill in every space which is applicable to your business, both in the original and duplicate return and in the receipt. Do not detach the duplicate or receipt. The receipt will be stamped and returned by the Collector.
11. *Penalties.*—Whoever fails to submit a return within the time prescribed in paragraph 5 is subject to a penalty of not more than \$1,000 or imprisonment for not more than one year, or both.

For penalty for failure to collect or to account for and pay over the tax, see "Notice" on face of receipt.

Approved: JAMES H. MOYLE,
Acting Secretary of the Treasury.

DANIEL C. ROPER,
Commissioner of Internal Revenue.

TANGUAY AT ROYAL.

Through the booking of Bernhardt at the Palace, New York for a three-week engagement, Eva Tanguay's route was necessarily switched, Miss Tanguay having been scheduled to play that house during Christmas week. The combined salaries of Bernhardt and Tanguay made the salary list a trifle top-heavy to allow a reasonable profit so the cyclonic star was shifted to the Royal.

This week Tanguay was listed to play at Keith's, Dayton, but illness forced her retirement from the program. She returned to New York early in the week, preparing for the New York opening.

NO LIFT BY THOMPSON.

On the charge preferred by Rice and Werner against James "Fat" Thompson wherein the latter was accused of "lift-

ing" his "Camouflage" act character of a blackface painter from the Rice and Werner specialty, the executives of the National Vaudeville Artists have decided in Thompson's favor.

Witnesses were questioned after reviewing both acts who declared there was no similarity whatever between the two.

Thompson came to New York from Chicago to defend himself in the matter and at the same time procure an eastern opening.

HEARING POSTPONED.

The investigation of the White Rats financial affairs, interrupted before Referee Louis Schuldenfrei through the A. F. L. convention and court appearances of attorneys in the case, was again postponed Dec. 14 and will be resumed Dec. 28 (next Friday).

There may be two hearings weekly after that date.

BOSTON DINNER JAN. 2.

The date has been set for Jan. 2, in Boston, for the first dinner of the season to be tendered by the Vaudeville Managers' Protective Association to the members of the National Vaudeville Artists then appearing in that vicinity. The date is the anniversary of the first dinner ever given by managers to artists, Jan. 2, 1917, in the same city.

Pat Casey of the V. M. P. A. went over to Boston this week to complete the arrangements. There is no charge of any kind made to the artists, the V. M. P. A. tending the dinner as a get-together evening, and it will be repeated in two or three other large cities as soon as Mr. Casey can set the dates and arrange the details.

The date, Jan. 2 (which will be held after theatre at night), was announced this week in order that N. V. A's who are booked for Boston or in that section for the Dec. 31 week may make application to Henry Chesterfield, secretary of the N. V. A. in New York, for tickets of admission. N. V. A. members among artists only are entitled to admission tickets, which are not transferable.

Between 30 and 40 eastern managers are expected to be present, as V. M. P. A. representatives.

AUDITORIUM RENTED FOR LAUDER

Chicago, Dec. 19.

William Morris has rented the Auditorium for the week beginning April 1. The Canadian recruiting staff has taken blocks of seats. Reports here of the Lauder business are phenomenal. A prominent Canadian, referring to the Lauder outbreak in Montreal, where the Scotchman panned the French Canadian slackers, said that Lauder made a thousand friends where he lost one on the sentiment, and, as usual, knew just where he stood before he opened his mouth.

THEATRE NOW GARAGE.

Tampa, Fla., Dec. 19.

The Tampa, formerly Greeson, the only house here playing vaudeville, has been converted into a garage.

BRITT WOOD'S DATES.

Although Britt Wood opened on the Loew Circuit, at the American, New York, Monday, it is not yet settled just where Mr. Wood will continue in vaudeville.

The Loew Circuit per Joe Schenck at a committee meeting of the Vaudeville Managers' Protective Association early in the week seemed to agree the cancellation of Wood by himself of a big time engagement was not exactly regular, although legally Mr. Wood availed himself of the two weeks' notice clause in his contract.

Wood came east a few weeks ago after a reported booking confusion with his act in the middle west. This was thought to have been straightened out, through the V. M. P. A., and Wood had contracts issued to him out of the United Booking Offices. Following the cancellation by Wood of his U. B. O. time followed the engagement on the Loew Circuit.

While the V. M. P. A. became interested in the matter it will be settled according to report between the Loew and U. B. O. agencies.

LIFTED LINE OUT.

The dispute between Herman and Henley and Race and Edge wherein the former was accused of "lifting" a line from the latter's specialty, was brought before the executives of the National Vaudeville Artists last week and Secretary Chesterfield, after examining both manuscripts, decided the Race and Edge complaint was proper and upheld that act.

Herman and Henley were instructed to eliminate the point in question from their act and agreed to abide by the ruling.

CORSON SEXTET SAIL.

The Cora Youngblood Corson Sextet sailed this week for England, according to an announcement sent out on behalf of that vaudeville act by Glenn Condon, who will act as its press representative abroad. Mr. Condon was formerly editor of "The World," Tulsa, Okla.

Miss Corson made herself active in the White Rats trouble and later found herself undesired in regular vaudeville, probably through her openly expressed antipathy to vaudeville managers. She became classed as one of the most aggressive agitators and to her was accredited the indirect source of the Rats' trouble, through Miss Corson involving the Rats' organization in the Oklahoma City strike that brought the acts then in Oklahoma City into it by Miss Corson's efforts, it was reported at the time.

Of late the Corson Sextet has attempted to play in eastern vaudeville houses, but without much success excepting in an isolated instance or two when booked into theatres not members of the Vaudeville Managers' Protective Association. It is said the act's management made some attempt to ferret out if a "blacklist" existed against it, but this course brought no relief, although the foreign bookings for the turn, in England, announced as made by "A. Scranton, of Manchester," may have been previously entered. The statement sent out by the act said Miss Corson would return to this country next August.

SMALL TIMERS FEEL TAXES.

The pinch of the war tax is giving the traveling small time acts something to think about as the smaller turns must pay the same amount of tax as the bigger acts. A war tax for traveling that calls for 18 per cent. is something that is making the traveling "small timer" sit up and pay special notice.

In addition to paying 10 per cent. of the fare, eight per cent. more is for sleeper tickets. Some of the small acts may pass up the sleeper purchase, but the 10 per cent. must be paid.

14TH ST. SUIT.

Jerome Rosenberg, of the Rosenberg Operating Co., which controls the 14th Street theatre, threatens legal proceedings against Harry Shea for failing to continue to lose money playing vaudeville on the west side downtown.

Jerome Wilzin, Mr. Rosenberg's attorney, claims his client has an actionable claim against Shea for \$5,000, but Mr. Shea doesn't seem as positive about that.

Shea had a booking agreement with Rosenberg to furnish the bills at the 14th Street and pay for them out of his share of the receipts. The bills were more steady than the receipts, however, and when the agent grew tired of making up deficiencies, he left the house for Mr. Rosenberg to do anything he wished with it. That was about the middle of last week. Rosenberg kept on with the vaudeville policy, securing his programs through Fally Marcus, who is booking them on commission only.

Hicks Elected Greeters' President.

Chicago, Dec. 19.

Leonard Hicks has been elected president of the Chicago charter of the Greeters, an organization comprising over 4,000 hotel owners, managers and clerks throughout the country.

The Chicago charter includes over 200 of the local clerks, etc., all representatives of the best known hostilities in Chicago.

IN THE SERVICE

The machine gun corps, made up largely of newspapermen and including a number of picture publicity men, was mustered into the Seventh Regiment of the newly-formed N. Y. National Guard last Friday. This company also includes the officers' training corps for newspapermen, which has already produced 78 commissioned officers in the various branches of service. Merritt Crawford is captain of the company. Arthur James, first lieutenant, and Philip R. Brown, second lieutenant. The new National Guard is liable for duty within the State and is responsible for guarding public works. All Federal troops having been withdrawn for such purposes. Enlistment in the guard, however, does not eliminate draft possibilities.

Eddie Sheehan, of the Shanley Trio, has enlisted in the Ambulance Corps and will leave for Camp Dix Dec. 18. Mr. Sheehan is over the draft age, but wants to go with the boys and considers it a vacation, as he's only been off 12 weeks in the entire six consecutive years he has been in Shanley's cabaret.

William G. Carmichael, formerly assistant manager of Forbes-Robertson, has completed his course in aviation in Texas and has gone to Canada, to sail for England. Carmichael goes into the Royal Flying Corps as a commissioned officer.

James F. Zboyovsky (son of George Zboyovsky, film operator, at the Palace, South Bethlehem, Pa.) has enlisted in the aviation section of the Signal Corp and is now at Fort Slocum, N. Y., as a picture operator.

Barton Driscoll has been appointed a sergeant in the Quartermaster's Corps in the vicinity of Kansas City (more explicit address needed before VARIETY can be mailed).

John B. Nelson, of the Savoy, Fall River, reported at Camp Devens, Ayer, Mass., this week, where he is assistant bandmaster, 301st Artillery, rated as sergeant.

S. P. Whiting, who joined the Enlisted Signal Reserve, Aug. 7 and was called into active service Nov. 18, is now attached to 318th Field Signal Batl., Camp Jackson, Columbia, S. C.

Carlton Hoagland, one of the booking men in the United Booking Offices, was appointed chief yeoman in the Navy last week.

Rufus Lemaire, the booking agent, who has been doing considerable engaging for the Shuberts, has enlisted in the Navy as a yeoman.

Bud Snyder, a member of a trio (but not the Bud Snyder of the comedy cycle act), is reported having enlisted in the Navy.

Bob Fisher (Fisher, Luckey and Gordon) is still a member of the trio, and has not been drafted into the service.

Myles F. Lasker is taking a course of instruction in the aviation corps in Toronto and will shortly be ordered to Texas for further training.

Gordon Laurence (Vitagraph) has received orders to proceed to Mass. Teck for preliminary instruction in flying.

Fredk. W. Hammon (Hammon and Hammon) has been assigned to the Marine Barracks, Port Royal, Paris Island, S. C.

Private Chas. Knaus (Charlie Wesson of "Best Show in Town") is at Camp Dix, Wrightstown, N. J., with the 13th Co., Depot Brigade.

Charles A. Bavha, of Jos. W. Stern & Co., music publishing writing staff, has been rejected in the army and navy through being under weight.

David Allison, last year with Gus Hill, has enlisted in the Aviation Corp. and is in training at Langley Field, Hampton, Va.

Eugene H. Wentz has been promoted to sergeant and attached to Headquarters Co. 322 F. A. N. A., Camp Sherman, Chillicothe, O.

P. Meisenzahl (formerly with Le Roy and Le Roy) is at the Department Hospital, Honolulu, with rank of sergeant.

Mique Cohen, manager of the Plymouth, New York, enlisted in the Navy last week.

J. R. McGlone, in the employment bureau of Triangle at Culver City, has enlisted in the Cavalry.

Walter McGrail (General Film's Broadway Star Features Co.) enlisted in the navy.

Albert Spalding, the violinist, has been commissioned a first lieutenant with the A. E. F. in France.

Irving Spanner (Jack Kliinc's "School Days") has been assigned to Co. C, 5th Field Battl., Fort Leavenworth, Kan.

Wesley Ruggles (Vitagraph director), in the service for some time, has been assigned to Camp Upton, L. I.

Ralph Bevan (formerly Bevan and Flint) is now stationed at the Boston Navy Yard.

Perry Evenvold, Triangle camera man, has joined the Marines.

Nigel Barrie joined the Royal Flying Corps and is in Toronto.

Harry Cahill is with Company D, 308th Infantry, Camp Upton, L. I.

J. Wilder Tomlinson has been called to Washington, to join the Service.

William Munn, baritone, has joined the engineers at Fort Slocum, N. Y.

Music Publishers and Artists

UNDER The Forum in VARIETY weekly almost is published one letter or more from soldiers asking for professional copies or stage material for assistance in staging amateur performances at the camps with the cast composed of soldiers.

Will the professional managers of the music publishing houses, if inclined to answer these requests, kindly appoint someone of their staff to look over The Forum weekly, in order that none of the requests shall be overlooked?

The soldiers are deeply grateful for these little acts of attention, and the professionals in the Service especially should have all of their calls upon the profession honored on sight.

DRAFTED.

Frank (Chub) Phillips (Hudler, Stein & Phillips) called for examination last week, was exempted, depends.

Leo Kerns (Maglin, Eddy and Roy) ordered to Camp Lewis, Washington, D. C.

The brother of Nadje has been ordered to Camp Grant, Rockford, Ill.

SOLDIER THEATRE A FAILURE.

There is little likelihood there will be any further attempt by any of the established vaudeville booking offices to make a circuit of shows for the different army cantonments a reality now that the "Soldier theatre" at Camp Devens, Ayer, Mass., turned out a failure.

At Camp Devens the house was opened with shows booked in for a time by the United Booking Offices with Major Reginald Barlow working hard to make the theatre proposition go over. Major Barlow proved a good manager but the soldiers of the 76th division proved poor theatregoers. The theatre even had an orchestra, composed entirely of soldiers.

Major Barlow tried dramatic stock for a week and that too failed to do the business expected, although it hit camp during the coldest week of the season.

Hamilton House Had to Close.

Hamilton, O., Dec. 19.

On account of the shortage of coal the Grand vaudeville, was compelled to close Monday.

The supply of coal now in transit will probably enable the house to reopen the latter part of the week.

NEW THEATRE TAX RULINGS.

With the object of simplifying the payment of taxes on theatre tickets, and at the same time making corrections in former rulings, Daniel C. Roper, the Commissioner of Internal Revenue, has issued the following instructions, for the guidance of collectors of Internal Revenue and others concerned:

Reference is made to the prior rulings issued from time to time to the effect that the tax imposed by Title VII of the act of Oct. 3, 1917, upon admissions and dues is not applicable to amounts paid prior to Nov. 1, 1917.

Further consideration of the matter has resulted in the conclusion the prior rulings referred to were incorrect. It is now ruled that the liability to tax upon any admission or dues depends upon the date of the admission or upon the period for which the dues are paid, and not upon the date of the payment. What is taxed is the privilege covered by the payment, not the payment itself, the payment being merely the measure of the tax upon the privilege.

Accordingly, no tax is to be collected under section 700 on any amount paid on or after Nov. 1 for admissions to performances prior to Nov. 1, but except in respect to such admissions as are expressly exempted from tax under the law, a tax is to be collected in respect to all admissions to performances, entertainments, or places after Nov. 1, notwithstanding the fact that such admission may have been paid for before Nov. 1.

In case of persons having the use of

AMERICAN RIVALRY IN PARIS.

There is every indication there will be more or less rivalry behind the lines in France in entertaining the American troops. Early this week Mrs. Henry B. Harris announced a plan formulated by her had been accepted by the Government and approval granted it by George Creel and the Marquis de Polignae of the French Commission now in this country, under which American plays by American actors and actresses are to be presented in Paris. The plans call for the sailing of a company of about 10 or 12 artists sometime in February.

Meantime George W. Blumenthal is at work organizing his company to play at the Theatre Vaudeville, Paris, on which he secured an option by cable. The Paris-American Theatre Co. was incorporated this week at Albany for \$100,000 and a representative will sail for Paris this week sometime. The company filed an outline of its plan with the Government as far back as Nov. 12, and has received some intimation passports will be granted to the members of the company going abroad.

The plans call for a repertory company to present comedy, farce and musical comedy, and the opening at present is slated for Feb. 15 in Paris.

The scheme as outlined by the Paris-American company is to charge but a nominal fee for the admission of the men in uniform and to wage a sales campaign in this country for coupon books which can be used by the troops in France.

FT. JAY SOLDIERS APPRECIATIVE.

Over 500 soldiers attended the weekly entertainment given in the Y. M. C. A. hall, at Fort Jay, Governor's Island, Dec. 12, under the auspices of Mrs. Davidson, sister of the Frohmans, who has been the moving spirit in furnishing these entertainments for the boys.

Acting with Mrs. Davidson is Mrs. Christopher Marks, president of the Theatrical Women's Assembly, who, with a number of other women, has been untiring in their effort in supplying the soldiers with sweaters and other warm articles of apparel.

Among those who helped to furnish the entertainment were the Fleming Trio, Prof. Henry Allen Price, Sarah Bird and Eugene Cows. After the show, sandwiches and soft drinks were served by Mrs. Davidson and Mrs. Marks.

The soldiers are most anxious to thank those who have been kind enough to furnish the entertainments for them Monday and Wednesday nights. Among these are the officials of the United Booking Offices, which send over the acts, The Stage Women's War Relief and Economy Curtain Co.

Frank Kramer.

WAR TIME PRICES.

Starting Monday, B. S. Moss' Hamilton will inaugurate "War Time Prices." The admissions will revert to the former scale.

Night reservations will be abolished. Hereafter the prices will be 10-15 matinees; 15-25-50 at night.

Billy Dailey Loses Commish Suit.

San Francisco, Dec. 19.

The suit brought by Bill Dailey (local agent) against Monte Carter for alleged commissions due, amounting to \$1,300, was tried in court Saturday and dismissed.

Registration Card Found.

Chicago, Dec. 19.

A purse containing a registration card and \$12 in cash has been found at the Majestic Theatre Cafe. The identification slip carried the name of Antone Jarvis.

It will be returned upon proper demand by application to Frank Houseman, Majestic Theatre Building.

Camp Jacksonville Still Quarantined.

Columbia, S. C., Dec. 19.

Theatrical business is at low ebb here through a meningitis scare. Camp Jackson, near here, it still quarantined.

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.

Chicago, Dec. 16.

Editor **VARIETY**:

Note Cole, Russell and Davis' reply to my letter of two weeks ago. Cannot understand how they got the idea we accused them of lifting anything from us. We simply mentioned we worked with them four weeks last season and they were not running across the stage in "one," without music, at the opening of the act, and we were.

Mr. Davis explained his act thoroughly to us. He runs across the stage at the opening of the act in "one," with police effects off stage, in a blue light. We run across the stage to catch a train in a spotlight, then go into the act. Again wish to state that we did not take this bit from Cole, Russell and Davis. Very truly yours,

Bensee and Baird.

New York, Dec. 17.

Editor **VARIETY**:

I wish to correct the statement in last week's **VARIETY** that the part played by the late Mrs. Harry Thorne in "An Uptown Flat" is now played by Virginia Young.

The opposite part is assumed by Cecile Holmes.

The entire cast is new with the exception of myself, and in capable hands.

It is not known now as the "Uptown Flat." The new title is "Under One Roof." It has been revised, and brought more up to date in dress and setting.

Harry Thorne.

Spartanburg, S. C., Dec. 12.

Editor **VARIETY**:

We are arranging for a minstrel show and need comedy and songs. Whatever is sent us will be appreciated by the boys.

I am a volunteer enlisted in the 1st N. Y. Cavalry (now the 106 Machine Gun Battalion Co. C). Before the war I was an actor (stage name Billy Wilson).

Good luck to all and a happy Xmas and New Year.

Billy Olson,

Co. C, 106 M. G. Battalion,
Camp Wadsworth, S. C.

Okland, Cal., Dec. 12.

Editor **VARIETY**:

In **VARIETY**, Dec. 7, in the review of an act billing itself as "Beulah Pearl and Co.," at the Bay Ridge theatre, there must be some mistake.

I am Buhla Pearl, doing a single on the Pantages circuit.

I would like to know what right the lady has to the name of Beulah Pearl?

Buhla Pearl.

December 13, 1917.

Editor **VARIETY**:

The Alco Minstrels are running at top speed at Y. M. C. A., Camp McClellan, and would love to receive new numbers from publishers.

We expect a week's run at the Noble, Anniston, before leaving here.

Music taken care of by

Sergeant G. Beckman,

104th Signal Corp. Batt.,
Anniston, Ala.

Fort Hamilton,

Brooklyn, N. Y., Dec. 17.

Editor **VARIETY**:

The 12th Company is giving an entertainment and dance at the Barracks, Dec. 26. We would like very much to hear from music publishers regarding

professional copies; also gags and recitations. These will help a great deal to make the show a success.

Harry Reeve and George H. Martin,
12th Co., N. Y. Coast Artillery, Fort Hamilton, Brooklyn, N. Y.

Camp Lewis, Dec. 12.

Editor **VARIETY**:

I am going to produce a minstrel and vaudeville show for the boys in my company and would appreciate any professional copies sent me.

Leo Weston,

316th Ammunition Train, Motor Co.
No. 4, Camp Lewis, Tacoma, Wash.

IN AND OUT.

When the Johnson-Dean revue was transferred from the Victoria Pantages bill last week to San Francisco, two acts, Joe Roberts (banjoist), and the Arlova Dancers, were substituted.

Lawrence Johnston opens Dec. 23 at Pantages, Minneapolis, in place of "The Girl at the Cigar Stand." The date of the latter was set back one week by the Pantages offices.

Edward Marshall spent 48 hours going from Louisville to Columbia, S. C. All through trains south are running late without local trains waiting for connections.

The Cortese Trio played one week only for the Pantages Circuit at Minneapolis, owing to the regularly routed show running short. The local management placed the turn.

PRODUCTION ENGAGEMENTS.

Marietta Craig has been engaged by Harry H. Frazee for his production of "Four Queens."

James Lane replaced Ubort Carlton in "Odds and Ends."

ILL AND INJURED.

Crawford and Montrose closed with "The Pacemakers" at the Gaity, Brooklyn, Dec. 15, it being necessary for Miss Montrose to undergo an operation.

George Welty, veteran actor, was ordered to St. Luke's Hospital, Chicago, suffering from heart trouble. Harry Elmer is replacing him this week in "The Man Who Came Back."

Bessie Carey, in Tokio cabaret, was severely burned in her room at the Princeton Hotel last week and is being treated by Dr. Louis Stern.

F. Newton Lindo, company manager of "Chu Chin Chow," has been confined to his home with a heavy cold. Daly Paskman substituted for him.

Falling and injuring his right arm, on the way to the train, Loney Haskell was unable to open at Poli's, Hartford, Dec. 17.

George M. Welty, manager for William A. Brady's "The Man Who Came Back," in Chicago, is dangerously ill in that city.

Moe Schenck was taken with a bad cold Monday and forced to remain away from the office. He will probably return some time this week.

Daisy Grant is reported convalescing after a serious operation in St. Michael's hospital, Toronto.

May Dowling, manager of the Chicago "Oh, Boy" company, is back at work after a few days with lumbago.

Pete Mack, New York agent, is in Chicago at the bedside of his mother, who is not expected to live.

Joe Hart is suffering with eye trouble, and may have to undergo an operation.

Paul Chute, of Boston, is improving after eight months' illness and is now at his home in West Boston.

Valyda (Valyda and her Brazilian Nuts) is in a hospital at Bloomington, Ill., suffering with pneumonia.

Helen Adele, the five-year-old daughter of Ernie William (Loew offices), ill with pneumonia, is now out of danger.

James Plunkett, the agent, has been laid up with a severe cold for the past week.

Lillian Apdale (Apdale's Animals) has retired from the act, seriously ill.

NEW ACTS.

Three sketches by Ralph T. Kettering are in process of rehearsal in Chicago and will be produced around New Year's week. William Shilling will produce a new Hawaiian sketch by Kettering entitled "The Naked Soul." Rodney Ranous and Marie Nelson will open Christmas week with "The Truth," and Frank La Rue and Elsie Graham will produce New Year's week "Don't Lie to Mama."

Roy Atwell, from musical comedy, in an act assisted by Alice Hills and a Jap player.—Sally Fields and Charles Conway (formerly Darrell and Conway), two-act.—Charlotte Parry in revival of "The Comstock Mystery."—Edwin Stevens, returning after a short season with Alice Neilsen in "Kitty Darlin'" (Alf T. Wilton).

The appearance of Robert Edeson in Newark week of December 31, in a play called "Love Forbidden," will not interfere with his vaudeville purpose of trying out the piece after which its future will be determined upon.

The S. Jay Kaufman sketch Laura Hope Crews will do is named "Love," not "Live," says S. Jay, but why he should mark a distinction between the two (especially S. Jay) is unfathomable.

Jack Freeman left "Stop, Look, Listen" in New Orleans and has returned to New York. He will shortly appear in a new act. His former partner, Dunham, continues with the show.

Mabel Hamilton is preparing to appear in her new act by Blanche Merrill. Grace Cameron also has a new act by the same author.

E. A. Weil has placed in rehearsal a new sketch by Frank Stammers, starring Laura Nelson Hall, called "A Woman's Glove."

"Yucatan," with Leo Greenwood, special setting and chorus (Herman Becker).

Miller and Lyle in "The Coal Hole" with six people (men).

Barabon and Grohs, reunited, dancing act; three special sets.

Nora Schiller, opening in San Diego, Cal.

"The Lonesome Club," by Ben Barnett, four people. (Lewis & Gordon.)

Lillian Smith and Liberty Anderson.

The Versatile Sextet (formerly Hale and Paterson's Jazz Band), now in their 20th week at the Trenton House, Trenton, N. J., tried out their new act at the Taylor opera house there, and after the first show were held over for the entire week as the headline, though the house runs under the "split" policy.

MARRIAGES.

Muriel Martin, one of the show girls of "The Midnight Frolic," who had been held over for the new show on the Amsterdam Roof, left Mr. Ziegfeld flat last Saturday, to attend to a little matrimonial matter with a New York business man.

Claude Kay (manager of the Montana Five) at Hattiesburg, Miss., Dec. 12, to a non-professional of that town.

Helen Lease to Perry Curtis (Billy Leight "Teddy Bears" Co.) on the stage at the Paramount theatre, Winston-Salem, N. C., Dec. 13.

Roger Harding (Frazer, Bunce and Harding) to Margaret Aiken, non-professional, Dec. 19, at Brooklyn.

Claire Whitney and John Sunderland, both of Clara Kimball Young's staff of players, married last week. Sunderland is a flight officer in the English aviation corps and came to America a couple of months ago on leave.

Lieutenant Cleves Kinhead, of Louisville, to Kathleen Patch, Shelburne Falls, Mass., at Toledo, Dec. 16. The groom was the author of "Common Clay," his Harvard College prize play.



GRACE FISHER

Greetings from the "Single of the Hour"

Late Prima Donna, Winter Garden, "Show of Wonders."

Return to vaudeville with a budget of new and exclusive songs and a gorgeous collection of gown creations. At the piano, JACK STERN.

THE GOLDEN CROOK.

A Jacques-Jemmon production, heretofore considered one of the best on the wheel principally because of the presence and ability of Billy Arlington. This season the show runs practically the same as last, but it lacks the personality of a single individual, and while the inexperienced auditor may never miss Frank Dobson, the former working partner of Arlington, it's a clutch Arlington does. This season Frank Devoe is playing the role, and exceptionally well. Devoe assumes a make-up very similar to the one introduced in the show by Dobson, so similar it suggests a direct copy, but since a type can hardly be copyrighted Devoe is blameless.

The show is reasonably well constructed, but Arlington, credited with its direction, might have added a trifle more comedy to the burlesque. This is almost wholly taken up with specialties of song and dance, opening with a drill march by the chorus, hence to an ensemble number and from there to the hush carrying duet dances. The centre scene likewise is built on specialty lines, introducing Lita and Redlow in modern dances and the Bull Mail Trio in popular songs. With a little more Arlington and Devoe and a little less specialty the show might have rounded out a trifle better.

The opener is identical the same as that of last season, with Arlington and Devoe supplying the comedy "bits" opposite Sol Lita, Walter La Foye and Edward Hennessey. The theme ramoles, but keeps mainly toward the humorous point, and Arlington cleverly takes up every situation for a laugh. Devoe shows the profit of his season's experience with the principal comic and keeps things running along smoothly enough, but his predecessor is a day ahead in the musical score. This, in memory serves correctly, was the biggest section of last season's show. Devoe is substituted here by Carl Taylor, who makes a weak effort to double the character. His enunciation identified him, and while the portion was acceptable, it lacked last season's "kick." Eleanor Cochran aided in this, and did well.

Also Miss Cochran, working with Arlington, led along the laugh bit of the show, a "bit" wherein Arlington roughs things up a trifle, but keeps strictly within a legitimate aim. It pulled a string of healthy laughs and gave the show a much needed touch of burlesque at that particular point.

The soubret is Mabel Redlow, a trifle thinner than usual, but full of "pep," a good dancer and one who can carry a number through. Lita, good looking and willing always Miss Lita and her twin share to extra honors for the aggregation. And the other principal women, the Misses Cochran and Mayne, helped immeasurably in everything ordered them.

The first part proper stands up particularly well. In "The Devoe" offered a specialty that brought him a little bit. Devoe has a nice style, and a few excellent specialties. He could consistently drop the "mother" recitation, for the song carries itself and it shows up his speed for a moment. His talk is entirely proper and brought the desired results.

Lita and Redlow in their modern dance routine fit well into a burlesque show. As dancers they rate fairly well with the modern crop, but beyond a usefulness for burlesque as a "filler" the dancing specialty carries little or no value.

The Bull Mail Trio, Hennessey, LaFoye and Taylor, have a good singing act, but could harmonize to better advantage, particularly the top tenor, who runs to a "blue" note occasionally during his lead. The men dress unbecomingly for a splendid appearance and time their stay correctly. They earned a hit, and deserved it.

Arlington could bolster up the third scene of the burlesque by eliminating his two-step Hawaiian dance and the wait. They are all poorly done and brought little or nothing, while some comedy would have been better appreciated.

The producers have been liberal in the production. The scenic equipment and wardrobe are fully up to the average of a big wheel show, and the chorus of 24 look good, dance equally well and carry a number nicely. The musical director has the encore habit and might be more diplomatic in his return calls. But notwithstanding the minor defects and the absence of Dobson, "The Golden Crook" is a good all around show, sufficiently entertaining to hold up its established reputation and one that should draw. *Wynn.*

SAT IN AND FELL.

Chicago, Dec. 19.

Robert C. Shoemaker, manager of the Gayety, has announced his engagement to Dollie Bunch, daughter of Mrs. Marie Bunch of Fresno, Cal., featured soubret with the "Speedway Girls."

The show played the Gayety recently. Bob sat in one afternoon to see what it was like, paid particular attention to the soubret and shortly afterward came the announcement.

Bruce Out of "Innocent Maids."

George S. Banks left Sunday to join Tom Dinkins' "Innocent Maids," replacing Al. Bruce as one of the principals.

Banks was formerly with Charles H. Waldron's "Bostonians."

SPEEDWAY GIRLS.

Chicago, Dec. 19.

Charles M. Baker's "Speedway Girls" revealed against a background of commonplace burlesque methods and accoutrement at the Empire two distinctive features—Marion Chase, a prima donna, too good for her surroundings, and Dolly Bunch, a soubret of no little class. Beyond that there is nothing—no book, no distinctive comedy, no startling numbers. A girl named Sue Milford, with shapely limbs and frizzy hair, does a nut number, in which she goes wild, but she is no Tanguay, and the effort peters out through gratuitous encores.

"The Speedway Girls," give, all in all, a splendidly typical example of how not to get by in burlesque. This industry is supposed to have improved and uplifted itself, especially through the elimination of smut, and furthermore, by raising the quality of the entertainment. The "ginger" is mostly out, except in the slovenly wiggle dance of one Fifi, who, under disguise of classical barefoot work, crosses the borders of the forbidden old crotch, but there is no other evidence of departure from the burley-que of 1900. The lines are stolen from everywhere, not one is coherent with any other, and the principal comedy lies in repeated pocket-pickings and betting silly bets in which the whiskered comedians put their stage money on the floor.

Miss Bunch, who makes a neat figure in her several rather tasty costumes, far outclasses her company. She renders lyrics intelligently, she sings sweetly and without effort to be a diva, and her comedy is swift, deft and human. Miss Chase, who looks like a lady and acts like one, even when her lines are fighting against it, is wasting her talents, her looks and her personality in the cigarette-laden atmosphere of a small time burlesque troupe; musical comedy surely has room for her.

A vegetable number, in which the girls appear as different garden truck is not without merit. There is a tinge of "dirt" in it, as the refrain has to do with the girls' prices going up; but it isn't offensive, as in an earlier number in which the women come forth as different mammals, and the lines that go with them at times are positively raw. *Lat.*

DIXON TONING DOWN.

The screaming siren of the American Wheel, Harry Dixon, decorated Broadway again this week, but with a muffler on his voice this time.

Accused of having a cold, being hoarse or having remained up throughout the night, Dixon denied everything, saying he had cultivated a civilized-speaking voice through having gone in training. To prove it, he whispered, whereupon all the people on the block turned around to see what had caused the noise.

Special Attraction for Pittsburgh.

Emil August and Simone de Beryl have been signed by George Jeffe, operator of the burlesque stock, Academy, Pittsburgh, as a "special attraction" for an indefinite period, starting Dec. 24.

Jeffe before quitting New York last week appointed Roehm & Richards to supply Jeffe with all talent hereafter.

BURLESQUE CHANGES.

Among burlesque changes arranged for this week were Johnny Martin and the Garland Sisters, specially signed for the "Military Maids," the trio joining in Pittsburgh next week.

Kitty Forsythe has left "The Sightseers" to marry a non-professional in Dayton, O., and her role has been assumed by Annette Harper, who has been understudying her this season. Hazel Regan has been added to the cast, joining next week in Syracuse.

SNOWBOUND FOR HOURS.

Snowbound 19 hours, with the members of the company failing to meet such a contingency by laying in any eatables and with no diner attached to the train, James (Blutch) Cooper's "Sightseers" had an eventful experience in making the jump from Toronto to Buffalo, reaching the latter town too late for the matinee Monday.

Both the Columbia and American shows out of Kansas City last Sunday were stalled in the snow and prevented from making either the afternoon or evening performances in St. Louis. The shows striking a 24-hour tie-up were Watson's "Orientals" and "Million Dollar Dolls."

ADE'S ADVICE TO AMERICANS
HOW TO HELP WIN THE WAR

Humorist Tells Us in His Own Inimical Way Just What to Do in the Present Crisis.

Advice to Americans between the ages of 30 and 50 on "How to Help Win the War" is given thus by George Ade:

While the war is on, the active work in support of the boys at the front will be shouldered cheerfully by men and women a little too old for acrobatic service, but not yet frosted at the temples. They will supply part of the money and most of the "pep" needed to supply and encourage a huge army in the field. It is for them to realize that we have passed the period of doubting and question answering.

We have come to the day when hustling must supplant conversation. It was all right six months ago to spare an hour a day in trying to convince someone with a vacant eye and a dark mind that we were really justified in accepting the insolent challenge thrown at us by Germany. You are to be forgiven, if even four months ago, you spent valuable time trying to convince a sluggish minority—

First—Government bonds are a safe investment. Second—Pro-German propaganda are to be hit in the head. Third—The Allies are to be trusted. Fourth—The Red Cross is above suspicion and does not obtain either money or knitted goods under false pretenses. Fifth—All taxes which have been levied are justified by extraordinary and unprecedented conditions.

Sixth—This is not a rich man's war; it was not precipitated by any Wall Street influence; it is not concerned over private investments; it is not a grand benefit for munition makers. Seventh—Fair promises have no value when they are made by a criminal who finds himself backed into a corner. Eighth—The men in our training camps and on board transports and stationed somewhere in France are being safeguarded as American soldiers never before were looked after, as regards wholesome food, proper sanitation, prevention of disease and moral guidance.

Why further enumerate?

Abe Martin met a feller down in Brown County that had never heard of Tony Pastor, and we have a taxpayer in our townships who thinks the world is flat and you can find cabaret performers in New York City who have never heard of such a place as Iowa, and clairvoyants still find customers and you can name people who will consult a patent-medicine "ad" in preference to a doctor and old Jethro Telford, over in Shady Township, carries a dried potato to keep off the rheumatism.

In every community you will find a contrary-minded sediment of the human race—people who keep themselves somewhat in evidence by noisily denying facts which are self-evident to all of their neighbors who happen to be in the full enjoyment of sanity. They are somewhat like frogs, they make an awful noise in proportion to their number.

Now if you will take the trouble to check up in your immediate neighborhood the people who, from the beginning of the war, have been full of doubts and questions and false alarms, you will find they are few in number and of precious little importance, except as atmospheric disturbances

Also did it ever occur to you:

That the man who had bought most liberally of Government bonds never questioned the safety of his security? That the woman who was knitting the most socks and sweaters never believed the silly stories about the Red Cross being a crooked institution? That the soldier boy about to board a transport and join his comrades in France and Great Britain never was known to doubt the sincerity of the men with whom he was soon to join shoulders?

No, indeed. All the wails and misgivings and fish stories are put into circulation by a few picayune outsiders who were just built to be obstructionists and somehow cannot help it.

They are in a class with the Tories who feasted the aristocratic British officers, while Washington's Army starved at Valley Forge. They are a hold-over of the Vallandigham clan that reviled Lincoln and gave an underhanded copperhead support to the cause of slavery, even after it was doomed. They are the kind of people who oppose public improvements, will not buy tickets for the Chautauqua, criticize the minister if he smiles in public and attach the presumption of guilt to any woman attacked by scandal. They are the small bores, the two-by-fours, the gnats, the sand flies, the ticks put upon the earth to teach good people the quality of patience. The time has come to ignore them.

If we cannot lock them up for safe keeping, at least we can shut them out from our daily program and go ahead with the important work laid out for us.

This is no time to waste precious hours and vocal energy in trying to prove that two and two make four, and water is wet, and the sun sets in the west, and the mad dog of Prussianism must be muzzled.

Do not try and convince the miniature La Follettes because they do not want to be convinced. They derive a bilious comfort from being different. They have learned that no cloud has a silver lining—it is festooned on the interior with crepe.

If all the optimists along your street should arise some morning into a world bedecked with dew sparkles and exclaim in unison, "What a beautiful sunny day," then some two-legged crab would emerge from behind a lilac bush and say, "Yes, but I think it will rain before night."

If you have a banana skin on the threshold of patriotic opportunity, kick it aside and do not let yourself become fussed. The stalwar' men and women of middle age are to keep the home fires burning during the supreme ordeal now at hand. They are to raise the crops, speed the factories, collect the taxes, organize the home guards, conserve the wheat, meat and sugar, back up the Red Cross, peddle the Liberty Bonds, write the letters, pack the comfort kits, and stand by for orders at all times.

If a busy worker finds someone tugging at his coat tails, the thing to do is to kick back, and kick hard, but do not waste time in looking around. By the way, here is an important tip for every man past 30. Do not tell around that you would be keen to enlist if you were just a little younger.

Some of the men just under 30 will have their doubts, and even those who believe you will not find entertainment in your conversation.

VARIETY

Trade Mark Registered
Published Weekly by
Stuart Silverman, President

Times Square New York

Advertising copy for current issues will be accepted at the New York office up to Wednesday night.

Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION

Annual..... \$4 Foreign..... \$5
Single copies, 10 cents

Entered as second-class matter December 22, 1906, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. XLIX. No. 4

The 12th Anniversary Number of VARIETY will be issued next week (dated Dec. 28). The usual custom has been to issue special editions of the theatrical papers just before Christmas. VARIETY's Anniversary Number yearly has been confused and often called a "Christmas Number," but it's published annually in December as a celebration of VARIETY's birth. And being international as VARIETY is, circulating all over, this country as well as abroad, the many advertisers who expressed in their announcements a Merry Christmas to friends, wished that day be merry to the larger majority invariably after Christmas had passed. In Europe was this especially so, also usually west of Omaha in the U. S. A Happy New Year though is always in order. With the issuance next week of VARIETY's Anniversary Number with its Happy New Year conveyances, it will be more current with the spirit of the holidays than a belated Merry Christmas. Since all other theatrical papers from time immemorial have been issuing "Christmas Numbers" before Christmas, it's just as well to have one paper doing it a little different anyway, even if it does break down tradition.

The theatrical team, known as No. 18, and headed by William Fox and H. B. Rosen, led all other teams in the \$5,000,000 subscription for New York undertaken on behalf of the Jewish War relief. The Fox-Rosen detail secured \$329,000. Mr. Fox devoted two weeks to the work, giving up all office attention during that time. Mr. Rosen is an insurance man with a wide acquaintance among theatrical people. B. F. Keith's Palace, New York, and Bushwick, Brooklyn, donated their entire receipts Friday, Dec. 14, to the fund, which raised \$10,000,000 throughout the country, with Jules Rosenwald (Sears, Roebuck & Co.) subscribing 10 per cent. of the total collected, making his contribution over a million dollars. Louis Mann had a proposal to enlist subscriptions from all Hebrew professionals by a small percentage of their weekly salary for a week or more, but Mr. Mann had not sufficient time to work out this plan through the subscription closing last Saturday, after the second week.

H. B. Marinelli, with his hobby flowers, sent a tremendous large basket of French carnations to Mme. Bernhardt at her premier Monday at the Palace, with the inscription "To the Great Sarah, these flowers from France." These carnations are the only ones of their kind in this country. Mr. Marinelli brought them over from France two years ago and has cultivated them at his home in Montvale, N. J., where he has two hot-houses and 4,000 plants.

Berlin is districted at present to prevent a mobilization of its civilian population without the police or military authorities informed in advance. This procedure seems to be aimed at the socialist element of that city, and is responsible in part perhaps for the deferred uprising that could lead to a revolutionary movement in Berlin and

throughout Germany. Berlin is divided into many districts. The residents (natives) within each are required to have a pass to leave it. A limited number of passes are issued daily for a district.

The Cecil Spooner Stock, at the Grand, Brooklyn, Dec. 16, produced a new play by a hitherto unknown author called "When a Woman Loves." This author was known as Mrs. Christian, and there was quite some curiosity as to her identity. It now appears it was Mrs. Christian Hemmick, of Washington, D. C., who has written many other plays and has won considerable fame as a painter and is also prominent in society at the Capital.

George H. Degnon is Capt. David Fallon, the soldier and author, who was awarded a military cross for bravery in the campaign at Gallipoli, who is making a lecture tour of the United States. Fallon, a college graduate, has different subjects and Degnon is having no trouble in getting bookings. Willard Coxy is handling the press matter. The tour is sponsored by William J. Ryan, Philadelphia.

Mayor Hylan occupied a box at a Keith theatre the other evening to witness the performance of Dorothy Jardon. The mayor-elect had induced Miss Jardon to visit Camp Upton and sing for the soldiers. After hearing about her reception there the mayor-elect wanted to hear Miss Jardon himself.

When the May Robson show, "A Little Bit Old Fashioned," reopens its tour in Trenton Christmas night it will

Pearl Baremore, playing Angelica in Shuberts' "Maytime," withdrew Saturday. Simultaneously Miss Baremore discovered her \$85 wrist watch had been purloined from her dressing room.

M. J. Donnelly, half-partner with the late W. J. Timmons when they obtained the Kansas City house for a Pantages lease, is now personally managing it, assuming the work formerly handled by Timmons, who died Dec. 10.

Pavlowa is contemplating a tour of South America with two new ballets that are now being produced under Mons. V. Damidre. Special scenery will be made at the P. Dodd Ackerman studios.

The Imperial at Halifax donated its entire gross for the week ending last Saturday to the explosion sufferers. The house is owned by E. F. Albee and A. Paul Keith. The management paid all operating expenses.

The Greenroom Club held a baseball night last Sunday, with former Governor Tener, W. F. Baker and Hughie Jennings the principal ball lights present.

While purchasing gowns at the Kahn establishment last week, Mrs. I. Hanover accidentally dropped a \$3,000 diamond bar pin. It was returned to her the same day.

The Frank A. Keeney picture office in the Putnam Building has lettered

IX." The stories are almost identical. The impression is Mrs. Reinhardt tired of waiting for a production of her play and novelized it.

There are more traveling stocks operative in the east at this time than last season. According to the booking agents they are ahead on the season. On the books of the Eastern Managers' Association are Mae Edwards, Pickett Sisters, Manhattan Players, Billy Allen, Harry (Doc) March, Chicago stock, Bob Ott, Hoyt Musical revue, Charles Champlin (two companies), Myrtle-Harder, Joseph Payton, Nancy Boyer and Arthur Chatterton. These are all traveling repertoire outfits and do not embrace those "wild-cats" through this section at present.

"The Land of Joy," now at the Park, will move into a theatre nearer "the district" shortly, and after playing there will be taken out on the road under the direction of H. B. Marinelli. The Velasco Brothers, who brought the piece over from Spain, will take out the entire production, which includes 60 people. The show will only play the larger cities on tour. The report "Joy" would leave the Park Jan. 12 and be succeeded by "Seven Days' Leave" is a trifle premature. The Valverde people have until the end of next week to exercise their option to remain longer.

Every precaution is being taken by the Government to prevent food made unwholesome by adulteration or through tampering by enemies from reaching American soldiers and sailors in France or in this country. Every pound of meat which reaches the mess tables of Uncle Sam's fighting forces is inspected at least twice, first at the establishment where it is packed and later by trained inspectors of the Department of Agriculture stationed at the camps. There are 2,600 of these officials, who personally inspect the animals. The carcasses at the time of slaughter and the parts which are all stamped by the Government officials. All meat which is unsound, unhealthy and otherwise unfit for food is condemned and destroyed in the presence of the inspectors.

Postmaster Patton, of New York, has called special attention to the notice issued by the Postmaster General, to the effect that postal-savings deposits owned by subjects of Austria-Hungary will not be seized or withheld by the Government. Also that declaration of war with Austria-Hungary will not change the status of citizens of those countries, resident in the United States. There is no reason whatever why such persons should be concerned about their property, real or personal, or their funds in bank, securities or other investments. Under the "Trading with the Enemy Act" the Alien Property Custodian will take into his possession only the property in this country held for, or for the benefit of persons actually resident within the enemy's territory.

The advance copies of "Pick-Me-Up," the have-a-laugh joke book by Aaron Hoffman, have been issued. The book has 32 pages and a cover and carries a warning on the first page, with a page explanation of the reason for the existence of the author. The warning reads: "Warning! Don't laugh! This book costs ten cents. It contains one thousand jokes. Each joke costs you 1/100 of a cent. A good laugh is worth a million dollars to anybody, so each time you laugh at one of these jokes you owe the author nine hundred and ninety-nine thousand, nine hundred and ninety-nine dollars and ninety-nine and ninety-nine hundredths cents." "Have a Laugh" is to be issued 12 times during 1918, by the "Pick-Me-Up" Publishing Co., in which Henry Waterson is one of the prime movers.

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.

have a new advance agent, as James Whittendale, who has been ahead, has severed connections rather than accept a reduction in salary. The show is managed by Gus Pitou.

Negotiations are under way by Gus Hill to have the Bowman Brothers, William and James, head his new minstrel show, which will take to the road after the first of the year. The Bowmans just finished a vaudeville tour through the south.

"Ignatz," the big monkey in Teddy Osborn's pantomime novelty succumbed at Rock Island, Dec. 11. Miss Osborn has discontinued the act. From now on, she will confine her efforts towards singing acts with a male partner.

At the Academy of Music, Brooklyn, Saturday night, Henry Bayard will present "La Cordelette," a play of the French Revolution. Madame Pilar Morin will have the leading role, with Josephine Wahn as the Marquis, supported by Caroline Greenfield, A. de Senna, and a company of 30.

John W. Considine was reported having purchased for \$7,100 through a commissioner, "Clematis II" at the sale of the Schuyler L. Parsons' stable at Durland's Academy, New York, Dec. 14. It was the highest priced horse of the sale.

Mabelle Estelle, taking advantage of the lay-off of her company in "Turn Back the Hours" this week, jumped from Chicago to visit her mother. She opens next Sunday night in Peoria, Ill.

on its door holding the firm's title, "No Casting—No Booking."

Saile de Wolf, a brother of the de Wolf Sisters, has joined the Richmond music forces.

John W. Ransome has been placed for a tour of the Loew Circuit by Charles J. Fitzpatrick.

William H. Crane has been routed over the Orpheum Circuit, opening in a couple of months or so.

Low Herman obtained a divorce from Sallie Fields in Chicago, Dec. 7.

Several of the firms manufacturing motor trucks and motor truck trailers have had their representatives making an active canvass of the theatrical district during the past few days trying to interest managers in their products. They are advocating the managers employ a motor truck form of transportation for productions on tour, but the managers for the greater part decline to be interested because of the chaotic condition of business on the road.

Winthrop Ames in the future may direct all his production activities to providing attractions for the Little theatre. He may produce "The Lonely Lady" next spring. The advent of a story by Mary Roberts Reinhardt in a novel form under the title of "Long Live the King!" seemingly puts to rest the report Mr. Ames will produce a play by the same author under the title of "Otto the

PLAYERS AND PRODUCERS MAY REAP BENEFIT BY LEGIT "WAR"

No Especial Interest Otherwise Attaching to Discounted Klaw & Erlanger-Shubert Split. Many Producing Managements Protected Themselves While Peace Pact Was Operative. George B. Cox's Death Potent in Renewed Battle.

The "split" between Klaw & Erlanger and the Shuberts brought but little excitement in its wake this week. It had long been discounted by those interested in the legitimate branch of theatricals. Indications for some time have been pointing toward a break in the booking relations of the two "syndicates."

Following the settlement made in Philadelphia on the Raymond Hitchcock "Hitchy Koo" booking over there, the Shuberts issued an announcement, printed in part by some of the dailies Monday that they had withdrawn from the pooling arrangement with K. & E. K. & E. answered it Tuesday. Both statements in full are published under "News from the Dailies" on page 14 of this issue.

With the Shuberts and K. & E. battling once more, the field for the actors and producers becomes an open one again. They are the only ones interested certain to benefit. Several of the large producing managements in the legit are independent of both factions. The condition four years after the pooling arrangement was made is vastly different in legit theatricals. (It was for 10 years and had six more to run.) A. H. Woods, Cohan & Harris, Selwyn & Co., Oliver Morosco, Elliott, Comstock & Gest, David Belasco, and one or two others of lesser importance have theatres of their own, some in more than one city. The "road" especially at this time means little to any of them. Nearly all of those mentioned have fortified themselves in peace times to be independent at any time. Whether any or all may throw their sympathies or their shows in either direction is a matter of the future, but meanwhile none of the bigger outside producers are worrying.

Klaw & Erlanger and the Shuberts have never hitched whether with either agreeable to anything done by the other in the matter.

In conference or at their respective desks. A. L. Erlanger and J. J. Shubert have had several verbal conflicts, with J. J., in his emphatic manner, not attempting any diplomatic conversational effort.

From the outset of the pool, K. & E. were distrustful of the Shuberts. The pooled cities were Chicago, Philadelphia, Boston, Baltimore and St. Louis. The Wilbur, Boston, was not included, through the Shuberts professing but 25% in that house. When K. & E. found the Shuberts held 50 per cent. of the Wilbur, they thought their surmise had been correct. Again was the distrust intensified when the Shuberts secured the American Music Hall, Chicago, and had the lease go to Lew Fields. But that hold out was expensive since the American lost \$60,000 its first year under the Shubert direction. Had it been in the Chicago pool, its losses would have been carried by that.

In Philadelphia recently, when the Shuberts arranged for the 20-year lease of the new Sam S. Shubert to be built there next to the Academy of Music, the lease was taken by Elliott, Comstock & Gest, who are not a party to the pool. This is considered one of

the best theatrical deals put over for years. A valuable site with a good capacity for the theatre, the rental ranges from \$50,000 annually at the commencement of the lease, to \$60,000 at its close. It was reported at the time S. F. Nixon in Philly was "jobbed" to turn down the proposition, to give the Shuberts a standing in case the matter went to law, but in the light of succeeding events this trouble went for naught, although it is a fact Mr. Nixon did turn it down, notwithstanding he knew K. & E. would have to vacate the Forrest over there in another year, leaving K. & E. without a \$2 Philadelphia theatre representation.

The late George B. Cox of Cincinnati, heavily interested with the Shuberts, forced them into the pooling combination. That pool made \$760,000 its first year, of which Cox received a share, and he was reported to have stated at the time it was the first money he ever got out of his Shubert investments. With the death of Mr. Cox and the pressure from that quarter removed from the Shuberts, it was deemed almost a certainty the Shuberts would sooner or later break from the K. & E. affiliation which had grown distasteful to each. Within the year when the Cox theatrical holdings were passed to Congressman Rhinock and the Shuberts this made it more positive, although whether that transfer was merely a transfer for some protective measure or an actual sale has not become public. It was claimed at the time to be a sale. Congressman Rhinock is a big factor in the Shubert enterprises and is reported to keep close tab upon all of its affairs.

At the time the pool was effected and through Cox's stand, the late Andrew Friedman and S. Guggenheimer held big blocks of Shubert stock. They stood behind Cox, who then acquired their stock holdings, Friedman retaining interest in some Shubert theatres only.

Many differences arose between the Shuberts and K. & E., with Klaw & Erlanger evidently taking care of themselves at all times, and the Shuberts doing the same until the conflicts these matters brought to a focus seemed to disarrange any understanding as to bookings. Some of the bookings of attractions in legit houses for cities (outside the pool towns—and sometimes in them) where there were two or more \$2 houses were ridiculous for two booking offices presumed to have reached an understanding, but these continued and often happened during a season.

The division at the present time finds the Shuberts in their best condition. The past two seasons were the most successful financially the Shuberts have had. Klaw & Erlanger also made money in the good times, more through conservative selection of attractions, whereas the Shuberts were often obliged to speculate to keep their houses open.

The break though appeals to players as their opportunity once again and they look forward now to active bidding for services by the opponents. Producers have had the experience before and are competent to enforce the best of terms when there is a demand for them or their attractions.

ROAD'S WORST WEEK.

Last week holds the record thus far for bad business. Reports from all sections of the country indicate there was a further general falling off in receipts and another fall this week is probable, just previous to Xmas.

The military authorities in compelling all men in camps to be in quarters at 9 p. m. have also ruined whatever chance there was of night business in the towns near cantonments.

In making a prediction for business after the New Year it was stated two-thirds of the touring attractions at present on the road will be in by Jan. 15.

Reports on business for the last couple of weeks around the country include figures on "Springtime" in Milwaukee, where the show got only \$5,400. The company appearing in San Francisco in the piece had a loss of \$3,200 on its first week in the town. In Vicksburg the old reliable "Ben Hur" played three performances, including Thanksgiving Day, to a total gross of \$1,700.

The coast tours of "Have a Heart," the Henry W. Savage production and Arthur Hammerstein's "You're in Love" have been cancelled. The business between Chicago and the coast is reported as nil and the coast itself hardly better, Los Angeles and San Francisco giving small returns to big shows.

PROVIDENCE EXPECTS SURPRISE.

Providence, R. I., Dec. 19.

In view of reported negotiations for new houses in this city by Klaw & Erlanger and the Shuberts, the rival theatrical combines breaking their alliance, the latest local move Saturday when the Emery closed and announcement was made it would remain dark until after the holidays, with a surprise in store for theatregoers on its reopening, gave rise to a suspicion either side will appear as its next director.

Nothing more has been heard of the proposed deal for the Modern by Klaw & Erlanger.

ACTION AGAINST LADY DUFF?

The sorrows of vaudeville are not alone confined to the stage as Lady Duff Gordon, vaudeville's latest title, is going to discover, so claims Muriel Ridley, a dancer, who alleges to have been engaged by the modiste-headliner as a part of the dress specialty, Muriel to supply the terpsichorean display.

Three days before the act opened Lady Duff is said to have told Miss Ridley her services would not be required, the polite commercial manner of firing, but says Muriel her ladyship told her nothing else, and she is dying to know the reason.

Miss Ridley may consult an attorney and order him to learn why she was let out, in the way of an action to recover damages for breach of contract, and Muriel has her eye on three of the Lady Duff vaudeville gowns she would accept in part settlement.

MANAGING MARGOT KELLY.

A pantomime has been written by J. P. Sinott, who will probably star Margot Kelly in it. Mr. Sinott is managing the theatrical affairs of Miss Kelly. He has a column on "The Mail" called "Mid-Channel" and signed by him, "Skipper Sinott."

Miss Kelly was to have opened with "Miss 1917" at the Century, but became ill a few days before the premiere. She was in "Pierre the Prodigal," also "Fluff" at the 39th Street, which was not as successful.

CHARLIE BIRD ILL.

Charles A. Bird, general manager for Elliott, Comstock & Gest, has been confined to his bed for the past 10 days seriously ill with pneumonia. Reports of his condition at mid-week were encouraging.

CHORUS GIRLS' TALK.

"Oh, Ethel, did you hear what that John put over on his sweetie? He's a rum but maybe a wise one. You haven't heard it? You ought to lay off that guy who hides away with you at Rogers' because it's cheaper and make him wing along the Broadway route once in a while, then you'd be tipped right."

"I'll tell you, don't worry, but I must get in my introduction. Well, this John had coin, regular money. He used to sign his checks in blank wherever he went and had never figured up his bank account from the first day his father opened it for him. That's my idea of a regular, Ethel, and how that dame could land him, while I am lucky to find a guy who isn't always looking for a black and white, I don't know."

"Well, she got him, Ethel, and after two days, he knew she would be a star if he had to make her himself, so I guess he made her, but that didn't seem much trouble with a healthy roll like he had behind him."

"First it was a machine then the rest wound up with a production that had \$40,000 in the scenery before the principals commenced to rehearse. The John wasn't posing as her manager, just as her friend. One day he must have heard about another manager and the next day the machine was missing from the garage and the next day the John was on his way to Europe, but oh, Ethel, that \$40,000 is still in the scenery."

MUSICAL SHOWS OPENING.

"Say When," the new intimate musical comedy by Bolton, Kern and Wodehouse, which William Elliott and F. Ray Comstock are producing, will open in Schenectady Saturday and after an appearance at Wilmington, reopen the Princess Jan. 7.

The cast will be headed by Edward Ables, Carrol McComas and Florence Shirley.

Schenectady, N. Y., Dec. 19.

"Girl of Mine," a new musical piece, by Philip Bartholemew, with music by Frank Tours, will open here Saturday, the production being by Elizabeth Marbury. The leads are Marie Nordstrom, Edna Wallace Hopper, Frank Fay, Mary Louise Morrison.

Wodehouse, Bolton and Kern are completing a new musical comedy called "Here's Looking at You," scheduled for the Princess as soon as completed. Elliott & Comstock will produce it.

UNFOUNDED A. E. A. REPORTS.

Locally and from the road comes inquiry to the Actors' Equity Association by members wishing to know if it is true that the Equity, through its secretary, Howard Kyle, advised players to cut salaries. Some publications went so far as to quote Mr. Kyle to that extent without taking the trouble of verifying the report or obtaining an authentic statement.

Mr. Kyle denies most emphatically these erroneous reports, stating they were doing both him and the Equity much harm. Mr. Kyle said VARIETY's story last week on this matter conveyed the right impression and the Equity was not advising any salary cuts whatsoever.

Rehearsing Grace George's New Play.

When the new Grace George play, "The Indestructible Wife," which the Hattons wrote, has progressed sufficiently in rehearsals, it will take to the road for several weeks prior to opening in New York.

Miss George's support remains much the same as it did when used during her very recent repertory season at the Playhouse.

SHUBERT'S SALARY SLASHING SPRINGS SURPRISE STOPPAGE

Threatened Wholesale Reductions in Players' Weekly Stipend Abandoned Temporarily, Anyway. Members of Different Companies Affected Had Given "Notice" of Quitting. Players Stay When Told "Cuts" Were Not Coming.

Salary cutting that became general several weeks ago in many legitimate attractions has been halted, with the result a number of players who either handed in their notices or stepped out, have returned to various casts.

The Shuberts decided upon wholesale salary reductions in "Maytime" following a similar course at the Winter Garden in "Doing Our Bit," but suffered a change of mind. Charles Purcell when asked to accept a cut handed in his notice. All last week Forrest Huff rehearsed the Purcell role. Saturday the Shuberts decided not to cut in Purcell's case and he remains with the show.

For a similar cause Arthur Albino quit "Maytime" and Mischa Ferranzi replaced him. This switch was of short duration. Monday night Albino rejoined the show at the original salary. Of those who quit the piece only Gertrude Vanderbilt remains out, but early this week it was thought she too would be recalled.

It appears that where players stood out against salary cutting, managers were forced to maintain the figure stipulated in the individual contracts since substitutions have proven unsatisfactory and in other cases where salary was reduced the original members of the cast have been called back into the shows.

One of the few producing firms that did not attempt salary cutting was Elliott, Comstock & Gest, who neither disturbed salary lists in New York nor on the road.

JACK MASON BACK AT GARDEN.

The Shuberts have reengaged Jack Mason, to stage the numbers in the new productions at the Winter Garden. Mr. Mason follows Allen Foster, who left the Shuberts a couple of weeks ago, Mr. Foster having succeeded Mr. Mason as the Shubert number-stager.

Just now Mr. Mason is staging the songs and dances in the new Cohan Review.

NUDENESS IS PROMISED.

Atlantic City, Dec. 19. Those who witness John Cort's production of "Flo Flo" here figure that it will hit New York a wallop, not so much on its story or music but because a couple of women in the production are decollete almost to the point of nakedness.

The show was well liked here and when a couple of changes are made in the cast in the principal women it will play better.

Before opening at the Cort theatre here Vera Michelena will have replaced Roma June, and Wanda Lyons will be in the role originally played by Dolly Castles.

Those witnessing "Seven Days Leave" out of town will receive a surprise when the show is brought to the Park, New York, Jan. 14. The play has been rewritten and for a brief minute there is said to be a flash of one of the leading women in what might be termed the altogether. The scene calls for the one captured as a spy and stripped of her bathing costume (so that the heroine can do the

big swim) to throw off her cloak and make her escape by plunging through a window into the bay below.

It was the first intention of the producers to try to secure the Knickerbocker theatre and operate it with "Seven Days Leave" as a melodrama on a large scale at \$1 top. This may be the policy at the Park.

BROUN'S CENSORED HUMOR.

Salina Salano, late of the Boston "Traveler," is now dramatic editor of the New York "Tribune," she having joined the staff upon the retirement of Ralph Block, who is with "The New Republic," a magazine published in Washington.

Miss Salano was once in vaudeville. She occupies a unique position since it has been many years since a woman headed the dramatic department on a metropolitan daily (the "Evening World" at one time had a female dramatic editor).

With the withdrawal of Mr. Block, J. A. Pierce is acting as reviewer. A change in the Trib's dramatic department may occur again soon with the return from the war zone of Heywood Broun. The latter quit as a war correspondent after a number of quarrels with the censors, who it is understood finally took the stand of not permitting any of his writings to go through. It is reported Broun's stuff held too much humor for the censors. He is to write a book on the war and his experiences.

DROPPED DEAD BETWEEN SHOWS.

Milwaukee, Dec. 19. Gus Cohen here last week with "Kalinka" dropped dead at his hotel Saturday afternoon between the matinee and night performances.

An understudy was impressed for the evening performance.

"DOUBLE EXPOSURE" IN PLAY.

A double scene operated in a series of cut-backs, much after the fashion of a picture story, is said to be the mode of telling the tale of "Yes or No," which opens tomorrow (Saturday) night.

"WIDOW" CONTINUES.

Those financially interested in "The Grass Widow" believe the piece is bound to catch the public fancy if plugged and they have decided to keep the attraction on after the Liberty engagement ends Saturday. The question uppermost just now is just which house the show will go into next week. Up to Wednesday night there was no definite plan.

The show is said to have stood a loss of \$3,500 at the Liberty last week.

SAVED A REFUND.

Wilmington, Del., Dec. 19. Hitchcock & Goetz sprang an unexpected novelty on the local first-nighters upon the opening of "Words and Music" Monday at the Playhouse.

The production was delayed in transit, not arriving until after eight in the evening, so the curtain was raised and the first scenes were set in view of the audience, using this alternative instead of dismissing the house.

The management figures it saved nearly \$1,500, the amount taken in at the box office, which would have had to be turned back. In spite of a very late start the final curtain fell at 11.45.

COHAN & HARRIS' FIVE.

By the first Cohan & Harris will have four shows on Broadway, with a fifth slated to hit town later.

The shows now here are: Leo Dietrichstein at the Cohan, and "A Tailor Made Man" at the Astor. "Going Up" is to come into the Liberty Christmas night. The Cohan Revue, following an agreement as to terms for the Amsterdam, is almost sure to open here New Year's Eve.

The fifth piece will be Mary Ryan in "The Teacher of Goshen Hollow" which Harry J. Smith (author of "A Tailor Made Man") wrote. Miss Ryan opens in Buffalo Christmas Eve, playing there a week and splits the following week between Syracuse and Hartford.

In support of Miss Ryan will be Lillian Dix, Viola Leach, Nina Morris, Marie Haynes, Evelyn Carrington, Katherine Brewster, Claremont Carroll, Maxine Mazanovitch (three children), Florence Curran, Curtis Cooksey, Edward Snader, William J. Phinney, Horace James, Edward G. Robinson, Ethan Allen, Harry Hubbard, Waldo Whipple, Tommy and James Gillen, Paul Bryant (last three boys) and Carolina Lee.

Francis X. Hope will look after the Cohan Revue while Victor Kiraly will manage "Going Up" and Joseph De Milt will handle the Ryan show.

"PAUL" AND HERZ ON COAST.

Ralph Herz is to again appear in "Good Night Paul." He left for the coast this week to put the piece on at the Alcazar, Frisco, where the Alcazar Stock is producing.

Two other members of the original cast will be seen in the coast production, Elizabeth Murray and Burrelle Barbaretta (the latter retiring from "Furs and Frills"). Others will be Marta Golden and Jane Urban.

The show was originally called "Oh So Happy" in Chicago, but under the "Paul" title it was at the Hudson, New York, and then ceased after a brief road trip.

OPERA AND BALLET AT MET.

"Le Cog D'or," a Russian opera and ballet, previously seen in but four cities (London, Berlin, Paris and Petrograd) will open at the Metropolitan Opera House in March.

P. Dodd Ackerman will furnish the special stage scenery and effects.

ROW IN GAMUT CLUB.

A fine little row brewing in the Gamut Club, the membership comprising some of the most notable of the women of the stage and literature.

There have been several resignations tendered, with the acceptance to be acted on later.

The cause is that several invited guests at recent formal gatherings have been Germans, or people who indicated they had German sympathies from their conversations. Several of the members excepted and decided to drop out.

Mary Shaw is the president of the club at present.

FISKE'S NEXT PLAY.

Harrison Gray Fiske is to present "The Importance of Being Earnest." The piece, by Oscar Wilde, is a revival, was originally produced at the Fifth Ave.

"WORDS & MUSIC" AT \$5.

For the opening of "Words and Music" at the Fulton tomorrow night a \$5 orchestra and \$3 balcony scale is being asked.

On the outside Wednesday the general indications were the opening wouldn't be a sell out at that scale.

Anna Luther Gets Her Divorce.

Los Angeles, Dec. 19. Anna Luther, a professional, has been granted a divorce from her husband, Sam E. Dribben, a New York broker.

"FOLLIES" AND CHICAGO.

Chicago, Dec. 19.

The advance emissary of the incomparable Ziegfeld "Follies" came into this quiet, rural community with two guns in his outstretched hands, and "kick in" is the cry that resounds hereabouts.

Such money as is being talked anent this "Follies" advent is new and strange to the ears of the simple Chicago folk.

The buy to be handed the assembled scalpers will run to over \$100,000. It is that or nothing. The demand is that they take the solid nine weeks' output of choice seats, the entire run.

The first three rows are to draw \$3.50 each, making \$3.85 with war tax, plus 50 cents (twice the usual amount) premium, standing the brokers \$4.35 each. This means \$5 over the counter for seats. Back of the third row the price is \$2.50, same premium, total to the consumer, \$4.

New Year's Eve the seats will be \$5, flat, meaning \$5.50 with tax, \$6 to the scalpers unless it is decided to hook them for an extra fancy premium that eventful night.

With that kind of show business staring at them, the brokers took no chances. They journeyed one by one to Detroit and looked the Ziegfeld troupe over. They returned with the verdict that it is the biggest and the best that has yet borne the trade mark, so the buy will no doubt have been consummated before the end of the week. An equitable division is to be made among the different scalpers, no monopolies or favorites being played by the show management.

Some brokers also traveled to Milwaukee to see the Kolb and Dill piece, as even this modest prairie organization is asking advance buys. This one will sell at \$1.50, box office, with \$3 on New Year's Eve.

"The Follies," so far, denies there is to be a second show to meet 1918, with likelihood of a change to the affirmative, as the show is worth not less than \$3,500. "The Passing Show" will give two (last year's midnight entertainment, with Al Jolson, having garnered \$3,200).

11.15 PREMIERE.

Pittsburgh, Dec. 19.

David Belasco's production of "Seven Chances" will succeed "The Man Who Stayed at Home" at the Pitt Christmas Eve and will have its premiere at 11.15 P. M. The piece has never been seen in this city.

"Seven Chances" is being rehearsed in New York at Bryant Hall under the direction of Charles Br. Kate. The cast includes Frank Thomas, Robert Hymann, Charles Brokate, Jack Bohn, John Maurice Sullivan, Walter Petri, Maud Hanaford, Rose Morrison, Alice Carroll, Virginia Mann, Nancy Winston, Lillian Baker, Louise Cook, Shirley Carter.

The organization leaves for Pittsburgh Saturday night. It may open in New York at the Park, Jan. 14.

REVIVING "WU."

Walker Whiteside is to revive "Mr. Wu." Casting has begun. When Mr. Whiteside appeared in it several seasons ago it was well regarded, though thought several years ahead of time.

Francis Wilson Lecturing.

Francis Wilson is spending his spare time on the lecture platform. When he found the season here and no starring vehicle obtainable, Mr. Wilson wrote some new lecture subjects, having had several from previous years. Through an arrangement with the J. D. Pond Bureau he has been booking dates through New England.

His subjects include "Humorous Incidents in An Actor's Life," "Jefferson" and "Eugene Field" (his initial lecture).

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 Friars is to hold a pool tournament in the Monastery.

The circus people have offered aid to the Government in transportation.

Three more "The Natural Law" companies will leave New York on or about Jan. 1.

"Good Morning Rosamond" closed at the 48th Street Dec. 15. "Yes or No" opened there yesterday (Thursday).

Countess Gana Mossato, a soprano from Italy, made her American debut at the Winter Garden, Dec. 16.

The President has accepted the resignation of First Lieut. J. C. R. Hall, 2d Inf., National Guard of New York.

"The Steps of Gold," Christmas pageant, will be given in the Bryant Park Plaza, of the Public Library on Dec. 30.

"Lightnin'," a new comedy by Winchell Smith and Frank Bacon, will be produced in Washington, Jan. 10.

"The Grass Widow" will be produced in London, at the Alhambra, early in the spring, by William J. Wilson.

Mrs. E. A. Eberle, who is appearing in "Good Morning Rosamond," celebrated her 61st birthday last week.

The first theatre to pay the war tax was the Manhattan, where "Chu Chin Chow" is playing. The amount was \$10,194.27 for November.

A "Maytime" road company has been organized, with J. C. Thomas in the leading role. It will open in Washington Christmas Eve.

"The Future," with the scenes laid in Berlin, has been expected for production by Elliott Comstock & Gest. The author is a Chicago newspaperman.

Subscription tickets good for any 12 performances at the price of ten, have been issued by the management of the Theatre du Vieux Colombier, New York.

Johann Strauss' "On the Blue Danube" will be presented Christmas Day, at the Yorkville, for the first time in this country. Adolph Philipp is the producer.

"The Love Mill," a musical comedy by Alfred Francis and Earl Carroll, which was produced last Feb. in Boston and Chicago, will be presented in New York after New Year's.

It is not unlikely that "Seven Chances," originally produced by David Belasco, will be revived during the Christmas holidays in Pittsburgh.

A benefit performance will be tendered by artists in aid of Convalescent Relief Division of the Social Service Bureau of Bellevue and Allied Hospitals at the Hippodrome, Jan. 13.

In the cast of "General Post," which will be produced at the Gaiety Christmas Eve, will be William Courtney, Thomas A. Wise, Olive Tell, Wigney Percyval and Cynthia Brooke.

J. R. Lockwood, part owner of the Majestic, Burlington, Va., and F. E. Coburn have purchased a city block in Glens Falls and will erect a new theatre there.

The Stages Women's War Relief cleared \$7,203.83, in the 19 days of the Hero Land Bazaar. The receipts for Halifax Day were \$417.

Elsie Kearns will shortly be seen in her own production of "Lilies" and "Mellande," by Maeterlinck, in which George Carleton Sommes will act as her leading man.

Contracts have been closed by Chamberlin Brown with Laura Hope Crews and Frank Thomas to manage their stage affairs for five years.

Augustus Thomas' drama "The Copperhead," has been placed in rehearsal by John D. Williams, the leading role will be played by Lionel Barrymore.

A new musical play will shortly be produced, "Girl of My Heart," which Perry J. Kelly is preparing to launch at the Duquesne, Pittsburgh, on Jan. 14.

Selwyns have placed the Harris at the disposal of the National Service Committee each Sunday for entertainments for soldiers and sailors in the city on leave.

The title of Eugene Walters' drama has been changed from the "Assassin" to "The Heri-

tage." Rehearsals are under way, with Cecil Keightley and Lowell Sberman in the principal parts.

The announcement was made at the various recruiting stations in New York, that the Government was in need of 15,000 men for guard service, for the protection of public utilities in the United States.

The Theatre Workshop will give four plays from the Yiddish at the People's House, in East 15th street, on the evenings of Jan. 8 and 10. The plays will be staged under the direction of George Henry Trader.

Nat Goodwin lost a \$25,000 suit in California, decision being handed down against him Dec. 17. The proceedings were to foreclose on certain mortgages aggregating that amount and judgment was taken by default.

There will be no lack of Xmas entertainment in cities near the army training camps. Soldiers and sailors this year in many instances will furnish the major portion of the programs.

The United States Food Administration has appointed Martha Van Rensselaer as director of home economics in New York State, outside New York City, and Mrs. Mary Schwartz Rose, to the same position for the city.

Dec. 28, the Professional Woman's League will give its special Christmas dance, at the League club rooms, 1909 Broadway, while Dec. 31 the New Year's Eve party is to be held at the same place.

Supreme Court Justice Philbin has accepted the chairmanship of the Executive Committee of prominent men and women of New York and New Jersey, which will try to nationalize America's passion play, "Veronica's Veil."

Josephine Wehn will be the Marquise in "La Cordette," a play of the French Revolution, which Henry Bayard will present at the Brooklyn Academy of Music tomorrow night (Saturday).

Maude Adams has been extended all the privileges of a citizenship of the British Empire, at Toronto; she has been made an honorary member of the Chamberlain Chapter of the Imperial Order of the Daughters of the Empire, an active war organization.

A benefit for the members of the 8th Coast Artillery, armory at Jerome avenue and Kingsbridge road, will be held at the Manhattan O. H. Dec. 23 under the auspices of the Veteran Association of the 8th Regt. N. G. N. Y.

The Shuberts have received bids for the construction in the basement of their 41th St. theatre, of a kerosene fuel electric generating plant. The Government fuel conservation order does not restrict the use of electric signs generated by kerosene.

Christmas night Margaret Anglin will open at the Playhouse in "Billeted," a war comedy by F. Tennvayn Jesse and H. M. Harwood, Grace George, in the meanwhile, will begin rehearsals of two new plays, "The Industrious Wife," by Frederic and Fanny Hatton, and a comedy by Langdon Mitchell. One of these will be presented early next year.

Starting Dec. 17, the Washington Square Players cut the rates at the Comedy in half, except for the \$2 seats, which were placed at .50, and for all performances, except holidays, Saturdays and openings, the second balcony seats will be 25 cents. These prices include the war tax, which the management will pay.

After a three weeks' visit to the Coast, A. H. Woods returned to his office Dec. 16. The result of his western trip is the announcement of two new enterprises. One of them is the production of a play in which Barney Bernard will have the principal role, to be written by Montague Glass and Jules Eckert Goodman. The other authors have also been commissioned to write a play for Fannie Brice.

A poster has been placed by the Stages Women's War Relief in every cantonment in the U. S. asking soldiers who have earned their living through the theatrical profession, directly or indirectly, to make themselves known by writing to the headquarters of the organization, 366 Fifth ave., New York, and also, if they so desire, to make known the needs of their families.

The theatrical "war" between Klaw & Erlanger and the Shuberts, which was brought to an end six years ago, by mutual agreement, has broken out again.

Klaw & Erlanger recently brought suit against the Shuberts in Philadelphia, to prevent Raymond Hitchcock from appearing for

the Shuberts in that city. In retaliation, the Shuberts severed their booking and pooling agreement which existed between the two firms in Chicago, Philadelphia, Baltimore, Boston and St. Louis.

The situation was confirmed by a statement made by the Shuberts Dec. 16, following on the heels of an article published in the "Sunday World" stating that "The Theatre Trust was to be renewed." The Shubert statement in full follows:

We had a pooling arrangement with Klaw & Erlanger, according to the terms of which a settlement was to be made every six months, namely, February 1st and August 1st. As Klaw & Erlanger have failed to make any settlement, according to schedule, we have decided to cancel the existing arrangements, and have sent the appended letter to the following men interested in the theatres in Chicago, Boston, Philadelphia, Baltimore and St. Louis. The letter has been sent to Klaw & Erlanger and the Estate of Charles Frohman, as interested in the houses in New York, and to Sam F. Nixon and Fred J. Zimmerman, for Philadelphia; Harry J. Powers and Will J. Davis for Chicago; the Estate of William Harris and Charles J. Rich for Boston; Mr. Charles E. Ford and Nixon & Zimmerman for Baltimore. This is the letter:

Gentlemen:

Several years ago, we made an arrangement with you in respect to the operation of theatres at your city. The rights of the different parties were specifically set forth in the agreement. All profits were to be distributed among the parties entitled thereto on the first day of February and the first day of August in each year.

We have called upon you for statements of profits from the operation of the theatres in said city, since last February, but though statements have been rendered showing that you were indebted to us in a large sum, you have failed to make payments of the amount due.

We must demand of you the payment of the amount due under the terms of the agreement, and, unless you make payment to us, on or before the second day of December, 1917, we shall be compelled to place the matter in the hands of our counsel for such action as he may advise.

We further beg to advise you that, you having failed to make the payment as in the contracts provided, we elect to terminate the contract made between us, from and after this date. Yours, etc.,

(Signed) Lee Shilbert,
J. J. Shubert,
Joseph L. Rhincock

The theatres in the cities referred to were the only ones in which we were interested with Klaw & Erlanger. Klaw & Erlanger are only booking agents and have few clients, while we own and control our own theatres. In St. Louis we own both houses and Klaw & Erlanger have leased one from us; in Baltimore we have a separate booking arrangement with Mr. Charles E. Ford of the Ford theatre, and Samuel F. Nixon for the Academy of Music. In Philadelphia we now have four theatres, all our own, the Lyric, the Adelphi, the Chestnut Street Opera House and the Sam S. Shubert, which is building; in Boston we have four theatres, the Shubert, the Majestic, the Wilbur and the Plymouth; and in Chicago we have three, the Garrick, the Princess and the Studebaker. As far as we are concerned, we consider Klaw & Erlanger two dead and antiquated men, whom the profession has passed. They represent such a small portion of the theatrical business that they no longer can be taken seriously. We have now accomplished the Shubert program; that is to say, the plans which the late Sam S. Shubert set out to perfect, namely, to open the theatres throughout the country to the independent producers, so that they can book free from any oppression, such as the one which Klaw & Erlanger tried to exercise on Raymond Hitchcock, and which was proven in Philadelphia courts last week. The first victory in the battle, therefore, was scored by us, as Klaw & Erlanger withdrew their suit.

There is also discussion inside the Syndicate camp, as is proven by Klaw & Erlanger's suit for three hundred thousand dollars damages against Nixon & Zimmerman, in Philadelphia. This suit was brought in the United States District Court last July, and a new master has just been appointed by Judge Hand, to take account. Klaw & Erlanger allege fraud on the part of their partners, Nixon & Zimmerman, in the accounting of disbursements and receipts.

The lineup of the allies of the two firms, immediately, gives the advantage to Messrs. Shubert. On the side of the Messrs. Shubert in the coming fight will be found William A. Brady, John D. Williams, George Broadhurst, Joseph Weber, Arthur Hammerstein, Elisabeth Marbury, Oliver Morosco, Mr. and Mrs. E. H. Sothern, William Faversham, Comstock, Elliott & Gest, Weber & Anderson, Winthrop Ames, Richard Walton, Wm. North & Shannon, Raymond Hitchcock and E. Ray Goetz, Hobart-Jordon Company, Arthur Hopkins and part of Al. H. Woods' attractions; also part of the Selwyn & Company productions. Al. Woods has now playing Marjorie Rambeau, "The Eyes of Youth" at Maxine Elliott's theatre, and "Mary's Ankle" on tour in

the Shubert houses; Selwyn & Company open their new production in New York at a Shubert theatre, the Antor, on Christmas Day, with "Why Marry?"

Dec. 17 Klaw & Erlanger gave out a statement through one of the morning papers, giving their side of the argument. It is as follows:

"The Shuberts, almost before the ink was dry upon the original contracts, began evading and violating their obligations. The initiative for the break came from managers in Boston, Chicago, Philadelphia and elsewhere, who complained that the Shuberts were constantly violating the stipulations of the agreement.

The letter which appeared in the papers yesterday, purporting to be a call upon us for settlement, was not written until Saturday, or several weeks after we began suit against the Shuberts in Philadelphia, and Mr. Erlanger in that city and in New York stated that we considered the contract broken and would govern ourselves accordingly. Statements to that effect were made and printed.

As for the list of allies which they mention, we suggest that they put identification tags on some of them so they may be known in case of a loss. Several men mentioned in their list are associates of ours in various enterprises. As far as the lineup which they mention we are quite content with our roster, including the names of David Belasco, George C. Traft, Henry Savary, Alf. Hayman, Flo. Zieffeld, Cohen & Harris, Chas. B. Millinham and others, to stand against their forces as producers, managers or men of business integrity.

We have never discovered any sense of humor in the Shuberts, but if they had any they would have made no reference to the fact that this is the culmination of their fight to open the theatres throughout the country to independent producers, when the very suit in Philadelphia grew out of their efforts to tie up the country by incorporating in their agreements with attractions the following clause:

The commercial value of the said play in cities other than the City of New York being largely dependent upon, and enhanced by its presentation in said city, it is agreed, as part of the consideration moving to the parties of the first part, and to induce them to enter into this contract and furnish the said theatre for presentation of the said play in said city, that if said play should be taken on tour for presentation in the United States or in Canada in cities in which the parties of the first part own or manage a theatre or book attractions for a theatre, the party of the second part will book the said play solely through the parties of the first part (unless said parties of the first part shall be unable to do so or not have the "time" and the party of the second part will not present the play or produce or authorize or permit the presentation or production of said play at any theatre in any of said cities, unless it shall be booked as aforesaid by said parties of the first part. The play, when booked in any of the said cities, shall be under a contract in form substantially similar to this contract, excepting that the terms or division of gross receipts shall be such as are given to theatrical attractions of a kind and class substantially similar to said play; but there shall be no charge made for booking said play for the party of the second part.

It was to test that clause that we only gave one month's notice of our election in our contract, and when Lee Shubert sat on the stand in Philadelphia he admitted under oath that he considered the clause not binding, and yet he had enforced it, until we got into court with him, on every company that played with him.

We do not agree with one of the newspapers either that the action will be futile over this recourse, because, from the expressions that have come to us in recent years, the hope of the Actors' Equity Association always lay in the fact that the Klaw & Erlanger forces had given them almost everything that they were now asking, although we were at a disadvantage, inasmuch as we were conceding what the Shuberts constantly refused. So long as they were associated with us in a working agreement they had to observe some semblance of consideration for the rights of others.

There will be no other statement from us as we do not believe the public has any interest in the matter beyond the character of attractions which will be offered for its diversion, and on the issue we rest with absolute confidence."

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 judgement.

Vocal Picture Co., Inc.—N. Y. Tel. Co., \$39.75.
Harry Reichenbach—E. M. Roskan, \$228.35.
Lewis J. Selznick—Goldwyn Pictures Corp., \$1,775.48.
Adrian Gil-Spear—H. C. Hoerle, \$538.70.
Corra C. Wilkling—W. Klein, \$403.55.

SATISFIED JUDGMENTS.
William Fox—T. R. Hart, \$2,910.17.

ENGAGEMENTS.

Fred Fullerton, Maude Knowlin, in support of Winifred St. Claire in "Mary's Ankle."

THE GYPSY TRAIL.

After one sits through the three acts of "The Gypsy Trail" and is highly amused, laughing considerably, and then walks from the theatre reflecting on the play, it is then that one realizes it is a mighty good entertainment, much preferable to a "good play." But then, "The Gypsy Trail" is different, it is clean for one thing, and it is satire of the richest sort throughout.

Arthur Hopkins has proven in the past that his knowledge of the human mind is the happy faculty of "digging up the new ones." In authors at least, and with "The Gypsy Trail" he has "done it all over again" in presenting Robert Housum (Who is 'im') to the theatre-goers. No matter who he is, or rather was, his lively satirization of types is bound to be one of the things of the theatre, which will be a marked bit of the current season. After hearing Mr. Housum's hero recite the story of his life in the first act one would almost accuse the author of trying to draw a new picture of "Tex" Chawwaite, sometimes newspaperman, author, cowboy, waiter, actor, and what not, but then Mr. Housum tells us that he was actually his hero a millionaire. But he fools us cleverly, almost to the final curtain, and therefore we forgive him.

It is no more than natural that a trio of people should form the principal characters about which the action (whatever action there is) of "The Gypsy Trail" evolves. He has taken two types of the young man and a girl. The young men are distinctly opposite, one so conventional he forms the basis for the comedy, while the other is just "type" and that is all. A self-reliant, healthy specimen of manhood, possessed of a love of adventure, an irresponsible boy who attributes his failing to wanderlust, but in the character lies the success of the play. He is the hero. Not the conventional hero, but one woman simply adores, whether a penniless adventurer or millionaire, and what is more, one man will like and adore a man—a man—whose interpretation by Ernest Glendinning is not overacted or made absurd, as it easily might have been in several of the low comedies that have been played otherwise. Then the girl—eternally feminine, deliciously so in the hands of Phoebe Foster. She is charming to look at and a clever young actress.

As to the story—for that is just what it is and nothing more, just a short, snappy affair that one would expect to read in either two installments in the "Saturday Evening Post," or as a complete novel in "Cosmopolitan"—it entertains and amuses, and that is decidedly the function of the theatre, providing, of course, it can attract enough people to amuse and entertain. But there is no doubt of the ability of "The Gypsy Trail" to do that.

From a production standpoint the piece does not represent any great financial outlay. There are but two scenes, the first and last act being a repetition of the porch of the home of the Haywood family in one of the suburbs of Cleveland. The second act is a simple interior, the living or reception room of the home of the Andrews (the exceedingly conventional character), the son, evidently being the only surviving one, other than a grandmother, of the family strain. Characters there are nine, other than four, with the possible exception of a precocious young-lor, there are none of payroll importance. The quartet of principals are the star of the show, the hero, the conventional author and his grandmother, the latter, a work of perfection by Edie Ellier. So on the face of things "The Gypsy Trail" does not have to play to a million a week to achieve a run.

Granted that the minor parts calling for something of ability, but there are but three. So why worry? A butler, a maid, and the father of the hero, although the latter is used so much as a minor as it might appear, it is decidedly essential to the action and a role that must be played for value to enhance the opportunities of others. In the cast at the Plymouth, Robert Cummings drives home every point possible as a father. The highest compliment that may be paid to him is that he was natural, especially so in the reportorial scene in the first act (for our own "Leg Days" are not so far distant).

As to the staging, Arthur Hopkins attended to that. He has gone against tradition inasmuch as there are two scenes where he has his principal characters deliver speeches of several minutes' duration with their backs to the audience. It takes nerve to do a thing of that sort, and Mr. Hopkins is to be congratulated for it. The theatre demanded it, but who is there who would have changed it? It lends a touch of realism that was one of the essentials. It was something that demanded thought and decision and the unconsciousness with which the audience accepted it, is a tribute to the producer.

"The Gypsy Trail" is not a play, but a farce, a story, or, as Arthur Hammerstein says, a "discretionary" or an "outside" characterization. Let'er go at that, maybe Arthur's right, but the answer is that whatever it is, it is attracting money, and with that is the answer.

There is, however, something to be said regarding the policy of prices at the Plymouth, this being the "year of the great slump," and Mr. Hopkins figuring something out of the ordinary was needed to attract the public to the box office, he proved his worth as an all round showman by switching his scale to \$1 and \$1.50 for the lower floor for the first half of the week, and the regular \$2 scale for the last half, heralding it with the slogan "Back to the Box Office." The result is, the public has not only taken his latest production to their hearts, as was evidenced by the attendance at the last week on one of the nights that \$2 top prevailed, but also the producer's strategy to keep faith with them. It is something, this

thing of a play that is worth while, with a cast that is decidedly so, the total being summed up as a total hit, and the keeping faith with the public. The latter is the punch! Fred.

SHOWS IN CHICAGO.

Chicago, Dec. 19.

The low peak of 1917's theatrical calendar was scraped during the past week. Four houses, three downtown, are dark this week, and of the others scarcely any are doing profitable business.

"The Brat" opened to capacity Sunday at the Colonial, the sensational prices making a pronounced hit. Seats are going for \$1.50 in the first six rows and \$1 back of that. The house seats about 1,800, and, as the show is rigged so that it can make money on a \$5,000 gross, the prospects are that the canny Aaron Jones and the receptive Olive Morosco have solved a dilemma here.

Ruth Chatterton at Powers' is doing the star business of the town, though "The Passing Show" is drawing more actual receipts, of course. "Have a Heart" is the only rent-payer. The rest are all dying or deceased. The phenomenal run of "The Man Who Came Back" is down to a whisper now, and the stalwart "Oh, Boy," still holding its back up, is drooping its head.

Such fizzles as "Johnny Get Your Gun," "Love o' Mike" and "Why Marry" are leading a terrible life. George Arliss, who was doing well in the forbidding Blackstone, had to leave Saturday night, which was sadly regretted. It has so happened that, in this year of lean pickings, half of the few live ones have had to move or beat it while making money including "Parlor, Bedroom and Bath," "Mr. Antonio," "Captain Kidd, Jr.," "Turn to the Right," and "Have a Heart," which has to make room next week for the Follies.

SHOWS IN PHILLY.

Philadelphia, Dec. 19.

The week before Christmas is usually light, but this week it's lighter as business has been below the average and the shows are not up to the standard. The Broad, Lyric and Walnut are dark this week. Alexandra Carlisle in "The Country Cousin," is at the Broad; "Hitchy Koo" comes to the Lyric and Chauncy Olcott opens a two weeks' engagement at the Walnut in "Once Upon a Time," next week.

"The Rainbow Girl" closes Saturday and is to lay off two weeks to be rewritten and recast. Several of the present principals have received their notice. "The Boomerang" is doing fairly well in its eighth and final week at the Garrick. "Turn to the Right" opens next week.

"You're in Love" closes a four weeks' engagement at the newly opened Chestnut Street opera house and will take to the small towns starting through New York State. Business fell off badly. Starting with a week that opened the house under the Shuberts' management the show did about \$13,000. It fell to about \$9,000 the second week and did \$6,000 last week. This week it will not do better than half the latter amount, according to estimates. "The Show of Wonders" follows.

"Experience," announced for two weeks at the Metropolitan, starts next week. With top prices at \$1.50 and popular matinees at one dollar top, the show is expected to do business.

SHOWS IN 'FRISCO.

San Francisco, Dec. 19.

"Pom Pom," at the Columbia, is proving a big draw, with the Columbia having the biggest week of the local legit. houses.

Business at the Cort is but fair, with "The Flame."

The Alcazar is showing a profitable return in its second stock week, current attraction, "Overnight."

BIGGEST STAGE TOO SMALL.

Chicago, Dec. 19.

Although the Auditorium here has the biggest stage of any theater in the city it was found necessary to enlarge it for the engagement Jan. 24 of "The Wanderer." For three nights prior to the opening, following the close of the Grand Opera season, the house will be closed for the necessary alterations. The stage will be transformed, footlights abolished and the stage extended over the orchestra pit a distance of nine feet.

Additional changes are to be made which will transform the Auditorium to resemble a church, to provide the atmosphere suggested by the production.

Boston, Dec. 19.

"The Wanderer" leaves here Jan. 5, but a change of plans calls for the production breaking its westward jump by playing the week of Jan. 7 in Toronto and week Jan. 14 in Buffalo. The route after eight weeks in Chicago extends to the coast.

SHOWS IN LOS ANGELES.

Los Angeles, Dec. 19.

The usual week-before-Christmas quiet prevails in the theatres here. Managers are holding down expenses and making very little splurge.

The Mason is dark and the other houses are just getting by.

"HAPPINESS" AT CRITERION.

Laurette Taylor in "Happiness" is to succeed Mrs. Fiske in "Madam Sand" at the Criterion New Year's Eve.

An effort was made to secure the Hudson to continue the run of "Madam Sand" in New York, but the deal fell through and the piece will be sent on tour.

MOROSCO'S GOOD BREAK.

Chicago, Dec. 19.

Oliver Morosco is one lucky producer. When "What Next" closed he was "stuck" to send 20 "California Pippin" chorus girls home to the coast at a rate of about \$80, making \$1,600 for the item.

Before the last curtain had rung down the agent for Kolb and Dill lured six of the girls to remain and enter his company, the producer for the Marigold Revue engaged six more, one married and settled down here, two of the remaining three slapped together a sister act and open next week in Gary, and one lone chorister started on the journey for home—saving the owner just \$1,520.

SHELLY HULL NOW.

Chicago, Dec. 19.

Felix Krembs, who succeeded Arnold Daly in "Why Marry," has left the cast to join Jane Cowl's company in "Lilac Time." He was succeeded the final week of the Chicago engagement at the Grand by Shelly Hull, who was leading man of the New York "Willow Tree" company. Hull was the original "Cinderella Man." His engagement is expected to help the New York run of the Selwyn play at the Astor, as he has a large Manhattan following.

Shea Cancels on International.

Thomas E. Shea with "Common Clay" on the International Circuit, has cancelled further bookings on that time, laying his company off until the first of the year, when a tour of the northwest will very likely be arranged.

Honolulu Theatre Reported Burned.

San Francisco, Dec. 19.

It is reported here today the Bijou, Honolulu, has been completely destroyed by fire.

Lieberman Not Guilty.

Jake Lieberman, manager, of "Hip Hokey Girls," denies the report last week which came from Boston that he is about to commit matrimony.

SHOWS OPENING.

"Wild Oats," a comedy by Arthur C. Howard, tried out in stock lately at Somerville, Mass., is going on tour. With another cast the piece opens at Portland, Me., New Year's day, and may reach the more important cities.

The return engagement of "The Man Who Came Back" at Loew's Seventh Ave. this week is being given by a different cast than that which originally played the date. It is a special company (the third now out), with Alice Lindahl and Henry Hull in the leads. This company plays Boston next week. "Princess Pat," reorganized, with Fred Lorraine in advance, reopens Christmas Day in York, Pa.

"The Man Who Came Back," with George Roberts ahead, starts out Christmas Day in Scranton.

"My Irish Cinderella," direction Harvey Schuter, reopens Christmas in Erie.

"For the Love o' Mike," reorganized, direction Leffler & Bratton, out again after the holidays.

Another company of "Her Unborn Child," direction, George Gatts, Chicago, was organized this week in the Paul Scott office.

Perry J. Kelly is in New York getting everything in readiness for his new production, "Girl of My Heart," to open in the Duquesne, Pittsburgh, Jan. 14. This is the Arthur J. Lamb piece, which had a presentment in Chicago last season.

SHOWS CLOSING.

Leffler & Bratton have recalled two of their road shows, namely, "Love o' Mike" and "The Newlyweds."

"Cheating Cheaters," Arthur LaMarr, manager, closed in Parkersburg, West Va., Saturday.

"The Willow Tree" closed in Pittsburgh.

"Her Soldier Boy" closed in Cincinnati.

"Mother Carey's Chickens" taken off the road this week by John Cort. No further tour planned so far.

"TOYLAND" XMAS SHOW.

Chicago, Dec. 19.

A unique show enterprise, crossed with commercialism, is drawing thousands to the Coliseum. It is called "Toyland," and is a combination of attractions for children and booths where Christmas goods are sold. Admission of ten cents for adults and five cents for children is charged. The floor space is rented to merchants, who are doing a lively business in toys, sporting goods and other pre-holiday wares.

There is a giant Santa Claus, a huge Christmas tree, and no end of diversions such as a menagerie and circus (Robinson's) and midgets and tumblers, etc., all exhibiting inside. The venture is apparently a big success. It is being billed and advertised from the show end and by show methods.

ELMIRA STOCK MOVES.

Elmira, N. Y., Dec. 19.

The Mae Desmond Players, at the Mozart since Sept. 1, will move to the Majestic, Williamsport, Pa., Jan. 7. They will open at Poli's, Scranton, Pa., Easter Monday.

The Mozart will continue dramatic stock, a new company being organized containing many of the favorites of former seasons.

COLONIAL'S BALL.

The employees of the Colonial are to hold their annual ball at Terrace Garden, Jan. 3. A vaudeville show is to precede the dancing. Ban-joe Wallace's Yankee Jazz Band will furnish the music.

"ODDS AND ENDS" MOVING.

"Odds and Ends" will probably be moved to a larger theatre in January and retained for a run at \$2 top.

Business with the show continues satisfactorily.

(BILLS NEXT WEEK (DECEMBER 24))

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U B O." United Booking Offices; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. H." Ackerman & Harris (San Francisco).
SPECIAL NOTICE: The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York
PALACE (orph)
Mme. Bernhardt
Dorothy Jordan
Belle Baker
Robt & Keane
Lydie & Higgins
Dunbar's Misses
(Three to fill)
ALHAMBRA (ubo)
Adele Rowland
Nonette
H Short Co
Eddie Carr Co
Walter Weems
O'Neill & Wamsley
Adeline Francis
The Littlejohns
Derkin's Animals
COLONIAL (ubo)
B Clayton & Mosconi's
Harry Carroll
Ethel McDonough
Hesmond & Arnold
Burns & Frabito
"Riding School"
Barry Girls
Hill & Sylvan
RIVERSIDE (ubo)
Harry Fox
Bob Matthews Co
Rooney & Bent
Joe Jackson
Cummings & Mitchell
Lightners & Alex
Amorah Sisters Co
Renée Florigny
Marie Lo
ROYAL (ubo)
Eva Tanguay
Lillian & C. C.
Halligan & Syke
Nat Nazario Co
Hawthorne & A
Kimberly & Arnold
Morin Sisters
Loughlin & West
AMERICAN (loew)
The Valtos
The Steamfitters
Robinson & Baboons
Buddy Doyle
O Royal Humours
Irene Trevette
Lella Davis Co
Dawson & Browning
Leo Zarrell Duo
Brown & Carstens
Dow & Dale
Remington & Picks
Dan Carey
"Notorious Delphine"
Mitchell & Mitch
Anger & King Sis
Knapp & Cornelia
The Norvellos
VICTORIA (loew)
Asaki Duo
Pennell & Tyson
"Notorious Delphine"
Dan Carey
Gliding O'Mearas
2d half
Adams & Mangie
Malson & Cole
Dawson & Browning D
C & S McDonald
Bernard & Meyers
Robinson's Baboons
BOULEVARD (loew)
Shepp's Circus
Jeanette Childs
Wm Pinkham Co
Bobbe & Nelson
El Cota
2d half
Bennington & Scott
Irene Trevette
Beulah Pointer Co
Lane & Smith
Z Jordan & Zeno
NATIONAL (loew)
Curry & Graham
R. R. Simpson
Al Fields Co
Remington & Picks
2d half
Asaki Duo
Grace DeWinters
"Excess Baggage"
Cook & Stevens
Raskin's Russians
JINCOLN (loew)
Bennington & Scott
Robinson & Dewey
Ellmore & Carleton
"What Really Happ"
Low Cooper Co
Don Fulano
2d half
Murphy & Barry
Murphy & Klein
Hunter & Godfrey
Jessie Haywood Co
Dale & Burch
Picolo Midgits
ORPHEUM (loew)
Stockton's Dogs
Nick Verga
Williams & Mitchell

Grace DeWinters
Raskin's Russians
Will & Mary Rogers
J Howard Lizette
2d half
Wm Morris
Ferguson & Sunder
Raskin & VonKaufman
Buddy Doyle
O Royal Humours
Lillian Watson
Gliding O'Mearas
GREGLEY (loew)
The Skatelles
Al Noda
Hobson & Beatty
Beulah Pointer Co
Dale & Burch
Picolo Midgits
2d half
Woodford's Dogs
The Steamfitters
Evelyn Cunningham
"What Really Happ"
Francis & Kennedy
J Howard Lizette
DELANEY (loew)
Alberta
Brown & Tribble
Peggy Bremen Bro
Bernard & Meyers
"The Right Man"
Lillian Watson
Brusius & Brown
2d half
Stockton's Dogs
Robinson & Dewey
Fennell & Tyson
El Cota
Ryan & Richfield
Dyer & Perkhoff
3 Romans
AVE B (loew)
Collier & DeWald
Florence Henry Co
Gardner's Maniacs
(Two to fill)
2d half
Flying Keelers
Herman & Shirley
Frankie Rice
(Two to fill)
2d half
O Royal Humours
Irene Trevette
Lella Davis Co
Dawson & Browning
Leo Zarrell Duo
Brown & Carstens
Dow & Dale
Remington & Picks
Dan Carey
"Notorious Delphine"
Mitchell & Mitch
Anger & King Sis
Knapp & Cornelia
The Norvellos
VICTORIA (loew)
Asaki Duo
Pennell & Tyson
"Notorious Delphine"
Dan Carey
Gliding O'Mearas
2d half
Adams & Mangie
Malson & Cole
Dawson & Browning D
C & S McDonald
Bernard & Meyers
Robinson's Baboons
BOULEVARD (loew)
Shepp's Circus
Jeanette Childs
Wm Pinkham Co
Bobbe & Nelson
El Cota
2d half
Bennington & Scott
Irene Trevette
Beulah Pointer Co
Lane & Smith
Z Jordan & Zeno
NATIONAL (loew)
Curry & Graham
R. R. Simpson
Al Fields Co
Remington & Picks
2d half
Asaki Duo
Grace DeWinters
"Excess Baggage"
Cook & Stevens
Raskin's Russians
JINCOLN (loew)
Bennington & Scott
Robinson & Dewey
Ellmore & Carleton
"What Really Happ"
Low Cooper Co
Don Fulano
2d half
Murphy & Barry
Murphy & Klein
Hunter & Godfrey
Jessie Haywood Co
Dale & Burch
Picolo Midgits
ORPHEUM (loew)
Stockton's Dogs
Nick Verga
Williams & Mitchell

WARWICK (loew)
Mahoney & Auburn
Master Paul & Hall
"The Job"
Ubert Carlton
4 Renee Girls
2d half
"Money on Your Life"
Will & Mary Rogers
Gardner's Maniacs
(Two to fill)
Albany, N. Y.
PROCTOR'S (ubo)
(Troy split)
1st half
Ganger's Canines
Dennett & O'Brien
Jas C Morton Co
Charlotte Perry Co
Lyons & Yocco
Theo & Her Dandies
Alexandria, La.
RAPIDS (ubo)
Rudolph
Allen Clifford & B
Hufford & Chain
Eno & Parker
(One to fill)
2d half
Brender Fowler Co
Shaw & Campbell
Clark & Lavier
Simmons & Bradley
(One to fill)
Allentown, Pa.
ORPHEUM (ubo)
Reno
"Telephone Tangle"
V & E Stanton
Norris Baboons
(One to fill)
The Professionals' Original Home
CONTINENTAL HOTEL
LOS ANGELES and SAN FRANCISCO
Shanley and Parsons ("Fifty-Fifty")
2d half
Maximilian's Dogs
Carlie Reynolds
T Barry
Van Bros
C Crawford's Revue
Alton, Ill.
HIP (wva)
Kittner Hawksley & M
(One to fill)
2d half
Swan & Swan
Lasore & Glynore
Altoona, Pa.
ORPHEUM (ubo)
Kastling Kays
1st half
Wood Mel & Phillips
Odiva
(One to fill)
2d half
Cook & Rother
Inness & Ryan
Aeroplane Girls
(Two to fill)
Anaconda, Mont.
BLUE BIRD (ab-wva)
(23)
(Same bill playing
Illip, Spokane, 26)
Juggling DeLisle
Leonard & Haley
May & Billie Carl
Nick Smitra Co
Bert Draper
Gandell Sisters Co
Atlanta
LYRIC (ubo)
(Birmingham split)
1st half
The McIntyres
McNally Dims & D
Leonard & Willard
Novelty Minstrels
John Clark Co
GRAND (loew)
Alexander & Swain
Eugene LaBlanc
Grey & Old Rose
Duncan & Holt
Musical Avollos
2d half
Wood & Halpin
O'Brien Havel Co
Bob Carlin
Scoulton & Press
(One to fill)
Augusta
GRAND (ubo)
(Macon split)
1st half
Maria

Edah Delbridge 3
Mr & Mrs Phillips
Madge Maitland
Brown Harris & B
MODJESKA (loew)
Wood & Halpin
Brien Havel Co
Bob Carlin
Scoulton & Press
(One to fill)
2d half
Parables
Duffy & Montague
Holmes & LaVere
4 Martells
(One to fill)
Anarora, Ill.
FOX (wva)
2d half
"The Mimic World"
Bakersfield, Cal.
HIP (a&b)
(23-25)
Van & York
Grace Linden
Eastman & Moore
(20-27)
Random Trio
Carle & Inez
(28-29)
Artine
Greer & Foster
10 Dark Knights
Baltimore
MARLAN (ubo)
Adeleide & Hughes
H Spone Co
Mehlinger & Meyers
Bancit & Richards
Onuki
Skelly & Sauvain
Herman & Shirley
Diaz's Monkeys
HIP (loew)
Samoy
Clinton & Rooney
Weber & Elliott
Wm McKee Co
Eddie Foyer
Yvintan
Battle Creek, Mich.
BUD (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
Fred's Pies
Raine & Goodrich
"Back to Elmira"
Klass
Black & White Rev
Bay City, Mich.
BIJOU (ubo)
(23)
(Same bill playing
Majestic, Ann Arbor,
Mich, 1st half)
Willard Dubois
Sci Berus
Tom Davies Co
O'Connor & Dixon
Smart Shop
Belleville, Ill.
WASHINGTON (wva)
Austin & Bailey
Sampson & Douglas
Cyclins McNuts
2d half
"Flirtation"
Billings, Mont.
BAUCOCK (wva)
(23)
(Same bill playing
Judith, Lewiston, 28)
Cliff Bailey & Co
Davis & Walker
Stanley & Gold
Mr & Mrs S Payne
Hue Kong Troupe
Billie Bowman
Birmingham
LYRIC (ubo)
(Atlanta split)
1st half
Alfred Farrell Co
Archer & Ward
"Night in Honolulu"
Rita Gould
Tarzon
Bijou (loew)
B & V Morris
Lyon
Edward Farrell Co
Spiegel & Barnes

Rice Elmer & Tom
2d half
Henry Q Adelaide
Daisy Harcourt
Hopkins Axtelle Co
Tommy Hayden Co
Ruth Howell 3
Bloomington, Ill.
MAJESTIC (wva)
"Vanity Fair"
B Morgan & Betty
Sextet DeLuxe
Whitefield Ireland Co
Togan & Geneva
(One to fill)
Boston
KEITH'S (ubo)
Stella Mayhew
Lew Duckstadter
Lambert & Ball
Grace DeMora
Vadie & Ogyle
Le Roy Talma & B
Chief Caupollon
The Flemings
Francis & Ross
Mang & Snyder
ORPHEUM (loew)
DeRenzo & LaDue
Greer & Miller
Johnny Dove
"Expansion"
Chase & LaTour
"Beauty Fountain"
2d half
Hall & Guilda
Mel Eastman
Lipton's Monkeys
Girl With Dia's Harp
"The Mollycoddle"
Adrian
Penn Trio
ST JAMES (loew)
Dorothy Roy
H Gans Dunne
"Regular Bank Man"
Conroy & O'Donnell
8 Stylis Steppers
2d half
Kramer & Cross
Lany Nuse
Dorothy Burton Co
John W Ransome
DeFace Opera Co
Bridgeport, Conn.
POLIS (ubo)
Wellington & Sylvia
Jack McAuliff
Rawson & Clair
Galliarini Sisters
College Quintet
2d half
Penwick Girls
Brown's Highlanders
Frank Dobson
Three Willie Bros
PLAZA (ubo)
Burton & Jones
Orben & Dixie
Merch Packard & Selz
"Cornob Cautus"
2d half
Stanley Gallin Co
Earl Curtis Co
Carbey Bros
Victor's Melange
Buffalo
SHEA'S (ubo)
Milt Collins
C Grapevill Co
Adair & Adelphi
Nolan & Nolan
Lockett & Brown
Benace & Baird
Potter & Hartwell
OLYMPIC (sun)
Harry Lavall & Sis
Tracey & Merrick
Cree Co
"Masqueraders"
LYRIC (sun)
Sprague & McNece
Martin & Courtney
Davigneau Gypalea
Camille's Dogs
Butte, Mont.
PANTAGES (p)
(28-3)
Rosallind
The Langdons
Jarvis & Harrison
T & G Florenz
D Harris & Variety 4
PEOP'S-HIP (ab-wva)
(23)
(Same bill playing
Blue Bird, Ana-
conda, 26; Grand,
Wallace, Ia, 28)
Rice Bell & Baldwin
Minerva Courtney Co
Vincent & Carter
Visions of Art
Orr & Hager
Valle
Calgary
ORPHEUM
Alan Brooks Co
Elsa Ruegger Co
Clara Howard
Mack & Earl
King & Harvey
Tools Puka Co
PANTAGES (p)
The Frascetti
"Bachelor Dinner"
Minetti & Sedini
Musical Kuehns
Wilkins & Wilkins
Camden, N. J.
TOWERS (ubo)
2d half (20-22)
Valentine & Belle
The Parsleys

Wheeler & Potter
Murray Bennett
Howard's Ponies
Cedar Rapids, Ia.
MAJESTIC (wva)
Billy Kinkaid
Kingsbury & Munson
Viola Lewis Co
"Dairy Maids"
Clarence Wilbur
D Marano & Delton
2d half
Hector & Pals
J & G O'Mera
Nip & Tuck
Frank Gardner Co
4 Ankers
Champaign, Ill.
ORPHEUM (wva)
Laypo & Benjamin
Hager & Goodwin
Ward & Stewart
Gardner & Hager
6 Musical Nooses
2d half
Herberta Beeson
Roth & Roberts
Ed Blondell Co
Irving Gossler
"Fascinating Flirts"
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Junningham & Marion
Nelson Duo
Willling & Jordan
Cycling Brunettes
(One to fill)
Charlotte, N. C.
ACADEMY (ubo)
(Roanoke split)
1st half
Lardlow
Armstrong & Stevens
4 Swors
Nita Johnson
Aus Woodchoppers
Chattanooga
RIALTO (ubo)
(Knoxville split)
1st half
McRae & Clegg
Rev F Gorman
Mrs T. Wiles Co
Boudin Bros
Elsie LaHergere Co
LYRIC (loew)
Henry & Adelaide
Daisy Harcourt
Hopkins Axtelle Co
Tommy Hayden Co
Ruth Howell 3
2d half
Alexander & Swain
Eugene LeBlanc
Grey & Old Rose
Duncan & Holt
Musical Avollos
Chicago
MAJESTIC (orph)
Eddie Leonard Co
Morton & Glass
McKay & Ardine
Mrs Thomas Whiffen Co
Beatrice Herford
David Saperstein
"Cheyenne Days"
Russell Ward Co
Frank Hartley
PALACE (orph)
Lucille Cavanagh Co
B Seeley Co
John B Hymer Co
Cooper & Robinson
Spencer & Williams
4 Danubes
Wm Ebs
Merle's Cockatoos
WINDSOR (wva)
Kelso Bros
Ed Blondell Co
Lewis & Leopold
Dan Sherman Co
2d half
Jimmy Dunn
Dean & Sor Girls
Barbour & Jackson
Wm Hanlon Co
KEBZIE (wva)
The Bimbos
B & B Morgan
Circus Girls
Madison & Winch's
Marmen Sisters
2d half
Marlo & Duffy
Lewis & Leopold
M Montgomery Co
Ford & Goodrich
"AMERICAN" (wva)
Wilfred Dubois
Duval & Simmonds
Coleman Goetz
Cal Dean & Girls
Tabar & Green
Chas McGoods Co
2d half
Paul Bauwens
1918 Song & Dance R
Demarest & Collette
Degnon & Clifton
Robbins & Lyons
(One to fill)
WILSON (wva)
"Mimic World"
2d half
Kelso Bros
Duval & Simmonds
Circus Girls
Hugo Latens
LINCOLN (wva)
Robbins & Lyons
Van Camps
Morley & McCarthy S
(Two to fill)

HOTEL APPLETON
SAN FRANCISCO
(Next to Alcazar Theatre)
The new home of the theatrical profession.
2d half
Oscar Lorraine
Adams & Younger
(Two to fill)
McVICKER'S (loew)
Abeart Troupe
Loana Graham
Dunham Edwards 3
"Children of France"
Smith & Troy
George Hunter
Kennedy & Nelson
(Three to fill)
Cincinnati
KEITH'S (ubo)
C & A Glocker
Dahl & Glien
Jack Alfred Co
Hallen & Hunter
Glady's Hanson
Moss & Frye
Emmy's Pets
(One to fill)
EMPRESS (abc)
Jack & Marie Gray
Mary Norman
Martha Oatman Co
Clipper Trio
Willie Hale & Bro
Seible & Lillie
Cleveland
KEITH'S (ubo)
(Xmas Festival)
Prevost & Brown
F & L Bruch
Claire Vincent Co
Medlin Watts & T
Mr & Mrs G Wilde
DeLeon & Davis
"The Zone"
Molly King Co
Wartenberg Bros
(Two to fill)
MILES (miles)
Topsy Turvy Eques
Clayton & Lennie
Spencer Chartres Co
Smith & Kautman
Sampson & Douglas
Strength Bros
PRICILLA (sun)
Justia Trio
Sam Harris Co
Miller Scott & F
Wills Gilbert Co
(Two to fill)
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
John Reilly
Margaret Ferrill
Bernville Bros
Joe Browning
Keeley Bros Co
Columbus, O.
KEITH'S (ubo)
Heras & Preston
Joyce West & M
Drew & Wallace
Jack LaVier
Elinore & Williams
Wm Gaxton Co
Cronin's Novelty
BROADWAY (sun)
Azalia & Delore
"Mias Up-to-Date"
Curley & Welch
Coy & Washburn
Three Armstrongs
Dallas, Tex.
MAJESTIC (inter)
Moon & Morris
McCormick & Wallace
Marie Stoddard
"Rustle"
Patricia & Meyers
Dupree & Dupree
Danville, Ill.
PALACE (ubo)
(Sunday opening)
3 Moran Sisters
Weyer Beck & Frazier
Lucille & "Cockle"
Whitefield Ireland Co
3 Bobs
2d half
Cole & Denby
Mr & Mrs W O'Claire
"Wouzon Propose"
Christy & Bennett
Thomas Trio
Davenport, Ia.
COLUMBIA (wva)
Wm DeHolla Co
J & G O'Mera
Frank Gardner Co
Gus Erdman
Ziegler Sis & Ken 5
2d half
"Merry-Ground"
Dayton, O.
KEITH'S (ubo)
Sansone & Della
Harry Hines
Geo Kelly Co
Moore & Whitehead
"Married Via Wire-
less"
Mr & Mrs J Barry
Fink's Mules
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
Willie Mismel Co
Pisano & Bingham
Sextet De Luxe
Ward & Raymond
Emmy's Pets
2d half
"Paradise Valley"
Denver
ORPHEUM
(Sunday opening)
McCarthy & Fave
Trixie Friganza Co
Aveling & Lloyd
Allen & Francis
Roland Travers
Harold Dukane Co
Hazel Moran
PANTAGES (p)
4 Earls
Georgia Howard
REISENWEBER'S
SEA GRILL and CAFETERIA
For Ladies and Gentlemen
R W Cor 5th St. and Columbia Circle
NO CABARET—NO DANCING
Delicious Food in Ample Portions
AT REASONABLE PRICES
Cap. Code 200
English Chops, Bacon and Baked Potatoes
Coffee 5c Tea 10c
OPEN DAILY AND SUNDAY
From 6:30 A. M. to 1:00 A. M.
Silber & North
Tom Edwards Co
Allen Stanley
"Count & Maid"
Des Moines
ORPHEUM
(Sunday opening)
Edward's BB Revue
Bronson & Baldwin
Edward Esmond Co
Betty Bond
Frank Dobson
Adair's Animals
The Livetta
Detroit
ORPHEUM (loew)
Richard the Great
"Breath of Old Va"
Anderson & Golnes
Act Beautiful
Snookles Taylor
The Concertos
REBENT (miles)
Slager's Midgits
Kane & Herman
Five Melody Maids
Taylor & Arnold
Savannah & Georgia
Adinova Co
MILES (abc)
Taylor Triplets
Harrison West 3
Jack Reddy
Fay & Jazz Band
(Two to fill)
COLUMBIA (sun)
Work & Percival
Walker Foster & H
Carter Co
Julia Edward Co
Columbia Players
Kreko & Fox
Williams Animals
Rags Fuller
Kantho Bros
For Less Than a Cent a Day
BEAUTIFUL HANDS
Pretty, white, graceful hands mean
everything to the professional.
MILADY'S sleeping mitts worn
nightly make hands soft, white and
beautiful. No grease, no lotions.
By mail, special trial, 25-50 cts.
ALDOLET & CO., 1881 Broadway, N. Y. C.

E. HEMMENDINGER 48 JOHN STREET
NEW YORK
Liberty Bonds accepted in payment for war
obligations, also for accounts due. Tel. John 571

Dubuque, Ia.
MAJESTIC (wva)
Hector & Pals
Hugo Lutgens
4 Ankers
(Three to fill)
2d half
Billy Kinkaid
Cecil & Mack
Morley & McCarthy 8
Payton & Spooner
Clarence Wilbur
D Mareno & Delton

Duluth
ORPHEUM
(Sunday opening)
Carus & Comer
Foster Ball Co
Boothby & Everdeen
Kerr & Weston
Selma Bruns
Aitrusm

GRAND (wva)
Winchester & Mad
Chas J Harris Co
Hall & Goss
Oklahoma 4
H & H Gilbert
2d half
W B Harvey Co
Burke & Burke
Broughton & Turner
Zig Zag Rev
Jim McWilliams

E. Liverpool, O.
AMERICAN (sun)
1st half
Moran Blanton
Arthur Madden
Those Five Girls
(Two to fill)

Easton, Pa.
ABEL O H (ubo)
Maximilian's Dogs
Carrie Reynolds
T Barry
Van Bros
C Crawford's Revue
2d half

Reno
"Telephone Tangle"
Greiner City 4
Norris Baboons
(One to fill)

E. St. Louis, Mo.
EBER'S (wva)
Herberta Beeson
Taylor & Arnold
Baker & Mag Girls
2d half
The Ziras
Henry & Moore
Emmy's Pets

Edmonton, Can.
PANTAGES (p)
Greber's Animals
Hampton & Shrinier
Song & Dance Revue
Owen & Moore
Ward Bell & Ward

El Paso, Tex.
HIP (ash)
Apollo Trio
Tossing Austins
Leon Sisters
Howard Moore & Co
Ross & Wise
(One to fill)

Eric, Pa.
COLONIAL (ubo)
3 Ambler Bros
Clayton & Lennie
"Whose to Blame"
Kenny & Nobody
Burdella Patterson

Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Novel Bros
A Nicholson Trio
Will Stanton Co
Olympia Des Vall
(One to fill)

Fall River, Mass.
ACADEMY (loew)
Penn Trio
Girl With Dia'd Harp
"The Mollycoddle"
Adrian
Lipton's Monkeys
2d half
Green & Miller
Johnny Dove
"Expansion"
Chase & LaTour
6 Stylsh Steppers

Fargo, N. D.
GRAND (abc)
Vespo Duo
Killarney Trio
LaMont's Cockatoos
Harmon & O'Connor
Meinotte LaVole Tr
2d half
Stith & Garner
Dawson & Dawson
Goldie & Ayers
Roscoe's Royal Nine

Filint, Mich.
PALACE (ubo)
(Sunday opening)
(Saginaw split)
1st half
"20th Century Whirl"

Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Rettler Bros
Moore & Rose
Mahoney & Rogers
"Woman Proposes"
Ben Deley Co
Thalerio's Circus

2d half
Girl in Moon
Sampson & Douglas
Lucille & "Cockle"
"6 Ponches & Pair"
C Belmont & Creighn
Page Hack & Mack

Ft. Williams, Ont.
ORPHEUM (wva)
(24-25)
(Same 1st half show
playing Strand,
Winnipeg, 2d half)
2d half
Kimball & Kenneth
Luckl & Yost
Tates Motoring
(28-22)

Winchester & Claire
Chas J Harris
Hallen & Goss
Oklahoma 4

Ft. Worth, Tex.
MAJESTIC (inter)
Laveen & Cross
Gaylor & Lantton
Kennedy & Burt
"America First"
Walter Brower
Oakes & Delour

Galveston, Tex.
MAJESTIC (inter)
(23-24)
(Same bill playing
Beaumont 20-20; Austin
27-20)
Lala Seibini
G Aldo Randegger
"Race of Man"
Porter J White Co
Olive Briscoe
Nellie Nichols
6 Va Steppers

Grand Forks, N. D.
GRAND (wva)
(27-20)
2 Ruby Girls
"Mechanical Princ."
I Leaky & Farnsworth
Grand Rapids, Mich.
EMPRESS (ubo)
Dolly & Evelyn
American Comedy 4
Piller & Douglas
3 Chums
Johnny Johnson Co
Whitting & Burt
Sports in Alps
Great Falls, Mont.
PANTAGES (p)
(25-20)
(Same bill playing
Anaconda 27)
Lottie Mayer & Girls
"Lots & Lots"
Brooks & Powers
J Singer & Dolls
Beatrice McKenzie
PALACE (ash-wva)
(22)
(Same bill playing
Peoples-Hip, Butte,
26)
Thiesen's Pets
Calvin & Thurner
Millard Bros
Loving Sisters
Dave Thurner
DeKochs & Falke
Dedic Valde Co

Green Bay, Wis.
ORPHEUM (wva)
Balancing Stevans
Zeno & Mandel
Silver & Dural
Paul Kliest Co

Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
1st half
Polzin Bros
Aubrey & Rich
Sylvester Family
Edward Marshall
Zeda & Hoot

Hamilton, O.
GRAND (sun)
Horton & Josephine
Wendrick's Daily
Marie Elaine Co
Tom & Stacia Moore
De Peron Trio
2d half
McGrath & Yeoman
Mabel Harper Co
8 Black Dots

Harrisburg, Pa.
MAJESTIC (ubo)
Aeroplane Girls
John Geiger
Monarch Comedy 4
Santl
(One to fill)
2d half
Kay & Belle
Simpson
Worth Wayton Four
(Two to fill)

Hartford, Conn.
POLA (ubo)
Stanley Gallini Co
Fenwick Girls
Flak Burke & Harris
Victor's Melange
2d half
Burton & Jones
Newell & Most
Arthur Whitelaw
Dayton Family
Carbrey Bros
Franco Williams Co
Prown's Highlanders
Frank Dobson
Gillette Monkeys

2d half
June Salmo
Kent, Sheridan & Day
Ransom & Clair
Frances Dyer
"Village Tinker"
Hattiesburg, Miss.
CANTONMENT (loew)
Holden & Graham
E J Moore
Chabot & Dixon
Leighton's
Hooseler Girl
2d half
Gordon & Francis
Adele Oswald
Howard & Hurst
Frank Mullane
Ballard Trio

Hanalei, Pa.
FEELEY'S (ubo)
2d half (20-22)
La Viva
Worth Wayton 4
Taylor & Howard
Breen Family

Hoboken, N. J.
LYRIC (loew)
Frankie Rice
"Money or Your Life"
Wood's Circus
(Two to fill)
2d half
Manning & Hall
"His Job"
Sadie Sherman
Great Santel
(One to fill)

Houston, Tex.
MAJESTIC (inter)
Capes & Snow
Three Vagrants
George Rolland Co
Nella Allen
George Demerel Co
Milton & Delong Sis
Bouncers Circus

Huntington, W. Va.
HIPPODROME (sun)
Keefe & Shaw
Sparks All Co
Clover Leaf Trio
Reckless Trio
2d half
Five Immigrants
Larned & Kaufman
(Three to fill)

Indianapolis
KEITH'S (ubo)
Arnold & Florens
Rose & Moon
Hugh Herbert Co
Venita Gould
Sallie Fisher Co
Gould & Lewis
Meridian Dogs
LYRIC (ubo)
Florence Duo
O & C Cline
"Finders Keepers"
Dave Mauey
Hawallian Serenade

Jackson, Mich.
ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
Myral & Delmar
Fairman & Patrick
Marle & Riddle Hart
Richards & Kyle
Creole Band

Jacksonville, Fla.
ARCADE (ubo)
(Savannah split)
1st half
Newkirk & Homers
Swan & O'Day
Gypsy Songsters
Wayna Marshall & C
Bell & Eva

Jamestown, Wis.
APOLLO (abc)
2d half
Jermion & Mack
"Cupid's Garden"
Maybelle Phillips
Lo Foo Troupe

Joliet, Ill.
ORPHEUM 4 (wva)
2d half
Dubois
Eadie & Ramden
Ward & Raymond
Internal Key
(One to fill)

Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Merten & Arena
Elizabeth Otto
Alice Nelson Co
Walter James
Aesthetic Dancers

Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
"Good-Bye B'way"

Kansas City, Mo.
ORPHEUM
(Sunday opening)
Ed Poy Family
L Fitzgerald Co
Libonati
Al Herman
H & E Connell
Ferna Dierlow & M
Sarrath Paden Co
PANTAGES (p)
(Sunday opening)
3 Mori Bros
5 Sullys

Lacy Shannon & D
Trevitt's Dogs
"Win Garden Rev"
Harry McCoy

Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Weston & Young
Dorothy Earl
Hendricks & Padula
Hickinson Bros
(One to fill)

Lafayette, Ind.
FAMILY (ubo)
"Naughty Princesses"
2d half
Dancing Tyres
Ben Desley Co
Pipafax & Paul
W Beck & Frase
6 Kirksmith Sisters

Lancaster, Pa.
COLONIAL (ubo)
2d half (20-22)
Nan Acker
Norwood & White
Rice Bros
Maxwell 5

Lansing, Mich.
BIJOU (wva)
(Sunday opening)
(Jackson split)
Aerial Mitchell
Gilbert & McCutcheon
Hayland & Thor'n Co
Rucker & Winifred
W Mealy & Montrose

Lima, O.
ORPHEUM (sun)
Bandy & Fields
Helle Trio
Kirksmith Sisters
2d half
DePeron Trio
Levy & Cooper
Wendrick & Daley
"Book of Smiles"

Lincoln, Neb.
ORPHEUM
"Submarine F-7"
Nina Payne
Miles
Arthur Havel Co
Louis Hart Co
Hughes Musical 3
Delro

Little Rock, Ark.
MAJESTIC (inter)
Datto & Silva
Juliette Dika

LaFrance & Kennedy
Columbia & Victor

Madison, Wis.
ORPHEUM (wva)
Ed & Irene Lowry
Marshall Montgomy
Hipp 4
5 Nelsons
(One to fill)
2d half
The Blombos
Gus Erdman
"The Slacker"
Fields & Wells
Pernikoff & R Ballet

Mason City, Ia.
CECIL (abc)
Rose & Rosina
Lennert & Strum
Burton & Rose
2d half
Billy Small
Earl & Sunshine
(One to fill)

McKeesport, Pa.
WHITE H (ubo)
Judge & Gale
Georgia Emmett
Frankie Carpenter Co
(Two to fill)
2d half
K & G Bennett
Burdy Earle Co
Harry Keane Co
Flasher Black & G
2 Arleys

Memphis
ORPHEUM
Leona La Mar
Alfred de Manby Co
"In the Dark"
J & M Markins
Oiga Miska
Jordin Bros
2d half
"LYCEUM (loew)
3 Gowell Bros
Fisher & Gilmore
Little Lord Roberts
Billy Elliott

Lyrica
Edward Farrell Co
Elmore & Barnes
Rice Elmer & Tom

Meriden, Conn.
POLA (ubo)
2d half
Hasetlines
Levitaton
Mille, Packer & Selz
"The New Model"

Milwaukee
MAJESTIC (orph)
March's Lions
Mrs G Hughes Co
Mr & Mrs Fradkin
Fklyn Ardel Co
Robin
Imperial Chinese 2
Basil & Allan
Juggling Nelsons
PALACE (wva)
(Sunday opening)
Balancing Stevans
Davis & Moore
Silver & Duval
Oscar Lorraine
Zeno & Mandell
Pernikoff & R Ballet
2d half
All Girl Rev
Maidle DeLong
(One to fill)

Minneapolis
ORPHEUM
Cressy & Dayne
Princesses Kalama Co
Al Shayne
Cap Anson & Daughter
Mile Lettze
Bernie & Baker
Stan Stanley Co
PANTAGES (p)
"Girl at Cigar Stand"
Francis & Nord
Homer & Dubard
Winston's Seals
Canfield & Cohen
GRAND (wva)
Del Daly & Lap
Adams & Thomas
Marston & Manley
Avallion Troupe
(One to fill)
PALACE (wva)
Cummin & Seahin
Calver Adel & T
Wilson the Children
Honor & Wilson
1917 W Garden Rev

Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
1st half
3 Darling Sisters
Saxo 5
John T Ray Co
Ed Morton
Harry Gerard Co
Montreal
LOEW (loew)
Piquo Co
Daisy Leon

Old Soldier Fiddlers
Simmons & Simmons
Cardo & No
Kinkaid Killies
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
2d half (20-22)
Green & Pugh
H Gernaine 8
Little Billy
Francis & Kennedy

Muncie, Ind.
STAR (sun)
Fox Reilly Comedy Co

Muskegon, Mich.
REGENT (ubo)
Mario & Duffy
Granville & Mack
Tom Linton Girls
Beale LaCount
Aoria 7-15
2d half
Elvira Blators
Moore & Rose
Tom Davies Co
Jack Dwyer
Thalerio's Circus

Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Ruth Belmar
Neal Abel
"Fashion Shop"
Casson & Sherlock Sis
4 Hartford

Newark, N. J.
PALACE (ubo)
Hoyt's Minstrels
Flavilla
Corbett Shepard & D
MAJESTIC (loew)
Wm Morris
Melson & Cole
Mitchell & Mitch
"Excess Baggage"
Andy Rice
Wolford's Dogs
2d half
Brown & Evans
Lang & Green
Baby Roslyn & Sis
Elmore & Carlton
Don Fulano

New Haven, Conn.
BIJOU (ubo)
Millette Sisters
Barnes & Robison
Three Willie Bros
2d half
Harms Trio
Joe & Vera White
Grace Hazzard
College Quintet

New Orleans
ORPHEUM
Brice & Barr Twins
Billy Reeves Co
Collins & Hart
Chas Olcott
"Motor Boating"
Norwood & Hall
Lorenberg Sis Co
PALACE (ubo)
(Montgomery split)
1st half
Frank & Toby
Emma Stephens
"Dreamland"
Swor & Avery
7 Braacks
CRESCENT (loew)
Gordon & Francis
Adele Oswald
Howard & Hurst
Frank Mullane
Ballard Trio
2d half
B & V Morrissey
Fisher & Gilmore
Little Lord Roberts
Billy Elliott
Gowell Bros

New Rochelle, N. Y.
LOEW (loew)
Sadie Sherman
Fenton & Green
Great Santel
2d half
Mahoney & Auburn
3 Morlarty Sisters
Swede Hall Co

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Webster & Rednor
Sax & Gibson
Toozanin Arabs
(Two to fill)

No. Yakama, Wash.
EMPIRE (ash-wva)
(23)
(Same bill playing
Hipp, Tacoma, 27)
Sweet & Newton
Aleva Duo
Adance Trio
"Wireless Girl"
Katie & Davis
Lavine Trio

Oakland
ORPHEUM
(Sunday opening)
Harriet Rempel Co
Williams & Wolus
Robbie Gordone
Willie Weston
"Tennessee Ten"
C & F Usher
Raymond Wilbert
Panchon Marie Co
PANTAGES (p)
Doris Lester

Padrioli's Monks
Gladin Jaucer
4 Carden Co
Strand Trio
Harry Tolson

Ogden, Utah
PANTAGES (p)
(27-23)
Goldberg & Wayne
4 Holloways
Cook & Lorns
Van Cello
Julia Curtis

Omaha
ORPHEUM
(Sunday opening)
G Hoffman Co
Santley & Norton
Ruth Royce
McDonald & Howland
Act Beautiful
Roubie Sims

Pasadena, N. J.
PLAYHOUSE (ubo)
2d half (20-22)
Wheeler & Young
BK Forrest
Billy Barcott
Fred Weber Co
Adlon Co

Paterson, N. J.
MAJESTIC (ubo)
2d half (20-23)
Garrison Sisters
Bart Hanlon
Valentine Vox
Erford's Sensation
McCarthy & Lovering

Peoria, Ill.
ORPHEUM (wva)
Ellis Knowlton Tr
Wilton Huston
C Belmont & Creighn
International Rev
(One to fill)
2d half
8 Dobs
Holden & Herron
Oliver & Oip
Warren & Conley
Dan Shvman Co

Philadelphia
KEITH'S (ubo)
Cameron Sisters
Earl Cavanaugh Co

Tasmanian Trio
2d half
Mellon Twin
Granville & Mack
Musical Lunde
Beale LaCount
Arthur LaVine Co
Portland, Me.
KEITH'S (ubo)
Trennell 8
W & A White
"Mrs Ritter Appears"
Ronald & Ward
Welch's Minstrels
Frosini

Portland, Ore.
OIPHEUM
McIntyre & Heath
Travers & Douglas
Rae E Ball
Alexander Kids
Sylvester & Vance
Bee Ho Gray Co
8 Stewart Sisters
PANTAGES (p)
Joe K Watson
Mumford & Thompson
Arlova's Dancers
Joe Roberts
Herbert Brooks Co
4 Readings
HIP (ash-wva)
(23)
Lorraine & Mitchell
Leever & LeRoy
"The Pool Room"
8 Melody Girls
Angelus Trio
Dudley Trio

Providence, R. I.
EMERY (loew)
Lany Nane
Dorothy Burton Co
DePaco Girls
John W Ransome
Hall & Guilda
(One to fill)
2d half
Dorothy Roy
Eckhoff & Gordon
"Regular Bus Man"
Conroy & O'Donnell
(Two to fill)

Quincy, Ill.
ORPHEUM (wva)
Josie O'Mears

BRADY and MAHONEY
Partners in the Business of Show Management

\$14 PER WEEK ROOM AND BATH FOR TWO
8 Minutes from All Theaters
Overlooking Central Park
\$16 UP PER SUITES FOR TWO PERSONS
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements
REISENWEBER'S HOTEL
50th Street and Columbus Circle
New York City

THE BOUNDING BUCK
Outdoor Shooting Indoors
Live Game, U-Boats
Aeroplane, Targets
47th St., West of Broadway; No. 500
Midnight; Best Sport in N. Y.

AMONG THE WOMEN

BY "PATSY" SMITH

The Aeroplane Girls opened the Fifth Ave. show the last half last week in a dark stage, the light gradually becoming brighter, which made their disrobing in mid-air from rose cloth suits to chemise, stockings, and finally to short white union suits, cunningly suggestive. Their pretty disheveled locks balanced well with vivacious faces, youthful figures and gingery work. The female member of Holliday and Willette opened in a black velvet and white satin striped skirt and white satin tailored blouse. Another gown was of gold cloth and lace, with which she wore a large gold hat. Maud Earle's beautiful scenic and singing novelty held the attention of the audience down there better than any act I have seen this season. Jas. C. Morton and Co. now include a couple of youngsters about the size of the two younger Four Mortons. Mr. and Mrs. Jas. C. are credited with their parentage by the audience. Mrs. Morton's first frock was a very "Frenchy" silver and blue, and her second was a pink satin with original puff bottom and opalesque and crystal bodice top and girdle. The Dayton Family included three women—typical acrobats in manner and dress.

The Haager-Moore "chili" parties have commenced on the Orpheum Circuit. And they are not a bit particular who they invite. In St. Paul they had the mayor and district attorney at the feed.

No violation of the "new law" in evidence at the Alhambra this week. The nether extremities of the Morin Sisters and Ernestine Myers (the dancers on the bill) were modestly covered. The only noticeable exposure was Carl Randall's knees. From my personal viewpoint, Ernestine Myers looked far more attractive in the long gold pants and sandals worn in the Oriental number than she did when exposing her youthful curves to the tired eyes of a public satiated with the sight of nature. All of the public is not from Missouri. The superabounding liberality nature dancers have shown in the display of their slightly draped nude forms, strikingly illustrates our tendency to extremes. Now that we have had too much, we will have no more—not even in its more artistic form—so there you are. Perhaps we will get some real dancing from the purported "classical" dancing acts in vaudeville—perhaps! A cute little trick is the youthful ingenue programed as Inez Plummer (with Paul Dickey and Co.). In a silver gray coat-dress, its irregular tunic edged with brown fur and a jaunty quill stuck in her smart-tailored hat, she was in truth irresistible. The pretty blonde in the Bostock Riding School wears a white union suit and is more supple and graceful than the average circus rider. Dolly Connolly opened in an odd-looking costume of silver embroidered blue silk over a gauze drop skirt, bodice of brilliants and much drapery of pink tulle. She changed to the gold lace and orchid dress she wore in vaudeville last season.

It's fortunate Dooley and Nelson dropped out of the Colonial bill Monday, else there would have been three male acts following each other. Flo Bert's becoming wardrobe registered with the ladies, but Mrs. Robert J. Haines was in bad from the start—perhaps it was the black dress. Any way her unintelligible dialog at the opening of the sketch and Mr. Haines' long drawn-out monolog wearied the house. They coughed in impatience and became restless waiting for something to happen. Emmet DeVoy and Co. replaced Dooley and Nelson and made a substantial impression with their convincing sketch. Mme. Alf Loyal's solid gray cycling suit has been bright-

ened up with rhinestone trimming. Florence Tempest closed the show and got over nicely. Enveloped in a silver cloth wrap, trimmed with deep bands of seal—wearing a big rose pink poke hat, with long velvet ribbon streamers and carrying an American Beauty rose, she made a most fetching picture. The pink georgette dress underneath was not as attractive as the handsome pink ostrich fan she carried with it.

Have you seen the gloves and things Queenie Dunedin, "The Variety Girl," is busy with every spare minute? It's a definite job she has in hand too, knitting for five brothers—in the service—over there! Someone who has no brother should be inspired to help her out.

Pretty women were distinctive at the American the first half. Beginning with the Isabelle Sisters, robust yet decidedly good-looking violinists, each woman following was prettier than the last. With smoke gray chiffon cloth over green, bell sleeves, round collar and bottom of skirt panels, trimmed with moleskin fur, Mary Rogers wore an octagon shaped gray satin hat faced with pink and white kid boots. Mrs. O'Meara (Gliding O'Mearas), her hair dressed very much "a la Senorita," looked her best in the simple pink taffeta worn at finish, with its narrow bandings of silver ribbon. Evelyn Cunningham, a glad-faced blonde, opened in a light blue velvet coat with white fox trimming. She sang a good little number about being innocent, in a pink and white gingham apron, and a character number not so good, in a white, gold and opalesque embroidered georgette. Miss Valeska (with O'Brien Havel) is some pretty girl! She is the blue-eyed Anglo-Saxon type with dimples thrown in for good measure. She wore golden brown dress, shoes and hose and a pink hat, but attention did not seem directed to her clothes at any time. The fact that she could sing and dance also seemed unnecessary qualifications.

The extra acts on the Holiday Bill at the Royal made a flash on the billboards, and filled the house, the worst week of the season. The Bison City Four, wearing kimono, carrying knitting bags and singing "Knocking at the Knitting Club," put the audience in a good humor right where they were most needed—No. 2. Karoline Eddy in fast midair work with her partner, Marion Shirley, in an effective pretty new pink silk frock and an ugly scarlet wrap. The Farber Girls in odd becoming clothes, and Ethlynn Bradford in white satin striped voile made up the female portion of the first half. Grace Fisher and Maud Lambert were rival claimants for "dimple" honors. Dimples in their cheeks, backs, elbows, both lavishly endowed. It wasn't a fair test, however, as Miss Fisher won by a knee, and Miss Lambert wore long skirts. From a black and gold wrap with wolf collar and cuffs Miss Fisher changed to a white iridescent opalesque frock held up with brilliant bandings, a "colleen" dress of peacock blue taffeta, lace apron and petticoat and to a pink and blue old-fashioned cork "screw curl dame" with black poke hat, lace mitts, pantaloons and muffs. She sang the Winter Garden "Naughty" song, "by request of the management," in the original costume, plus fleshings. Miss Lambert looked best in the black net and sequins and the green crepe embroidered with circles of brilliants. I never quite get the details of Miss Lambert's dresses, watching her pretty well-dressed feet. Black slippers, with suede vamps, and satin backs, tipped "Tribhys" incased in handsome lace-inserted hose. With white lace-striped stockings, she wore white satin brocade pumps. Edith Mitchell (with Roy Cummings) flashed a smart becoming red hat.

AMONG THE WOMEN

BY THE SKIRT.

The "Morality" picture has come at last, but isn't as interesting as one would imagine. In "The Struggle Everlasting" a carefully selected cast simply walk through the picture with no action. Florence Reed as Body in a blonde wig is hardly recognizable until later, when she dons some stunning gowns. Only then is Florence Reed her good looking self. Not that the wig is unbecoming. A nude girl presumably Miss Reed is perched on a cliff, from which she takes a high dive, then the figure is seen running along the beach and as she stoops to throw a cloak around her nude body, the film fades into the image of Miss Reed. Miss Reed may have made the dive, but I have my doubts. The clothes worn in the latter part of the film are worthy this actress' reputation as one of the best dressed women in pictures. A gown of metallic material was made long and plain with only a girdle. The train was in a long point most snake-like. A becoming head dress was a crown in shape. A handsome evening wrap was of heavy brocade with fur cuffs. Underneath was a black gown of sequins. There also was a lace dress with a chiffon skirt and jet chains. In her boudoir Miss Reed reclined on a chaise longue in a ravishing lace negligee. Picture actresses might study Miss Reed's style of dressing.

June Elvidge in "The 10th Case" is as badly dressed as any picture lady I have seen in many a day. All of the clothes, even to a wedding gown, looked home made. In this day of elaborate gowning there isn't an excuse for a badly dressed picture star, unless a picture maker is supplying the wardrobe.

Thomas Healy's show in the Golden Glades room is above the average cabaret entertainment. Ice skating as a cabaret feature is a novelty. And Mr. Healy couldn't have gathered a better bunch of skaters. Ellen Dallerup, always a delight to look at, was stunning in white knickers with an ocean bodice. Katie Schmidt, who skated with Miss Dallerup wore a dress in the same combination. Miss Dallerup, doing a solo on skates, later wore a white chiffon made in innumerable points, each touched off with a ball of maribou. Elsie skated in a short white satin dress with black ruffles panties. Romyne was oddly dressed for skating in mauve net and silver lace. A prettily dressed number was Hala Kosloff and her feathered brood. A strikingly costumed number is Helen Hardick and her White Hussars. The costume is of the old colonial days. This cabaret is made up of 24 numbers in two parts and doesn't seem a bit too long.

It is James McBride receiving those mysterious gifts, as I mentioned last week, but the name of the man at the door of the Palace was omitted, due to the fault of the brilliant (?) VARIETY staff.

The Riverside Monday evening held a fair-sized audience. Gus Edwards' annual revue is more pretentious than his former vaudeville productions. With very little effort the revue could be made a full evening's entertainment. Olga Cook, Helen Coyne, Gloria Foy, Dan Healy and Mario Villani are featured. There are 16 pretty girls of the real Edwards type and eight boys and also two kilafray children. Miss Foy wore for several numbers a silver lace frock made in three flounces. Miss Cook was in pink and silver brocade draped over lace petticoats. Narrow velvet ribbons in green and mauve formed a panel. The girls looked exceedingly well in gowns made of a

large pattern taffeta. Costumes representing baskets of flowers were most artistically made. In a school scene the girls were lovely kids in gingham and sunbonnets. Coral taffeta dancing frocks were made short with shirred skirts. Miss Coyne did a toe dance in a yellow ballet dress. Miss Cook and the girls wore the daintiest of Red Cross costumes.

The Barry Sisters, on rather early, were splendidly dressed, Clara in pink chiffon and blue girdle and Emily in white chiffon over lace petticoats. A Chinese number was done in yellow satin trousers with short black mandarin coats. Dorothy Toye appeared first in a blue plush cloak trimmed in a Persian material. Underneath was a blue and silver dress, badly designed. Quite the funniest sketch I have seen this season is "The Pest House." Roger Imhoff is a marvel of cleverness.

Stevens and Falke, at the Lincoln Square, open in an Indian setting with leather costumes. One girl changes to gypsy while the other does a horn-pipe in a blue satin sailor suit. For the finale one wears a good looking short dress of pink brocade lined in a darker pink. The over dress worn on short pants is draped over a shoulder and attached to the wrist. The other girl was in a short pink three flounce dress piped in pink. The young woman of Fennell and Tyson appeared first in a black net dress over white. A border design was in flowers. She changes to a kiltie suit and also a man's evening dress. The Walters and Moore sketch has the girl in an ugly red and black dress.

The Palace is housing the star vaudeville bill of the season. Mme. Bernhardt was given an ovation before and after her sketch. May Irwin remarked at the close of Mme. Bernhardt's appearance: "What a privilege to watch this marvelous woman." And so it must be considered, since the line to the box office is around the corner all the time. Belle Baker sang eight songs in the prettiest frock seen on the vaudeville stage this season. The material was of gauze heavily embroidered in silver. The long waisted bodice was of plain silver, while the skirt was made in three layers. A broad belt at the hips was of blue ribbon. Ame Rica first appeared in a coat of pink satin made with a cape and trimmed with white fur. An odd costume was of blue turkish trousers over which was a skirt of ruffled net. A short white costume was of white edged in black. The Cameron Sisters were rather daintily dressed for the first dance. Black lace skirts were of a transparency, revealing pink tights. Beautiful dancing frocks of gold were made in the trouser fashion, having several panels. Basket-like dresses were blue and coral. Flo Burt (with El Brendel) for her second song wore a neat frock of white and pink with a bodice of rose brocade. A touch of grey maline at the back gave it a chic look.

"The Devil's Stone" at the Rialto has only Geraldine Farrar's name to commend it. The scenario is most ordinary, but Miss Farrar, with her good looks and splendid dressing, will please the ordinary film fan. Those rocky shores off California have much to answer for. As a Britton fisherwoman Miss Farrar was very nice in that country's native garb. Coming to America as the wife of a millionaire, her wardrobe was, as always, beautiful. Miss Farrar realizes that fine feathers make fine picture actresses and spares nothing in dressing. There were several handsome evening gowns and wraps and the usual abundance of expensive furs.

NEW ACTS NEXT WEEK

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

Dunbar's "Mississippi Misses," Palace.
Kimberly and Arnold (New Act), Royal.

Frank Carter.
Songs, Talk and Dances.
15 Mins.; One.
Palace.

This is Frank Carter's first vaudeville appearance alone, although it is a familiar field for him. Last time out in the two-day he was teamed with Isabel D'Armond. Since then he has mostly devoted his energy to musical comedy, and in particular has been prominent in the casts of the Winter Garden shows. In those Shubert attractions he was regarded as one of the classiest of "straights" or juveniles and attracted attention through his clean-cut appearance, vocal efforts and his excellent dancing. Save for a hoarseness he brought those attributes back with him. It may have been Carter was too quickly placed in the Palace, for in addition to voice trouble he was palpably nervous. He should have been given time to work his routine into smoother shape. Considering the handicaps he did quite well, since his cleverness of feet insured that. On his entrance the orchestra is going full tile and when finally subdued Carter announces he has gained the support of all the stage hands, the spot light man, etc., so that any in the house who cared to sleep during his act could do so. This is humorously brought out at the finish when pairs of clapping hands project from the wings and entrances. He starts on his numbers, interspersed with talk in between, by dialog with Ted Shapiro, who is at the piano, and the orchestra leader is brought into the pseudo argument. Carter as a single should be a success. His ability is too well known to be doubted and all his routine needs is smoothening. On appearance he is in the 100 per cent. class and he is a nifty stepper. Also his likable personality easily projects this side of the footlights. lbee.

Isabelle Sisters.
Music.
9 Mins.; One.
American Roof.

The Isabelle Sisters may mean well, but Monday night there were palpable amateurish symptoms. The girls rely too much on dancing while playing musical instruments, done to death in the past five years. One of the girls, with her back to the audience, does a mandolin solo, playing the instrument behind her. It does not help the average girls are striving for. A rearrangement, with the girls sticking strictly to their musical knitting, may help. Mark.

Tribble and Brown.
Blackfaced.
11 Mins.; One.
American Roof.

Two men. One does female. Usual exchange of patter, with songs, singly and doubly. Comedy at the American for the most part passed. Smaller houses. Mark.

Jim and Anna Francis.
"Nut" Act.
13 Mins.; One.
City.

Man and woman doing singing, dancing, cross-fire and piano playing, all "nut stuff"—too much so and therefore peters out before it finishes. Man a good eccentric stepper. Jolo.

Gus Edwards' "Song Revue" (29).
"A Fountain of Youth" (Musical Comedy).
71 Mins.; Special Sets.
Riverside.

Gus Edwards has turned out a musical comedy-vaudeville revue that is almost a whole show in itself. With a couple of comedians the producer could put the entire affair out as a regular production. For vaudeville the act is a real live wire, full of pep and ginger, and the only question is where Edwards can get off at with an act as big as this one, in which he has 29 players, a musical director, crew, manager and wardrobe woman. In addition is the initial production cost, which in this case must have been considerable. Four full stage sets and a half dozen scenes in "one." There are 16 corking looking chorus girls, 6 boys and 7 principals. The latter in the order of their importance in work are: Dan Healy, Olga Cook, Gloria Foy, Mario Villani and Helen Coyne. For popular appeal should be featured the two Kiralfy kiddies, a really remarkable boy and girl, young in years, but perfectly drilled in stage deportment. Edwards, in choosing his numbers, has resorted to a new system. He has taken several songs he knew were sure-fire through having stood the test in his various cabaret shows. The opening scene, representative of a cafe, has "I'm Looking for the Girl I Met Last Summer." It is at present the weakest portion, as the chorus do individual work. This is followed by the introduction of the principals, with Sig. Villani having the first solo, "A Girl, a Drink and a Song." Miss Cook has a solo following this, and the first hit appears with the "I'm After You," a number done by Dan Healy and Gloria Foy and a dozen of the girls. It is a little along cabaret lines through some of the work being done in the audience. This latter bit slows up the action of the act. Two encores, with the girls doing some lively stepping, give time for a change of scene. The second full-stage scene is "Golden Harvest Days," in which Miss Coyne does a "Poor Butterfly Dance" also a little lengthy and slows down the action. But from this point the action goes right along. An Edwards' act wouldn't be an Edwards' act without a school scene, and the second of the scenes in "one" is the interior of a school-room. Miss Foy and a little girl from the chorus (Charlotte Starbuck) open it with "When I Went to School with You," the Starbuck girl incidentally proving she is something of a comedienne. Then ten of the chorus girls, with Healy as the teacher, and the comedy scenes, and finally the Kiralfy kiddies recite the chorus of the song and put the scene over as a riot. In full stage there is next an Italian number by Villani, with two specialty dancers and a chorus backing. Then three songs in "one" follow. Mr. Healy starts with "I Can't Keep Away from Broadway," with the chorus boys stepping as a "souse sextete," and scoring with eccentric stuff. Then Miss Cook walked away with the vocal hit of the night in a Red Cross number. A drop of white, with a huge red cross, forms the background for Miss Cook and the chorus in nurse uniforms sing "We Need You Now." The little girl of the Kiralfy duo (also clad as a nurse) recited the lines and drew thunderous applause. Miss Foy, in "I Want a Man," filled in, in "one" for a few minutes prior to the "Film Flam Studio" vampire scene, in which Healy and a sextete of vamps of the chorus landed a solid hit. The finale was all red fire and Allies from start to the finish. The scene representing the steps of the Capitol, Washington, with the boys as sailors and soldiers, and war songs, "Good-Bye, Little Girl, Good Bye," "Tipperary," "Blue Bell" and "Laddie Boy" are given in the order named. Miss Cook, with "Uncle Sam's Bouquet," is the big chorus number of the scene. Prod.

Robert T. Haines and Co. (2).
"The One Way Out" (Dramatic).
20 Mins.; Full Stage.
Colonial.

Several years ago Mr. Haines offered a playlet in vaudeville, "The Man in the Dark." The former playlet dealt in the triangle. So does the present one, the main difference being that "The One Way Out" (not to be confused with the Washington Square Players' comedy, "Another Way Out,") is set in war conditions. There is no denying the new act deals with a war angle that may be considered pertinent when American men are going off to battle, for there is a plea for loyalty (meaning fidelity) on the part of a wife for her absent fighting husband, but that it is rightly presented or well supported is another thing. The action takes place in the living room of the London home of Winthrop Hastings, an aviator attached to the Royal Flying Corps and assigned to the French front. His wife, Olivia, and Harry Belding, who is in the war office, enter after an evening at the show. Belding is in love with the woman and she with him. Yet when he tells of Monte Carlo still being gay and suggests they go there together, she demurs, mainly because of her conscience and because she had the night previous dreamed her husband had been killed by a Boche in aerial combat. The man finally wins her consent, whereupon Hastings makes his appearance from back stage, where he had been sitting in an arm chair turned the other way. He has heard the conversation, but explains he is not the ordinary irate husband in such a case. Then in a long speech or a series of them he tells of how much the loyalty of the women back home means to the man in the horror of the battle front. He tells the woman and her lover that if the men in the trenches were not given that loyalty or if they doubted that it existed they would never be able to carry on the fight for democracy—and more along similar lines. Then he calmly remarks to Belding that he (Hastings) will not return and that if they do go to Monte Carlo, let there be no element of a hurt conscience, thereby implying that they wed when he is gone. The door bell rings and whilst Belding answers the door Hastings returns to his dark seat. The wife opens the just-arrived telegram, informing her that her husband had been killed in battle. Quickly the couple turn the chair around and find it empty. If the situation called for dramatics the wife displayed none. The explanation is that Hastings' presence was a vision, yet how the audience can reconcile the perfectly groomed aviator with a spirit is a stage mystery, even in spite of the semi-darkness in which the playlet is given. And a complacent fighting man isn't the popular conception of a warrior. However, it might be that Mr. Haines' main idea was the presentation of the moral. lbee.

Lowe and Sperling Sisters.
Singing and Dancing.
15 Mins.; One.
City.

Young man and two girls, youth wearing a velvet Eton jacket and "Buster Brown" collar, for no very good reason other than to accentuate a tendency to walk from the hips. Open with conversational trio to the tune of a medley of popular songs, with stepping. He, song and dance; girls follow with song and stepping; finish with trio song and dance of many styles. Neat small-time turn. Jolo.

Rubio Troupe (8).
Acrobatic.
7 Mins.; Full Stage.

Seven men and a woman in gypsy dress doing an acrobatic specialty, with sufficient speed to gain recognition. It lacks novelty and class. A good opener or closer turn.

NEW SHOWS NEXT WEEK

"Lord and Lady Algy," Broadhurst, (Dec. 22)
"Words and Music," Fulton, (Dec. 22)
"The Lady of the Camellias," Empire, (Dec. 24)
"Parlor, Bedroom and Bath," Republic (Dec. 24)
"General Post," Gaiety (Dec. 24)
"Going Up," Liberty (Dec. 25)
"Why Marry?" Astor, (Dec. 25)
"Arabian Nights," Punch and Judy, (Dec. 25)
"Billeted," Playhouse (Dec. 25)

"Intelligence."
Telepathy.
20 Mins.; Full Stage.
City.

Act opens with man making announcement from stage. Brings out two hefty-looking women, seats one at piano and other in "one," blindfolds both. He calls the one at the piano "Saloha" and the other "Mahatma." Passes slips around and requests questions to be answered and names of musical selections to be played. Claims "Mahatma" is a "cabalistic phenomenon." The answers to the questions are along the following lines: "You are going to have success," "you contemplate marriage," "you can't marry, you can't support yourself," etc. Musical selections are interspersed with the "answers." Jolo.

Holliday and Willette.
"On Detail" (Songs and Talk).
15 Mins.; One (Special).

"On Detail" as presented by Holliday and Willette (man and woman) is an idea allowing for the introduction of the man in policeman clothes, with rich widow calling upon the department for protection. The conversation is mildly interesting. It contains a number of rather aged "gags," but through the assurance of the comic gains its purpose. The cop in the widow's supposed former husband's evening clothes, appears in a sort of a comic make-up. Thereafter they confine their efforts to songs. The woman also makes a change and then have a double operatic number for a closer. The turn in spots is passable, but the other sections will put the combination on the better small time.

Pealson and Goldie.
Singing and Talking.
13 Mins.; One.

In their latest Pealson and Goldie are remaining close to the former specialty insofar as the style of work is concerned and the whistling bit that proved one of the sure spots. The opening dialog is light weight and drawn out, giving the turn a rather slow start that could stand revision. The idea is about a bellboy, and bits of the conversation relating to the present shortage of coal and heat. That leads into the songs, with the duo gaining the best results in that respect. The turn needs considerable work before it will be running right. When that is reached they should be able to go in the bigger houses in an early spot.

Songs.
14 Mins.; One.
City.

A classy-looking man and woman. She enters alone and sings "Gianina Mia" in a mezzo voice reaching to about G natural. After which she repairs to the piano and he enters to sing "Macushla," with a light, throaty tenor to B. Duet, "In the Land of Wedding Bells." Medley duet with good counter melody. For encore, "Dixie and You," with more counter melody. Voices evidently cultivated and they make a good impression. Jolo.

(Continued on page 21.)

PALACE.

Since the divine Sarah is the acknowledged attraction that really placed the star of the Palace in the audience after everyone else failed in that purpose in the early months of that theater, it seems eminently fit she should grace the house in the final weeks of what will almost certainly be the French genius' last American appearance.

The wisdom of booking Mme. Bernhardt for an engagement starting immediately with that is known as the worst season in the theater is visibly acclaimed at the Palace. Tuesday evening there wasn't an available seat left—and that was just six days before Christmas. It's certain no vaudeville house in the country is playing to such big business during this week and very few, if any, legitimate houses doing as much either. Which is the answer to the only Bernhardt.

Mme. Bernhardt in the early week came forth with a newer playlet timed to the minute, called "From the Theatre to the Field of Honor." ("Du Theatre Au Champ D'Honneur"). For the latter half she is playing "Camille." A bill of large vaudeville acts rounded out the evening. The first act was Baker—very much present, and aside from the three-minute ovation given Bernhardt, she assembled the hit of the regular vaudevillians. She banded a punch song with her third number, it being "There's a Million Heroes in Every Corner of the U. S. A." which the house was hooted. Very prettily she delivered a semi-ballad war number, "A Baby's Prayer at Twilight." Then came a comedy number to shade her routine and other numbers followed.

William Le Maire and Ed Gallagher, just ahead of her, intrenched very strongly with "The Battle of Whatshoeus." The turn has improved since its original city showing some weeks ago and so many laughing lines have been injected it is to be regarded as one of the best comedy offerings lately developed. Le Maire certainly holds up his end of the family reputation at blackface fun-making.

The balance of the first part also played splendidly. Paul Gordon and Ame lita started with their newly cycling turn, and its several thrills kept the house quiet. Surprising well did Lyons and Yosco register second. The harp playing of Lyons still stands out as the big asset, but there was laughter with the dialect talk and the big returns at the finish left no doubt the boys are favorites. The Cameron Sisters, with their classy duds and hangings, closed intermission. The act has been somewhat changed over its original showing some weeks ago. Instead of a jazz band accompanying them they have Burton Daniels at the piano, and he is some player, incidentally materially helping the girls, whose long suit is appearance.

Frank Carter, single, opened after intermission (New Acts) and then Bernhardt. It was some little thing to ask Brendel and Bert to take up the running after the house finally subsided in its enthusiasm. Still that's what the too-twitched Brendel did. Comparatively very few people left after Bernhardt and it wasn't long before the house was giggling over Brendel's Swede caricature, and when his wedding "flurry" started dissembling all over the stage the laughter was general. The team doubled from the Colonial, but the Palace score in next to nothing was miles ahead of that attained at the Colonial in an earlier spot.

The show was closed by Maria Lo and Co., with her delightful poskins to represent reproductions of famed porcelains. The posings held the house in a large majority. A new grouping, called "Columbia," for a finale was quite effective. *Ibce.*

COLONIAL.

The bill may have been framed with the light pre-holiday week draw in mind, anyway that is the way it impressed. The results obtained as far as the two-thirds capacity downstairs Monday night, was commendable, reminding one of the historic Colonial child. But the house could not be blamed this time, for the entertainment was a distinctly under standard affair.

Not improving things was the presence of two playlets with talking spirits ambling about. One figured in Robert T. Haines sketch, "The One Way Out" (New Acts), and the other was in Emmett Devoy's "The Call of Childhood." Mr. Devoy may have something in the way of a fantastic amuse children, but as there were no children present Monday evening, one couldn't tell.

There wasn't a hit in sight until next to closing, when Bailey and Cowan pranced on with their own brand of syncopation. That the house liked and wanted more of. Ordinarily the team would fit further up on a bill, but they seemed rightly placed here. Alf Loyd and his dog, "Toque," ended the show acceptably, though the act is essentially a big top turn. The one dog really carries the act through.

Elizabeth Tempest, the headliner, opened after intermission, having been moved up one spot, as programmed. Her boy numbers caught on nicely. Rather a classy little single.

With the bill noticeably shy in comedy, Brendel and Bert were most welcome. But Brendel's funny "Swede" couldn't be expected to supply enough laughs for the whole evening. Gay North they did fairly well. Fanny and Ned on with their versatile routine also opened, placed third. Alfred Beron to close a corking baritone. Rites in No. 2, while the three ladies opened the show with their "Supperdown" work. As head to head balancers they have few equals in vaudeville or out. *Ibce.*

ROYAL.

It was a big show for the Bronx this week, and the attendance, though slightly off Tuesday night, showed the management in alarm in connection with the rather pretentious program. There were a few vacancies in the rear of the orchestra, but the Bronxites could have at least showed their appreciation in return and taken the house by storm. That should happen later in the week, for the Royal undoubtedly has not held as good a show in months as this.

Notwithstanding it started at 8:15 and closed at 11:15 it held a continuous interest with the auditors (as usual) appreciating everything. A number of "names," who marked up a big score found opposition in others, who gained like returns. Those included the Blon City Four, Herman and Shirley, Fredy City, Wazart and Bradford, Cummings and Mitchell and Lambert and Ball. It was somewhat of a toss-up as to the biggest, but the Farber Girls were forced to speech, likewise Cummings and Mitchell. Lambert and Ball could have tied up proceedings in the next-to-closing spot, a rather hard position for the girls to take, but they did their end and departed amidst heavy applause. The combination offered a repertoire of numbers, including two new Ball compositions, "When An Irishman Dreams of Old Erin" and "I'll Find a Bit of Heaven in Your Irish Heart of Love," that are characteristic of the Blon City Four.

The Blon City Four were the first to reach anything resembling a hit. Placed rather early (No. 2) they encountered little difficulty in gaining results with their comedy, that at times closely borders on the slapstick. It was fully enjoyed, however, for it is comedy they do on in this neighborhood. Their end effort was a burlesque on the "Knitting Club." It proved a scream. Herman and Shirley followed to like results, the contortions and seemingly impossible dancing, being responsible.

The Farber Girls then entered and started right brightly, and gaining. Macart and Bradford closed the first part with their one-act farce, registering an unlimited number of laughs.

In the second part Cummings and Mitchell were the first to land. They followed Grace Fisher after intermission. Miss Mitchell is gradually improving, according to her efforts Tuesday night, and she appears accustomed to her surroundings. Mr. Cummins worked rather easy, more so than previously. He bounced about the boards in his usual "nut" manner, soon putting the entire house in a state of laughter that continued even after he had made a small departing remark. Miss Fisher has a wardrobe that she wears that are sure-fire for her. Joe Boganny's Lunatic Bakers held attention for a while, making a good deal of noise, too much, in fact.

The Eddy Duo opened successfully with sensational mid-air work, setting the house with a back somersault, while the "Makers of History" kept them seated at the final.

RIVERSIDE.

Although there were but seven acts on the bill at the Riverside, the show ran over the usual time limit, through two of the acts absorbing practically two hours of time. They were Gus Edwards' Annual Song Revue (New Acts), which closed the show, and ran for an hour and eleven minutes, and the act of Imhoff, Conn and Corene, closing the first part, with 35 minutes to their credit.

In addition to the regular program of seven acts there was James J. Morton in the capacity of announcer, and each of his preambles was greeted with laughs by the audience. The floor was far from being filled, although the upper balcony seemed to hold a fairly good crowd. The Edwards act must have done its share toward attracting the audience, for those in the front of the house tendered a reception to almost each in the act who have been appearing in the various Edwards restaurant shows along Broadway.

The show got under way with Robert Everest's Novelty Circus, which pleased. The Farber Girls, Clara and Emily, in the second act, not simply did things their own way, but with a grand red eye patriotic finale that had the house wild. The Hearst-Pathe ended the show.

Dorothy Tove replaced Cecil Cunningham in the third and she managed to interest, although there were a number of those seated in front rather inclined to take her efforts lightly, but the major portion seemed impressed.

"The Pest House," with Imhoff, Conn and Corene appears a bit drawn out, though there are laughs aplenty. Harry Cooper, assisted by Jim Raley, opened the second half and scored. The Edwards act finished the bill with a grand red eye patriotic finale that had the house wild. The Hearst-Pathe ended the show.

ALHAMBRA.

As was to be expected, the attendance was a little off Monday night at the Alhambra, but what they lacked numerically they seemed to be anxious to make up for in enthusiasm.

As the show opened shortly after eight o'clock and the traffic was more or less blocked by the remains of the storm, a goodly portion of the attendance was late in arriving, and the first two acts suffered through being walked in on. The Morin Sisters opened with a variety of dances from that nutty, enjoyed by those already seated. More noise and a few laughs were heard from Ward and Cullen than for the opening act, and as a result they did not fare so well as

they did at the Royal last week. Bostock's Riding School, with its circus ring, bareback riders and training apparatus whereby youths from the audience were invited to have their first lesson in riding, the most proficient to receive a prize, accomplished what it was designed for—a big laughing finish.

Harry Carroll opens with a new rag song and lands big with his melody of popular successes. He was so well liked he had to do a couple of strongly demanded encores. Paul Dickey and Co. in "The Lincoln Highwayman," have improved their surprise dramatic sketch since first showing in New York by building up the comedy and eliminating the so-called acrobatic portion of the light leading up to the denouement. The star, however, is growing careless in his enunciation.

The two big acts of the show were in the second half—Rockwell and Wood, and Milt Collins. Rockwell and Wood opened after intermission and had the house in hysterics. Milt Collins, separated from the other hit by Connolly and Wenrich, fared equally well with his rickety monolog. He probably never went better in his entire stage career. Every time he said "Believe me" the audience shrieked. Collins seems to be growing more emphatic in his delivery—a vast improvement.

Connolly and Wenrich, with their pretty special act, registered a neat, artistic success and were well applauded. Percy Wenrich was the second pianist on the bill to offer a melody of his own compositions. Carl Randall and Ernestine Myers made an effective closing turn with their acrobatic and kyratonic stepping. Randall should substitute another costume for his "Fauntleroy" panties. It emphasizes him and spoils the otherwise excellent impression he creates. *Jolo.*

AMERICAN ROOF.

If there was any "cheating" apparent in the show as a starter of the week before Christmas it was "unmonitored" a display of "names" favorites and diverting entertainment that put many a previous bill far back in the shade. Barring a sameness in spots here and there the show rounded out immense entertainment. "Immense," judging from the way some of the acts were received.

Business was splendid Monday night. The house ran the feature film, "The Silent Man" W. S. Hart upstairs and down, and very few quit their seats when the Hart picture was started at the close of the vaudeville portion.

Opening were the Isabelle Sisters, followed by Tribble and Brown (New Acts). Brosius and Brown (not the same Brown with Tribble) combined comedy with comedy to advantage. Act applauded.

Will and Mary Rogers, a laughing hit, were followed by the Gliding O'Mearas. The latter are regarded as neighborhood favorites by reason of their having started in the show business in the American section. They got a reception and were so well received at the conclusion of their dancing routine that young O'Meara had to make a speech. He did not do so with the speech, considering he is a dancer. The O'Mearas worked hard and were amply rewarded.

After intermission Evelyn Cunningham appeared. She has been on the Roof before, and shows much improvement. Miss Cunningham's looks are an asset in her present company.

O'Brien Havel and Miss Valeska presented "Ticks and Clicks," and while Havel is not as young and spry as he used to be, he got a lot of fun out of the role and being assisted by Miss Valeska, who sang effectively.

Britt Wood stopped the show. The audience couldn't get enough of his style of entertaining. The Sterling Rose Trio closed. A man doesn't do much in the acrobatic but has the stage all to herself at one time to show she can throw a mandolin around her neck while strutting it and do a little dancing at the same time. Not only slowed up the turn, but appeared amateurish. *Mark.*

FIFTH AVE.

Of the eight acts the last half last week six went in for singing, although Jas. C. Morton just touched it. That relapse was made up by Mabel Burke, who sang an illustrated picture. Almost every turn tried to steal a couple of bows and that slowed the procession up.

Gilbert and Friedland, next-to-closing, had anything but an easy task, compelled to follow six singing turns, but they proved strong enough to take the crowd with equal success in comparison to the others. By the time the Dayton Family made their appearance in the closing spot, a good portion of the auditors were making for the exit.

The Aerophone Girls opened with "butterfly" device that is of short duration, but contains sensational swinging by the girls. Green and Pugh passed away nicely after making a bid for top honors with songs and talk, and not being content with that stalled around, but to little results.

Holiday and Willette (New Acts) were followed by Mabel Burke and the novelty offering that immediately gained sufficient recognition to place it amongst the winners of the evening. Pealson and Goldie (New Acts). Jas. C. Morton, assisted by Miss Diamond and a young boy and girl, poured entertainment all over the place, gaining laughs while making nonsensical careers. Gilbert and Friedland then banged across a safe mark with their repertoire of songs.

HARLEM OPERA HOUSE.

The show the first half was a dandy, and those there sure did like it. Between the fourth and fifth acts was shown a comedy picture and also a picture filmed by the Remick & Co., to accompany their latest song, "Sweet Little Buttercup," a song of catchy melody.

The Artels Bros. started fast at 8:15, with their comedy bar work. The clown make-up brings a laugh at their opening. Mr. Craig and Miss Calvert, two good violinists, would do well as singles. They open with operatic selections, then each a solo, together again for a duet. The song following should be dropped, as neither has a singing voice, and the song slows up the turn. Their cake-walk finish sent them off to an applause finish. With plenty of work this should be able to hold an early spot on the better bills.

"This Way Out," a playlet by Walter Percival, is a nice little sketch, and was well received. Alexander and Fields in "The Tourists" has 'em laughing all the way. The parodies the team uses are great, and with them both in tramp costumes, what else could be expected? The crowd just kept on applauding for the men during the first few feet of the comedy picture which followed. Dillon and Parker (New Acts) in their song and dance offering have a nice turn, and left the house in such a mood that Sid Lewis had a hard time getting over. Mr. Lewis had a bad cold, could hardly talk, so that may account for his poor showing. The closing position went to Larry, Kelly and Co. in "The Minstrel of Kerry." The act is sure-fire and will hold any audience in for the exit march.

HAMILTON.

The recent business depression at the Hamilton may have been somewhat due to bad shows. If that is so, it was gripped in the nick of time, with the results showing the house is regaining its former position. Monday night the good sized attendance witnessed one of the best programs the Hamilton has held in months.

Perhaps it was the arrangement, but the bill started away nicely and never once let up. Manager Blockhouse returning to the theatre may account for a great deal here, even the old S. R. O. sign, and that may yet again be due out of its long storage.

Gordon and Gordon (two men) were given the opening position, and did their portion sufficiently well to allow the Hal Lancton Trio to score a passing mark in the following spot. The former team goes through a routine of contortions that is amazing, bending themselves into knots as though boneless. The Hal Lancton Trio have appearance, but try too much in the comedy line, hindering the harmony that might be worked for better results. That should be their main aim, for they appear more proficient in that than in the comedy department.

Harry Hayward and Co. in their former sketch, "The Devil," soon secured strict attention. A short special reel showing the Halifax disaster was then thrown on the screen, followed by Dyer and Perloff (New Acts).

Laura Orway did nicely in the next to closing spot, especially so with her special comedy number to close. Orway slips in an occasional remark across that is somewhat faulty before a neighborhood audience. Likewise certain bits of business. "The Melody Garden" a sextet of women, doing a musical specialty mostly upon brass, held them seated and closed to applause.

LINCOLN SQUARE.

Quite some time for the house to fill Tuesday night, but it finally did, and then they sat there waiting for something to happen. All the real meritment was supplied by an Alice Howell two-reel comedy run in the middle of the show. Outside of that Mel Eastman and Johnny Neff were the only ones to get a rise out of audience.

Stevens and Falke, two girls, opened, one singing an Indian song, the other doing a dance, both in costume and in the middle of a special act. The two were split right in half between them, one taking care of the melody while the other did the dancing, and neither did too well. Mel Eastman was on No. 2 and breezed along fairly with his gags, coming back for an encore. For a regular finish Mr. Eastman is singing a Waterson, Berlin & Snyder melody that doesn't seem to have much sense to it lyrically, but the melody may hold it up.

Fennell and Tyson failed to start anything; they just about passed.

Walters and Moore had a sketch that needs fixing in any number of spots. The woman taking in the money is much less than "straight" than her partner is a comedian. Johnny Neff and his quartet, billed as "Nappy and Army," held up the latter part. The house was just about ready for them and the boys did very well, returning for an extra number.

23D STREET.

Business a little off Monday night especially on the upper floors. Eight acts, a Wrio News Picture and a Triangle feature, with Truly Shattuck and Emma O'Neill and Henshaw and Avery sharing the chief place honors, the latter doing a little the better.

The show got under way at 8:15 with Mertens and Arena opening in their acrobatic act, followed by Dennett and O'Brien, singing and dancing. The latter team scored. Ginder Alexandria and Emma, in the third spot, did fairly well. The idea in the material old and could stand brushing up.

Ernest Rackett as Richard Carle in vaudeville makes a funny appearance. The crowd was kept guessing whether his evening clothes were meant for comedy or dress. His songs were liked but his jokes missed, the audience not smiling until he grew a bit "raw." The harmony singing and solo numbers done by Murphy, Van and Kenyon, with their final song, "Meet Me at the Station," one of the men being out in the house with a conductor's uniform on and calling out the stations, sent them over big.

The surprise came with Henshaw and Avery, whose cross fire had the people in an uproar. Owing to Miss O'Neill's cold, the Shattuck-O'Neill act was cut to ten minutes, and were followed by the Three Muzones closing the show with a little after ten. Roy Stewart in "One Shot Ross" was the five-reel feature.

LAST HALF SHOWS.

(Dec. 13 to 16.)

23D STREET.

The bill the last half last week was chuck full of comedy and speed.

Hubert, Dyer and Coyne, with their acrobatics, opened to a fast start, maintained throughout. Stanley and Birnes followed and scored strongly with eccentric dancing. The sketch, "Love in the Suburbs," with three people (policeman, husband and wife), was well liked. The material is there and all three work nicely.

Loughlin and West did nicely, singing and dancing. The turn opened slowly, but as it moved along picked up, and received good applause at the finish. The talk should be cut down as much as possible, using more songs and another dance. The crossfire slows up the act in parts.

Gertrude Barnes, in the next position, passed with her sure-fire ending, posing as Joan of Arc and the Statue of Liberty. Detzel and Carroll, two men, black-face and straight, the straight being a doctor, with the drop representing a doctor's office, went over with a bang. Their talk earned one laugh after another.

A novel opening was used by Frank Carter, who tells the audience they need not applaud as he has engaged the orchestra, stage hands, ushers, etc., to applaud him. A piano player comes out after the first song, asking if he is Frank Carter, and saying he (piano player) was sent to play four songs for him. Carter starts after an argument between the orchestra leader and his accompanist. His four numbers were liked with an accurate dance sending him through to the biggest hit of the evening, "The Girls of the Altitude" (four) closing the show at 10:05 p. m. with a Triangle picture final.

FIFTH AVENUE.

The bill at the Fifth Avenue for the initial half was quite lengthy, or seemed so.

Earlie Potts and Co. opened with an athletic turn. Toward the finish the audience worried somewhat. The main attraction of about 25 to 30 punching bags by the three men and one woman didn't get much in returns, although it's an interesting act through the number of people employed, and should do for an opening big time.

Warren and Frost (New Acts), No. 2, did fairly. The Four Harmony Kings, next, were the clean up, despite so early. The colored boys sing exceptionally well together and have arranged a nice routine, all going to make up a singing quartet that can class with the best.

Harry Beresford and Co. amused the house and received their share of applause. The act depends mostly upon Mr. Beresford and the woman. The rest of the company don't class. McCormack and Irving followed and did well enough. The couple sang six numbers, one a encore. A special drop helps, and it is needed, as the pair are not any too strong on voice. The act is nothing to rave over, neither is it one to take a fall out of, so the best way is to call it 50-50.

"The Corner Store" can make the people laugh, but it never appears to be able to draw applause. The "sketch" is there as a laugh getter. Travanto followed the rube act, and found it hard stalling until he started to lead the gallery into a noise enthusiasm. In the box warbling alone. Even the "plant" in the violinist still uses the foolish run when entering and exiting. Following the whistling of the boys upstairs the house had to listen to a girl sing "So Long Mother," this not doing the act any good.

Gladys Taylor (New Acts) closed the show, and held to the finish.

AMERICAN ROOF.

An even running show at the Roof the second half last week. The house was light in attendance, but the weather and approaching holidays made the alibi for that.

Alexander and Swain opened, the man doing two oil paintings and the girl singing three songs. The boy's sketching isn't so bad, but the woman's warbling is more of a liability than an asset. Robinson and Dewey did fairly well, with the regular routine of a two-act. The comedian might put more gingers in the songs. The California Orange Packers, No. 3, held the interest of the house, the finish getting the turn over nicely. Mahol Harper and Co., with the "Col." a girl at the piano, did four songs, going through in 10 minutes. Miss Harper pleased with her "col" stuff. The De Pace Opera Company closed the first half with high brow numbers, and seemed to be going along until the two men started to play on a mandolin and guitar. The act is running 20 minutes, which is overdoing it a bit.

Maude Tiffany opened after intermission. She is still proficient at putting over rag numbers. The orchestra was a great help to her, playing all her songs exceedingly well. Miss Tiffany sang four and closed to good applause. Dorothy Burton and Co. had a sketch with nothing exceptional in it or in characters. It should do in the smaller houses.

The Temple Quartet came the nearest of any to a "hit." They sang four melodies and two more as encores. Not much comedy, and the voices are at least average, so it makes a good turn for the route. Monroe and Grant, on a trampoline, closed the show and did fairly well. The house, or most of it, remained to see Fairbank's clean up on a few hundred guys.

NEW ACTS.

(Continued from page 19.)

Barlowe and Deerie.
Repertee With Song Trimmings.
15 Mins.; One.

Josephine Barlowe and Helen Deerie, one a comedienne and the other doing straight for a neat, well-gowned "sister" act, open with a novel introduction of cross-fire talk that eventually blends into a talking song. The second number at the piano is conversational, supposedly between a mother and her daughter, followed by a bit of poetry, afterwards burlesqued. They finish with a knitting number at the piano, picked up by the orchestra for a harmony finish. There are no single numbers and the two women do not leave the stage. A very neat act of its kind and will improve with playing. *Jolo.*

Dyer and Perkoff.

Songs and Talk.

11 Mins.; One.

Hamilton.

Two men in a conventional talking skit employing a rather aged layout of chatter that will survive only in the smaller houses. The comic wears a somewhat grotesque make-up, although relying mostly upon his facial expressions to score. The straight works rather nicely, but might tone down his speaking voice. It is a passable turn for an early spot in the smaller houses.

Gladys Taylor and Co.

Dances.

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

A fairly good dancing act this and good enough for the smaller houses, though it deserves a better spot than closing, as it was given at Fifth Avenue. There are two girls and a boy. Miss Taylor dances with her partner, then doing a solo, the other girl singing in between to allow her to make a change. The act is in "one" for a short dance, returning to full stage for a finish. The girls dress and look well. The boy isn't bad, either, though too effeminate in action. A fairly good act.

Warren and Frost.

Songs and Talk.

14 Mins.; One and Two.
Fifth Avenue.

Opens in "one" with the pair singing a medley of old songs, the girl sticking to opera mostly. Then into "two" with the usual husband and wife "cross-fire," badly done. But one or two laughs throughout the entire "smart repertee." They return to "one" for a finish. The girl has a nice appearance and a fair voice, that also going for the man, but both are deficient in delivering lines. If the routine were changed to more singing and less talk it should benefit materially.

Dillon and Parker.

Songs, Talk and Dances.

15 Mins.; One.

Harlem O. H.

Dillon and Parker (man and woman) opening in front of a special drop with talk, follow with a song and dance, and make a corking good two-act. Their material is good, the gags new and their appearance first-class. The single numbers, "I Should Worry What the People Say," by the girl, and "A Baby's Prayer," by the man, were wild-fire, with the couple returning for "When I Get Married to You," and closing with "Meet Me at the Station."

OBITUARY

Lillian Goldberg, 18, said to be an actress in stock was found dead in an apartment in West 45th street, Dec. 14. Death was due to an overdose of heroin, according to Dr. Rothenberg, of Bellevue. Frank Wilson, a chorus man who lived at the same address, was held as a material witness.

LOUIS WESLEY

The' years come and go.
I shall miss you to the end.
For many pleasant seasons
You booked me, dear Friend.
LAURIE ORDWAY

Mrs. Franklin Lee Prentice (Frankie Lee) died last week at the Misericordia Hospital, New York, of appendicitis. She was 37 years of age and has appeared on Broadway in a number of musical comedies. The remains were taken to Baltimore.

Eather Wadsworth Pierce, age 23, died in Los Angeles last week. She was a daughter of Mrs. Genevieve Dolores Belasco and with her mother appeared in "Kismet" on its last tour.

Leona Noble, wife of Jack Noble (Searcey and Noble), died Dec. 8, in Hartford, Conn., of tuberculosis, aged 22. She leaves, besides her husband, a baby seven months old.

W. Murdoch Lind, a press agent and known as a writer for musical productions, died Dec. 12 in New York. The body was taken to Baltimore, his native city.

IN LOVING MEMORY

of
MY DEAR FATHER
JOHN H. BARRY
(Four Huntings)
Who died Nov. 29, 1916.
May his soul rest in peace.
His Loving Daughter
MOLLIE HUNTING

Fred Hill (Hill and Ackerman), after a lingering illness, died in Endiwood Sanitarium, Baltimore, Dec. 14, of tuberculosis.

Pearl Cook, of the Wilkes stock in 1916, died in Portland, Ore., Sunday. Her death made the third in the ranks of Wilkes players.

Frank Gotch, former catch-as-catch-can wrestling champion, died at his home at Humboldt, Ia., Dec. 16.

The father of Bob Roberts (Roberts and Maitland) died at St. Louis, aged 79.

The mother of Pete Mack died Dec. 18 in Chicago.

STOCK TRIAL.

Michael Kallister and the Great Henri (retired) are pooling their interests on the new stock policy at the Comet (West New York), which will be inaugurated Saturday. Several vaudeville turns will also be offered.

Engraving Co. Increases Plant.

The Standard Engraving Co., which supplies the theatrical profession with the majority of its electrotypes and cuts, has taken over the plant of the American Press Association of New York, said to be the largest engraving plant in the country.

Shortly after the first of the year the Standard will occupy its new quarters, amalgamating both plants.

Unveiling monument of my dear husband

DR. HENRY ISKOWITZ

3 o'clock, Dec. 23d, Union Field Cemetery, Cypress Hills, Brooklyn. Inclement weather following Sunday.

FRIENDS INVITED

Mrs. HENRY ISKOWITZ

William B. Hines, age 58, died Dec. 14 at his home in Rye, N. Y. The deceased was operated upon about 10 days previously, at White Plains, for some internal trouble. He had been a member, since his marriage 38 years before to Earle Remington, of Hines and Remington, with Mr. and Mrs. Hines, having starred for several seasons in "The Heart of New York." The remainder of their married life, professionally, was spent in vaudeville. When quite young and entering the varieties, Mr. Hines did a double turn with a male partner, the team being known as Hines and Cummings.

ANNA REICH

BELOVED MOTHER

of
FELIX and BERNARD REICH
Who departed this life Dec. 7, 1917.
May her soul rest in peace.
LAURIE ORDWAY

George F. McCabe, playing in many Broadway and road plays, as well as in pictures, died in Bellevue, New York, Dec. 17, after a long illness. His home was at 570 West 130th street. The funeral was held on Thursday, under the auspices of the Actors' Fund of America.

Edward J. McDermott, known professionally as Ed. J. Mack (Mack and Bennett), died at the Jefferson Hotel, Pine Bluff, Ark., Dec. 7. The deceased was 38 years of age and had been prominent as an artist and manager. The body was shipped to New Kensington, Pa.

IN FOND MEMORY OF

DR. O. M. LEISER

Our Beloved Friend
Who passed away Dec. 8, 1917.
From his Devoted Friends

THE COURTNEY SISTERS
and Their Mother

John T. Fleming, an attorney attached to the law offices of Irving Ackerman in San Francisco, died last week as a result of the beating inflicted upon him by robbers. Fleming was 70 years old.

BILLS NEXT WEEK.

(Continued from page 17.)

Roanoke, Va.
ROANOKE (ubo)
(Charlotte split)
1st half
LaMont & Wright
Eva Fay
Jack Marley
Pete & Pals
(One to fill)

Rochester, N. Y.
FAMILY (sua)
Lew Hershey
Alman & Nevins
Friend & Bowling
Garden Follies
Pickard Bros
"Crazy Quilts"
2d half

Rockford, Ill.
PALACE (wva)
(Sunday opening)
Foley & Massimo
Barbour & Jackson
"The Black"
Warren & Conley
Ragapation G
2d half
Roth & Leander
Ted Corrine Bretan
Hipp 4
Taber & Green
Herbert Lloyd Co
Sacramento, Cal.
ORPHEUM
(23-24)
(Same bill playing
Fresno 25-26; Stock-
ton, 28-29.)
"Four Husbands"
Rita Boland
Winona Wilfers
Rath Bros
Jas Cullen
The Levalos
HIP (a&h)
Two Brownies
Paul Earl
Sorrento Quintet
Jones & Jones
The Brads
2d half
Chester Johnson
Xylo Phlenda
Develin & Miller
Pearls & Burns
Fox & Evans
Riva Larson Tr
Saginaw, Mich.
JEF-STRAND (ubo)
(Sunday opening)
(Filint split)
Enos Frazier
Arko & Virginia
Lew Welch Co
Euse & Dutton
"Girl from Holland"
St. Louis
ORPHEUM
Evelyn Nesbit Co
Kulmar & Brown
Bert Fitzgibbon
Chas Howard Co
Vardano & Silverman
Vardano & Perry
Mang & Snyder
(One to fill)
GRAND (wva)
Musical Hunters
Lee & Lawrence
Emily Barrett Co
Poley & O'Brien
Buchanan's Kidland Co
Long Tack Sam
PARK (wva)
"Paradise Valley"
2d half
Scott & Wilson
Onton Sisters
Wito Kocner Co
Pearl & McKay
Fearless Potters
EMPRESS (wva)
Cole & Penahy
Henry & Moore
Delmore & Moore
Wilmos Westony
Barnold's Dogs
2d half
Willie Mischel Co
"Prosperity"
Natalie & Ferrari
(Three to fill)
St. Paul
ORPHEUM
(Sunday opening)
"The Night Boat"
"Cinder Story"
Maryland Singers
Franklin Heath Co
Bernard & Janis
Alfred LaToll Co
Stuart Barnes
PALACE (wva)
W. S. Harvey Co
Broughton & Turner
Payton & Silverman
Jim McWilliams
Zie Zie Rev
Go Nagnara
2d half
D'Amore & Douglas
H & M Gilbert
4 Seasons
Technique Trio
(Two to fill)
HIPP (sua)
Earl & Sunshine
Dawson & Dawson
Stith & Garner
Rococo's Royal Nino
(One to fill)
2d half
Melnette LaNole Tr
Vespe Duo

PANTAGES (p)
Wilson's Lions
Bert Tucher Co
Lewis & Lake
Grindell & Eather
Arno Antonio 3
PAL-HIPP (ah-wva)
(23)
(Same bill playing
Hipp, Portland, 27)
Skating Venues
Follette & Wicks
Marshall & Covert
Kelly Wilder Co
Jere Sanford
3 Regals
St. Louis, Mo.
ORPHEUM (wva)
Rekoma
Fiske & Fallon
Lawrence & Edwards
Harry Hollman Co
"Miss America"
2d half
J & K Demaco
Valyada & B. Nutts
Alfred H. White Co
Kelly & Galvin
Leach LaQuinlan 3
PRINCESS (abc)
Gloria Clancy Co
Kilkenny 4
"Girl at Cigar Stand"
Anna Eva Fay
(One to fill)
2d half
Lennert & Strum
Leish & Coulter
Elihu Sherman
Wright & Davis
Anna Eva Fay
St. Louis, Mo.
ORPHEUM (abc)
Barnold's Dogs
Bally Moo Trio
Leish & Coulter
Military 4
2d half
Military 4
eGo Clancy Co
(Two to fill)
St. Bend, Ind.
ORPHEUM (wva)
Schoen & Walton
"6 Peaches & Pair"
Demarest & Collette
Page Mack & Mack
(One to fill)
2d half
Van Camps
Mahoney & Rogers
M. Montgomery Co
Mad & Winchester
"Smart Shop"
Spartanburg, S. C.
HARRIS (ubo)
(Greenville split)
1st half
Young & April
Skipper & Kastrap
Walters & Walters
Harry Ellis
Princess Deer Co
Spokane
PANTAGES (p)
"Bride Shop"
F & O Walters
Senator Murphy
Jack Kennedy Co
Rodriguez
HIPP (ah-wva)
(23)
(Same bill playing
Liberty, Walla-Wal-
la, 25)
Alvarez Duo
Rosalia Ascher
Walsh & Rand
"Night With Poets"
Lew Ward
Shanghai Trio
Springfield, Ill.
HIPP (wva)
(Sunday opening)
3 Lordens
Berrick & Hart
"Fascinating Flirts"
Pat Barrett
Roth & Roberts
Lasoria & Gilmore
2d half
Laypo & Benjamin
Austin & Bailey
Pisano & Benjamin
Woolf & Stewart
Hager & Goodwin
Musical Nosses
Springfield, Mass.
PALACE (ubo)
Elroy Sisters
Joe & Vera White
"Congressman Kitty"
Arthur Whitelaw
Duquesne Comedy
"The New Model"
2d half
Gilmore & C. C. G.
Gallatin Sisters
"The Clock Shop"
Murphy Van & Kenyon
Pattory Hall & Brown
BWAY (loew)
Hinkel & Mae
Eckhoff & Gordon
Freeman & Sunderd
Kramer & Cross
(One to fill)
2d half
De Renzo & LaDue
Geo Randall Co
H. Zahes Dume
"Beauty Fountain"
(One to fill)
Springfield, O.
SUN (sua)
Levy & Cooper

Lillian Mortimer Co
Jimmie Lucas Co
8 Black Dets
2d half
Walmesley & Leighton
"Inbad the Sailor"
Belle Trio
Kirksmith Sisters
Stamford, Conn.
STAMFORD (loew)
2d half
Alberta
Ward & Shubert
W. White
McKay's Revue
(One to fill)
Stockton, Cal.
HIP (a&h)
Chester Johnson
Fox & Evans
Xylo Phlenda
Develin & Miller
Pearls & Burns
Riva Larson Tr
2d half
Random Trio
Buster & Eddy
Franks & Waters
Thornton & Thornton
Coty Sisters
3 Riano's
Superior, Wis.
PALACE (wva)
Stetson & Huber
Robert & Robert
Morris & Allen
Marcelle
D'Amore & Douglas
2d half
Paul Petching Co
Fred & Mae Waddell
5 Funsters
4 Tugging Normans
(One to fill)
Syracuse, N. Y.
TEMPLE (ubo)
(Schenectady split)
1st half
Bender & Herr
Gasper & Sinclair
J & W Hennings
Dooley & Sales
McIntosh & Maida
(One to fill)
Tacoma
PANTAGES (p)
"Cycle of Mirth"
Naynou's Ildre
Gash Sisters
Byal & Early
HIPP (ah-wva)
(23)
(Same bill playing
Palace-Hipp, Seate-
le, 27)
Violet & Charles
Kilby & Geneva
D. Bennett & Young
Cliff Dean Players
Zuh & Dries
Swain's Cockatoos
Terre Haute, Ind.
HIPP (wva)
(Evansville split)
1st half
Chief Little Elk Co
Morgan & Gray
Fitch Cooper
(Two to fill)
Toledo
KEITH'S (ubo)
Kerslake's Pigs
Stone & Hayes
Lydia Barry Co
Bert Levy
Clark & Verdi
Lee Kohlman Co
Gene Green Co
Fantino Troupe
Toronto
SHEA'S (ubo)
Pleria Sextet
Sylvia Clark
Fisher Hawley Co
Misses Chalfon's
Moore & Gerald
Lambert & Lockwood
William Rubry 3
"Beauty"
YONGE (loew)
Burns & Foran
Peggy Brooks
Regal & Mack
Lee & Cranston
Melody Land
Bull Boy Trio
Harvey DeVora 3
Trenton, N. J.
TAYLOR (ubo)
2d half (20-22)
Ivy & Ivy
Stutzer & Scott
Newmans
Durkin Girls
Frank King
"Miss Matches Miss"
Troy, N. Y.
PROCTOR'S (ubo)
(Albany split)
1st half
Helene Trio
Johnsons & Johnson
Chas Seamon
John Gordon Co
Loddy & Nelson
Doris Sisters
Union Hill, N. J.
LIBERTY (ubo)
2d half (20-22)
Greno & Platt
Brown & Demont
Chas Dickson Co
Clarence Vance
"Novelty Girls"

Utica, N. Y.
COLONIAL (ubo)
Heiter Vincent
Joe E. Bernard Co
H & G Ellsworth
(Two to fill)
2d half
Pierlot & Scofield
Katherine Murray
"Fashions a la Carte"
(Two to fill)
Vancouver, B. C.
ORPHEUM
Jos Howard's Revue
Frank Crumit
Rice & Werner
Cornell & Craven
Isabelle D'Armond Co
The LeCross
Kanazawa Japs
PANTAGES (p)
Primrose Masters
Barton & Hill
"Well Well Well"
Mariette's Marionettes
Alice Hamilton
Jan Rubini
Victoria, B. C.
PANTAGES (p)
Hill & Ackerman
Marie LaVerre
Burns & Lynn
Chaucery Monroe Co
Jackson & Wahl
"Courtroom Girls"
Virginia, Minn.
LYRIC (wva)
(25-30)
Stetson & Huber
Robert & Robert
Marcelle
D'Amore & Douglas
Waco, Tex.
(23-24)
MAJESTIC (inter)
Alex Bros & Evelyn
Pietro
Clifford & Willis
Brenda Fowler Co
Haley Sisters
"Broadway Revue"

Walla-Walla, Wash.
LIBERTY (ah-wva)
(23)
(Same bill playing
Empire, No Yakima,
28)
Kenny & LaFrance
Bernard & Merritt
K. Ben-on & McIlroy
"Camp in Rockies"
Geo F. Hall
Bonestell "Troupe"
Washington, D. C.
KEITH'S (ubo)
"Bonfire of Empires"
Dore's Celebrities
De Wolf Siss
Dorothy Dreuner
"Hit the Trail"
Great Lester
The Gerrard's
Mankler Troupe
Waterbury, Conn.
POLI'S (ubo)
Juno Saimo
Kennedy Sheridan & D
Grace Hazard
Earl Curtis Co
Murphy Van & Kenyon
"Village Tinker"
2d half
Elroy Sisters
Barnes & Robinson
Belleville Bros
Elizabeth Cutty
A Seymour Brown Co
Waterbury, Conn.
MAJESTIC (wva)
(Sunday opening)
DeBourge Sisters
Valyada & B. Nutts
Alfred H. White Co
Kelly & Galvin
(One to fill)
2d half
Helen Savage Co
Viola Lewis Co
Ziegler Sis & Ky 5
Ray Snow
Roy & Arthur
Wheeling, W. Va.
VICTORIA (sua)
"Razzle Dazzle"

2d half
Moran & Madsen
Arthur Madden
Those Five Girls
(Two to fill)
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Garofinelli Bros
Mason & Gwynne
Zelaya
Toney & Norman
Colour Gans
PLAZA (ubo)
Haselitts
DeLisle & Johnson
"The Clock Shop"
Gilmore & Castle
Leviton
2d half
Wellington & Sylvia
Orrin & Diers
Flake Burke & Harris
Francis Williams Co
Cornob Cutups
Winnipeg
ORPHEUM
4 Marx Bros Co
Comfort & King
Bessie Rempel Co
Doc O'Neil
"5 of Clubs"
Moore & Haager
PANTAGES (p)
Stetson Trio
Cousens Verona
Raymond & Caverly
Hilton & Lazar
Billy King Co
STRAND (wva)
1st half
2 Ruby Girls
Merchant Prince
1 Leashy & Farnsworth
5 Cubans
Warecester, Mass.
POLI'S (ubo)
Harms Trio
Newell & Most

Frances Dyer
A Seymour Brown Co
2d half
Millette Sisters
Jack McAniff
"Congressman Kitty"
Duquesne Comedy 4
Gillette's Monkeys
Yonkers, N. Y.
PROCTOR'S (ubo)
Drawee Frisco & H
(Four to fill)
2d half
Black & White
Allan Shaw
McDevitt
"In the Trenches"
Warren & Templeton
"Makers of History"
York, Pa.
OPERA HOUSE (ubo)
Inness & Ryan
"Getting in Soft"
Warren & Templeton
2d half
Kasting Kays
Wd Mel & Phillips
Oda
(Two to fill)
Yonkers, N. Y.
KEITH'S (ubo)
Casting Campbell
Mullen & Coogan
Wright & Dietrich
3 Hickey Bros
Dancing Girl of Delhi
Rae Samuels
"Miniature Revue"
Paris
ALHAMBRA
Burford
Mile Cameo &
Davlor
Charles & Josette
Maud & Edith
Leon Rages
Bert Coleman
La Pia
Gaby Montbrune
Seven Spades
8 Merrills

WANTS, ENGAGEMENTS SALE and EXCHANGE

\$1 for 25 words. 3 cents for each word over
\$1 FOR 15 WORDS, 5 CENTS EACH WORD OVER

A-1 EXCLUSIVE SONG NUMBERS and distinctive vaudeville acts written to fit your personality. Cash or royalty. Al Johnston, 270 West 11th Street, New York.

AN A-1 BARGAIN. DROP, USED BY WELL KNOWN ARTIST. FOR SALE CHEAP. LARGE ASSORTMENT OF SATIN, SILK AND VELVET PURCHASED FROM DEFUNCT FIRM. SOLD AT SACRIFICE. \$200 A CERTAIN ANY COLOR. USED CURTAINS ALWAYS ON HAND. FREDERICK'S STUDIO, 643 WEST 42ND STREET. BRYANT 3788.

"AA" ORRIN BREIBY, author "5,000 a Year." Allan Dinclhart, etc., has some great ideas on hand for comedy quartettes, nut acts, burlesques, monologues. What do you need? Material and acts to order. Palisade, N. J. Tel. 282R Cliffside.

ACTS SUITABLE FOR CABARET. FRED FENN AGENCY. BILLY CLOONAN, MGR., 301 GAITY THEATRE BLDG., NEW YORK.

W. F. SPENCER TENNEY-VAUDEVILLE WRITER 1491 B'WAY, NEW YORK, ORIGINAL. SURE-FIRE. EXCLUSIVE ACTS, SKETCHES, MONOLOGUES A SPECIALTY.

ARENA MUSICAL BUREAU, Strand Theatre Bldg., Room 213, Bryant 2550. Have your songs and acts written, arranged and orchestrated artistically and perfect in workmanship.

ARTISTS-My melodies and lyrics are great encore winners; also monologs and sketches. Come and hear my prize numbers. Virginia B. Nichols, Strand Theatre Bldg., Room 321. Phone Bryant 4649.

AT LIBERTY-YOUNG LADY PIANIST; CAN PLAY RAG OR CLASSICAL MUSIC. ALSO PLAY WITH ORCHESTRA. MISS R. M. VARIETY.

BOOKING FIRST CLASS ACTS for cabarets throughout the United States, Canada and South America. BILLY CURTIS, Gaity Theatre Bldg., Room 601, New York.

CONFIDENTIAL SECRETARY AND STENOGRAPHER with theatrical experience, desires position. Young man, 25 years old. Address Room 424, Longacre Bldg., New York. Telephone 8258 Bryant, M. Golden.

DESK ROOM TO LET-PUTNAM BLDG., 1493 BROADWAY. ADDRESS DESK ROOM, c/o VARIETY, NEW YORK CITY.

FIRST CLASS FEMALE IMPERSONATOR wishes engagement in Burlesque, Musical Comedy, Vaudeville or Fashion Show. Beautiful make-up; immaculate appearance. Have wardrobe of gorgeous costly new gowns, none better. Reliable people only. Pelletier, c/o Bernard, 614 W. 135th St., New York City.

FOR RENT-OFFICE AND DESK ROOM FOR RENT. ROOM 506 PUTNAM BLDG., NEW YORK.

FOR SALE-New evening cloak; beautiful creation; chiffon velvet; sacrifice price \$50. Dale, Palace Hotel. Phone any morning before 12. Bryant 816.

FOR SALE-Wardrobe, including theatrical trunk; also character, evening and ankle length dresses, clean. Evenings after 7 and Sundays, Osborne, 408 West 42nd St., New York. Ground floor.

LAMONT'S LARGE REHEARSAL HALL, Broadway Theatre Bldg. Open evenings. (Piano.) Two hours \$100. Special rates for long periods. Bert Lamont, The Act Doctor, 6483 Bryant, 506 Putnam Bldg., New York.

MONOLOGUE JUST WRITTEN. Sell outright or on royalty, with new points furnished weekly. Author "5,000 a Year." Allan Dinclhart, etc. Orrin Breiby, Palisade, N. J. Tel. 282-R Cliffside.

SAN FRANCISCO-Well located fireproof theatre in Fillmore street center, about 1,500 seats, for lease or for sale on very reasonable terms. Apply to Belasco & Mayer, Alcazar Theatre, San Francisco, Calif.

SKETCHES, ACTS AND TAB. Comedies of the better class written to order. Terms to suit your convenience. Billy De Rose, 102 N. Mich., South Bend, Indiana.

TABLOID on original lines. Company rehearsed and ready. Booking positively assured. Require backer or partner, for chorus, costume and scenery. Maynoir, Variety, 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.

WANTED-Chorus girls, teams, prima donnas or soubrettes, straight men, comedians; must play small parts and do specialties; year's engagement. ATT. KUSELL, 907 Longacre Building, New York.

WANTED-Musical comedy people for tab. show. Six chorus girls, specialty teams, principals in all lines. Guaranteed season's work. Call or write. Morton, Room 422, Putnam Bldg., New York.

WILL SELL OR LEASE high class playlet for star; Jewish character; intense drama; good comedy and situations. Also farce for male star. Timely, Variety, New York.

YOUR WANTS SUPPLIED-Rehearsal studio, 2 1/2 hours, \$1. Talent supplied. Expert on revising and staging faulty acts. Opening secured. Professional coach. Louis Hallett, Room 422, Putnam Bldg. Phone 1743 Bryant.

MUTUAL'S JAN. RELEASES.

Studios producing features for the Mutual, have completed releases for the first two months of the new year and a schedule for January, 1918, has been announced.

Completed productions include pictures from east and west coast studios starring William Russell, Mary Miles Minter, Margarita Fischer, Edna Goodrich, Olive Tell, Ann Murdock, Anita King.

REISSUING "LES MISERABLES."

Pathe is reissuing its highly successful production of "Les Miserables" of several years ago and has received a large number of requests from exhibitors for its rental.

FUNKHOUSER SUSTAINED.

Federal Judge Carpenter has upheld Funkhouser of Chicago in the film censors refusal to grant a permit for "The Rose of Blood," with Theda Bara. The petition of Fox asking for restraint of the censor was dismissed.

ANOTHER OF RAPF'S.

Harry Rapf's next film release will take place in January. It will be Robert Warwick and Elaine Hammerstein in "The Accidental Honeymoon," directed by Leonce Perret.

"The Struggle Everlasting" was shown by Rapf to an invited audience at the 44th Street theatre last Sunday night. It will probably be state-righted.

STAR IN PERSON.

When the revived and revised version of "Cleopatra" is released Helen Gardner, its star, will personally appear in many of the cities where it will be shown.

Miss Gardner will head her own picture producing company this spring.

Second Barriscale-Paralta.

The second Bessie Barriscale-Paralta release, following "Madam Who?" will be "Within the Cup," by Monte M. Katterjohn, the final scenes having just been completed.

The third Paralta play to be distributed to exhibitors through the Hodgkinson service will be "His Robe of Honor," in which Henry Walthall will be seen as the star.

Carl Anderson, president of Paralta, is in California supervising the construction of the extensive additions which are being added to the present studios.

Pathe Engages Gail Kane.

Gail Kane is reported to have signed with Pathe under a long-term contract to be starred in special features.

SOMETHING NEW IN AN OLD SPOT!

AMRON'S

At Broadway and 48th Street

Directly under the N. V. A. Club

We take pleasure in offering
a novelty in our

"Special Rate" Breakfasts and Luncheons

For which you can procure
entrees from 30 cents upward.

CABARET and DANCING

Table d'Hote Dinner at 95 cents

Our a la carte bill of fare carries the LOWEST PRICES IN NEW YORK.

Come and make yourself at home.

We cater particularly to the profession.

UNDER THE PERSONAL MANAGEMENT OF J. AMRON

MARLBOROUGH HOTEL AND RESTAURANT UNDER SAME MANAGEMENT

CHARLES E. JACOBSON INC.
Skolny Clothes
The Concurred Criterion of Quality



**Outfitting Beau Brummels
of the American Stage**

Men high up in the theatrical profession wear our Skolny Clothes, our Haberdashery and our Trappings—because we are fitted by experience and training to give them that distinctive, commanding style that has made the theatrical men the fashion-plate of the nation, both off-stage and on.

COURTEOUS ATTENTION AND FAULTLESS SERVICE

STRAND CORNER
1571 Broadway at 47th St. N.Y.C.
Open Evenings 'Til 12 O'clock

USING OUTSIDERS.

The Broadway theatre will shortly change its policy of presenting two Universal features.

Representatives of Universal have been around town seeking a feature for the Broadway for a run.

Wright Goes Back with Pathe.

Fred E. Wright, one of the oldest picture directors in the industry, has returned to the Pathe fold, after an absence of three years. Recently he has been with Essanay.

BAZAAR'S GROSS OVER \$600,000.

The "Hero Land" Bazaar, which concluded at the Grand Central Palace Saturday, is said to have played to a gross of over \$600,000 in the 19 days that it was open. The expense is reported in the neighborhood of \$200,000. Approximately 250,000 persons attended the affair, an average of 12,000 daily.

The bazaar occupied four floors of the building. It was extended three days over the originally allotted time. The first days were rather slow through the society folk expecting too much outside cooperation which did not materialize, but after the entertainment committee placed the affairs in the hands of showmen connected with the committee, life was injected.

There was a band on every floor and a constant stream of special attractions from day to day. The auditing company has not issued a general statement of the finances, but it is believed the profits to be turned over for war charitable work will be well over \$400,000.

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.

A
Adair Belle
Adams & Mangel
Adams Bros (C)
Adams & Thomas (C)
Admont Miss M (C)
Agar Maudie
Albert Mrs Nat
Allard Burton
Allen's Chely Minstrels (C)
Andrews F W (C)
Anson Joe
Arline Anna

Armin Walter
Armstrong D (C)
Armstrong Elizabeth
Armstrong Geo
Arnold Lou J
Arnold Geo L (C)
Arnold Louis (SF)
Arrule Victoria (C)
Australians Millers (C)
Ayers Mr & Mrs (C)

B
Bach Louis
Bachman Miss G (C)
Baird Ethel
Baker Anna
Banta Geo
Barclay John
Bard Ben (C)
Barker & Palmer (C)
Barlow Hattie
Barnard Murray
Barnell Betty
Barney Violet
Barnstead Perry
Barry Mrs Frank
Barth Lee (Reg)
Baxley & Porter
Beban Mae
Beeman Earle (C)
Bennett Evelyn (C)
Benson Harry
Bergen Alfred
Berger Edw
Berenmasco John (C)
Billings James J
Bird Peg
Bixley Earl M
Bizzarri A (P)
Bolger Paul
Borremore Louis (C)
Bowen Chas M
Boy Missie (C)
Boylan Miss A (C)
Boyle John
Brazil Hiram
Brennen Mrs Frank
Brenner Dave
Bretton Fred & C
Brinkman & Steele
Brook Virginia (C)
Brodie Sylvia
Brophy Alice (C)
Brown Al W
Brown Billy C (SF)
Brown Fred
Brown Josephine
Brown Nellie
Brownie Morris (C)
Brunnla Sisters
Buzman & Chasler
Burns Miss Frankie (C)
Burt Miss (C)
Burton Chas
Burton Walter E (C)

B
Bach Louis
Bachman Miss G (C)
Baird Ethel
Baker Anna
Banta Geo
Barclay John
Bard Ben (C)
Barker & Palmer (C)
Barlow Hattie
Barnard Murray
Barnell Betty
Barney Violet
Barnstead Perry
Barry Mrs Frank
Barth Lee (Reg)
Baxley & Porter
Beban Mae
Beeman Earle (C)
Bennett Evelyn (C)
Benson Harry
Bergen Alfred
Berger Edw
Berenmasco John (C)
Billings James J
Bird Peg
Bixley Earl M
Bizzarri A (P)
Bolger Paul
Borremore Louis (C)
Bowen Chas M
Boy Missie (C)
Boylan Miss A (C)
Boyle John
Brazil Hiram
Brennen Mrs Frank
Brenner Dave
Bretton Fred & C
Brinkman & Steele
Brook Virginia (C)
Brodie Sylvia
Brophy Alice (C)
Brown Al W
Brown Billy C (SF)
Brown Fred
Brown Josephine
Brown Nellie
Brownie Morris (C)
Brunnla Sisters
Buzman & Chasler
Burns Miss Frankie (C)
Burt Miss (C)
Burton Chas
Burton Walter E (C)

E
Edwards & Osborne
Edwards G
Egan Geo
Egbert Edna
Ellasov S
Elliot "Broomstick"
Ellmore Geo
Elmina Mlle
El Rey Flo
Elroy Ruth
Engle Joe
Ennoch Miss E
Ethella Viva
Evans & Betty

F
Faber Earl
Falleulus Margaret (C)
Farrell Josephine
Fay Eva
Fay Gus
Fay Miss Billie (C)
Fayo & Jay (C)
Fern & Fern
Fern Richlew & F (C)
Fierce Mrs Ed
Fluu Florence
Fisher John C (C)
Fisher Jessie
Flynn Joe
Fogarty Frank
Foley Jack
Foley & O'Neil (C)
Fountain Mrs F E
Forbes Nana (C)
Ford Fred
Forrester Charlie
Fox & Ingraham
Foxes Tot (C)
Francis Adele
Francis Jim & Anna
Francis Lea
Francis Mae
Fredericks Musical
Fulcher Vera
Futuristic

C
Callinan Irene
Campbell Co
Carow Evelyn (SF)
Carroll Madame
Carter Harry M (C)
Casper & Carter
Casper & Sinclair
Cassador Robert
Caster Joe
Castle James F
Castle Louise
Cavanaugh Dick
Chadwick Ida M (P)
Chatham J
Chicker M
Chonnie Mattie
Christie Kenneth
Clarke Doris (C)
Clarke Miss Buster
Clarke Mrs Wilfred
Clarke Wm "Silm"
Clayton Tina
Clifford & Clayton (C)
Clift & Wells (C)
Clute Gerald L (C)
Cody Vera
Cole Edw Stafford
Collins Dancing
Conway & Day
Cook & Handman (SF)
Copeland Les
Correll Trio (C)
Couchman Larry
Cox Lenzo (C)
Creech's Billy
Cubane Martin
Cummings Miss Billy
Cummings Ralph E
Cusack Joseph

G
Gabriel Master (C)
Gaudier Jack
Gaudier Albert (C)
Gaudier Miss G
Gaudier Louise
Gaudier S Milton
Gayles & Raymond
Gayler Flossie M
Gay Salina
Genaro Marie (SF)
Gertrude Miss
Germane Miss F
Gibbons Sisters
Gibson Howard H
Gibson & Brown (C)
Gibson Earle S (C)
Gibson Hardy (SF)
Gilbert Claudy (P)
Gilberts & LeCrago (C)
Gillespie Pauline
Ginsure Barney
Ginsure Francis J
Ginsur Earl
Ginsur Daisy
Glenny & Bradford (C)
Gluckstone H
Golet W J
Goodrey & Henderson (C)
Gordon Ernie
Gordon Meyer (P)
Gorman John P
Grant Coley
Grassell Olivia
Graves Guy
Graves Lillian
Gray & Klunker
Gregorys The (C)
Greuter Edith (C)
Grey Charles (C)
Grover Mildred (C)
Guinan & James
Guili Adolfo (C)
Gunn Beulah (C)

H
Haddon & Norman (C)
Hahn Martha H
Hale Frank
Hallen & Hunter
Halliday & Fields
Hall Robt
Hamilton Hope
Hammer Beulah
Hamlin Ed (C)
Harcourt Cliff (C)
Hanson Kenneth (P)
Harray Roy N (C)
Harron Claire L
Hart Jack
Harvey Edith (C)
Harvey Jane
Hasson Leslie A (C)

D
Dahlberg May (C)
Dalley & Parks
Dale Josh
Dalton Robert
Darling Miss L (SF)
D'Armond Isabel
Daughn Delphine (C)
Davis Doc Will
Davis Warren (C)
Davy Gertrude
Dayton Lewis
Deely Ben (C)
DeFogele Louise (C)
De Grant Oliver
Dekos Gene Troupe (C)
De Mar Rose
Deputy Mr & Mrs T
De Ono Al
DeTrickey Coy (C)
Devine Charlie
De Voe Nellie
Dickensmeyer Loretta (C)
Dix Gladys (C)

I
Haddon & Norman (C)
Hahn Martha H
Hale Frank
Hallen & Hunter
Halliday & Fields
Hall Robt
Hamilton Hope
Hammer Beulah
Hamlin Ed (C)
Harcourt Cliff (C)
Hanson Kenneth (P)
Harray Roy N (C)
Harron Claire L
Hart Jack
Harvey Edith (C)
Harvey Jane
Hasson Leslie A (C)

AN ORIGINAL BALLAD

BRAINS ORIGINATE—MONKEYS IMITATE

"Palestine"

KENDIS, BROCKMAN MUSIC PUB. CO., Inc.
145 West 45th Street, - - - New York City

CHORUS

In Palestine, in Palestine,
It seems like the olden time
Beside the River Jordan fair, I see them
there,
Sweet Ruth and Joseph kneel in prayer.
In Palestine, in Palestine,
The world once again is mine;
The temple bells are ringing,
I hear the voices singing—
Jerusalem, Jerusalem
Come back to Palestine.

Copyright MCMXVII

ACTS DESIRING BREAK-IN

APPLY

16th St. Theatre

(Formerly Universal)

16th St. and Fifth Ave., Brooklyn

Call or 'phone evenings. WM. RICH. South 3597

Hayco Paul
Hayward Stafford Co
Hearn Julia (C)
Henton Frances
Held Mr & Mrs W(P)
Henderson C (C)
Henderson Mrs F C
Henning Leo
Herman Carl
Hess Ben
Hlatt & Geor (C)
Hickov W H
Higgins Martie (C)
Hoban Chas E
Hoffman Daisy
Hoffman Frances
Hokea Ben
Holbrook Florence
Holden Jack
Hooks Tom C (C)
Hopkins Edith (C)
Hoyt Dick (C)
Howard James W
Hoyt Ruth
Hughes James M Mrs

Kelly Joe (C)
Kelly & Morello
Kelly T W
Kelly Walter
Kelso Harry
Kennedy & Burt
Kennedy Frances
Kennedy Dancing(C)
Kennedy Thos J
Kennedy Tom
Kennedy Mrs Thos
Kent Annie
Kent Annie (C)
Koves Ralph (C)
King Hume & Thomas
(C)
King Toy Foy (C)
Kings Four
Kinked Eliz
Kinsly Calvin V
Knight Ols L (C)
Knight & Tan m
Koerner Otto (C)
Kornblum Lva
Kramm Ben J (C)
Kremer Wm S
Kress Rose (C)
Kryling Wanda

I
Irving Maud G

J
Jameson Ed E (C)
Jarrett G E
Jennings Miss Billy
Johns Brooke W
Johnson Arthur (C)
Jollie M F
Jordan Leslie (C)
Joy Miss Billie (P)

K
Kenans Allen
Keko Harry (C)
Kelgard W P
Kelley Mrs F J (C)
Kelly Eme (C)

L
La Coite & Clifton
La Croix Mr & Mrs P
(P)
Lamb & Morton
Lambert Ernest A
Lambert Nathalie
La Monde Bessie
La Monier Mabel
Lansink Bob
La Perle Babe
Larson Mr
Larson Louise
La Rue Evelyn
Lascoate Warren
Latell May

Latham May
La Verne Evelyn
Lee Harriette (P)
Lee Mamie
Leighton Chas (SF)
Lelands Thos
Lemane Ann
Leonard Leon
Lennay Ethel
Leonard Albert (C)
Le Roy Hilda
Lester Billy
Le Vaux Mr
Leyle Wm (C)
Lidell Jack
Lidell Jack (C)
Linn A M (C)
Little Johns The
Litt Al
Livingston Robt J Mrs
Lloyd Earle
Lockhart Roma M(C)
Loftus Mr & Mrs (C)
Loftus Raymond (SF)
Lohmar Helen
London Louis (C)
Longfeather Joe (C)
Lorenz Bert
Loretta Dee
Luther Joe
Lutz Howard R
Lyndon & Emerson
Lyons Joe

M
Mack Chas E
MacMahon Henry
Madelin Syd
Malory Burton
Malvern's Comiques
Manganen Hazel
Manganen Miss Toots
(C)
Mann Billy (C)
Mansfield Bob
Mapella Princess
Marquis Wm
Marquis W (C)
Marshall Lew (C)
Marlee Johnny
Martell Angie
Martini Bob (P)
Martin Felice
Maselm A
Mason Marion
Mathews Mrs D D
(C)
Mathews Miss D (C)
Maximillion Mr & Mrs
B (P)
Mayer Harry
Mayo Betty
Mayora Louise
McConnell Arthur
McGarry Dan
McGrath & Yeoman
(C)
McHenry Harry
McLeans Australians
(C)
Meroff Luba
Merrill Bessie
Messier Helen (C)
Mino Steve
Miller Charlie
Miller Fidler & Lew
Miller Ruby (C)
Milkhu Robt (C)

Mills June (P)
Mocoy Rosie
Moloman
Montague Marceline
Montgomery Elva
Moon J Aurs (C)
Moore Irene (SF)
Moore Louis
Moore Lucille (C)
Moore Marla
Moran Thos
Moore Tom & Stacey
(C)
Morton Lewis
Morton Jane (C)
Morton Sam (4) (C)
Moussette Mae
Mudge Margaret
Murdock Miss Japle
Murphy J J
Murray Miss D

N
Nathalie Miss
Neale Arthur
Neil Kathryn (SF)
Nelson Caroline
Newton Jim
Noble Herman
Nord Lew (C)
Norton Barney
Norton Lew (C)
Norwood Edw (C)

O
Oliah Blanche
Oatfield W H
Ottiano Ralphela
Overing Ruth (C)
Owen Jack

P
Palmer Frank (C)
Palmer Mamie (C)
Paquo Jose
Paterson Burdella
Pates Peggy
Paullett Louise (P)
Phelps Frank (C)
Phillips Anna
Phillips Maybelle
Pierce Edna A
Plough Albert
Polo Gabriel
Pomplure John J
Potter Wm G
Powell Will
Powers Babe
Powers Jas T
Prescott Jack (SF)
Prince Al
Princeton Jack
Princeton (5) (C)
Prior Ernest
Purviance Roy

Rath Bros (C)
Raymond Harold
Raymond Jack (C)
Raymore Edythe
Ray Tommy
Reavis Renee
Reavis Ruth
Regal & Bender (C)
Regal Earnest (C)
Reichardt Sisters
Renard Viva
Renee Risa
Renz Phyllis
Rhode Mrs R
Rice Bros (C)
Rice & Francis
Richardson Frank D
Richards Harry
Riesner Chuck
Riner Carl
Rignold Nola
Riley Jos
Rivers Dolly
Robinson John G (C)
Robson May
Rockwell Maude
Romer & Carlisle
Rouair & Ward
Rondas Miss
Roenthal M (SF)
Ross Earl (C)
Ross Harry A
Ross Katherine (C)
Rosschild Julie
(C)
Runnell Al
Ryan Alice
Ryan J B

S
Sabina Vera
Sadler Wm
Santos & Hayes (C)
Sather Al (C)
Savage Mr & Mrs
(C)
Howard (C)
Scott Wallace (Tele)
(C)
Seabury & Price
Schapp Chas
Schickler L L
Schwartz Martha
Scott Miss J
Scott Mike
Seely Mr & Mrs B
Shale Fred
Sidney Vida C
Sinclear Betty
Small W L "Billy"
Smith Phil
Snyder H W
Solomon Fred
Southern Dorothy (C)
Spellman Jeanette (C)
Spensler Ruth
Sprout Madame H
Stanpole & Spier (C)
Stanley Helene
Stanton Marie
Startup Harry (C)
St Clair Tyler (C)
Steel Leopold (SF)
Steinman Herman
Stephens Emma
Stevens Marie (C)
Stevens Wm
Stewart Geo W (C)
Stewart (Slim) H (C)

Stewart Miss Billie
Stiwell Marguerite
Stone & McEvoy
Stone Margaret
Sunderland May (C)
Surray Miss M
Swain Frank H (C)
Swart Bert

T
Tabors Throwing
Tabor Harry L
Tavares Virginia (C)
Taylor & Howard
Teal Raymond
Tendache Chief
Terry Kate O
Thomas Mr & Mrs F
Thomas Helen
Thompson Al D
Thompson J Forrest
Thompson Stanley
Thornton Peter
Tighe Harry
Tiller Miss Tommy
Tilden Ben
Tisdale W G (C)
Tones 3 (C)
Tonge Lucy (P)
Top Cornelius (Govt)
(C)
Tovall Albert
Tucker Cyril
Tyler St Clair Duo

U
Universal (5) (C)

V
Van & Dobb
Van Oter Eva
Vaughn Dorothy (C)
Vic Trola Mr
Voit Laurence F

W
Wade John P
Wakefield Wanda
Wakefield Wanda (C)
Walker E
Wallace Mildred
Wallace Milton
Wallace Miss (Tel)
(C)
Walters & Walter
Ward Al (C)
Ward Larry
Warden Harry (C)
Warner Frank
Warren & Templeton
Watson Grace
Watson Anna
Watson Evelyn
Wayne Marshall & C
Webb Edward (C)
Welsler & Reiser
Weldon Mabel (C)
Wells & Fisher
Wells Gilbert (C)
Wesley Joe
Weston Frank
Westone M (C)
West Lew
White Steppers
Whiting & Burt
Wilbur & Harrington
(C)
Wilbur Bunny (C)
Wilbur Miss C R (C)

Double Room, Private Bath

\$10.50 up—Single \$6.00

Suites 2-3 Bedrooms and Bath

Attractive Rates Week or Month

TIMES SQUARE HOTEL

206 West 43rd Street, New York

Williams & Culver
Williams Ethel
Wilson Miss Frankie
Wilson Lew (C)
Wirth Frank
Witney May
Wolfhelm Eugene (C)
Woods Helen
Woodward & Morris-
sey (C)
Wright Billie
Wright Howell
Wyer Forrest G (C)

Y
Yeadaker Earl
Yeoman Geo
York & King (C)
Young Margaret
Young & Waldron (C)
Youngs Musica

Z
Zarnes Casper
Zinell Billy
Ziras The (C)
Zollmae Virginia

BURLESQUE ROUTES

(Dec. 24 and Dec. 31)

"Americans" 24 Lyceum Duluth 31 Century
Kansas City Mo.
"Army & Navy Girls" 24 Olympia New York 31
Troadero Philadelphia.
"Auto Girls" 24-26 Warburton Yonkers 27-29
Hudson Schenectady N Y 31-1 Holyoke Hol-
yoke 2-5 Gilmere Springfield Mass.
"Aviators" 24 Lyceum Columbus 31-1 Cort
Wheeling W Va 2-5 Grand Akron O.
Dehman Show 24 Casino Boston 31 Grand
Hartford.
"Best Show in Town" 24 Empire Newark 31
Casino Philadelphia.
"Bird Sing Bang" 24 Penn Circuit 31 Grand
Green.
"Bon Tons" 24 Palace Baltimore Md 31 Gay-
ety Washington D C.
"Bostonians" 24 Hurlig & Seamon's New York
31 Empire Brooklyn.
"Bowery" 24 Gayety Pittsburgh 31 Star Clevel-
and.
"Broadway Belles" 24 Garden Buffalo 31 Star
Toronto.
"Broadway Frolics" 24 Gayety Detroit 31 Gay-
ety Toronto.
"Burlesque Revue" 24 Star Cleveland 31 Em-
pire Toledo.
"Burlesque Wonder Show" 24 Empire Toledo
31 Erie Dayton.
"Cabaret Girls" 24 Majestic Seranton 31-1
Binghamton 2 Norwich 3 Oswego 4-5 Inter
Niagara Falls N Y.
"Charming Widows" 24 Howard Boston 31-2
Orpheum New Bedford 31-5 Worcester Wor-
cester Mass.
"Darlings of Paris" 24 Majestic Ft Wayne 30-
31 O H Terre Haute Ind.
"Follies of Day" 24 Miner's Bronx New York
31 L O.
"Follies of Pleasure" 24 Gayety Philadelphia
31 Majestic Seranton.
"French Follies" 21-25 Binghamton 26 Oneida
27 Oswego 28-29 Inter Niagara Falls N Y
31 Garden Buffalo.

THE FAYNES

Presenting
"IN A CONSERVATORY"

LOIS RICHARDS

"THE LITTLE BLONDE LADY"

Personality combined with Ability

FRED THE BRADS NITA

Marionell Agency, 1408 Broadway, N. Y. C.

WE LEAD—WATCH THEM ALL FOLLOW

The First on the Market with a Spanish Song, and Oh, Boy, What a Song!

"MIDNIGHT IN DREAMY SPAIN"

By JOE MCCARTHY and VAN and SCHENCK

Published by

MCCARTHY & FISHER, Inc., 148 West 45th Street, New York City

LOOK! LOOK! LOOK! PROOF CONCLUSIVE!
YOU CAN'T DODGE REAL FACTS

THE BALLAD SENSATION OF THE DECADE

"I AM LOST WITHOUT THE LOVELIGHT FROM YOUR EYES"

BY AMY ASHMORE CLARK

READ!
READ!
READ!

WESTERN UNION TELEGRAM

Mr. James W. Casey,
 Manager of Echo Music Publishing Co.,
 145 West 45th Street, New York.

For three years I have been looking for a song strong enough to replace Tosti's "Good-Bye." I am happy to say I have found it in your wonderful ballad, "I Am Lost Without the Lovelight from Your Eyes." My congratulations to you on a sensational success. It will always be my standard number.

(Signed)

DOROTHY JARDON.

And this wonderful, entrancing, sensational, startling song hit is published by

THE ECHO MUSIC PUBLISHING COMPANY

145 West 45th Street

New York, N. Y.

Seattle Office: 412-13 People's Bank Bldg.

Rush your orders for professional copies and orchestrations.

"Forty Thieves" 24 Trocadero Philadelphia 31
 So Bethlehem 1 Easton 2-5 Majestic Wilkes-
 Barre Pa.
 "Gay Morning Glories" 24 Century Kansas City
 Mo 31 Standard St. Louis.
 "Girls from Follies" 24 Standard St. Louis 31
 Englewood Chicago.
 "Girls from Joyland" 24 Star St. Paul 31 Ly-
 ceum Duluth.
 "Golden Crook" 24 Casino Brooklyn 31 Empire
 Newark.
 "Grown Up Babies" 24 Empire Cleveland 31
 Erie 1 Ashtabula 2 Canton 3-5 Park Youngs-
 town O.
 Hastings Harry 24 Orpheum Paterson 31 Ma-
 jestic Jersey City.
 "Hello America" 24 Corinthian Rochester 31-2
 Bactable Syracuse 3-5 Lumberg Utica N. Y.
 "Hello Girls" 24-26 Orpheum New Bedford
 27-29 Worcester Worcester Mass 31 Olympic
 New York.
 "Hip Hip Hurray" 24 Empire Brooklyn 3-5
 Park Bridgeport Conn.
 Howe Sam 24 Jacques Waterbury 31-2 Cohen's
 Newburgh 3-5 Cohen's Poughkeepsie N. Y.
 "Innocent Maids" 24 Cadillac Detroit 31 Gay-
 ety Chicago.
 Irwin's "Big Show" 24 Peoples Philadelphia 31
 Palace Baltimore Md.
 "Jolly Girls" 24 Empire Hoboken 31 Star
 Brooklyn.
 "Lady Buccaneers" 24 Grand Trenton 31 Gay-
 ety Baltimore Md.
 "Liberty Girls" 24 L. O. 31 Orpheum Paterson.
 "Lid Lifters" 24-25 Cort Wheeling W. Va. 26-
 29 Grand Akron O. 31 Empire Cleveland.
 "Maids of America" 24 Olympic Cincinnati 31
 Columbia Chicago.
 "Majestics" 24 Gayety Kansas City Mo 31 Gay-
 ety St. Louis.
 Marlon Dave 24 Gayety Omaha 31 Gayety Kan-
 sas City Mo.
 "Merry Rounders" 24-26 Berchel Des Moines
 Ia 31 Gayety Omaha.
 "Mile a Minute Girls" 24 Star Brooklyn 31
 Gayety Brooklyn.
 "Military Maids" 24 Victoria Pittsburgh 31
 Penn. Circuit.
 "Mischiefs Makers" 24 Savoy Hamilton Ont 31
 Cadillac Detroit.
 "Million Dollar Dolls" 24 Star & Garter Chi-
 cago 31 Gayety Detroit.
 "Monte Carlo Girls" 24 Star Toronto 31 Savoy
 Hamilton Ont.
 "Oh Girls" 27-29 Park Bridgeport 31 Colonial
 Providence R. I.
 "Orientals" 24 Englewood Chicago 31 Empire
 Chicago.
 "Pace Makers" 24-25 Holyoke Holyoke 26-29
 Glumore Springfield Mass 31 Howard Boston.
 "Parisian Flirts" 24 So Bethlehem 25 Easton
 26-29 Majestic Wilkes-Barre Pa 31 Empire
 Hoboken.
 "Puss Puss" 24 Gayety Montreal 31 Empire
 Albany.
 "Record Breakers" 24 Gayety Milwaukee 31
 Gayety Minneapolis.
 Reeves Al 24 Gayety Buffalo 31 Corinthian
 Rochester.

"Review of 1918" 24 Gayety Brooklyn 31-2
 Warburton Yonkers 3-5 Hudson Schenectady.
 "Roseland Girls" 24 Gayety St. Louis 31 Star
 & Garter Chicago.
 Sidman Sam 24 Gayety Toronto 31 Gayety
 Buffalo.
 "Sight Seers" 24-26 Bastable Syracuse 27-29
 Lumberg Utica 31 Gayety Montreal.
 "Social Follies" 24 Gayety Chicago 31 Gayety
 Milwaukee.
 "Social Maids" 24 Columbia Chicago 31-2
 Berchel Des Moines Ia.
 "Some Babies" 24 Gayety Minneapolis 31 Star
 St. Paul.
 "Some Show" 24 Grand Hartford 31 Jacques
 Waterbury.
 "Speedway Girls" 23-24 O. H. Terre Haute Ind
 31 Lyceum Columbus.
 Speigel's Revue 24 Lyric Dayton 31 Olympic
 Cincinnati.
 "Sporting Widows" 21 Gayety Washington D
 C 31 Gayety Pittsburgh.
 "Star & Garter" 24-26 Cohen's Newburgh 27-
 29 Cohen's Poughkeepsie N. Y. 31 Hurtig &
 Seamon's New York.
 "Step Lively Girls" 24 Colonial Providence
 31 Gayety Boston.
 Sydel Rose 24 Columbia New York 31 Casino
 Brooklyn.
 "Tempters" 24 Empire Chicago 31 Majestic
 St. Wayne Ind.
 "20th Century Maids" 24 Gayety Boston 31
 Columbia New York.
 Watson Billy 24 Casino Philadelphia 31 Miner's
 Bronx New York.
 Welch Ben 24 Empire Albany 31 Casino Bos-
 ton.
 "Whirly Girls" 24 Gayety Baltimore Md.
 31 Gayety Philadelphia.
 White Pat 21 Erie 25 Ashtabula 26 Canton 27-
 29 Park Youngstown 31 Victoria Pittsburgh.
 Williams Mollie 24 Majestic Jersey City 31
 People's Philadelphia.

INTERNATIONAL CIRCUIT.

(Dec. 24)

"A Daughter of the Sun" Lyceum Pittsburgh.
 "A Little Girl in a Big City" Grand Worcester
 Mass.
 "Bringing Up Father" Prospect Cleveland.
 "Buster Brown" Orpheum Philadelphia.
 "Griffith" Shubert Milwaukee.
 "Hans & Fritz" Gayety Louisville Ky.
 "Her Unborn Child" Southern Columbus.
 "Honolulu Lou" Orpheum Nashville Tenn.
 "Lure of the City" National Chicago.
 "Millionaire's Son & Shop Girl" Lyceum De-
 troit.
 "Mutt & Jeff" 26-29 Ford's Omaha 27 Lincoln
 Neb 28-29 St. Joe Mo.
 "One Girl's Experience" Imperial Chicago.
 "Peg o' My Heart" American St. Louis.
 "Pretty Baby" Park Indianapolis.
 "Story of the Rosary" Lexington New York.
 Thurston Garden Kansas City Mo.
 "Turn Back the Hours" 23-26 Majestic Peoria.
 "Which One Shall I Marry?" Majestic
 Buffalo.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The National Theatre (stock) was dark this week. The house is being remodeled and re-decorated.

When the cold wave raised particular tophet with transportation facilities, Maude Fulton and "The Brat" company, jumping from Albin, Ill., to the Murat at Indianapolis, lost their Monday night show there, which was sold out for \$1,000.

Leslie Palmer is taking the place of John Findlay, who is ill, in "The Brat."

January 7 will be the Ben Jerome Elks' Night in Chicago. The entire membership of the local chapter will attend the La Salle. They purchased the entire house for the evening, paying \$1,400, in honor of Mr. Jerome, who is orchestra leader.

Sunday the "Oh, Boy!" company went to the Chicago Home for Destitute Crippled Children and decorated a Christmas tree donated by the company. A child of the institution was guest of each of the members of the company, who brought gifts with them.

The management of "Oh, Boy!" here announce that in spite of the announcement that an interesting event is expected in the home of Mr. and Mrs. Joseph Santley it will not interfere with the engagement of Miss Sawyer (Mrs. Santley) until late spring.

Chicago cabaret owners who make no "cover charge" and have no door admission will only be required to pay the government their war tax from Dec. 1. It had been expected they would have to pay from Nov. 1. In these cabarets the war tax is 2 cents on each dollar spent.

To the Chicago office of Variety came a letter with the words "Prisoner of War" marked on the envelope. On the front of the envelope was the address, to Mr. A. Maselm, care of the Chicago Variety office. On the reverse side were the words, "Absender:—Mose Krahmer, P. O. W. (Prisoner of War) 12788, C. Batt. Co. 4/4." Beneath that the words "Opened by Censor, P. W. 217."

The Three DuFors of the Blanche Ring show, which recently went to the storehouse,

have joined "So Long Letty," connecting with the troupe at Indianapolis. Dainty Marie and Flanagan and Edwards of the same show announced their intentions of an immediate return to vaudeville. Charles Winninger has joined the Cohan Revue and Blanche Ring will take a rest.

The Stage Women's War Relief will hold a New Year's Eve supper, dance and cabaret at the Congress Hotel, in the gold room. The proceeds will go to the funds of the relief, devoted to the purchase of comforts for men in the United States Service. A score of Chicago's best known actresses and society women will act as patronesses for the event. Among the stage women in Maude Adams, and Mrs. Mort Singer and Mrs. Harry Powers are represented on the arrangements committee.

Under the management of Kerry C. Meagher, manager of the publicity department of the W. V. M. A., the billing service of the association has jumped from an efficiency average of 18 per cent. to 88 per cent. in one year. A revised billing sheet has been adopted, which is a striking improvement over the old one, which merely indicated how the act was to be billed. The new sheet contains the names of the individuals in the act, number of persons, male and female, dressing rooms required, time of act, scene plot, prop plot, light plot, billing and a press story which in each case is written by Mr. Meagher and forwarded from the association offices with photographs of act. The vastly increased daily paper publicity of the acts on the W. V. M. A. time is proof of the increased efficiency of the billing system.

AUDITORIUM (H. M. Johnson, mgr.)—Grand opera, Cleofonte Campanini, director (6th week).

BLACKSTONE (Ed. Wappler, mgr.)—Dark, Maude Adams in "A Kiss for Cinderella," Dec. 21.

COLIANS GRAND (Harry J. Reberg, mgr.)—"Why Marry?" with Nat Goodwin, Edmund Breese, Ernest Lawford and Felix Krimboe comes to go to Astor, New York (7th week). Monday, Jane Cowl in "Lilac Time."

COLONIAL (Norman Field, mgr.)—Good reception accorded Maude Fulton in "The Brat," with reduced price (\$1 for half of orchestra floor) (1st week).

THE CRASHING, SMASHING, TERRIFIC, PHENOMENAL BALL

To use any milder words in expressing our opinion of this wonderful masterpiece is an insult to the intelligence of the vaudeville artists

THE PIANIST IN THE THEATRE OR YOUR MUSICAL DIRECTOR WILL TEACH IT TO YOU. THEN WIRE US YOUR KEY AND WE WILL RUSH YOU AN ORCHESTRATION OF "LORRAINE" BY FIRST CLASS MAIL

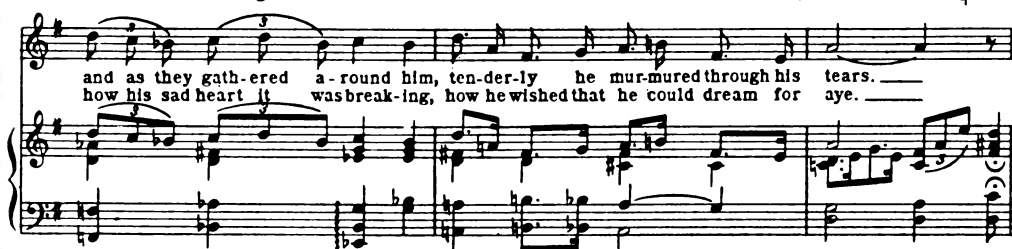
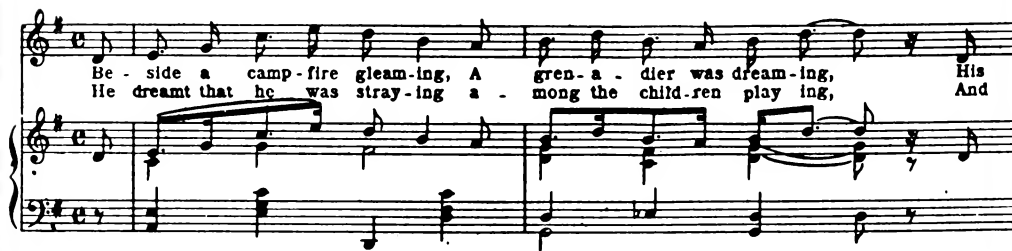
Words by
ALFRED BRYAN
Writer of "Joan Of Arc"

LORRAINE

(My Beautiful Alsace Lorraine)

Music by
FRED FISHER
Composer of "Peg O' My Heart"

Moderato



REFRAIN



Copyright 1917 by M. C. Carthy & Fisher Inc.
118 W. 46th St. N.Y. City

International Copyright Secured

All Rights Reserved

Boston, 218 Tremont St. Jimmie McHugh.
Detroit, Hotel Ste. Claire. Will Collins.
Minneapolis, V. L. McReavy. Loeb Arcade.
Philadelphia, Sam Gold. 247 No. 8th St.
Chicago, Al Selden. 143 No. Dearborn St.

McCARTHY &

ADDRESS ALL MAIL TO
NEW YORK OFFICE

148

ALFRED BRYAN, who wrote "JOAN OF ARC," will go down in history

SENSATIONAL, STUPENDOUS, GIGANTIC, BIGGEST HIT OF ALL TIMES

It would be an injustice to the author and composer of "LORRAINE" and anyone who has heard and are singing this mammoth song

LORRAINE, MY BEAUTIFUL ALSACE LORRAINE

In my heart for - ev - er to re - main, I see your vil-lage stee-ple, - Your
quaint old fash-ioned peo-ple, - And I would -nt care if I could be there a - gain, - Lor-
raine, - Heart of France. part - of France, Some-day when
all of my wor-ries are through, - I'm com-ing to you; Lor-raine, - Lor-raine, - O
wel-come me home once a - gain, - To live and die in my Al-sace Lor-raine.

Lorraine - 2

IF YOU CANNOT SING A BALLAD, THERE IS NOTHING TO PREVENT YOU FROM RECITING "LORRAINE" WHILE THE ORCHESTRA IS SOFTLY PLAYING THE SWEET STRAINS OF FRED FISHER'S MELODY

FISHER, INC.
100 West 45th Street, NEW YORK

JACK MILLS, Professional Manager
GEO. A. FRIEDMAN, General Manager



P. DODD ACKERMAN SCENIC STUDIOS, Inc.

140 West 39th Street
New York City

Stage Decorations
for Productions
and Vaudeville Acts
"THE MODERNISTIC STUDIO"

Phone: Greeley 3009

COLUMBIA (Frank G. Perry, mgr.;
Columbia Wheel Burlesque).—"Broadway
Follies."

CORT (U. J. Hermann, mgr.).—"Johnnie
Get Your Gun," with Louis Bannison closing
(3d week), Dec. 22, "The Gypsy Trail."
CROWN (Ed. J. Rowland, mgr.).—"Stock
"Little Girl in a Big City."

ENGLEWOOD (J. D. Whitehead, mgr.).—"The
Tempters."

EMPIRE (Art Moeller, mgr.; American
Wheel Burlesque).—"Darlings of Paris."
GARRICK (W. Currie, mgr.).—"The Pass-
ing Show" (5th week).

GAYETY (Robert Schoencker, mgr.; Ameri-
can Wheel Burlesque).—"Record Breakers."

ILLINOIS (R. Simpson, mgr.).—"Have a
Heart," with Flora Zabell closes (3d week).
Dec. 23, Ziegfeld's "Follies."

IMPERIAL (Will Spink, mgr.; International
Circuit).—"Marriage Question."

LA SALLE (Nat Royster, mgr.).—"Oh,
Boy!" with Joseph Santley (15th week).

NATIONAL (John Barrett, mgr.).—"House
dark for repairs. Will reopen Dec. 23."
OLYMPIC (Abe Jacobs, mgr.).—"Dark
Kob and Dini in "High Cost of Loving,"
Dec. 23.

PLAYHOUSE.—"Dark a week. Dec. 24,
"The Man Who Stayed at Home."

PRINCES (Will Singer, mgr.).—"The
Man Who Came Back," with Mary Nash
(13th week).

POWERS (Harry Powers, mgr.).—"Ruth
Chatterton in "Come Out of the Kitchen."
Hit (5th week).

STAR AND GARTER (William Roche,
mgr.; Columbia Wheel Burlesque).—"Merry
Rousters."

STUDEBAKER (L. Judah, mgr.).—"Love
o' Mike," with George Cassell (2d week).

MAJESTIC (Fred C. Eberts, mgr.; Or-
pheum; rehearsal 9:30).—"Four Mortons—
not THE four, but all Mortons, unmistakably so,
woke up the matinee audience. Sam and the
revered Kitty, the darling soubrette of old,
with her crown of hair grown grey in the
benign task of making America laugh, pranced
on first and got a reception like dad and ma
coming home for Christmas to the grown-up
kids. They did their bit, with new variations,
in which Sam abused Kitty and she stood
for it with the expression which ought to
be photographed and hung forever in the gal-
lery of immortal vaudeville relics.

Sam then stripped to his Sousa suit and
did a whiskered imitation in dance of the
gallant march writer, after which on came
the new little Mortons, Martha and Joe. They
are miniatures of Clara and Paul, except that
the girl will be taller and more slender, but
she has the same Irish eyes, the same Billie
Burke medalion features, the same brownish-
reddish hair. The children are as awkward
and new as colts; but they are Mortons.
It is safe to predict that some day they will
be the "old folks" of a Four Mortons' act,
for that trademark, which has survived much
and conquered many, must go on forever. The
act was a riot from the overture to the au-
revolt.

Frank Moore and Joe Whitehead, first time
here together, fooled away the aperture next
to closing. Whitehead worked like that pro-
verbial one-armed paperhanger, being all over

THE CHINESE PUZZLE Chester A. Kingston

Care of DAW'S, 17 Green St.,
Charing Cross Rd., London
A BIG SUCCESS IN EUROPE

LUCK?

This is the Limit!

TED and CORINNE

BRETON

Play their home town

On Christmas!

With the show! M-m-m-m-more!
Palace, Rockford, Ill.

DOROTHY DAHL

(MRS. JOE NATHAN)

Leading Woman With

"Who Owns The Flat"

Playing W. V. M. A. Time

the stage on his feet, on his hands, on his
hands and knees, on his full length, on his
tonneau. Moore took it easy, whistled a little
and did a pleasant straight. They use a
pretty woman, unprogrammed, for a foil in the
middle of the act, and a boy in the house
to answer cues to bring out Whitehead's
drooleries.

The Eva Taylor-Lawrence Grattan sketch
suffered from a palace set being revealed as
the backing through stairroom doors. Other-
wise it moved fast through its farce complica-
tions, Grattan getting by with a difficult
routine that requires much repetition of the
same idea.

Franklin, violinist, and his support (Miss)
Jean Tell, soprano, took the applause of the
remaining bill. Miss Tell is a most seemly
young woman, with hair as raven as Gail
Curie's. Her enunciation is perfect, her range
is easy and wide, her lower notes are resonant
and melodious, especially, and she graces
vaudeville with culture and a performance
that is as artistically sincere as she could
give to a concert in Carnegie Hall. She is
yet a bit immature, but promises a limitless
career. Franklin, of course, sailed through
without a moment's doubt in his varied violin
programme.

Charlie Howard, a pocket-size Leon Erol,
working with Margaret and Frank Will-
iams, scampered and comedied an act named
"Cured." There is much boku, but Howard
is a funny little feller, and Miss Taylor is a
red-headed Juno (you know!) with charms
galore.

Jessie Busley did Willard Mack's "Fanny's
Particular Punch." There seemed to be good
lines enough, and there can be no question
that Miss Busley, an ingenue of experience
and personality, did everything that could be
done with the state and lines. Still there
was something missing somewhere, and the
act did not get over. There were light laughs
throughout, but no explosions, and the end,
which was prematurely obvious to a fly audi-
ence, faded rather than banged out.

Eddie Miller Duo, a pair of tenor youths,
did a neat singing act with songs and ges-
tures. Brodean and his contortionist dog
opened with much attention and applause.
This act rings up like a dramatic sketch; it
is deftly camouflaged with props that hide
candies artistically and it works quietly, smil-
ingly, through sweet dog tricks that make
folks say "ah," and "oh." The Danube quar-
tet, typical casters, closed.

PALACE (Earl T. Steward, mgr. Orpheum).
—Sam Mann and Company in "The Question"
(and that's just what it is—still is) tore
the house down. Just why would be hard to ex-
plain. The first reason, probably, is that
Aaron Hoffman gets very close to true philo-
sophy in his humor, the most consistently
superior, by the way, of any that is being
regularly fed to vaudeville. The second is
that Mann is a dry, individual reader
of lines. But that seems true of all
those who read Hoffman's lines. It must
be in the lines then. But let no
credit be taken from Mann, who makes 100
per cent. value out of 100 per cent. "book."
His company is unusually able. Van Sheld
in the shaking scenes is immense. Ethel Ve-
sina stands steadfastly by her crook charac-
ter and Howard Truesdell, a player of expe-
rience and power, is a manly, stentorian heavy.

Hert Kaiman gets very close to true philo-
sophy in his humor, the most consistently
superior, by the way, of any that is being
regularly fed to vaudeville. The second is
that Mann is a dry, individual reader
of lines. But that seems true of all
those who read Hoffman's lines. It must
be in the lines then. But let no
credit be taken from Mann, who makes 100
per cent. value out of 100 per cent. "book."
His company is unusually able. Van Sheld
in the shaking scenes is immense. Ethel Ve-
sina stands steadfastly by her crook charac-
ter and Howard Truesdell, a player of expe-
rience and power, is a manly, stentorian heavy.

Hert Kaiman gets very close to true philo-
sophy in his humor, the most consistently
superior, by the way, of any that is being
regularly fed to vaudeville. The second is
that Mann is a dry, individual reader
of lines. But that seems true of all
those who read Hoffman's lines. It must
be in the lines then. But let no
credit be taken from Mann, who makes 100
per cent. value out of 100 per cent. "book."
His company is unusually able. Van Sheld
in the shaking scenes is immense. Ethel Ve-
sina stands steadfastly by her crook charac-
ter and Howard Truesdell, a player of expe-
rience and power, is a manly, stentorian heavy.

Nelson, comedy juggler, opened. He got

laughs and a hand. Medina, Watts and Townes
started No. 2 draggily, but went going when
the giant member of the trio entered. After
that he stammered and shouted and sang and
the audience couldn't get enough of him,
though, goodness knows, there was enough of
him to begin with.

Leo Boers, with the stage all dressed up
pretty—piano lamp, spot and all—under a cross
suit that didn't ender a century,
and a gold chain and his hair slicked, planned,
whistled and sang naughty old stories set to
rhyme. Some of the stories are the sort that
"the boys" tell when they've had a drink too
many and there aren't any ladies present.
But what the house thought of him may be
put on record, it being beyond any opinion
or conjecture; he was fazed by here now
without a girl act. The one this week, her-
alded as a winner, fell down. It is Stewart's
"1917 Revue." Although it has four men,
several chorus girls, a pretty set and many
song numbers, it fails to impress. Charles
McGee and Co. have a neat, pleasing acro-
batic offering. There are two men and a
girl. She works in a riding habit, makes a
nice appearance and is very agile. They do
the kind of stunts which please the eye rather
than thrill, although some of the somersaults
of one of the trio are exceptional. Anita
Arilas and Co. are Anita and a man. She
sings, costume for each song. He directs
the orchestra, and sings in a spot while she
changes costumes. Miss Arilas has a good
voice, and a well-chosen selection of songs,
and garnishes the finish with a patri-
otic song with a rag for an encore.

The Six Musical Spillers (colored) with their
standard instrumental act, went big. The six
of them playing on a xylophone board of
various ranges furnish a novelty which neu-
tralizes the growing antipathy toward that
form of musical effort. Stewart and Earl,
and Earls and chaps open slow but gain
speed on mock quarrelling over a song.
Thomas E. Kyle & Co. have a ship sketch
which has for its main feature a scene where
he assumes a doctor role and feeds pseudo
boose to a sea-sick widow. There are many
laughs, mostly provoked by the intoxication
of the widow. A stinky and well-mannered
little girl, singing the part of the Irish maid,
is the third member of the company. Palace
Brothers with their xylophone act suffered be-
cause of the Spiller act before them, but they
introduced a new resonant timbre to their
notes, which helped.

HIPPODROME (Andy Talbot, mgr.; agents,
W. V. M. A.).—Hager and Goodwin stopped
the show. Their last appearance on big time
a few weeks ago at the Majestic was pro-
ductive of a good-sized hit, but here they ran
ahead of the bill to a point where the act fol-
lowing suffered because of insistent demands
for the boys to return. They are presenting
the same act. The bit concerning a County
Fair is still the high spot. Delano and Pike
are of the camouflage school of vaudevillians.
They open in "two" with a scene which gives
no clue as to the nature of their act, go into
a dance, which registers only lukewarm,
switch to combination dance and club swing-
ling, and juggling, warm up the act with a
well with a variety of acrobatics which is their
forte. They were followed by Coleman Goetz,
who sang some of his own compositions.

Coleman sings well, makes a good appear-
ance and has an attractive personality. He
adventures in comedy rather lamely, but all
his vocal numbers registered. The Dolejsi
Trio, two men and a woman, whiled away
twelve minutes on full stage; playing a piano,
violin and singing. An interesting feature of
the act is who the singer essays "Auf
Wiederschen." In view of the trend of the
times, the final lines of the song have been
changed to "farewell again" in place of the
German "auf wiedersehen." The act is pleas-
ant if not sensational. Vine and Temple
garnered many laughs, not so much with the
material they have as with their personaliti-
es. Miss Vine was more appreciated for her
contagious laugh than for her singing. Tem-
ple's cigarette trick and nut antics won him
more applause than his lines. They took sev-
eral bows. The Sorority Girls, a draggy, inept
girl act, plodded along successfully. What
they need is a book, dance numbers, costumes,
lines, songs and comedy. Excepting these omis-
sions the act is perfect. The Casting Lam-
mings, probably the best of its kind on this
time closed. These four boys have an in-
comparable offering. The act divided honors
with Hager and Goodwin and Vine and Temple
for the applause of the bill.

LOGAN SQUARE (Walter Meakin, mgr.;
W. V. M. A.).—Browning and King, the best
one-legged hand-standers and hoppers in the
world, open the show and ring down to big
applause with their uncannily expert work,
not only seeming to suffer through their
mimed condition, but exploiting and mer-
chandising it. Next is Dupail and Gen-
a man who wears dinner clothes with a tan
silk shirt, and a girl who has a thin voice.
They do a double number and it is plain that

laughs and a hand. Medina, Watts and Townes
started No. 2 draggily, but went going when
the giant member of the trio entered. After
that he stammered and shouted and sang and
the audience couldn't get enough of him,
though, goodness knows, there was enough of
him to begin with.

Leo Boers, with the stage all dressed up
pretty—piano lamp, spot and all—under a cross
suit that didn't ender a century,
and a gold chain and his hair slicked, planned,
whistled and sang naughty old stories set to
rhyme. Some of the stories are the sort that
"the boys" tell when they've had a drink too
many and there aren't any ladies present.
But what the house thought of him may be
put on record, it being beyond any opinion
or conjecture; he was fazed by here now
without a girl act. The one this week, her-
alded as a winner, fell down. It is Stewart's
"1917 Revue." Although it has four men,
several chorus girls, a pretty set and many
song numbers, it fails to impress. Charles
McGee and Co. have a neat, pleasing acro-
batic offering. There are two men and a
girl. She works in a riding habit, makes a
nice appearance and is very agile. They do
the kind of stunts which please the eye rather
than thrill, although some of the somersaults
of one of the trio are exceptional. Anita
Arilas and Co. are Anita and a man. She
sings, costume for each song. He directs
the orchestra, and sings in a spot while she
changes costumes. Miss Arilas has a good
voice, and a well-chosen selection of songs,
and garnishes the finish with a patri-
otic song with a rag for an encore.

The Six Musical Spillers (colored) with their
standard instrumental act, went big. The six
of them playing on a xylophone board of
various ranges furnish a novelty which neu-
tralizes the growing antipathy toward that
form of musical effort. Stewart and Earl,
and Earls and chaps open slow but gain
speed on mock quarrelling over a song.
Thomas E. Kyle & Co. have a ship sketch
which has for its main feature a scene where
he assumes a doctor role and feeds pseudo
boose to a sea-sick widow. There are many
laughs, mostly provoked by the intoxication
of the widow. A stinky and well-mannered
little girl, singing the part of the Irish maid,
is the third member of the company. Palace
Brothers with their xylophone act suffered be-
cause of the Spiller act before them, but they
introduced a new resonant timbre to their
notes, which helped.

HIPPODROME (Andy Talbot, mgr.; agents,
W. V. M. A.).—Hager and Goodwin stopped
the show. Their last appearance on big time
a few weeks ago at the Majestic was pro-
ductive of a good-sized hit, but here they ran
ahead of the bill to a point where the act fol-
lowing suffered because of insistent demands
for the boys to return. They are presenting
the same act. The bit concerning a County
Fair is still the high spot. Delano and Pike
are of the camouflage school of vaudevillians.
They open in "two" with a scene which gives
no clue as to the nature of their act, go into
a dance, which registers only lukewarm,
switch to combination dance and club swing-
ling, and juggling, warm up the act with a
well with a variety of acrobatics which is their
forte. They were followed by Coleman Goetz,
who sang some of his own compositions.

Coleman sings well, makes a good appear-
ance and has an attractive personality. He
adventures in comedy rather lamely, but all
his vocal numbers registered. The Dolejsi
Trio, two men and a woman, whiled away
twelve minutes on full stage; playing a piano,
violin and singing. An interesting feature of
the act is who the singer essays "Auf
Wiederschen." In view of the trend of the
times, the final lines of the song have been
changed to "farewell again" in place of the
German "auf wiedersehen." The act is pleas-
ant if not sensational. Vine and Temple
garnered many laughs, not so much with the
material they have as with their personaliti-
es. Miss Vine was more appreciated for her
contagious laugh than for her singing. Tem-
ple's cigarette trick and nut antics won him
more applause than his lines. They took sev-
eral bows. The Sorority Girls, a draggy, inept
girl act, plodded along successfully. What
they need is a book, dance numbers, costumes,
lines, songs and comedy. Excepting these omis-
sions the act is perfect. The Casting Lam-
mings, probably the best of its kind on this
time closed. These four boys have an in-
comparable offering. The act divided honors
with Hager and Goodwin and Vine and Temple
for the applause of the bill.

LOGAN SQUARE (Walter Meakin, mgr.;
W. V. M. A.).—Browning and King, the best
one-legged hand-standers and hoppers in the
world, open the show and ring down to big
applause with their uncannily expert work,
not only seeming to suffer through their
mimed condition, but exploiting and mer-
chandising it. Next is Dupail and Gen-
a man who wears dinner clothes with a tan
silk shirt, and a girl who has a thin voice.
They do a double number and it is plain that

laughs and a hand. Medina, Watts and Townes
started No. 2 draggily, but went going when
the giant member of the trio entered. After
that he stammered and shouted and sang and
the audience couldn't get enough of him,
though, goodness knows, there was enough of
him to begin with.

Leo Boers, with the stage all dressed up
pretty—piano lamp, spot and all—under a cross
suit that didn't ender a century,
and a gold chain and his hair slicked, planned,
whistled and sang naughty old stories set to
rhyme. Some of the stories are the sort that
"the boys" tell when they've had a drink too
many and there aren't any ladies present.
But what the house thought of him may be
put on record, it being beyond any opinion
or conjecture; he was fazed by here now
without a girl act. The one this week, her-
alded as a winner, fell down. It is Stewart's
"1917 Revue." Although it has four men,
several chorus girls, a pretty set and many
song numbers, it fails to impress. Charles
McGee and Co. have a neat, pleasing acro-
batic offering. There are two men and a
girl. She works in a riding habit, makes a
nice appearance and is very agile. They do
the kind of stunts which please the eye rather
than thrill, although some of the somersaults
of one of the trio are exceptional. Anita
Arilas and Co. are Anita and a man. She
sings, costume for each song. He directs
the orchestra, and sings in a spot while she
changes costumes. Miss Arilas has a good
voice, and a well-chosen selection of songs,
and garnishes the finish with a patri-
otic song with a rag for an encore.

The Six Musical Spillers (colored) with their
standard instrumental act, went big. The six
of them playing on a xylophone board of
various ranges furnish a novelty which neu-
tralizes the growing antipathy toward that
form of musical effort. Stewart and Earl,
and Earls and chaps open slow but gain
speed on mock quarrelling over a song.
Thomas E. Kyle & Co. have a ship sketch
which has for its main feature a scene where
he assumes a doctor role and feeds pseudo
boose to a sea-sick widow. There are many
laughs, mostly provoked by the intoxication
of the widow. A stinky and well-mannered
little girl, singing the part of the Irish maid,
is the third member of the company. Palace
Brothers with their xylophone act suffered be-
cause of the Spiller act before them, but they
introduced a new resonant timbre to their
notes, which helped.

HIPPODROME (Andy Talbot, mgr.; agents,
W. V. M. A.).—Hager and Goodwin stopped
the show. Their last appearance on big time
a few weeks ago at the Majestic was pro-
ductive of a good-sized hit, but here they ran
ahead of the bill to a point where the act fol-
lowing suffered because of insistent demands
for the boys to return. They are presenting
the same act. The bit concerning a County
Fair is still the high spot. Delano and Pike
are of the camouflage school of vaudevillians.
They open in "two" with a scene which gives
no clue as to the nature of their act, go into
a dance, which registers only lukewarm,
switch to combination dance and club swing-
ling, and juggling, warm up the act with a
well with a variety of acrobatics which is their
forte. They were followed by Coleman Goetz,
who sang some of his own compositions.

Coleman sings well, makes a good appear-
ance and has an attractive personality. He
adventures in comedy rather lamely, but all
his vocal numbers registered. The Dolejsi
Trio, two men and a woman, whiled away
twelve minutes on full stage; playing a piano,
violin and singing. An interesting feature of
the act is who the singer essays "Auf
Wiederschen." In view of the trend of the
times, the final lines of the song have been
changed to "farewell again" in place of the
German "auf wiedersehen." The act is pleas-
ant if not sensational. Vine and Temple
garnered many laughs, not so much with the
material they have as with their personaliti-
es. Miss Vine was more appreciated for her
contagious laugh than for her singing. Tem-
ple's cigarette trick and nut antics won him
more applause than his lines. They took sev-
eral bows. The Sorority Girls, a draggy, inept
girl act, plodded along successfully. What
they need is a book, dance numbers, costumes,
lines, songs and comedy. Excepting these omis-
sions the act is perfect. The Casting Lam-
mings, probably the best of its kind on this
time closed. These four boys have an in-
comparable offering. The act divided honors
with Hager and Goodwin and Vine and Temple
for the applause of the bill.

MR. AND MRS.

WILLIAM O'CLARE

"A Breeze from the Lakes of Killarney"

Booked Solid W. V. M. A. and U. M. O.

BEEHLER & JACOBS AGENCY

this is not their forte. They exit, and he
comes back and sings an Italian song; the act
is still evidently holding out. Ah! The girl
comes with a violin, which she plays with
commonplace skill to a high ripple. The
man comes back and does a darkey number;
it is apparent that he is still under cover—
and then it comes. He strips off his mask
and clothes and stands forth in knickers; then
he lets fly and off goes his right leg to the
knee. It is another one-legged offering. It
gets something on sympathy. One of the
richest and strongest and truest voices out-
side the best of grand opera was heard in a
tryout when Sidney Falk won himself about
all the mid-western bookings he wants Friday
night. Opening with brief chatter that was
straight, sensible and, above all, modest, the
lad led himself into "On the Road to Man-
delay," which he sang in a version all his
own, to terrific applause as he took a manly
top note that shook the building. He sang a
little patriotic thriller for an encore. Falk
is ripe for big time. His voice is tremendous
and full of color, timbre and heart-reaching
melody. Allen Perault and Co. in a soused
sketch, get laughs. The company is above
the average for 10-15 and the stage is lit-
tered with a hundred "dead soldiers" for at-
mosphere; many laughs for this one. The
Six Musical Noses close, a nifty lineup of
four pretty maids and two stalwart stee-
dors with all manner and variations of brass,
including one girl who can drum not a few.
With patriotic medleys in the finale the sextet
took repeated bows.

SAN FRANCISCO

VARIETY'S

SAN FRANCISCO OFFICE

PANTAGES THEATRE BLDG.

Phone, Douglas 3213

ORPHEUM (Fred Henderson, gen. rep.;
agent, direct).—The predominant feature
at the Orpheum this week are the piano acts
and Jazz Band. That was fully shown by
the individual results each obtained. Fanchon
and Marco and their Jazz Orchestra were
delegated to the headline honors, and nicely
upheld their billing. The couple offered a
speedy routine of graceful dances and also
allowed the saxophonist ample opportunity
to step to the front and gain for himself
sufficient applause to share the honors of
the turn. Billie Montgomery and George
Perry, offering a little of everything, stepped
out and completely tied up proceedings. Rob-
bie Gordon was moved from opening to clos-
ing, doing nicely in the latter spot, while
Dunbar's Tennessee Ten were compelled to
open, repeating their previous week's re-
turns nevertheless. The other holdovers, in-
cluding Harriet Rumpel and Co., Willie
Weston and Williams and Wolfus, success-
fully put over their first week's score. Claude
and Fanny Usher, billed as an added attrac-
tion, presented their skit, "Fagan's De-
cision," to its usual results.

PANTAGES.—The local Pantages' house is
housing a pleasing show, with the headline
honors going to Winnifred Gilrairie and his
Nature Girls. It is an artistic dancing spec-
tacle, splendidly headed by Winnifred Gil-
rairie, who is exceptionally good. The four
Castors closed nicely, while Harry Johnson
scored big results with his singing and talk-
ing. The Strand Trio possess good voices,
but, unfortunately, overshadow its possi-
bilities with an outpour of chatter that is rather
ancient. Paul Pedrini and his Monkey open-
ed well enough. The Doris Lester Trio, in a
comedy offering, pleased.

Everything
for the Stage
in Clothes

Large Stock on Hand
Nothing too difficult
for our Custom Department

Mack, The
Tailor

1532-1534 BROADWAY
Opp. Strand Theatre

Opp. Columbia Theatre

732-734-736 SEVENTH AVE.

NEW YORK CITY, N. Y.

THIS WEEK
MAJESTIC
MILWAUKEE

MERLE'S COCKATOOS

NEXT WEEK
PALACE
CHICAGO

JEROME H. REMICK & CO.'S

SENSATIONAL and BEAUTIFUL SONG HIT

"SWEET LITTLE BUTTERCUP"

(PALEY-BRYAN)



(Copyright, 1917, Jerome H. Remick & Co.)

JEROME H. REMICK & COMPANY

219 West 46th Street, New York

Majestic Theatre Bldg., Chicago
228 Tremont Street, Boston

MOSE GUMBLE, Mgr. Prof. Dept.

137 West Fort St., Detroit
906 Market St., San Francisco

AN ENVIABLE COLLECTION OF HITS

An even dozen of genuine hits—all on one catalog—and no confusions. You can travel around songland, but nowhere will you find an aggregation of numbers equal to the following. We pride ourselves on having the greatest single collection of real sure-fire numbers in the country, enough to complete three or four repertoires without a single confliction. Look them over. If you haven't heard them, send for them. If you have you are probably using some of them.

"I'M ALL BOUND 'ROUND WITH THE Mason-Dixon Line"

LEWIS—YOUNG—SCHWARTZ

Oh, boy, what a whirlwind that has turned out to be! It carries everything with it. The year's one great big "Dixie" song. You know all about it.

"A Baby's Prayer at Twilight (FOR HER DADDY OVER THERE)"

LEWIS—YOUNG—M. K. JEROME

Yes, we admit this is far better than "My Mother's Rosary." We claim no credit for making this ballad of ballads. It makes itself. This is our statement about this song—if it doesn't live up to what we say, never sing another Waterson, Berlin & Snyder Number. That's all; and that's enough.

HERE ARE THAT CLEAN DOZEN

and there are a dozen reasons why all singers and acts should be using one or more of them, but the main reason tells that story.

THEY ARE ALL HITS

Any singer or act is guaranteed success by these songs—they never fail.

"The Dixie Volunteers"

LESLIE—RUBY

Eddie Cantor's biggest hit in Ziegfeld's "Follies of 1917." A Dixie rag with a regimental swing that nothing can stop. (This is the number acts insist upon closing their turn with.)

'PADDLE ADDLE'

TED SNYDER

An instrumental furore for dancing and dumb acts. Made popular by over 35,000 orchestras in the U. S. and Canada.

"IN SAN DOMINGO"

A flexible sort of a song that you can do anything with and not miss. It can follow itself on the same bill—all the way it's done, with a double version that makes it surefire any way.

"WHOSE LITTLE HEART ARE YOU BREAKING NOW?"

IRVING BERLIN

Another of those Berlin story songs that can capture any audience. Fine for boy and girl. Read the title again and just imagine what you could do with this number.

"How Can I Forget

WHEN THERE'S SO MUCH TO REMEMBER"

IRVING BERLIN

BERLIN'S BIG BALLAD SUCCESS in his own striking vein. An appealing song that touches the sentiment of old and young, and a really great number.

"MY SWEETIE"

IRVING BERLIN

Boys and girls—listen! Here's a number the only Irving Berlin wrote for both of you, together or alone. You can "get" it by the title, and the rest is just as good. There's "business" for this number, with that "Sweetie, e-e-e-e, My Sweetie and Me." And the double version equals the singles.

"Joan of Arc"

Still as popular as ever, more so now, and seems destined to live with the war. 1917's acknowledged monster song success. No one can possibly fail with it.

"Meet Me At The Station, Dear"

LEWIS—YOUNG—SNYDER

The production song hit, now released and the lifting gem. It gallops along and it is SOME song. Male, female or mixed turns, all the same, it fits any singer and any act.

"BLUE BIRD"

GRAFF, Jr.—GRANT

This waltz number looks like the big hit of the year in that class. This song has a remarkable obligato. It's a compelling number.

"Someone Else May There While I'm Gone"

IRVING BERLIN

The song. Sensation of the west. A corking idea that fits almost any situation and a number no one should miss who wants a somewhat different song.

WATERSON, BERLIN & SNYDER

MAX WINSLOW, Manager

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO

81-83-85 Randolph St.

FRANK CLARK

SAN FRANCISCO

Pantages Theatre Bldg.

MORT HARRIS

BOSTON

220 Tremont St.

DON RAMSAY

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 in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELEVATORS LIGHTS

HILDONA COURT

341 to 347 West 43d St. Phone Bryant 6885
A Building De Luxe

JUST COMPLETED: ELEVATOR APARTMENTS ARRANGED IN SUITES OF ONE, TWO AND THREE ROOMS, WITH TILED BATH AND SHOWER, TILED KITCHENS, KITCHENETTE AND VACUUM SYSTEM. THESE APARTMENTS EMBODY EVERY LUXURY KNOWN TO MODERN SCIENCE.

\$13.00 Up Weekly; \$50.00 Up Monthly

YANDIS COURT

341-347 West 43d St. Phone Bryant 7912
1, 2 and 4-room apartments with kitchenettes, private bath and telephone. The private these apartments are noted for is one of its attractions.

\$11.00 Up Weekly

IRVINGTON HALL

355 to 359 West 31st St. Phone Col. 7182
An elevator, apartment 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

HENRI COURT

312, 314 and 316 West 43d St. Phone Bryant 6889
A top-to-the-minute, new, apartment building, arranged in apartments of 2 and 4 rooms with kitchenette and private bath. Phone in each apartment.

\$12.00 Up Weekly

THE DUPLEX

325 and 330 West 43d St. Phone Bryant 4388-8181
Three and four rooms with bath, furnished to a degree of modernness that meets anything in this type of building. These apartments will accommodate four or more adults.

\$9.00 Up Weekly

Address all communications to M. Claman
Principal Office—Yandis Court, 341 West 43d Street, New York
Apartments can be seen evenings. Office in each building.

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 MRS. GEORGE WIEGEL, Mgr. Phone—8950-1 Bryant

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. W. 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

Going to Chicago?—then come to the Kenmore

Hot the Biggest, but one of the Best European Hotels in the City. Recently completed. Private bath, showers (in a corner bath, 2 rooms at 1). Beautiful Sun Parlors. Situated on the Garden Front of the City. 15 minutes to all theatres and shops. Detached Bath. Private Bath. Special Breakfast Service. Write for information or Phone Edgewater 3152.

Hotel Kenmore

at Kenmore and Wilson Avenue. Take Elevated down town to Wilson Avenue, walk 1 block East.

Telephone: Bryant 2367

Furnished Apartments and Rooms

Baths and Continuous Hot Water
Large Rooms, \$4 and Up
2 and 3 Room Apartments, \$7 to \$8.50
COMPLETE HOUSEKEEPING

310 W. 48th St., New York

"Human Fly." Artine does some balancing on tables and chairs piled as high as the stage will permit. Some of his stunts appear so daring many of the female auditors hide behind their handkerchiefs. The Caronello Duo were second. One enters from the front of the house, interrupting the other who intentionally sings badly, out of which they get laughs. The smaller one works on the "nut" order and is fairly entertaining. They are handicapped at the finish, when the singer really tries to sing with only a slight improvement noticeable over the burlesque opening song, which does not sufficiently contrast the burlesque from the serious, which is the evident intention. McCormack and Shannon, a mixed team of Irish singers, have pleasing voices, and also a neat arrangement in a little talk that just takes them out of the straight singing class. Carle and Inez, with talk and songs, please to a certain extent. The male member does some acrobatics at the finish to the accompaniment of a guitar played by his partner. Foster and Foster entertained with some talk and a piano played by the man with his

MINERS MAKE-UP

EST. HENRY C. MINER, Inc.

LEONARD HICKS

AND

HOTEL GRANT

CHICAGO

Wish
Everyone
A Delightful
Christmas

THE KEYSTONE OF
HOTEL HOSPITALITY

LEONARD HICKS

Tel. Bryant (554 555 7833) **The Edmonds** ONE BLOCK TO TIMES SQ.

Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment

Office—778 EIGHTH AVENUE

DANIEL'S HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and Ninth Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1963 Bryant

NEW YORK CITY

NEW BUILDING 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

hands incased in several pairs of mittens, which are later removed by the woman, disclosing several pairs. George Evers, in blackface, monologues and sings parodies. He did well in next-to-closing spot. On the whole, the show was a poor one and business is still below par.

An Oriental act with nine Orientals arrived on the "Shinyo-Maru" from China Dec. 19. The turn will be known as the "Orientalists," under the management of S. S. Yee.

Last week the Orpheum had the "Tennessee Ten." The Hippodrome "The Ten Dark Knights," Pantages, the Johnson & Dean Revue, the Wigwag, Fiddler and Cole, while at the Alcazar the attraction was "In Old Kentucky."

Tom O'Day announced that his new cantonment theatre, at Camp Fremont, would open around the first of the year with pictures, and vaudeville from the A & H offices.

The Garrick, in the Fillmore district, has installed a girl show. Admission 10 cents.

Max Cooper, of Cooper and Ricardo, was presented with a cigarette case from his San Francisco friends, while appearing at the Orpheum, Oakland, last week.

Beulah Burke has joined Manlio Moore's "Firelake Revue."

Lou Jacobs ceased to be manager of the James Post Co. last week. He is now associated with the Garrick theatre in a similar capacity.

Phoebe Hines, of the Monte Carter Co., for the past year, will return east with "Springtime," which she joined last week.

Will King, who has taken a two months' leave on the Savoy, at a rental of \$200 weekly, opens with his own company next week. The Savoy has been a consistent loser and the announcement that King took over the house for his pop burlesque show caused considerable surprise along the rialto.

Cora Meese (Mrs. Fred De Silva), with "Four Husbands," at the Orpheum the past two weeks, was called upon from the chorus to play the principal feminine role last Monday night, replacing Kitty Bryan, unable to appear. The previous week Miss Meese played Margaret Shaller's part while the latter was ill. Miss Meese filled both gaps creditably.

Several of the gallery patrons at the Orpheum Monday matinee indulge in songs, just before the overture, which receives applause from all sections of the house.

Monte Carter has set his Tacoma opening back two weeks. The company is now scheduled to open there Dec. 31.

"DO SOMETHING"

Edward Laska's Great American Patriotic Song
that was recently selected and endorsed by

THE NATIONAL COMMITTEE OF PATRIOTIC SOCIETIES, WASHINGTON, D. C.

For the purpose of stimulating the "Do Something" spirit throughout the United States.

The lyric of this song, besides having the rousing quality of a patriotic song, carries with it the ideas, the plea and the command of President Wilson and every branch of the Government wants to pound into the public and

YOU

Every singer in vaudeville, cabaret and burlesque

Can Now Help Your Country

by singing this song and stimulating your audiences with the

"DO SOMETHING"

SPIRIT

President Wilson applauded Adele Rowland singing "Do Something" at Keith's Washington

Dear Artists and Managers:

We feel highly honored to have had this important distinction given a song of our catalogue, and we are going to help the National Committee spread Mr. Laska's song and ideas throughout the country. You can "Do Something" by being among the first to introduce it. This is a time when the theatre is one of the big means of stimulating patriotism.

Very truly,

Waterson, Berlin & Snyder

National Committee of Patriotic Societies

Organized February 21, 1917 to assist in the co-ordination of the work of National Preparedness and Patriotic Service carried on by various organizations in the United States

EXECUTIVE BOARD

EDWARD HARRIS, CHAIRMAN
Boy Scouts of America
BACON LITTLE
Chairman of Congress of United States
Committee on National Defense
HENRY H. WARD
Navy League of the United States
HENRY BARRY
National Security League
FRANCIS H. STEWART
Military Training Camps Association
MRS. WILLIAM CONNIE STONY
Daughters of American Revolution
GENERAL S. W. FORDHAM
Military Order of Loyal Legion

REPRESENTED SOCIETIES

Aeronautical Society of America
American Defense Society, Inc.
American Rights League
Army League of the United States
Army Relief Society
Boys Club Federation
Boy Scouts of America
Chamber of Commerce of the United States
Committee on National Defense
Colonial Dames of the 17th century
Colonial Daughters of America
Daughters of American Revolution
Descendants of Signers of Declaration of Independence
General Society Daughters of the Revolution
High School Volunteers of the U. S.
League to Enforce Peace
Military Order of Loyal Legion of U. S.
Military Order of Foreign Wars of U. S.
Military Training Camps Association
National Americanization Committee
National Association for Universal Military Training
National Civic Federation
National Committee of One Hundred
National League for Women's Service
National Lyceum Association
National Security League
National Society of Daughters of Founders and Patriots of America
National Soc. of U. S. Daughters of 1812
Naval and Military Order of Spanish American War
Naval Training Association
Navy League of the United States
Order of Founders and Patriots of America
Patriotic Service League
Power-Craft Association
Society of American Wars
Sons of the Revolution
Sons of Veterans, U. S. A.
Special Aid Society for American Prisoners
Surgical Dressings Committee
United States Power Squadron
Universal Military Training League
Women's Department, National Civic Federation
Women's Section, Navy League of U. S.
AFFILIATED SOCIETY: Southern Commercial Congress

LIEUT.-GENERAL S. B. M. YOUNG, HONORARY CHAIRMAN GEORGE WEAVER PEPER, CHAIRMAN
WILLIAM F. BOWEN, TREASURER
C. C. MOORE, VICE-CHAIRMAN CHARLES FRANKLIN CURTIS, VICE-CHAIRMAN
ED. C. LAMAR, VICE-CHAIRMAN WILLIAM M. COWLES, VICE-CHAIRMAN
WILLIAM MATTHEW LEWIS, EXECUTIVE SECRETARY

Executive Offices: 929 Southern Building, Washington, D. C.

Address reply to 46 Exchange Place, New York

November 10, 1917.

Mr. Edward Laska,
c/o Waterson Berlin & Snyder Co.,
Strand Building, City.

Dear Mr. Laska:-

The National Committee of Patriotic Societies wishes to compliment you upon your song "Do Something" which has recently come to its attention.

We give it our hearty endorsement and hope it will be widely sung, as it will undoubtedly help to stimulate throughout the Country the spirit of service.

We shall be glad to do all we can to help get to the people through your song and otherwise the "Do Something" sentiment.

Very truly yours,

Edward Laska

BH/C

Chairman of Executive Board.

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

BOSTON
220 Tremont St.
DON RAMSAY

BEST PLACES TO DINE AT

SEE
"The Apache"

(ON SKATES)

Vividly Executed by
Elsie and PaulsenAlso
The World's Best Skaters

Interspersed with

The Peppy Musical Comedy

"On the Carpet"

With

HELEN HARDICK

and

The White Huzzars

Reserve Tables Now

Thomas Healy's
Broadway & 64th St. N.Y.

Phone 9900 Col.

AT THE

GOLDEN GLADES

NEW

WINTER ICE SHOW

Every Night

That Zip-Zippy

DINNER SHOW at 7:15

That Saucy

Midnight Parade

at 11:30

Dancing
at 8 P. M.
Nightly
The
Saloon
BallroomAfternoon Tea
Daily
with Dancing
3 until 6
Main Restaurant**CAFE MAXIM** 110 West 38th St.
N. Y. City Phone 6811
MOST SENSATIONAL REVUE
"Always in the Lead" "THE GIRL FROM PARIS"
At 7:30 and 11:30

Jeanne Jonelli, the prima donna soprano, will appear at the Colonial Ball Room of the Hotel St. Francis on the nights of Dec. 20 and 27, under the direction of Frank W. Healy.

Jack Sheehan played a special engagement with the Bishop Players at the Hippodrome, Oakland, last week. Sheehan is a member of the Alcazar Company.

"The Ukelele Girls," which started on the "one nighters" a couple of weeks ago, with forty people, returned to San Francisco last week to reorganize. The company has been reduced to eighteen people in all.

George Woods engaged for Levy's Cafe through the Blake and Amber agency, Virginia De Lillis, Stella Hymson, Billy Frawley and wife, Lillie Lewis, Ethel Davis will also be in the revue.

Marta Golden and Bobby Ryles have joined the Will King Show at the Savoy theatre. The Island City Quartet will be the added attraction the opening week at the Savoy.

Blake and Amber sent an eight-act vaudeville show to Monterey for the Elks show there last week.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

PALL MALL DEPOSIT AND FORWARDING CO.

Carlton St., Regent St., S. W., London

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY'S credit.

Harry Corson Clarke, who recently returned from India and the Orient, will open an indefinite engagement at the Alcazar theatre Dec. 23. The opening show will be "Hello Bill."

Many theatrical people were included in the raid on Lou Purcell's place on the Barbary Coast one night last week.

Miss O'Day has joined the Alcazar forces for the "Overnight" production.

PHILADELPHIA BY JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—Comedy for the week before Christmas is just what the theatre-going public wants, and they had plenty of it in this week's bill, there being a comedy touch in every act on the bill, and as a result the well filled house on Monday made its approval evident through generous applause and laughter. Dancing also predominated, and this made it extremely hard for Pat Rooney to get anything for his speedy stepping after all the others had taken a crack at it. Pat must have realized what he was up against, for he addressed the orchestra leader with "Nobody's danced yet, have they?" Still Pat went right after it and did very nicely. He has a new offering called "Up Town," which isn't very much different from his old acts, but the talk is new and Pat and Marion Bent find a way to work in some of the magazines from the old news stand act. Miss Bent looked pretty, as she always does, and their act went over in excellent shape. Sam Bernard also had very tough following in the next to closing position and following a lot of comedy acts, but he has never gone any better in this house. The fact that Bernard still works in German makes up and uses his own dialect and the same routine of talk, the audience greeted him with a round of applause and laughed heartily at his tangled conversation. There are few of the character monologues left, but Bernard still belongs to the real class of comedians who never seem to grow stale to the better class of audiences. Well up in the list, Bennett and Richards landed safely in the middle of a tremendous applause and laughing list. The boys have worked out a novel opening for their blackface sketch, and it makes what follows all the funnier. The eccentric stepping brought screams of laughter and took them off to a round of solid applause. These boys deserve credit for thinking up something new and are reaping the reward. Paul Morton and Naomi Glass have revised their former bungalow sketch, getting a new start and finishing with some good crossfire comedy talk. Miss Glass appeared to be suffering from a cold and her singing was weak, but she and the nimble-footed Morton did some clever stepping and got away nicely at the finish with the baby song. Dorothy Brenner may be added to the first-class single turns. With three changes of costume this girl makes an attractive appearance and has

TERRACE GARDEN

Chicago's Wonder Restaurant

Featuring NORVAL BAPTIE and GLADYS LAMB

Entitled "The Terrace Garden Revue and Les Extravaganzas"

"THE FAIRY AND THE PRINCE"

Entire Production by JOE. G. SMITH

Marion Hotel
"The Hotel of Perfect Service"In the Heart of the Loop
CLARK AND MADISON STREETS
Personal Management of
HARRY G. MOIR

THE BEST ITALIAN DINNER IN THE CITY

Lunch 55 Cents

Dinner 85 Cents

108-110 W. 49th St.

GIOLITODyant 888
NEW YORK CITY

"THE RENDEZVOUS OF THEATRICAL'S BEST"

THE ONLY FIRST CLASS KOSHER RESTAURANT in San Francisco

Where all the leading visiting artists dine

117 TAYLOR ST., Bet. Turk and Eddy, San Francisco
M. SILVER, Proprietor L. BERNIAFT, Manager

BOSTON.

RY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—The "female of the species" is catered to by the bill at this house this week. Lady Duff-Gordon is the headliner, and she presents her pantomimic musical fashion revue, which filled the house with women at the afternoon and evening performances. For the week before Christmas there were especially good houses. The audience seemed pleased with the Duff-Gordon attraction, although naturally most of the male escorts were a bit bored. The act is presented here in the same style New York saw it although the personnel of the company seems to be a bit better and the girls are doing their bit better. Another act on the bill which got over in splendid shape is Nat Natarro and Co. Morris and Campbell were the big laugh producers. Beaumont and Arnold came in

HERMAN

BACH
JEWELER

Broadway Cor. 45th Street

NEW YORK CITY

(Under Variety's Office)

Among our odd and novelty jewelry are Bracelets, Watches, Kalves, Dress Sets and Wrist Watches of rare charm and beauty.

Planned to suit the personality and purse of the Big and Small professional.

Jeweler to

The Friars

Screen Club

Greenroom Club

and
N. V. A.Special Discount to
Professionals

some new songs. The "kid" recitation, with a tag line at the finish, brought her a large sized hit, which she deserved. It is really astonishing how long Bert Melrose gets away with doing nothing, but he does get away with it and the swaying tables gives him a finish that cannot help but score. Melrose has been sticking to this one trick quite a while now, however, and he might give the first portion of his act a considerable boost by working out at least one more feature trick to go along with the table bit and the roll over the barrel. The usual routine of barrel-juggling and top spinning by the Man-kiel Japs furnished a good opener, and Adelaide Francis did very well in her early spot with her graphophone monolog. It was announced from the stage that the baggage of the Brenk's Bronze Statue Horse had not arrived from Washington in time for the matinee, but the powers went through a series of figures in order not to disappoint the audience. The change of poses did not do them full justice, but met with approval under the conditions. The Pathe Weekly had some excellent war pictures.

ALLEGHENY (Joseph Cohen, mgr.).—"The Modish Revue" headlines the vaudeville portion of the program. Others, "A Cold Cup of Coffee," the Harveys, Gottler and Cox, Lawton and the film feature, "The Warrior."

COLONIAL (H. A. Smith, mgr.).—"In and Out Again," a tabloid musical piece in which Paul Francis, Rose Demar and Minnie Kloter are featured tops this week's bill. Others, Wood, Melville and Phillips, Jere Grady and Co. in "At the Toll Gate," "The Street Urchin," Gertie Falls and the film feature, Douglas Fairbanks in "Reaching for the Moon."

NIXON (Fred Leopold, mgr.).—Josie Flynn and her Minstrels headline this week. Others, Martini and Maxmilligan, Mahoney Bros., Paul and Pauline, Howard Sisters and the film feature in Vivian Marylin in "Molly Entangled." NIXON'S GRAND OPERA HOUSE (W. D. Wegerfarth, mgr.).—This week's bill includes Clark and Verdi, Gertrude Graves, LaCosta and Clifton, Katherine Powell and Co., John F. Clarke and the Littlejohns.

KEYSTONE (M. W. Taylor, mgr.).—Phina and her Picks, Bedford and Gardner, Newport and Stirk, Rawson and Clare, Knowles and Wingo, Gelfeltt Monkeys and the film feature, "The Red Ace."

GLOBE (Sabloskey & McGuirk, mgrs.).—Guards of the Maccabees, "Wanted a Wife," Murray Livingston, Lulu Sutton and Co., Allan and Sykes, DeVoy and Morellis, Morgan and Parker, Connors and Edna and Alvin and Kenny.

WILLIAM PENN (G. W. Metzel, mgr.).—First half: Lillian Steele Trio, James Waters in "A Business Proposition," William Dick, Taylor and Howard, the film feature, William Desmond in "The Sudden Gentleman." Last half: Mary Door will headline the bill for the last half, and the film feature will be "For Valor."

BROADWAY (Chas. Shisler, mgr.).—First half: "The Liberty Bells," Sherman, Van and Hyman, Dorothy Hayes and Co., Ted Reeves, Three Shelves. Last half: "Broadway Boys and Girls," a musical tab. headlines a vaudeville of five acts and the film feature is "Unknown, 274."

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half: "Barnyard Republic," Jack Rose, Evelyn May and Co., May Curtis, Dawn June. Last half: "Simplicity," a musical tabloid, headlines, and four other acts and pictures make up the bill.

I. MILLER, 1455 Broadway Bet. 46th and 47th Sts.

Flushing & Carl
for Ave.
Brooklyn
N. Y.

I. MILLER

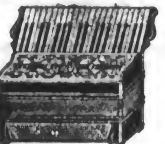
Bryant 798-7988
Manufacturers
of Theatrical
Boots and
Shoes.
CLOG, Ballet
and Aerobic
Shoes. A
Specialty. All work
made at short
notice.

Write for Catalog 4



**AUGUSTOS
IORO & SON**
Manufacturers of
the Best Accordions
in the World
Special for Piano
Keys
229 Grand Street
NEW YORK CITY

PLUSH DROPS All Sizes and Colors
Special Discounts and Terms This Month
Rental in City
CONSOLIDATED VELVET



Guerrini Co.
Manufacturers of
High Grade Accordions
277-279 Columbus Ave.
San Francisco
Awarded Gold Medals—
Genoa, Italy; P. P. I. E.
San Francisco, and San
Diego.

"None can afford to miss it—
all can afford to go."
"CHEER UP"
Management
CHARLES
DILLINGHAM
AT THE Hippodrome
Staged by
R. H. BARNHART
Matinee Every Day
Seats 6 weeks ahead.

ANOTHER SEASON'S BOOKING
Get another season's wear out of your old
shirts. Repairs made invisible. Prices
reasonable. Shirts made to order from
your own or our material. Special shirts
for stage wear.
The 46th Street Shirt Hospital
226 West 46th Street, N. Y. City
Phone: Bryant 5250—Send for Particulars
MAX HIRSCH, Proprietor

**JOHN BRUNTON
STUDIOS**
**PRODUCTIONS OF
EVERY DESCRIPTION**
We specialize in
Vaudeville Productions
SCENERY, PROPERTIES, STAGE FUR-
NISHINGS FOR ALL OCCASIONS
226 WEST 41st STREET
NEW YORK
Telephone: Bryant 5914

Least You Forget
We Say It Yet
**CROSS
LETER HEADS**
Contracts, Tickets, Envelopes, Free Samples,
STAGE MONEY, etc. Book of Herald Cuts, 25c.
CROSS PRINTING COMPANY CHICAGO
501 S. DEARBORN ST.

**Ad-Helps for
Theatrical Managers**
Put map into your advertising. Catchy phrases,
timely suggestions. Use them and your adver-
tising is easy. Sample for 1 month for \$1 bill.
Mail \$1 to-day. Money back if not satisfied.
I will act as your Press Agent. Write for
particulars.
J. L. Flannigan, Binghamton, N. Y.
**BEAUTY is only SKIN DEEP
WRINKLES are not ANY DEEPER
and soon disappear if you use
MME. RIALTA'S
FACE REJUVENATOR**



The most effective destroyer of
Wrinkles, Pimples, Blackheads; also
Closes Large Pores which mar the
face and neck.
As A SKIN FOOD IT HAS NO
EQUAL.
It shows on the face of its users
and is THE TALK OF THE PRO-
FESSION.
It is and be considered as are
thousands of others.
Price, \$1.00 per jar
10c. additional for mail order
Manufactured Exclusively by the
RIALTA MFG. CO., Inc.
Rialta, Esler & Webb
Phone:
Bryant 2920 205 West 46th St., New York



E. HEMMENDINGER

45 John St., New York City Telephone, 971 John
JEWELERS TO THE PROFESSION
Liberty Bonds and War Saving Stamps accepted in payment for merchandise,
also for accounts due.

for approval. Meehan's Dogs; Kaufman
Brothers; Jennie Middleton and Darras
Brothers completed, with the bill of excep-
tional merit for a Christmas program.

BOSTON (Charles Harris, mgr.; agent, U.
B. O.).—Mae Marsh in "The Cinderella Man"
and Katherine Dana's "Fantastic Luminaire,"
vaudeville spectacle, topping. Vaudeville also
includes "At the Ladies' Club," Whipple and
Houston, McLaughlin and Evans, Claude Raus.
BIJOU (Ralph Gluman, mgr.; agent, U. B.
O.).—Pictures. Good business.

BOWDOIN (Al Somerbee, mgr.; agent, U.
B. O.).—Geraldine Farrar in "The Woman
God Forgot," feature film. The spectacular
beauty of this film appealed. Vaudeville has
Burton and Jones; Dacey and Chase; Nor-
man Gooch and Hamilton; Jean and Willie
Hayes and George Murphy.

ST. JAMES (Joseph Brennan, mgr.; agent,
Loew).—Feature of a snappy bill, Raskin's
Orchestra with Mykoff and Vanity. Something
new for this city. Got over well. "Reaching
for the Moon," with Fairbanks, feature film.
The vaudeville bill included Lane and Smith;
Morley and Smith; Adams and Mangle.

GLOBE (Frank Meagher, mgr.; agent,
Loew).—With the afternoon performances re-
stricted to women "Her Unborn Child" doing
excellent business. There is a possibility of
it remaining over. Nothing reported as at-
traction following.

ORPHEUM (Victor J. Morris, mgr.; agent,
Loew).—De Pace Opera Co. headline; Tom
Martin and Co.; Conroy and Donnell; Harmon,
Zarnos and Dunn; Dorothy Royce, Kramer and
Cross; Charlie Ray, in "His Mother's Boy,"
film.

SCOLLAY OLYMPIA (James J. McGuiness,
mgr.).—"Reaching for the Moon" feature.
Vaudeville: Piccolo Midgents; Rich and Lenore;
Moore and Elliott.

OLYMPIA (Frank Hookkalo, mgr.).—"The
Pride of New York," feature film, well re-
ceived. Rutan's Song Birds; Barrett and Mur-
ray; Victor Musical Melange, in vaudeville.
PARK (Thomas D. Soriero, mgr.).—Anniv-
ersary week and excellent bill. Theda Bara
in "The Rose of Blood," film; also "An Ameri-
can Widow."

MAJESTIC (E. D. Smith, mgr.).—William
Hodge in "A Cure for Curables," second
month, with business fairly good for the sea-
son. No date set for departure.

SHUBERT (E. D. Smith, mgr.).—Theda
Bara in "Cleopatra," film; distinct impression
here; continues for this week only. Next,
"Peter Ibbetson."

COLONIAL (Charles J. Rich, mgr.).—Final
week "The Arabian Nights" which goes into
the Punch and Judy, New York, next week.
Show did not receive the best notices. Critics
agreeing they were room for improvement.

PLYMOUTH (E. D. Smith, mgr.).—"Pura
and Frills" on its last fortnight. "Nothing
but the Truth," with Willie Collier, is billed.
He has not been here for several seasons.

WILBUR (E. D. Smith, mgr.).—Final week
of "De Luxe Annie," which did not take very
well at the start, but grew more popular.
"The Man Who Came Back," with Henry Hull,
opening Christmas night.

PARK SQUARE (Fred E. Wright, mgr.).—
Business for "Upstairs and Down" (third
week) excellent. Show seemed to find a niche
and has been doing good business. Nothing
booked for right away.

TREMONT (John B. Schoffel, mgr.).—Closing
week of "Turn to the Right." "The Boomer-
ang" Christmas night.

HOLLIS (Charles J. Rich, mgr.).—Dark, the
finish of the engagement of the three Barrie
plays having arrived. Fine advance sale for
"The 13th Chair."

OPERA HOUSE (Lawrence McCarthy, mgr.).
—Final three weeks of "The Wanderer"; very
good business; interest grows daily.

GOFFLEY (H. W. Patee, mgr.).—Having
completed one of the longest runs in the
history of the local stage with "The Man Who
Stayed at Home" theatre dark this week. Re-
hearsals of Shaw's comedy, "Fanny's First
Play," being held. Opens the regular reperto-
ire season.

CASINO (Charles Waldron, mgr.).—"Some
Show."

GAYETY (Thomas H. Henry, mgr.).—"Lon-
don Belles."

HOWARD (George E. Lothrop, mgr.).—"Hello
Girls," with vaudeville, Georgella Trio;
Bennett and Lee; Adele; Bordeaux and May;
The Seaburys.

BUFFALO.

BY A. J. SHARICK.

TECK (John R. Olshel, mgr.).—Harry
Lauder, 4 performances; dark rest of week.
STAR (Dr. Peter C. Cornell, mgr.).—Dark.
MAJESTIC (Millard Cornwall, mgr.).—Dark.

GAYETY—"Hello America."
GARDEN (William Graham, mgr.).—"Monte
Carlo Girls."

SHEA'S (Henry Carr, mgr.).—W. J.
(Sallor) Reilly; Fleher and Hawley; Perala
Sextet; Sylvia Clark; Levitt and Lockwood;
Wilson Aubrey Trio; Moore and Gerald;
Chaltoness; Beauty, the horse.

Harry Laverne, publicity man for Gold-
wyn, has been in town for a week and was
a special guest at the dinner of the Buffalo
Press club last week. He is a former Buf-
falo newspaper man.

Fred Brady is in Buffalo selling Fox films
for this district. It is rumored that Fox will
open an exchange in this city soon after the
first of the year.

Buffalo theatres report the greatest slump
in business for this season than ever before.
Even the film houses have felt it. There has
been a "leave until it hurts" campaign on in
Buffalo and this has gone rather farther
than was desired, in that it has tended to
hurt business generally.

Last week "Molly Dear" did very poor busi-
ness at the Star, and "Eileen" did not do as
well as expected. It was reported one big
company in town last week lost \$1,000.

The Teck will be dark after Tuesday night
until Christmas week. Harry Lauder plays
Monday and Tuesday nights with two mat-
inees. The Star is dark all week. The Ma-
jestic is closed this week.

Senator Tully, in charge of the thrift stamp
campaign, consulted with John Olshel, man-
ager of the Teck and secured the services of
Mr. Olshel to conduct the bill-board and
theatrical display advertising for this locality
in connection with the campaign. Mr. Olshel
was instrumental in organizing the theatrical
men for the Liberty Loan work.

The entire Shea bill from last week stayed
over here in order to give a benefit perform-
ance Sunday night for the Buffalo "Evening
News" smoke fund for the soldiers. The ar-
tists had to travel Monday in order to make
their next stand.

CINCINNATI.

BY HARRY V. MARTIN.
The People's Church has abandoned its legal
fight to force John H. Havlin, owner of the
Grand opera house, to let this congregation
worship in the Grand Sunday afternoons.
After two courts had refused to enjoin Havlin
from ousting the good folk, they announced
that they did not care to enforce the con-
tract as they had secured a church for their
meetings. Herbert S. Bigelow, pianist, horse-
whipped by a mob recently, is shepherd of the
flock.

→ **STOP** ←
AND CONSIDER
that a trunk wholesaled at \$40.00 is re-
tailled at from \$60.00 to \$75.00.
Save the difference by ordering direct
from the factory.
A postal will bring you the latest cata-
log of
**H & M PROFESSIONAL
TRUNKS**
Guarantee 5 Years
Herkert & Meisel Trunk Co.
910 Washington St. ST. LOUIS

WANTED The Best Acts in Vaudeville at All Times. If Want to
Break Jump Get in Touch with this Office.
LIBERTY VAUDEVILLE CONTRACTING CO.
L. CLAIRE McLAUGHLIN, Manager
Suite 504 Fulton Building, Pittsburgh, Penna.

Special Service for Vandervillians
Lehigh Valley Railroad
Rochester, \$7.42 Toronto, \$10.25
Buffalo, \$5.00 Chicago, \$19.10
All Steel Cars, Lowest Fares
Special Baggage Service
If you want anything quick,
Phone W. B. Lindsay, E. P. A.,
Bryant 4212
A. J. SIMMONS, A. G. P. A.
Ticket Office, B'way & 42nd St., New York

JAMES MADISON
VAUDEVILLE AUTHOR—1493 Broadway, New York
refers to Frank Tinney, Nat Willis, Nora Bayes, Al Jolson,
Emma Carus, Barney Bernard, Howard and Howard, Ben
Welch, Diamond and Brennan, Doc O'Neill, Cartmel and
Harris, Stuart Barnes, Keno and Green, Rooney and
Bent, Nat Carr and many others.

E. Galizi & Bro.
Greatest Professional
Accordions Manufactured
and Repaired. Incomparable Special
Works. New Idea
Patented Shift Keys.
293 Canal Street
N. Y. City
Tel. Franklin 526

**WARDROBE PROP.
TRUNKS, \$5.00**
Big Bargains. Have been used. Also a few
Second Hand Innovation and Fibre Wardrobe
Trunks, \$10 and \$15. A few extra large Prop-
erty Trunks. Also old Taylor and Bai Trunks.
Parlor Floor, 28 W. 31st St., New York City

Beautify Your Face
You must look good to make good. Many
of the "Professionals" have obtained and
retained better parts by having us correct
their facial imperfections and re-
sults beautiful. Consultation free. Free
reasonable.
P. E. SMITH, M.D.
347 Fifth Ave., N. Y. C.
(Opp. Waldorf)

TIGHTS
Union Suits, Symmetricals
and
Theatrical Supplies
Write for Catalogue No. V.3
Walter G. Bretzfeld Co.
1387 Broadway
(Cor. 37th Street) NEW YORK

Antonio Lupinacci
MANUFACTURERS OF
PROFESSIONAL
PIANO ACCORDEONS
of all kinds at reasonable
prices. All work guaranteed.
Send for catalogue. Address
ANTONIO LUPINACCI
37 South 10th St., Philadelphia, Pa.

ZAUDERS MAKE-UP
Let Us Prove It Is Best
Send for Price List and Color Card
113 West 48th Street New York City

George Newland, dramatic editor of the Cin-
cinnati "Post," is raving over the arrival of
a boy at his house.

Dancing in the grand cafe of the Hotel Sin-
ton, after the theatre has been inaugurated as
a new policy by Manager John L. Horgan, a
former actor. Horgan is making a special
offer to attract the better theatrical trade to
his hotel. He was formerly assistant man-
ager of the Statler, Cleveland.

Adolph M. Ainslie, retired attorney, whose
niece is Mrs. Walter Huick, wife of the secre-
tary of the Heuck Opera House Company, died
at the General Hospital several days ago. He
was the son of the founder of the Memphis
Commercial Appeal.

From Tacoma, Wash., comes news that Eu-
gene Klum, former member of the Orpheum
Stock Company in Cincinnati, was married to
Althea Dodge of Los Angeles.

DALLAS.
BY GEORGE B. WALKER.
MAJESTIC (S. Ven Phil, mgr.; Inter.).—
12, Geo. Damerall & Co., Frank Milton and
Belong Sisters, Geo. Rolland and Co., Billy
Bouncer, Nella Allen, Three Vagrants and
Chapin and Snow. Good business.
JEFFERSON (H. J. Stennett, mgr.; Pan-
tano).—Paula, Monty and Belle, Johnny
Small and Small Sisters, Al Wohlman, George
Walsh.

A GREAT SONG AND A GREAT SINGER "SO LONG MOTHER"

A RIOT FOR
AL SHANE

ON THE ORPHEUM CIRCUIT

JEROME H. REMICK & COMPANY

Majestic Theatre Bldg., Chicago
228 Tremont Street, Boston

219 West 46th Street, New York

137 West Fort St., Detroit
906 Market St., San Francisco

OLD MILL (Herschel Stuart, mgr.).—"A Knight of the Trail," "The Clever Mrs. Fairfax," "Fighting Odds" and "Nearly Married." Excellent bill.
HIPPODROME (Arthur Clare, mgr.).—"The Last of the Ages." Excellent film.
WASHINGTON (L. G. Bissinger, mgr.).—"Because of a Woman," film.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williamson, mgr.; U. B. O.).—Watson Sisters; Louis Simon & Co.; Great Leon; Vernon Five; Violet MacMillan; Dickinson & Deagon, Three Kervines; Six American Dancers and weekly film of current events.

MILES (James Rutherford, mgr.).—Nine

W. L. THORNE offers VAUDEVILLE'S MOST PRETENTIOUS PLAYLET "THE NOTORIOUS DELPHINE"

By EDWARD ELSNER

Direct from the Palace Theatre, New York City

CLYDE BATES
KENNETH GRATTAN

WALLY NORRIS
W. L. THORNE

AND
ROSE MARY KING

Direction, LEW LESLIE

Strand Theatre Bldg., New York

BOOKED SOLID

Lackawanna Valley House Scranton, Penn.

HERMAN F. GOJOLIN, Prop.
Special Rates for the Profession

Little Reubens; Belle Oliver; Kalma; Three Keltons; Bert Lennon; Les Valadons.

ORPHEUM (Rod Waggoner, mgr.; Loew).—"Little Miss Uptodate"; Harvey De Vero Trio; The Riding School; Smith & Troy; Frank Thompson; Strength Brothers.

REGENT (Tom Ealand, mgr.; Loew).—"Cabaret De Luxe"; "Somewhere in France"; Burns & Foran; Sampson & Douglas; Clayton & Lennie; The Lelands.

OPERA HOUSE (Harry Parent, mgr.).—Second week, capacity, "The Follies."

GARRICK (Richard H. Lawrence, mgr.).—Second week, "So Long Letty." Despite a new star and no big names "So Long Letty" sold out for the two weeks, business picking up right after the first night. Charlotte Greenwood well liked, while the show was considered actually funny. Some musical selections were catchy.

ADAMS.—Vaughan Glaeser Stock.

LYCEUM (Al Warner, mgr.).—"The Only Girl."

GAYETY (J. M. Ward, mgr.).—Sam Sidman's Own Show.

CADILLAC (Sam Levey, mgr.).—"Social Follies."

Leading attractions at the week-stand picture theaters: "The Price Mark" (Paramount), Madison; "Shirley Kaye" (Select), Broadway-Strand; "The Antics of Ann" (Paramount), Majestic; "Joan the Woman" (Paramount), Washington.

The four leading first-run theaters in Detroit are this week showing Paramount or Select Pictures.

Next week: "Miss Springtime" at Opera house, "Fish Chair," Garrick; "Lilac Time," Adams; "Broadway Follies," Gayety; "Innocent Maids," Cadillac.

W. K. Prudden, the state coal administrator, has wired Dr. Harry A. Garfield at Washington, recommending that in view of the coal shortage throughout Michigan all theaters be closed for the week between Christmas and New Year's, as well as all factories not making war munitions.

A meeting of producers charging the film tax was held in Detroit Monday to size up the local situation. Detroit is one of the fighting towns, close to 75 exhibitors still refusing to pay the 15-cent film tax.

The mid-winter convention of the Michigan State Branch of the American Exhibitors' association will be held at Jackson, Jan. 7-8.

Eddie Fontaine has succeeded George Fuller as Detroit manager for Pathe.

S. R. Kent, sales-manager for the General Film, in Detroit last week on his way back from the Coast, said there was a big waste-fulness on the part of the producers, and that, in his opinion, the film business could be conducted along business-like lines the same as prevail in the drug, drygoods and other lines of industry.

With the consent of Flo Ziegfeld, and as an accommodation to Mrs. Frederick Wadsworth (formerly Mary Manning and now living in Detroit), the members of the "Follies" (playing this week at the Opera house) gave an entertainment at the Hotel Pontchartrain Friday afternoon. Tickets were \$1.25 and the affair was conducted as a tea dansant from 4 to 6. Nearly 500 people were in attendance.

KANSAS CITY.

BY HAROLD A. LOCKHART.

The Shubert is dark this week. "Potash and Perlmutter in Society" Dec. 23.

The Orpheum has Eddie Foy next week.

Garden dark this week.

The Lockwood Players have ceased all effort to make a stand at the old Auditorium. Most of the company have left town.

ORPHEUM (Lawrence Lehman, mgr.).—Gertrude Hoffman's Revue has good impressions and impersonations. Excellent bill. Ruth Royce, Gallagher and Martin, Kitner.

Xmas Furs

An Array of Gorgeous Furs,
Including Coats, Coatees and
Capes.

Genuine Mole Set.....\$30.00
Genuine Skunk Set..... 23.00
Taupe Wolf Set..... 37.00
Genuine Squirrel Set..... 25.00

Specially Priced

Alaska White Fox.....\$29.75
Open Animal Scarf.

The scarfs are open animal with muffs to match.

LAMSON'S, Inc.

44 WEST 34TH STREET
Next to Hotel McAlpin One Flight Up

EDITHE STRICKLAND

MODISTE
TO THE
PROFESSION

36 W. Randolph Street
Phone Randolph 1720
Central 6581
Chicago, Ill.

Hawkey and McClay, "The Propville Re-
cruit," Frank Hartley.
GRAND (Maurice Dubinsky, mgr.).—"The
Shepherd of the Hills," by the Dubinsky
Brothers Stock Company. Good business.
GLOBE (Cyrus Jacobs, mgr.).—Vaude-
ville and pictures. William Trainor and Co.,
Welse Troupe, Swain's Novelty, Gaynell Ever-
ett, Pat and Peggy Houlton, Nathalia.
EMPRESS (J. C. Donnelly, mgr.).—Pan-
tages.)—"Oh! You Devil," headline. "A
Friendly Call," Lane and Harper, Niel Mc-
Kinley, Maxine Parrish.
CENTURY (Tom Taaffe, mgr.).—"The
Girls from the Follies," good burlesque.
GAYETY (George H. Gallagher, mgr.).—"Roseland Girls." Good houses.



CALOX
THE OXYGEN
TOOTH POWDER

Gives clean, sound, white
teeth—there isn't a person
who appears before the
public who can afford not
to have them.

Use Calox and watch your
teeth grow whiter day by day
under its Oxygen generating
influence.

30c. and 50c. everywhere
McKesson & Robbins
Incorporated
91 Fulton St., New York

HOLZWASSER

1417-1423 THIRD AVENUE
NEAR 80th STREET

FURNITURE

CASH OR CREDIT

Open Evenings till 9 o'clock



Last Call for Christmas

THIS is the final call before Christmas to make a selection for your home in time for the holidays; or, if not for your own home, then for the home of your friends, for our store is packed to the roof with all sorts of gifts that do not cost very much, yet prove always most acceptable, such as mahogany library tables, smokers' sets, pedestals, easy chairs and what-not. Run up today or any evening.

WRITE FOR NEW 64-PAGE CATALOGUE

Easily Accessible from West Side by
86th or 89th St. Crosstown Cars

8-Room Outside
Grand Rapids
Furniture
\$275

Apartment with
Period Furniture
Value, \$800, now
\$375

8-Room Period
Apartment
\$700 Value
\$585

8-Room Period
Apartment
\$1,000 Value
\$750

OUR LIBERAL TERMS

Value	Deposit	Weekly
\$100	\$10.00	\$2.00
\$150	\$15.00	\$2.25
\$200	\$20.00	\$2.50
\$300	\$30.00	\$3.00
\$400	\$40.00	\$4.00
\$500	\$50.00	\$5.00

Professional
Discount of
15% Off
for Cash

Larger Amounts up to \$5,000

Terms apply also to New York
State, New Jersey and Connecticut
We pay freight and railroad fares
Delivered by our own motor truck

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building New York City

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Manager

J. H. LUBIN

Booking Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

Acts laying off in Southern territory wire this office.

Chicago Office:
North American Building
FRANK Q. DOYLE, in charge

Feiber & Shea

1493 Broadway
(Putnam Building)
New York City

AMALGAMATED VAUDEVILLE AGENCY

B. S. MOSS

President

General Executive Offices:
729 SEVENTH AVE., at Forty-ninth St.

M. D. SIMMONS
General Booking Manager

ARTISTS can secure long engagements by booking direct with us

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady, Consecutive Work for Novelty Feature Acts.
EXECUTIVE OFFICES—ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first-class acts. Communicate by wire or letter.

Harry Rickard's Tivoli Theatres, LTD. AUSTRALIA

And AFFILIATED CIRCUITS, INDIA AND AFRICA Combined Capital, \$3,000,000
HUGH. D. McINTOSH, Governing Director
Register Cable Address: "HUGHIMAC," Sydney Head Office, TIVOLI THEATRE, Sydney, Australia
American Representative, NORMAN JEFFERIES Real Estate Trust Bldg., Philadelphia

FULLER'S Australian and N. Z. Vaudeville

Governing Director, BEN J. FULLER
BOOKINGS ARRANGED
For all sailings from San Francisco and Vancouver
Agents
Western Vaudeville Mgmt. Assn., Chicago

LOS ANGELES. BY GUY PRICE.

A considerable sum of money was raised for the war fund by the various matinees at the local theatres on Friday last. At the Mason several artists gave their services to a special performance organized by Will Wyatt.

Ashton Stevens is due here next week to

The Western Vaudeville Managers' Association

MORT SINGER, General Manager—TOM CARMODY, Booking Manager
MAJESTIC Theatre Building, CHICAGO, ILL.

VAUDEVILLE ACTS

Booking in New Eng-
land Arranged

IF YOU ARE BOOKED IN NEW ENGLAND COMMUNICATE
WITH ME. ADDRESS:

FRED MARDIO, 306 Putnam Bldg., New York City

Greatest Novelty Lyric in Years
It'll Surprise You

THE STORY BOOK BALL THE JAZZ-DANCE

MONTGOMERY and PERRY'S
"BIG" TIME SONG HIT

It's the Latest "hound" from the West --- it's the "Daddy" of all Jazz --- 'Nother "Walkin' the Dog"

W.R. William's American "TIPPERARY"

WE DON'T KNOW WHERE WE'RE GOING

"THE GIRL YOU CAN'T FORGET" (the NEW "Dreamland" Song)

"WHY KEEP ME WAITING SO LONG" (successor to "Me and My Gal")

"IT TOOK the SUNSHINE from OLD DIXIELAND" (great little Harmony song)

"SOMEWHERE, SOMEWHERE IN FRANCE"

A Beautiful Ballad
successor to "Joan of Arc"

BUT WE'RE ON OUR WAY (OUR BOYS ARE SINGING IT)

Professional Copies for Recent Program
WILL ROSSITER, "The Chicago Publisher" CHICAGO, ILL.
71 W. RANDOLPH STREET

GOOD

SCENERY HELPS YOUR ACT

CRETONE, Art Neveaux, Futuristic, Flash, Bohm and Velvet Drops.

EXCESS baggage eliminated by our Special Airline Trunk "Easy to Pack" Sets.

NEW and original ideas to fit your act.

ESTABLISHED 1904.

REVIVE interest in your act by surrounding it with the proper atmosphere.

YOU are cordially invited to call and we will show you by practical demonstration how to increase a demand for your act.

FREDERICK'S

Established 1904

Office: 409 Gaiety Bldg.

1547 Broadway

New York Bryant 9621
Studio: 643 W. 43d St., New York, Bryant 2758
HENRY BERLINGHOFF, Mgr.

assist Morosco put on the play written by himself and Charles Michaelson.

Harry Hammond Beall and Harry Caulfield, the latter lessee of the Garrick and a film manager of prominence, journeyed to San Diego last week to launch the film, "Birth," in that city.

News from the front (Los Angeles water, not French western): Harry McCoy is wearing a wrist watch.

It would appear that the public is being benefited to death. When Los Angeles meets Los Angeles he usually says: "Have you had your benefit today yet?"

Winifred Kingston holds the record for giving Red Cross teas.

Earl Barger, former Chicago jockey, is a prisoner in the city jail on a charge of suspicion of highway robbery. It is alleged the jockey, 19 years of age, snatched a purse from Mrs. E. Eichenberger, of 718 South Alvarado street. He was captured by Patrolman Farmer.

Just as the cold weather is setting in the East, Douglas McLean, Morosco favorite, is going to leave us and return to New York, where certain private business affairs, not unconnected with the shipbuilding business, claim his attention.

NEW ORLEANS.

By G. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—"Have a Heart."

GREATER N.Y. SLIDE CO.
FEIST, MORRIS, REMICK,
STERN, SNYDER, WITMARK
and all "Bulls Eye Hitters" in Songland
USE OUR
Unbreakable
CHORUS.
as well as SONG SLIDES.
— YOU should, too.
154 West 45th St.

JUGGLING

FRED

HENNINGS

ANNA

REFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER

ED

LOUIS

Ze HUNTER and De GODFREY

Blackface Comedians, in their novelty act, "WITHOUT GAS." Using their original Winter scene in a limousine tearing car to explain the story. Class, laughs and so different. Believe us. Address VARIETY, New York

HAROLD A. CLARKE

Author of HERMINE SHONE'S present successful fantastic comedy, now act for COLE, RUSSELL and DAVIS, and songs for WILLIAM ROCK and FRANCES WHITE, CECIL CUNNINGHAM, MINNIE ALLEN, CHARLOTTE PERRY and many other standard acts.

Address VARIETY, New York

PROVIDENCE.

BY KARL K. KLARK.

DAPHNE (Low Rose, mgr.).—Stock burlesque.

STRAND (D. L. Cornelius, mgr.).—Pictures. ALAMO (Frank Sanders, mgr.).—McCormick and Winehill's Revue.

The Hasha Toro Arabs are at the Dauphine currently.

Authenticating Variety's report of several weeks ago, the Gagnon-Pollock stock company begins an indefinite engagement at the Diamond, Sunday.

Ferdinand Turner, until recently manager of the Crescent here, is to take charge of the new Loew house at Hamilton, Ont., when it opens.

Mr. and Mrs. Max Winslow are spending a fortnight in New Orleans, and apparently enjoying themselves.

Doyle and Dixon have proven a revelation in the road production of "Chin Chin," and they are being hailed as future musical comedy stars.

Ed Schiller, the Loew southern representative, is in New York. Mr. Schiller returns to Atlanta from the Metropolis.

"Oh Boy" comes into the Tulane Christmas week.

The Lafayette will probably remain closed until after the holidays.

OPERA HOUSE (Felix R. Wendleschafer, mgr.).—"S. R. O." signs Monday and Wednesday, when the David Kessler Company presented Yiddish plays. Large Jewish population responsible. House dark on other nights, Saturday, The Players, local, will present "The Wives," benefit of Halifax Relief Fund. This local organization has drawn capacity in past years. Its first appearance at the Opera House. Prices to \$1 plus war tax. KEITH'S (Charles Lovenberg, mgr.).—Great improvement over last week's show and still nothing alarming. Musical comedy, "Pardon Me," by A. Seymour Brown, heads the bill. Dan Burke shared equal honors. Helen and Josephine Trix, Raymond Bond, Elizabeth Shirley, Bert and Harry Gordon, Cavana Duo and Kornau. Special ante-Christmas bargain matinee drawing exceptionally large afternoon houses.

MAJESTIC (Martin Toohy, mgr.).—"Mimic World," with Frank Manning, headline first half. Dick Ferguson and May Sunderland, Art Smith, the Norvells. "Mimic World" retained for second half, also Lane and Smith, Adams and Mangel, Gilmore and Brown.

FAY'S (Edward M. Fay, mgr.).—Alvarados went well, also "The Wild Moors," troupe of Arabians; Florence White and Co., Williams and Cooper, Putz Brothers, The Charles. "Married in Name Only," picture, proving extra drawing card.

EMERY (Martin Toohy, mgr.).—Dark. COLONIAL (J. F. Farr, mgr.).—"The Behman Show," going fair.

ALVINO'S JAZZPHIENDS

Late of Joan Sawyer's Domino Room

We invite you to call any evening.

MARSH KLAUBER

BEN SALANDER

IRVING ROSS

RAY ALVINO

Address ALVINO, care VARIETY, New York

HARVEY and DeVORA Trio

BERT

MILLIE

JOHN DOUGH

PRESENT

"A DARKTOWN CABARET"

Fourth Successful Year Loew Circuit

Vaudeville must be made safe for Comedy Juggling. Jo Paige Smith helping me there shall be no other.

O. K. SATO

I used to be a leading act.
When I was but a kid,
I made a pile of money
Then went away and hid.
Once more I'm getting stage-struck,
I'm sorry I got through.
Now, Vaudeville, I'm coming back
To pay my debt to you.

P. S.—I work on a full stage, or an empty stage, in one, or two, or three.
I'll close your show, or open it, or follow the jasho three.

But should you want a nifty act for the star spot on that bill (to be spoken), Gentlemen, my only regret is that I have but one act to offer to vaudeville.

WILL MORRIS

IN
"Tattered Talent"

LOEW CIRCUIT

DIRECTION,
TOM JONES

The concert to have been given in Infantry Hall Tuesday evening by Fritz Kreisler was called off by Manager C. A. Ellis of Boston. The last visit of Mr. Ellis to this city was not especially pleasant, as it was at this time the agitation, which spread throughout the country, relative to Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and his attitude toward playing the national anthem, started. The money paid for tickets was refunded. The Symphony is booked to appear here several more times this season. It is not yet known whether the orchestra will keep its "appointments" or not.

The Colonial, burlesque, was broken into early Sunday morning and a desk in the office ransacked, \$22 being stolen. It is believed the thief or thieves gained entrance through the main doors by the use of false keys and the exit was made via a stage door, the door being found open later in the morning by the janitor, John Macgregor. The police are investigating the break.

Like all other trades the theatrical business in this city has been hit by the draft

PAST

HARRY COLEMAN
20th Century Ventriloquist

PRESENT

HARRY COLEMAN
AND

KITTY RAY

In the
"Matron and the Warden"

FUTURE

Managers and Booking Agents,
watch for us.

Representatives, HOLMES & DUDLEY

“Variety’s” 12th Anniversary Number will be issued Next Week (Dec. 28)

Advertising copy will be received for that special number up to 4 p. m., Dec. 24 (Monday).

Send your copy at once if not already attended to.

Start an advertising campaign commencing in “Variety’s” Anniversary Number.

Make your advertising expense judicious but keep your name before the professional public.

Use “Variety.” It’s the world’s best theatrical advertising medium, giving a complete circulation all over the globe where there are theatres.

A “Variety” advertisement is an investment. It saves the cost of duplicated advertising. “Variety” covers the entire field, so thoroughly that advertising other than in “Variety” becomes merely an additional cost without any gain to the advertiser.

Start with the Anniversary Number.

“Variety’s” rates (opposite) remain the same for its Anniversary Number. (Single-column cuts with brief reading matter, \$25; two-column cuts, with reading matter, \$40.)

“Variety’s” Rates CONTINUOUS ADVERTISING (FOR PLAYERS ONLY)

2 inches Two Columns

12 Weeks.....	\$80.00
One Time.....	11.20

1 inch Two Columns

12 Weeks.....	\$45.00
One Time.....	5.00

½ inch Two Columns

12 Weeks.....	\$27.50	One Time.....	\$3.20
---------------	---------	---------------	--------

2 inches One Column

12 Weeks.....	\$45.00
One Time.....	5.00

1 inch One Column

12 Weeks.....	\$25.00
One Time.....	2.50

½ inch One Column

12 Weeks, \$14	One Time, \$1.40
----------------	------------------

LARGER SPACE PRO RATA

On a Strictly Prepaid Basis

(FOR PLAYERS ONLY)

Full Page, One Insertion.....	\$125.00
Half Page	65.00
Quarter Page	35.00

(Preferred position 20% Extra)

Space	12 times (issues)	Amount
12 inches (½ page) (single or double column)		\$225.00
8 "	"	150.00
6 "	"	120.00
4 "	"	80.00
3 "	"	65.00
2 "	"	45.00
1 inch (single column)		25.00
¾ "	"	14.00
¾ "	(across two columns)	27.50
1 "	(across page)	95.00
¾ "	"	60.00

(Larger space and longer time pro rata)

All spaces from 2 to 12 inches across page (4 columns). 20% advance on above rates. When prepaid at ordering for 24 times, 5% discount allowed—prepaid at ordering for 48 times, 10% discount allowed. Rates as above for 12 times, net, prepaid, no discount. No preferred position under these rates. Advertisements grouped together and to work into top position or position on certain pages in natural course. Advertisements may be changed weekly.

Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

RETAINED!

Second Week at Palace, New York

Belle Baker

(With Special Song Material by **BLANCHE MERRILL**)

19th Consecutive Week in the B. F. Keith Theatres of
Greater New York

Week December 17-24, Palace, New York

December 31, Maryland, Baltimore

Representative, **EDW. S. KELLER**

and voluntary enlistments in both army and navy. Now it is rumored that young women are likely to replace men as picture operators if the shortage of operators continues.

J. F. Farr, of Cleveland, formerly advance man for "Robin Hood," has been made manager of the Colonial, succeeding Sylvester P. Callanan. Mr. Farr is the third manager the house has had this season.

The first Winter Garden ball ever held in this city, given under the auspices of the "Show of Wonders" company at the Narragansett Hotel ballroom, Thursday evening, last week, netted nearly \$4,000 for the "Our Boys in France" Tobacco Fund. Sergt. Arthur Guy Empey, author of "Over the Top," in the role of auctioneer, shared with the show people in carrying off the honors. An autographed copy of Sergt. Empey's book brought \$1,000, while the soldier himself later in the evening bid in an American flag for another thousand. A

DOUBLEDAY, PAGE & COMPANY

ANNOUNCE TWO TIMELY VOLUMES OF FICTION

By JACK LAIT

"BEEF, IRON
AND WINE"

A SERIES OF STAGE AND
UNDERWORLD TALES \$1.25

"GUS, THE BUS"

THE PHILOSOPHY OF THE
BASEMENT CAFE, WITH
QUAINT FUN AND ROMANCE \$1.35

AT ANY BOOKSTAND

Crossman's 7 Entertainers

NEXT WEEK (DEC. 24)—PITTSBURGH AND JOHNSTOWN, PA.

DIRECTION, ARTHUR KLEIN

EDDIE BORDEN

With "SIR" JAS. DWYER—Direction, HERMAN WEBER—This Week (Dec. 17)—Bushwick, Brooklyn

box for one performance of the "Show of Wonders," at the opera house, brought \$150, and an auto donated brought \$515. Tickets for the event sold by chorus girls netted another \$500. Nearly a thousand people attended the ball, and stars and chorus girls of the show gave a special vaudeville entertainment between dances. Volunteers from the musicians' union provided music. Much credit is due Manager Garrety, of the "Show of Wonders" and his two stars, the Howard brothers.

SEATTLE.

BY W. E. BURTON.

METROPOLITAN (George T. Hood, mgr.). 9-12, "Watch Your Step," to good business; 13-15, "Fair and Warmer"; 23 and week, "Turn to the Right."

WILKES (Dean B. Worley, mgr.).—Wilkes Players in "The Third Degree," 88th production of the Wilkes Players in Seattle, longest record ever held by a first-class stock organization here.

GAITY (Ed. Armstrong, mgr.).—9, "The Isle of Hula Hula," by the Armstrong Folly Company. Will Armstrong is the hula king and gets best results. Joe Carter plays a rabbi or like dignitary, and proved popular in the role. Billie Bingham, soubret, wears stunning gowns and added to her popularity. Peregrina pleased with dance and song numbers. Production well staged. Capacity business all performances Sunday.

LYRIC.—Musical comedy and vaudeville to fair business.

ORPHEUM (Jay Haas, mgr.).—9, Bert Wiggins, good; Dawson and Tyson, please; Aerial LaValls, meritorious; Bob Lee, liked; Strickfaden-Selbert-Lindley in a sketch up to big time standard; Australian Serenaders, headline. Good business.

PALACE HIP (Joseph A. Muller, mgr.).—9, "Seven Variety Dancers" head Sunday show, gorgeously costumed, scenically beautiful, and the numbers executed with finesse; "Alice Teddy," skating bear, somewhat of a comedienne; Al Prince, good monologist; Vincent and Carter, won comedy honors; Barney First, pleased; The Totos, hand-balancing and juggling, out of the ordinary. Capacity business.

WARDROBE TRUNKS

TAYLOR
NEVERBREAK
HARTMANN
BAL
INDESTRUCTO
H. & M.
MURPHY

Every Make, Size and Style
Half Regular Prices

Note Special Reductions

\$30.00 Fibre Theatrical..... \$16.50
\$40.00 XX Theatrical..... 21.00
\$50.00 Guaranteed Indestructo..... 27.75

Baggage Repaired and Exchanged

EDWARD GROPPER

208 West 42nd St.

Phone:
Bryant 5675

New York

A
Wonderful
Selection of
Superb
Apparel



embracing
every mode
of the day
for fashionable
women.

Original Creations
For Stage Wear

THE
GERARD SHOP
HOTEL GERARD BUILDING
129 West 44th Street
New York City

AN ORIGINAL MONOLOG WITH A SITUATION AND A STORY

GEO. YEOMAN and "Lizzie"

A camouflage by JAMES MADISON entitled "EDITOR OF THE ASSASSINATED PRESS"

Copies of this act filed with VARIETY, N. Y. A. and with Librarian of Congress, Washington, D. C. This will avoid any future arguments as to who did it first.

Distinctive Modern Decorative SCENERY

Designed—Built—Painted
Everything for the Stage

BERT LA MONT'S
"Hogan's Alley"

WM. FRIEDLANDER'S
"MAXINE"
GOLDING'S SCENIC STUDIOS, Inc.

BERT LA MONT, Sec'y-Treas.
Office
596 Putnam Bldg., New York
Phone 6483 Bryant

Studio
435 Bedford Ave., Bklyn., N. Y.
Phone Williamsburgh 87

MEL EASTMAN
"The Elongated Entertainer"
Joe Michaels
THE HUSTLER

PANTAGES (Edgar G. Milne, mgr.)—9, "Courtroom Girls" headline, with Herbert Brooke, Robert Milligan and Ruth Francis featured. Return appearance in this city, and act as popular as before. "A Business Proposal," good sketch; Marie LaVarre, sings well and dresses with taste. Burns and Lynn, nifty dancers; Hill-Ackerman Trio, funny; Jackson and Wahl, good. Capacity business.

MOORE (Carl Relter, mgr.)—9, Scotch Lad and Lassies share stellar honors with "For Pity's Sake." One of the best Orpheum bills this season. The merit of the Scotch act makes it appeal to others than of Scottish birth. Herbert Clifton, female impersonator, ably assisted by a woman who contributes to the attractiveness of the offering. Jim and Betty Morgan, very good; the Levols, sensational wire act; Edwin George, highly pleas-



Campinarri y La Navarrita



(Address VARIETY, New York)

PRINCE KAR-MI

PLAYING FOR

U. B. O. AND W. V. M. A.
and HEADLINING All Bills

DIRECTION, SIMON AGENCY

SAM F. HERMAN and INEZ (BASE) HANLY

Artistic Melange of Comedy, Songs and Pianologues
NOW (Dec. 20-23)—BOULEVARD THEATRE, NEW YORK

DIRECTION, IRVING M. COOPER

STETSON and HUBER W. V. M. A.

Direction, WAYNE CHRISTY

WATCH FOR



The FOWLERS

ing; Herbert's Canines, good. Capacity business.

Eddie Michaels is directing the Pantages orchestra here, succeeding Frank Maraccl. Michaels formerly wielded the baton in the pit of the Pan house, Tacoma.

Arthur Strickfadden is again with the Selbert-Lindley Co. in a vaudeville sketch, after a season in stock at Vancouver, B. C.

Because independent studios have released their productions without the National Board of Review's desired eliminations being made, the Seattle Board of Censors will force all local film exchanges to file with the board at once a list of all makers of films releasing their pictures in the city. Stricter adherence to the city ordinance governing the exhibition of moving pictures will prevail in the future, according to the board's edict. Most of the local film exchanges will aid the board in carrying out its duty in this respect.

The Willis West Musical comedy company of 22 people opened at the Empress, Butte (Mont.), 9. The house has been renovated. Bills will be changed twice a week, with three shows daily. Tour B Hippodrome acts will also play in conjunction with the musical offerings. Hazel Boyd (Mrs. West) and Dorothy Raymond are in the cast.

Ernest Wilkes' "Broken Threads" is touring the east and will be in Chicago about Jan. 1. The play had its premiere in Seattle several months ago and ran for two weeks to big business.

Vin Moore, director of L-KO comedies, is in the city on the first vacation he has had since going into pictures.

Eddie Harris is organizing several new girl acts to play the Ed. Fisher circuit in the northwest.

F. W. Babcock and J. J. Ryan, managers of the Sound Amusement Co., have purchased the Arlington Hotel on First avenue.

The Rex, Olympia, and the Temple, Lewiston (Idaho), were added to the Fisher vaudeville agency this week. The Rex breaks the jump into Aberdeen, while the Temple showshop will break the long jump between Spokane and Walla Walla. For some time the W. V. M. A. road shows played the Lewiston dates.

J. W. Hager, assistant to Joe Muller at the Orpheum, Spokane, for three or four years, has come to Seattle and accepted a similar position with Muller at the Palace Hipp.

Earl Koeler, manager of the Empress, Butte, reports the arrival of a daughter Nov. 29.

Charles E. Bray, assistant general manager of the Orpheum circuit, is spending the week in Seattle, accompanied by his wife. This is

SHEER and DARLING

In "WOP-OLGY"

"THE PARCEL POST MAN" CONROY and O'DONNELL

Dec. 20-23—Bijou, Fall River, Mass.
Dec. 24-26—St. James, Boston

DIRECTION, JOE MICHAELS



Yours
Very
Truly,

At this point on your
letter the self starter
will have saved anywhere
from 15% to 25% time.

SELF STARTING REMINGTON TYPEWRITER

Grand Prize—Panama-Pacific Exposition

If you, or others in your office,
want to see this new time-saver,
telephone today and we will bring
it to you and put it through its
paces. Or, if you wish to read
more about it, let us mail you descriptive folders. Write, or
'phone today.

REMINGTON TYPEWRITER CO.

(Incorporated)

374 Broadway, New York City

Branches in All Leading Cities

his first visit for several years, and is in the course of a pleasure trip about the country.

The bursting of the ammonia pipes in a restaurant in the Orpheum theatre building Sunday afternoon caused the fumes to spread to the theatre auditorium on the west and north, filled to capacity at the time. The exit doors were thrown open. There was no disorder.

Al Adler, candy butcher in local theatres, was acquitted in Superior Court Thursday of the charge of embezzlement of some \$400 of the money belonging to the Standard Theatre Concessions Co., for whom he was local manager for some time. Adler claimed he had this amount of money due him from the concession concern, and as he was unable to collect it he simply took what was coming to him.

James Townsend, stage manager of the Pantages theatre here, overheard a man making derogatory remarks about the U. S. A. on the street Friday evening. He called the German sympathizer down in proper language, and then turned the man over to a policeman on the beat.

Florence Kubey, violinist of note in vaudeville circles, will co-star with Pauline Becker

Reunited—LYONS and YOSCO

AND GOING BIGGER THAN EVER BEFORE

THIS WEEK AT THE PALACE THEATRE, NEW YORK, USING ALL THEIR OWN SONGS

THE ROAD FOR YOU AND ME

As pretty a ballad as was ever written.

MY ITALIAN ROSE

Better than their "Rose of Italy"

MACARONI JOE

A positive scream

WHEN I WENT TO SCHOOL WITH YOU

A great "Kid" song

COME ON OVER MARY TO OLD FATHER JOHN

A rollicking little Irish number

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

M. WITMARK & SONS

Uptown Prof. Rooms, AL. COOK, Manager

1562 Broadway, NEXT TO PALACE THEATRE

CHICAGO
Schiller Building
TOM QUIGLEY

BOSTON
218 Tremont St.
JACK LAHEY

PROVIDENCE, R. I.
19 Main St.
J. CROWLEY

PHILADELPHIA
25 South 9th St.
ED. EDWARDS

BALTIMORE
New Realty Hotel
F. HARRISON

SAN FRANCISCO
Pantages Building
AL. BROWNE

ST. PAUL, MINN.
R. 155, Bremer Arcade
WM. B. WESSEL

KANSAS CITY, MO.
Fell Hotel
HAL KING

JACK TERRY

Created a pause in the mastication of Spearmint—
And substitutes a cocktail-scented breath of reverberant applause.
Friars' Club will always reach me

In the forthcoming production of the Robell Film Company's fairy story, "The Golden Egg," Betty Brown, former special writer on the Seattle Daily Star, will have the part of the queen in the picture. It will be a three-reeler.

Alexander Pantages has returned from his trip to the family home in Santa Barbara.

The Peerless Film Exchange, this city, will handle the Robell Films for the state of Washington.

SOUTH AMERICA.

Buenos Aires, Oct. 25.

The theatrical situation in South America is generally improving. In the Argentine, however, times are still rather slow, owing to the fact that there is little money. Once this country decides to break off relations with Germany things will boom as they have in Brazil and Uruguay.

Montevideo theatres are doing a splendid business since the American fleet has been there under Admiral Caperton.

The winter season is almost at a close in Buenos Aires. It having been generally a profitable one for the legitimate attractions, such as the Grand Opera Co., with Caruso and Barrientos at the Municipal theatre, Pavlowa and Co. at the Coliseo, the Dagellew Russian Ballet at the Municipal theatre, and the Andre Brule and Regina Badet French Dramatic Co. at the Odeon theatre.

The greatest attraction among the popular and Spanish lighter attractions has been made by a Spanish singer, Almita Lajoya, who sings a series of Spanish songs and make a specialty of the native songs, called "estilos"

"Oh, Frank, You Ain't No Monkey"

SUCCESS is everything—and a level head is more. Was changed from 4th position down to next to closing at the Maryland Theatre, Baltimore. After the first show at Keith's,

Providence, was changed from 3rd position to 6th. Not so bad for the newcomer. Watch me grow.

FRANK DOBSON

VINCENT and CARTER

ROOMED BOARD W. V. M. A.

Holmes & Dudley

ED. F. REYNARD

Presents

Mlle. BIANCA

The Chaotic Dancer with a Production

MLLE. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist with a Production

songs, which are sung by the "Gauchos" of the Pampa; they are very beautiful and somewhat resemble the Hawaiian music. This woman appears in conjunction with a Spanish dramatic company, her act being the big attraction. "Estilos" are all the rage here now as is the rag-time in the United States. The theatres open at present are:
COLON—Municipal opera house—Gereart Symphony Concerts (poor attendance).
COLISEO—Caramba—Seognamille Italian Comic Opera Co. Queens of the Movies, Duquesa de Bal Tabarin, Boccaccio, etc. (poor business).
OPERA—Spanish Dramatic Co. Salvat-Olona (poor business).
SAN MARTIN—Spanish Dramatic Co. and Lajoya, Spanish singer (splendid business).
OPEON (Dark). Coming, Red Cross War Pictures.
NUEVO—Foresta Argentine Dramatic Co. 20th performance "Con Alas Rotas" (splendid business).
BUENOS AIRES—Alippi Argentine Dramatic Co. (capacity business).
NACIONAL—Argentine Comic Opera Co. by sections—Vittone Pomar (good business).

COMEDIA—Spanish Zarzuela by sections (fair business).

The vaudeville theatres are as follows:
CASINO MUSIC HALL—Lately playing the following American acts, combined with European and local talent: Harcourt, "The Man Who Grows"; Emille Sisters, double trapeze (return engagement); Otto and Viola, eccentricities; The Truitts, diving act. The show finishes with a Roman wrestling match. Several wrestlers have been brought over from Europe to compete (business good).

ESMERELDA—Vaudeville and pictures combined, rather crude in its construction, very little comfort in the accommodation and the shows are run in sections, one vaudeville act or a singer of "estilos" and a picture in each section. The bill this week includes Negri Applani Italian duettists, very popular (these people have been working almost one year in this theatre with only a few days off); Lea Conti "Tonadillera" (singer of "estilos"); Diana "Tonadillera," and the clown, Sisi, and his calculating dog. American pictures fill the bill (splendid business).

FLORIDA—Also vaudeville and pictures by sections. Bill this week: Alice Paquin, French



Three Dashing Young Maids and Real Comedian.

Singing, Dancing, Comedy Cycling

United Time Booked Solid
Week of Dec. 17—Lycium, Canton, O.
Xmas week at HOME, Toledo, Ohio
Week of Dec. 31—Harris, Pittsburgh, Pa.

Kaufman & Hyde

Broadway Theatre Bldg., New York City

singer; Zaza "Tonadillera"; Marguerite Richards, American singer, and American pictures (fair business).

EMPIRE—Strictly a picture house, lately putting in a few acts of vaudeville. The bill includes Anita Garcia, "Tonadillera"; Hermann's Graniza, Spanish singers, and American pictures (fair business).

HIPPODROME—This theatre or building, originally built to accommodate Frank Brown's Circus, is a round building with the ring in the centre. It has been taken over by a new management, who are running pictures and vaudeville at popular prices and by sections and are doing a fair business. The ring has been taken away and a stage built at one side. Seats replace the ring. The bill this week has The Demos, society dancers; Linda Thelma, "Tonadillera"; Randow's Comedians; Charlot and Co., pantomimists. Feature pictures, usually native, fill the bill. Now, "Federation of Muerte" ("Federation or Death"), a picture of the Argentine Revolution, native-made.

MAYO—Devoted to Spanish public and presents a vaudeville bill which this week includes Mercedes Alfonso, "Tonadillera"; Beba Romero, "Tonadillera"; Ella Turner, "Tonadillera"; Satanela, Spanish dancer; Luisa Vila,

"The Singing Orchestra that others are trying to imitate."

THE ORIGINAL

VERSATILE SEXTETTE

OPEN FOR OFFERS

(Formerly with Hale and Paterson in Vaudeville)

TRENTON HOUSE
TRENTON, N. J.

TANEAN BROS.

Direction, NAT SOBEL
PLAYING U. B. O. TIME

No Connection With Any Other Store in this City

A. Ratkowsky

FURS

435 FIFTH AVENUE

Between 38th and 39th Streets, New York

Fashionable Furs at Wholesale Prices

\$80,000 Stock

to Select From

Fifth Avenue Styles

BUT

NOT Fifth Avenue Prices

Furs should be bought from a manufacturing furrier—a man who has made the manufacturing and selling of furs his life's work. In such dealings you save the middleman profit. Be convinced—compare our prices.

FURS FOR CHRISTMAS or Personal Wear

Hudson Seal Coats	45 inches long; deep collar and cuffs. Retail value \$150	100.00
Hudson Seal Coats	45 inches long; full sweep model; collar and cuffs of Natural Skunk. Retail value \$200.	137.50
Hudson Seal Coats	45 inches long; XXXX quality skins; deep collar, cuffs and 10-inch border of Skunk. Retail value \$300.	195.00
Natural Mole Coat	45 inches long; trimmed with Natural Skunk collar and cuffs. Retail value \$500.	300.00

Fur Muffs

10.00	Retail value \$19
12.00	Retail value \$25
12.00	Retail value \$20
16.00	Retail value \$29
14.00	Retail value \$27
15.00	Retail value \$32
20.00	Retail value \$45
35.00	Retail value \$50
30.00	Retail value \$50
40.00	Retail value \$70
40.00	Retail value \$40
25.00	Retail value \$40
50.00	Retail value \$85
75.00	Retail value \$150
150.00	Retail value \$150
30.00	Retail value \$50
30.00	Retail value \$50
30.00	Retail value \$50

Fur Neckpieces

Natural Nutria	Retail value \$19	10.00
Natural Raccoon	Retail value \$25	12.00
Hudson Seal	Retail value \$35	12.00
Natural Beaver	Retail value \$30	16.00
Real Skunk	Retail value \$28	14.00
Taupe Wolf	Retail value \$32	15.00
Black Lynx	Retail value \$45	20.00
Real Mink	Retail value \$85	35.00
Ermine	Retail value \$85	35.00
Black Fox	Retail value \$70	40.00
Blue Fox	Retail value \$40	40.00
Golden Beaver	Retail value \$40	25.00
Cross Fox	Retail value \$85	50.00
Real Fisher	Retail value \$150	75.00
Hudson Bay Sable	Retail value \$450	300.00
Stone Marten	Retail value \$70	35.00
White Fox	Retail value \$50	30.00
Canadian Skunk	Retail value \$50	30.00

(5 SKINS)

Special Discount to the Profession

THE LAST WORD IN SCENIC DROPS AND STAGE EFFECTS



Skinner's Satin

Scenery made with Skinner's Satin reaches the top notch of perfection and adds to the success of your act.

Have Your Scenic Artist Use These Satins

MANUFACTURED BY

WILLIAM SKINNER & SONS
Holyoke, Mass.

45 East 17th St., New York

Established 1849

CHICAGO

PHILADELPHIA

BOSTON

Ring out the Old
Ring in the New
A MERRIE XMAS—
Same To You.

Morette Sisters

Spanish dancer; Rhodoresyk, musical genius (good business).

CINE SOLEIL—Picture house, which has included vaudeville to help along. This week: Fregolini, female impersonator; Florence Maccherini, dancers; Carmen Moreno, "Tonadillera," and American pictures (good business).

VARIEDADES—Inaugurated a new policy of pictures and vaudeville last Saturday and closed the same week. This week they have gone back to Spanish Zarzuela. The picture houses are all doing good business.

Shipp and Feltus Circus is touring the interior with their usual little show but doing good business. Tony Lowmude's Circus is also touring the interior with his splendid menagerie and making money everywhere.

Frank Brown, the popular circus manager, is at present making plans for his circus in Buenos Aires next winter.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS (Howard & Royl, mgrs.). 24th week of Empress Stock. 10, "Come Again Smith." Good patronage.

AVENUE (W. Scott, mgr.). 13-16, Albert Brown in "The White Feather." 17-22, "The Girl Without a Chance" (mathees advertised for ladies only).

GRAPHEUM (Jas. Philip, mgr.). 10, McIntyre & Heath, big headline; Alexander Kids, excellent feature. Rae Eleanor Ball, hit; Travers & Douglas, good. Sylvester & Vance, popular; Three Misses Stewarts, good; Ben Ho Gray & Ada Summerville, well liked. Business very good. S. R. O. several occasions each week.

PANTAGES (Geo. Pantages, mgr.). 10, Del S. Lawrence & Co., headline. Mr. Lawrence in this city several years ago received excellent

reception on his return. Opening week on Pantages Circuit. Donalds Sisters, featured. Cycle of Birth, good. Bynal & Early, popular. Naynon's Birds, good. Bill Pruitt, good. Fine attendance.

COLUMBIA (J. H. Mayrand, mgr.).—Vandeville and pictures. Changed semi-weekly.

REX (W. P. DeWees, mgr.).—"The Moth" (film).

DOMINION (J. Muir, mgr.).—"The Slackers" (film).

GLOBE (W. P. Nichols, mgr.).—"The Warrior" (film).

COLONIAL (H. Quagliotti, mgr.).—"The Slacker or for the Freedom of the World" (film).

Two local picture houses had films last week called "The Slacker." Both different stories.



WM.
NEWELL
AND
ELSA
MOST

"TWO BRIGHT
SPOTS"

Direction, MESSRS.
FRANK DONNEL-
LY and NORMAN
JEFFRIES.

MOVING PICTURES

THE LEARNIN' OF JIM BENTON.

Roy Stewart has been featured in Westerns for Triangle for some time, and this is another of the same brand. While the standard in photography and other technical points is up to the mark of other Stewart pictures, it is a matter of taste as to whether the story is as acceptable. There is an interesting angle, and that concerns the reputed hatred between the western cattlemen or cowboys and the sheep raisers called "wools." The latter have dammed up the creek which supplied Jim Benton's ranch, and his cattle begin to suffer from the illegal stoppage of the water. Rather than subscribe to the "wools"

association, Jim and his ranchers descend on the dam and after a fight dynamite the barrier, thus allowing the water to again follow its natural course. Before this is accomplished there is a fight between the cowboys and the sheepmen, and one of the latter is killed. It is not Jim who fired the fatal shot, however. Yet the "wools" figuring that with Benton out of the way the cattlemen would be easy to handle, one of their number agrees to swear that Jim "turned the trick." Thus is Jim brought in by the sheriff, and after a very weak defense is adjudged guilty and condemned to be hanged. Now it had transpired that Jim had engaged a school teacher to come to his ranch to teach him and his men "book learnin'," and he had

fallen in love with the gal. She has taught him that "right would prevail," which was the why of the half-hearted defense at the trial, perhaps. Also he had promised her that he would only shoot in self-defense, and that he adheres to, for his sombrero had been pierced with bullets before he had yanked his guns. Had the hat been in evidence at the trial the picture would have been over in less footage. Instead it brought the governor to town to review the case and there is a pardon whilst Jim is atop a good old-fashioned battle royal between the cowboys and "wools," but they never do get into real action. Neither does Jim, for he spends most of his time in the booze-gow. *Ibee.*

THE FAIR BARBARIAN.

Octavia Bassett.....Vivian Martin
Martin Bassett.....G. H. Geldert
Jack Belays.....Douglas McLean
Belinda Bassett.....Jane Wolf
Lady Theobald.....Josephine Crowell
Lucia, her grandmother.....Mae Bush
Rev. Poppleton.....William Hutchison
Mr. Burmiston.....Al Paget
Miss Chickie.....Ruth Hanford
Lady Barold.....Elinor Hancock
Capt. Barold.....Charles Gerrard
Vivian Martin again appears in a charming role in "The Fair Barbarian," her latest Paramount play adapted from the book of Frances Hodgson Burnett by Edith M. Kennedy, and produced under the direction of Robert Thornby. She is decidedly charming as the fair barbarian, and the picture tells an entertaining story exceedingly well. Vivian Martin appears in the play as Octavia Bassett, daughter of an American westerner, who carries her western mannerisms into the staid and serene old English village of Slowbridge, where she rubs against the old-fashioned aristocracy in Aunt Belinda Bassett (Jane Wolf), who, with the others, is shocked out of all reason at Miss Octavia's gowns, her dancing and her western speech, which contains many idioms and exclamations not accepted in Slowbridge society. Lady Theobald is there too, with her charming daughter, whom she has almost married off to a captain, until Octavia bursts in and aids a budding romance between Lucia and a "common middle-class mill owner," who, despite his lack of family name, is loved by the fair Lucia. Lady Theobald has the shock of her life when Octavia throws a brick through the Theobald memorial window in the village church in order to liberate the mill owner and Lucia, whom the captain and Octavia have locked up as a part of the romance. Octavia has to break the window in order to prevent the terrible catastrophe of town talk which is sure to arise after the key to the church has been lost. It looks for a while as if Octavia were going to marry the aristocratic captain, until she proves even too much of a barbarian for his staid old English nerves, and the quarreled-with lover arrives from America to patch up all differences and take away his sweetheart from the chilling atmosphere of Slowbridge. This is the kind of a play in which Vivian Martin excels. The scene in which she relates to the horrified guests at Lady Theobald's afternoon musicale a series of much-painted incidents of gun-fighting with Indians out west, presents her as the typification of vivacious hoyden which it has been Miss Martin's lot to characterize in many screen appearances. The supporting cast is excellent and the photography and settings are up to the standard of former Martin pictures. All in all, a clean, refreshing, humorous tale that is more than likely to please. *Jolo.*

WITHOUT HONOR.

Jeanie McGregor.....Margery Wilson
"Breeze" Ballard.....Arthur Moon
Deacon Hanford.....Walt Whitman
Roy Hanford.....Darrel Foss
Janet Hanford.....Laura Sears
Mrs. Dawson.....Anna Dodge
A Triangle feature that falls shy of the average, since its story has little appeal. The hero and heroine will probably provoke a bit of pity, but hardly admiration. Roy Hanford, unable to hit it off with a narrow-minded wife and the stony hardness of his father, Deacon Hanford, leaves home. He is met in a saloon in a nearby town by "Breeze" Ballard, a successful traveling salesman for the Ajax Hardware Co., and given a job in the firm's office. By diligence he raises himself to assistant manager. Incidentally making love to Jeanie McGregor, the favorite stenog in the office, who reciprocates his affection. "Breeze" is in love with Jeanie, but has never spoken out, and since he is away for long periods, Roy has no opposition in his love making. So he and Jeanie are married, and Roy wilfully commits bigamy. As his love for Jeanie is genuine, Roy's sin of omission is not divorcing his first wife, and his sin of commission in marrying the innocent Jeanie are a couple of sins an audience will condemn. A baby comes to the young pair. In the midst of this apparent happiness comes Roy's father, the deacon, accompanied with an officer armed with a warrant charging bigamy. Roy pleads with Jeanie to declare they have never been wed and save him from jail. This the girl does, and off goes Roy with his father, adding devotion to his other misdeeds. He finally falls from a cliff and exit. Jeanie and her child land in the town religiously controlled by the deacon, who when he discovers her in church with her babe denounces her, and later on with a collection of "types" calls at her boarding house in an effort to chase her from the community. Right here "Breeze" blows in, proves to the old deacon Jeanie was legally wedded to Roy, chases the religious hypocrites from the house and takes Jeanie in his arms. Maybe there are girls who would stand the gall like Jeanie, but it isn't being done this season. *Ibee.*

MONTAGU LOVE

justly renowned for his master character impersonations—brilliant as he was in "Rasputin," "The Awakening," "The Brand of Satan," etc.,—reaches the highest of dramatic art as

"CARDINAL MERCIER"

Piedmont Pictures Corporation
OF NEW YORK

729 Seventh Avenue

Confidential Buying and Selling Agent
for United States and Foreign Countries.

JUST A WOMAN.

A Julius Steger presented and directed film of the usual length, with Charlotte Walker featured in the adaptation (also by Mr. Steger) for the screen of the Eugene Walter play, "Just a Woman." The story carries a strong appeal for the picture patrons of the popular classes, with it almost a certain heart mover for the women. It's the sort women like, the womanly wife and mother who helps her husband to attain wealth and position (in this case from a lowly mill hand to the directorate of a steel corporation), to have him stray away to the lure of Broadway, and to reclaim himself at the finish with an acknowledgment of his faults, but continuing to cherish the wife who had meant so much to him. With these conventional or familiar though never-old stories of heart interest, it's always in the way they are done, whether stage or screen. It's like shining a dull golden piece. It looks new, though it is not. Love and adventure are the golden pieces of all fiction—and perhaps not all fiction either. Mr. Steger has industriously burnished "Just a Woman," and a very nice woman in this film, Miss Walker, who has taken the film role from the original she created in the stage play and as well accommodated her talents to it as Steger did with the script. Miss Walker is essentially the actress, because she is not—she's the woman, the woman of the story, the woman you picture and appreciate, the head of the family—her husband's inspiration, the wife, and above all, the mother, thrown in with mill hands, cooking for them, watchful of the husband with a hand on her shoulders above anything she has done, and she conveys that out of the picture so that she forces her husband from the furnace to the mahogany it comes about naturally. An invention of a steel worker to minimize danger and save manual labor around the big blazes of the steel mills is financed by the wife from her savings. She has a son, and the remark of a widow in the neighborhood that she would lose "her man" at the mill, as the widow had, creates the fear which prompts her to risk their all upon the invention in the trust it will take her man away from the dangerous work. She had saved him from drink and her influence with advice eventually landed him on the board of the company that purchased the patent rights to prevent competitors from securing it. As a director the former mill hand blocked the movements of the board. He stood for the men—they stood for the money. It was necessary to rid themselves of him, so they "framed," and the Pittsburghers (where the scene is first laid), acknowledging New York as "the big city," induced the husband to accompany a couple of them there, where they introduced him to a rather good looking brunette in an uptown apartment. Some wine and cutesy ways accomplished the rest until it seemed as though the wife had only saved her husband from the blast to have him scorched by a lava. He succumbed thoroughly, and the divorce idea ran rampant. He in turn framed his wife, back in Smokeville, which led to the big scene, the divorce trial in a judge's special chambers at Pittsburgh. The wife, though the frantic wife declared her son could not be taken from her, as her husband was not the father of it. This brushed clean the liquor befogged mind of the husband. He confessed his part and the judge ordered a charge of conspiracy against the conspirators, with the husband receiving a long prison term as his share. Here, with some astuteness, the picture jumps into 1917 and a war allegory, giving it a real patriotic finale into which the story is continued, with the son enlisted, the husband returned, pardoned, to resume his labor in the mill for the making of munitions, and a reunion with the mother-wife uttering a devout prayer for the safety of all sons who go to the scene of battle, with some of that scene presented. The husband says for the finale, "Anna, you are a Saint." "No, Jim," she replied, "Just a woman." It's really remarkable what may be done with some pictures and what is done with others, though there is little sagacity in that observation, but the combination of Miss Walker and Mr. Steger, not overlooking capable support and a satisfactory production (including some striking mill scenes) will send this picture across. The chances are the women will love it. *Time*.

THE STRUGGLE EVERLASTING.

Body. Florence Reed
Mind. Milton Sills
Soul. Irving Cummings
Innkeeper's Son and College Trainer.
later Champion Pugilist. Wellington Pieter
Banker. E. J. Ratcliffe
Worldly Wise. Edwin N. Hoyt
Musician. Fred C. Jones
Class Poet, later Actor. Albert Hall
Aristocrat. Margaret Pitt
Wife. Mildred Cheshire
Frat Sister. George Cooper
Slimy Thing. George Cooper
Whatever else may be said of the film production of "The Struggle Everlasting," credit

should go to Harry Rapf for a most artistic and painstaking production. Whoever was responsible for the selection of the cast displayed more than the average intelligence, and all hail to Lawrence Williams, the photographer, for some of the finest filming ever shown. "The Struggle Everlasting" is by Edwin Milton Royle, scenario by Bennet Musson and directed by James Kirkwood. It was originally done on the legitimate stage by the late Henry B. Harris and is designed as symbolic, the principal characters being Mind, Body and Soul—or rather types of such characters. Florence Reed holds the stellar role—or type—a woman who passes through a period of sinful living, only to come to a

realization in the end that there is no real happiness in such existence, and so on. The picture is divided between allegorical and symbolic titles and artistic visualization of same. What is probably intended to be conveyed is that an everlasting struggle is taking place in all of us to impress upon us the wages of sin. The method of unfolding this is a trifle involved and not readily understood by the average picture fan. A revision of the titles, making the references to the visualized scenes less erudite, will aid materially in strengthening the weakest spot. It will stand cutting (the running time at the time of reviewing, slowly projected, was 105 minutes). All of the cast were excellent in their respective roles. *Jolo*.

JESSE L. LASKY
presents

Jack Pickford

in

"Tom Sawyer"

By Mark Twain

Scenario by
Julia Crawford Ivers
Directed by
W.D. Taylor
By arrangement with
Mark Twain Co.



This Production Will Never Grow Old

—Variety

This Paramount production will never grow old. It can be repeated at regular intervals by exhibitors for generations.

—VARIETY

Few productions of this sort have been so imbued with the spirit of simple joy.

—Philadelphia "Public Ledger"

Needless to add, it has many highly humorous moments.

—New York "Times"

Deserves to take first place in a list of worthy contributions he has made to the screen.

—New York "Evening Mail"

Makers deserve the highest praise for the splendid scale upon which they staged the Twain story.

—Philadelphia "Record"

Old, young and middle-aged appeared to enjoy equally the adventures of Tom Sawyer.

—New York "Herald"

Yesterday at the Strand Theatre large crowds saw the first public exhibition of "Tom Sawyer in the movies."

—New York "World"

Paramount stars, stories or direction could stand alone, unsupported. We give you all three in superlative form, so you can have a picture that will run for a long time—that makes a long profit for you.

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

A Paramount Picture



MOVING PICTURES

THE DEVIL STONE.

Marceline Farrar.....Geraldine Farrar
Guy Sterling.....Wallace Reid
Robert Judson.....Hobart Bosworth
Sillas Martin.....Tully Marshall
Simpson.....James Neill
Stephen Denmore.....Gustav Von Seyffertitz
Geraldine Farrar is featured in "The Devil Stone" (Lasky), released via Artercraft. The film story was adapted by Jeanne Macpherson from the story by Beatrice DeMille and Leighton O'Sullivan. It serves Miss Farrar well and gives Tully Marshall an opportunity for some bully good work, but the proverbial busy-bee, Wallace Reid, who generally has the work of several men to do in picture acting, seems to be on a vacation. Not his fault. The scenario wasn't framed that way. But what Reid did was done with good grace and he made a handsome figure opposite Miss Farrar. The story of "The Devil Stone" is calculated to boom and roar with creeps, quakes and superstition—signs of witchcraft and the traditional goblins—with a big emerald playing an important part all the way. Seems years and years ago a Norse queen forced a disciple of the church to pony up the wonder jewel that became known as the devil stone. When the possessor was about to be cast in the sea he put a curse on it. Miss Farrar as Marceline Manot is the daughter of the Brittany fisherman who found the stone. She knew what it was through being told of the Norse queen's connection by an aged member of the Manot household. But she kept it and from that time on its curse progressed step by step. Forced to marry against her will, Marceline, in self-defense, kills her husband (Tully Marshall) and endeavors to hide all evidence. Sterling is accused. He had quarreled with Martin and a policeman had seen him in a defiant attitude. Judson, the criminologist, is called in by Sterling, who later married Marceline when the coroner's jury failed to indict Sterling on circumstantial evidence. Judson discovers Marceline's hidden weapon. She finally confesses, but is let off on the self-defense plea. Marceline gives the jewel to the church and the curse is then dispelled. What seemed strange to the layman is what kind of an investigation was made at the time the police arrested the millionaire Sterling and failed to take note of the very easy things that enabled Judson to unearth later. Miss Farrar did very well, handling her emotional and suppressed scenes effectively. She wears some becoming wardrobe. Some of the scenes were splendidly staged, the atmosphere being for the most part complete and satisfactory. Some of the connections between the visionary and traditional and the present date reality were vague but conveyed graphically enough for the audience to keep the story well in

mind. Allowing for suppositions and certain stretches of the imagination the picture will interest and entertain. Mark.

WOMAN AND THE BEAST.

Marie Shotwell is the star of this feature issued by the Graphic Features. It is long drawn out and tiresome, relying mostly on a chase for suspense. The picture is a succession of scenes entailing no cost for sets with the exception of one interior, a grocery store. The story deals with the love affair of the widow belle of an Italian colony on the outskirts of New York. She is wooed by "Big Frank," who wins her smiles until the advent of the handsome, musically inclined stranger, who finally wins her. Then follow a series of events with the former admirer trying to win her back. The coming of a circus and the escape of a lion give opportunity for the continuation of the picture endlessly. At the same time "Big Frank," who has stabbed one of the circusmen, is fleeing from the police, thinks those engaged in the pursuit of the lion are on his trail. The belle's husband also goes forth to seek the king of beasts, and his wife, fearing for him, follows with the priest, the two wandering about in the wilds unarmed. "Big Frank" meets the wife in a quarry and tries to assault her, and when believing he has been sighted by the hunters takes refuge in the powder house where the lion has already sought shelter. The husband, who has seen the lion enter the building, clambers above and drops a boulder on the shack, and the explosion blows it to pieces, with the human beast and the king of beasts inside. Miss Shotwell looked a little aged for the role, and the picture was too long and weak in story. As a feature it won't answer in the best houses. Fred.

MISS JACKIE OF THE ARMY.

Just about a year ago "Miss Jackie of the Navy" was released through Mutual as is the present feature and, like the former picture, Margarita Fischer was featured. In the navy film the action was mostly mixed up with scenes aboard a fighting ship, while in the latest effort the locale is in and near the home-like quarters of a colonel, although there are no scenes showing that it is an army post or cantonment. The army picture seems to be drawn out and that probably is because of the mixed complexion of the plot, or what can be assumed to be such. The earlier reels concern the antics of Jacqueline Kerwood, the daughter of the colonel, and her love affair with Lieutenant Adair, the colonel's aid. Also the girl tries the temper of her dad by larking with her girl friends in forming a sort of girl military company with a one time drill in the attic. Having

raided her father's collection of old guns and swords to equip the girls, pop gets sore and sends Jackie to bed without supper. She escapes and discovers a sub-lieutenant secretly entering the colonel's quarters. She mistakes the man for her lover, and in following happens into a spy plot to blow up a train which is due next night with foreign military officials. The latter portion of the picture deals with this intrigue with Jackie and her lover turning out to be heroes, of course. Reaches a program grade because of topic. Ibee.

PICKFORD—THOMAS MARRIAGE

Los Angeles, Dec. 19.

It has just been announced here that Jack Pickford and Olive Thomas were married in New York several months ago.

Before she entered filmdom Miss Thomas was one of the beauties with the Ziegfeld "Follies."

"LA TOSCA" ON BIG SCALE.

Paramount is making a mammoth production of "La Tosca" with Pauline Frederick in the title role.

From reports it will probably be the biggest thing, in point of production, ever made by that company.

Edouard Jose is directing the picture.

SCHENCK'S "MUTT AND JEFF."

The Bud Fisher "Mutt and Jeff" comedy series have been taken over by Jos. M. Schenck, who will arrange for a weekly distribution of the fun feature.

Mr. Fisher has received a commission in the army and is at a cantonment.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage



RICHARD STANTON

In New York directing feature films for William Fox.

Current Release: "THE SPY"

TRIANGLE

The Handwriting on the Wall

YOU have recently read statements about the many changes that are about to take place in the motion picture industry. Complaints are made of over-production, extravagance and waste, unreasonable salaries paid stars, duplication of exchanges, etc.

There is no doubt but that conditions in this business will change. Any business which has grown to the size of the motion picture business in such a short time is bound to have developed extravagances that need elimination. It is exactly such conditions as those existing at present which prompt men in the industry to stop and reflect. It is from such conditions that changes come and methods are adopted which establish a business on a more stable basis.

Triangle will not make any prophecies at present concerning the future of the motion picture business. We realize that there is and always will be a demand from the public for this type of entertainment. Our policy is simply that of developing better pictures and of so systematizing the business that high grade motion pictures can be sold to exhibitors at a price that will show them a profit.

We believe we have already done some things toward systematizing, economizing and eliminating waste in the distribution of motion pictures—but we also appreciate that there is much more to be done. We intend to keep working until a lot more is accomplished.

The Triangle studios at Culver City are being operated under plans which have proven successful in the

largest industries in the country. A maximum of return is procured from every dollar invested in equipment. System, efficiency, and economy are rigidly enforced in every department of the studios.

This increase in efficiency and elimination in waste means better pictures at smaller costs. The money thus saved means lower prices to exhibitors. Taking into consideration the unequalled quality of Triangle pictures, there are none on the market today selling at more reasonable prices.

We are advising exhibitors to book the Hart and Fairbanks re-issues. Reports prove that these pictures are drawing even larger crowds than when first issued. This is due to the fact that no better pictures have been made. Remember these are the pictures that made Hart and Fairbanks so universally popular. The large number of bookings we have made and the constant stream of testimonials to our exchanges, indicate that ever exhibitor should book the Hart and Fairbanks re-issues.

We repeat that we want to make a regular business of the distribution of moving pictures. We are using our time, money and best efforts in endeavoring to give exhibitors better service. We are trying to play the game perfectly fair and square. This is evidenced by the fact that we do not transfer to exhibitors the war tax levied by the government on film manufacturers.

So watch Triangle. Watch Triangle pictures and Triangle service. If we can be of service, write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION

S. A. LYNCH
President

R. W. LYNCH
Vice-President

1457 Broadway, New York

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager

TRIANGLE

DIAMONDS AND PEARLS.

Violetta D'Arcy.....Kitty Gordon
Robert Van Ellstrom.....Milton Sills
Jack Harrington.....Curtis Cooksey
Harrington.....George MacQuarrie
Mrs. Harrington.....Henrietta Simpson
Margaret Van Ellstrom.....Kitty Johnson
John Lehmgwell, Jr.....Edward Burns
John Lefebvre, Sr.....C. W. Dungan
Mammy Dinah.....Frances Miller

In point of story "Diamonds and Pearls" is probably the worst picture ever turned out by the World Film Corp. It is magnificently staged and directed by George Archambaud and capably photographed by Philip Hatkin. A very capable cast, headed by Kitty Gordon, struggles manfully to make the thing seem human, but the tale is so preposterous as to be utterly ridiculous. A young southerner quarrels with his wealthy father and starts out, under an assumed name, to make his own way in the world. He meets a pretty girl whose father's estate is plastered with debts. Her father dies, leaving her penniless. She goes to live with her uncle. Young man proposes and she refuses him because he is poor. Girl comes north with her aunt, meets a wealthy bachelor and marries him. She is living in extravagant style, and when the war reduces her husband's income she runs into debt. The southern young man's parents come north to break into society, get acquainted with the debt ridden young wife, pay her a sum of money to aid their social advancement and so on. Young southerner is invited to the home of the woman whom he loved and there meets his parents, when it is discovered he is rich. His father makes improper overtures to the woman whom the son loved, her husband sees it, there is a struggle, the son rushes between them and is shot in the arm. Father then sues and kills himself. Wife goes to the river to commit suicide, faints, and her husband takes her in his arms, son going away with his mother. Miss Gordon gives a fine impersonation of the mercenary woman who marries for money in preference to love, and the remainder of the cast is equally effective. The story is really bad. Jolo.

AN AMERICAN WIDOW.

Metro has made an excellent photoplay from Kellett Chambers' comedy, "An American Widow." It was adapted by A. S. LeVino, directed by Frank Reicher, and Ethel Barrymore is the star. George Webber was the photographer. In the cast is Charles Dickson, erstwhile playwright, legitimate and vaudeville actor. He has distinct acquisition to the screen, his various facial expressions registering with marked emphasis. The cast throughout is made up of capable artists, Irving Cummings as the leading man, dividing honors with Miss Barrymore. It's a good story and lends itself finely to filming. A very wealthy young earl is anxious to marry an impecunious girl in order to indulge herself the luxury of a title. Her late husband's nephew also seeks her hand, being anxious to enjoy the vast fortune. Nephew frames with the executor and they produce a codicil to the will which states that in the event the widow takes unto herself a second husband other than a native-born American she forfeits the fortune other than an income of \$10,000 a year. Widow figures it out that there is no mention of a third husband, hires a struggling playwright to marry her for \$50,000, then she is to divorce him and marry the earl. The divorce is granted, the codicil is found to be a forgery and she is apparently free to take her earl, who, meanwhile, has married an actress. Being free she consents to remarry her second husband, having fallen in love with him. A high class program feature. Jolo.

THE SKYLIGHT ROOM.

Miss Leeson.....Jean Paige
Mrs. Parker.....Grace Ashley
Miss Dora.....Neil Spencer
Mr. Skidder.....Carlton King
Billy Jackson.....William Lampe
Hoover.....Bruno Karnum
Mr. Evans.....Rex Burnett
Actor.....Frank Crane
Broker.....Herbert Pattee
Miss Longnecker.....Mrs. Mann
Clara.....Ada Kingsley

One of the O. Henry stories contained in his volume, entitled "The Four Million," it has been reproduced in pictures as Vitagraph Star Feature in four parts. The O. Henry tales make good pictures, yet they were hawked about for many years before the producers would accept them. In "The Skylight Room" several changes have been made, but they just add a little melodrama punch to the picture, which otherwise is an interesting and well sustained story in film form, with just sufficient romance not to make it musky and a touch of suspense that holds until the last. On the strength of the hundreds of thousands of readers of the O. Henry stories the picture is a good one for any program, even though it is a reel shorter than the usual run. Jean Paige as the winsome heroine was a delight. She looked pretty and played charmingly. Martin Justice directed, overplaying a little on his cafe scene, but otherwise holding the picture down in great shape. The balance of the cast, especially Carlton King and Billy Lampe, were true to type. Fred.

NAN OF THE MUSIC MOUNTAIN.

Henry deSpain.....Wallace Reid
Nan Morgan.....Ann Little
Duke Morgan.....Theodore Roberts
Gale Morgan.....James Crusa
Sassoon.....Charles Ogle

The last reel of "Nan of the Music Mountain," Paramount's latest starring picture for Wallace Reid, is enough to make the whole picture a drawing card, even if the rest were lacking—which it isn't. The last reel is taken up almost entirely with the scenes of a blizzard working in with the action of the story, and is done in a manner probably never before seen on the screen. Inside gossip has it that Cecil DeMille had a hand in the staging of these blizzard scenes, and he has certainly put a "punch" that is new in the picture. The audience that does not go out of the theatre looking for galoshes, ulsters and ear-muffs, after seeing "Nan of the Music Mountain," must be wholly lacking in visual imagination. As for the picture it is a pictorial representation of Frank Spearman's book of the same name, and gives Wallace Reid, in the character of Henry

deSpain, a chance to show at his best, a quiet, forceful, heroic representation. At the foot of Music Mountain, near the Continental Divide, lies Morgan Gap, the stronghold of the Morgans. Ostensibly cattlemen, they are justly suspected of standing in with the outlaws of the district. Under their protection the Calabassas gang, headed by Dave Sassoon, several times hold up the stage that runs from Sleepy Cat to Thief River. To cut an end to the outrages the railroad places a new manager in charge of the stage line, a young man from Medicine Bend, Henry deSpain, with an established reputation as a gunman. On Frontier Day deSpain meets Nan Morgan, daughter of old Duke Morgan, "the brains of the clan," and falls in love with her at first sight. Not long after this, deSpain rides alone into the Gap and single-handed arrests Sassoon. By this act he incurs the enmity of the Calabassas gang. They trap deSpain in the ruinous inn, but in the desperate fight that follows, deSpain kills two of the outlaws and wounds Sassoon and Gale Morgan, old Duke's nephew. Badly wounded himself, deSpain mounts Sassoon's horse, and in a state of semi-consciousness

is carried by the creature into the stronghold of his enemies. He is discovered by Nan, who returns his love. After many exciting events Nan persuades Duke to start to Sleepy Cat to meet deSpain. On the way they are caught in a blizzard. At the risk of his life deSpain finds them, and in the shadow of death hears Duke's solemn assertion that it was Sassoon not he that fired the shot that killed deSpain's father. Through the blizzard deSpain goes to fetch help for Nan and her father, and half dead reaches Calabassas. Nan and her father are rescued in the nick of time, and later, with her father's consent, Nan and deSpain are married. Pictorially, "Nan of the Music Mountain" is a splendid picture done by artists from Wallace Reid, Theodore Roberts and Ann Little, down to the camera man who braved the storm to get a real blizzard on the screen. The snowstorm is a big thing to tie up with in this picture, and when the added facts of the value of the Spearman book, the good character for the star and the excellent photography and direction all the way through are exploited, the picture should go over with a rush. Jolo.

Goldwyn Pictures

MARY GARDEN
IN
THAIS

by Anatole France

GOLDWYN has the unusual honor of introducing for the first time to the millions of devotees of the photo-drama this exceptional dramatic artist in a production from a story by one of the foremost figures in the literature of the world. In "Thais" Mary Garden is the thrilling, electric, vital personality of flesh and blood—the daring, sensational, unusual woman who constantly challenges the attention of the world.

A Prediction:

MARY GARDEN is receiving more publicity, more attention from the critics, more attention from all classes of the public, than any star who has ever been presented in your theatre.

"THAIS" is the one production of recent years that is so certain in its box-office appeal as to justify you in playing it for double the time you give any other picture.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH President
EDGAR SELWYN Vice President
MARGARET MAYO Editorial Director
16 East 42d Street New York City



NEWS OF THE FILM WORLD

Mollie King is no longer with Pathe.

The new Harold Lockwood picture, "The Avenging Trail," was marked for release Dec. 31.

The next Alice Brady film subject is taken from the novel "Jane Eyre."

Charles Condon is now attached to the Photoplay magazine force.

Phil de Angelis is now handling "Intolerance" in certain territory.

Roscoe Arbuckle has started work on his next comedy, entitled "Out West."

Norma Talmadge started this week on her next feature, "The Man Who Bought a Wife."

"The Ghost of Yesterday," to have been released Dec. 20, has been put back until Jan. 2.

Sir Johnston Forbes-Robinson sailed for England last week.

Helena Collier will make her debut in pictures with the next George Walsh feature.

Fay Marbe is reported as having signed with the Vitagraph for her first film work.

Zena Keefe is starred in the new Jack Noble feature, "Shame."

Rose Schulsinger is handling the publicity for the Broadway theatre.

Mildred Harris and Willie Stowell are co-stars in the new Lois Weber feature, "The Man Who Dared God."

Jewell Carmen is the principal player in "A Soul for Sale," one of the features to be released during the new year.

George Walsh's next production will be issued by Fox under the title "The Pride of New York."

Elsie Ferguson has completed a dramatization of "Rose of the World," under the direction of Maurice Tourneur (Artcraft).

Players working with Emily Stevens in the studio unanimously declare that she is the "best fellow" imaginable.

From the various exchanges comes the report that there is big demand for "small stuff" at this time.

Olive Thomas has completed her fifth Triangle film the title of which is "Limousine Life," under the direction of Jack Dillon.

Mary Garden will be the hostess at the Goldwyn studio, Fort Lee, at the Xmas Eve party.

James B. O'Neill was the Gaumont-Mutual cameraman who secured 500 feet of film covering the Halifax disaster.

Julian Eltinge has added to his collection of tapestries four of the Abbusion variety, said to have cost him a great deal of money.

In "Dodging a Million," the new film in which Mabel Normand stars, there is an ice grotto.

Creighton Hale remains with Pathe. He has a new serial already tagged for him by the Astra.

"Lest We Forget," with Rita Jolivet, which has the sinking of the "Lulstania" as one of its big scenes, is to be marketed by Metro.

"When Men are Tempted" will shortly be filmed by the Greater Vitagraph in the Blue Ribbon Feature.

Preparations for the first Greater Vitagraph special, in which Hedda Nova is featured are now completed.

Mutual's Xmas offering will be "Her Sister," a Charles Frohman in pictures, starring Olive Tell.

The Texas Guinan feature, "The Gun Woman," is nearing completion at the Coast studios of the Triangle.

E. H. Goldstein, after an important trip through the Northwest, is back along the New York film Rialto.

Two one-reel Triangle Komedies, "Is Wrong Right" and "His Double Flivver," are included in the coming week's release.

Constance Talmadge, Select comedienne, has returned to Los Angeles, after a year's absence and her friends made her arrival the occasion for an enthusiastic demonstration.

Mary Miles Minter is putting the finishing touches to "Mile Tiptoe." This film was held up for a time, owing to Miss Minter being poisoned while working in the mountains.

Jack Cunningham, of the Triangle scenario staff, is working on the screen adaptation of William Stevens McNutt's magazine story, "The Work and Its Worth."

Metro has secured the picture rights to Charles A. Taylor's Western melodrama, "Yosemite." Edith Story will have the leading female character.

Work was started Dec. 18 for the new Norma Talmadge picture, "The Man Who Bought a Wife." The opening scene will be that of a large bazaar.

Mabel Taliaferro has secured her cast for the special performance of "Pippa Passes," which will be given at the Cort, Jan. 11, for the benefit of the Italian War Relief.

Tom Terriss, who is directing Alice Joyce for Greater Vitagraph in "A Woman Between Friends," reports that the picture will shortly be ready for the public.

With the resignation of Adolph Klaubner as casting director, Goldwyn's casting department has been moved from the New York offices to the Fort Lee studio.

"For the Freedom of the World," distributed by Goldwyn, was written by Captain Edwin Bower Hesser, an officer of Canada's American Legion.

Dorothy Dunn lays claim to being the only expert camerawoman in the business. At present she is engaged in covering current events for one of the film weeklies.

The Film Players' Club, a membership organization with its principal office in this city, was granted a charter by the Secretary of State.

Herbert Frank and Joe Granby look much alike. At least many of the film devotees think so who have seen the men in different pictures. Such is film fame when the complexion is dark and the little black moustache turns up gingerly at each artistic end.

Sam Grant is now spending most of his time in New York giving Frederick H. Elliott his personal assistance in getting things lined up for the February exposition in Grand Central Palace.

Mighty few pictures are being sent abroad these strenuous war times. What start for foreign markets aside from those under the Government's care are not certain of reaching their appointed designations.

The cast which is working under the direction of E. J. Edwards Triangle in "Real Folks" includes J. Barney Sherry, Frances McDonald, Fritzie Ridgeway, Alberta Lee and Marion Shlener.

Frank Powell left New York recently for California to take the principal scenes in the forthcoming Rex Beach feature, "The Heart of Sunset." Anna Nilsson is the leading woman.

A general call of all the road salesmen to the New York offices of the company is expected to be issued around the first of the year, when new instructions will go forth from the managing heads.

Morris Milligan writes his brother, Carl Milligan, in New York, that he made a nice piece of change on his Canadian tour with the "Birth of a Nation" in towns west of Hamilton.

Six months in the workhouse for hissing the Russian war films was the sentence given to Paul Kulikoff by Magistrate Ten Eyck. Kulikoff is a Russian, 26 years old, and did not have a registration card.

Jack Livingston, Triangle's leading man, has issued a warning that a man who closely resembles him has been securing funds under false pretences by representing himself as Jack Livingston.

Harold Williams, long located in the M. P. quarters in the Galety theatre building, is now permanently attached to the executive offices of the I. A. T. S. E. on 40th street. Williams is now one of President Shay's busy organizers.

Wilbur Bates, formerly attached to the Paralta forces, is now connected with Wharton, having moved his trusty typewriter to the latter's suite in the Times building.

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play
J. WARREN KERRIGAN IN
"A Man's Man"

Directed by
OSCAR APFEL

Written by
PETER B. KYNE

The Second Paralta Play
BESSIE BARRISCALE IN
"Madam Who?"

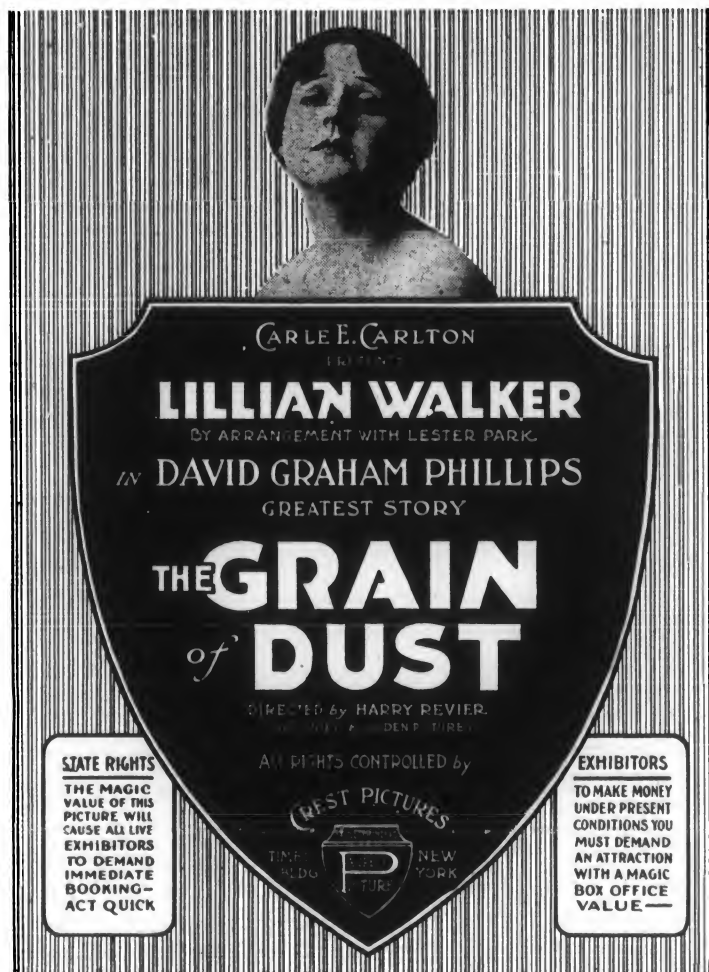
Directed by
REGINALD BARKER

Written by
HAROLD MacGRATH

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE

NEW YORK CITY



CARLE E. CARLTON
PRESENTS
LILLIAN WALKER
BY ARRANGEMENT WITH LESTER PARK.
IN **DAVID GRAHAM PHILLIPS**
GREATEST STORY
THE GRAIN of DUST
DIRECTED BY HARRY REVIER.
CAST BY HENRY TIRE.
ALL RIGHTS CONTROLLED BY
CREST PICTURES
NEW YORK
STATE RIGHTS
THE MAGIC
VALUE OF THIS
PICTURE WILL
CAUSE ALL LIVE
EXHIBITORS
TO DEMAND
IMMEDIATE
BOOKING—
ACT QUICK
EXHIBITORS
TO MAKE MONEY
UNDER PRESENT
CONDITIONS YOU
MUST DEMAND
AN ATTRACTION
WITH A MAGIC
BOX OFFICE
VALUE—

NEWS OF THE FILM WORLD

Prof. George B. Baker, head of the department of Dramatic Composition at Harvard, has entered the Government service as Chairman of the Scenario Committee of the Film Division of the National Defense Committee on Public Defense.

"Fatty" Arbuckle will take on a new role in his coming picture, that of a reformer. Mad Dog Gulch is the name of the town in which "Fatty" inspires the citizens with a desire of leading a higher moral life. The film is being made at Long Beach, Cal.

H. O. Davis, general manager of the Triangle, is now in New York arranging for the purchase and production, by a recently-formed syndicate, of a series of famous plays which will be screened as multiple reel features.

Work has started on cutting, assembling and titling the second series of official Italian war films, which have just reached the United States, and are being handled for the Italian Government by the Ft. Pitt Theatre Co. of Pittsburgh.

Among the picture concerns which are increasing their winter studio capacity and building larger plants in California are: Charlie Chaplin, Thomas H. Ince, the Metro, Balboa and the Mena Film Co. Over \$1,000,000 is being spent in these improvements.

The first release date of the Ben Chaplin pictures, which Paramount has purchased for distribution in ten installments, will be Jan. 21, with one release each week to follow. The subject, "Children of Democracy," will have two parts to each release.

The cast has been made for the new William S. Hart picture, which will shortly be released by Artcraft. Volia Vale will take the leading woman's part. The others will be C. Normand Hammond, Melbourne MacDowell, Billy Elmar and Thomas Kurlhara.

Metro has acquired the rights to "The Claim," written by Charles Kenyon and Frank Dane, as a starring vehicle for Edith Storey. The play was shown in New York earlier in the season, with Florence Roberts in the leading role.

All negotiations for the Metropolis theater between Frank A. Keeney and the Rosenberg Brothers, whereby Keeney would make a studio out of the house, have been called off. Keeney later arranged to obtain a building closer to Broadway. The Metropolis rental was considered too high for Keeney.

Harry Raver, in announcing his plans for 1918, in addition to his list of features, will issue seven comedies, with "Foolishhead" as the central character. He is also planning a new "vampire" version to be known as "The Soul of a Vampire," in which an Italian actress will appear.

Jack Lalt, the Chicago newspaperman, will create a series of special comedy subject titles for several scenes in the big film, "The Warrior." Lalt was engaged by J. R. Grainger, general manager of the Allan Film Co., Chicago, which controls certain territory for the picture in the Middle-West states.

Sterling Pictures, a recently incorporated organization, has entered the ranks as state-right distributors. Arthur F. Beck is president and general manager. Sterling has closed for the negative rights to a five-reel production featuring Jean Sothorn; the title is "Peg o' the Sea."

No word has been received at the New York offices of the David Wark Griffith company as to the forthcoming date of the war spectacle that Griffith is now giving the finishing touches on the Coast. Much attention is being devoted to the "interiors," nearly all of the outside work, especially the war atmosphere, having been already cameraed.

At the conclusion of the war picture at the Strand last week, "Bloodstained Russia," President Wilson's picture was shown. This caused one man in the audience to jump up and shout, "Three cheers for Wilson," and the house cut loose with an awful roar. The enthusiasm may be charged to the film, as it is the best war picture shown over here, keeping the house intensely interested throughout.

In paying the Government reel tax, instead of passing it on to the exhibitor, an official of Triangle explains their reason for so doing: "We believe that the reel tax is meant for producers, manufacturers and importers, and with that conviction, we cannot honestly say to the exhibitor, 'This is going to be cut out of my profit, you pay it.' It is our 'bit' and we are glad to make any sacrifice necessary in order to meet the needs of the hour."

Vitagraph has been selected by the State of New York to produce a big patriotic feature designed to show the rest of the states and the world at large how the Empire State is putting down enemy plots and plotters be-

fore and since the entrance of the U. S. in the war. Governor Charles S. Whitman will appear before the camera, and every agency and facility of the State's protective machinery will be placed at the disposal of Vitagraph in making the picture.

COAST PICTURE NEWS.

BY GUY PRAGER.

John Emerson and Anita Loose Loos, director and scenario writer with Douglas Fairbanks for several years, have resigned. They have several offers but are undecided which to accept.

Frank Lloyd has taken a house in Hollywood. Between directing Jewel Carman and giving tete-a-tetes he is a pretty busy chap.

Dick Stanton writes from New York that he never missed the sunshine and its warmth more than at present. "I've been wading through snow up to my neck, and, believe me, it's no picnic," he scribbled.

E. V. Durling, the heavyweight correspondent on the Coast, is making money so fast the Liberty Loans can't come soon enough. Also he is investing in cord tires for his newly-acquired limousine.

C. Gardner Sullivan has signed a contract with Thos. H. Ince. His agreement with Tri-angel, under which a law suit was started, expired Dec. 1.

Monte Blue has left Triangle.

Isn't Reggie Morris the city slicker? New pale blue auto and everything.

William Parker is back from Mohave. While writing a scenario on the desert he ran into a sand storm—rather a sand storm ran into him—and he brought back half of the desert.

Gene Crosby has joined the Triangle's acting forces.

Wallace Reid is off on his junket to New York. He will stop at all the tank towns and say howdy to the galls.

David Wark Griffith is writing a series of articles on "The War in France as I Saw it from the Front Line Trenches," for the Evening Herald.

How the films advance one! Josie Sedgwick is now riding in a new Buick roadster.

William Robert Daly fractured a rib a day or so before the Motion Picture Directors' annual ball. Rob didn't mind the fracture half so much as he did missing the ball. The doctor wouldn't permit him to leave his bed. "And to think that I had planned and worked on the program for that ball for a year and then couldn't go," complained Bob. "It sure hurt."

S. Morton Cohn has arrived in Los Angeles from Portland.

Jack Caulfield, cousin of Harry Caulfield, flicker impresario, and son of Ward Caulfield, the Keystone comedian, has been added to the editorial staff of the "Hambell" bulletin. He was formerly a theatrical writer on the New York "World."

Arthur G. Hoyt, casting director at the Triangle, has been confined to his home for several days suffering from a broken bone in his foot.

Verne Hardin Porter is seeking inspiration for original screen stories before the fireplace in his beach home, which was once the residence and workshop of Jack London. Porter is living in Ocean Park.

Blanche Payson, who fell and was injured while entering a local jewelry store, is around again, apparently none the worse for the experience.

Lois Weber, picture director, was a witness in Judge Finlayson's court in the suit of the Universal Film Company against J. Warren Kerrigan, to recover \$8,500 damages for alleged breach of contract. It is asserted Kerrigan left the company before the picture he was engaged for was finished. This picture was "The Mysterious Mrs. Musselwhite." Mr. Kerrigan contended his contract had expired and he did not recognize any liability on his part under an alleged verbal agreement to stay until the completion of the film. E. G. Patterson, studio manager of the Triangle, who was with the Universal when Mr. Kerrigan was starring, was another witness called.

"My name is misspelled in nine out of every ten letters I receive," says Senae Hayakawa. "I admit having a hard name to pronounce and spell, but I think it is going too far when someone writes me, addressing the letter to Susie Hawakawa."

Virginia Chester is the latest actress who is said to be planning to head her own company.

EXHIBITORS STAND PAT.

As a direct result of the convention held last week in Washington by picture exhibitors, the exhibitors may in the future go it alone in determining what legislation should be enacted affecting the industry.

The spirit of the convention throughout was that the exhibitors should stand for themselves, and in accordance with that expression, a permanent legislative committee of five was appointed, with headquarters in Washington.

The committee headed by H. B. Varner, a seasoned legislator, consists of Lee Ochs, J. H. O'Donnell, Ernest Horstman and Frank Rembusch. They have full power to act and their expenses will be paid by the allied exhibitors' organizations. Their instructions are that the exhibitor comes first and it is probable the convention had in mind a portion of section 1007 of the War Tax Law reading, "or, in the case of moving picture films, such a contract with a dealer, exchange, or exhibitor for the sale or lease thereof."

It is under this clause the exchanges are levying the 15c. impost and a well defined rumor said one of the manufacturing lobbies had it inserted.

This legislative committee has started its work and will diligently try to amend the tax law pursuant to the recommendations of the convention, which were: The elimination of the present tax based on the seating capacity of theatres, the elimination of all taxes on children under 12 years of age, the addition of a tax of 1c. on each 5c. ticket for all over 12 years of age, and the elimination of or a proper definition of section 1007 of the tax law.

The convention voted the tax on 5-cent theatres as it was discovered that many theatres reduced admission to 5c. and in that way the government was deprived of income, besides materially hurting every theatre in competition where the prices were higher and the tax charged. The request to have the tax on children's tickets lifted was prompted by children's attendance having been cut in two. It was pointed out the industry would suffer in the future if children remained away. The tax on 5c. adult tickets will offset the loss on children's taxes.

The convention voted to ask the Director of the Mint to issue a 15c. coin and went on record against the daylight saving plan.

The ease with which the American Exhibitors' Association and the Exhibitors' League of America got together at this meeting was a surprise to the entire industry.

As a sequel it is probable the funds of the exposition held by the M. P. E. L. last July and attached by several of the seceding exhibitors will be released to be used in furthering the proposed legislation. It was found business all over the country is away off with the exception of cities near military cantonments, munition plants and steel mills.

Los Angeles Has New Kinema.

Los Angeles, Dec. 19.

The new Kinema theatre, operated by Emil and Oliver Kehrlein of Sacramento and Fresno, opened Saturday night with Geraldine Farar in "The Woman God Forgot." Cecil B. DeMille made the principal speech.

The house will play Artcraft and Paramount features.

Lillian Walker Goes with Crest.

Lillian Walker, whose picture, a photodramatization of David Graham Phillips' story, "The Grain of Dust," is now being state-righted, has signed a contract with Carle E. Carlton, president of Crest Pictures, to make four more productions.

She will start when the first of the four scenarios is determined upon.

SHERMAN SIGNING FARNUM.

Los Angeles, Dec. 19.

A contract has been virtually entered into by Dustin Farnum, to appear in films hereafter for Harry Sherman.

Before leaving for the east last week Mr. Sherman said he would present Mr. Farnum in big feature films.

"HUMAN FLY" CAUGHT.

Does publicity pay? Not always. A couple of months ago the Pathe Weekly showed some startling scenes of "the human fly," a man who climbed up the front of the St. Francis Hotel in San Francisco unaided by any appliances. His name is P. J. Linthicum, and word comes from Bakersfield, Cal., he has been arrested on information furnished by his wife, who was able to locate him through seeing his screen stunt.

Mrs. Linthicum alleges that some 12 months ago in San Antonio her husband attempted to strangle her and he was arrested, put in jail and escaped. Four months ago her three children disappeared, and her husband was believed to have kidnapped them.

EXPOSITION DOUBTFUL.

It is still possible that the Exposition conducted under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America may be declared off.

Paramount Select, and several other big concerns, have not as yet signed for space and others are threatening to withdraw unless all come in.

Fox and Pathe recently signed for space.

The exposition is slated to be held at the Grand Central Palace, Feb. 2-10.

RIVOLI, DEC. 27.

The Rivoli, the latest of Broadway's picture palaces, will open Dec. 27. The direction like the control of the house will be interlocked with the Rialto, since the latter's owners are also interested in the new house and Sam Rothapel will direct the policy of both. Charles Stewart will have charge of the house management, Hugo Reisenfeld will direct the music, Edwin Moscarv will be treasurer, and Hammish McLaurin will handle the publicity.

All are now acting similarly at the Rialto and all will have assistants to share in the added labor.

Th Rivoli will have for its first feature, Douglas Fairbanks in "The Modern Musketeer."

PICTURE WITHOUT TITLES.

The King-Bee Films Corp. is trying an experiment with their first picture made in California, "The Slave." It is believed to be funny enough, and the story so easy to follow without subtitles, they are going to release it in that shape.

Charles Dickson's Film Comedy Co.

Charles Dickson is organizing a company to produce two-reel comedies.

The first scenario will probably be made from Dickson's play, "Three Twins."

Official Film Under State Director.

Hartford, Dec. 19.

The Connecticut State Council of Defense has organized a division of moving pictures, which will have charge of the public exhibition of official United States government war films throughout the state. The council will pay Connecticut's share of the cost of making these film and the money required will be secured by benefit entertainments at which the war films will be shown.

Among the directors is William D. Aschough, manager of the Palace, and president of the Theatrical Managers' Association of Connecticut.

VARIETY

DISTRIBUTION COMBINATION ALMOST ASSURED AFTER JAN. 1

Several Picture Concerns Represented at Informal Conferences. Three Hundred and Twelve Features Yearly Would Be Controlled. Not All Big Firms Included. 'Saving "Overhead."

Just how immediate is the prospect of any sort of an "amalgamation" in the film industry cannot be forecasted, but there is a reasonable likelihood of a distribution alliance between a number of the important manufacturers shortly after the first of the year.

A number of conferences have been held and more are scheduled for this and next week with the object of formulating some definite plan of syndicating the bookings, each manufacturer retaining his identity.

Up to the present time seven important manufacturing and distributing concerns have been represented at the meetings, which have been informal and only discursive.

The layout thus far has been to have a single series of exchanges throughout the country with enough releases to be booked from them to supply full programs with daily changes of bills. The pooling of the distribution to have no effect upon the individuality of the respective manufacturers or to regulate prices.

The concerns represented at these meetings were Triangle, through Mr. Winik, with 52 features a year; World Film, Mr. Gradwell, 52; Pathe, Mr. Berst, 52; Universal and Bluebird, Mr. Powers, 52; Metro, Mr. Rowland, 52; First National Exhibitors' Circuit, Mr. Schwalbe, 26; Goldwyn, 26.

Such a line-up would give the combined exchanges a greater number of releases than any other possible distribution alliance.

John R. Freuler is reported to have written a number of other distributing concerns last week urging the necessity for some such amalgamation.

Unofficially it may be stated Paramount-Artcraft does not contemplate allying itself with any other distributors or manufacturers and William Fox has always been on record as exhibiting a disinclination to enter any kind of a film amalgamation.

Vitagraph is not mentioned in connection with the proposed distribution alliance, which gives rise to the supposition it is lined up with any other distribution it would probably pool with General Film.

W. G. Hodgkinson, it seems to be generally understood, will shortly absorb

control of General Film, if he has not already done so, and will sell to the local exchanges throughout the country a 49 per cent. interest in the respective territories, very much along the lines adopted by Lewis J. Selznick when he formed the Clara Kimball Young Co. Hodgkinson, it is stated, has a number of manufacturers' output to release through the General other than his announced Paralta pictures. They probably include the Kleine-Edison-Selig features.

William R. Hearst, who is to embark once more in the film production field shortly after the first of the year, will continue to release through Pathe.

The consensus of opinion in the film industry is that something must be done to reduce the "overhead" or a number of manufacturers will be swamped.

"SAVAGE" CLAIM DENIED.

Justice Giegerich has denied an application sought by Darcy & Wolford, Inc., to restrain Bluebird from releasing a photoplay under the name of "The Savage," claiming it is an infringement on a piece controlled by them of the same name.

The Justice holds the affidavits submitted on behalf of the defendant deny the plaintiff's play has become so known to the public as to give rise to any danger that the public will be misled.

The affidavits on behalf of plaintiff were held to be too general and too much in the nature of conclusions, instead of statements of facts. The motion was denied with leave to renew upon sufficient papers.

Lynch in New York Once Monthly.

S. A. Lynch, president of the Triangle Distributing Corp., will remain in Florida until after the first of the year, after which he will spend one week here in each month for the remainder of the winter.

Brockwell Divorce Suit Withdrawn.

Los Angeles, Dec. 19. Gladys Brockwell, film actress, has withdrawn her suit for divorce against Robert B. Broadwell.

The reason given is that her husband is now in military service. Broadwell was a picture director.

A. E. A. FILM MEMBERSHIP.

Men and women in pictures are being admitted to the Actors' Equity Association, but upon conditions imposed by the executive board some time ago. The condition is that the applicant, male or female, must have had at least two years' experience in individual acting on the stage of the spoken drama.

Secretary Howard Kyle says that within the past year the legal department of the Equity had disposed of numerous cases wherein film players, members of the organization, had been saved thousands of dollars by advised action.

KALEM STOPS.

With the release of last Wednesday Kalem suspended manufacturing indefinitely. While no reason was given, it is understood the action was taken because the General, through which Kalem was releasing, did not pass the war tax on to the exhibitor.

The Kalem is one of the oldest companies in the business, an original licensee of the Motion Picture Patents Co. in the General Film Co.

ANOTHER SHUBERT FILM.

"The Woman Eternal" will be the next release of the Shubert-Hammerstein film combination, incorporated as the Advance. Its second, "The Battle Cry," has been finished. The first feature put out by the Advance was "The Co-Respondent," sold outright for a profit.

Ralph Ince is directing the Advance films.

NEW COLORED PICTURES.

Boston, Dec. 19. Under the title of "The New Lure of the Yukon," the latest in color process pictures will be shown at Tremont Temple beginning Jan. 7.

These films are made by the Prizma Company and are said to hold natural colors projected upon the screen through the ordinary projection machines.

The pictures are the takings of Dr. S. L. Sugden, who will lecture during the show and who is one of a number of directors sent afield by Prizma. Dr. Sugden had his own series of Alaskan pictures in New York last season, but not in color.

RECOVERED FROM BURNS.

Florence Atkinson, who played the heavy in "The Marionettes" with Clara Kimball Young, has recovered from the accident in her dressing room, which might have burnt her to death but for the quick action and nerve of Miss Young and Emile Chautard.

Triangle Adds Trio of Players.

Wallace McDonald has been added to the Triangle players. Two other artists just signed are Jean Hersholt and Marion Skinner.

PLAYERS' CHANGES.

Numerous changes of players from one film company to another have taken place recently, the biggest perhaps being that of the William S. Hart and Charles Ray shift to the Paramount banner.

Herbert S. Rawlinson, long a Universal star, will hereafter be starred in new features manufactured by the Overland.

Helen Holmes, for years doing thrillers in "railroad serials," has severed connections with the Mutual and is reported as planning five-part features under the direction of her husband. Miss Holmes was with the Kalem forces for a long time.

Bessie Love is now allied with the Pathe forces and also for the new year will be Frank Keenan, Bryant Washburn and Fanny Ward.

DWAN DIRECTING FAIRBANKS.

John Emerson, director, and Anita Loos, scenario writer, have severed connection with the Douglas Fairbanks Film Corporation, returning to New York. They have made no other connection up to the present time.

At the time of the formation of the Fairbanks Company Emerson held some of the stock, and it is believed he still retains his financial interest in the corporation.

Allan Dwan is now directing Fairbanks. His first Fairbanks release will be "A Modern Musketeer."

BRYAN CUTS '8 BELLS.'

While his wife was recovering from an operation in a New York hospital last week, Vincent Bryan, who kept her constant company, filled in his leisure time by cutting down the Byrne Brothers' features of "Eight Bells," from eight to five reels.

At the same time Mr. Bryan wrote all of the titles for the pictures, which was made by the Inter-Ocean. It is the film reproduction of the scenarioed story of the Byrne Brothers' pantomime comedy of the speaking stage.

FORMING COMBINATION.

The M. H. Hoffman Four Squares Co., W. H. Clune and two other producers and distributors are reported to be forming a combination of interests.

Adolf No Longer With Fox.

Director John Adolfi resigned Dec. 15, after an engagement of two years with Fox. He had been engaged in producing the new Fox-Kellermann sea spectacle since last June.

Scenario Writer for Norma Talmadge.

Joseph M. Schenck has entered into an agreement with Carlyle Moore, author of "Stop Thief," to write scenarios for Norma Talmadge.

His first photoplay for the young star is "By Right of Purchase," which will be put into production at once.

A TOP-LINE ACT SPINNING AROUND THE WORLD



INTERNATIONAL FAVORITES

Direction, FRANK EVANS
Next Week (Dec. 24)—Keith's, Providence, R. I.

IN ORIGINAL GOWNS AND SONGS

Frances Cornell

"THE PINT SIZE PAIR"

LAURIE and BRONSON
IN "LETTERS"

Want to tell you
PIRATES
to KEEP OFF
our material—Final warning.
And if you don't—you will.

My week-end leap from Louisville, Ky., to Columbia, S. C., is the most interesting item I can think of for this week.

Itinerary
Leave Sunday at Louisville
Leave Louisville Sunday, 2:25 A. M.
Arrive Nashville Sunday, 7:50 A. M.
Leave Nashville Sunday, 8:30 A. M.
Ride all day
Arrive Atlanta, Ga., 6:35 P. M.
Leave Atlanta, Ga., 8:35 P. M.
Arrive Augusta, Ga., 1:45 A. M. (Monday)
Leave Augusta, Ga., 6:40 A. M.
Arrive Airline Junction, 8:40 A. M.
Leave Airline Junction, 8:55 A. M.
Arrive Columbia, S. C., 10 A. M.
Mileage, 689 miles.
Third time through Atlanta without playing there.
Played Augusta, though.
Such is life in the Sunny South.

Edward Marshall
Tourist Chalkologist

A Merry Christmas
and
Happy New Year

To All My Friends
BOBBY "UKE" HENSHAW



BROWN and CARSTENS
"NINE MINUTES OF ZYLTONISM"
Direction, CHAS. WILSHIN



A doctor must be courteous to acquire patients. Then it takes a heap of patience to expect some of the bills.

BILLY BEARD

"The Party from the South"

Principal Canadian
A. G. Field's Ministry
Eastern Rep. PETE MACK
Western Rep. SIMON AGENCY

Save Your Old Silk Hats.

Wonder will they answer when we write?
McCormack and Wallace, Holden and Harrison on the W. V. M. A. time. I am teaching Tom Moore to play pool, while Mae takes Stella and Jerry to the movies. "Who is Jerry?"

Nolan and Nolan

Have a lot to account for.
Malvern, L. I.
"We will have them in Freeport before the summer," says Tom.
Received a letter from our friend, Ben Jule. He is now at Camp Lewis doing his bit for Uncle Sam and Mae doing her bit, sewing and knitting for the soldiers. She belongs to the S. W. W. R.
All Chalked Up
NORMAN JEFFERIES
FRANK DONNELLY
Personal Direction, LESTER JEFFERIES



The Original Arleys

Booked Solid
W. V. M. A.
Direction,
YATES & EARL



FRED DUPREZ

SAYS
That great British institution, pantomime, has got me at last. Playing Mifflins in "Jack and the Beanstalk" at the King's Theatre, Edinburgh, Scotland. What next?

American Representative SAM BAERWITZ 1493 Broadway New York

WHEN --
YOU travel all night to get TO your next stand and you are ALL tired out and EVERYTHING and you get in just IN time to rehearse your music WITH the leader at the piano on THE stage behind some scenery. AND the stage manager tells you TO hurry up and get ready because YOU are on next and there are just THREE dressing rooms on the stage FLOOR and one is the prop room and ONE is the stage manager's room AND one is just a room for the BOYS TO rest in between shows and you ask WHERE do we dress and he says three FLIGHTS up on the O. P. side. Wouldn't It Get Your GOAT?

DOLLY GREY and BERT HYRON.

POLDI LONG

PRESENTS

LONG TACK

SAM CO.

The Celestial Wonder Workers
Booked Solid

We wish all our Friends a MERRY MERRY CHRISTMAS and a HAPPY NEW YEAR—this goes for JACK LAIT, too. Although we have not had the pleasure of meeting JACK, personally, still we feel we know him from reading his various articles in the money Newspapers throughout the country this past couple of years, and of all the stories he ever penned the one we thought the best appeared in last week's issue of "Variety" under the heading, CHICAGO CORRESPONDENCE, and if we ever catch JACK in Philadelphia we will treat him to the finest bowl of PEPPER POT in the land, and we mean it, too.

Jim and Marion HARKINS

Direction, NORMAN JEFFERIES

Christmas' Week—Orpheum, Memphis
New Year's Week—Orpheum, New Orleans

Small Timers' Conclusion

After Being BULLED Into BREAK-INS FOR SEVEN YEARS

I GUESS

the only way I'll ever get into a Two-A-Day House is to join an orchestra in a Keith Theatre

FORREST and CHURCH

Doing Nicely
Direction, MARK LEVY
Somewhere in the West

What is NOISIER than a COONSHOUTER REHEARSING with a

JAZZ BAND

Ans.—Two Hoofers practising on a Tin Roof
"Fortyfellowsforty"

ARTHUR MADDEN

"The Uncanned Cloggit"
Loew Circuit Direction, MARK LEVY

ADD "RELEASED"

What's the best way to raise cabbage? With a knife and fork.
What's the best way to save gas bills? Paste them in a scrap-book.
What kind of a hen lays the longest? A dead hen.
I played Annie Laurie for three weeks.
That's nothing: I played the Stars and Stripes Forever.
Did you ever catch your husband flirting? Yes, that's the way I did catch him.
Did you ever hear about the two holes in our back yard? Well, well.
Did your husband leave you much? Nearly every night.

FENTON and GREEN
You can't feel a horsefly.

FARM THEATRE

Rooster opened with familiar routine. Worm (contortionist) took two bends and was followed by Early Bird who cleaned up.
Horse and Mule got by with strong act.
Morris Golden did a paper tearing act in special set, accompanied by spiders and horse flies.
Tie and Saw should clean up but they are sure of a route.
Broncho and Bee (buck and wing), novel illusion finish. Broncho switches tail. Bee disappears. Broncho disappears.
Old Tree, accompanied by Wind (whistling act). Only one laugh.
Setting Sun closed successfully. Night act, good color effects but lacking aesthetism.

MORRIS GOLDEN



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.

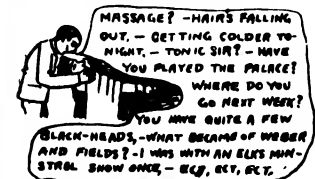


THE KID'S LAST FIGHT!

With apologies to my pals, KENO & GREENY. Sunday I got mixed up with a collie while three-sheeting in Auburn-dale, and now I have a bum eye and a few scratches. The other guy went home lame. Our Guy and James were at the ring side. Frances was at the tub and wringer side (clean stuff). The Kids last fight, etc., etc.

OSWALD.
P. S.—Say Joe! Do you think I am savage enough for "Savage" now?

PESTS No. 9
THE PHONOGRAPHIC BARBER



WALTER WEEMS.
Next Week ALHAMBRA.

KNAPP AND CORNALLA

Next Week (Dec. 24),
De Kalb, Brooklyn, and
American, New York City



PAULINE SAXON

SAYS
Some people purchase Christmas gifts
With all the money that
they've saved.
While other very stylish
folks
Just have their Christmas
cards engraved!

BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

2-White Steppers--2
Study in White
Direction, CHAS. FITZPATRICK

H. BART McHUGH Presents
EL. BRENDL and FLO BERT
"Waiting for Her"

SAM ADAMS and GRIFFITH
"A MUSIC LESSON"
Director, FRANK EVANS

ADELE JASON
Featured in PEPPE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

At B. F. Keith's Palace This Week

(December 17)

Holding down the most difficult spot on the bill.

Opening intermission and scoring SENSATIONAL HIT.
Assisted by TED SHAPIRO at the piano.

"The juvenile light comedian with the 100 horse-power personality."
WALTER J. KINGSLEY.

FRANK

By ALAN DALE

Parting such sweet sorrow? How absurd! Why, parting is awfully jolly, as Sarah Bernhardt understands it. It means simply "Be good until I see you again, which will be as soon as possible." Parting such sweet sorrow? Stuff and nonsense!

Once again Sarah is saying good-bye, and at the Palace Theatre, where she bade one of her fond farewells about four years ago. She calls the present function her "farewell to the United States," which sounds disagreeably final. But, unfortunately, we know our Sarah. She will be saying farewell to our grandchildren in the distant future. Curious, undaunted Sarah, snapping her finger at old Father Time! And by-the-by, that old reprobate, Father Time, must feel somewhat foolish as Sarah triumphs over him and makes him look so gorgeously foolish.

At the Palace yesterday Sarah followed Frank Carter, who finished handspringing all over the stage a few minutes before she appeared. Possibly Sarah watched him from the wings and enjoyed his performance. I'm sure that it would appeal to her, as it would to all youth.



This is the second time being chosen to appear on the bill with Mme. Bernhardt—once before at COLISEUM, LONDON, ENGLAND—"and I consider it a great honor."

CARTER

Just engaged by FLO ZIEGFELD to be one of the features of the NEW "MIDNIGHT FROLIC" opening about New Year's.

MR. GOLDING, Manager, Palace, Newark, said: "Have played every good single man act this season. So far Frank Carter the peer of them all."



VARIETY

VOL. XLIX, No. 5

NEW YORK CITY, FRIDAY, DECEMBER 28, 1917

PRICE TEN CENTS



MARTELLE
FULTON THEATER, NEW YORK
"WORDS AND MUSIC"

VARIETY



CLARA KIMBALL YOUNG

AND HER OWN COMPANY IN HER LATEST RELEASE

"THE MARIONETTES"

Distributed by **SELECT PICTURE CORPORATION**

VARIETY

VOL. XLIX, No. 5

NEW YORK CITY, FRIDAY, DECEMBER 28, 1917

PRICE TEN CENTS

LONDON THEATRE RENTALS UP; BIG BUSINESS FOR ALL SHOWS

House Shortage Worrying English Managers. Many Productions Planned for Next Three Months. Box Office Reports on Attractions Current in British Capital. Even Failures Making Money.

London, Dec. 15.

There is a general bit of campaigning on here among the managers who are all trying to secure as many theatres as possible. War conditions do not permit of the building of new theatres and the city is very badly off for the want of houses in addition to those operating. With all of the producers bidding against each other the rents are leaping.

Business is so good there is not a theatre available, and even the accepted failures are making money. A couple of managers have come to the front very rapidly in the last year in the West End. Gilbert Miller has recently produced two hits, J. L. Sacks is to do several new pieces which he secured the rights for in the States.

Any number of new productions scheduled for London between now and March. "The Beauty Spot," which Alfred Butt is producing, is due to open shortly at the Gaiety. The cast includes Regine Flory and Tom McNaughton and is slated for the Gaiety. "The Nut" produced by Laurillard & Grounith, with Leslie Henson, opens at the Prince of Wales.

The Drury Lane is to have the usual big show, but this year instead of the regular Christmas panto, the attraction is to be more or less of a musical play. All of the prominent stars are lined up under contract for the Drury Lane holiday engagement, and practically every theatre in the West End loses either its leading comedian or principal woman who will go over to Drury Lane for eight or ten weeks.

There has been a lack of initiative displayed in the management of the house this year. The renting of it for Grand Opera and pictures has evidently been a mistake for the Directors' report shows a loss of \$25,000 for this year. This may be made up with the big Christmas show.

It looks as though the Palace has been re-established with the advent of "Pamela." Lily Elsie in retirement for a few years returned in this piece, which also has G. P. Huntley. The Palace was formerly the leading vaude-

ville theatre but for the past four years has been given over to revue entertainment, more or less of a failure for two years.

It is generally understood Gilbert Miller and Alfred Butt have "Very Good Eddie" in rehearsal with an English cast. "Nothing But the Truth" is being cast by the same management and will go in rehearsal shortly.

Of the other new productions to be staged there is a musical piece which Andre Charlot is rehearsing with Gertrude Millar, Alfred Lester and Blanche Tomlin. To all intent it is to be brought out at the Prince of Wales' about the end of March. J. L. Sacks has in preparation "The Lilac Domino" with an American cast headed by Frank Lalor. The English players in the company are Clara Butterworth, the prima donna, and the baritone, Jameson Dodds. Sacks is to produce "Going Up" sometime in April.

The estimated business in London for the week ending Dec. 7 is as follows:

"Chu Chin Chow" (His Majesty's). Second year. It has recently been successfully produced in New York. Last week £2,400 (\$12,000).

"The Boy" (Adelphi) (W. H. Berry). The old farce of "The Magistrate" turned into a musical show. Average about £2,500 (\$12,500) a week.

"The Maid of the Mountains" (Daly's) (Jose Collins and Lauri de Frece). Comic opera. 370th performance. Last week's business £2,000 (\$10,000). The show has made more money than "The Merry Widow." Expect it will run until late in January.

"Theodore & Co." (Gaiety) (Leslie Henson). Closed after running for 15 months. Lease ran out. Last week £1,800 (\$9,000).

"Carminette" (Princess's) (Delysia and Morton). Operetta, transferred from Prince of Wales's. Last week before transferring, £1,840 (\$9,200).

"Arlette" (Shaftesbury) (Joseph Coyne and Winifred Barnes). 17th week. Last week, £2,275 (\$11,375).

"Round the Map" (Alhambra) (Nelson Keys, Violet Lorraine and Alfred Lester). Closes end of January. Run of six months, big losses.

"Here and There" (Empire) (Ethel
(Continued on page 4.)

CENTURY BUY, ONE MORE WEEK.

The agency men have extended their "buy" at the Century for an additional week for "Miss 1917." The present buy ends this Saturday night. The reason for the agencies taking the extra seats was that they wanted to have them on sale for the New Year's Eve performance.

Many rumors about the Century and the future of "Miss 1917." Last week late another one of those mysterious and unauthorized notes was received by the dramatic editors regarding the leaving of Elsie Janis and intimating that the theatre would close either Jan. 5 or 12. This impression became rather general with the members of the company but Florenz Ziegfeld stated it was not the intention of the management to close.

Including this week the Century has been practically guaranteed \$7,000 weekly by the agencies. Next week their contribution will be under that figure.

Various reports say the Century in the first month of the current season was \$67,000 loser, this amount being split between Otto Kahn and William K. Vanderbilt.

It would seem there is nothing left for the untown theatre in the event of the current policy really proving a failure, except for the directors to get together and move the opera there and dispose of the Metropolitan.

\$150,000 IN FILMS FOR STONE.

The amount agreed upon for Fred Stone to receive from Paramount for his 10 weeks' pictures next summer, is \$150,000. During that time Stone has obligated himself to complete three Paramount films, although the Paramount may only call upon him to do two.

It is understood Jack McKeon successfully promoted the engagement of Stone for pictures. McKeon, who has brought many of the big names into the film business, is said to have received \$10,000 from Paramount as his commission for the Stone deal.

"FOLLIES" CHICAGO RECORD.

Chicago, Dec. 24.
Ziegfeld, "Follies" opening Sunday at the Illinois will do \$27,000 gross here on the week, including premiums. It is a box office record for this city.

MOROSCO WITH K. & E.

Although reported Oliver Morosco would throw his legit bookings with the Shuberts, there is a report out he intends going with Klaw & Erlanger. There is said to have been a large sized consideration in the deal somewhere.

LeBLANG WANTS A CIRCUS.

There are all kinds of stories on the street as to Jess Willard's circus activities. Up to Christmas Day it was known Jess had gone on newspaper record as being ready to sell his circus interest.

When reported as ready to quit the "white top" activity, one of the first offers he received this week was from Joe LeBlang and brother, James, the New York ticket brokers, who wired a figure. The title "101 Ranch" is still the property of the Miller Brothers. It is not likely that Willard would sell his own name, as he is expected to hold onto that for prize ring fruits. Joe Miller is expected in New York within the next few days.

PROVIDENCE STOCK.

Providence, Dec. 24.
The opera house given up by the Shuberts in favor of the Majestic, will have stock, now being formed. The Rhode Island Amusement Co. will operate it.

The policy commences Jan. 7, with a 75 cents top admission. Percy Winter is to be director, William D. Walter leading man, and Alice Clements, leading woman.

Thomas L. Walsh is president of the operating company.

The Shuberts take possession of Emery's Majestic Jan. 1. It seats 2,500, cost \$400,000 and was opened last April. The Shuberts have a five-year lease with renewal. The first performance will be "Oh Boy" Jan. 7.

RISQUE MUSICAL COMEDY.

Paris, Dec. 24.
A new musical comedy, "La Petite Bonne d'Abraham" ("Abraham's Handmaid"), by Mouezy-Eon and Felix Gandera, music by Marcel Pollet, was given at the Theatre Edouard VII, Dec. 14, by Manager A. Franck. It went over nicely, though somewhat risqué.

Among those listed are Abel Tarride, Maurel, Mlles, Marguerite Deval, Lucienne Roger.

"BRAT" DRAWS AT \$1.

Chicago, Dec. 24.
"The Brat," with Maude Fulton, opening at the Colonial last Monday, did over \$7,000 during the week-before-Christmas, at a \$1 top scale.

Seattle's \$1,000,000 Amusement Park.

Seattle, Dec. 24.
Local capitalists have secured a tract of land on Vashon Island, half way between Seattle and Tacoma, to build a large amusement park, which will cost about \$1,000,000.

The Puget Sound Navigation Co., which operates several lines out of the city, is back of the project. Work on construction has already started.

IN PARIS

Paris, Dec. 10.

Following the very successful performances of Raymond Roze's "Jean of Arc," the Opera has commenced its season, presenting "Henry VIII" of C. Saint Saens, Dec. 1. Jacques Rouchet, the present manager (in commercial life a big perfumery producer) has given out his program, which sounds of large order and runs risks of not being fulfilled. Of course the repertoire with "Romeo et Juliette" and other popular musical comedies remains intact, in addition to which there is announced "Les Goyescas" by Granados, the Spanish composer killed by a Boche torpedo when the channel steamer "Sussex" was sunk in 1915; "Sodaka" by the Russian composer, Rimsky Korsakov; an oratorio, "Rebecca," by Cesar Franck; "Tragedie de Salome," of Florent Schmitt; "Ariane et Roma" of Massenet (revival); "St. Sebastien" by Claude Debussy; "Guercœur" of Magnard (who has been killed during the war); and a reproduction of Leo Delibes' ballet "Sylvia." March 19 next there will be a monster anniversary festival for Charles Gounod's "Faust," which was first produced March 19, 1859, at the Theatre Lyrique, Paris. On this occasion Camille Chevillard will conduct. "Le Legende de St. Christophe" of Vincent d'Indy, and "Antar" by late Gabriel Dupont, will not be produced until after the war.

P. Vernet, one of the authors of the triste piece "L'Autre Combat" at the Theatre Rejane, is no other than Worth, the Parisian dressmaker. The fourth act has now been suppressed, in anticipation of the other three following suit in the near future. "The 13th Chair" in French will follow.

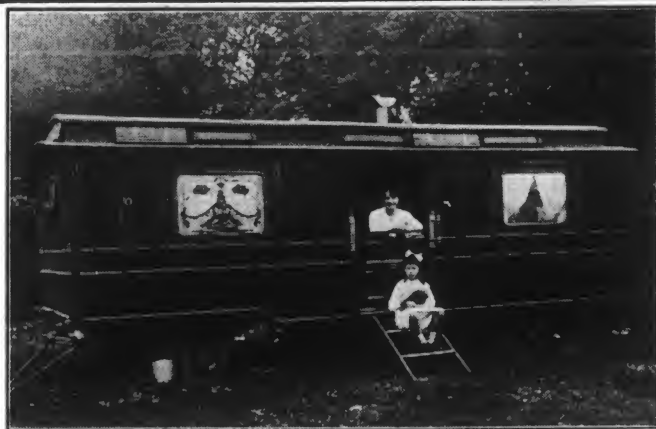
"Les Butors et la Finette," first announced as "La Finette," presented by F. Gemier (with the assistance of three other Parisian directors) is a success. It is a noble effort of a poet to allegorically portray in blank verse the brutal attack of the Prussians on peaceful France. The author was fortunate in interesting Madame Simone in his play, who was instrumental in forming the syndicate which produced the four acts at the Theatre Antoine. La Finette is a democratic princess (played by Mme. Simone) who lives in clover with her people. She represents France in the role. Among her retainers is a low individual named Buc (ungrateful part cleverly held by Gemier, who is a true artist). On a day of rejoicing the cannon is heard and the princess's grandmother (Leontine Massart) recognizes the sound, having heard it in 1870. It means invasion by the Huns. The entire population, rich and poor, immediately take arms to defend their precious garden, the fair land of France. The princess orders the dams to be opened to hamper the invaders, but due to the treachery of Buc this is not done. She is made prisoner by the "butors" and a leader (Defontaine) offers peace on arbitrary terms which is proudly declined. The princess, with the aid of Buc, is able to visit a grotto where she hopes to find means of opening the dykes and flood the country. Here Buc reveals himself in his true character of a spy and is killed. Then, assisted by her faithful gardener, Francoise—meaning the French people—(well acted by Jean Worms), the princess is able to release the water, and the enemy forced to retreat. She offers her hand in marriage to Francois and while some retainers follow up the foe others begin work to repair the damage done in the garden. Though written in blank verse (with about 2,000 lines for Mme. Simone alone), it is a long way from Shakespeare. Gemier and his associates must have spent a pile of money in mounting this poeti-

cal work by Porche, which is pleasing to the eye and ear and patriotic sentiments of our French friends. It elicited enthusiasm on the first night. Whether the paying public will endorse this verdict of the literary world remains to be seen.

Edmond Rostand has written a poem, which he has recited at the Comedie Francaise in favor of the French liberty loan now open for subscriptions. It is worthy of a poet of less talent than the author of "Cyrano de Bergerac." It is, as a matter of fact, a poor effusion, which he entitled "La Cloche" (the Bell) but why is not proven.

"The Girl from Chicago," a new operetta by G. Schmitt and Ray Valis, will be produced by Dufrenne at the Bouffes du Nord early in February, Henri Varne and Peggy Vere holding the leads.

The Merrills did not open in the local Alhambra bill, having experienced some difficulty in leaving England.



FRANK VAN HOVEN

Contrast this with the way I am living in England, with my home on the slopes of the Thames, and the bathhouse at the end of the garden. However, the years I spent in this traveling dog house and the miles we covered from tank town to tank town are not regretted, as they lead up to my present luxury. I had many enjoyable times in this old bus, although it was not laid out like a suite at the Carlton, and the cook stove was always on the blink, with a few other minor details which you can imagine when you take a look at the picture. Here's wishing all the Boys and Girls a Merry Yuletide and a Prosperous New Year.

Mme. Sorel, of the Comedie Francaise (s. v. p.) has obtained \$60 damages for libel from the author of a revue played in a cabaret here. She asked for \$2,000, alleging it too impudent for an artiste of the House of Moliere to be mulched in a small show.

With the approval of the Government the picture manufacturers in France have turned out several special films, now being exhibited, to explain the advantages and needs of the present "liberty" loan being floated. Such films are shown at all the cinema halls as an addition to the regular program. There is no picture which is particularly noteworthy, the idea having been taken up by the manufacturers too late to make any striking film.

Gaumont has just presented, at a private show in Paris, three more episodes of the famous Judex series, which are to be released in the near future. On the other hand, foreign films, mainly American, English and Italian, of which the large French manufacturers have secured concessions for this country, continue to be the principal features at the cinema shows.

AL DIAMOND KILLED.

London, Dec. 24.
Al Diamond, Hebrew comedian, has been killed in action in France.

"BEAUTY SPOT" OPENS.

London, Dec. 24.
Alfred Butt's production of "The Beauty Spot" was given its London premiere Dec. 22 at the Gaiety. It is a splendid production, with dainty costumes, a comely chorus, but the book is weak and lacks comedy. Tate's music is tuneful.

The piece is a triumph for Regine Flory, whose dancing, singing and virility created a furore. All things considered it will probably be a Gaiety success.

"13TH CHAIR" IN PARIS.

Paris, Dec. 24.
The French version of "The Thirteenth Chair," by Hanswick, deWattine and Gabrielle Dorziat, was produced at the Theatre Rejane Dec. 19 and favorably received.

The company recruited by Madame Rejane includes Abel Tarride, Armand Bernard, Monna Delza and Marguerite Caron.

PARIS FILM MAN DEAD.

Paris, Dec. 10.
Charles Mary a prominent picture renter here, recently died.

DOING FAIRLY.

Paris, Dec. 24.
A new operetta, produced at the

DIFFERENT SHOWS DAILY.

London, Dec. 24.
At the Strand, Arthur Aldin revived today (Dec. 24), for matinees only, "The Happy Family," a fairy play. "Wild Heather" is offered for evening performances.

After the holidays Albert de Courville, in association with Aldin, produces "Cheaters Cheated," not "The Butterfly Kiss," as announced.

EXTRA MATS THIS WEEK.

Paris, Dec. 24.
The police have given authorization for extra matinees to be given Dec. 24 and Dec. 31, besides Christmas and New Year's Days.

"WONDER TALES" PRODUCED.

London, Dec. 24.
At the Ambassadors Dec. 22, Charles B. Cochran and J. Fagan presented "The Wonder Tales," by Rose O'Neil and Ethel Welch, from Hawthorne's wonder book.

It is a delightful, artistic show, charmingly played by children and grown-ups.

"VANITY FAIR" ON TOUR.

London, Dec. 24.
"Vanity Fair" from the Palace, commenced its provincial tour at Bristol, with Kitty Collyer, Fred Bentley, George Hughes in the leading roles.

SOPRANO DEBUTS.

London, Dec. 24.
Violet Cressy, a prominent soprano, made her variety debut at Euston.

MISS DARRAGH DIES.

London, Dec. 24.
Miss Darragh, an accomplished actress, founder of the Liverpool Repertory theatre, died Dec. 16.

"THE PRODIGY" WEAK.

London, Dec. 24.
Charles Windermere presented at the Court Dec. 22 Estelle Burney's new comedy, "The Prodigy." It is not a strong play.

CYCLIST KILLED.

Paris, Dec. 24.
Petit Breton, a celebrated cyclist, was killed Dec. 20, in an automobile accident.

"Private Secretary" and Curtain Raiser.

London, Dec. 24.
At the Savoy "The Private Secretary" is revived for the holidays, evenings only. Charles Walcott and Nora Gregory are excellent in the leading roles.

It is preceded by a curtain raiser, "Doorsteps," a strong one-act play featuring Christine Silver.

Barrie's Comedy at Matinees.

London, Dec. 24.
Barrie's delightful comedy was revived at the Queen's Dec. 19 for matinees only. It is splendidly acted with Hilda Trevelyan in the title role.

The Queen was present for the first performance, which was given for the benefit of the Queen's Hospital for Sailors and Soldiers suffering facial injuries.

Peter Pan Opens at New Theatre.

London, Dec. 24.
At the New theatre Dion Boucicault has revived "Peter Pan" with Fay Compton as Peter.

Irving's "Waterloo" at Hall.

London, Dec. 24.
H. B. Irving is presenting "A Story of Waterloo" at the Victoria Palace.

"Charley's Aunt" Is Playing.

London, Dec. 24.
"Charley's Aunt" was revived for the holiday season at the St. James, Dec. 21.

Looking for London House.

London, Dec. 24.
Leonard Boyne is seeking a London theatre to produce a new play.

AFTER THE WAR---WHAT?

By WALTER C. KELLY
(THE VIRGINIA JUDGE)

Despite the bloody debauch through which the world is passing, there is no doubt that the above query is engaging the profound attention of the chancelleries of Europe and the Exchanges of the world. That there will be epoch-making changes in the political, social, artistic and industrial affairs of mankind must be patent to the most casual observer of the tragedy which for nearly four years has drained the resources of humanity in both blood and treasure, to what must be near the point of collapse, for many or all of the European belligerents.

Were it not for the international character of our profession, and the total absence of any standard code of ethics, we might readily adjust ourselves to the sudden change in economic conditions which must follow the close of hostilities along lines similar to that of either law or medicine. The rigid examinations and iron code of ethics set to govern admission and practice in these professions enable them to protect themselves thoroughly from any deluge of competition either at home or abroad.

The utter lack of any such safeguards in the theatrical profession will, after the war, undoubtedly result in a plethora of mediocrity both in America and England and her colonies consisting of thousands of young soldiers returning from their great adventure, no longer willing to resume the prosaic and well ordered business careers, or trade apprenticeships of pre-war days, and the halo with which waiting sweethearts will crown them, will result in more "bench acts" and "tango lizards" than the U. B. O. has ever dreamt of.

In addition to this, we may look for battalions of German acrobats with Swiss and French names, willing to do eight shows daily, room over a howling alley, dine in Greek restaurants, and travel by day coach from New York to Seattle. Trench Quartets, Red Cross nurses who have never smelled liniment, impoverished princes and heroes of doubtful title, mawkish hands-across-the-sea sketches all aided by living agents will, unless the powers that be in big time vaudeville prevent, give American audiences damning proof of the horrors of war.

Nor will England escape her share of this tragedy, much as she has suffered in the cause of liberty. She must prepare after peace to meet the heartless attack of a hoard of rag time singers, jazz band players, asthmatic serio-comics, and clever "boys from the west" whose efforts to entertain will make a Turkish assault seem to them tame and commonplace.

And here I would sound a note of warning to the legitimate and revue managers. William A. Brady, David Belasco and Al. H. Woods may well prepare to furnish butler parts to a thousand embryo Irvings and Messrs. Shubert, Dillingham, Cohen and Ziegfeld will do well to prepare for the reception of a "Death Battalion" of Russian ballerinas and ballet masters, who may now come laden with caviar and reeking of the odor of the steerage, without permission of His Imperial Majesty, Nick Romanoff.

The one streak of silver to this cloud of gloomy predictions lies in the fact that owing to food conditions in the Central Empires, we shall not be annoyed by any influx of monkey, bird and dog acts, they being mostly booked solid in the kitchens of Berlin.

I commend the perusal of this epistle to the English speaking members of our profession here and abroad, whether their labor be managerial, journalistic or artistic, and trust that unselfishness and good judgment on the part of all may result in a continuance of normal and prosperous condi-

tions after the dawn of peace, which will be mutually shared by all we dwellers in the "Land of Make-Believe."

GERTRUDE BARNES MARRIED.

The marriage about two months ago of Gertrude Barnes to Capt. George Lynch, U. S. A., occurred, although it has not been formally announced.

Capt. Lynch is stationed at Ft. Dix, N. J. Miss Barnes is continuing as a single act in vaudeville.

HERZ BANKRUPT.

Ralph Herz filed a petition in bankruptcy, Dec. 20, admitting liabilities of \$29,606 and assets of \$200.

Capt. James Churchill, of "Churchill's," holds a claim of \$1,000 which he invested in Herz's production, "Good Night Paul," and many members of the company are also listed as creditors. Lee Shubert is mentioned for \$500, as the balance due on a loan.

The Hotel Claridge has a claim for \$883 on a promissory note. Among others are: Elizabeth Murray, \$600; Audrey Maple, \$100; Frank Lalor, \$300; George Lawrence, \$275.

PLAYHOUSE PAYING TAX.

Chicago, Dec. 24.

The Playhouse will pay the war tax during the engagement of "The Man Who Stayed at Home." Prices range from 50 cents to \$2.

ISAACS SUIING.

Chicago, Feb. 26.

Mrs. Fanny Isaacs, of "The Broadway Frolics," at the Columbia last week, is suing her husband, William Isaacs, an actor, for divorce.

Judge Brothers intimated he would grant a decree.

Mary Anderson Starts Dec. 31.

The Mary Anderson theatre, Louisville, has had its opening for big time vaudeville postponed from Dec. 24 to next Monday. It will be booked by Johnny Collins.

Keith's, Louisville, holds to its present policy of three a day with bookings by Jule Delmar.



HAPPY NEW YEAR TO ALL MY FRIENDS
EAST AND WEST

LOU GIN YOKE

China's Original Prima Donna

Now on tour with LONG TACK SAM company.

COMING EAST SOON
AGENTS—Your attention!

RIVAL CLAIMS.

During the past week the rival legions have made claims of acquisitions to their producing forces, Klaw & Erlanger claiming A. H. Woods and the Shuberts claiming the Selwyns.

The Woods office sent out an announcement it would book with K. & E. or the Shuberts if a K. & E. house was not available, and the Woods announcement sounded very much like a "request notice," with the request likely made by K. & E. and Woods complying after he had phoned the Shuberts about it.

That the Selwyns should stand with the Shuberts might have been expected in view of the prevailing reports the Shuberts are about to take over and complete the new theatres on 42d street promoted by the Selwyns.

KELLERMANN'S "BIG SHOW."

Annette Kellermann's "Big Show" is the complete title given to the revue production by the diver which will be ready for vaudeville about Jan. 7, when it will take its initial plunge out of town.

The act will be in 10 scenes and carry 22 people, 16 of whom will appear upon the stage. Principally featured besides the star are Edward Makalif, Estelle House and Oliver C. Reese.

The billing matter will state the music for the production was furnished by Irving Berlin, Ted Snyder, Bert Grant, Joe Young and Sam Lewis.

The Kellermann act is expected to run 35 or 40 minutes.

BERNHARDT REACHES RECORD.

Mme. Bernhardt reached the house record of the Palace last week in the number of people visiting that theatre week before Xmas. The previous record was held by Bernhardt, who created it the last time there, when the scale of admission was increased for the engagement. This prevented last week equalling the former engagement in box office returns. The line for advance sale remained unbroken throughout last week.

Bernhardt remains at the Palace this week and next, when she leaves for Havana.

Following her as the tonline at the big house for week Jan. 7 will be Julian Eltinge.

PALACE AWARDED PRIZE.

B. F. Keith's Palace, New York, has been awarded the prize by the Liberty Loan Committee as the theater disposing of the most bonds during the recent drive.

Elmer F. Rogers, manager of the Palace, was untireless in his efforts during the campaign and brought the Palace's total to \$760,000.

The prize is a bronze tablet, which will decorate the lobby of the theatre.

"WIDOWS" MIXED MOVE.

Notwithstanding the "fight" is on, "The Grass Widow" moved from the Liberty (Klaw & Erlanger) Christmas Day to the Princess (Comstock & Gess). The C. & S. firm is supposed to be friendly with the Shuberts while one of the authors of the "Widow" show (Rennold Wolf) is an insistent admirer of Klaw & Erlanger.

WM. PARISH DEAD.

Paris, Dec. 24.

William Parish, circus owner, died in Madrid Dec. 12, aged 74.

Aaron Jones' Secretary Marrying.

Chicago, Dec. 24.

Hazel Levin, for nine years an invaluable secretary to Aaron Jones, has retired, to marry Sidney Goldman, manager for Goldwyn. They will wed in March.

Musicians Request Increase.

Paris, Dec. 24.

The Musicians' Syndicate met Dec. 21, requesting an increase of 40 cents a performance. The managers will probably agree to it.

MUST CALL OFF V. M. P. A. DINNER.

Through the publication of the date for a large banquet to be tendered the members of the National Vaudeville Artists by the Vaudeville Managers' Protective Association, at Boston, Jan. 2, with other dinners to follow in several cities, it was brought to the attention of the V. M. P. A. it was disobeying or intended to disobey all the regulations concerning conservation that had been issued from Washington.

At a hurried meeting held Monday upon the receipt of this information, the V. M. P. A. officials decided there was nothing to do but postpone the dates of the several banquets until such times as the tension in food and traffic permitted that they be given.

Accordingly the dinner announced for Boston was declared adjourned without any date, although the managers were especially desirous of holding the banquet in Boston Jan. 2, that being the anniversary date of the first dinner ever given artists by managers, held in the same city.

The National Vaudeville Artists was in receipt early this week of many applications for invitations to the Boston banquet, from acts expecting to play in the vicinity around the date. These will probably be duly informed of the enforced postponement.



ALEXANDER KIDS

HAPPY NEW YEAR

The most wonderful juvenile artists in the world, in a repertoire of novelty songs, dances and impersonations. The "Kids" are a feature act at all big time vaudeville houses, and as high-class entertainers have no equal in the profession.

Direction, HARRY WEBER.

BIGGEST XMAS EVE.

Late Monday it was reported that the sales for the evening performances in New York City that night were the heaviest of any Christmas Eve within the last five years. That night is usually a bad one for the theatres and the fact that business was good this year is taken by the majority of managers as being a very hopeful sign. The hotels and cut-rate agencies alike reported a record night.

ELTINGE HAS "FOLLIES" OFFER.

There is a chance Julian Eltinge will be a member of the next Ziegfeld "Follies" production. He has received a very flattering offer from Florenz Ziegfeld and is considering it.

SEBREE'S DIVORCED.

Chicago, Dec. 24.

Grace Seebree has been granted a divorce from Roy Seebree, formerly owner of the Saratoga Hotel. Three chorus girls were named as correspondents.

WRITING COLLIER'S NEXT.

Aaron Hoffman is at work on the next comedy in which William Collier is to star. The piece is entitled "Nothing But Lies," to be presented in a prolog, three acts and an epilog.

The title might suggest it is a sequel to "Nothing But the Truth," but the play is along different lines.

Ray West, Treasurer Alwoods.

Chicago, Dec. 24.

Ray West has been appointed treasurer of the new Alwoods theatre. He has been treasurer at the Olympic.

MILITARY SCHOOLS---AND BOYS

By ONE OF THE BOYS

Five years or more ago, parents sent their boys to military schools for the purpose of removing them from the city influence (at least mine did) and to take advantage of the regular routine of life such institutions offered, but since we declared war upon Germany the military schools have a different aspect. Men drafted or gone to officers' training camps are of two classes in the eyes of the government: those with previous military training and those without. The military advantage lies with the former. It is well known that every man who has had his military school training and is now in the service doesn't regret one day of his former life at a school where military science takes precedence over academic work. Of this

charge of the corps of cadets on the military end. Of the 13, the best known are St. John's, Manlius, N. Y.; Culver, Virginia Military Institute, and St. John's, Wisconsin.

An outline of St. John's (Manlius) schedule will give an idea of the life at all. The routine for a regular week or school day is 6:20 (morning), first call; 6:30, reveille (at which all boys have to report in company formation, except those taking shower baths, who sign a list to show where they are); 7:00, mess call for breakfast, with assembly five minutes later. From then until 7:45, a student has to himself. He can round up his books for the day's classes or go over into the barracks and tell about the studies he is unprepared for. The study periods in the morning are 50

quent cases, such as boys caught smoking, or going off post without permission. The officers have been in the school at least two years, and are in their third, but most boys receive commissions after being at the institution three years, sometimes four or five. Promotions are governed by the army officer detailed to the school, as are also reductions in rank. Generally a boy who shows any ability is a corporal in his second year. If there are vacancies through graduation or other causes, he sometimes draws a serjeancy, and so on until he is promoted to a lieutenantancy or captaincy.

Some years ago the punishment system at St. John's was meted out from a monthly list, with the number of demerits on it each boy had collected in that length of time. From one to 19 was considered in the first class, anything up to 40, the second, and over, the third. The boys were "sentenced" to walk every afternoon, from drill to parade what was known as the "bull ring." First-class boys were not required to "walk punishment," second-class pedaled out 15 minutes for every two demerits, and third-class, 15 for every demerit. The demerits were distributed for being absent from different formations, shoes not shined, room in disorder, and so forth. Also boys were liable to "arrest" for serious offences, smoking, drinking, or leaving post. The punishment for this was usually three days, in which the boy sentenced had his choice of one regular meal during the day. The other two were bread and water. No one was allowed to talk to a culprit under penalty of also suffering the same fate, and the "prisoner" was required to sleep in the room of the guard. Guard task generally fell to the junior corporal who is detailed for guard duty. This was changed every 24 hours.

The honor system is now employed. There is no more hitting the "bull ring," much to the sorrow of boys who have gone through it and are now lieutenants or captains. The boys still receive their demerits, if they warrant any, but are classed as first, second and third class privates, with certain privileges assigned to the first group.

The all round training takes in close order drill, extended order, signalling, handling of machine guns, trench digging, bayonet drill, target practice on a range and all formal ceremonies, parade, escort to the colors, garrison review, and so on. Classes in military science are held twice weekly for all cadets, with the boys in their last two years taking special courses in map making and "problems." The latter are put to practical use when the weather permits and are known as sham battles.

Government inspection is held once a year and at that time the officer from the War Department judges whether the school is entitled to the rank of "distinguished institution."

The corps of cadets at St. John's at present is divided into three companies, infantry, a troop (cavalry), and a band, the latter of 25, with the companies carrying 55 or more in a unit. For these companies are three officers, captain and two lieutenants, with the non-coms following down the list.

The boys (or young men) who left military schools to enter the officers' training camps received their commissions from the government, with about the only exceptions those rejected because of physical disability or extreme youth. Some boys at these camps received commissions though at school they were considered far below par in knowledge of military tactics, and this alone tells what an advantage military school or school military training would be in war times.

There has been some Congressional talk about taking the boys from the military schools and sending them to camp to train men drafted. It is true there are boys in the schools averaging in years not over 18 at the most, but they have proven their worth by

assisting in training. The Syracuse University student body, when that college undertook the task of whipping its men into shape, was aided by St. John cadets, and this example is of but one school. There are any number of ways these boys may be utilized by the government. It appears almost certain if the war continues much longer, Washington will make full use of the boys' military knowledge, which was recognized as superior to that of the National Guard officers at the declaration of war.

Boys attending military schools for a year or more have an advantage over the civilian-soldier, not only in chances of promotion but in ability to take care of themselves in the field. It would be no loss to the boy now 17 to enter a "distinguished institution." If the war lasts long enough he will have to go to the front with the rest of the men, and the military school training will be of exceptional value to him. *Skigie.*

REVUE OPENS "COLD."

Following the custom of previous years "The Cohan Revue" will open "cold" in New York next Monday night.

The same evening there will be a new "Frolic" staged atop of the Amsterdam.

LONDON SHOWS.

(Continued from page 1.)

Levey, Lew Kelly, Riggs and Witchie). Opened Dec. 1. Not successful. Lew Kelly, if given more work, would have perhaps carried the show. Riggs & Witchie, American dancing team, at present the hit over everybody. About £1,800 (\$9,000). Practically a failure at that house.

"Zig-Zag" (Hippodrome) (George Robey). Second edition. Nearing end of a year's run. Will be finished in January. Robey goes to the Alhambra. Has played to an average of about £4,000. Now playing about £2,500 (\$12,500).

"Cheep" (Vaudeville). Played a year to capacity, a small one. About £1,600 (\$8,000) per week. Lee White and Clay Smith left last week. Business slumped in consequence.

"Bubbly" (Comedy). Since beginning of year to capacity business of about £1,800 (\$9,000) a week. Since the cast changed business dropped. Still good for another month or so.

"Seven Days' Leave" (Lyceum). Military melodrama. Great popular success. Cheap prices. Averages about £3,000 (\$15,000).

"Romance" (Lyric) (Doris Keane). Record run for London.

"The Yellow Ticket" (Playhouse) (Gladys Cooper). Only fair.

"Brewster's Millions" (Queen's) (Revival).

"The Saving Grace" (Garrick) (Chas. Hawtrey). Big success. £2,000 (\$10,000) last week.

"The Willow Tree" (Globe) (Renee Kelly). Not a success, but owing to general theatrical conditions being good, is just paying.

"General Post" (Haymarket). Still running to good business, but soon to leave.

"Dear Brutus" (Wyndham's) (Gerald du Maurier). A Barrie play. Not so successful as was expected. Barrie's and du Maurier's reputation will keep it alive for some time.

"Trelawny of the Wells" (New Theatre) (Revival). Just closed.

"Inside the Lines" (Apollo). Closes end of February. Very good business. Average £1,800 (\$9,000) during run.

"Little Bit of Fluff" (Criterion). Failure in New York. Now in its third year here.

"The 13th Chair" (Duke of York) (Mrs. Patrick Campbell). Would not have been a financial success but for Mrs. Campbell. About £2,000 (\$10,000) a week.

"Wild Heather" (Strand) (Lyn Harding and Edyth Goodall). Not a success. Paying business only.



HELEN TRIX and SISTER

Starring in Vaudeville

Kelth's Bushwick Theatre this (Xmas) week.

Direction, MAY TULLY & ROSALIE STEWART.

latter fact there can be no doubt and with the country now at war, the soldier schools for boys are giving still more time to drills and "science" classes.

The benefits of a school of this kind are numerous. It teaches a boy the tactics of the army and impresses upon him the mastery of self, discipline, and may give the ability to command. By watching a body of boys or men at drill, it is quickly detected whether the officer in command has had experience in ordering men about. No company, platoon, nor squad is going to drill behind a man who gives a command as though asking a favor. This is promptly discovered at these schools. After a boy has been there for perhaps a term, if given a squad of boys to command he at least knows what to do with them, and how to do it, as far as close order drill is concerned. It is, however, up to the cadet himself. If he takes an interest, there is nothing he can't do. If he doesn't, he is easily "shown up" by simply placing him in front of a detachment and told to drill them.

There are 13 military schools for boys in the country that are recognized as "distinguished institutions" (although privately owned) by the government and these are equipped with the regulation Springfield rifle used in the army. To each one is detailed a regular army officer in full

minutes long. There are five of these. Mess call is again sounded for lunch at 12, with classes resumed at one. Forty-five minute classes prevail after the lunch period. There are two, taking the schedule to 2:30.

Ten minutes after classes are dismissed, drill call is sounded. The orders for drill are read at mess formation at noon. Every boy then knows how to equip himself and there is no delay when assembly sounds. Drill lasts for one hour, after which the boys do as they please for the remainder of the afternoon. This time is used for going out to practice for varsity teams and other athletics.

At 5:40 first call is bugled for parade, held outdoors, weather permitting, and if not, in a large assembly room, after which the companies march to mess. Following, 15 minutes are allowed for the boys to go to their rooms, before "quarters" is blown and the study hour commences. The "hour" runs from 6:45 to 9:10, and there are but ten minutes during this time with nothing to do. Everyone, except officers, must be in their rooms at 9:20. Taps is sounded 10 minutes later. First sergeants have half-hour privilege on "lights," and officers up to 11 o'clock.

The school is run upon a self-government plan, with the officers holding meetings for judgment in delin-

YEAR IN LEGITIMATE

What will the new year bring? That is the question uppermost with the manager, producer and actor alike as the close of the 1917 portion of the season of '17-'18 faces them. So many things have crowded into the last two months there is hardly any one who isn't watching and with more or less apprehension.

'16-'17 was a whale of a season for the theatre. Every one prospered, and it carried into the first months of the current season. The managers and producers started the theatres a full month earlier this year. For three months they prospered, but with November came that slump, that shattered all previous records in the history of the theatre.

The "slump" was the sole topic during November, and with it came talk about a cut in salaries, but before there could be an understanding among managers regarding a sweeping slash

wins at the ratio of two to one, the contract being about the only welcome gift.

The Klaw & Erlanger-Shubert revival of their battle by formal declarations of war is too recent, but there were other theatrical events of importance during the early months. One of them was the number of plays held over from last season running through the summer. When the new season dawned in August six attractions had withstood the summer strain. Three were musical and three dramas. Of the former, "Oh Boy" is still running, with "Hitchy Koo" out but a few weeks ago. The third was "The Passing Show of 1917" at the Winter Garden, which the house management held on at that house past its usual time. The dramatic attractions were "The Man Who Came Back," at the Playhouse; "Turn to the Right," Gaiety, and "The 13th Chair," 48th Street.



EILEEN FLEURY

GREETINGS. Know All Men by These Presents: That I, Lawrence Johnston, am the man who discovered Eileen Fleury in the jungles of Australia and brought her to America, where she is going to become a star. A big Chicago critic, after hearing Miss Fleury sing, told me that she is for production. I know it, that's why I brought her here.

As for myself, I still say this: Four years ago, at the Palace theatre, Chicago, "Variety" said: "As a Ventriquist, Johnston is a marvel, and if he had an act away from the others he would be a leader of them all." Well, Brethren, I have that act now, and it's fully copyrighted, please remember that fact.

Respectfully,

LAWRENCE JOHNSTON.

(Eileen Fleury is under my exclusive management.)



LAWRENCE JOHNSTON

on the payroll came the Klaw & Erlanger-Shubert split.

Since the season opened in New York, Aug. 6, with "Mary's Ankle," there were presented up to and including Dec. 22 exactly 75 productions. Of these 36 are in the storehouse, 29 are still current on Broadway and 10 are touring. Of the 29 remaining there are really less than a dozen counted as real successes. The others are just holding on and hoping for the best.

Of the 75 productions two were out and out farces, 21 comedies, 29 dramas, 19 musical shows, three revivals and "Chu Chin Chow." (The latter defies classification, being a combination of spectacle, drama, comedy and musical comedy.)

The play crop sprouted during the early months as follows: Aug., 15; Sept., 18; Oct., 18; Nov., 15, and Dec., 9. The month recording the most failures was October, for of the plays produced that month 13 have been sent to the camphor and moth balls.

The road was but a reflection of the Broadway condition. Out of town the early season also started like a winner, and the Pacific Coast territory looked very good, but when the slump hit the bigger cities the road suffered as well. Late last week the managers of touring shows were figuring on bringing in practically all of their attractions and leaving the outlying cities and towns with mighty few shows after the first of the year.

1917 has brought a number of gifts to the profession, some welcome, but for the majority unwelcome. The theatre has been presented with the war tax; the manager with the "slump," and the actor with the equitable contract. In this case unwelcome

Another noteworthy matter was the number of authoresses successful in having their plays produced. During the last year the opposite sex has made considerable of a mark in writing for the theatre. It is also necessary to mention the stars who failed to attract business. The early season was really remarkable for this feature alone, for in rapid succession Billie Burke, Henry Miller, William Faversham, Marie Doro, Robert Hilliard, Wilton Lackaye, Ann Murdock and Grace George all opened and closed after a brief attempt to attract patronage.

The advent of the \$3 top scale was another questionable achievement. With the announcements for the regular season came the news the Globe, for the Fred Stone show; the Winter Garden, for "Doing Our Bit," and the Century, for "Miss 1917" would charge \$3 top. The Globe and Century have maintained that price, the Winter Garden discontinuing and returning to \$2.50 after two weeks' try-out. At the Century the increase has proven a handicap, while at the Globe the public has been cheerfully paying the full \$3 tariff.

The innovation of a sliding scale of prices for various nights in the week is being tried out at present by Arthur Hopkins at the Plymouth, where he is charging \$1 and \$1.50 for the lower floor seats during the first half of the week and \$2 during the last three days for "The Gypsy Trail," a success.

With the possibility of the Government taking a hand in the regulation of the theatres to the extent of limiting the number of performances to be played, etc., the outlook for the coming half of this season is not as bright as it could be.

Fred.

THE N. V. A. "DRIVE"

Any attempt to individually summarize the advance of the National Vaudeville Artists, the infant organization of vaudeville and its allied interests, would be futile for the forward "drive" during the past year is a matter of record that would only stand registration in book form.

Under the capable direction of Secretary Henry Chesterfield, the society has jumped ahead in proportion from the meagre size of a pigmy to the height of a massive giant, with its membership lifted from a few hundred to the 10,000 point and over. This move was of course made possible through the cooperation of the Vaudeville Managers' Protective Association, for the latter organization will not officially sanction the vaudeville engagement of a non-member, and arrangements have been finally perfected whereby a checking-up system will be employed to insure the enrollment of all active vaudevillians on the N. V. A. membership list.

With its membership practically insured, the N. V. A. executive began a carefully prepared routine of eliminating a number of the minor evils existing in the profession, and through the cooperation agreement with the managerial association this work was made decidedly easy. It was self-evident to the executives of both organizations that the above mentioned agreement must be exercised to keep the artists' society intact, and with large numbers to deal with it was equally evident that the minor abuses be first eradicated.

The colossal abuse and the one most frequently mentioned in complaints dealt primarily with contracts. Accordingly, at a mid-season meeting the managers finally determined to partially waive their own interests and perfected and issued a contract styled the N. V. A. contract which did not carry the cancellation clause and bound both parties to either play as arranged or pay liquidated damages to the amount of the salary agreed upon. Several instances quickly arose where the good faith of the managers was tested and through the natural organization proceeding applied by Pat Casey, general manager of the V. M. P. A., the artists received their full compensation. Shortly the complaints began to dwindle and within the past nine weeks only one contract violation has been received and in that the act was at fault (having signed with a producing firm). For cancelling a vaudeville engagement to begin rehearsal the act was instructed to pay the liquidated damage sum, which it promptly did.

The second abuse taken up dealt with the reckless transportation of acts from one city to another, in many instances causing an actual loss of practically the entire week's salary to the act. Notices were issued to all artists' representatives by the various circuits listed as V. M. P. A. members that in all instances where a date was shifted as a result of negligence on the representative's part, that individual would be forced to pay the difference in expense caused the artist. In instances where booking conditions made the shift necessary by the booking office, the office agreed to pay it. But two cases arose under this ruling and both were properly adjusted by the artists' representative standing the loss. But had the order not been passed the condition would have probably remained unchanged, while with the ruling in force both the representatives and the office bookers exercise the proper caution to prevent such cases.

The six-sevenths and seven-sevenths salary question also came under the V. M. P. A. ban and hereafter acts

will not be requested to play six days in one town and one day in an adjoining town (or seven days for a six-day stand) for a single week's salary. The six-day towns will pay full salary for six days and the one-day towns will be required to pay the acts pro-rata.

The latest angle covered under the cooperative agreement deals with the binding of artists for long periods. Several artists' representatives found it profitable to sign an act for a term of years and after booking the act in vaudeville for a brief season, continued collecting commissions on production work procured by the artist direct. The United Booking Offices ruled a few weeks ago that no artist shall be signed by a representative franchised by that agency for a term longer than one year. And such representatives may be changed at the artist's request provided the artist feels he or she is not receiving proper attention in the manner of business representation by the agent in question.

The question of material rights had been a bugaboo to Secretary Chesterfield, but he has been tireless in his efforts to adjust the petty wrangles anent prior rights to lines, "bits," songs and in some cases entire scripts. Such complaints are taken up at joint committee meetings between the V. M. P. A. and N. V. A. executives and a ruling generally passed in one way or another, but it is understood some plan is being perfected to appoint a board to pass on such questions since the complaints are too numerous and of not sufficient importance to necessitate calling board meetings for their executive benefit. However, some 900 complaints anent prior rights were amicably adjusted this year, and in three or four cases acts were summarily cancelled for failing to abide by the decisions of the organization executives.

The new headquarters of the N. V. A. will hardly be ready for occupancy before early next spring, interior and exterior decorations and alterations forcing the long delay. With the new clubhouse properly furnished for the large membership, the organization will probably take on a new spirit, a spirit of sociability that is hardly possible under present conditions where a single loft houses a floating membership running far into the thousands. The old White Rat Clubhouse will look entirely new when the new organization takes possession, the swimming pool being taken out and the gymnasium, board room and executive offices being entirely remodelled.

The big thing accomplished by the organization is the present relationship between the artist and manager, and that has been accomplished in a convincing manner. Disputes of all description are adjusted through internal arbitration and nothing is too small to procure instantaneous action.

All this has been done without the red-fire screams of meaningless agitators, by the friendly cooperation of both sides. This relationship will be further strengthened next year when a series of dinners will be tendered the members at large under the joint supervision of their own organization and the executive of the V. M. P. A. The first dinner is scheduled for Boston Jan. 2 with dinners following in New York, Chicago and San Francisco.

The National Vaudeville Artists and its staff of officials and executives can well be proud of their 1917 results. They have done big things, things tried by other methods without any semblance of success. The organization, working along its present line, will insure the lasting peace that should continue on both sides of this big industry, and that peace certainly must look sweet indeed to many who were misled last winter by the hollow squawks of incapable agitators.

W. H. A.

ADMISSION PRICES AFTER WAR

With the theatres throughout the country bumped exceedingly hard this season, it is exceedingly doubtful if legitimate managers will "boost" prices immediately after a declaration of peace. That little matter of peace is conceded to be in the far offing as yet.

The country was flooded with money prior to our entering the war and the theatres got their share of it. The first six months after we declared war against Germany were the most profitable the theatres have had in years.

So the managers boosted the prices, first to \$2.50 for Saturday night and holiday performances, then to \$2.50 straight, and at the beginning of this season three houses essayed placing the admission tariff at \$3. Two continue to charge that price, Globe and Century, but the Winter Garden dropped back to the \$2.50 scale after a three

That is the condition that prevails at present.

Some point to the experience London passed through during the first few months of war and hold up that city as an example of what New York may expect. London suffered a slump immediately after the declaration of war and the condition existed for about three months, after which there was a reaction. But London was within a few miles of the fighting front and all the troops that poured into the island nation from Canada and Australia, India and Africa, on their way to fight the battles of the mother soil underwent periods of training in camps adjacent to London for several months. They patronized the theatres, as did also the troops that returned on short leave from the front. London was their Mecca and the places of amusement

In the recent slump some of the bigger managers showed the white feather to an extent one would hardly believe them capable of for men that are in the habit of dealing in the big monied affairs of the theatre. They proved to be calamity howlers of the worst sort and shrunk into their shells with their dollars under cover instead of meeting the condition with a smile and registering the belief all would soon again be normal.

These very men will probably be the first to start to gouge the public again when things look a little brighter.

These managers said nothing when the money was pouring in, and once in they wanted to hold onto it. It was this hesitancy in giving the public an even break that repelled the public from the \$2 houses. At one time in November had it not been for the hotel sale to transients in New York, there would not have been a house on Broadway that could have made a showing. The only exception (legitimate) at that time was "Chu Chin Chow" at the Manhattan opera house, a big expensive production scaled to meet a popular demand, if the demand was created, and the New York theatre-going public responded. They laughed at the prices charged by most of the other "\$2 shows" that were no longer in the \$2 class and remained away from them.

One legitimate manager during the "panic" stated informally that after the slump there would not be over four producing managers surviving. Yet this same manager's firm had raised the price from \$2 to \$2.50 for one of the poorest musical comedies New York has ever been bunked with. Although in this instance New York wasn't bunked and the management had to go back to the old scale to have the hotels make a limited buy that would at least give the house a semblance of an audience until the incoming succeeding attraction arrived.

Nothing was done by the New York producers for the road theatre manager. He was left to shift for himself, with the New Yorkers withdrawing their attractions as fast as they failed to return a profit. No thought was given to the country manager, who might have induced business by a decided decrease of an admission price with the experiment at least tried of meeting the new condition with a reduced weekly expense to the traveling company.

This practice of yelping when the pocketbook looked as though it might be dented and before an actual loss had occurred was in line with the "commercializing of the legitimate theatre," where Art hangs around in some part of the decorative scheme and is forgotten everywhere else, excepting at public

dinner, when a self deputized exponent of "the drama" tells a skeptical audience of the theatre as an institution, even while a messenger boy is on his way to the banquet with a note informing the manager what the gross was for that evening.

This country will quite likely see better times before peace is declared, at least the theatre will, judging by the Canadian record. Canada passed through the same depression, but so far this season Canadian theatres are having the best returns in their history. If these times hit America again, the theatre managers may observe the warning of the past. But recently they were so inflated they forgot it was necessary still to draw the public into the theatres. They had commenced to believe the public had to go in.

Fred.

McBRIDE'S ADVICE.

"When the prices of all necessities are soaring and the public press for money, that is the time when the prices of all luxuries should be low-



Jay DILLON and Bettie PARKER

Presenting
"A DE LUXE EDITION OF MUSICAL COMEDY
IN TABLOID"

Distinctively Individual.

NOW (Dec. 27-30)—Proctor's Fifth Avenue,
New York; Jan. 3-5—Proctor's 23rd Street,
New York.

Direction, PETE MACK.

ered in proportion. Theatres are one of the first luxuries the public thinks of dispensing with and the managers should cut their prices whenever such an occasion arises."

This statement was made this week by William McBride who relies on the high price theatre tickets, for his profits in the sale of theatre tickets at a premium. McBride advocates shows at \$1.50 box office price at this time with the brokers to secure the seats at a flat price that will permit them to sell at an exact price of 50 cents over the box office price plus war tax, so that the public will be made to realize theatre tickets are offered at a bargain, as a lure.

CLOSING ICE RINKS.

Washington, Dec. 24.

The general impression here is that the fuel administration committee is going to close down a number of indoor ice rinks throughout the country because of the fact of the large amount of fuel needed to keep the plants going.

The theatres were a subject of discussion regarding the curtailment of the number of performances that could be given weekly and thus save fuel, but the present outlook is that the matter will be shelved at this time.

MARRIES HOTEL MAN.

Katherine Dix, with a number of theatrical offices in a business capacity and until a week ago at the Century, was married Dec. 24 to Charles Wilder, owner of the Herald Square Hotel.

"13th Chair" Company Closing.

Baltimore, Dec. 26.

"The Thirteenth Chair," with Annie Russell featured, will close in Washington Jan. 5. This is the second company of that play which opened in Chicago late in the summer. There are three other companies on tour.



WELLINGTON CROSS

Management of "The Two Rays"—Hitchcock and Goetz, in the new review, "WORDS AND MUSIC," Fulton Theatre.

weeks' trial. The Garden management (Shuberts) picked one of the worst shows the Garden has housed in years to try out the 50-cent advance.

The general run of theatres went along with the \$2.50 top scale in effect during the first few months of the season and there wasn't an audible murmur from the public. Not even a slight protest when the managers whose theatres housed hits threw their entire lower floors into the ticket agencies and forced the public to pay premiums in addition to the boosted price to obtain orchestra locations.

Along came Nov. 1 and the war tax on admissions. Then the fall! The managers blamed the war tax, the installment payment plan of buying Liberty Bonds, the general conditions, high cost of living and what not. They harped on the latter the most, but none took into consideration the high cost of entertainment and sought to place the blame where it rightly belonged, on their own short sightedness and greed in trying to extract the extra quarter from the agencies and forcing the public to dig deep for theatre amusement.

But the managers did immediately lower prices, especially after the agencies refused to carry their seats on the outright buy arrangement. But when the theatres cut the admission it was too late, for the golden goose public had taken to cover and the managers were unable to coax them out again.

reaped a harvest.

New York will not have any of this, nor will any of the bigger towns around the country. All of the training camps are at points many miles removed from the bigger cities, and as soon as the men are in fairly good shape they are shipped across to receive further training back of the fighting front.

After the war it will be another story. The men will have returned and there will be a general spirit of rejoicing, but in a great many quarters it will mean a long, lean period prior to the time employment is again obtained and affairs are again adjusted to meet conditions. There may be a drop in the price of labor, as there will be no longer the necessity to turn out munitions and other paraphernalia of war. There will be the period of reconstruction abroad, but the returning hosts from the battlefields of France will in a great measure fulfill those wants. America will undoubtedly furnish a great quantity of construction steel and other necessities, but it is hardly probable the demand then will be as great as the present demand for munitions.

The theatre may be one of the sufferers in the lean years that might follow peace, but with the dropping of salaries in the manufacturing field there will also come the drop in production cost to the managers, on which they are at present laying the blame for having increased the prices.



MARIE DREAMS
THE VOCAL MARVEL

Possessing a rich, melodious voice of deep baritone quality, Miss Dreams, after playing all the principal London and Continental theatres, has firmly established herself as an American favorite, being as well known from Chicago to the Coast as in the East.

Direction, ROSE & CURTIS.

THE ARTISTS OF VAUDEVILLE

By ROBERT HENRY HODGE

Freeport, N. Y., Dec. 18.

Editor VARIETY:—

Your letter received. I have given it much thought, and have decided to give my views of the past, the present, and the future of vaudeville, for the benefit of those directly connected with the same. I send this with the understanding that it is not to be edited, but run absolutely as it is written. My opinions may not coincide with those held by some vaudevillians. I feel, however, that I can discuss the matter freely, believing that the greater number of artists will concur in the following expressed views:

I have watched with interest the present condition of vaudeville, and have followed closely the happenings in the Vaudeville Managers' Protective Association and also the National Vaudeville Artists, Inc., through the trade papers, and by personal contact with the artist. I have felt for some time that there must be order in our business, and it looks very much, from the reforms (that I read of and hear of through personal contact) that are being made by these two organizations, that a real substance has been formed to benefit the vaudeville business at large. It doesn't matter what one's opinion might have been in the past; it doesn't matter which side one was on. The man who has the interest of the business solely at heart, and who wants to see justice done on both sides, would be devoid of many principles if he didn't accept the reorganization of the business that he was interested in from any source, so long as the principles were clean-cut and wholesome. I have read the editorial in VARIETY of November 23, 1917, and the advice given to both the artist and the manager is worthy of serious thought. It is a clear and concise statement of existing evils on both sides. It revealed a course to pursue by those who have the success of vaudeville at heart, and who wish its perpetuation as a field of artistic advancement and a protection for invested capital.

The time is now ripe for WISDOM to control vaudeville, and not violence.

There are two dominating elements in vaudeville—one the artist; the other the manager. These two elements cooperating should soon purge vaudeville of its impurities and place it upon a healthy foundation.

Abuses create discontent. Discontent creates discord; and discord creates violence. If we destroy the first, the others will have no soil for their unwholesome growth. There must be some system for regulating bad actors and bad managers, and the good ones of both classes need protection.

The greatest source for protection is organization, when tempered with intelligence and consideration. Each element of vaudeville, the artist and the manager, are at present organized. I am not entirely familiar with the workings of these organizations, but I have gained information enough to generally understand their purposes. I understand these purposes are to work in harmony and to bring into closer relationship the artist and the manager, so that matters for adjustment can be settled without recourse to radical measures resulting in loss to both. Both manager and artist must recognize the necessity of coalescence. If success is to be gained, there must be a close affiliation between these two bodies, backed by a liberal display of common sense and sound judgment.

Some of us have suffered and are now suffering from an overdose of hero worship, with a false idea of what could be done for us. If all the reforms that I have learned about, and which I understand have been put into practical operation by the N. V. A.

and the V. M. P. A., are in reality in operation, then more good has been done in the past six months by the cooperative methods of these two bodies than has been realized in the artists' behalf in the past dozen years. The past has been so filled with over-confidence as to what could be done, that I, for one, look back upon the great mistakes that have been made, feeling that I want my fellow artists to sit down and reason with me, for I am deeply interested in them and in their future. Are you doing, and have you been doing, justice to yourselves in refraining from reporting grievances of any kind to the N. V. A., the V. M. P. A., or to the heads of the different circuits? Personally, I think the heads of the different circuits are the ones to complain to. Our complaints heretofore have gone to the White Rats, with little results. It is up to us to assist in every way, without fear or favor, in enlightening the managers of anything that savors of discontent on our part on account of evils on their part, or on the part of representatives, agents, or associates in dealing with the artists.

I notice that one of the prominent managers comes out with declarations

tions and strive to improve and strengthen your earning resources.

Do not listen to the sad wail of the incompetent and laggard, but push with all your talent and energy for the goal of success.

Avoid street corner agitation, and do not envy the fellow who is topping the bill. Vaudeville fluctuates; you may occupy the same position the following season.

Do not let prominence or prosperity cause you to cast disdain upon others less fortunate. Yours may be short lived, and the other fellow's on the verge of accomplishment.

A strict adherence to this code, I believe, will insure a fair return on duties imposed.

What the artist needs is organized artist; organized for no selfish purpose, for no individual aggrandizement, and not to impose upon the vested rights of any man. He needs organization that will be helpful both to himself and to those whose business interests are identified with his own. He needs organization that will build to a higher degree of perfection that structure which provides for him life's necessities. He needs organization founded on the hallowed principles of justice and equity. With this kind of organization, he needs no charter from any labor body. His amalgamation should be with those whose interests are his interests, and

GIVE—DON'T CHEAT

Let us all forget our incomes, our troubles, our petty desires, and get together for Uncle Sam. Whatever we may be suffering is a trifle; whatever we may be hoping for our own sakes is infinitesimal in the face of the great world need. Individuals can wait; or they can go without. But now the fate of the universe is in the balance. Let no one think himself so big and important that his microscopic personal affairs should come before the vital, critical issues of all mankind. So don't complain, don't "hold out," don't cheat. Give. Uncle Sam needs your best services—not your spare services, your all if it is of use to him. Give with a free hand, a big will. Give now.

I wish you a Happy New Year.

But only God and victory can give you what I wish you.

Chicago, Christmas, 1917.

Mort Singer.

straight from the shoulder as to the reforms he intends to support, and in reading a letter published in VARIETY December 7th, sent out to the different managers by him, there can be no denying the fact that if his principles are lived up to, great good must come to the artist, and it is up to us to give it a trial.

I have been given to understand that the White Rats' charter has been retained by the remnants of the old organization. They have nothing now that they have not already had for years. It brought nothing but discord and strife. I am not in a position to say what good it will do in the future, but I am in a position to state very clearly and distinctly its past value. As an adjunct toward success of the recent White Rats' policies, it was a sad and useless appendage. Many believed this charter was to be the Doctor Cure-all and panacea for all grievances, the inspiration of courage and the impervious bulwark shielding the artist from the virulent forces of an implacable opponent. We were as well off before it came into existence.

By complying with the following suggestions, the artist might better conserve his future without trespassing beyond the legitimate rights of himself or others.

Think for yourself.

Do not impose upon others an injustice.

Do not destroy that which is necessary for your own welfare; nor pursue a course your judgment tells you is inimical to your best interest.

Do not be persuaded or led into an act or situation you have not given thorough and mature thought and consideration.

Be faithful in your business obliga-

whose loss is his loss, and whose gain is his gain.

I am in no way antagonistic to the principles of unionism. It is necessary for labor to unite that it may receive a just and fair share of profit on that which labor produces. This system cannot be applied to the artist, for I am now convinced that you cannot standardize an artist on the principle of labor unionism. There is no regulation of hours, neither is there any regulation of pay. An artist depends entirely upon his own personality. To take that personality away from him, and bring him down to regulated principles, would destroy all interest for the future, for the future lies in the product of the artists' minds and their own personalities. It is better that each work out his own salvation in a way best fitted to his particular calling. Hence, I place no value on the charter in question. The artist can regulate his condition by adopting a conservative course if the manager shows an inclination to meet him half way.

Robert Henry Hodge.

POLICY SWITCH IN HAMILTON.

Hamilton, Can., Dec. 24.

A policy change went into effect today with the Temple, formerly playing vaudeville, and the Lyric, pictures, both controlled by the Canadian Circuit, holding the other's entertainment.

This comes upon the announcement of the opening of the new Loew theater here New Year's Eve with Loew vaudeville and picture. Loew's seats 2,400. The Kilkaid Kilties will head the opening program. Notables from New York are expected to be present.

SHIPMAN CHANGES AGENTS.

Samuel Shipman has changed agents for his vaudeville playlets, which is rather important in booking circles, since that young author, with Clara Lipman, has been a prolific writer of successful twice-daily sketches.

Miss Lipman and Mr. Shipman's latest collaboration is "Exemption," now in its developing stages and at first placed under the direction of Lewis & Gordon, an agency firm that has handled the bookings of other playlets by the same couple. Mr. Shipman staged the sketch and had it shown for the last half last week at Bayonne. He advised his agents it was there, but they did not seem wild about the information, which mildness Shipman attributed to their attention being possibly riveted at the moment upon another sketch in its infancy that they might have held a larger interest in.

Whereupon the decollete faced Sammy mentally oathed himself to place "Exemption" with the first agent he ran across in the Friars. That's why Max Hart is now directing the bookings for "Exemption." Mr. Hart will likely represent the Lipman-Shipman writing combination henceforth.

PROFITABLE SHOW BUYS.

"Peter Ibbetson" played to \$10,237 at the Standard last week, supposed to be the worst week of the year in legitimate theatricals.

Joe Leblang "bought" the attraction for \$5,500, which was booked in on a 65-35 basis. He made \$1,100 on the transaction.

Leblang also bought "Mary's Ankle" for the previous week at the Standard for \$4,500. It played to \$8,600, and he cleared about \$1,000 on that deal.

MORE LIGHT SUNDAYS.

Chicago, Dec. 24.

The burlesque house managers in town have appealed to Washington to be allowed more light Sunday, saying the present order for darkening is spoiling their last night of the week.

Billiard Players for Fund.

Chicago, Dec. 24.

Half a dozen crack billiard players are booked to open at the Palace Jan. 14, for the week, to do an act there, with the proceeds going to the Ambulance Fund.



Same to You
Fred—PISANO and BINGHAM—Kitty
and Family
Now enjoying a tour over the W. V. M. A.
Booked Solid in the west.
Direction, HARRY SPINGOLD.

POPULAR SONG PUBLISHING

The past year has brought about some remarkable changes in music publishing circles, changes that auger well for the future health of the industry if properly taken advantage of. While the business is not in a flourishing state of prosperity, that is due more to war than trade conditions, for not in the past ten years has the popular music market's catalogs looked more promising. Had the publishers of popular music failed to see the handwriting on the wall less than a year ago, there would have been a far greater exodus from the field than happened just before the theatrical season's opening.

The bankruptcy courts heckoned invitingly to several of the more reck-

singer was advised the house was "working" on a certain song and then the bartering process began. Generally the singer walked out with a contract to sing a number built entirely wrong for his working style. Now, with the "payment system" a thing of the past, a singer can look over the popular song market and find practically every publisher working on not less than a half dozen promising numbers, songs of all description, enough to complete one or more single repertoires without conflict of any kind. The thinking singer realizes this improvement in general conditions and recognizes the music publishers' organization as a genuinely beneficial aid.

Many confuse the Music Publishers' Protective Association with the Society of Authors, Composers and Publishers. There is no relation between the organizations other than that many of the former belong to the latter. The Authors-Composers-Publishers' organization is built for profitable purposes only, while the protective association aims to save rather than profit at another's expense. Lately the Composers' organization has had a stormy time, several of its foremost members, one a director, resigning. This was caused by the measures employed by the Musicians' Union and the organized picture exhibitors in opposing the tax imposed for the rendition of popular songs in licensed places of amusement. Their withdrawal temporarily threatened the existence of the society, but its executives have rallied the remaining forces and the society proposes to continue.

The M. P. P. A. has effected an affiliation with the Vaudeville Managers' Protective Association and the National Vaudeville Artists, Inc., the two ranking organizations of the vaudeville profession and that affiliation has been decidedly helpful to everyone concerned. In exchange for professional courtesies of one kind or another, the V. M. P. A. sees that only songs published by members of the M. P. P. A. are rendered in theatres controlled by its members. This keeps the non-members from procuring a "plug" that is absolutely essential to "make" a popular song. And this incidentally gives the active publishers a leverage that means much. At present there are but a few publishers non-members who aim toward the vaudeville theatres as a mode to popularize their numbers. Those few have been given but a few weeks to remain without, and commencing the first of the year it is understood a general order will be issued anent their songs and the rendition of such in the theatres controlled by the V. M. P. A.

The reforms affected by the Protective Association would require reams of paper to definitely explain and the work in store for the organization is of such abundance it would be impossible to clearly register it.

The organization has done only good, good for its members and general good for the profession at large. It has given the singing world a new nourishment and wiped out an evil that eventually threatened to kill the popular song publishing industry.

Wyn.

MUSICIAN RUNS AMUCK.

Chicago, Dec. 24.

Destito, a member of the Grand opera house orchestra and a tuba soloist of repute, shot and killed his mother-in-law, Mrs. Harriet Ahurtz, and fatally wounded his wife, Laura. The police are looking for him.

Weightman's Divorce Suit Withdrawn.

Los Angeles, Dec. 24.

The wife of "Wild Bill" Weightman, auto racer, who sometime ago started a string of burlesque houses here, later failing, has withdrawn her suit for divorce.

CAMP INFORMATION

By PETER V. MAGUIRE

As a result of weeks of traveling from camp to camp with a company headed by Walter Young, that presented "The White Feather," Peter V. Maguire, a veteran eastern producer and manager, has compiled an interesting statement showing what traveling companies making the different cantonments may expect and the best course in order to give the soldiers stage entertainment within their means.

Mr. Maguire started out early in the season, opening at Camp Bowie, Fort Worth, where he played one week under a four-poled tent within the army cantonment. He then proceeded to Camp Beauregard, near Alexandria, La., a 12-hour ride. Here he showed under canvas. Thence to Camp Oglethorpe, Chattanooga, where the show was produced in the Auditorium (used as Y. M. C. A. headquarters). MacGuire had 10 people and the jump in this instance cost him \$172. Followed camp trips to Camp Gordon, Atlanta (Auditorium); Camps Jackson, Hancock and Wheeler and Camp Meade, Baltimore, which made necessary a \$200 jump from Macon, Ga. From Baltimore the company went to Camp Dix, Wrightstown, N. J., where one day was played and the show went to the naval training station at Camp May for a one-day stand. Thence back to Camp Dix for another one-day performance and to Camp Devens, Ayer, Mass., for a week, closing the tour Dec. 7.

From this trip through 11 army camps, Mr. MacGuire compiled the following data.

Outdoor advertising: Have at least 150 three-sheets. Stands should be made of pressed metal and placed in the different mess halls. There should be also glass slides reading "Help Wanted: Stage carpenters, property men, stage electricians, ticket sellers, ushers, grips, billposters. Apply, manager camp theatre." These slides should be given to the house manager to be distributed in the various picture places. When men apply the Commanding Officer should detail them for that special duty. It is the only way these men will be allowed to work at the theatre.

Scenery: The house should be equipped with one "interior" and one "exterior"; no heavy scenery to be carried by company.

Electrical: Principally spot light and colors out front.

Baggage: Personal baggage limit 150 pounds (positively). No theatre trunks for individuals. Costumes in one trunk. "Make-up" in one box or trunk. All properties in property trunk, and carry as little as possible.

Transportation: Camps from 6 to 20 miles from cities, made by either train, trolley or taxi. Taxi or auto necessary. Companies leave hotels to reach theatres between 4 and 5 o'clock. Should dine before leaving. Very few canteens allowed to feed them unless special arrangements made with Company commanders.

Playing Time: The curtain must rise at either 6:30 or 7 p. m. Better to have a set time. Shows not to run over two hours. Taps sounded about 9:30. Nearly all the soldiers have some distance to reach barracks.

Admissions: Plenty of 10-cent seats. Boys have little money for recreation.

Costs and Types of Shows: Farce comedies, good vaudeville and musical comedies. Dramatic plays too serious for camp life.

Soldiers' Transportation: Camps are nearly all 7 miles long by three or four miles wide. After drilling hard all day, soldiers not inclined to walk; most of the audiences have been repeaters who live close to theatre. Get in touch with the Commanders and have them arrange for army trucks to run to various parts of the camp

and pick up boys going to the theatre. Only means of getting soldiers who live any distance. Trucks can make five or six trips in an hour.

Other Entertainment: Plenty of free shows given by the Y. M. C. A. in its various buildings, spread all over the camp. Picture exhibitions, lectures, singing classes, wrestling contests, gymnasium work, basketball games, boxing matches and the barracks have Victrolas and pianos.

Matinees: Afternoon shows not practical. Boys busy daytime, excepting Saturdays, when the show might take a chance on a matinee.

Newspapers: Newspaper notices unnecessary. Soldiers do but little reading of local papers, preferring papers from home towns. Townspeople do not go out to camp theatres; poor transportation.

Managers and Agents: Agents should be practical men not afraid of hard work and the brush, as they may be called upon to put up 3-sheets. Boards must be covered every week. House and company manager should be capable and practical showmen. Must be cooperation. Manager should act and be in cast.

Mr. MacGuire also gives some valuable data on some of the individual camps as follows:

Camp Devens (Ayer, Mass.): Located between Lowell, Mass., and Fitchburg, Mass. Best stop, Fitchburg. Company can trolley from Fitchburg to main gate or Ayer Station. Length of trip, 90 minutes, fare 25 cents each way on trolley. Cars leave every half hour. From the main gate or Ayer the fare of jitney is 15 cents. Theatre baggage shipped to Ayer, Mass. Transfer company at Ayer, McAlley. Haul two miles to theatre from depot. Hotel baggage, Fitchburg. Send no mail to Ayer. Co. C, 301st Engineers, at this camp will furnish dinner at 25 cents a head after the soldiers have finished meal. Distance from Fitchburg to camp, 15 miles. Fitchburg preferable to live in, cheaper and a temperance town.

Camp Dix (Trenton, N. J.): Officially known as Wrightstown, but have mail addressed to General Delivery, Trenton. Train leaving Trenton at 3 p. m. daily. No train leaving camp after show at night. Best method of transportation auto from Trenton, 20 miles, and hold the auto for return trip. Also applies to baggage that must be hauled. Company must eat in Trenton.

Camp Meade (Odenton, Md.): Officially known as Annapolis Junction. Odenton nearest railway point. Camp one-half mile from Trenton, three and one-half miles from Annapolis Junction. Have baggage checked to Odenton, truck to theatre. Camp Meade 18 miles from Baltimore, 22 miles from Washington. Company to live in Baltimore. No accommodations in Odenton. Take trolley, 86 cents round trip from Baltimore. Trip one and one-half hours from Baltimore. Company must eat in Baltimore. Theatre baggage checked to Odenton; company baggage checked to Baltimore.

Camp Jackson (Columbia, S. C.): Company must live in Columbia. Auto to theatre, 10 miles. No extra accommodations. Auto to camp sole means of transportation. Baggage to Columbia for theatre and company.

Camp Gordon (Atlanta, Ga.): Live in Atlanta, 10 miles from camp. Auto to theatre. Mess, 35 cents for supper. Good food. Theatre and company baggage check to Atlanta. Auto haul to camp.

COLONIAL'S BALL.

The employees of the Colonial are to hold their annual ball at Terrace Garden, Jan. 3. A vaudeville show is to precede the dancing. Ban-joe Wallace's Yankee Jazz Band will furnish the music.



BOBBY WATSON

Komical, Kiever, Kinsy Kutup Kuss
Witty Crucks and Take-offs

Would like to land with a Rep. Carnival or Medicine Show. Wants to A. I. in mid out. Good habits. Hand-painted lobby pictures in four positions. Very comical, very versatile; jig, parodies, make faces and have fair knowledge of playing cornet and ukulele. Sap managers and boozers save stamps. Address me where I hunt or mid; Gus Edwards' office, Astor Theatre Bldg., New York City.

P. S.—Would like to swap letters with some actress soubrette, flashy locker.

less publishers, it caught a few of the smaller ones and things began to look decidedly black for the industry until the outlines of an organization flashed across the market. Even the publishers themselves thought a protective organization was impossible while the singing profession tittered aloud and reckoned anyone who tried to form one was a trifle loose.

During May of the current year, 26 of the largest publishers of popular music in the country signed an agreement that automatically wiped out the most insidious curse that ever came into their business, the "payment system." Those who originally tittered aloud now only smiled, but the majority opined it wouldn't last and temporarily forgot it. The Music Publishers' Protective Association has not only lived, but has strengthened itself beyond the fondest dreams of its organizers, has eradicated many professional evils, has aided in the passage of helpful legislation and now threatens to dig deep into the trade wrongs and give that end of the business a h-usecleaning.

Last May it was impossible for a singer to select his own stive of song. A visit to a publisher generally took on the aspect of an auction sale. The

VARIETY

Trade Mark Registered
Published Weekly by
Sime Silverman, President
Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.
Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION
Annual.....\$4 Foreign.....\$5
Single copies, 10 cents

Entered as second-class matter December 28, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. XLIX. No. 5

Happy New Year!

VARIETY has another Anniversary Number, its 12th, covering the span from 1905 to date.

The year going out has brought to theatricals of this country, following our declaration of war with Germany, the experiences the other warring nations had already passed through, but the American theatrical managers did not seem to anticipate the bad times while the good times were holding up. The countries abroad, after undergoing the hardships of preparation and preliminaries, recovered in their amusements, and as the war and time progressed, their theatres holding drawing attractions mostly of the lighter brand of entertainment found plenty of business.

Excepting Canada (and this country) the European nations at war have not been far removed from the scenes of battles, and this brought the theatres plenty of patronage from soldiers home on leave or convalescent. Canada though has completely recovered its theatrical equilibrium notwithstanding, and the current has been one of Canada's best theatrical years, not alone of the war but in its history. And yet in Canada only the other day when an advertisement was issued for women wanted at Loew's new theatre opening New Year's Eve at Hamilton (Ontario), of the 31 women applying for the positions of ushers, matrons and charwomen the following morning, all but two were the widows or wives of soldiers.

The U. S. may look forward to similar conditions no doubt with Canada, relatively, for we are also far removed from the actual warfare, although for a long while to come, if the wild war continues, the cantonments will be active with the training of Americans for fighting abroad.

The United States theatres may have suffered somewhat earlier than they would have normally, in war times through the Government, with other governments advising us what best to do for conservation, having hurried many orders of regulations that were deemed imperative. They took the lesson from Europe, which learned it by degrees. These orders in the U. S. flooding the country since the near recent declaration of war unsettled conditions to such a great extent, that, with the other matters given the public to think and speculate about, it is not surprising if the U. S. finds itself in confusion for the time being, with the theatres one of the luxuries passed up, though it is often argued that amusement is not superfluous.

Vaudeville has held up in an excellent measure this year, with little against it following the subduing of the attempted White Rats trouble last spring. Patronage in all the vaudeville divisions was at top notch until lately when the takings fell away somewhat but not sufficiently to cause real alarm.

The legitimate has had more to combat in the way of poor trade, now passing through a siege of a voluntary boycott of the \$2 box office that the legit managers say they can't understand without giving bad shows a chance to be blamed. In New York where the transients could support any \$2 attraction under any circumstances, it's the bad shows that have been hit, with the country visitors knowing which they are before reaching the city. The legit managers taking their cue from vaudeville reached an agreement with the Actor's Equity Association a brief spell ago, upon the form of an equitable contract. The legit accept the vaudeville understanding it is cheaper to compromise in advance than expensively fight in the end. But that has not prevented two of the legit managerial factions starting a fight between themselves as the old year goes outward. Klaw & Erlanger and the Shuberts are at it again, with the common comment on the matter, "Well, anyway, they are fighting for the actor and producer," meaning those two in the legit realm will reap any benefit, for neither of the factions is expected to since they selected the very worst season to battle. They are both classed about the same among their respective adherents. Nobody in particular seems to love either of them and it is quite well established neither of them ever loved anyone excepting for what might be gotten out of the lovin'. So it looks 50-50 from every angle in the legit scrap and as far as the show world is concerned both are perfectly welcome to fight their heads off as long as they like, for which every way it finishes there will be no difference of importance in the legit field.

their own industry. Extravagant waste, competition and deadly competition it is—lack of union or understanding, and paper profits that deceive money investors; but appear to have no other tangible result have brought the film business to a demoralizing point, with the war tax somewhat hastening that through many exhibitors seizing upon the 15-cent reel tax as a pretext to cancel service contracts that were looked upon as excessive in price for the service rendered. The high prices for features were brought about through the extravagance, from big salaries and waste in "overhead" (making and distributing). That the picture business must reach a sane and sensible level is the conviction of all in the industry, but what havoc will have been wrought before that happens no one can foretell. The stars' salaries play no small part in the high prices of pictures, so high they had to decline of their own overweight, but with the stars it is competitive bidding or overbidding that seems to prevent regulation, with the stars virtually guaranteed a terrific profit that must come out of the films, which go to the exhibitors to display, and through them for the public to see. Much can yet happen in pictures, much more than has happened, and much will have to happen if those who are looked upon as the present leaders in the film industry hope to hold their position.

Burlesque has had its best year, taking in the latter end of last season. It is only within the past two or three weeks in a section or two of the country burlesque business fell off. Some of the weekly receipts in burlesque houses of the Columbia and American

expense as to impair the practicability of their use. In fact, they would be more trouble and expense to the Government possibly than they are worth.

The Friars has raised its dues, in effect after January 1, to \$66 annually for active members and \$88 for lay members. The dues have been \$40, active, and \$50, lay. The increase includes the war tax of 10 per cent. The Friars do not expect to have its usual touring Frolic next spring and the increase arose indirectly through that. About \$15,000 is to be expended by the club in outfitting the present large ballroom on the second floor into a lounge.

The Interstate Circuit will play its vaudeville bills at Dallas in the opera house until a decision has been reached for a permanent home, pending the completion of the new Interstate theatre proposed for that town before the recent destruction by fire of the Majestic. The Majestic commenced to burn about 5.30 p. m. with the fire department believing it could control the flames. About show time at night the fire seemed to gather headway and destroyed the building.

Felix Adler claimed the origination of the "Tax-Tacks-on-the-seats" giggle a couple of vaudeville acts were laboring with. Adler said he turned the gag over to Tommy Gray. During the course of an investigation to locate the ownership, Adler was asked by an official of the United Booking Offices how long he had had the "gag." "I had it during the Spanish-American War," said Adler, "and I would have used it then on the stage if I hadn't been clerking in a store."

Alf Reeves, manager for Fred Karno in America for several seasons, returned to New York Sunday, coming from London. He is on his way to visit Charlie Chaplin on the Coast. Mr. Reeves brought Chaplin to this country. Chaplin did the "drunk" in the "London Music Hall" act over here, following Billie Reeve, the originator of that role.

"Roger Imhof's Bible" is the title of an interesting and unique little publication from Roger Imhof (Conn and Coreen), in which the author places in pamphlet form a number of thoughts that have at various times flitted intermittently through the pores of my thinker. The subjects are ably handled and it is well worth reading.

Kathryn McConnell has left the Ed. F. Reynard ventriloquist act and is now with Pepple and Greenwald's "Song and Dance Revue."

Eva Tanguay secured a divorce last week in Chicago from Johnny Ford, the trial of the action consuming 10 minutes.

"In the Zone," the Washington Square Players' sketch, opens on the Orpheum Circuit at Kansas City, Jan. 7, booked by Lewis & Gordon.

Harry Fox is reappearing at the Riverside, New York, now, his second engagement there within five weeks.

What promises to be unique in cabarets is the new Crystal Carnival Ice Rink and Sunken Galleries restaurant just completed for Thomas Healy, at Broadway and 95th street. The skating palace is on the corner selected by Vincent Astor for his market. The "Sunken Galleries" restaurant occupies the lower floor and consists of four levels around a central amphitheater and is appropriately decorated. Every afternoon and evening there will be special skating entertainments by the ice artists now appearing at Healy's Golden Glades.

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 legitimate producers, however, might accept this fact of a "battle's on" to organize themselves, as the third and protective syndicate, against the time when either Klaw & Erlanger or the Shuberts may quit or get together again. Meantime if the independent producers were to secretly organize or reach an understanding for cooperation they would be the dominating factor in the end. Just now, though, they are safe enough. It's only a matter of the show. If a producer has the show, K. & E. and the Shuberts will be mighty glad to have it on their books.

Moving pictures are in a precarious condition, that is, the manufacturers of film. People in the trade openly say there is not a manufacturer making a dollar at the present time. Some separate picture producer here or there may be turning out a profitable product, but the manufacturer is looked upon as a concern furnishing a continuous service of some kind. Current reports are quite disquieting. They are of the sort that can not be published without confirmation as injurious to the individual's possible credit, but stories are circulating of reorganization here, passing a dividend there (in order that the interest on a loan may be met), one concern taking over another to save it, other concerns desperately trying to borrow money to tide over, with this or that combination mentioned in the prospect to save one or both of the interested makers from going under. Pictures have not lost their hold, but the manufacturers seem to have lost their control of

Wheels during September, October and November were truly amazing. The Columbia, New York, played to as high as \$10,000 on the week (including the Sunday shows) at \$1 top admission.

VARIETY, in its 12th year, has proceeded along the same lines and with the same policies as announced in its first year.

The insurance offered by the United States Government to members of its military and naval forces has been called the most just and humane provision ever made by any nation for its soldiers and sailors. That its value and advantages are appreciated by the army and navy is evidenced by the extent which it has been availed of. Secretary of the Treasury McAdoo officially announced recently 238,924 applications had been received, representing \$2,073,728,500 of insurance. The average amount for applicants is \$8,679, little less than the maximum of \$10,000. The American forces in France were prompt in availing themselves of the insurance, General Pershing subscribing to the maximum of \$10,000.

It is pointed out by the Treasury Department that Thrift Stamps are not made redeemable in cash for the reason these stamps are simply intended as a convenient method for the small savers to accumulate enough to purchase War Savings Stamps, which bear interest and are redeemable in cash. In addition to provide for redemption for the Thrift Stamps would involve so much detailed accounting, labor and

YEAR IN VAUDEVILLE

The year in vaudeville now ending has improved vaudeville greatly in almost every aspect of it, as far as what is the "big time" is concerned. On the stage big time vaudeville may thank the Palace, New York, for the upward trend of its acts in material and appearance. That theatre has repeated year by year since its establishment as the principal house on the B. F. Keith Circuit and of American vaudeville the enormous good it has done for vaudeville as an entertainment. The repetition by this date has sent vaudeville so far ahead that the "revue" producers in the \$2 or legitimate division have discovered that through slight subterfuges of story and scenery, they may successfully ape a vaudeville performance in this guise for double the vaudeville admission charge, and get away with it, as "Hitchy Koo" did, with others following.

Internal vaudeville has been smoothed out in 1917, the rough edges and the rough necks of a year ago removed, with the tranquility ensuing seemingly set to remain for some while after the troublous times of vaudeville since it became that, this tranquility being found in the relations of manager with manager and manager with artist.

Vaudeville is so well founded at present that though it felt the "slump" it was not ruinous to it, nor was vaudeville affected in any manner to approach the holocaust that struck the bad shows in the legitimate.

That vaudeville in its big time has been freer from bad bills than may be customarily found in a program of diversified acts that do not appeal to all communities in the same measure is partially due to the booking men, as much so to the artist, and more so to the condition which has kept American acts, particularly, at home during this year. The large and frequent raids on vaudeville talent made by musical comedy managers, while it two or three times threatened to close up the comedy division on the big time, did not prevent good bills being arranged and played.

Musical comedy this season has taught vaudevillians a severe lesson. The privilege of becoming connected with a \$2 show no longer holds out any promise, nor can the musical comedy producer hereafter induce the vaudevillian to cut his salary for the "opportunity" that is beset by those many dangers of long rehearsals and short runs.

The small time ("big time" plays two shows daily—"small time," three shows daily, also further distinguished by admission prices) has contributed somewhat to the solidity of the big time field, through the small time this season taking more to feature pictures as a drawing attraction. This obliged the small time to cut down its appropriation for vaudeville, to meet the average gross cost of its shows. The reduced allowance for acts prevented the small time from bidding for big time turns as the lesser branch of vaudeville had done in previous seasons.

Some of the small time houses have been paying as high as \$700 weekly for its pictures. That \$700 had to be taken out of the cost of the entire performance of which the pictures were a part. It accounts for many small time programs pronounced by regulars as awful, although they apparently satisfied the small time patrons, for business in the 10-15-25 houses was phenomenal up to the advent of the war tax. However, it will always be a question what brought about the drop in business Nov. 1, whether the preaching of economy, the war tax, the Liberty Bonds or the combination of all. The small time lost about 20 per cent. business, running along with the picture houses in the falling off. Some small time theatres, attempting to increase admission prices, suffered in a loss of business, whilst other small timers raising prices

for certain days only, like week ends, felt no ill effect.

That the big time went ahead and small time didn't bring with it the passing of the day when a vaudeville girl act producer could put on a girly turn with two objects in view, big or small time. Now productions must be staged for one or the other, for the small time will not commence to pay the salary an act approaching big time standards must ask. For other acts, however, with a salary of within \$300 weekly the small time will bid against the big time, although not paying enough beyond the big time's offer to persuade the act to leave the first class field if "time" may be secured there. When "time" is not forthcoming for the big timer or the new act trying out, the small time has a chance to capture it, although the small time realizes it is now in no position to compete with big time. Small time simply waits around, until an act is dissatisfied or can't secure big time engagements or there is some other cause and then starts after it. One consequence that the small time manager do not appear concerned over, though this is that they are adding to their patronage only from the picture houses.

The big time, with the Palace as the dome, has a wealth of class and material, a revelation in comparison with the vaudeville of years ago. Salaries have held rather steady on the big time, moderate advances being granted where it was exhibited to the satisfaction of the booking managers that added production cost or more expensive material warranted the increase. The sweep of vaudeville is now so rapid the days of the 10-year acts there have gone forever. In the old days it was not unusual for an act to play the same turn 10 years or longer. Excepting for the current big feature turns of the olden days, and they are now very few, traveling (mostly on their past reputations only) vaudeville acts to keep abreast must be as modern as the newest act coming in. Another year or two and vaudeville will become polished as well in its personnel. At present, in many instances, it is but a flash of material or dress covering a natural talent, with no class of persons, but vaudeville seems to be overcoming that, slowly perhaps, but surely.

A provoking booking element during the year has been the floating headliner, the headline drifting in and out

of vaudeville. These have been mostly women. As vaudeville continued to accept them as feature attractions each time they were no longer wanted for the nonce in the \$2 field, these women commenced to go "up stage." Their demands were too often acceded to until the booking men protested and restrictions were placed against future engagements. These headline attractions failed also to draw in vaudeville as largely as they could have wished for or were expected to. There have been several examples thus far this season of which a well balanced program of acts without any "big name" to depend upon, has taken the money record of the house for the week.

The two biggest things in current vaudeville to the acts and managers, outside of "acts," "salaries" and "box office," are the two associations, one of artists, the other of managers. These two are interlinked through a communion of expressed interests for the betterment of conditions, for artist and manager. One is the National Vaudeville Artists and the other the Vaudeville Managers' Protective Association.

The N. V. A. was born amidst White Rat agitation that started anew somewhat over two years ago, broke out somewhat violently (more or less, according to the way it was looked at) by a threatened country wide strike centered at Chicago a year ago, but which eventuated into nothing more than a thwarted threat, and ended with the abandonment of the White Rats clubhouse in New York by that organization early in April last. The N. V. A., supported by the managers' association and assisted by it in every way possible, has found no impediment in its successful progress to the largest artists' organization. It is now looking forward to occupy the former Rats clubhouse.

The V. M. P. A., expected to lapse following the fall of the Rats, has remained very active under the leadership of Pat Casey. It is the dominant power in vaudeville, embracing as it does all responsible managements in its membership. The cost to managers of the White Rats "strike," which it was announced at the time would be borne by the members' organization, was accepted as a liability by the V. M. P. A., and since the "strike" fused away the V. M. P. A. has repaid every member with a strike claim for expenses all of the monies asked. This amounted to thousands of dollars, and was collected by the V. M. P. A. through Mr. Casey in the form of assessments against members.

The recent dinner tendered John J. Murdock and Mr. Casey at the Hotel Plaza, New York, further cemented the feeling the V. M. P. A. is here to stay, as the vaudeville court of appeals. Only the managers themselves can disrupt it, and the V. M. P. A., in its power, can maintain the N. V. A., to the exclusion of any attempt by manager or artist not in sympathy with one or both trying to upheave either of those two associations.

The defeat the White Rats sustained carried with it an unforgettable lesson to the "faithful" who commenced to realize to what length they had been led when they found the Rats leaders playing golf after the organization had disappeared, while the only thing left to the "faithful" was to speculate when their names would be removed from the "blacklist." During the summer hundreds of names were lifted from the "blacklist," but 100 or more were allowed to remain. Among them were some of the ringleaders of the agitation that ended in the wreck of the Rats, and these now, more than any others perhaps of those who "stuck," have recognized their folly in blindly following a hopeless leader.

There is a very small group of former "Rats" who still meet. None ever amounted to anything in vaudeville, but they get together once in a while, with their late "General" at the head of the table, and they plan and plot in whispers, as far perhaps as anyone knows, to find out where the "General" may make the next "touch." "Old Hippeuberg" has been a very touching figure since he fluked.

The Rats was allowed to retain its American Federation of Labor charter at the Buffalo convention, but possibly designedly so for the duration of the war, for labor men affiliated with that national order of workmen have not hesitated to express themselves regarding the Rats and its conduct of the "strike" since the convention nor to predict what will eventually happen to the Rats charter. By granting the Rats the privilege of retaining its A. F. of L. certificate, it gave the Rats nothing it had not had before without giving it anything more, and leaving the theatrical field, as far as the A. F. of L. could be interested in it, completely tied up in the disorganized and abandoned White Rats, that all other theatrical associations of players have made no bones about, refusing to link themselves with union bodies through that connection.

The managers and artists have forgotten all about "the trouble." Each is now striving to better themselves and vaudeville, individually and collectively, working to a better end through the mutual friendliness of their respective organizations. Each has seen what that friendliness may do, with the managers' organization proceeding along lines thus early for the betterment and protection of the artists that if they had arrived within another year would not have been too late. The most recent of these managerial announcements, through the V. M. P. A., is that the managers' association is going to regulate the vaudeville agent, to prevent the agent in the future making a prey of the artist. When that is done, and it is promised shortly, it will be by published rules about which there may be no error, and the managers could not take a more decisive step to impress the sincerity of their expressions in behalf of the artists. In return the V. M. P. A., by announcement off and anon indicates it expects the N. V. A. to govern its members for the felicitation of their dealings with managers, while the V. M. P. A. in its decisions on disputed points between managers and artists has displayed a fairness that carried with it a sense of future protection to the artist and manager who may go before that body with a just claim.

Vaudeville sees the close of 1917 through more rosy glasses than it has ever hitherto worn. It has been a good year for vaudeville, a very good year.



STAN STANLEY

Secretary, Cue Club of America.

6,000 members, comprising 110 cities.

Always find companions and members in any town.

SOMEWHERE THIS CHRISTMAS!

By J. C. NUGENT

Somewhere there is a girl sitting in a dressing room eating a lunch the property-man has brought in. It's too cold to go out between shows, and the shows are coming too fast. For a moment her heart fails her because she had hoped to have this Christmas dinner at home. But prices are high and work scarce this year, and if she did not work those at home might not have any dinner. So the coffee and rolls become a feast of joy at a touch of magic wand of unselfishness. Christmas comes into the dressing room and she takes a heart full of it out on the stage the next show and sings it to those who sit out there and don't care because they don't know.

Somewhere this Christmas there is a beautiful girl who has produced a dozen acts, who has tried to flirt with every one of influence whom she imagined might help her; has given parties and suppers and presents and used friends and letters and introductions and is still wasting inherited money to no avail, and she can't understand. Perhaps this Christmas she will take a lesson from the little girl in the dressing room, drop all these things and go to work. Perhaps next year she will devote to rehearsing, to study, to new material, to learning the hard but indispensable technique of acting or singing or dancing, and perhaps when she has something to give the public she will find that she does not need "influence."

Somewhere in a room like a tomb sits an artist who can't "get in" because the hit he made in the west "flopped" in New York, and he is eating his heart out with alternate hope and despair, for he knows they don't care a rap it was because of over-anxiety that he lost his nerve the opening matinee. Tuesday the act "went over," but the booking man was gone then, and he knows it will be many a weary day before he can overcome that fell "flop." But there is a Christmas letter from the wife or mother, who never loses faith in her boy or her man, and in the gloom of his room is born the mighty will to go at it again and again and again, as all great successes have had to do before and will have to do again. And when that resolve comes to him he knows that he has already won.

Somewhere in a cafe is an artist who has reveled in success beyond the brightest dreams of his struggling days, but of late his name has been slipping down from the top and his open weeks have become more frequent, and as he drinks and brags that "he refuses to play Christmas Week for anybody" a few glances from the clean, sane artists who pass him by on their way to work penetrate his weakened brain, and he glimpses that it is whiskey—just plain whiskey—that is slowly, surely moving him out. He never "missed a performance" and "never went on with a bun," but the day of the drunken actor passed long ago and the day of the drinking actor is rapidly passing. Maybe the humanizing Christmas touch will awaken him. Maybe there is something still left in the man. Unfortunately prayers and preaching won't reach him. No one can save John Doe but John Doe.

Somewhere in a "dumpy" in the west a sister-act is doing "five" and telling the others they got their presents last week and sent them home. But they haven't been so happy for years, although about all they have is break-fast money until Saturday, for on the make-upself is a letter from S. K. Hodgdon, the best loved man in the vaudeville world, giving them a chance in the east.

Somewhere in New York there is an agent whose desk is piled with Christmas presents and cards and affectionate messages, but there is a cynical light in his eye as he looks them over and wonders if there is one among

them given from the heart. Wonders if he fails to fill next week for one of the givers how much peace and goodwill these costly things would represent. They are pathetic, these bald efforts to buy favor and friendship, and what would he not give for the pressure of a sincere hand. Well, there is one I know whom I used to think hard as ice, but one day, by chance, I visited his home. I saw him give to his winsome wife those dear, kindly attentions which mark the conduct of a rare gentleman; then I saw him lead his eighty-year-old mother to her chair at the table and feed her as one might feed a child. I saw him lead her back to her couch and kiss her wrinkled cheek so tenderly that the tears started as my years of prejudice were swept away. And I know that to such a man some Christmas wishes are from the heart.

Somewhere today is a man at the head of vaudeville who has spent a busy life constructing from the haphazard, unshaped and unstandardized business of a quarter of a century ago the dignified and accepted fashionable entertainment of present-day America, the clean amusement which rests the workers and without which this sad world would soon go mad. A man whose master mind has outgeneralized all the forces of opposition, destruction and senseless enmity; a man who lately won wide admiration by magnanimous measure to protect even his enemies from loss, and now that he has gained all there is to gain of money, power and prestige, instead of deserting the field which made him possible, as he made it possible, and devoting himself to his own selfish pleasure, as a notable contemporary did of late years, he has for the past year or two devoted tremendous and sincere energy to correcting the abuses of vaudeville; to raising it to the highest standard of commercial and social integrity and to uniting its various elements in bonds of mutual co-operation and mutual self-respect.

It has been proved that the artist cannot successfully organize alone. The successful artists are separated by great distances and cannot keep in touch with each other even if they were united by a community of interest, which they are not, each being sufficient unto himself. The unsuccessful artists are only united by the destructive bond of impotent discontent, which drives them to legislation, destructive to those at work. Thus their efforts at organization automatically break apart.

It has been proven the manager cannot organize successfully alone, for whatever the fairness of the original intention, internal competition and the greed of those who cannot understand the value of a safe and far-reaching foundation as against some immediate profit and success pervert and destroy the best efforts of the founders. Agitation and disintegration are the inevitable result. They have forgotten to take in the artist, and after all it is the artist whom the public pays to see, and at length this man and his associates have united both in a co-operative organization, which, if it continues as fairly as it has started, will preserve the vaudeville of the future as an institution built solidly upon a rock of unquestioned commercial honor.

And somewhere on ships, in camps, in trenches are hundreds of men from the world of the theatre who have answered the one clear call of duty and gone to help defend the heritage of liberty given us by Washington. And if next Christmas some of their drums are silent the cold stars, which still shall shine, will light the graves of real men. And of those of the show world whom they leave behind there is not one who has not given, does not give and will not give all their efforts

Running into its second year, the Vaudeville Managers' Protective Association (an organization composed of vaudeville, burlesque and circus managers who agree to subscribe to a set of rules and laws constructed through the co-operation of its executives and the executives of the National Vaudeville Artists, Inc.) has attained results in the reform angle that have been quite as beneficial to the acting end of the profession as to that branch of the industry which the organization represents.

Originally formed as a protective body, with Pat Casey its acting general manager, the V. M. P. A. speedily found its protective value could be as well given the artist as the manager, and ensuing events saw the organization bent on a life of reform in its own ranks rather than assuming the guise of a defending unit for its membership. During its first season of life the V. M. P. A. was devoted to opposing the activities of the White Rats and its affiliated labor organizations, the strike of that body necessitating the formation of a central headquarters through which the affected circuits could co-operate on a line of defense and preparedness. Born during the height of the White Rat quarrel, the V. M. P. A. soon developed into a powerful organization, for managers were quick to realize what its protection meant and no one was cognizant as to where the striking organization would aim next.

With the Rats fiasco over the V. M. P. A. looked like excess baggage to the profession, but its executives had experienced something new and they awoke to a realization of true conditions. It was promptly decided to continue the organization and with a co-operative agreement drawn with the N. V. A. the handling of complaints from both sides of the footlights became easy and complications were adjusted in a manner satisfactory to artist and manager. The unscrupulous manager was quickly made aware of consequences in the event of misbehavior, and realizing the difficulty of procuring attractions as a non-member of the V. M. P. A. with that organization solidly arrayed against him, the manager with the cancellation habit, etc., soon forgot his natural advantages over the artist and complaints began to dwindle. The doors of the organization were opened wide for the manager who meant business, but the type of theatre owner who didn't believe in professional ethics found the doors tightly closed. There are still several managers listed on the unfavorable sheet of the V. M. P. A., but regardless of contrary claims, these men are not wanted because they have either broken all the laws of professional decency or because they will not promise to live up to the hard and fast rules of business conduct propounded by the V. M. P. A. governing board.

Branches of the organization have been established in New England, the middle-west and the Pacific coast territory where action can be promptly given on all matters that would ordinarily come under the supervision of headquarters. This is made easy

and all their resources to every relief and Red Cross work which the theatre can give for the men in the hell of the trenches, for those of the theatre know better than any other class that death comes to us here as well as on the battlefield—quick, sudden; death in fire and wreck and accident and sometimes in some bleak room alone, and that in the hour of death the only moment perhaps of life that shall have justified existence is the moment in which one has given something unselfishly to the cause of humanity, liberty and all that democracy holds in the stretch of its wide embrace.

through the drafting of rules and instructions pertaining to all phases of complaints, the rules having been constructed at the last meeting which carried an attendance representing vaudeville in all sections of the country. When an act is cancelled now it simply requires a communication directed to the N. V. A. executives, and before the day has passed in many instances the matter is adjusted and either the act restored to the program or the manager instructed to pay liquidated damages with expenses to the next stand, if the act has right on its side. The same ruling applies to the act which drops from a bill without proper due notice given the management. There has been but a few cases of this kind with the artist the offender, one paying full salary to the house and the other forced to pay the salary of the act engaged to replace it.

The abolishment of the greater portion of the so-called "blacklist" was the first humane move of the V. M. P. A., for many believed the "blacklist" would be continued because of the activity of the many placed thereon during the White Rat trouble. At present the undesirable list contains but a few names with most on it the representative agitators and disturbers who make vaudeville itself a better industry through their absence.

If the V. M. P. A. continues along the lines followed out by its executives since its inauguration, it will indeed go down in vaudeville history as one of the blessings of that industry, for the V. M. P. A. has accomplished in a comparatively short time what vaudeville reform specialists have been endeavoring to do for many years.



HAPPY NEW YEAR
JAMES MYRTLE
CONLIN and GLASS

"A FOOL, A FLIRT AND HER FATHER"

"A Fool, a Flirt and Her Father" might be the title of a modern problem play. It might also be several other things. It is, however, the container for the large assortment of diversities offered by JIMMIE CONLIN and MYRTLE GLASS.

Mr. Conlin and Miss Glass are funsters and their little skit is intended only to keep their assortment of talents tied together. This is done admirably, and then some.

Direction, THOS. FITZPATRICK.

TRUE PATRIOTISM.

Manager Bill Quaid of the Fifth Avenue was asked whether he liked an acrobatic turn by one of the members.

He replied that it was all right, but he didn't care especially for one lad with a mustache that made him look like the Kaiser.

At the next performance the camouflage under his nose had been taken out of the act.

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.

Camp Sherman, O., Dec. 16.
Editor VARIETY:

Claude Wade, formerly of Graig and Wade, is seriously ill here in the base hospital. As he has no relatives I would ask artists who know Claude to drop him a line. He is confined to his room at all times, and a letter from old friends, as well as new, would mean much in his case.

Corporal Jack Fine.—Italic!!
P. S.—Yes, Claude Wade smokes! His address is: Private Claude Wade, Base Hospital, Ward 9, Camp Sherman, O. Billy Graig, Martin Kennedy, please write!

Philadelphia, Dec. 17.
Editor VARIETY:
Read in VARIETY statement of Mack and Williams, viz., stealing their staircase dance.

All I know about a stair dance is that Al Leach and the Three Rosebuds did a drunken-step dance a good many years before I entered the show business; also the Whitney Brothers' musical staircase dance 18 years ago at Hyde & Behman's, Brooklyn.

Never having seen Mack and Williams work I simply claim a little improvement on the above old-timers. If his idea antedates theirs I'll take it off next season when I am through with it after doing it for the past five seasons.

I also claim to be the first man to wear a red vest on the stage.

Paul Morton—Italic!
(Morton and Glass)

Camp Devens, Mass., Dec. 21.
Editor VARIETY:

We play nearby towns to Camp, and we are short of professional copies and orchestrations of late songs. Would appreciate if friends would send us music. We are all professional men. Our director was formerly director of "Very Good Eddie." I organized our sextet. Would like to hear from friends, together with some music.

Jack H. Fitzgerald, 2nd Co., 1st Bt., Depot Brigade, Camp Devens, Ayer, Mass.

IN THE SERVICE.

An entertainment arranged by John Lampe and Jack Dempsey of the United Booking offices was given for the benefit of the Naval Reserves at the Naval Armory, 52d street, Brooklyn, last week. Among those who appeared were Elizabeth Manbe, Truly Shattuck, Emma O'Neil, Neville Fleeson, Marion Garson, Lillian Doherty, Mons. Scalla, Louise Fox, Kelly and Cohen. The artists were tendered a dinner later in the evening by Lieut. Dunn. Artists agreeable to assist in aiding the entertainments by offering their services, should notify either Mr. Dempsey or Mr. Lampe.

Eric Glyn Renshaw (4 Vagabonds—English) was killed in action in France.—Freddie Walker (Beeby and Walker—English) was killed at the front from a shell explosion. His widow, Freda Butler, is now doing a single turn in England.—Lassah Houssein (Houssein Troupe—English) died in a French hospital Nov. 15 from wounds received in action. (Reported to VARIETY from Paris.)

Nathaniel Schneider, manager John Brunton studios, now in Camp Johnston, Jacksonville, writes to New York friends everything is fine with him and that the soldiers there are enthusiastic over their training.

Vernon L. McKeavy, Minneapolis

representative for McCarthy & Fisher (music) has enlisted in the Ordnance Corp and ordered to report at Fort Snelling, Minn.

Stanley Hughes, once in vaudeville with his sister, Mazie, is with the 104th Machine Gun Battalion, 27th Division, Camp Wadsworth, Spartansburg, S. C.

George O'Brien of the Harry Weber Agency enlisted in the Navy this week and was commissioned a Chief Yeoman. He will report for duty in two weeks.

G. M. O'Dell is with Battery A, 146th Field Artillery, A. E. F., France. He was manager of the Pastime theatre, McLean, Tex.

Walter O'Hara, youngest house manager in the New England section, has left New Bedford to join the marines.

Lawrence Stewart, the Dallas theatre manager, with the forces at San Antonio.

Mique Cohen is wearing a sailor's uniform and expects to be regularly assigned for duty Jan. 5.

DRAFTED.

R. S. Nelson, branch manager for General Film at Denver, will give up his position Jan. 1 to join. Eugene Gerbase will replace him.

MARRIAGES.

Dr. LeRoy R. Stoddard, of New York, to Alice Nielsen, at Greenwich, Conn., Dec. 21.

Joseph H. Steele, formerly Emily Smiley's leading juvenile, to Beatrice M. Salvador (non-professional) Dec. 10, in Philadelphia.

Assignment of 4,008 shares of stock of the Hammerstein Opera Co., owner of the Manhattan O. H. and the Republic, by Oscar Hammerstein to his wife, Mrs. Emma Swift Hammerstein, was attached by Nathaniel A. Eisberg, a trustee in bankruptcy of the Impresario, in an equity action begun Dec. 20, in the Federal District Court.

ALIENS AND TAX.

According to the ruling of the Treasury Department, following a lengthy query made by the legal department of the United Booking Offices, vaudeville carries but a few individuals who can be classified as non-resident aliens and therefore subject to the Income Tax Law which provides for a deduction of 2 per cent. of the alien's income at the source.

The line between a non-resident alien and a resident is so fine it was necessary to have a definite decision and Maurice Goodman, acting for the Keith interests addressed the Treasury Department with the following reply.

TREASURY DEPARTMENT
Washington, Dec. 13, 1917.

Mr. Maurice Goodman,
1304 Broadway,
New York, N. Y.

Sir:

Receipt is acknowledged of your letter of December 6, 1917, propounding two queries which are answered in the order stated: "First: Is an alien actor performing in the United States a non-resident alien from whose salary 2 per cent. normal tax should be deducted at the source?"

As this query falls to contain a statement of definite facts, it is found necessary to reply in general terms. For the purposes of the income tax, where, for business purposes or otherwise, an alien is permanently located in the United States, has there his principal business establishment, and is there permanently occupied or employed, even though his domicile may be without the United States, he will be held to be a resident within the purview of the Act of September 8, 1916, as amended by the Act of October 3, 1917.

An alien who is physically present in the United States but only temporarily resident or employed therein (as for a season or other similarly definite term and with the expectation or intention of leaving the United States upon the termination of employment or accomplishment of the purpose which necessitated his presence in the United States), is held to be non-resident.

"Second: If your answer to the above question is in the affirmative, when does such a foreign actor working in this country cease to be non-resident?"

Alien coming to the United States, or already here, with the intention of becoming residents of this country in accordance with the above indicated meaning and intent of the income tax statute, may establish that fact and have the privilege of resident aliens under the statute by filing with withholding agents a certificate under oath (Form 1078, copy enclosed), said certificate to be filed by said withholding agents with Collectors of Internal Revenue, as justification for making payment of salary without withholding normal tax.

Respectfully,

L. F. SPEER,
Deputy Commissioner.

Included in the cast of "Seven Days' Leave," the English drama which will be produced at the Park Jan. 14, are: H. Cooper-Cliffe, Gaiety Herbert, Alice Belmont, Elizabeth Riden, Evelyn Varden, W. T. Kelly. Lawrence Marsten is the producer.

CIRCUSES NEXT SEASON.

If the world's war continues through next summer, the circus map is almost certain of being changed next May and June.

Contrary to reports, the past circus season was not as bad as painted. Some sections were off, but the season as a whole was profitable to the bigger outfits.

Recent observation indicates the west has been taking better care of its railroad movements than the east, where the lines are more choked. This is also true of the south, where the army camps are thick.

All talk of the bigger circus outfits arranging for overland tours by wagon and autos is silly. When a 14-horse team fails to pull a heavily-loaded wagon out of the mud of a circus lot and the elephants are pressed into use, one can imagine where the huge outfits would be with heavy motor trucks.

The established circus aggregations are going out as usual in the spring. But before that time, perhaps, some unforeseen happening may prevent a single one from leaving winter quarters. Yet present indications point to the west and the territory beyond the Rockies as being the frequented playing spot for the "white tops."

Two things are worrying the circus folk. How they are to make the jumps and play scheduled performances and what plan will be the best to handle the war tax. Circus ticket wagons are surrounded by a mob at show time. It is grab here and there, with change flying. The additional war tax could not be handled by the ticket wagon seller. A couple of people may be put in the crowd to dispose of war tax coupons and another may stand at the gate or a separate wagon stationed on the lot to take care of the coupon sale in addition to those on the ground looking after it.

When the Barnum-Bailey show closed in Virginia just two days after the tax went into effect, that circus had tried the scheme of having everyone pay the tax in cash at the gate, when giving the ticket takers their admission ticket. It simply clogged up the entrance and was pronounced impracticable immediately.

SHOWS IN NEW YORK.

"Business Before Pleasure," Eltinge (19th week).
"Bliffled," Playhouse (1st week).
"Chu Chin Chow," Manhattan (10th wk.).
"Cheer Up," Hippodrome (19th week).
"Doing Our Bit," Winter Garden (10th week).
"Eyes of Youth," Elliott (18th week).
"French Players," Theatre de Vieu Colombier (6th week).
"Flo Flo," Cort (2d week).
"Gypsy Trail," Plymouth (4th week).
"General Post," Gaiety (1st week).
"Going Up," Liberty (1st week).
"Greenwich Village Players," (7th week).
"Her Regiment," Knickerbocker (7th week).
"Jack O'Lantern," Globe (11th week).
"Leave It to Jane," Longacre (18th wk.).
"Land of Joy," Park (9th week).
"Lord and Lady Algy," Broadhurst (1st week).
"Lombardi, Ltd., Morosco (14th week).
"Lady of the Camellias," Empire (1st week).
"Madame Sand," Criterion (6th week).
"Masqueraders," Booth (17th week).
"Maytime," Shubert (18th week).
"Miss 1917," Century (18th week).
"Naughty Wife," Harris (6th week).
"Over the Top," 44th St. Roof (4th week).
"Oh Boy," Casino (6th week).
"Pipes of Pan," Hudson (8th week).
"Pillar, Bedroom and Bath," Republic (1st week).
"Polly with a Past," Belasco (17th week).
"Silent Assertion," Braham Playhouse (3d week).
"The Grues Widow," Liberty (4th week).
"Tiger Rose," Lyceum (13th week).
"Tailor-Made Man," Cohan and Harris (18th week).
"The King," George M. Cohan (6th wk.).
"Words and Music," Fulton (1st week).
"What's Your Husband Doing," 33th St. (7th week).
"Yes or No," 48th St. (2d week).
"Why Marry," Astor (1st week).
Washington Square Players Comedy (9th week).

By a decision handed down by the Appellate Division of the Supreme Court, Dec. 21, the name of a theatre may be protected from general use, the same as a play, and can become the exclusive property of an individual or firm. The decision was the result of an action by Mitchell H. Mark, president of the Mark Realty Co., owners of the Strand, New York, granting him an injunction restraining the use of the name "Strand" by another theatre in 125th street known as the "Harlem Strand."



HARRY WEBER

Representing Only the Very Best in Vaudeville

THE MUTTERINGS OF MARGIE

By SAVOY and BRENNAN.

Bert Savoy and J. Brennan are presenting the evolution of the type first popularized in variety by the Russell Brothers. The characterization of an overdressed and exceedingly gabby female is presented by Mr. Savoy. The original of this character was discovered in a Broadway surface car about seven years ago by Mr. Brennan. She had a friend with her at the time and had evidently just returned from England. She answered to the name of Evelyn and the friend was Margie. Brennan conceived the idea of putting the character on the vaudeville stage and after a time secured Mr. Savoy as a partner. The two characters have been before the public since, Evelyn reproduced in the flesh by Mr. Savoy, and Margie in the spirit through being referred to in conversation. All these years Margie has been without voice of her own. In this instance Messrs. Savoy and Brennan are going to give Margie a chance to "dish the dirt." The following is the story of Margie's adventures since she joined the Savoy and Brennan act and Margie is telling them in her own way.

Well, dearie, all I got to say is that it's gorgeous, dearie, just gorgeous. Just think here I are after all these years of being bumped around the country, sittin' in a dressin' room in the Century that wuz built with Otto Kahn's pennies, an' I don't have to move my trunk till next May. Ain't that grand? Dearie, I am so glad you ast me how I liked it here. It's gorgeous, simply gorgeous!

And that ain't the haf of it, dearie, not the haf of it. Think o' me sittin' here and lookin' all them Sals over that's draped unconscious in furs. You'd think they wuz the principals, but they ain't. No, dearie, they ain't. They're the chorus. If you lamp them what's sittin' over the other side of the stage you git an idea of the principals. They ain't got no auto or nothin'. But who knows what will happen. You know the social season's just startin', just startin', an' them what falls into an ocean of money is bound to come up with a few pennies in their hands.

But listen, dearie, I have been flitting my tin hips around this country for seven long years with this act and I never had a chanct to talk. They say that there's a change in every one's life in every seven years. I suppose this is the change in mine, and, believe me, I am going to take the opportunity to make a camp of this an' tell the past, present and future, an' I don't care if I die for it the very next minute, so help me I don't.

You know I don't know whether it's a gift or a curse or maybe a blessing being with an ack like this. But to tell the truth I could dish more dirt than a little, an' now that I got the chanct— Well, you just listen!

You know that ain't all bunk about Jay picking me, a poor foundling in a Broadway car, but I don't see why they haf to be so rough about it. To tell the truth he just about snatched me bald, dearie. An' poor Evelyn! Well, I don't want to say too much about her, honestly I don't. But, dearie, that poor thing has been gettin' all the best of it ever since the ack was framed. You know there we wuz ridin' down to Macy's, me an' Evelyn. She'd just been back from London, where she went to play with the King or somebody in a chorus of the Marie Dressler show, an' o' course I was anxious to hear all about it, when Evelyn says to me, says she, "I hear that John Drew married Maggie Cline." Some gink that she thought wuz jest gorgeous havin' tole her that on the boat comin' over. And with that Jay grabs the both of us to his mind and starts off on a still hunt to find Bert. Say, I ain't gittin' too personal, I'm I callin' 'em by their first names? Oh, thanks, dearie, I thought you'd understand. I know I'm gabby, but if you hadn't talked for seven years you'd be too.

Well, Jay met Bert right in Noo York after he had almost given up the hunt, an' it wuz mighty funny the way it all came about, too. Bert wuz draped over a window ledge saying "goo' bi" to a coupla fren's, an' Jay wuz lookin' for a butcher shop to git a piece of meat, so he sez to Bert, sez he: "Say, we're havin' a boiled dinner up to our house, mebbe you kin tell me where to git a ham," an' Bert sez: "Go over to the

Putnam Building," and then they both smiled an' Jay looked up and said: "Formal or informal?" an' Bert sez: "Oh, informal, come right up," and there you are, dearie, that's the way they met. Ain't it just too grand? Then Jay tells Bert about the idea he has for the ack, and asks Bert if he can sing and Bert sez: "Well, it's a race between Mrs. Castle an' me."

It was in the summer time, you know, the awful warm part of the summer time, and the first thing I knew we had a date down at Far Rockaway. It sounded like a honky-tonk to me, but there was a promise of lovely pennies in it, and so we fixed to play the date. We all flew over to Sixth avenue to grab a drag, and I think it cost something like \$6.04. What the four cents wuz for I'll never tell, but I think it wuz for the pins that held it together. An', believe me, that's the trooth, cause when Bert went on the stage with it it wuz up to his knees an' when he came off he wuz wearing a train.

You know I never laffed so much in all my life as I did at Far Rockaway. The manager wuz a human question mark, he wuz. All he could do wuz ask questions, an' every one of them started with a "Do you." First he came to Jay and says, "Do you sing?" An' when he got "no" for an

answer he came back with "Do you dance?" An' with another "no" he started on about Bert with "Does your partner sing?" An' Jay says, "I don't know. You'll haf to ast him." So he goes to Bert, an' Bert says, "Music means nothing in my life. I studied the piano for twelve years and then my father bought me a pair of bag pipes." An' with that the poor, queer thing walks off saying, "Well, it's all right as long as you play something." You know I don't think he had a sense of humor at all, I don't.

The terrible part of it all wuz though we were on to close the show. An', dearie, you don't know the haf of it you don't; not the haf of it. I stood there an' cried so hard I wuz laffin' I wuz that noivous. Well, it seemed like a year while they were out there on that stage an' me in the background all the time. But to tell the trooth it wuz exactly thirty-six minutes before I came up, for air again, and then that manager came back and said we'd done fine, and Jay says, "Yes, but the ack's too long and we're going to cut it." An' the manager says nothing doing, cause I'll let out the akrobat. You know that wuz a shame. Cause, you know, we'd miss him cause he wuz dressin' with us, but an engagement wuz an' engagement, an' we couldn't afford to let the social season interfere with business, especially as Jay had tole the akrobat that Bert had scarlet fever, and the akrobat tried to dress in the hall anyway.

The last of the week we went to Butler, somewhere near Red Bank or Pittsburgh, r somethin'. I know I'll never forget the town 'cause it reminded me of the grocery stores, an' the funniest thing happened. Bert wanted to put a song in the ack an' so he had an orchestrashun made of "Mammy Jinnie's Jubilee." You know anything that has jin in it appeals to me, so we had it in the ack. But after we rehearsed it an' wuz waitin' for the music cue in the first show

Bert got so full of stage fright that he couldn't go on an' do the number, an' a great big husky brute of a stage hand sloved hi'n after the fourth vamp had played an' he went reeling clean into the orchestra pit and lams the cornet player smack in the mouth, driving his instrument right down his throat. And with that the orchestra landed us all in the alley, but the manager vamped back an' put us right on again. He thought it wuz part of the ack and wanted us to keep it in, an' said that the audience thought it wuz simply gorgeous.

Well, we came back to Noo York, and Phil Nash sent for us. He said he's heard about us 'cause Jack Campbell, of Smith and Campbell, lamped us at Far Rockaway and said we wuz great. Well, Nash said he wanted to give us a chanct on the big time before we played ourselves out on the splits, and with that Jay, havin' all his nerve with him, says we'll take \$600, and us standin' there naked, with a gauze shoit an' a dancin' mat, so help me. With that Nash says somethin' about a few weeks cut, and Jay and us, not knowin' anything, dearie, about cuts, said nothing doing, my dear, nothing doing. An' just for that we went over the S. & C. I think it's secret and clammy or somethin' like that.

By the time that we got troo on the S. & C. we knowed we wuz good, so we flew our narrow contracted's right back east, only stoppin' off in Baltimore to see Jay's folks. An' say their just grand, simply grand. Jay's mother says to him that night at dinner, "Jay, do you ever say your prayers?" An' he, I know, didn't want to lie to his mother, so he asts his father the same question, and he answers, "What's the good of sayin' 'em if you know 'em." Now wuzzent that grand of him?

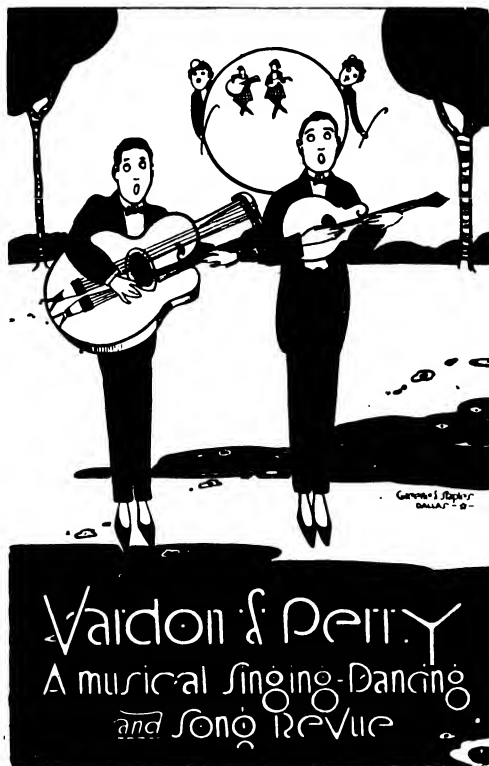
Then when we came back to Noo York we met Eddie Darlin' an' he booked us to the Bushwick. O' course we thought we wuz wise then and knew all about cuts, but comin' back with him in a taxi from Brooklyn he showed us a few that it took stitches and bandages to heal up, dearie. But that wuz really the start of my comin' out in society, an', believe me, from then on the social season has never lagged, dearie. You know we're entertained everywhere and I remember the loveliest party by a redhaired princess in Venice or some place in the Pacific Ocean that wuz gorgeous.

I'll never forget, dearie, the time a baroness or somethin' ast me if I knew Sir Herbert Tree, an' I answered, "No, but I knew his younger brother, Frank Bush." I might as well have benn all washed up an' out of the perspective when I pulled it, for I wuz barred after that. But, honest, some of these sisters what's workin' here are jest like that. One ast me the other day if I'd ever seen Mrs. Fiske, and I came back with, "Oh, yes! I see her so much she annoys me—twice at Gimbel's and onct at the Automat." And with that she flounces off and leaves me flat. You kin never tell, dearie, when they'll take a joke and when they won't.

But that ain't all, dearie. Oh, no, not nearly all. You know I had a gorgeous time with the Shuberts onct. I rehearsed with a Winter Garden show, an', say, that wuz funny. The biggest laf I had wuz one Sunday morning when Jake called a rehearsal in the ratskeller upstairs and we wuz late. He starts to call us for it, and Jay says to him, "Well, we had to go to church." An' then he wants to know what church, and Bert says, "Churchill's." That let us out then and there.

The last time we were at the Palace we had a couple of funny things happen. I think the Palace is just gorgeous, don't you? An' so's Mr. Rogers. Well, anyway we're there for the second week and Bert went out

(Continued on Page 40.)



The Original
VARDON & PERRY

(Formerly VARDON, PERRY and WILBER)

Now touring the Orpheum Circuit after seven years abroad.

As a duo, starred with "WATCH YOUR STEP" 43 consecutive weeks in England.

Have you one of our "Hair Protectors"?

American Representative, PAT CASEY AGENCY, 1493 Broadway, New York City, U. S. A.

Western Representative, SIMON AGENCY, Majestic Theatre Building, Chicago, Ill.

English Representative, PAUL MURRAY, 5 Lisle Street, London, W.C., England.

Permanent address, VARIETY, Times Square, New York City, U. S. A.

BURLESQUE—BY AN EXPERT

By I. H. HERK

Chicago, Dec. 20.

After many turbulent seasons, replete with artistic straits and financial perils, burlesque appears to have righted itself, and is now on a better foundation than it has been at any time in my recollection. By this I mean the separation of the two circuits and the difference in formation and style of entertainment of the two wheels. However, there is one feature of burlesque that I consider myself dense about. That is the continual cry about the betterment of burlesque, from viewpoints other than financial.

There is no question but that burlesque has made many important strides along one line. But to my mind this progress has been along that one line only. The advancement I speak of is the elimination of vulgar and coarse shows. I am not insinuating that we no longer have shows which do not fit in this classification. But if we have, it is not the fault of either of the circuits. The Columbia and American Burlesque Circuits are most strenuous in their instructions concerning this phase of the business.

As a house owner I want to go on record as saying that the days of smut and vulgarity are over. In my mind, they will never come back. If this be true, we are confronted with an alarming question. If we have been able to improve burlesque along moral lines, why cannot we improve them along lines of general merit?

I am not as conversant with the Columbia wheel situation as I am with that of the American circuit. All of my houses and shows play on the American circuit. I think I am entitled, therefore, to express an opinion on the matter. And I say, and want to go on record to that effect, that the shows on the American circuit I have seen this year are the worst I have seen in the past three years.

From the general appearance and action of the shows, I get the impression that the producer has had in mind simply the idea of going out and buying scenery and costumes. He has endeavored in other words, to give an acceptable and good production as such, and has lost sight entirely of the fact that burlesque audiences do not buy scenery and costumes.

If a manager is accused of having an inadequate show, he comes back with the statement: "I admit the show is not as good as it might be, but I haven't tried to cheat."

Personally I would rather have playing my houses a 50% production and a meritorious cast giving a pleasing entertainment than a 100% production with \$10 actors and no entertainment.

The one big fault in my mind lies in the method of censorship of the shows. It appears that those who are doing the censoring fail to realize they are doing a friend or pal no good, but a definite harm, by passing his show. It would be a far more intelligent act of friendship to tell him the truth about the show, rip it to pieces if necessary, show him where it is bad and try to help him make it better. In this manner he will have a show that will go out, give value for the money, please the public and show a healthy profit at the season's end. It will not pass because the manager happens to be "one of the boys." That isn't really getting by. That's only getting through.

The structure of burlesque should insure it as a permanent institution. But sometimes I cannot help wondering how our people feel, who come to our houses week in and week out to see shows built and produced along the same old lines—same bits, same music; some of them without a redeeming feature.

We have formed, among the owners of shows on the American Burlesque Association an organization called the Managers' Mutual Protective Associa-

tion. In my mind, as president of this organization, the basic principle is the desire to help each other. As a matter of record, notwithstanding the large number of incredibly bad shows on the circuit, we have yet to receive one request for help or counsel. Possibly members feel that to make such a request would be humiliating. Maybe they feel that the other members have no more ability along showmanship lines than they have. But whatever the reason, the fact remains.

Burlesque, as constituted at present, is nothing more or less than a mercantile business. The theatres are our stores where we sell our merchandise; the shows our merchandise. The more meritorious our merchandise, the more attractive our stores, the more business we will do.

I have seen some shows this season, that, priced at a dime, would in my opinion be no inducement for the public to buy.

I do not wish anybody to gather from what I have said that I think I know how to produce. Far from it. The matter of fact is that I consider my own ability along those lines so limited that I hire others to do it for me. I am not criticizing; I am admitting.

The trouble with most producers lies in the fact that they consider their own shows perfect. They are love-blind. They view their shows as mothers view their babies. They are some burlesque babies only a mother would love. These same producers are men capable of going in and watching another man's show, and thereupon offering a fairly intelligent criticism. But in their own shows—no defects.

I have read article after article about the forward strides of burlesque. But outside of the moral progress, which advancement is to be highly commended and is undoubtedly the salvation of burlesque, where are those mighty improvements we hear about?

Where are they?

The Appellate Division reversed the Supreme Court, Dec. 21, and decided that Mrs. Amy Ongley was entitled to an accounting of the receipts of "Cheating Cheaters," produced by A. H. Woods. Mrs. Ongley asserted the gross receipts exceeded \$350,000. The judges held that the defendant had violated Mrs. Ongley's rights as widow and administratrix.



MADAM ZENDA

The Psychic Wonder

who is breaking all records over the Orpheum Circuit with GEORGE LOVETT and THE MYSTERIOUS SYNCOPATED BAND.

BURLESQUE

Burlesque has been lucky this season. Despite quite a number of bad shows and seemingly more of these than have been given to burlesque in any one season for the past four years, the box offices have thrived, even when the bad ones came along in a row.

This bespeaks much more for burlesque popularity than it does for the attractions, and goes to the credit of the wheels' direction rather than to the credit of producers.

Burlesque managers, particularly on the American Wheel, have been inclined to cheat the current season. There has been an inclination in the same direction on the larger circuit, Columbia. The cheating has occurred almost invariably among the shows built by the old timers, and the cheating was induced through greed or ignorance.

Burlesque managers last season made more money than they thought was possible. This season and the war on, with uncertainty as to business conditions, those with money left over from last season did not want to risk losing it, and produced accordingly, likewise scaling their salary lists to the minimum, bracing the shows against two possibilities, that of losing what they had and getting a great deal more if business held up.

Business did hold up and was holding up nicely right to Dec. 17.

While the American traveling managers were the most flagrant in taking chances, the Columbia producing managers have not been without blame. At the Columbia, New York, just when the house hit its highest speed in receipts, it had a run of bad shows, and while nothing could stop the box office, the poorest of that collection forced the weekly gross down to about \$6,700, which was remarkable enough in the face of the attraction that drew it in.

This season will likely oblige the executives of the regular burlesque wheels to two convictions—that the old timers, the real old ones of the days passed, are without the ability or intelligence to keep pace with modern burlesque, and that the crude, inelegant performer in burlesque (with principal women classed in the same category) must go, if burlesque is to continue in the building up process that has finally placed it where it is.

Burlesque is peculiar, in its managers, performers and public. The old time burlesque manager (with the exceptions, very well known) is impossible. They started in a precarious branch of amusements, got into a rut of cheap tawdry shows that might make a little money if they were fortunate, and these managers have never been able to throw off their early habits. They were never producers in the producing sense, but year after year gave a "show" that got through the season, they, in a way, appreciated what was necessary to compose a burlesque entertainment. With the influx of other managers and the placing of burlesque on a more business like basis, these old fogeys were given franchises, mostly out of sentiment and sometimes for other reasons. They commenced to believe they were producers when their shows commenced to make more money. Burlesque became prosperous and they prospered accordingly, not through their personal efforts, but because they happened to be carried along with the tide. But now they are a hindrance to burlesque, they are holding it back and the best thing regular burlesque can do is to cast them out. Let them all go into an independent circuit or "stock"—anything to regular burlesque will be preferable to their connection with it, for they have lost their chance, proven their stupidity and should be justly let out. The pitiable stupidity of these managers prevent them appreciating

their shortcomings, and, although outsiders berate their shows, these managers claim their attraction favorably compare with any of the wheel.

A very large number of performers in burlesque are so totally incompetent, engaged rather for their cheapness and memory than for anything else, that the sooner the burlesque executives supervise the engagements of artists, men and women, in burlesque, the better it will be for that enterprise. There are many people playing on the burlesque stage who create a certain sympathy for themselves as their futile efforts are performing or laughmaking are seen. It is understood they are earning their living in this way and entitled to earn it any way they legitimately can, but as a generality, burlesque must purge itself of these incompetents if it ever expects to maintain a money-making gait that has surprised even the best informed during the past two seasons, and which indicated there is no limit to the box office gross of burlesque.

Women principals especially should be supervised for engagements. Some of the shows are carrying principals of the feminine sex who could not possibly improve the performance in looks, dress or playing. If there is a "reason" for some of these women playing principal roles, managers should be informed that "reasons" will not be tolerated. It's too late for personal reasons nowadays to interfere with the progress of burlesque. It means too much to it.

There is good cause as well for the executives to appoint a supervisor of chorus girl engagements. Some of the shows might as well display on the billboards that they are not paying chorus girls much salary as to display them on the stage, antimated, ancient, worked out, "chorus girls" who could not secure a position with any other chorus on the stage, placed in twos, threes or more among 16 or 18 chorus girls, throwing the entire line out of gear with their aged appearance and laborious work.

The cheating in burlesque should be stopped in a decisive manner that would leave no doubt to the producer what he might expect if caught at it.

Burlesque could fairly state that one month after its season opened if the Censor committees reported actual cheating discovered, the circuit instead of ordering the producer to repair, would take over the attraction and operate it for the remainder of the season, unless the show was ordered off the wheel. It has been found time and time again that the same stupidity or cupidity that framed a bad burlesque show at the commencement, including performance, principals and chorus girls, has prevented that attraction being brought up to its proper standard.

Burlesque has grown too big and too strong to risk its future. The Columbia and American Wheels should take the bull by the horns, make stringent rules, enforce them, and where productions are concerned, have franchise contract provisions that would give them absolute power and authority over every attraction. Let these companies be prepared to take over shows and buy up any stock that may be holding some incompetents on the wheels, but first and last, they should immediately prepare to protect burlesque and secure modern producers, ridding themselves of the many loops around the burlesque neck in the form of the old timer, in manager and performer, with his old time cut and dried ideas and shows.

The program shortly to be produced by the East-West Players will consist of four one-act plays, three of which are from the Yiddish; they are "Abigail," a biblical piece by David Pinski; "Winter," a drama by Sholem Asch; "The Schachden's Daughter," a comedy by Abraham Reisin, and one American drama, "Pawns," a war play by Paul Val Wild.

THEATRICAL PAPERS

1917 has brought no decided change in the theatrical papers, although in the moving picture field, now looked upon as theatrical through the close relationship of the two divisions, there has been an important addition to the list of film trade publications.

The theatrical weeklies are the "Dramatic News," "Dramatic Mirror," "Clipper," "Star," "Variety" (New York), "Vaudeville" (Chicago), "Billboard" (Cincinnati), "Critic" (Seattle) and "Rounder" (San Francisco).

Besides in New York is "The Morning Telegraph" with a Sunday edition that ranks much as the "Billboard" does as far as any direct connection with theatricals is concerned. "The Telegraph" is a racing sheet that has lost its theatrical readers until now it holds only the handful of theatrical men around Times square who are also interested in racing and read the "Telegraph" (on sale about 11 nightly in the theatrical district) for "the dope on the races." The "Billboard" clings to its principal readers, the grafters and dips, also publishing advertisements for their benefit, holding both because no other paper cares for either.

Another weekly in New York mistakenly believed by its few readers to be a publication is "The Review," a rather poor imitation of the worse, backed by the Shuberts who operate it as a sort of house organ although its influence in any direction is completely nil. The purpose originally of the sheet was to enable the Shuberts to fight back at Klaw & Erlanger, who have for years been able to have the most assinine matter concerning either one or both members of that firm published in "The Telegraph." The Shuberts will again use "The Review" against K. & E. in the revival of their fight, if K. & E. starts "using" "The Telegraph" or other papers against them. The Shuberts, insisting upon a money return from "The Review" secured it but in a very small amount, through its limited circulation, and drawing advertisements from commercial and professional trades the Shuberts are interested in or patronize. These advertisers probably groan every time they receive a bill from "The Review" but they are helpless while the connection lasts. The Shuberts, also, to make a showing on "The Review's" account, charge each of the Shubert theatres advertising in it a pro rata share weekly for space, which is only robbing Peter to pay Paul, unless there should be others besides the Shuberts interested in the several theatres engaged in this way. "The Review" "steals" all of its "news," oftentimes not taking the trouble to rewrite the items, and its standing circulation is principally from a free list, it having no newstand sale of any account. Sam Weller is supposed to be the editor, but there seems to be several, all working for the Shuberts. A Toxin Worm often litters up the paper with some of his inanity when he wishes to "get back" at the many newspaper men who are always "slipping something" to him.

"The Star," now in its 10th year, is another paper of meagre circulation, a one-man publication that has stood still for 10 years. Its small run (number of papers printed) has permitted it to drag along and give its editor possibly a better living or one equal to that which might be secured by him from a salaried job.

"The Mirror" can't become set. It has wobbled in management and policy until now it is looked upon as a picture paper. Although in the days of the Motion Patents Picture Co. (the film trust of those times) it was promised picture patronage, it could not hold the promise with the Patents Co. vir-

tually passing away. "The Mirror" has lost meanwhile its readers from the legitimate who were wont to look for it in time begone. It abolished its vaudeville department some years ago and its future is in doubt, reports having said it was on the market several times during the past year and could be secured under a rental arrangement.

"The Critic" and "Rounder" are purely local sheets, having had their ups and downs, and with "The Rounder" more often down. "Vaudeville" is another local paper, which may have laid down before this sees print. A Chicago printer was induced to back this venture that never had a chance with its promoters. In its place in Chicago is proposed the return of "The Chicago Telegraph," with Tom Burke, who had part in that paper's creation some years ago, again behind it. "The Dramatic News" is still operated by A. Bettelheim, who maintains a dignified position with it, and "The News" is a secret to the profession, although outside it has a number of public libraries on its subscription lists, which helps greatly.

"The Billboard" with its vacillating policies and immature judgment in its direction pushed itself from competing lines in any channels excepting that which appears to fit it and its management the best, the grafters, crooked card and dice workers and the miscellaneous riff raff of the genteel underworld. "The Billboard" has made many serious attempts to re-establish itself and reinvigorate the sheet, but it destroys its own standing always through visible insincerity, and never yet has been believed by the profession or those who have read the paper to be on the level. In theatrical battles "The Billboard" has made offers to both sides, without understanding both sides knew of the double work, and in every way has injured itself, although the paper is believed to be a money maker through the quantity and peculiar character of advertising carried, but as a theatrical weekly it doesn't rank.

"The Clipper" changed ownership during this year, after 63 years of publication in the control of the Frank Queen family. The new owners are said to have interested a New York music publisher, who once gave as his reason for becoming connected with the "Clipper," that he did not think "Variety" should have the professional show paper field to itself. "The Clipper" although it changed masters couldn't change its color, even improving on the deep scarlet dye of the preceding management by further imitating "Variety." A considerable staff was gathered around the new directors of America's oldest theatrical publication, but they have been unable to convince the professional public the "Clipper" means more now than it ever did, although they were working on the surety it could be no worse. For paucity of ideas, imbecilic mimicry and idiotic misdirection "The Clipper" should be given the honor position.

"Variety" has remained the same, without a doubt the most illiterate, most slipshod, most poorly edited and most slovenly weekly ever published in this country, whether in theatricals or other lines. It will most likely remain that way while it is under its present owner, who has owned "Variety" since it first published. "Variety" has no style or class, has no one on its New York staff with any style, has no writer who ever saw anything educational but the outside of a college, half its staff couldn't define a verb, the other half never heard of one, and most of them know but one thing—to "dig news." Whatever else may be charged against "Variety" will be cheerfully admitted, excepting that it prints what news it secures in good faith, is willing to publish a correction always, if

justified, has more libel suits pending than all the other papers together, and that its reviewers or any of them have never received one word of instruction in writing a "notice" since this paper first issued. Its writers are free to voice their honest opinion when not tinging it with sarcasm or personalities. "Variety" just stumbles along. Whether it's last, in the middle or first of the procession, it keeps on stumbling, not caring much what anyone says or thinks of it, in either way, on the theory that if it didn't turn out a newspaper, nobody would read it anyhow, never "kidd" itself, and prides itself on a staff that with two exceptions can't be "kidded," thinks its critics are the worst of all the many trade paper "critics" (and "Variety's" critics agree with that opinion), knows its criticisms are a few jots below a school boy's composition, and often wonders what it is that keeps "Variety" hanging on. It must be Tommy Gray's "Tattles."

In the picture field the leading papers are the "Motion Picture World," "Motion Picture News" and "The Exhibitors' Trade Review," the latter the year's addition, all drawing a certain class of readers and business in their line, with "The World" favored through having been the first, without having relinquished its hold, even following the sad and untimely death of its founder.

In Europe the war has reduced "Das Program," published in Berlin, to almost a pamphlet. Before the war it was about the hulkier theatrical weekly on the other side. "Der Artists," published at Dusseldorf, may have suspended, since it has not been heard of nor seen on this side for over a year.

In England, "Stage," "Performer," "Era," and "Encore" remain the principal theatrical weeklies.

In Paris lately there was some talk of establishing a theatrical journal, but the project is remaining in abeyance until after war times.

Canada has no theatrical paper other than a small film weekly published in Montreal.

In Australia "Australian-Variety" may be continuing. It was founded about four years ago with permission asked of VARIETY in New York to use the title. Later when VARIETY, New York, notified "Australian-Variety" to discontinue the use of "Variety" in its title, no acknowledgement was made of the notification, nor was the title changed. VARIETY was obliged to publish at one time a notice saying it had no interest in or connection with the Australian publication in any way, shape or manner.

PLAYS IN PARIS.

Paris, Dec. 1.

"La Mariee du Touring Club," one of the three-act farces of Tristan Bernard, was revived at the Marigny last week, this house now playing legitimately after an indifferent summer season with revue. It is not one of Bernard's best efforts, and the French scribe who compared him with Stern needs tarring, though the author of "A Sentimental Voyage" pulls our leg in "Tristram Shandy." "The Bride of the Touring Club" is the story of an old fad who is set on marrying his daughter Lucy to a young fop. But the girl is in love with another puppy, who does nothing but express his infatuation to the gallery. On the day of the marriage his friends turn up, being on a cycling tour, and arrange a mock marriage so that Lucy and her intended husband are not legally united. They also arrange with a lady of easy morals to occupy the place of the pseudo bride when it is dark, and after all is properly explained Lucy is free to marry her daring swain, who in the meantime has secured a sinecure in a government office. The second act is amusing, but on the whole it is poor comedy.

André Messager's lyrical drama "Beatrice" (first produced at Monte Carlo before the war) has just been

given at the Opera Comique and included in the repertoire of that house. The composer conducted his work at the premiere. The book was written by Robert de Fiers and the late A. de Caillavet, taken from a poem of Chas. Nodier. It was nicely received, and the local press seemed impressed by the music, which is in Messager's best form. This is the story, briefly told: Nun Beatrice (Yvolle Chazal) has taken vows to serve the Virgin Mary, having sacrificed her life for the salvation of Lorenzo (Fontaine), away at war in the middle ages. Lorenzo returns and finding her in a convent has her carried off. The Virgin is supposed to descend from her altar to take the place of her servant, Beatrice. But the pagan love is of short duration, Beatrice surprising Lorenzo flirting. She is so outraged that she gives herself up to a gay life, but finally in despair returns to the convent, where her former place is restored to her by the Virgin after mild admonition. Such religious consolation restores her happiness. Yvolle Chazal is a newcomer and should be welcome to the Opera Comique where the stars begin to dim. She sings well and is also an excellent actress. Mme. Mathieu Lutz in the role of a fatal woman was remarkable. Splendid mounting as usual at the Opera Comique, where detail is carefully studied.

A painful comedy, "L'Autre Combat," was presented at the Theatre Rejane, Nov. 27, and was inspired to the authors by a blind soldier, victim of the war. The dress rehearsal (which to all intents and purposes was the premiere) was open to the paying public, the proceeds going to the Amities des Aveugles de France, an organization to assist the blind.

Jean (played excellently by Joubé), returning from America early in 1914, meets Madeleine (Suz. Delye), a companion of his childhood and falls madly in love with her. He is well off and a good match. She accepts to flirt with no thought of marriage. The war commences and Madeleine, like so many noble women, gives her time to nursing. Jean is blinded on the front, and under the influence of her parents, who do not forget that the victim is still rich, Madeleine marries him. Many months pass and Madeleine, still serving in a hospital, has become the mistress of a young officer, Jacques (J. de Feraudy), who is on the eve of returning to the war. The lovers meet to say good bye, when the husband enters, but sees nothing. His affliction causes the others to feel a pang of shame at their deceit. But the intrigue continues until Jacques is killed. Then Madeleine confesses all to her husband, even the fact that she is about to become a mother and that Jacques is the father. The blind soldier has little to do; he can only give his pardon and promise to accept the child, which is not his, now that Jacques has passed out of their lives. This play is not suitable for those seeking amusement; but many like to go to the theatre to weep.

More joyful is the new three-act farce, "Compartment des Dames Seules," by G. Mitchell and Hennequin, produced Nov. 28 at the Palais Royal. It is a good substitute for "Madame et son Filleul," which has migrated to the Bouffes. It is mother-in-law dope, and equal to its predecessor but may not have the same run. This is the story: Mme. Monicourt (Mme. Augustine Leriche) has henpecked her husband for many years, and when she chooses a husband for her daughter Nicole (Mlle. Marken), she imagines he will be as obedient as Mr. Monicourt (Guyon fils). But Robert (Le Gallo) when he married Nicole proves himself also domineering. He even confides to his father-in-law that he intends to tame the family. Robert is much older than his wife and soon attempts to rule. Mme. Monicourt, finding she has found her match, seeks a way to dissolve her daughter's marriage.

CABARETS

The dancing cabaret restaurants of New York have settled down within this year more so than they had done at any time since springing into existence. The settling down consisted of settling up with themselves, understanding themselves rather, with that understanding telling them the halcyon days were over for promiscuous home trade—and from the time the cabarets commenced to understand it, they started out to draw business.

In trying to draw business, the Palais Royal and Healy's Golden Glades out-distanced all competitors along Broadway, as far as entertainment was concerned. Other restaurant cabarets, not wholly confined to Broadway but found in the larger hotels of the Fifth avenue section, had their special rooms, some "named," and these have drawn a class, each of its own (and mostly from the Broadway "set"), but the regular "cabaret show" as the country hears of it in New York has been typified by the extravagant entertainment given at the first two mentioned places.

High priced shows when given away must be paid for, and although the entertainment was free as is the admission to the cabarets, neither the food nor the liquor is served as a present. To further insure against a loss on the show part of the cabaret's evening, several of the cabarets charge the cover service up to one dollar per head. The "cover" or cover charge as New York has developed it, came from the Continent, where it is customary for a service charge of five or 10 cents to be placed upon each food check. On Broadway it became a polite admission fee with the patrons notified through signs upon the walls or cards upon the table. The cover charge in the better restaurants has varied according to the hour, being 50 cents at dinner (7 p. m.) and \$1, after the theatre hour. It is not unlikely that were Healy's or the Palais Royal to exhibit their books it would be found both places often have had weeks where the cover charges amounted to between \$2,500 and \$3,000. The shows given at these places have been expensive for cabarets, both estimated at around \$2,300 weekly (including a pro rata share of initial production cost).

Ascending with the increased investment in production and salaries of artists, with the cover charge remaining, was the scale of prices on the menu cards, which has never stopped going up. The abbreviation of the closing hour to one o'clock was also a factor in obliging the restaurant men to get their money in a hurry, although, as a matter of record and fact, Reisenweber's, receiving excise violation complaints to the extent of half a dozen within the past three months for selling after hours (one o'clock), had each dismissed in turn when it came up in the court. Healy's has had no less than three dismissed likewise within the same period. But the many items combining to lead the restaurateur to believe he was justified in boosting everything because his place was gaudily decorated and a "show was given away" led to the practical banishment of home trade from the Broadway resorts with the highest menu cards.

At a meeting of the restaurant men when it was thought an understanding had been reached (this happened since election) to remain open until 2.30, Captain Churchill (Churchill's) is reported to have stated he considered one o'clock late enough and was satisfied with that hour for closing, although he stood alone in his opinion. Churchill's, also Shanley's has seemingly been content to close at the regular time nightly. These two restaurants of all the higher priced ones in New York really cater to a home crowd, although both secure many of the transient visitors in New York through the nation-wide renown of

their names. Shanley's still gives a straight cabaret show without dancing, a policy adhered to so strictly that many of the cabaretters there the year before when the visitor was in town will be recognized again on his next annual visit. Churchill's gives a revue portion that breaks into the regular performance. It has a dancing floor that did much to revive Churchill's popularity when the other dancing cabarets were stealing away Cap's business without he willing to acknowledge the cause.

The big restaurant prices have virtually limited the night cabarets to three classes of trade they secure, although they cannot depend upon any. These are the strangers in town who came to New York to have a good time and don't mind so much what it costs them while they are here—the fellow out with a girl and must take her where she wants to go, with neither caring enough about the other to argue extravagance, and the "buyer" "out with a customer," who feels impelled to go the route for the chance of an ensuing sale of merchandise. The man with his wife who visits a New York restaurant of the high spotted places nowadays and allows her to obtain a flash at the check when paying it, is pretty certain to be "bawled out" by his spouse for being a fool, while the young people or couples fond of one another concede to each other there is vastly better and cheaper entertainment of a less tempting character along drink lines to be obtained elsewhere.

Some of the big cabarets' receipts have been enormous. One place thinks \$90,000 monthly (gross) not unusual. Another night restaurant has averaged a net profit of \$300,000 yearly for the past four years. To what extent the big prices mean profit has been undeniably indicated more than once within the past year through a proposal made by Percy Elkeles, a theatrical producer, who has never been accused of insanity, to produce himself at a cost of not less than \$10,000 a cabaret performance to run 12 weeks, guaranteeing the salary list should not be less than \$2,000 weekly, and agreeing to furnish a "name" among the principals, without any fixed charge to the management. Mr. Elkeles' proposition was that he would accept as his payment a low percentage of the gross upon all food served, with a slightly larger percentage on liquor sales, the latter to be graded for percentages according to the profit in each. It was really a guarantee by

Mr. Elkeles that he could produce a show to draw beyond the restaurant's normal business a sufficient gross to return him in percentage at least \$3,000 weekly (figuring pro rata on production, which could however be utilized for a period beyond the original 12 weeks engaged for).

A test of his assurance was made emphatic by Mr. Elkeles when he proposed to one restaurant man he be given percentages only on the business over and above the average gross of the restaurant (to be taken from its books) before the Elkeles revue opened, and when Mr. Elkeles went farther than this, to state he would obligate himself to withdraw his show before the expiration of the first term of contract if it did not satisfactorily draw, it apparently intensely interested the restaurant man, for from that conversation dates the high class cabaret shows in New York City. Mr. Elkeles also was responsible for the first cabaret show ever given in a New York eatery, at Maxim's. The restaurant man afterward stated he could not accept Elkeles' proposal as he would consider that taking in a partner, although his and other floor shows were thereafter built along similar lines, though this may have been due to a natural evolution.

The greatest change though in the New York cabarets is the disappearance of the moral lepers of both sexes from the floors. They played themselves dry, and "sharpshooters" are more of a rarity nowadays than they formerly were perpetual nuisances. Several scandals grew out of the liberty allowed these vicious persons in mixing with the regular attendance, but it was a finish that arrived for them on schedule time, although it could have been hastened and the scandals averted through more diligence and vigilance by the restaurant proprietors. There are undesirables who still drift in and out of the cabarets. Many a gullible and pliable "John" "has been landed" since the great mass of the "workers" left, but that condition will always exist on Broadway as long as there are cutie women and silly men. And there are no more cunning women anywhere, in or out of books, than the woman of Broadway.

And now the cabaret man, after all of his tribulations, which takes in the worry of "how long is it going to last?" and when seeing a set future even with the war conditions, finds himself facing the universal prohibition he inwardly believes (knowing liquor as well as he does) will prevail, sooner or later. Just how soon or just how late is the vexed question, but that it is coming he can foresee as no one else can.

Outside New York and Chicago, the cabaret has flourished in a way, indulged locally and forced into neighborhoods through the usual aping of the two biggest cities. Other than in the big towns, though, the cabarets have not the looseness of moral guardianship and they are more bound by small town conventions, with the classes permitted in even the largest Fifth avenue hotels too well known in local communities to attempt seeking entrance among respectable people.

"Road houses" have lost the significance around New York that name once conveyed. Road houses now are automobile stops for the thousands with cars who enjoy themselves when out riding. One of the best known and most popular road houses near New York, Hunter Island Inn, has never allowed any of its patrons above the restaurant floor, and Arthur McLean, its proprietor, says it never will while he has the direction of it. This is true in part at least of many other road resorts, although all are not so particular. One well known road place is quite accommodating and if the proprietor knew you well enough he would sleep on the piano rather than deprive you of his room for that night, if you insisted upon it. But he

and his place are an exception to the general run. There are many other reasons which contribute to a better moral tone "on the road," since the use of autos became so prevalent, which is doubly one of the reasons.

That New Yorkers do not take the cabaret in their home town seriously any more is illustrated by two theatre-restaurant combinations, the Century with its Coconut Grove above it, and the Winter Garden with the Montmartre in the same building. Both of these cabarets seldom draw any appreciable portion of the audience attending the shows in the adjoining theatre, although "The Midnight Frolic" on the Amsterdam Roof can report a contrary condition, often taking a large section of the smart attendance in the Amsterdam theatre below it. The name of Ziegfeld may be as potent upstairs as the performance.

The cabarets have been doing well this season and notwithstanding what may be in their minds, the restaurateurs are smilingly letting well enough alone without giving any inkling of alarm for the future. While "business keeps up" they will likely remain that way—and if it doesn't, if by that time the restaurant man has not protected himself, he may blame no one but himself or his lack of ability in his line.

The Post Lodge at New Rochelle has closed for the winter. One or two other roadhouses up that way may also shortly shut down if cold weather business does not improve.

The Plaza, Brooklyn, may soon pass under the management of New York restaurant men, if certain demands made are complied with by the owners of the building.

The Ragadora Five is at the Pelham Heath Inn.



Happy New Year
to all my friends.
GASTON PALMER
THE WORLD'S GREATEST JUGGLER
Acknowledged by Press and Public
Direction, MORRIS & FEIL.

Vincent Lopez, director of the Pekin orchestra, is willing to do his bit. He offers to cooperate with any local song publisher whereby songs can be sold as his orchestra plays topical numbers and jazz selections in the open, somewhere in the Wall street section, the entertainers going downtown on a big truck. Lopez is willing to do this for some worthy war charity or for the Red Cross.

Thomas "Cap" Newboldt, proprietor of the Normandie Hotel and several loop cabarets in Chicago, testified in the case against former Chief of Police Charles C. Healey of that city last week. He said he had paid a total of \$7,500 graft during the Healey regime. The Normandie Hotel makes a play for theatrical business. Of recent months it has been raided several times by the police.

(Cabarets Continued page 42.)



CLAUDIA COLEMAN

Who, with the assistance of a few hats, is playing return dates on the Pantages Circuit and will be seen on the Interstate time, opening at Fort Worth Feb. 17.
Miss Coleman's eastern representative is
MAN GORDON.
BEHLER & JACOBS look after her western bookings.

JEROME H. REMICK & CO.

MUSIC PUBLISHERS

**New Year's
Greetings**



We hope your New Year has a joy
And gladness all its own,
And that the coming Year will be
The happiest one you've ever known.

SONGS

"SWEET LITTLE BUTTERCUP"	Bryan-Paley
"FOR YOU A ROSE"	Cobb-Edwards
"SOME SUNDAY MORNING"	Whiting-Egan-Kahn
"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 Schenck
"ROCK-A-BYE LAND"	Kahn-Van Alstyne
"MY MOTHER'S EYES"	Bryan-Paley
"SWEET PETOOTIE"	Tierney-Murphy
"WAY DOWN THERE (A DIXIE BOY IS MISSING)"	Tierney-Murphy
"SOUTHERN GALS"	Yellen-Gumble
"MAYBE SOMETIME"	Kahn-Marshall
"SO THIS IS DIXIE"	Yellen-Gumble
"WHERE THE MORNING GLORIES GROW"	Egan-Whiting
"THE BRAVEST HEART OF ALL"	Kahn-Egan-Whiting
"LAST NIGHT"	Brown-Spencer

JEROME H. REMICK & COMPANY

219 West 46th Street, New York

Majestic Theatre Bldg., Chicago
228 Tremont Street, Boston

137 West Fort St., Detroit
906 Market St., San Francisco

Here's to you and yours—
—alw

JOOL

MANAGEMENT

the very best to all of you
ays

L

S

O

N

MESSRS. SHUBERT

FOX AND WARD---FOR 50 YEARS

Pals for 50 years—pals and partners—such is the beautiful and simple story of the famous variety team of Fox and Ward.

One must pause at such a wonderful thing. Your dictionary will tell you that friendship overtops love; that it is deep, quiet, enduring affection founded on mutual respect and esteem. Is it not, therefore, a pretty event, that these two friends, Joe and Bill, should be celebrating their golden anniversary on the stage and off by a tour of the finest vaudeville theatres in the land? Is it not, too, a pretty thought that their appearances, in addition to what memories they might bring forth, are suggesting to the vast public that American vaudeville holds faithful the golden lesson of true friendship? Joe and Bill are 65 years old. There is but a few months' difference in the natal day.

Joe E. Ward and Bill H. Fox—neither knows what the middle initial stands for except it made them different from other Wards and Foxes—became partners in the winter of 1867. They were then 15 years of age. Fox had been on the stage for a year ahead of that, having joined Cool Burgess' Minstrels, and it was then he first sang "Nicodemus Johnson," which later made him famous. He was teamed with Charles Atkins, but Fox told Atkins he was through and wrote to his boy chum, Ward, then bell-hopping in a little hotel in Canandaigua, N. Y. The trip from that town to Cincinnati to join Fox is a story in itself. Ward had but \$2. Train conductors in those days were more lenient. He paid his fare to Rochester, but from there on traveled on the generosity of the conductors who believed the kid's story of his mission—breaking into show business.

With seven cents in his pocket, Ward arrived in Cincinnati in the cold of an early winter day and awakened Fox. The latter rubbed his sleepy eyes and asked Bill where his wardrobe was. Bill disclosed naught but a pair of clog shoes and a shirt dickey. The rest of his possessions mainly consisted of a green-checked suit, costing four dollars, a sum that took many months to accumulate. Nevertheless, Fox left the Burgess show and with Ward they started to practice what afterward became known throughout the land as their "silver statue double clog dance." They figure their partnership days from the time when they worked as bell boys in the Adams House, Chicago, and it was in that city they first danced together in the various resorts.

In December, 1868, they had their first public appearance in Cincinnati in a little theatre called the Winter Garden and situated "over the Rhine." On that first bill were John Bowman and William Harris, even then known as a crack minstrelsy team. Mr. Harris rose rapidly and became associated with the firm of Frohman, Rich & Harris. All these men have died.

After doing odds and ends around the town they sallied forth with Detroit as their destination. On the way a crowd of intoxicated men got off and when Ward went up to the stove to get warm he found a \$10 bill. It was not long before they went back to Cincinnati and landed at the Woods theatre, doing a clog dance in the dance hall scene in "After Dark," a show managed by John E. McDonough, and a week later they offered their specialty in a drama called "Under the Gas Light."

From then on success came to Fox and Ward—there were only about ten dance-clog teams then—and they time the end of their struggles with the joining of the Worrel Sisters' extravaganza called "The Field of the Cloth of Gold," with which they toured during 1869. Early in 1870 they joined Shelby's Minstrels and for the first time adorned themselves with burnt cork. For two and one-half generations they

used blackface, save at Sunday concerts, and still appear as the two "dandy coons."

When joining Duprez and Benedict's minstrels at McVicker's theatre, Chicago, after five weeks with the Shelby show, their careers as minstrels really began. As a team they received \$25 per week with board. Besides the show was en route to the coast! The Duprez-Benedict was known as the biggest minstrel show on earth and it boasted of four end men. This particular trip is notable, for it is said to have been the first theatrical company to travel on the newly-completed Union Pacific. Fox and Ward remained with the outfit nine years and were receiving a team salary of \$90 weekly with board during their last year. In addition to their dances, both sang and at the time helped make favorites such numbers as "The Big Sunflower," "She Loves Us

Heath, who have been partners just six years less than Fox and Ward.

The former pair are wealthy. Not so for Fox and Ward, and they explain it because they "took too many bows at the bar," but there was a reason for that, for the conditions they met are far different from the present day. And they have adjusted themselves perfectly to present high-grade vaudeville, having a better conception of the fitness of things than many younger vaudevillians. In marking their early experiences and conditions as they are now, they recently said:

"The boys (in vaudeville) nowadays have a pudding compared to the things we bucked up against—they don't know how easy they've got it. We played in barns, ice houses and a good deal worse than that. Now the actor has fine dressing rooms, with carpet on the floor and electric light. Many and many a year did we have a little four-by-four room to dress in, with candles for light and sometimes a gas jet. And it was a frequent thing to have to leave

OLD STUFF.

"Howdy do. We are at Jersey City the last half with our new act. Did you hear about it?"

"No."

"We played it in a tank for a break in last week and it's the best we have ever had."

"Glad to hear that."

"Can you send someone over to see it? We don't care anything about a notice, but would just like to get the opinion of a critic for any suggestion."

"We'll try to."

"Hope you do. If you could only come over yourself. Of course you know all the VARIETY critics are supposed to be the best, but if you would see it yourself, then we would be sure we were getting the best opinion. Could you?"

"We'll try."

"Don't think I am saying this because I want to influence you, but I have always loved to read your criticisms and I think you know more about vaudeville than all the rest put together, so I do hope you will make it yourself. Any little suggestions you can give us you don't know how we will appreciate them. Do try to get over."

"All right."

"Good-bye."

"Good-bye."

"And, oh say, I almost forgot. You know we want to run an advertisement about the new act, and after you see it, if you think it is as good as we do, then we can advertise safely, can't we?"

There's the stereotyped routine heard around VARIETY's office how many times a season no one ever counted, but every act believing it is his own stuff and sprung for the first time.

Johnny O'Connor is about as good as anyone else in the office to tell it to. Johnny let an act talk to him one day for half an hour, all about a new act, experimenting with himself, to discover if he could concentrate his mind upon something entirely foreign without listening to the act and at the same time give the turn the impression he was interested. Johnny says he was perfectly successful in both attempts.

BIRTHS.

Mr. and Mrs. Max Hochberg, at the New York Hospital, Dec. 8, son. Mrs. Hochberg was nee Sophie Levitan, private secretary to Marcus Loew.

Mr. and Mrs. James Peede, at their home in New York, son. Peede is professionally known as Jean Murdock.

Mr. and Mrs. H. Becker, Nov. 25, at their home in New York City, daughter (christened Jean).

Mr. and Mrs. Grant Erwin, at their home, Astoria, L. I., Dec. 5, son.

Mr. and Mrs. H. B. Siazeed ("Six Imps and a Girl"), in New York, December 9, son.

Mr. and Mrs. Britton, at 947 East 180th street, New York City, December 17, son. The mother (Catherine Britton), was formerly with "The Man from Mexico."

Mr. and Mrs. Dannie O'Neil, Dec. 19, daughter. The father is of Foley and O'Neil.

GRANVILLE IN WASHINGTON.

Washington, Dec. 24.

Bernard Granville has been around the White House so often of late amusing the officials he is jokingly referred to as "The King's Jester."

Mr. Granville seems quite welcome wherever he goes in official circles and it is said he may receive a commission in the army after the first of the year.

DAZIE'S NEW ACT.

Mlle. Dazie is in the throes of finishing touches upon a new act with herself as star, staged by Gus Edwards. There will be seven people in the vaudeville production, including the Three Steindel Brothers. It will be in readiness about Jan. 14.



Both So Well" and "Sally, Bless Her Soul."

Twenty-three years out of the fifty years the partners appeared in minstrelsy. They joined the show of Barlow, Primrose, Wilson and West after the long-Benedict engagement, staying with the latter show until 1882. Fox and Ward's All-Star Minstrels were first organized in 1884, but was of brief duration, and they joined J. H. Haverly's Minstrels as stars soon afterward. John L. Sullivan engaged them for Lester and Allen's Minstrels in 1886, when John L. was at the height of his career, and with the then champion as the attraction the show "cleaned up" on a country wide tour.

Twenty-seven years of their stage life have been spent in vaudeville. They appeared for B. F. Keith when the daddy of modern vaudeville first started in Boston and when Sam Hodgdon was master of the little museum on Washington street and lecturer as well. It is, therefore, fitting that their golden anniversary tour should have started at Keith's, Boston, Oct. 15, 1917. They are booked until May 13, 1918, in all the Keith and U. B. O. houses, and the Orpheum tour, which they have played, will follow.

Neither has been blessed with children, though both have been married. Ward has been living with the Fox family for 23 years, he having been divorced that long ago. In point of public appearances they are the oldest living and working team today. Nearest to their record is McIntyre and

our baggage in the alley.

"We never would object to the spot they gave us. It made no difference whether we'd be No. 1 or 2. Kicking would have been an admission of being licked. All we ever asked was what time we were on."

Though both men were born in New York State, their home now is in Philadelphia, where they went to live in 1904. They had been engaged to join Dumont's Minstrels (first known as Carnecross' and Dixie's and housed in the old Eleventh Street opera house, which incidentally was the only stock minstrel show in America). They were engaged by Dumont for one season and remained four years.

They have, perhaps, the greatest scrap-book in the world. It is two feet in thickness and firmly bound. It has been willed to the Actors' Fund Home. Some very interesting matter about their long association on the stage has been compiled by Sayres of the Seattle "Times." Mr. Sayres figures that they have used a half ton of burnt cork in their 50 years of playing.

Their present tour is a pleasant complement to them and to the heads of the United Booking Offices. Their golden anniversary appearances, with talk, the singing of "Uncle Ned," and just a bit of the old "silver clog" are liberating a fund of pleasant recollections.

NEW ACTS NEXT WEEK.

Julian Eltinge, Orpheum.
Frances Kennedy, Bushwick.

Waterson, Berlin & Snyder

Extend Holiday Greetings
To Their Multitude of Friends

WATERSON, BERLIN & SNYDER

offer for your approval their

1918 Catalogue

"I'm All Bound 'Round With The Mason-Dixon Line"

"A Baby's Prayer At Twilight For Her Daddy Over There"

"In San Domingo"

"Whose Little Heart Are You Breaking Now?"

"Blue Bird"

"Someone Else May Be There While I'm Gone"

"The Dixie Volunteers"

"My Sweetie"

"How Can I Forget When There's So Much To Remember"

"Meet Me At The Station Dear"

"Joan of Arc"

"Paddle Addle" (Instrumental)

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO

81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

BOSTON

220 Tremont Street
DON RAMSAY

"DO SOMETHING"

Edward Laska's Great American Patriotic Song
that was recently selected and endorsed by

THE NATIONAL COMMITTEE OF PATRIOTIC SOCIETIES, WASHINGTON, D. C.

For the purpose of stimulating the "Do Something" spirit throughout the United States.

The lyric of this song, besides having the rousing quality of a patriotic song, carries with it the ideas, the plea and the command of President Wilson and every branch of the Government wants to pound into the public and

YOU

Every singer in vaudeville, cabaret and burlesque

Can Now Help Your Country

by singing this song and stimulating your audiences with the

"DO SOMETHING"

SPIRIT

President Wilson applauded Adele Rowland singing "Do Something" at Keith's Washington

Dear Artists and Managers:

We feel highly honored to have had this important distinction given a song of our catalogue, and we are going to help the National Committee spread Mr. Laska's song and ideas throughout the country. You can "Do Something" by being among the first to introduce it. This is a time when the theatre is one of the big means of stimulating patriotism.

Very truly,

Waterson, Berlin & Snyder

National Committee of Patriotic Societies

Organized February 21, 1917 to assist in the co-ordination of the work of
National Preparedness and Patriotic Service carried on by various organizations in the United States

EXECUTIVE BOARD
EDWARD LASKA, CHAIRMAN
By Senate of America
BARBARA LEWIS
Chairman of Congress of United States
Committee on National Defense
HENRY H. WASS
Navy League of the United States
HARVEY BARRY
National Society League
FRANK H. STURMAN
Military Training Camps Association
MR. WILLIAM COVILAN SNYDER
Daughters of American Revolution
GENERAL E. W. FORTYMAN
Military Order of Loyal Legion

REPRESENTED SOCIETIES
Aeronautical Society of America
American Defense Society, Inc.
American Rights League
Army League of the United States
Army Relief Society
Boys Club Federation
Boy Scouts of America
Chamber of Commerce of the United States
Committee on National Defense
Colonial Daughters of the 17th century
Colonial Daughters of America
Daughters of American Revolution
Descendants of Signers of Declaration of Independence
General Society Daughters of the Revolution
High School Volunteers of the U. S.
League to Enforce Peace
Military Order of Loyal Legion of U. S.
Military Order of Foreign Wars of U. S.
Military Training Camps Association
National Americanization Committee
National Association for Universal Military Training
National Civic Federation
National Committee of One Hundred
National League for Women's Service
National Lyceum Association
National Society League
National Society of Daughters of Founders and Patriots of America
National Soc. of U. S. Daughters of 1812
Naval and Military Order of Spanish American War
Naval Training Association
Navy League of the United States
Order of Founders and Patriots of America
Patriotic Service League
Power-Craft Association
Society of American Wars
Sons of the Revolution
Sons of Veterans, U. S. A.
Special Aid Society for American Preparedness
Surgical Drawings Committee
United States Ferry Squadron
Universal Military Training League
Women's Department, National Civic Federation
Women's Section, Navy League of U. S.
AFFILIATED SOCIETY: Southern Commercial Congress

LEWIS-GENERAL S. B. M. YOUNG, HONORARY CHAIRMAN GEORGE WHARTON PUPPER, CHAIRMAN
WILLIAM P. BOWEN, TREASURER
C. C. MOORE, VICE-CHAIRMAN CHARLES FRANKLIN CUTLER, VICE-CHAIRMAN
ED. C. LAMSTER, VICE-CHAIRMAN WILLIAM H. COVILAN, VICE-CHAIRMAN
WILLIAM MATTHEW LEWIS, EXECUTIVE SECRETARY

Executive Office: 920 Southern Building, Washington, D. C.

Address reply to 46 Exchange Place, New York

November 10, 1917.

Mr. Edward Laska,
c/o Waterson Berlin & Snyder Co.,
Strand Building, City.

Dear Mr. Laska:-

The National Committee of Patriotic Societies wishes to compliment you upon your song "Do Something" which has recently come to its attention.

We give it our hearty endorsement and hope it will be widely sung, as it will undoubtedly help to stimulate throughout the country the spirit of service.

We shall be glad to do all we can to help get to the people through your song and otherwise the "Do Something" sentiment.

Very truly yours,

Edward Laska

BR/C

Chairman of Executive Board.

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
81-83-85 Randolph St.
FRANK CLARK

MAX WINSLOW, Manager

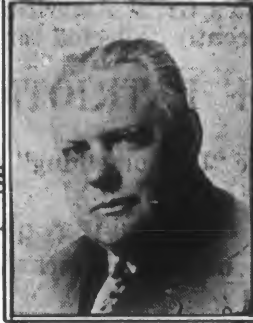
BOSTON
280 Tremont St.
DON RAMSAY

THE PEOPLE BEHIND
THE SUCCESS OF

Waterson, Berlin



MAX WINSLOW
GEN. PROD. MANAGER
NEW YORK OFFICE



E.J. EVANS
N.Y. OFFICE



LEO. LEWIN
N.Y. OFFICE



LEW SILVER
N.Y. OFFICE



PETE KOPELSON
N.Y. OFFICE



PETE WENDLING
N.Y. OFFICE



MOE KRAUS
N.Y. OFFICE



ARTHUR BEHIM
N.Y. OFFICE



HARRY HOCH
N.Y. OFFICE



WM. AXTMAN
N.Y. OFFICE



SAM. LEVY
N.Y. OFFICE



H. RUBEY
N.Y. OFFICE



LEW COLWELL
N.Y. OFFICE



PHIL JULIUS
PITTSBURGH OFFICE



JOS. HILLER
PITTSBURGH OFFICE



WALLACE TATE
PITTSBURGH OFFICE



BOSTON OFFICE STAFF
1. MOREY PEARL 2. TOM LUCET
3. MISS LOU KUHNE 4. FRANK BERNIER
5. DON RAMSEY 6. HARRY BOUDREAU

and Snyder

EXTEND THE SEASON'S
GREETINGS TO EVERYONE



GEORGE GETSEY
MINNEAPOLIS OFFICE



E. L. BRZINSKY
MINNEAPOLIS OFFICE



H. KIRSCHBAUM
TRAVELLING REP.



H. OBLINGER
K.C. MO. OFFICE



LOUIS COHEN
ATLANTA OFFICE



R. CORMACK
PHILA. OFFICE



CHICAGO OFFICE STAFF

1. CLARENCE JONES 2. CHARLEY DALE 3. HARRY KELLY 4. JACK STANLEY 5. J. O'MALLEY
6. MARGARET DAMICO 7. DICK SACHSEL 8. JOE MANNE 9. HARRY WALSH 10. L. SIZEMORE
11. FRANK CLARK 12. MERLE YAGLE 13. MONTE HOWARD 14. HAZEL WILBER 15. D. REEVES
16. MARY MURRAY 17. HENRY COHEN 18. E. H. SMITH 19. RUDE BENNETT 20. L. BUTLER



MURRAY WHITEMAN
BUFFALO OFFICE



HARRY POOLE
LOS ANGELES OFFICE



EDDIE MAGILL
SAN FRANCISCO OFFICE



MORT. HARRIS
SAN FRANCISCO OFFICE



ST. LOUIS OFFICE STAFF

1. PAUL GOLDBLUM 2. JOHNNY MAHER
3. EARL FRANKLIN 4. JESS HOLLWEG
5. JOHN CONRAD MANAGER

With my best wishes to everyone

IRVING BERLIN

NEW YEARS, 1918

SAM **LEWIS** and
JOE **YOUNG**

Recall Their 1917 Medley of Song Hits

"IF I KNOCK THE L OUT OF KELLY"
"ROMANY"

"HUCKLEBERRY FINN"

"MASON-DIXON LINE"

"MEET ME AT THE STATION"

AND

Wish Their Many Friends

A HAPPY NEW YEAR

Our 1918 Hit

**"Just a Baby's Prayer at Twilight
For a Daddy Over There"**

With Waterson, Berlin & Snyder

MYTHICAL MYSTICAL SOUTH

By O. M. SAMUEL.

New Orleans, Dec. 20.

Poets, novelists, song writers and other varied and "variegated" disseminators of information, explanation, protestation and adulation, some real and some imagined, have painted the South a bed of roses, encompassing Love, Romance, Hospitality—a veritable Utopia of beautiful and beneficent elements, where Materialism and Commercialism are quite negligible. Pity 'tis, 'tis not true.

The South that was has vanished in the main. One encounters evidences of it in some of the quaint citizenry, in the places that still remain apart from modernity, but these are merely fleeting visions of an atmosphere that has almost completely given way to progression.

And with the passing of the old South has come the retirement of its former showmen, the replacing and rehabilitation of its theatres, the institution of standards conforming in measure to the trend of the times.

The change did not come over night. It gradually suggested its necessity with the encroachment of the picture as a competing factor. The film exhibitor lighted his place properly, painted it adequately, rendered courtesy plus, and gave a tip-top, first-rate entertainment at a ridiculously low admission price, forcing the showmen maintaining other policies to proportionately doff the old and don the new—to square around and fight for their share of patronage.

The theatrical business in the South now is a man's game. Capital, energy, ingenuity, system and continual striving are essential if one is to reap returns. Competition, already keen, grows keener daily, and added to this the public keeps vacillating between Apathy, Diffidence, Enthusiasm, Disinterestedness, Appreciation and De-precia-tion, forcing the manager to put his best foot forward at all times.

There's money in the South, more of it than at any time during its history. The high price of its staples has brought a state of universal financial prosperity not experienced heretofore. The Governmental stationing of cantonments has helped to augment in a monetary way, also, incidentally adding to the population, if only temporarily, of certain districts.

Vaudeville was a very fruitful source for the Keith, Orpheum and Interstate interests before the entrance of Marcus Loew. Indications point to the fact that it is still good for the U. B. O. and its allied circuits. It is also profitable to Loew. However, each knows the other is a competitor.

The picture field has never been in such straits as at present. The southern public, which formerly paid to see any and all kinds of pictures, has come to demand only the best. With this demand has come the beginning of the end of the store show, and the erection of film houses embodying the requisites of a large seating capacity together with the very latest and best equipment. The store showman has been forced to supplement his pictures with miniature tabloids in order to survive temporarily. Then, again, small time vaudeville, with an admission scale ranging from 5 to 25 cents, has depleted receipts to a great extent, the patrons receiving nine reels of pictures and five acts for just about the same admission scale they formerly paid to witness a single feature.

The legitimate is far from the quantity of other days. Popular priced shows are scarcer than at any time during the past 20 years, and the more imposing attractions are few and far between. The old time comedy, drama, comedy-drama or melodrama hasn't a chance in the South any longer. Musical comedies and plays of pretensions are still desired, but the old

trick of fooling them at two dollars top is through.

And of recent years there has been evinced a distinct dislike of "repeaters."

Big time vaudeville remains a profitable institution, but has come to feel the influx of the pop houses. It would seem the best of judgment to keep this field stimulated with acts of merit to prevent it slipping into the discard.

The day of the fellow with the slender bank roll in the southern amusement field has passed. The theatres of Dixie are now much like other business institutions—expecting a loss while in course of establishment, and later relying on a large volume with a small percentage of profit.

The South has more people than



PAUL DICKEY

Closing his season in "THE LINCOLN HIGHWAYMAN" at the Palace Theatre, New Year's week, announces the release of "The Lincoln Highwayman," "The Come Back," and several other sketches for vaudeville. Address Hudson Theatre, New York City.

ever before, with more money than ever before—expecting and demanding more than ever before. They won't take less.

A SOLDIER'S RHYME.

Washington, D. C., near Ft. Myer as can be,
The boys asked me to write you,
But I'm no critic, you'll agree.
Now, my dear friend, I agree,
I want to drop you a line.
You haven't got a critic
Writing up this time.
An accident happened today,
While the soldiers were at play—
We were playing sham battle,
And didn't mean any harm,
When myself, my name is Bill,
Filled my gun up with a pill,
Nearly shot a private.
Between the barracks and the arm.
I know my comedy is a crime,
But I wanted to say in rhyme
How all the boys thank you
For sending VARIETY all the time.
When I get back from war,
Like Tommy Gray perhaps I'll shine,
Or another writer just as bad
(she spells her last name R-Y-A-N).
I'm booked here at Ft. Myer,
And perhaps I shouldn't jest,
But of all the jobs I ever had
I like this one the best.
I looked this time myself.
Every month when I get paid
I know I am going to get it all.
It's sure, I'm not afraid,
I really never felt so good,
My conscience it is clear.
I enlisted, wasn't forced in,
It's the slacker has to fear.
You never hear them raving
Or say, "I won't open the show."
When orders come, "Take first line trench,"
Without a murmur we'll all go,
And when the final curtain rings,
If my exit I've to make,
I'll be proud to go.
For at least I'll know,
It was for my country's sake.

William Thomas Ryan,
12th Field Artillery, Battery A, Ft. Myer, Va.

(Mr. Ryan is a brother of Maud Ryan, Innes and Ryan.)

STOCK THROUGH---NO, SIRREE

According to the viewpoint of a man who has spent 37 consecutive years in close harmony with it, stock has not deteriorated, all reports to the contrary notwithstanding.

This student of the drama who has watched the big Broadway shows come and go and who knows every in and out of the stock company business, is of the belief from observation and deduction that while stock has bumped up against some pretty stiff obstacles there is no question that stock is just as staple now as it ever was, but that the whole thing in a nutshell is that there are no stock locations.

No theatres for stock. There's the rub! One may advance the argument there are plenty of theatres that could be obtained for stock, but 'tis pointed out the sites available are "undesirable" for stock, just the same as they were for the amusement policies offered before stock received the slightest consideration.

The theatres in general are so well occupied with film and legitimate policies there doesn't seem to be room for the right sort of a stock proposition.

A booking agent, long in the service of supplying principals and players to different stock impresarios, gave it as his opinion the out-of-town theatre owner and manager never was a manager insofar as his intimacy with stock producing is concerned. Not that there are no exceptions, perhaps, but the general run is that the man in question knows precious little about stock.

For years it appears to be the custom of the legitimate theatre owner and manager to permit the turning of his theatre practically over to booking managers who decided just what attractions would be booked through the season and arrange for the percentage split of the receipts.

When traveling legitimate shows have failed in numerous instances to check up any profit the managers immediately arranged for the closing of the shows.

Then in recent years the houses considered the film idea and along came a picture man, with a picture sheet, machine and a roll of tickets, with the slogan, "They'll flock to see your show with this sort of a policy," and seldom did he find a soft place to light for any length of time.

When stock is mentioned as a last resort, it develops the theatre manager thus planning to produce repertoire is as unfamiliar with it as a South Sea islander would be with the North Pole.

'Tis known that where a permanent stock is established in a town of over 50,000, it becomes a local institution and if it has good players, local support

makes it a paying proposition. Quotes a New York stock pioneer: "The curse of our business is an army of actors and managers to whom the golden Persian proverb applies that 'there are those who don't know and don't know they don't know, but think they do.'"

When asked why it was that the summer, months appeared to be unusually active with stock policy, this veteran was quick to add that more theatres were available and more players at liberty, a condition which could not but result in the organization of more summer stocks than there are during the winter months.

It is claimed by some of the show wisecracks that the motion picture has knocked the bottom out of stock companies in different sections heretofore regarded as rockribbed insofar as permanent stock was concerned. If the pictures have been of perceptible damage to the stock interests, it has also whaled a body blow amidship into the other show activities more pronounced than stock.

But it is stated that where stock was once found that the profits accruing from that source enticed the divers brands of amusements and that the legitimate stepped right in and not only invaded the section but managed to gain possession of the very theatre where stock was entrenched.

Stock is holding its own—especially showing strength in certain territories, and that all indications point to it becoming greater in drawing power when the numerous road shows and permanently established productions skid into obscurity. The men watching the stock handwriting say that where theatres desirable for stock go dark through road productions failing to hold up, they will be seized immediately by stock promoters and capable companies installed.

In many sections stock might be a mighty good gamble were the house managers familiar with it and willing to attempt the policy, but they figure out the profits are too small compared to the returns that come from a big production that packs 'em in. So it appears he believes in the "inevitable," that the business will reach such a stage where each incoming production will give him the big monies anticipated.

In the east stock in the past year, especially in the winter months, has had its ups and downs, yet in the majority of cases the men who have held out, giving plays worth while with companies worth while, have been "profiteers" thereby.

Perhaps the biggest individual money-makers in stock for the past year have been the men with the traveling repertoire stocks. The old inability to obtain a desirable house for a permanent play has been too much of a stumbling block to the permanency idea, yet where the traveling reps can go in for a week, perhaps two, or play a return engagement, the returns have been pronounced.

These traveling managers have been able to bank, but, of course, nothing like the amounts some of the bigger legitimate producers have done with shows that have turned people away from the box offices.

But this much remains: Scoot around to the different offices in New York that have any knowledge of stock and just whisper within their portals that stock has gone backward—a long way—and find out what a nest of hornets can be stirred. Stock deteriorating? Not on your life, say they in unanimous breath. So "they" must be served. Mark.



HARRY GLYN

ENGLISH VERSATILE COMEDIAN

Wishes all friends a Happy New Year. Now playing in RECTOR'S REVUE. Have tried to book route to Berlin but was cancelled owing to physical disability.

Brother Claude now somewhere with the British forces and brother Jack captain in the United States Army.

Wotherspoon on "Evening Telegram."

George Wotherspoon, for the past ten or more years a theatrical advance agent, has returned to his former field of endeavor, newspaper work. He is now connected with the "Evening Telegram."



To our thousands of friends in the profession whose confidence we enjoy and for all of whom we have the highest regard, we extend our heartiest thanks for their splendid co-operation and hope that 1918 will leave all cares behind and bring them nothing but Happiness, Prosperity and—LONG ROUTES.

BEGIN THE NEW YEAR RIGHT

by having material that will help the good work along. It's impossible to fail with any of the following:

ALL KINDS FOR ALL ACTS

There's A Long, Long Trail

The great international success by Zo Elliott and Stoddard King

I'm Going to Follow the Boys

Great for the girls, by Jas. V. Monaco and Howard Rogers

The Magic of Your Eyes

High class ballad by Arthur Penn

When It's Moonlight in Tokio

A Japanese novelty by C. P. Shisler, B. James and Bob Heath

Absence Brings You Nearer to My Heart

Beautiful ballad by Alfred Solman and Paul Benedek

The Dream of a Soldier Boy

Story ballad by Jas. V. Monaco and Alfred Dubin

'Neath the Autumn Moon

Brilliant waltz, easy to sing, by F. Vanderpool and L. Weslyn

The Army's Full of Irish

Rollicking Irish song by Walter Donaldson and Bert Hanlon

Trooper Flynn

Comic Novelty by Jack Mahoney

Somewhere in France ^{is the} Lily

Sensational hit by Jos. E. Howard and Ph. Johnson

After a Thousand Years

Oriental ballad by Jas. V. Monaco and Alfred Dubin

Yock-a-Hilo Town

A Chinese novelty by Walter Donaldson and Monty Brice

Jazzin' the Cotton Town Blues

Rag novelty by Harry Olson and Roger Lewis

I've Got the Nicest Little Home in D-I-X-I-E

Novelty with patter. Lyric and Music by Walter Donaldson

The Road For You and Me

Waltz ballad by Geo. Lyons, Bob Yosco and Jas. Donahue

That's A Mother's Liberty Loan

Descriptive ballad by Clarence Gaskill and Mayo & Tally

Then I'll Come Back to You

Comic Novelty by John W. Bratton

Kiss Me Again

Great song for prima donnas by V. Herbert and H. Blossom

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

M. WITMARK & SONS

CHICAGO
Schiller Building
TOM. QUIGLEY

BOSTON
218 Tremont St.
JACK LAHEY

PROVIDENCE
18 Belknap St.
J. CROWLEY

PHILADELPHIA
35 South 9th St.
ED. EDWARDS

Uptown Prof. Rooms, AL. COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRE

BALTIMORE
New Reilly Hotel
F. HARRISON

SAN FRANCISCO
Pantages Building
AL. BROWNE

ST. PAUL, MINN.
R158 Bremer Arcade
Wm. B. Wessel

CECIL CUNNINGHAM



WISHES EVERYONE A VERY HAPPY NEW YEAR



COMPLIMENTS OF THE SEASON To Singing Artists Everywhere

We can't see you all personally, much as we would love to, so the next best thing we can do is to truthfully tell you on this page all about our new songs. We offer the following selections for your approval. We are sure they will make good for you! When playing New York territory come in and see us. We have a lot of pleasant boys who will be glad to take care of you.

"THERE'S A VACANT CHAIR"

(IN EVERY HOME TONIGHT)

By AL BRYAN and ERNEST BREUER

The physiological ballad of the hour. Endorsed by every true American.
Great quartette arrangement by Al Doyle.

"WHEN THE BOYS FROM DIXIE EAT THE MELON ON THE RHINE"

By AL BRYAN and ERNEST BREUER

A novelty song. Great Punch at the finish. A melody that will make you step some. Real Jazz tempo.
Fine harmony arrangement for quartette.

"GOOD-BYE DOLLY GRAY"

By COBB and BARNES

The greatest of all war love ballads. Take a tip and sing it. It can't miss!
Wonderful quartette arrangement.

"ALEXANDER'S BACK FROM DIXIE"

(WITH HIS RAGTIME BAND)

By PETE WENDLING (The man who wrote "Yack-a-Hula") and LOU COLWELL
For real "pep" it's the only successor to "Alexander's Ragtime Band." Some 2/4 movement!

"CHING CHONG"

Chinese Novelty Song, by LEE S. ROBERTS
Needs no introduction

"If I Can't Have You All of the Time"

(THEN I DON'T WANT YOU AT ALL)

By TRACEY, BREUER AND ROTH

This song has already won the endorsement of a great many headliners.

"THERE'S A LITTLE HOME IN MY LAND"

By LEE S. ROBERTS

Simple, Beautiful Ballad. Call it a war song, a home song or a love song. It answers for all.

"YOU CAN TELL"

(IT'S TIME TO SAY GOOD-BYE)

By Tracey and Breuer. A Real Comedy Song with lots of extra verses. Making good for many performers.

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS READY
BEN EDWARDS, Professional Manager



Gus Edwards

Extends Holiday Greetings to all his professional friends
and a thousand thanks to those in the profession who sang

"LADDIE BOY"

(Lyric By WILL COBB)

and those who will sing the new ones to be issued and
advertised in these columns AFTER JANUARY 1st, 1918

WATCH OUT

GUS EDWARDS

1531 BROADWAY

Astor Theatre Bldg., New York

MAXWELL SILVER, General Manager

LEO EDWARDS, Mgr. Prof. Dept.

VARIETY THEATRES IN GREATER NEW YORK

(Travel based on Times Square as starting point.)

AUDUBON.—Broadway and 165th street (William Fox Circuit; B. Jackson, Mgr.). Broadway subway to 168th street. Walk 1 block south.

BAY RIDGE, Brooklyn.—(Robt. Rasmussen, Mgr.). Subway to Brooklyn Bridge, then New 4th Avenue subway at Chambers street to 72d street.

BEDFORD, Brooklyn.—(Fox Circuit; R. H. McCauley, Mgr.). Subway to Brooklyn Bridge. Brighton Beach L. to Dean street, walk one and one-half blocks to Bedford avenue.

CITY.—114 East 14th street. (William Fox Circuit; Sam Fried, Mgr.). Subway to 14th street and walk one block east.

COMEDY, Brooklyn.—194 Grand street. (Wm. Fox Circuit; J. Harris, Mgr.). Subway to 14th street, then surface car to Williamsburg Bridge, walk three blocks to left.

CROTONA.—Tremont and Park avenues. (William Fox Circuit; D. Sarecky, Mgr.). Bronx subway trains to 149th street; transfer to L and ride to 177th street, then walk 4 blocks west.

EIGHT STREET.—Broadway and 81st street. A. L. Shackman, Mgr.). Broadway car to theatre.

FLATBUSH, Brooklyn.—Flatbush avenue and Church street (Moss Circuit). Brooklyn subway to Atlantic avenue, then Flatbush avenue car to Church avenue.

FOLLY, Brooklyn.—(Harry Lipkowitz, Mgr.; William Fox Circuit). Subway to Canal, to Delancey Street Bridge. Take Broadway Brooklyn trolley, off at Flushing avenue, walk one block.

14TH STREET THEATRE.—101 West 14th street. (Harry Shea, Agent; J. Rosenberg, Mgr.). Subway to 14th, then any trolley going west, or 6th avenue L to 14th street.

GOLD, Brooklyn.—Broadway near Flushing avenue. Subway or trolley to 14th street, thence Crosstown cars to Williamsburg Bridge. Take Broadway (Brooklyn) trolley car.

GRAND, Brooklyn.—Elm Place. (Harry Traub, Mgr.; Sunday vaudeville only; Fam. Dept.). Brooklyn subway to Hoyt street.

GRAND OPERA HOUSE.—8th avenue and 23d street. Broadway car to 23d street, then Crosstown to theatre.

GREENPOINT, Brooklyn.—Manhattan and Greenpoint avenues. (Fam. Dept., Keith circuit). East 23d Street Ferry, walk 3 blocks to Greenpoint avenue or take trolley from ferry station.

HALEY STREET, Brooklyn.—Halsey street, near Broadway (George Powell, Mgr.). Subway to Brooklyn Bridge, thence Lexington L. to Halsey street.

HAMILTON, Broadway.—and 146th street. (Moss Circuit; W. R. Meyers, Mgr.). Broadway subway to 145th street, and walk one block north.

JAMAICA THEATRE, Jamaica, L. I.—(L. Sydney, Mgr.; Fox Circuit). Jamaica train from Pennsylvania Station (Long Island division).

JEFFERSON.—14th street, off 3d avenue. (A. D. Smith, Mgr.; Moss Circuit). Subway to 14th street, walk to 3rd avenue.

KEENEY'S, Brooklyn.—Brooklyn subway to Hoyt street, then walk one block south.

KEITH'S ALHAMBRA.—(Harry Bailey, Mgr.). 7th avenue and 126th street. Bronx subway to 125th street, walk one block west.

KEITH'S BUSHWICK, Brooklyn.—(B. Blatt, Mgr.). Howard avenue and Broadway. Subway to Brooklyn Bridge. Take Gates avenue car to Broadway.

KEITH'S COLONIAL.—(Al. Darling, Mgr.). Broadway and 62d street. Broadway car to theatre.

KEITH'S HARLEM O. H.—205 West 125th street. (Bob O'Donnell, Mgr.). Bronx subway express to 125th street, and walk west to theatre.

KEITH'S PALACE.—(Elmer Rogers, Mgr.; Broadway and 47th street. Times Square.

KEITH'S PROSPECT, Brooklyn.—(H. W. Crull, Mgr.). Subway to Atlantic avenue. Take 5th avenue L. to 9th street.

KEITH'S ORPHEUM, Brooklyn.—(W. D. Kenigan, Mgr.). Rockwell place and Fulton street. Subway to Nevins street, then walk half block to right.

KEITH'S RIVERSIDE.—96th street and Broadway. (N. W. Derr, Mgr.). Broadway subway to 96th street.

KEITH'S ROYAL.—(Chris Egan, Mgr.). 149th street and Westchester avenue. Bronx subway to 149th street, walk one block north.

LAFAYETTE.—227 7th avenue. Bronx subway to 135th street, 1 block west and 4 blocks south. Broadway and Lenox trolley to Lenox avenue and 131st street and one block west.

LEE AVENUE, Brooklyn.—(Ed. Reilly, Mgr.). Subway or trolley to Williamsburg Bridge and Lee avenue trolley to theatre.

LOEW'S AMERICAN.—(Chas. Pottslam, Mgr.). 30 W. 42d street. One block from Times Square.

LOEW'S AVENUE B.—Avenue B and 5th street. (S. Kuhn, Mgr.). Subway or trolley to 14th street and thence Crosstown east to 5th street. One block east to Avenue B.

LOEW'S BIJOU, Brooklyn.—(George Schenck, Mgr.). Subway to Borough Hall.

LOEW'S BOULEVARD.—(I. J. Loewer, Mgr.). Bronx subway to Simpson street, walk one block east.

LOEW'S DEKALB, Brooklyn.—(William Sherby, Mgr.). Subway to Brooklyn Bridge, then Broadway L. to Kosciuszko street.

LOEW'S DELANCEY STREET.—(W. H. Stanlev, Mgr.). Suffolk and Delancey streets. Subway to Spring street, then Delancey street car to theatre.

LOEW'S FULTON, Brooklyn.—(A. Sickel,

Mgr.). Subway to Brooklyn Bridge, then Fulton L. to Nostrand avenue.

LOEW'S GREELEY SQUARE.—6th avenue and 30th street. (Harry Swift, Mgr.). 6th avenue car to theatre.

LOEW'S LINCOLN SQUARE.—1947 Broadway. (Chas. Ferguson, Mgr.). Broadway car to 66th street. (Harry Swift, Mgr.). Broadway car to 149th street.

LOEW'S NATIONAL.—149th street and Bergen avenue. (Henry Loew, Mgr.). Bronx subway to 149th street.

LOEW'S ORPHEUM.—168 E. 87th street. (Sol Meyerson, Mgr.). 42d street trolley to 3d avenue and transfer north to 87th street.

LOEW'S PALACE, Brooklyn.—(Joe Vogel, Mgr.). Subway to Atlantic avenue, then Bergen street car to Douglas street.

LOEW'S SEVENTH AVENUE.—124th street and 7th avenue. (Ed Mannix, Mgr.; Sunday vaudeville only). Bronx subway to 125th street, walk one block west.

LOEW'S VICTORIA.—125th street and 7th avenue. (C. E. Seward, Mgr.). Bronx subway to 125th street, walk block and a half west.

LOEW'S WARWICK, Brooklyn.—(S. Strauss, Mgr.). Subway to Brooklyn Bridge, then Cypress Hills train to Warwick street, or subway to Atlantic avenue, then Long Island train to Warwick avenue.

LYRIC, Brooklyn.—Broadway and Segal street. (Wm. Fox Circuit). 14th street Crosstown to Williamsburg Bridge. Broadway (Brooklyn) trolley from Bridge to Segal street.

MYRTLE, Brooklyn.—Myrtle and Knickerbocker avenues. Subway to Brooklyn Bridge and Ridgewood L. to Knickerbocker avenue.

NATIONAL WINTER GARDEN.—Houston street. (William Minsky, Mgr.). Subway to Bleecker street, then walk 3 blocks east.

NOVELTY, Brooklyn.—Subway to Canal, walk one block east and take trolley from Delancey Street Bridge to Brooklyn Plaza.

OLYMPIC, Brooklyn.—Adams street. (Harry Traub, Mgr.). Subway to Borough Hall. Theatre around corner.

PHILLIPS LYCEUM, Brooklyn.—Subway or trolley to 14th street, then Crosstown to Williamsburg Bridge. Montrose avenue trolley from bridge to theatre.

PROCTOR'S 2D ST.—143 West 23d street. (Jeff Callan, Mgr.). Broadway, 7th or 8th avenue trolley lines to 23d street.

PROCTOR'S 5TH ST.—154 East 58th street. (John Buck, Mgr.). Broadway, 6th or 7th avenue trolley lines to 59th street, thence east to Madison avenue.

PROCTOR'S 125TH ST.—112 East 125th street. (Harry Burton, Mgr.). Bronx subway express to 125th street, any trolley going east on 125th street.

PROCTOR'S FIFTH AVE.—Broadway and 29th street. (Wm. Fox Circuit). Broadway cars.

PROSPECT.—Prospect and Westchester avenues. (Moss Circuit; Wm. Raynor, Mgr.; Sunday Vaudeville only). Bronx subway to Prospect avenue.

REGENT.—116th street and 7th avenue. (Moss Circuit; Emil Grothe, Mgr.). Bronx subway train to 116th street, walk one block west.

RIVIERA.—97th street and Broadway. (William

Fox Circuit; Mr. Goldman, Mgr.). Broadway subway to 96th street and walk one block.
THALIA.—82-84 Bowery. (M. Arcenio, Mgr.). Subway to Canal, walk to Bowery.
WHITNEY, Brooklyn.—Fresh Pond Road. (Sunday Vaudeville only; M. W. Lane, Mgr.). Myrtle Avenue L. from Brooklyn Bridge to Fresh Pond Road.

CAN THIS BE TRUE?

Allentown, Pa., Dec. 15.

Editor VARIETY:

I have constantly been, during all the eight years of my theatrical career, the ardent friend and enthusiastic devotee of the incomparable VARIETY.

To me it is the paramount theatrical paper, and it sets on the enviable pinnacle of unique distinction in having reached the acme of perfection in performing the functions of an ultra-modern theatrical magazine. It is the only "professional" periodical that can be assured a real welcomed place on my library table, and it has grown to be such an intimate part of my life that I always associate Friday with the weekly appearance of VARIETY, and I now gladly welcome the opportunity to continue to receive the weekly visits of this celebrated paper as long as I am engaged in my country's service.

And I am duly thankful to the publishers for the extreme generosity which they have evidenced by guaranteeing the delivery of VARIETY to its old friends who are in the service.

I can truly say that VARIETY is the "spice of life" and that it will make bright spots in the path of its sincere friend,

Pierre J. LeMay,

1st Lieutenant A. A. S.

U. S. A.A.

Allentown, Pa.

P. S.—The section of which I have command is composed of students from the University of California, and since they are music lovers, Jazz artists and inclined to the theatrical, they would deem it as an especial favor if any of the music publishers would forward some of their latest musical hits.

—Do you know what the Kaiser would like to do to your Country, Home, Mother, Father, Sweetheart, Sister, Brother, Wife, Children, etc., etc.?

—If you do, you will understand why all REAL AMERICANS are gladly singing and their audiences loudly applauding

We're Going to HANG THE KAISER

(Under the Linden Tree)

Extra Catch Lines that are Funny. It will go bigger than anything in your act

"You ^{Are} a Wonderful Baby"

Looks like another "Oh, You Beautiful Doll." Excellent double or single

Some Compare It to "Mammy's Coal Black Rose"

"Y o 's Honey to Yo' Mammy" ^{Jes' the Same}

In the Atmosphere of "You Made Me Love You"

"Somebody Stole My Heart"

(AND YOU ARE THE ONE WHO DID IT)

Wonderful Double—Great Single. By the Writer of "Ballin' the Jack"

Funnier Character Song Than Our Celebrated "Nathan"

"SAMMY BOY"

(I'VE LIVED WITH YOUR MOTHER FORTY YEARS)

"IT WAS A WILD NIGHT"

Great Novelty Comedy Song, with a Wonderful Patter

"O'BRIEN IS LOOKING FOR YOU"

Successor to Our Famous "Come Out of the Kitchen"

KENDIS-BROCKMAN MUSIC CO., Inc.

145 W. 45th Street
NEW YORK C TY

HITS HARRY VON

wishes the entire theatrical world "A Merry Christmas and a Ha
and new, for their hearty co-operation during the

The greatest Descriptive Ballad in years.
A bigger hit than "Someone
More Lonesome"

JUST AS YOUR MOTHER WAS

With the most wonderful punch poem
ever written. Beautiful Duet and
Quartette arrangement.

A Ballad That Will Never Die

**THERE'S SOMEONE MORE
LONESOME THAN YOU**

HARRY VON TILZER MUSIC

BEN BORNSTEIN
Prof. Mgr.

222 West 46th Str

CHICAGO OFFICE: 143 North Dearborn

Lillian
Lorraine's
Big
Comedy
Irish Song
Hit

**SAYS
I
TO
MYSELF
SAYS
I**

Lyric by
**EDDIE
MORAN**

Elizabeth
Murray
is also a
Riot
with this
Song

ON TILZER HITS

ppy New Year," and wants to thank his many friends, both old and new, for the past year on his 25th anniversary as a song writer.

The Courtney Sisters say this song is bigger for them than "You Made Me Love You" was

GIVE ME THE RIGHT TO LOVE YOU

By BEN BARD and ABE GLATT

Great Double Version for boy and girl.
Also Beautiful Obligato by Ed. Smalle.

Another "Last Night Was the End of the World"

LOVE WILL FIND THE WAY

the best 12-8 ballad on the market

Adele
Rowland's
Terrific
Comedy
Hit

LISTEN
TO THE
KNOCKING
AT THE
KNITTING
CLUB

Lyric by
BERT
HANLON

Our New
Patriotic
Ballad Hit.
Watch it
Grow.

IT'S A LONG
WAY TO
THE U. S. A.
AND THE
GIRL I LEFT
BEHIND

Lyric by
VAL
TRAINOR

C PUBLISHING COMPANY

100 West 42nd Street, New York City

Street, Chicago. MURRAY BLOOM, Manager

MEYER COHEN
Bus. Mgr.

**A. J. STASNY MUSIC CO., and Staff Wish Their Friends
A Merry Christmas and A Happy New Year**

Miss Elsie Janis in "Miss 1917" now at Century Theatre, New York, is scoring a terrific hit with

"WHEN YANKEE DOODLE LEARNS TO PARLEZ VOUS FRANCAIS"

By WILL J. HART and ED. NELSON

A war song that drives the blues away. The most sensational Song Hit ever published.

WATCH THE FOLLOWING NEW NUMBERS:

"She'll Miss Me Most of All"

March War Ballad

"When The Moon Begins to Shine"

(THROUGH THE PINES OF CAROLINA)
Novelette War Ballad

"Just You"

Ballad

"When We Reach That Old Port"

(SOMEWHERE IN FRANCE)
March Ballad

"I've Got A New Job"

Comedy War Song

(YOU'LL FIND A SHAMROCK)

**"Down In The Garden
of Ev'ry Irish Heart"**

Irish Ballad

"I'm With You"

Novelette

"Dancing 'Neath The Dixie Moon"

Great Closing Number. Wonderful Harmony.

"A Soldier's Rosary"

Wonderful Ballad

"Minnehaha"

(SHE GAVE THEM ALL THE HA! HA!)
Comedy Song

Write for this wonderful collection of songs at once and be the first to sing them.

A. J. STASNY MUSIC CO.

EXECUTIVE OFFICES—56 West 45th St., New York City

PROF. DEPT.—Suite 306, Strand Theatre Bldg., New York City. CHICAGO—Suite 50, 143 North Dearborn St.

SONGS FROM THE WEST

You will find songs advertised on this page that will fit and go big for any act playing in show business.

"When the AUTUMN LEAVES are TURNING GOLD"

This is one of the best ballads written at the present time, full of harmony, and a pretty story with a pretty melody. The two together have made a wonderful song. This number is by TELL TAYLOR, the man who gave the world one of its biggest hits, "OLD MILL STREAM," which you still remember.

"THERE'S ONE MORE RIVER WE'RE GOING TO CROSS

(And That's the River Rhine")

This is the song with the big kick in it, and it comes right at the finish of the chorus—a sure encore getter, a great lyric and a great melody. You'll say so when you hear it played over. Written by JONES and OLSEN, the writers from Saginaw.

"HE SLEEPS BENEATH THE SOIL OF FRANCE"

A new ballad by TELL TAYLOR. There has been no such song published since the days of Paul Dresser (the best ballad writer of all). In this song there is a story that touches the heart of every one, and a melody that's full of wonderful harmony, both in verse and chorus.

"YOU HAVE A WONDERFUL WAY OF DOING WHAT YOU DO"

A great number for double acts, and a corking good dancing number. We have double versions that go great. This is the song for the boy and girl act. It's a big hit for CLARA HOWARD and she is cleaning up with it on the Orpheum time. Written by EARL SMITH and CHIP DONALDSON.

"WE'RE IN THE ARMY NOW"

A good comedy song that all the soldiers are singing. We have a lot of extra choruses that makes it a sure-fire hit. A great song for burlesque shows and big acts. JONES and OLSEN wrote it.

"Honest Little Girlie I'm a Regular Fellow"

A bran new double number that you will like, great for a fellow to sing to his gal. Written by EDDIE WARD and ART LARSEN, two boys from Chicago. Watch them grow.

PUBLISHED BY

TELL TAYLOR MUSIC PUBLISHER, Inc.

Cohan's Grand Opera House Bldg., CHICAGO

SHOWS IN CHICAGO.

Auditorium (H. M. Johnson, Mgr.)—Grand opera, Cleofonte Campanini, director. (7th week.)

Blackstone (Ed. Wappler, Mgr.)—Maude Adams in "A Kiss for Cinderella." (1st week.)

Cohen's Grand (Harry J. Ridings, Mgr.)—Jane Cowl in "Lilac Time." (1st week.)

Colonial (Norman Field, Mgr.)—"The Boat," with Maude Fulton. A hit ticket selling four weeks in advance with \$1 for half of first floor. (2nd week.)

Columbia (Frank G. Parry, Mgr.)—Columbia Wheel Burlesque—"The Social Maids."

Under the
Sole Management
of

DAVID BELASCO

Season 1917-18

David Warfield

Frances Starr

"POLLY WITH A PAST"

A Comedy by

George Middleton and Guy Bolton

With the Following Cast:

Ina Claire, Cyril Scott, Anne Meredith, H. Reeves-Smith, Louise Galloway, William Sampson, Winifred Fraser, Herbert Voss, Robert Fischer, George Meart Christie, Mildred Dean and Thomas Reynolds

"TIGER ROSE"

A Melodrama of the Great North-

west, by Willard Mack

With the Following Cast:

Lenore Ulric, William Courtleigh, Willard Mack, Thomas Findlay, Pedro de Cordoba, Fuller Mollish, Edwin Hall, Calvin Thomas, Arthur J. Wood, Edward Mack, Jean Ferrell

"THE BOOMERANG"

A Comedy by

Winchell Smith and Victor Mapes

With the Following Cast:

Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Gilbert Douglas, Kathryn Ryan, Richard Maichlen, Maurice Chaffer, John N. Wheeler, Dorothy McGraw, John Clements and others

BELASCO THEATRE

CITY OF NEW YORK

Cort (U. J. Hermann, Mgr.)—"The Gypsy Trail." (1st week.)

Crown (Ed. J. Rowland, Mgr., Stock)

—"A Pair of Queens."

Englewood (J. D. Whitehead, Mgr.)

—"Billy Watson's Orientals."

Empire (Art Moeller, Mgr., American Wheel Burlesque)—"The Tempters."

Garrick (Wm. Currie, Mgr.)—"The

Passing Show. Big. (6th week.)

Gayety (Robert Shoeneker, Mgr., American Wheel Burlesque)—"Social Follies."

Illinois (R. Timponi, Mgr.)—"Ziegfeld's Follies." (1st week.)

Imperial (Will Spink, Mgr., International Circuit)—"One Girl's Experience."

La Salle (Nat Royster, Mgr.)—"Oh, Lucy!" with Joseph Santley. (19th week.)

National (John Barrett, Mgr.)—"Lure of the City."

Olympic (Abe Jacobs, Mgr.)—"Kolb and Dill in 'The High Cost of Living.'" (1st week.)

Playhouse—"The Man Who Stayed at Home." (1st week.)

Princess (Will Singer, Mgr.)—"The Man Who Came Back," with Mary Nash. Still getting the money. (14th week.)

Powers (Harry Powers, Mgr.)—"Ruth Chatterton in 'Come Out of the Kitchen.'" Hit. (6th week.)

Star and Garter (William Roche, Mgr., Columbia Wheel Burlesque)—"Milk and Honey Dolls."

Studebaker (Louis Judah, Mgr.)—"Love of Mike," with George Hassell. (3rd week.)

Strand (Gene Quigley, Mgr.)—"English Opera, 'Chimes of Normandy.'"

The House That Gave You "OVER THERE"

Wishes you
A Happy New Year

WILLIAM JEROME

Who wrote "Bedella," "Mr. Dooley," "My Pearl's a Bowery Girl," "Rip Van Winkle Was a Lucky Man," "My Irish Molly O," "He Didn't Split the Wood," "Picture Me Back Home in Tennessee," "The Flower Garden Ball," "Row, Row, Row," "Good-Bye Boys," "When Mr. Shakespeare Comes to Town," "Meet Me in Rose Time, Rosie," "Chinatown My Chinatown," and thousands of others, now offers you his greatest creation,

A MARCH BALLAD OF PATRIOTIC HEART BEATS

"WHEN THE YANKS COME MARCHING HOME"

MUSICAL SETTING BY SEYMOUR FURTH

SAILOR WILLIAM J. REILLY
of the Battleship "Michigan"

is a sensation with "WHEN THE YANKS COME MARCHING HOME," INNES and RYAN, LEW HAWKINS, GEORGE WILSON, TEMPLE QUARTETTE, SAM HARRIS, BERT HANLON, TOM GILLEN and FRANCES CORNELL.

KATE ELINORE and SAM WILLIAMS say it is a riot for them.

"WHEN THE YANKS COME MARCHING HOME"

IS THE BIG SONG
OF THE NEW YEAR

ORCHESTRATIONS in all keys—Wire, Write, Phone or Call.

3221 Bryant

WILLIAM JEROME

Strand Theatre Bldg., Broadway and 47th St.
New York City

PRETTY TOUGH AT THAT.

Pretty tough standing around waiting for something to happen when nearly everything that does happen seems to slap you the wrong way. It's not right, I tell you, and the sooner the acrobats fix things, the better it'll be for all concerned. If they'd only "buck up" a little, but then—what's the use?

We're licked from birth. Even as a kid you're always getting the short end. Most of us were born strong and grew up strong. Because of that fact we were always slipped the heavy work. Whenever there was any bearing down to do, they bore on us. Go 'way back and you'll find the world only really noticed one athlete—this guy, Hercules. And at that, while this Hercules was strong for the world, the world wasn't strong for him.

The field has narrowed down, too. There's just as much work as ever, but so many boobs insist on breaking into the game. It looks like every seventh son is an acrobat. Maybe that's why we're so unlucky.

Somebody once said it was the only line in the show business in which you worked the year round. What this somebody meant if he knew his little book, was that you could lay off until your last route sheet got to looking like an antique. And the worst part of laying off is the others won't "lay off" you!

You get to choosing between the circus and vaudeville. The circus is just like it always was, with steady wages! Get me! Wages!! At that, a circus has its pleasing things. They certainly do bill properly. Your "mug" is splattered on more barns and cow lot inclosures than the law allows, and it tickles you at first. After awhile, though, you get to know it means nothing in a salary way—nothing but slight competition for Castoria.

But this vaudeville thing is beginning to get on my nerves. If you don't carry apparatus they pay you less, and if you do carry it, they don't pay you more, that is, when you figure the excess. And believe me, boy, there's excessive excess on an acrobat's excess!

It's getting so around these agents' offices we're beginning to think we're not human beings. An acrobat has to come earlier, wait longer and find out less than a chorus man with a girl act on the Sun time. You get to coming so often and staying so long they simply can't see you. They can't see you anyway, for that matter.

It's gotten so, though, we've stopped worrying about it altogether. We don't mind our billing, and our position is not material. Acrobats are so accustomed to seeing their names at the bottom of a three-sheet it would hardly seem proper any other place. As for position, we either open or close, which generally means the critics give you an "extended notice." If you start the show they say you opened, and if you appear at the end, they say you closed.

If you kick with the booker or the manager you're told that to place you in the middle of a bill would be like risking the show. And a lot of us are out there risking our lives.

A lot of you fellows "kid" acrobats about bowing so much. If you open or close, without talking, you've simply got to do something to get your stuff over, so we bow. Like everything else, some people overdo it. My old partner was that sort of a guy. He bowed so much that it finally gave him lumbago, and he had to retire.

If you had time, I could prove to you the game's gone. It's all wrong, I tell you. All wrong!

O. M. Samuel.

Request made to Washington by vaudeville houses for exemption from the recent lightless night order on the ground that their patriotic service deserved recognition, was denied by the Fuel Administration.

"They're Over There, but Their Hearts are Over Here" is a patriotic song which George M. Cohan has donated to the Red Cross.

Here is a Positive Sensation! Be among the First to Use this Remarkable Novelty

Just off the press and never before advertised, but America's leading performers are wiring for arrangements. Read the lyric and try the melody with one finger and you'll see the wonderful possibilities and wire at once!

WHEN THE KAISER DOES THE GOOSE-STEP TO A GOOD OLD AMERICAN RAG!

Music by
HAROLD NEANDER

Words by
JACK FROST

There are lots of pla - ces where I'd like to be, And man - y, man - y sights that I would sure - ly like to see; But the great - est thing in all the world to give a man a thrill is sure - ly going to hap - pen When the Yanks get Kai - ser Bill. They'll make him dance for fair And I'd sure like to be there.

CHORUS
When the Kai - ser does the goose - step to a good old A - mer - i - can rag, They'll play it fer - ky and make Bill "walk turkey" and sa - lute our grand old flag. He'll be wis - er when he two - steps to the songs of Yan - kee land Or fox - trots to a good old Dixie tune (make it soon, make it soon) There'll be a jazz band from Dix - ie, And Bill won't dare say "Nixie" When the Yankees say, "Come, William, dance that drag!" Al - ex - an - der's band from Ten - nes - see Will be there to play the music for the Ju - bi - lee When the Kai - ser does the goose - step to a good old A - mer - i - can rag.

We have bought the snappy, fascinating, mesmeric soldier song that has been setting New York on fire. Here is a song that has that wonderful "something" that brings all audiences to their feet, cheering and full of the glow of patriotism. This is an act-maker! Never before advertised!

I'M HITTING THE TRAIL TO NORMANDY

Words and Music by
CHAS. A. SNYDER

SO KISS ME GOOD-BYE

EVERYTHING READY,
WIRE OR WRITE

Come, dear, kiss your boy good - bye, Look me in the eye, prom - ise you'll not cry. Keep love's fire's burn - ing bright, For Un - cle Sam will see that things come right. If I know that you are brave I'll beat the foe, So just smile and kiss me, hon - ey, ere I go.

CHORUS
For I'm hit - ting the trail to Nor - man - dy, So kiss me good - by. When we've car - ried the flag to vic - to - ry, Then back to your arms I'll fly. So just smile all the while when I'm o - ver the sea And, hon - ey, keep your love and kiss - es wait - ing for me; For I'm hit - ting the trail to Nor - man - dy, So kiss me good - bye.

IF EVER THERE WAS A "JAZZ" HIT, THIS IS IT!
THE DIRTY DOZEN

THERE WASN'T A GOOD ONE IN THE BUNCH!

GREAT COMEDY RECRUIT SONG
GIDDY GIDDAP! GO ON! GO ON!

WE'RE ON OUR WAY TO WAR!
RIOT WITH THE ROOKIES—SWEEPING THE COUNTRY

THE "SPELLING" SONG WITH THE PUNCH

A-M-E-R-I-C-A

MEANS "I LOVE YOU, MY YANKEE LAND!"

GREATEST OF ALL SOUTHERN NOVELTY BALLADS
WAY DOWN IN MACON, GEORGIA
I'LL BE MAKIN' GEORGIA MINE!

SOME RAG! SOME BLUES! SOPHIE TUCKER'S HIT

I'M A REAL KIND MAMA
LOOKIN' FOR A LOVIN' MAN!

THE TIMELY BALLAD THAT REACHES EVERY HEART

WHEN A BOY SAYS GOOD-BYE

TO HIS MOTHER!
AND SHE GIVES HIM TO UNCLE SAM

Grand Opera House
CHICAGO

McKINLEY MUSIC CO.

145 W. 45TH ST.
NEW YORK

WRITING A PLAY

By JACK LAIT

Chicago, Dec. 21.

My dear George F:
I read your letter. That wasn't so hard. Then I read your play.

It is a good thing that you came with it to me—for you. Most people would just laugh. I nearly cried. There is nothing as pitiful to me as wanting badly to do a thing well and then doing it badly. I know just how you feel, what your ambitions are, what bungalows you have built in the air and how your sister read the handwritten script and said it was awfully funny and terribly wonderful. I had all that myself.

Now pay a little attention to this, George. You are 24 years old. That is one of the most important points about your play and your playwriting. Before we go any further I will tell you the answer in a line—nobody 24 years old can write a play.

Playwriting is one of the highest paid businesses in the world. If I told you how much royalty the author of a success draws down while his play is running you wouldn't believe me, and I hate specific figures with dollar marks, anyway. Sufficient for me to say the pay is big—as big as that of a bank president, at least.

Producers, above all other people, do not pay more than they must. The reason that they must pay playwrights huge sums is that of this nation of about a hundred millions there are about twenty-four successful playwrights, whereas pretty nearly every adult male and female in the land has written a play or is now writing one—I know just how many, because most of them send their plays to me.

I once wrote that every man and woman in the land has a play in his or her trunk. This I have since found to be inaccurate, as I ran across one man who had no trunk.

It seems that everybody who fails at everything else or falls down at bookkeeping, plain sewing or transfer punching, determines that playwriting, being a refined, prosperous profession, is for him.

And it is—until somebody reads the play.

This newspaper is not large enough to tell what a play needs in order to "get 'cross." A few things that it needs, which you can't give it now, include matured viewpoint, matured differentiation between the big and little things of life, matured sense of humor, experience with life—the conventional as well as the extraordinary—and that greatest of all these, technique, about which you haven't the faintest suspicion.

You wouldn't attempt to repair a leak in your bathtub, because you have no technical knowledge of plumbing. You wouldn't try to roast a ham, because you know nothing about the way to flavor it, how long to keep it on the fire or how to put it there so it won't burn. You wouldn't try to drive a Ford if you didn't know which way the lever should be pushed or which was the brake. Yet you tear into playwriting, a more technical undertaking by infinite multiplication than any of these simple and tawdry affairs, and you think you can do it.

There is more technique about writing a play than there is about making a three-cushion billiard shot or walking a slack wire. You must know how to do it. That takes years of study, observation and education, topping a natural ability that is born and develops gradually and becomes almost inspiration at its fullest manifestation.

And that is only one of a thousand qualities required. You must have the ability to conceive within a two and a half-hour exposition the story of several lifetimes, strung on a plot, highlighted with comedy, pathos, logic, observation, epigram, romance, preach-

ment and theme. All this must be consistent, progressive and, more than most of these, entertaining.

A theatrical performance, whether tragedy, comedy or spectacle, must be an entertainment. That is what people go to the theatre for. No matter whether your play is sensational or farcical, what people come to it for is to be entertained. They may find their entertainment in laughs or shocks. But they must be entertained. That's what brings them.

Having brought them and entertained them, which is no mean job for a man of 54, not to speak of 24, your purpose isn't half fulfilled. You must send them out satisfied. That's not enough. You must send them out enthusiastic. That's not enough. You must send them out raving—button-holing their grandfathers and annoying their janitors with tales of how great your play is.

And that's not enough.

You must give them specific, tangible, substantial material with which to rave, as well as about which to rave. If they scream from the house-tops to the unlistening heavens that your play is a masterpiece it is not enough. They must scream why it is one—they must enthuse others with a burning desire to see and hear. They cannot take your comedy or your plot out of the theatre with them. They may take a theme or a situation or a terrific moral and din that into the ear of someone else, who will then go to see your play and must in turn pester some other innocent third party with his version of it, and so on to a hit and a run.

This is just as true of a frothy travesty as of a tragedy. That is the routine of a stage hit.

A painting may be made and it may hang in your garret and no one may see it but you, and it may be a work of art. A play cannot follow that treatment. A play, by its construction, must be enacted in a theatre to an audience; it must be spoken by other people, actors, to other people, listeners. If the audience is not there you have no play—one of the vital elements is missing. A play without an audience is no more a play than a flashlight in a camera without a plate or film is a picture. There is nothing to register on—the click is futile—the result is nothing.

Now, no boy of 24, even if he were trained from childhood, which you were not, could perform these myriad tricks. And if he could, he would only have a piece of a play. He would have to hack them up with a soul. And nobody can find his artistic soul at 24.

The writer of a play not only has to get his piece written, accepted by experts and produced, but he must drag into theatres from their warm firesides utter strangers who have no interest in him or his thoughts. Besides, they must pay him their good money for the privilege. Surely, to do this or any part of it, he must have something that they want and want badly. And he must have something that they themselves have not.

The average theatre-goer, having average attainments, could write a play as good as yours, George. Why should he go through the devious routine of finding himself in a theatre seat, less so many dollars, to something that he knows or has at home? He won't. You must have something he hasn't and couldn't get except from you. Moreover, of 1,000 people in an average audience you must have something that not one of the thousand has and something that the whole thousand couldn't average put together.

I send you your manuscript by mail. Throw it away. It isn't worth the postage.

Keep on writing and trying to write.

THE OLD ALIBI

"Have you noticed our position here this week? I'd much rather have 'em use the old gag of the headliner and seven big acts than have a couple of 'crumb' turns billed over me that haven't any license on the big time, anyway. They whip you before you commence. Of course, we're not the greatest act in show business, but we still have some pride.

"It's a terrible jump to get to this burg, and I have to play it. Then again, they're always forgetting things, and never have the 'props' you write in for. We had to put up a howl to make 'em change. To listen to this smart property man you'd think Belasco took lessons from him. Just a plain, small town kick with cosmetic on his hair and sleeve-garte on his arm.

"That opening song generally gets us a lot more than it did. We had one of those dinner invitations from a fellow who insisted he knew us, and had to break our necks to get back to the show-shop. I was fidgety and that extra 'vamping' was done owing to the wife not being wised up to the new gown 'she got this morning. This leader gets sore whenever he has a wait, and then nothing pleases him better than to queer you. That gang played our first verse off key, and what they did to the chorus was a crime! Goodness knows we're out there trying to please 'em all the time, and no orchestra ever had to do any extra vamping for us. Did you listen to that drummer while we were dancing? He was either a mile ahead or two miles behind with his beats. One of these fly kids. Swelled mut. Some dame must have smiled at him.

"The spotlight man kept mixing our best effects. We spent a month studying our lighting scheme, and this boob just kicks away our brains. You can't tell these spot guys anything since audience-comedians have been using 'em. They're leading men now, only they're not working at it.

"Could you hear our patter from where you sat? Those stage hands were making a terrible noise back. They're all kicking in to the stage manager, it seems, and he lets 'em run wild. Two kinds of tormentors here—the regular house tormentors, and those rums who think they know something about setting a stage. If you say anything to the stage manager, he simply laughs. After the treatment they've handed us, the only tipping I do here Saturday night will be my lid when I say good-bye!

"You should catch the wife in that ballad when her pipes are right. She can take the number a whole octave higher. Hoarse for a week and yesterday she had to go out and help a song plugger. His brother was her first husband, or something like that. These women are always letting sentiment interfere with business.

"Our act is altogether different when it's really working. We've got a special setting that Urban painted for us, and a plush drop with initials on it that we paid a couple of Japs fifty 'bucks' to work. And our finish! Why, we simply raise 'em out of their seats! But what's the use of wasting material? They don't know what it's all about."

O. M. Samuel.

In the cast of the forthcoming revue by Bolton, Wedebush and Korn, which will have its first performance next month, will include Carl Randall, Edward Abeles, Carroll McComan, Reginald Mason and Florence Shirley. The piece is yet to be named.

Study. Study the stage. Study plays of great writers. Look about you. Observe. Learn. Be patient. Keep on trying. Each effort will be better than the one before. And grow.

Send me another of your plays later—say about ten years from now, and I'll read it with interest.

Sincerely,

J. L.

MUTTERINGS OF MARGIE.

(Continued from page 13.)

to see about where we were on the bill, and Mr. Rogers tells him, "Next to closin'." An' when he comes back and tells Jay, Jay sez, "Why didn't you kick?" An' Bert says, "What could I say after he stabbed me an' I lay there bleeding?" After that Bert and Jay told one of the stage hands they wuz drafted and he wanted to know when they started to rehearse.

Say, you see that dame that just past the door? Well, last night she wanted to know if I thought Bertha Kalish wuz the leading woman of the Irish Players. There's no sense to that, is there?

Well, dearie, if you must go I'm sorry, but anyway it's time for me to dash madly off and meet that Spanish dancer when she gits through. You know that girl's heart is broken. But she says that she got the grandest contract a dancer ever had when she gits through here. But on the opening night she had an awful time. That pearl ring that she wears she says has seven drops of poison in it, and the opening night after she came off I had the hardest time stoppin' her from eatin' the darned thing. Some girls is so temperamental, ain't they? Others'd jest walk on as if their costumes were by the Baldwin Locomotive works and the hats by the Cramps of Philadelphia.

We had a terrible time the opening this blaze ("Miss 1917"). We wuz taking a chance, we wuz, and we knew it, dearie, we knew it. Well, Jay, the fly bird, sez to Bert, sez he, "Marge, we will beat this thing to death and when we flop let's back into vaudeville agin." That wuz some talk, wuzn't it, dearie—some talk! So Jay gets a date to open at the Colonial the Monday after the show opens here. It certainly looked like rough going for us girls the opening night. Bert stood in the wings paralyzed. If he had cum in full of gin no one could have sed a word against him. It wuz terrible that night; wuz terrible, it wuz! Jay went on first and I could see him just a little, and I thought I wuz going blind because he never seemed so far away before. Then after a while Bert came out. I think somebody pushed him, they did; pushed him or he would have been on the same spot yet, he would. An' I sees we're a flop sure. Send for a harsel! But we stood ther and I guessed we talked. We must have talked, we did; just talked. An' I looked at Jay, and the poor gink seemed dead on his feet standing up, he did; dead on his feet. An' then I heard somebody laugh. It was awful, and I thought I would have that stage hand who laughed killed right after the show, but they said afterward, they said, it was the audience that laughed, the audience. But anyway Bert stood for it too, he did; stood for it, and Jay didn't fall over. And when we got off the stage somebody said, "Go back and take a bow." We thought he was kidding, and the house was in an uproar, and Jay looked at Bert. So we thought if they had bricks to throw we could split them between us. We walked right out, we did; right out, ready to dodge anything, for we can dodge, we can; but nothing came our way but noise, so Bert and Jay bowed in the form of a dodge, and they looked surprised, and we got away with all our lives, all our lives.

Ain't it the truth? And ain't it grand? It's grand! It is just grand! And ain't this the grand place for a camp, a camp—just grand! Goo-bi, dearie! Come up and dish the dirt again. Fred.

"Sick Abed," the comedy in three acts by Ethel Watts Munford, to be produced by Klaw & Erlanger, is now being rehearsed. The principal roles are in the hands of Fred Niblo and Mary Boland.

"Eugene," "False Odds," "The Rivals," "The Unseen Host" and "An Enemy of the People" will be interpreted by Miss Naumbauer, at the Waldorf, Jan. 11, 18 and 25, as her fifth annual series of drama readings.

THEATRE CONSTRUCTION

Are Times Square theatres and others paying propositions? Will theatres continue to increase in numbers during and after the war? These are problems not easy of solution, since this is America's first year of active participation in the world conflict. At this time the effect of that participation is already felt and will continue to be felt until final peace negotiations are consummated. In the meantime, some idea of the effect on amusements in England might be considered in an attempt to forecast resultant conditions here.

England is close to the battlefield and she is in her fourth year at war. Yet she has proven one logical truth, which is that even a nation at war must be amused. America is far from the scene of action and the richest of nations. It, therefore, appears that there should be no lessening demand for entertainments. But England has not been building new theatres and business in the English provinces is bad. Will similar conditions find a reflex here?

There are at this writing seven theatres being constructed or nearing completion in the Times Square district. It is the trend of opinion that there will be no further building for some time, at least. Perhaps one pertinent reason is the bad road conditions, very probably caused by the war.

Broadway is America's play factory. Producers figure that for a play to be a success, it must have had a New York showing, and therefore the matter of additional theatres seems to hinge on the law of supply and demand. Last season there was an ever-waiting list of attractions for housing along Broadway. That is not true of the present season.

The house shortage of last season came as a result of activity among independent producers, who are now holding off. The country-wide prosperity of the past two seasons made theatricals boom extraordinarily. Times are still prosperous, but awaiting an adjustment of conditions there has been a reduction in production and that means a decrease in housing demands. Failure to send productions on tour, bound to follow if road conditions do not improve, must necessarily mean the holding off in new theatre construction outside of New York.

After the war, theatre construction will probably be renewed, since even though it is contended that Broadway houses are largely supported by transients, the city of New York increases in population at the rate of over 100,000 a year and there will be an increasing field for amusement. Signs point to the success of the medium price theatre, however, over that of the high rate of admission, which is a natural implication because burdens of war which finally fall on the public.

The increase in the number of theatres in the Times Square section apparently answers the question of whether they pay and proves fallacious the prediction of several years ago Broadway was becoming over-theated. In other districts of New York the rapid erection of theatres is shown to have been unwise. Several instances can be noted. When the De Kalb was first built in Brooklyn, it was leased for 20 years at a yearly rental of \$45,000. Upon the erection of another house close by, the De Kalb lost in value. The original tenant dropped out and the house is now rented at \$20,000 per year. The Crescent, also in Brooklyn, is now in the hands of a title and mortgage company, which is operating it. The McKinley Square in the Bronx originally rented for \$22,500 per annum, but the rental figure is now down to \$6,500.

The matter of management is the all-important feature of a house's success. Whether the theatre be in Times Square or elsewhere, management counts vitally. Given a house of fairly

large capacity, in the proper location, its chances of making a profit are good, provided the management is right.

Theatres are considered among the most profitable forms of construction. Yet it is peculiar they are built with private capital, as distinguished from funds under State or Federal control, such as life insurance companies, title guarantee companies and the like. It is not the fact that these institutions do not recognize the theatre as a paying proposition, but that it is regarded speculative and also a specialty. It is not customary for banking institutions to lend money on specialties, and along with theatres, churches and club houses are so classed.

Of course, money is borrowed for theatre building as for other forms of construction, but it is usually obtained on the personal note of the parties interested. An estate oftentimes acts as a medium between the theatre owners and the financial institution and will advance a portion of the money for construction upon giving a long term lease on the ground. The estate will in such cases place the loan elsewhere, so that the actual loan is not made directly by the institution and the theatre. There are exceptions to the rule, as for instance when a plot or property is obtained by a financial institution on foreclosure.

This lack of corporate backing in theatre building may in a measure explain the writing of Clarence H. Blackall, the eminent Boston architect, who was a profound student of the theatre and who some time ago said: "We never have had anything approaching a governmental playhouse. The American theatre presents a problem in design and arrangement which is unique, in that it has grown out of business conditions, almost uninfluenced by sentiment or matters of pure art, and has attained its growth through an almost total disregard of what may be called academic or theatrical traditions. It has been influenced only slightly by the social or governmental features which have had such a marked influence in the development of theatres abroad."

The technical side of theatre construction now presents the same handicaps that have been affected in other kinds of building. New York today has comparatively little actual construction and the causes are the increase in cost of materials, added to which is the factor of labor, which not only has also risen sharply, but is scarce. Labor flows to the field of highest wage and contractors face the problem of filling the ranks left bare by the wholesale withdrawals of workers who have gone to the munition plants, the shipyards and the cantonments, where the wage runs extremely high. This labor shortage is responsible for the delay in completing several of the new Broadway houses.

The cost of construction is from 40 to 50 per cent. over that of five years ago and this increase is based on wage and material inflation. Lately builders say that the structural steel market has eased off not alone in the matter of deliveries, but in price. It is known that several independent steel concerns have offered the structural product for immediate delivery for cash. But that there will be any immediate substantial decrease in construction cost even after the war is extremely improbable. Materials will no doubt be more easily obtainable, but wages will be very slow in reduction. The substantial buildings put up by the munition manufacturers means that the great quantity of skilled labor which these plants have attracted will be kept at work at high wages for years to come. Munition concerns and others working on Government and foreign contracts say they have enough orders to keep on going at the present speed for five years after the war stops.

An idea of theatre construction cost

as compared with original estimates is that of the new house at Broadway and 49th street called the Rivoli. It was to have cost \$270,000, but nearly \$100,000 additional was required.

To Thomas W. Lamb, the architect, and Russel B. Smith, C. E., the constructor of this house, belong the credit of revising the building code last year, a revision that made possible the building of the Rivoli and in fact that group of New York houses which have come into existence within the past year. This change had especially to do with the elimination of the provision stipulating that a court, ranging between eight and eleven feet in width, be left on either side of a theatre (according to house capacity). Messrs. Lamb and Smith argued that a crowd might rush in either direction when the fire escapes lead into the court and thus rush pell-mell into a blind wall. The substitution was that the courts should extend from the exit doors to the nearest street. It was shown at the time this amendment to the old ordinance was argued that all theatres built during the five years previous to 1916 were illegal in that they did not have the then required 12-foot court open to the sky in the rear of the stage, which fire chiefs thought valuable in case of fighting a fire. Houses were allowed to operate because an appeal would be taken to the old Board of Appeals, now legislated out of existence and substituted by the Board of Standards and Appeals. The amendment also eliminated the rear court as unnecessary.

Mr. Smith has been especially interested in fire prevention since the Iroquois theatre, Chicago, disaster. At that time hundreds of persons were found dead in their seats and there has never been a positive explanation why. Theories that they had been suffocated do not find acceptance in face of the fact that the features of those victims were not distorted, as in cases of suffocation. A more tenable theory advanced is that a high tension electric cable grounded on the iron seats in which the victims sat, yet there was no mark on the bodies to indicate electrical contact.

Theatres are pretty nearly fireproof, but they can hardly be made panic-proof. Yet that is the effort in the construction of the Rivoli. The seats in the balcony run all the way back to the wall, there being no rear promenade in the balcony, another provision of the new building code. The audience cannot rush upward in case of fire, but must go downward and outward. The entire balcony is so designed there is a series of cross aisles which will carry out the crowd in separate streams and prevent the rushing to any one particular stairway. These cross aisles lead to fire towers and fire tunnels, which lead either to the exit courts, also fireproof, but also directly to the street exits.

Data on theatre fires from 1811 until 1913 show that only 12.4% of conflagrations occurred during the performance. There were 39.1% of fires which occurred within four hours after the performance. Until 1890 almost all theatre fires were caused by candles, kerosene lamps or ignition by illuminating gas. The introduction of the incandescent reduced theatre fires to a minimum. The Iroquois stands out as a fateful exception. In the case of the Boyertown fire the cause is laid to an oil lamp, used in this upstairs house. The loss of life in both cases was due more to panic than the fire itself. Theatre fires of today are usually caused by ignition of films, but almost without exception such blazes are confined to the picture booth.

lee.

CABARET.

(Continued from page 16.)
Vernon Castle is commended voluntarily in the following letter by a brother aviator in the Royal Flying Corps, Harry W. Smith. Mr. Smith appears to be of the impression dis-

paragement of Mr. Castle has been in circulation since the former leader of the society dancers enlisted in the English service. If that is so in any way, such reports have not reached Broadway, where Mr. Castle has been unqualifiedly held in esteem and praise for his work and willingness in the most hazardous division of all the service. Mr. Smith, under date of Dec. 8, addressing his communication to VARIETY, says:

I have been in the Aviation Section for the past year, receiving my training in Canada under the instruction of the Royal Flying Corps. I have read some statements about Vernon Castle in certain papers and I want to go on record now as saying—and I trust you will publish it—that Mr. Castle is one of the best instructors of aviators the British Government has.

I have seen him do things in the air with a flying machine that would make Art Smith hunt up some new tricks.

It is unjust for anyone to talk about this man who takes his life in his hands every time he leaves the ground for his country; also he is capable of training the most valuable men on earth for the Government.

The best proof of his official standing is that he is Commanding Officer of the Benbrook division of the Royal Flying Corps, here in Texas.

Say Hello to everybody for me, including Johnnie O'Connor.

Aviator Harry W. Smith,
139th Squadron, Hicks, Tex.

The dailies gave some prominence to a report of excise violations by several of the Broadway restaurants through selling after hours (one o'clock). One of the places mentioned has had three violations filed against it since election. Another has had six, all dismissed in court. It amounts to nothing more than the Mitchel administration remaining vigilant until its term expires December 31. None of the restaurants has any line, however, on the policy of the incoming mayor, Hyman. It has been quietly reported the Hyman administration is apt to continue the present closing hour, but the restaurant men say at any rate the condition will be no worse. The closing hour is now promptly one. What seems to be bothering the liquor retailers more than anything else at present is the accumulation of tax reports to commence with the new year. The special war revenue tax has simplified itself in the cabarets to two per cent. of the gross check through the government taxing 10 per cent. of 20 per cent. of the gross, equivalent to two per cent. of the whole. This is being invariably added to the check's total. Business has picked up somewhat in the cabarets the past two weeks, but the bad weather killed all road trade around New York.

The New York restaurant men are somewhat perturbed among themselves over the no-lighting (electric signs) order against them, which says their front lights must be out each Thursday and Sunday. The second light closing order was caused in the main it is claimed by a large advertising sign in Times square refusing to obey the first order to turn it on and off at certain hours. This flaring light sign with others throughout the country disregarding orders caused the more stringent instructions following and may result in a wave of electrical outside darkness before it ends.

If national prohibition becomes effective, as present indications predict at Washington, the cabarets are among those doomed. Local restaurant and cafe men have already figured upon it.

CHAMBERLAIN BROWN

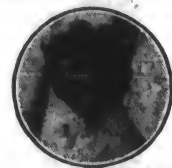
(AGENCY)

The Following Artists Hold Exclusive

Contracts with Chamberlain Brown as Personal Manager



LAURA HOPE CREWS



EMILY ANN WELLMAN

CONRAD NAGEL

("The Man Who Came Back")

ADA MEADE

("Rambler Rose")

DONALD MAC DONALD

("Have a Heart")

JUANITA FLETCHER

("Oh, Boy")

PAULINE LORD

("Under Pressure")

ZOE BARNETT

("Miss Springtime")

CHRISTINE NORMAN

HARRY CLARKE

(Vaudeville)

FLORENCE EARLE

("Very Good Eddie")

HOWARD LANGFORD



WALTER REGAN

ROBERT TOMS

(Fiske O'Hara)

ROBERT HYMAN

("Seven Chances")

EDWIN O. MEYERS

(Rector's)

MARY NEWCOMBE

("Sick-a-Bed")

BEATRICE MORELAND

("Oh, Boy")

MERCEITA ESMOND

("Blind Youth")

WALTER REGAN

("Yes or No")

CLARA JOEL

("Business Before Pleasure")

HARRY FOX

(Vaudeville)

TED GIBSON

("Mary's Ankle")



TYLER BROOKE

PHILIP LEIGH

(Wm. Faversham)

NANCY WINSTON

("Seven Chances")

VERA MICHELENA

("Flo Flo")

MIRIAM COLLINS

("Seven Days' Leave")

MABEL WITHEE

(Al Jolson)

GERTRUDE VANDER-

BILT

("Maytime")

AURIOL LEE

("The Man Who Stayed at Home")

JACK SQUIRE

(Poli Stock)

FLORENCE WEBBER

MALCOLM FASSETT

("The Willow Tree")

JACK GARDNER

(Essanay)

MARJORIE PATTERSON

WILLIAM MEEHAN

("Turn to the Right")

JANE COOPER

("What's Your Husband Doing?")

HELEN LOWELL

("The Grass Widow")

MARIE WAINWRIGHT

SYDNEY SHIELDS

("Parlor Bedroom and Bath")

EILEEN WILSON

("The Country Cousin")

EMILIE POLINI

("Yes or No")

GEORGIA HARVEY

("Very Good Eddie")

OSCAR SHAW

("Leave It to Jane")

MARTHA MAYO

("The Thirteenth Chair")



HELEN LOWELL

KATHERINE KAELED

(Wm. Faversham)

ELISE BARTLETT

(Poli Stock)

GRAHAM VELSEY

("The Willow Tree")

KENNETH HARLAN

(Blue Bird Pictures)

FRANCES NEILSON

ARTHUR C. HOWARD

("Summerville Stock")

ALONZO PRICE

("Toot Toot")

RAYMOND VAN SICKLE

("Experience")

LETTY YORKE

JOSEPHINE VICTOR

ZELDA SEARS

("Mary's Ankle")

CLARENCENORDSTROM

("You're in Love")

FRANCES DEMAREST

("Toot Toot")



ADA MEADE

HARRY DELF

("Rainbow Girl")

MARION COAKLEY

("The Four Queens")

MAUDE HANNAFORD

("Seven Chances")

TOM MARTELLE

("Words and Music")

FLORENCE EDNEY

("The Four Queens")

SUE MAC MANAMY

("Lombardi, Ltd.")

WINONA WINTER

(Vaudeville)

HOWARD MARSH

("The Grass Widow")

WALTER LEWIS

("What's Your Husband Doing?")

FAY MARBE

("Oh, Boy")

KALMAN MATUS

("Yes or No")

EDYTHE LATIMER

("The Man Who Stayed at Home")

EMILY ANN WELLMAN

("Young Mrs. Stanford")

MARIE CARROLL

("Oh, Boy")

FRANK THOMAS

("Seven Chances")

MAE MELVILLE

("Mary's Ankle")

BEATRICE NOYES

NOVAL KEEDWELL

(Wm. Gillette)

WM. H. POWELL

(Lee Ditrichstein)

TYLER BROOKE

("So Long Letty")

LYNN OVERMAN

("Oh, Boy")

BURFORD HAMPDEN

("Pipes of Pan")



DONALD MACDONALD

RICHARD GORDON

("Parlor, Bedroom and Bath")

JOHN LORENZ

(Newark Stock)

ROBERT G. PITKIN

VIRGINIA MANN

("Seven Chances")

MARIE CURTIS

("Seven Chances")

BETH FRANKLYN

MABEL CARRUTHERS

("Blind Youth")



MARIE CARROLL



MARTHA MAYO

ARTISTS PLACED BY CHAMBERLAIN BROWN:

H. B. Warner, Mabel Taliaferro, Richard Carle, Ernest Glendinning, Stella Mayhew, Tyrone Power, Frank Bacon, Otto Kruger, Nathalie Alt, Audrey Maple, Violet Heming, Frank Moulan, Hilda Spong, Francine Larimore, William Courtleigh, Jr., Helen Ware, Julia Dean, Earl Benham, Laura Hamilton, Marie Nordstrom, Louis Calvert, Wanda Lyon, Tom Richards, Edwin Nicander, Franklyn Ardell.

1482 BROADWAY

9130 BRYANT

AL G. FIELD

Al. G. Field is and has been a conspicuous figure in the show world for 46 years. He lately celebrated the 31st anniversary of his ownership and management of the Al. G. Field Greater Minstrels. This is the oldest theatrical organization of the times. Mr. Field has produced a new show in its entirety each succeeding year and judging from the standpoint of success, a better one than presented the preceding year.

This minstrel organization has ever been a successful theatrical attraction, in fact its long and prosperous career has gained it the appellation of "an institution" as well as an attraction.

Al. G. Field is conspicuous in the business life of his home city, Columbus, O. Real estate holdings, street car and electric light stockholder, banker and farmer. After the min-



AL G. FIELD

strel company that bears his name, he is more deeply interested in farming and stock raising than any of his other ventures.

Maple Villa, his summer home and hobby, is known all over the land as a model farm—not a show farm, but an up-to-date farm where the producing of crops and the propagation of high-bred stock are pursued in a scientific manner. A dairy noted for its Jersey cattle. An imported herd, the latest addition to the dairy, is one of the best of its kind in the country. Cows from this herd are sought for by dairymen in all sections of the country.

"Epernay," the French coach stallion imported from France, one of the last importations at the beginning of the war, heads the stud and numbers of

the progeny of this noble animal are among the coming colts on the farm. France is the only country in the world that controls by law the breeding and rearing of the horse. Pedigrees running back for years have made the horses of France the most valuable in the world. A movement of this kind was planned for this country, but the war interfered with it for the time being.

Maple Villa Farm gains its class for its complete equipment of farm and dairy machinery, the commodious barns and other buildings, their adaptability to the purposes for which they were designed. All the buildings are electric lighted, also the roads and lanes leading thereto. The electric power motor does almost all the work in the dairy.

In addition to the Delco light plant, there is a water power plant that furnishes water to all buildings. The last and most attractive improvement on Maple Villa Farm is an artificial lake or fish pond covering an area of an eighth of a mile, fed by four never-failing springs. Willow Lake, so christened, was lately stocked by the United States Government with thousands of fish of various species, principally black bass.

Secretary Houston of the Department of Agriculture of the United States is taking active interest in the propagation of fish. He issued an appeal to farmers all over the land to engage in fish culture and Mr. Field was one of the first to respond. Willow Lake is being cared for, in so far as fish culture is concerned by the

Government. This lake has become a popular pleasure resort. Fishing, a gun club, rowing and bathing in summer, ice skating in winter, makes the lake an added attraction to the beautiful country estate.

Mr. Field finds it difficult to keep to the road since he became possessed of this farm. However, the draft, which took seven of the members of his company to the war, has held him to the company, day and date since its opening Aug. 2. And moreover he appreciates that the minstrel income is the source from which comes the wherewithal to purchase farms and bonds, therefore the minstrel show is first in his affections and attention and nothing is left undone to promote its attractiveness.

From this company graduated many who have become famous. Signor Coloni, of the Metropolitan Opera Company, was plain Will Collins, a tenor singer, with this company 21 years ago. Doc Quigley, deceased, one of the most versatile minstrel men of the country, was a member of this company for 23 years. "Bun" Granville (now Bernard) received his first schooling with the Al. G. Fields Minstrels. Jimmy Wall, the late Billy Van, the Diamond Brothers, all began their career with this company.

With the ending of the 31st and beginning of the 32nd year, the company has met with the greatest success of its career. The season opened August 1 and will extend into May, and if theatres are entered in the various entertainments much longer—although Mr. Field is optimistic as to the duration of the war—a sterling supporter of the war—yet he believes this winter will see the end.



WILLOW LAKE
MAPLE VILLA FARM

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.

Edgar Allen—W. C. Lacombe, \$281.16.
Nathan Carr—Manhattan Leasing Co., \$340.50.

VanDyke Films Production Corp.—W. A. Bradley, \$119.70.
Thadde E. Letendre—Motion Picture News, Inc., \$250.50.
Ralph C. Herz and Ralph Herz, Inc.—Hotel Claridge, Inc., \$123.84.
Herbert Brenon Film Corp.—Fleming & Reavely, Inc., \$188.70.
Herbert Brenon Film Corp.—George Arliss, \$21,041.45.

ATTACHMENT.
Grand Feature Film Co.—Acme Lithographic Co., Inc., \$1,062.10.

ALHAMBRA PRODUCTIONS.

London, Dec. 24.

At the Alhambra tonight (Dec. 24) will be revived "Bluebell in Fairyland," with Eilaine Terriss, Dan Agar, Johnny Danvers and Harry Phydora in the roles.

Oswald Stoll, in conjunction with Grossmith & Laurillard, produces there shortly a new revue, "The Bing Boys

on Broadway," with George Robey and Violet Lorraine in the principal roles, book by Grossmith and Fred. Thompson, music by Nat D. Ayer.

ENLARGED EMPIRE MUSIC HALL.

London, Dec. 24.

Alfred Butt, on behalf of the Empire company, has purchased the site of the Queen's Hotel and adjoining property, for an enlarged Empire Music Hall, to be built after the war.

\$65,000 RENT FOR GLOBE.

London, Dec. 24.

Marie Lohr has rented the Globe, paying an annual rental of \$65,000 and will shortly produce there a new play, "Love in a Cottage," by Somerset Maugham.

"The Midnight Frolic," on the Amsterdam Roof, in its newest edition is expected to open Dec. 29, remaining closed for five nights next week, prior to the premiere.

AMERICANS ON ROOF.

The Coconut Grove is preparing to add an American portion to the Spanish dancers show now occupying the roof. The show drew fairly last week, but not sensationally. The American addition is believed necessary. Some natives will be engaged with Blanche Merrill likely furnishing special numbers.

The soloist last week at the Rialto was Gladys Rice, a young miss with a beautiful voice. She sang "Sally in Our Alley" with different phrasing than most singers give to it, and so captivated the audience they applauded before she finished. Miss Rice wore a crinoline dress of green edged in pink and a poke bonnet.

George Lederer will return to the producing field with a musical comedy and revue.

The Chicago tour of "Under Pressure" will open at Atlantic City on New Year's Eve. The Criterion Producing Co., with Sidney Rosenfeld, playwright and director, are sponsors.

ILL AND INJURED.

Jack Bonney, known on the stage as Byron, and who has appeared in a number of tabloids, is lying in Bellevue Hospital, New York, in a very serious condition. Byron entered the Polyclinic Hospital last week in badly battered shape and was immediately transferred to Bellevue. Reports from the latter institution are not encouraging as to his chances of recovery.

Charles A. Bird, seriously ill with pneumonia, was reported Monday out of danger by his nurse. He is expected to sit up this week. It will be several weeks before he returns to his duties with Comstock & Gest.

Victoria Guyer ("Mutt and Jeff Divorce") has recovered from a serious operation at the American Theatrical Hospital, Chicago. (Miss) Teddy St. Claim of the same company is also at the hospital.

The mother of Gladys Clark (Clark and Bergman, with "The Passing Show") visiting her daughter in Chicago last week, was taken with a stroke of paralysis. She is in a serious condition.

While Leon Rogee was about to present his new act at the Alhambra, Paris, early this month, his wife became seriously ill with pneumonia and the Alhambra showing was postponed.

Billie Bingham, soubrette at the Gaiety, Seattle, was severely bruised and shaken up last week as the result of a fall from the stairs leading to the stage.

Fred Miller (Miller and Capman) had to cancel the last half of their engagement at the Orpheum, Boston, owing to an accident, in which he seriously injured his side.

Peggy Lorraine, of Marsh's Musical Co., left the Norwich Hospital, after four weeks and will rejoin the company Jan. 1.

Irene Franklin left "The Passing Show" at the Garrick, Chicago, for a few days, due to a mild case of ptomaine poisoning.

Sam Gerson, the Shubert representative at Chicago, after being confined to his home for ten days, returned to work this week.

Illness has taken John Findlay out of "The Brat" at the Colonial, Chicago. He was replaced by Leslie Palmer.

Arthur Hansen of the Boston English Opera company is at the American Theatrical Hospital, Chicago.

CRITICISMS.

Flo-Flo.

A musical comedy, book and lyrics by Fred de Gresac and E. Paulton, music by Silvio Hein, produced by John Cort Dec. 20.

A musical troupeau in two sets of lingerie was a bright spot.—Herald.

"Flo-Flo" was neither better nor worse than the average piece of its kind.—World.

YES OR NO?

A melodrama in three acts, a prologue and an epilogue, by Arthur Goodrich, produced by G. M. Anderson and L. Lawrence Weber at 48th Street, Dec. 21.

The title might well tempt the reviewer to brevity, if not to wit. According to ordinary standards the play should be dismissed with a summary negative.—Times.

LORD AND LADY ALGY.

A revival of R. C. Carton's comedy, presented by William Faversham, at the Broadhurst, Dec. 22.

"Lord and Lady Algy" will delight many audiences, and its revival explains for the first time why Carton never developed, with the late Victorian school of dramatists, of whom, eighteen years ago, he seemed one of the most promising.—Times.

IN AND OUT.

"Mrs. Ritter Appears" was withdrawn from the Hamilton last Thursday through Harry Russell having been taken ill with ptomaine poisoning. "What Happened to Ruth" filled the vacancy after Friday's matinee.

NEW ACTS.

Marguerite Haney and six boys (Gus Edwards).

Billy Browning (Browning and Dean) and Ben Dawson (Dawson and LeMaire) have formed a turn, with Dallas, the harmonica jazzist, as a third member.

STERNS BIG HITS

**A
SURE
HIT**

**SEND BACK DEAR
DADDY TO ME**

AN EXCEPTIONAL MARCH BALLAD

**WHEN THE MOON
IS SHINING**

SOMEWHERE IN FRANCE
A HIT IN HITCHCOCK'S REVIEW

**SUNG BY
FRANCES
WHITE**

**BRICE
& KING'S
BIG HIT**

**SOMEDAY
SOMEBODY'S
GONNA GET YOU**

**SOMEBODY DONE ME
THE of AL.G. FIELDS' MINSTRELS WRONG**

**SUNG BY
BILLY
BEARD**

**PAT
ROONEY'S
NUT
DITTY**

**QUEEN
OF MAY**

**I'M IN THE
ARMY NOW**
BEAT YOUR COMPETITOR TO IT

**AN
EASY
WINNER**

**OH, YOU
WONDERFUL
GIRLS!**

**NAN
HALPERIN'S
SENSATION**

**HENRY
LEWIS'
NUT
RIOT**

**LILY OF
THE VALLEY**

**FROM
"BRIDE
OF THE
NILE"**

**EGYPTIAN
ROSE**

**GRAVEYARD
BLUES**
CENTURY THEATRE HIT

**SUNG BY
VAN &
SCHENCK**

**SET ASIDE
YOUR TEARS**

**SUNG
BY A
HUNDRED
STARS**

**A
WONDER
BALLAD**

**ORIENTAL
NIGHTS**

JOS. W. STERN & CO.

1556 BROADWAY, NEW YORK CITY, HARRY TENNEY, Manager
119 NO. CLARK ST., CHICAGO, WILL E. SKIDMORE, Manager

THE FIRST WOMAN AGENT

By "PATSY" SMITH
(IDA CARLE)

Every once in a while someone asks me why I don't go back in the agency business. It's an absurd question to anyone in the know—as an agency 12 years ago and to-day are as different as night and day. Then I was the only established licensed woman agent in New York City (so far as I ever knew), representing the Hyman's South African Circuit, Beringer & Languille, Paris, Sydney Hyman, Ltd., London, and booking direct with M. Ietomanoff, Krestovsky, Jardins, St. Petersburg, Russia. Yet despite my success and with the same prestige back of me, I would not under existing conditions consider re-establishing myself.

Rushing about night after night in the wilds of Brooklyn and Jersey to see new acts, and fighting with old ones to cut their salary for a "pleasure

trip" to South Africa, required stoical fortitude not so easy as it listened. Getting acts off at this end to make connections with boats in England and becoming acquainted here, all spelled wasted energy to many of my well wishers when they heard I was going to marry and give it all up. Every effort or experience brought forth its own reward. Managers, agents and artists I met in those days I still proudly claim as friends.

I booked my first act on the Proctor Circuit through Harry Mundorff, and my second with Sam Hodgdon. To dear Dan Hennessy I owe much useful knowledge given to me by him during frequent waits for interviews with the booking men. He told me of the early efforts of a couple of big agents to get "inside" crediting their success to their persistency in not taking "no"

for an answer. He thus encouraged me more "to stick" than any other one individual outside of my mother—without her, I still feel I could have done nothing.

I recall many amusing incidents—two particularly with Martin Beck—not quite the busy man then he is today. Frequently meeting me in the halls of the St. James Building, he would comment on my long English skirts (it was the fashion then in England to wear slight dips or trains even on tailor mades), saying: "You don't belong in this business with those train dresses—you should get married to one of these agents." (I took his advice later on.) Other times when I would call on Mr. Beck he would interrupt my opening speech with, "I don't want your bicycle act nor your female impersonator. (My net acts.) Now what else have you got?"

Ten years of association with an agent of unquestioned ability has not strengthened my ego to the extent of making me feel more competent to cope. Speaking generally I don't be-

lieve women make good agents. Their keen insight, instinct and natural tact makes them wonderful "associates" but the actual booking under present conditions is a man's work. The influence of a skirt might work wonders a week or two on the floor, but after that she would be on her mettle and have to work abreast of the men—all of the men.

The first agent I ever met was Joe Vion who was representing the Four Cohans in the old 14th street days, when my pal's mother kept a boarding house down there. Then gradually, through my sister (one of the Valdares), I heard of Geo. Lehman, Jim Armstrong, Tony Smith and Smith & Wilson. No woman agent in vaudeville had appeared up to that time. I went abroad three times in the years that followed and on my return to New York in August, 1905, found Mrs. Meyerhoff and Jenie Jacobs agenting. It may not be generally known (I don't think she'll mind my telling) but Jenie Jacobs had completed a law

(Continued on page 253.)

BILLS NEXT WEEK (DECEMBER 31)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Office; "W. V. M. A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "L. W." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. H." Asherman & 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.

<p>New York PALACE (orph) Mae Bernhardt Paul Dickey Co. Rooney & Bent Donohue & Stewart Farrish & Peru (Four to Bill)</p> <p>ALHAMBRA (abo) Eva Tanguay Herman Timblin "Corner Store" Cummings & Mitchell Dugan & Raymond Beumont & Arnold Prosser & Ross Hill & Sylvan</p> <p>COLONIAL (ubo) Edwards Revue Farber Girls Harry Cooper Co. Lightners & Alex Boganny Troupe "Somewhere in Fr" Adeline Francis Lohse & Sterling</p> <p>RIVERSIDE (ubo) (New York Jubilee) (Jane Table Billing) Dooley & Nelson Chief Capulloon Cole Russell & Davis Mignon Nat Nazarra Tr Eddie Dowling Robt. Edison Co. Bancroft & Broke Pantania</p> <p>ROYAL (ubo) Adeline Howard Nonette Emmett Devoy Co. Ed & Gallagher Lew Madden Co. Eddie Borda Rome & Cox Frank Le Dent Co. Sully Rogers & S</p> <p>AMERICAN (loew) Hester & Godfrey Ferguson & Sunderland Lillian Kingsbury Co. Jeanne Williams & Mitchell Sherman-Van-Hyman (Three to Bill)</p> <p>COILLAS & LeRoy Mahoney & Auburn Bernard & Meyers Shannon & Annie Melody Phibbs John B. Totten Co. Jarrov</p> <p>Peggy Brennan & Bro (One to Bill)</p> <p>VICTORIA (loew) Scheppe's Circus Jeannette Childs Hobson & Beatty Shannon & Annie Cervo</p> <p>Kaapp & Cornelia 2d half</p> <p>Hubert Dyer Co. (One to Bill)</p> <p>Ferguson & Sunderland Lillian Kingsbury Co. Cardo & Noll</p> <p>BOULEVARD (loew) Isabelle Sisters Murray & Love Lella Davis Co. Jarrov</p> <p>Peggy Brennan & Bro 2d half</p> <p>Marguerite & Henley Cervo</p> <p>Will & Mary Rogers Dorothy Burton Co. Temple 4</p> <p>ORPHEUM (loew) Mahoney & Auburn Maud Tiffany Ryan & Joyce Notorious Delphine Dae Casey Z Jordan & Zeno</p> <p>2d half</p> <p>The Skatelles Zubelich Scheppe's Circus Jeannette Childs Wm Linkham Co. Conroy & O'Donnell Bell Theater Bros</p> <p>LINCOLN (loew) Stockton's Dogs Rambler Sisters Curry & Graham Rawles & VonKaufman Temple 4</p> <p>2d half</p> <p>Chadwick & Taylor Grace DeWinter Notorious Delphine Dyer & Perkhoff Johnson-Howard-L</p>	<p>GREENEY (loew) Fennell & Tyson Grace DeWinter Jeannette Childs Lue Walton & Henry Hubert Dyer Co. (One to Bill)</p> <p>2d half</p> <p>Rambler Sisters Rawles & VonKaufman Dan Casey Z Jordan & Zeno (Two to Bill)</p> <p>DILANCY (loew) Margaret & Henley Isaac Trevette "Money or Year Life" S Melody Phibbs Francis & Kennedy Lew Cooper Co. Leo Zarrell Duo</p> <p>2d half</p> <p>Murray & Love Knapp & Cornelia Bernard & Meyers "Lincoln of U. S. A." Lue Walton & Henry Sterling Rose (One to Bill)</p> <p>AVB B (loew) The Yaites Wind & Halperin "The Job" E. J. Moore (One to Bill)</p> <p>2d half</p> <p>Commodore Tom Lang & Gross Andy Rice (Two to Bill)</p> <p>NATIONAL (loew) Murphy & Berry Lillian Watson "Lincoln of U. S. A." Bernard & Meyers Johnson Howard L</p> <p>2d half</p> <p>Isabelle Sisters Maud Tiffany Jeannette Childs Lane & Smith Robinson's Baboons</p> <p>ORPHEUM (abo) Julian Ellings Harry Carroll Dorothy Brenner Macart & Bradford Frank Stafford Co. Jas J. Morton Everett's Monks Stanley & Birnes Sig Franz Tr</p> <p>BUSHWICK (abo) Dorothy sardos Feitz Adler Leroy Talma & B Guy & Haw D Regal Co. Walter Worms Frances Kennedy E & C Barry McClellan & Carson</p> <p>FULTON (loew) Collins & Lee Chas & MacDonaId Leroy Talma & B Bell Theater Bros (One to Bill)</p> <p>2d half</p> <p>Stockton's Dogs Tribble & Brown "Apple Blossom Time" Robbie & Nelson El Cota</p> <p>BIJOU (loew) Overholt & Young Harmos Zahns-Dunne Will & Mary Rogers "Apple Blossom Time" Dyer & Perkhoff Robinson's Baboons</p> <p>2d half</p> <p>Wolford's Dogs Hunter & Godfrey Jeanne Beulah Pointer Co. Sherman-Van-Hyman Gilding O'Mearas</p> <p>PALACE (loew) Lang & Green Dorothy Burton Co. Arty Rice Broilus & Brown (One to Bill)</p> <p>2d half</p> <p>Nick Verga O'Brien Havel Co. (Three to Bill)</p> <p>DE KALB (loew) Wolford's Dogs Ellmore & Carleton Beulah Pointer Co. Lane & Smith Gilding O'Mearas</p> <p>2d half</p> <p>Bennington & Scott Isaac Trevette Lella Davis Co. Francis Kennedy</p>	<p>Lew Cooper Co Don Fulano WARWICK (loew) Commodore Tom Moriarty Sisters O'Brien Havel Co. (Two to Bill)</p> <p>2d half</p> <p>The Yaites Wood & Halperin E. J. Moore (Two to Bill)</p> <p>Althaus, N. Y. PROCTOR'S (abo) (T. J. split) 1st half Bender & Herr Gillmore & Castle J & W Hennings Earl Cavanaugh Co. Dooley & Sales (One to Bill)</p> <p>Alexandria, La. RAPIDS (ubo) The Clintons Emma Stephens So. S. 5 Ed. Morton 3 Daring Sisters</p> <p>2d half</p> <p>Musical Hunters Collins & Hart (Three to Bill)</p> <p>Allentown, Pa. G. H. HEUM (ubo) John Geiger "Gettine in Rott" Monarch Comedy 4 Kay & Belle (One to Bill)</p> <p>Catherine Powell Co</p> <p>2d half</p> <p>McLoughlin & Evans Wood Mel & Phillips Travilla's B & Seal (One to Bill)</p> <p>Alton, Ill. HIPP (ubo) Daniels & Walms Barold's Animals</p> <p>2d half</p> <p>Briere & King Mme. Anoria Co.</p> <p>Allentown, Pa. ORPHEUM (ubo) Lawton M. Penney & Knoll Larry Simpson Co. O'Gorman Girls</p> <p>2d half</p> <p>Pope & Uno Maxwell Quintet Frank Dobson Crossman's Enter- tainers (One to Bill)</p> <p>Amsterdam, N. Y. LYCUM (ubo) Trunelle 3 (Two to Bill)</p> <p>2d half</p> <p>Mueller & Meyers Wesler & Reiser (One to Bill)</p> <p>Anandam, N. Y. BLUE BILL (ab-wva) (30)</p> <p>(Same Bill) playing Hipp Spokane 3</p> <p>Thieson's Pets Calvin & Thornton Millard Bros LaVing Sisters Dave Thurbay De Koch Troupe</p> <p>Albany, N. Y. LYRIC (ubo) 1st half Edah Delbridge 3 Crawford & Branderick Black Face Revue Joe Brownings Columbia Victor GRAND (loew) (Same 1st half play- ing Lyric Chattanooga 2d half)</p> <p>1st half</p> <p>The Parshleys Duffy & Montague Holmes & Lavere Geo. Roemer 4 Martelli</p> <p>Auburn, N. Y. JFFERSON (ubo) Burns & Jose Texas Comedy 4 (Two to Bill)</p> <p>2d half</p> <p>Curry & Huck Eddie Montrose "Hello Japan" (One to Bill)</p> <p>Augusta GRAND (ubo) 2d half Shipper & Keatrup Shrapnel Dodgers Frank & Toby</p>	<p>Gerard's Monks (One to Bill)</p> <p>MODJESKA (loew) (Same first half play- ing Grand Atlanta 2d half)</p> <p>1st half</p> <p>Lane & O'Donnell Howard & Sadler Conrad & Jeanne Ede Foyer 4 Renee Girls</p> <p>2d half</p> <p>Helen Morall LaFrance & Kennedy Jenks & Allen Pan Trio (One to Bill)</p> <p>Aurora, Ill. FOX (wva) Paul Fenching Co. Weber Nech & Fraser "Hilarious" Harris Bros Electrical Vistas</p> <p>Bakersfield, Cal. HIP (abo) 30-11 Frisch Howard & T (Two to Bill)</p> <p>(4-3)</p> <p>Fisher's Circus Dan Ahern Capt. Kipper Co.</p> <p>Wilmington MARVIAN (ubo) Mankinl Troupe Alex O'Neill & Sexton Amora Sisters Co. Palley & Chwan Robert T. Haines Co. Halligan & Sykes Relle Baker Santi Co</p> <p>HIP (loew) The Norvellos Paul & Hall Herman & Henley Swede Hall Co. Frank Mullane Clong & Moey</p> <p>Battle Creek, Mich. BIJOU (ubo) (Sunday opening) (Kalamazoo split)</p> <p>1st half</p> <p>Gus Henderson Mahoney & Rogers "Please Mr. Devere" Jack Dwyer Page Hack & Mack</p> <p>Bay City, Mich. BIJOU (ubo) (Sunday only) "20th Century Whirl" (24-25)</p> <p>Mellon Twins Granville & Mack Musical Lunda Reese LeConte Cycling McNutts</p> <p>Belleville, Ill. WASHINGTON (wva) The Ziras Natalie & Ferrari A Nicholson Trio</p> <p>2d half</p> <p>Billy Adams Pisano & Bingham Mme Anoria Co.</p> <p>Billings, Mont. BABCOCK (ab-wva) (3)</p> <p>G & M La Ferre Loq Burns & Sisters O. L. Goodhue Carsons Bros Maggie LeClaire Co. F & M Waddell Blanchington, N. Y.</p> <p>JOE (ubo) Fred Pero Ruth & Madini C. Hanson & Village 4 (One to Bill)</p> <p>2d half</p> <p>Rollinger & Reynolds Mortate Review (Two to Bill)</p> <p>Birmingham LYRIC (ubo) (Atlanta split)</p> <p>1st half</p> <p>Blanch Alfred & Girls Watson & Young "Dr. Joy's Sanitarium" Fleeta</p> <p>Princess Deer Co BIJOU (loew) (Same first half show excepting Alexander & Swain playing Lyceum Memphis 2d half)</p> <p>1st half</p> <p>Alexander & Swain Eugene LaRance Grey & Old Rose Duncan & Holt Musical Avellon</p>	<p>Bloomington, Ill. MAJESTIC (wva) DuBois Ladies & Ramden Yard & Raymond "Magazine Girls" (One to Bill)</p> <p>2d half</p> <p>Bremen & Anderson Sampson & Douglas Hipp 4 Wallace Galvin Musical Novens</p> <p>Boston ORPHEUM (loew) The Arleys Art Smith Eckhoff & Gordon "What Really Happ" 4 Harmony Kings Bohemian Lili</p> <p>2d half</p> <p>Gleasons & O'Hoolihan Rhinehart & Dewey "Intelligence" Sorman Bros Stephen Sisters (Two to Bill)</p> <p>ST. JAMES (loew) DeRusso & LaDue Green & Miller Geo Randall Co Adrian "Beauty Fountain"</p> <p>2d half</p> <p>Girl Diamond Harp Expansion Chase & LaTour Lipton's Monkeys (One to Bill)</p> <p>Bridgeport, Conn. FOLI'S (ubo) Musical Shirlays Frances Dyer Larry Reiller Co. Frances Williams Co. Gillie's Monkeys</p> <p>2d half</p> <p>Joe & Vera White Dorothy Burton Co. Andy Rice Dayton Family</p> <p>PLAZA (inbo) Gander & Bartell Murphy Van & Kenyon "Seven of Hearts"</p> <p>2d half</p> <p>Haseltine Lulu Rutten Co. Arthur Whitelaw "Down Home Tea"</p> <p>Wesale SHEA (abo) Evelyn & Dolly Six Amer Danovra Imhoff Con & Cor Edith Clifford Co. Little Billy Adelaide & Hughes Lew DeKader</p> <p>The Knoxville PANTAGES (p) (4-10)</p> <p>Lottie Mayer & Girls "Lots & Lots" Brooks & Powers J. Singer & Dolly Beatrice McKenzie PEOPLES-HIPP. (ab-wva)</p> <p>(Same bill playing Blue Bird Anandam 2 Grand Wallace Ida 4) LeRoy & Paul Walman & Berry Frank Rogers DeDehelle Co. DeForesta & Falke Dedic Veldie Co.</p> <p>Calgary ORPHEUM 4 Marx Bros Comfort & King Beume Rempel Co. Doc O'Neil "Five of Clubs" Bogarr Co. Moore & Haeger PANTAGES (p) Gruber's Animals Song & Dance Rev Hampton & Shriener Owen & Moore Ward Bell & Ward</p> <p>Centon, O. LYCEUM (ubo) Wartenberg Bros Buxzell & Parker Jay Raymond William Gaxton Co. H & G Ellsworth Klutzing's Animals Barlow & Deerie (One to Bill)</p> <p>Cedar Rapids, Ia. MAJESTIC (wva) Helen Savage Co. "To Save One Girl" Fox & Mayo Chas Willson Ziegler Sis & Ky 5</p> <p>2d half</p> <p>The DeBary Barber & Jackson Harry Holman Co. Wilson & Wilson Dan Sherman Co.</p> <p>Champaign, Ill. ORPHEUM (wva) "6 Little Wives"</p> <p>2d half</p> <p>Durant & Purvis A Nicholson Trio Oliver & Oip Warren & Conley Chas McGoods Co.</p>	<p>Charleston, S. C. ACADEMY (abo) (Columbia split)</p> <p>1st half</p> <p>Newick & Homers Wayne Comedy 4 Harry Ellis Young & April (One to Bill)</p> <p>Charlotte, N. C. ACADEMY (ubo) (Columbia split)</p> <p>1st half</p> <p>O'Neil Sisters Win Morrow Co. Anley & Allman Walters & Walters Bradley & Ardine</p> <p>Chattanooga RIALTO (ubo) (Knoxville split)</p> <p>1st half</p> <p>Allen Clifford & B Art Adair Cassano & Sherlock Sis Neil Abel "Fashion Shop"</p> <p>LYRIC (wva) (Same first half show playing Bijou Bir- mingham 2d half).</p> <p>1st half</p> <p>3 Athens LeRoy & Hart Maud Lane Co. Rob Carlin Seasoon & Press</p> <p>Chicago MAJESTIC (orph) Mollie King "The Revue" "Tandem Revue" Robin Kerr & Phelan Imp Chicago 3 (One to Bill)</p> <p>PALACE (orph) White & Hain Mark & Walter Mark's Lions Philo Ardell Co. Diers</p> <p>AVENUE (wva) Wilson & Van Moran & Gray Danny Simmons The Bimbos (Two to Bill)</p> <p>2d half</p> <p>The Ziras Monarch Dancing 4 Hodge & Lowell B. R. Morgan Kaitchi (One to Bill)</p> <p>KEPZIE (wva) Billy Kinkaid May & Kilduff International Revue Maidie DeLong Wm Hanlon Co.</p> <p>2d half</p> <p>Florence Duo The Dohertys Moran & Wester Chas Willson DeKer Troupe</p> <p>WINDSOR (wva) Mr. & Mrs. W. O'Clare "The Saker" Hlatt & Oer Tom Linton Girls (Two to Bill)</p> <p>2d half</p> <p>Balanoloe Stevens Pinn & Pinn King-burg & Munson Bedlin's Horos (One to Bill)</p> <p>LINCOLN (wva) Weber Beck & Fraser Edridge Barlow & E Degnon & Clifton (Two to Bill)</p> <p>2d half</p> <p>Clarence Wilbur (Four to Bill)</p> <p>WILSON (wva) Maestri Co. Ed Rhoadell Co. Lewis & Lenfold Ellis Kinwlin Tr (One to Bill)</p> <p>2d half</p> <p>Oddone International Revue Maidie DeLong Tokan & Geneva (One to Bill)</p> <p>AMERICAN (wva) The Dohertys "20 Odd Years" Hipp 4 Chas McGoods Co. Moore & George (One to Bill)</p> <p>2d half</p> <p>Edridge Barlow & E Harry Adler Roth & Roberts Ellis Kinwlin Tr (Two to Bill)</p> <p>McVICKER'S (loew) Ridina Rehol The Leightons Abrams & Johns Harry Coleman Curson Sisters Adole Oswald Smith & Troy Adinova Co. Sirenth Bros (One to Bill)</p>	<p>(Hartman) KEITH'S (ubo) Bennett Sisters Fox & Ward McCannell & Simpson Lew White Thee Koolof Co. Burdella Patterson (One to Bill)</p> <p>EMPERESS (abo) Harrison West 3 S Robins Pay & Jam Boys (Three to Bill)</p> <p>Cleveland KEITH'S (ubo) Casting Campbell Warren & Tompion "Married Via Wire- less" Bert Levy Lydia Barry Co. Pink's Mules (Three to Bill)</p> <p>MILES (miles) Abram Troupe Kane & Herman Five Melody Males Taylor & Arnold Burke & Harris The Concerts</p> <p>Columbus KEITH'S (ubo) Sanson & Della S. Weber Girls Joy Towle Lois Simon Co. Conrad & Conrad Dancing Girl Dohi Moore & Whitehead Marcella Bros</p> <p>Dallas, Tex. MAJESTIC (later) Layven & Cross Gaylord & Lantion Kennedy & Hurt Walter Brower "American Firm" Olsen & Delour</p> <p>Denver ORPHEUM (Sunday opening) Kous Sisters Cooper & Ricardo Lloyd & Britt Arthur Deagon Tower & Darrell Shilling Bear Jean Adair Co.</p> <p>Columbia, S. C. PASTIE (abo) (Charleston split)</p> <p>1st half</p> <p>Sam Heers Sylvester Family Helen Ely Co. (Two to Bill)</p> <p>Danville, Ill. PALACE (abo) (Sunday opening) Love & Wilbur Dave Manly Oscar Lorraine Co. Creslin's Novelty (One to Bill)</p> <p>2d half</p> <p>Kelan Bros Sol Berns Mikado Opera Co. O'Connor & Dixon Pipex & Paolo</p> <p>Davenport, Ia. COLUMBIA (wva) (Sunday opening) Foy & Maxime Barker & Jackson "Miss America" Clarence Wilbur Varmien Sisters</p> <p>2d half</p> <p>The Bimbos Viola Lewis Co. Whitfield Ireland Co. Ward & Raymond Dayton, O.</p> <p>KEITH'S (ubo) O & A Giesler Schwarzs Bros "Tango Show" Maleta Bononi Santos & Hayes "Miniature Revue" (Two to Bill)</p> <p>Decatur, Ill. EMPERESS (wva) (Sunday opening) 3 Kane Irving Gossler Olive & Oip Roth & Roberts 6 Musical Novens</p> <p>2d half</p> <p>Chief Little Elk Co Jack Gardner Co. Gardner & Revers Baker & Mags Girls Fitch Conley Kill previous Bill</p> <p>Denver PANTAGES (p) Von Cello Cook & Lorrans 4 Holloways Julia Curtis Jack Mack Co. Willard</p> <p>Des Moines ORPHEUM (Sunday opening) Ed Poy Family Arthur Havel Co. Lithonati J. E. Connelly Rudie Sims Regal & Bender Al Herman</p>	<p>Detroit TEMPLE (ubo) Lucille Cavanaugh Co Mae Brown Co. McDill, Wadley & T Drew & Wallace Celeste Conant Moss & Wye Gardinet Bros Sports in Alps ORPHEUM (miles) Singer's Midgets Smith & Kaufman Snookie Taylor</p> <p>"What Hap to Ruth" Rooder & Armstrong Loans Graham REBENT (miles) Cheyenne Days Clung Wta Four Nation's Peril Webber & Elliott The Randall (One to Bill)</p> <p>MILES (abo) Etta Bergen Sibbie & Little Smith & Kaufman 3 Colonial Belles Jack Raddy Dr Herman</p> <p>Duquesne, Pa. MAJESTIC (wva) The Debars Viola Lewis Co. Harry Holman Co. Tabor & Green Frank Gardiner Co.</p> <p>2d half</p> <p>Helen Savage Co Ed & Irene Lawry Fox & Mayo "To Save One Girl" Dunlay & Merrill</p> <p>Duluth ORPHEUM (Sunday opening) Princess Kama Co. Branford & Evans "Corner Store" Bernard & Jane Valova's Gymnase Cyclone Amettes Stuart Barnes</p> <p>GRAND (wva) 4 Seamas Tennessee Trio 4 Juppeline Normans (One to Bill)</p> <p>2d half</p> <p>Onie & Coleman Cecile Opera Co. Sutton & Clinton 1017 Winter Gar Rev</p> <p>Easton, Pa. AREL (abo) Catherine Powell Co. "Oh You Jaxland" Wood Mel & Phillips Travilla Bros (One to Bill)</p> <p>2d half</p> <p>John Grier "Gettine in Rott" Monarch Comedy 4 Kay & Belle (One to Bill)</p> <p>St. Louis, Mo. BERRERS (wva) Laypo & Benjamin Lee & Lawrence Lauris & Gilmore (One to Bill)</p> <p>2d half</p> <p>Novel Bros Holden & Herman Daniels & Walters Olympia DeWalls</p> <p>Edmonton, Can. PANTAGES (p) Steiner Trio Cometone Verona Raymond & Caverly Hilton & Lassar Billy King Co.</p> <p>Elmira, N. Y. MAJESTIC (ubo) Burlington Dances D'Art H. Germaine 3 (Two to Bill)</p> <p>2d half</p> <p>Cook & Rother "Garden Belles" (Three to Bill)</p> <p>El Paso, Tex. HIPP (abo) Jerse & Hamilton Kafka Trio Rosa Bros (One to Bill)</p> <p>2d half</p> <p>Walton & Brandt Freiheit Troubadours Victoria Foss Kafka Trio</p> <p>Frisco, Pa. COLONIAL (ubo) Judice & Gale Rose & Monn Cronin's Novelty Johnny Johnson Co. (Three to Bill)</p> <p>Evansville, Ind. GRAND (wva) (Terre Haute split)</p> <p>1st half</p> <p>Willie Miamen Co Henry & Moore "Pranery" Pat Barrett Hawes & Kersade Paul Ritz Wmms ACADEMY (loew) Stephen Sisters Robinson & Dewey "Intelligence" Gorman Bros Gleasons & O'Hoolihan</p>
--	--	--	--	---	--	---	---

- 2d half
The Arleys
Art Smith
Bekhoff & Gordon
"What Really Happ"
4 Harmony Kings
Parker, N. D.
GRAND (abo)
Davis & Fitzgibbon
Flying Sherwoods
The Jolly Tars
Wright & Davis
Mrs Frank Farnum
2d half
Stclair & Taylor
Cleveland & Downey
(Two to fill)
Fittat, Mich.
PALACE (ubo)
(Sunday opening)
Myri & Delmar
Fairman & Patrick
Marie & Billie Hart
Richards & Kyle
Croole Band
2d half
Aerial Mitchell
Gilbert & McCutcheon
Haviland Thornton Co
Rucker & Winifred
W Mealey & Montrose
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Pipafas & Emilio
Bretter & King
Jack Gardner Co
Sol Berna
M Montgomery
"Girl from Holland"
2d half
The Van Camps
Doyle & Elaine
Nip & Tuck
Will Stanton Co
Fields & Wells
Dunbars & Hummels
Ft. Williams, Can.
ORPHEUM (wva)
(Same first half show
playing Strand Winifred
2d half)
Stetson & Hubert
Robert & Robert
Geo Naghara
Marcello
4 Seasons
Tennessee Trio
(Two to fill)
Fort Worth, Tex.
MAJESTIC (inter)
Dante & Silvio
Harold & Chelo
Georgia Marie Co
Juliette Dika
Morgan Dancers
Watts & Rory
Freeman, Cal.
HIPP (abn)
Fisher's Circus
Byrd & Harvey
"Maria's Day Out"
10 Dark Knights
Dan Ahrens
Capt Kidder Co
2d half
Buster & Eddy
Thornton & Thornton
Corty Sisters
Fred Rosen
3 Rianos
Galveston, Tex.
MAJESTIC (inter)
(30-31)
(Same bill playing
Beaumont 1-2 and
Austin 3-4)
Capes & Snow
3 Ventrans
Holland Co
Nella Allen
G Damerel Co
Milton & Delong Sis
B Bouncers Circus
Grand Rapids, Mich.
EMPRESS (ubo)
Fantino Troupe
Russell Ward Co
Stone & Hayes
Monroe & Gerald
Will Ward Co
Mitt Collins
Eddie Leonard Co
Great Falls, Mont.
PANTAGES (p)
(1-2)
(Same bill playing
Anacostia 3)
The Frocoites
"Bachelor Dinner"
Minetti & Sedilli
Musical Keuhns
Wilkins & Wilkins
PALACE (ab-wva)
(20)
Hipp Butte 2)
(Same bill playing
Chf Bailey Dun
Davis & Walker
Stanley & Gold
Mr & Mrs S Payne
Billie Bowman
Hone Kone Troupe
Green Ray, Wis.
ORPHEUM (wva)
Relancing Stevens
Joe Friedman
Lemmer & Collette
Cal Dean & Gloria
2d half
Booth & Leander
Davis & Moore
Danny Simmons
Herbert Lloyd Co
- Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
1st half
Mack & Williams
Cunningham & Marlon
E. A. Fay
Jack Marley
McRee & Clegg
Hannaford, Can.
LYRIC (ubo)
Street Ureah
Smith & Austin
Browning & Deany
Joe Cook
DeWitt Burns & T
(One to fill)
LOEW (kew)
Rue & Ellis
Burns & Jones
Daily Lane
Reel & Mack
Andrew Kelly
Kinkaid Kilnes
Harrisburg, Pa.
MAJESTIC (ubo)
Valentine Vox
Val & Ernie Stanton
"Mississippi Mimos"
2d half
Reno
Dougherty & Scilla
Arthur Pickens Co
Van Bros
C Crawford's Revue
Hartford, Conn.
POLIS (ubo)
Hazelites
McCrone & Dough-
"The Right Man"
Schuen & Walton
Down Home Tea
2d half
Musical Shirlies
Jimmy Humsey Co
Three Willie Bros
PALACE (ubo)
Burke & Kendall
Little Jerry
"Shadowmen"
Romain & Ward
"The New Model"
2d half
Violet & Edith Walsh
"Lettistation"
Valand Gamble &
A Seymour Brown Co
Hartshorn, Minn.
CANTONMENT (kew)
1st half
R & V Morley
Fisher & Gilmore
Little Land Roberts
Little Albert
3 Gowell Bros
Houston, Tex.
MAJESTIC (inter)
Moon & Morris
McCormick & Wallace
Marie Stoddard
"Rubeville"
Patricola & Meyers
Dupree & Dupree
Indianapolis
KEITH'S (ubo)
Blisset & Henry
Jack Alfred Co
Hallen & Hunter
Gladys Hannan Co
Brendel & Bert
Annette Trio
(One to fill)
LYRIC (ubo)
(Sunday opening)
LaDuch Co
Gaston Palmer
G Kirkman Sisters
Clarity & Bennett
Castina Lamya
Ithaca, N. Y.
STAR (ubo)
Joe Barton
Hilmer & Reiser
"Hello Janey"
(One to fill)
2d half
Burns & Jones
C Hanson & Village 4
(Two to fill)
Jackson, Mich.
ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
"Good-bye Broadway"
Jacksonville, Fla.
ARCADE (ubo)
(Savannah split)
1st half
Keeler Time Co
Bernfield Bros
LaFrance & Kennedy
The Doolies
(One to fill)
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Ann Ruy
Harry Keane Co
Renny & Hollis
(Two to fill)
Joliet, Ill.
ORPHEUM (wva)
Beeman & Anderson
Sammon & Douglas
Yates & Reed
Electrical Venus
(One to fill)
2d half
All Girls Rev
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Elvers Sisters
- Moore & Rose
Ventrans
Coleman Grets
Thalerou's Circus
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Nina Payne Co
Bronson & Baldwin
Santly & Norton
McDonald & Rowland
Louis Hart
"Broadway Revue"
PANTAGES (p)
(Sunday opening)
"Saint & Sinner"
J & D Miller
The Cromwells
Brady & Mahoney
"Bon Voyage"
Knight & Carlisle
Mekoma, Ind.
SIBER (ubo)
Dancing Tyrella
Davis & Kitty
O'Connor & Dixon
McKade O'Brien Co
(One to fill)
2d half
Reno
Granville & Mack
Dorothy's Southern 3
Lewis & Landell
Linton Girls
Lafayette, Ind.
FAMILY (ubo)
Rue & Swan
Davis & Elzing
Will Renter Co
Fields & Wells
Dunbars & Hummels
2d half
3 Kansas
Harriet & Hart
"The Starkey"
O Lorraine Co
Cronin's Novelty
Kearsville, Tenn.
RIOT (ubo)
(Chattanooga split)
1st half
John Kelly
Willie & Jordan
"The Headliners"
Margaret Farrell
4 Hartford
Lansing, Mich.
RIOT (ubo)
(Sunday opening)
(Jackson split)
1st half
Fred's Pig
Raines & Goodrich
Black & White Rev
Kiana
Fern Richman & Fern
Lansing, Mich.
ORPHEUM
McCarthy & Pave
Travis Pienness Co
Avaline & Lloyd
Allen & Francis
Rafael Powers
Herald Pienness Co
Hazel Moran
Lafayette, Ark.
WATERGATE (inter)
Belmont Trio
Moran Martin & S
Rene Girard Co
Vallantes Leopards
(One to fill)
2d half
Amanda Rose Co
P4 Lee Wrenth Co
Huntine & Frances
Avali Truene
(One to fill)
Lansing, Mont.
STRAND (ab-wva)
(Same bill playing
Palace Great Falls
3)
Joe & Dell
Ruth Kalmars
Rosal Italian Tr
Del Vecchio Co
Downes & Gomes
3 Alares
Lansing, Mont.
ORPHEUM (ubo)
(Lansing split)
5 Musical Melts
2d half
3 Rube
Hayes & Rives
Joe Jackson
ORPHEUM
"4 Rubehands"
Winona Winters
Non Holmerlin
Gladys Hannan Co
Gladys Hannan Co
E A Williams Co
PANTAGES (p)
Doris Lester 3
Patriotic Monks
Gladys Dancers
4 Casters
Strand Trio
Harris HIPP (abn)
Van & York
2d half
Best Motion & Kerr
Thornton & Thornton
Eastman & Moore
Aerial Ruchella
Frank & Walters
Lansing, Mich.
ANDERSON (ubo)
Arnold & Brown
Ventrans & Jones
Hush Herbert Co
Gould & Lewis
Sallie Fisher Co
- Jimmy Lucas Co
Mekoma, Ind.
KEITH'S (ubo)
(Nashville split)
1st half
Dorothy Earle
Eva Taylor Co
Swar & Avery
4 Gypsy Songster
(One to fill)
Lawell, Mass.
KEITH'S (ubo)
The Little Johns
Jennie Middleton
McMahon D & C
Morris & Campbell
"Mrs Ritter Appears"
Burns & Frabrie
Lynchburg, Va.
TENTIN (ubo)
(Raleigh split)
1st half
Nita Johnson
Van & Belle
(Three to fill)
Marion, Ga.
GRAND (ubo)
Shipper & Knstrup
Shirnel Dodgers
Frank & Tony
Gerard's Monks
(One to fill)
2d half
Bell & Eva
Swan & O'Day
Long & Ward
Choy Line Hee Co
(One to fill)
Madison, Wis.
ORPHEUM (wva)
Pollard
Diva & Simmonds
"Honor Thy Children"
Yone & Mandell
1018 Song & Dance
Rev
2d half
Tasmanian Trio
Jimmy Dunn
Marmion Sisters
Rene Dwyer Co
"Smart Rhon"
Mason City, Ia.
CPIL (abo)
Yone Dunn
Jolly Jeanette
Marion Hall Trio
(One to fill)
2d half
Dawson & Dawson
Dixie 4
Davis & Fitzgibbon
LoRay & St Claire
McKeown, Pa.
WHITE CO (ubo)
Moran & Arena
Wood & Lawson
Correll & Gillette
(Two to fill)
2d half
White Bros
Pittsburgh Otto
Fred LaRue Co
(Two to fill)
Memphis
ORPHEUM
"Holliday's Dream"
Maryland Singers
Bert Fitzgibbon
Chas Howard Co
Genna & Albert
3 Natalie Sis
Mans & Snyder
LYRIC (show)
Same first half show
in addition to Alex-
ander & Swain play-
ing Crescent New
Orleans 2d half)
1st half
Ruth Howell 3
Daisy Harmon
Romina & Hall Co
Tommy Haven Co
Madison, Conn.
POLIS (ubo)
Carmen Rose
Stewart & Olive
And Rine
Dayton Family
Wittman
MAJESTIC (orph)
Evelyn Nashit Co
"Night Boat"
David Sorensen
Mile Lottel
Kliner Hawkeye & M
5 Nelsons
Art Beautiful
(One to fill)
PALACE (wva)
(Sunday opening)
Rue & Leander
3 Misses Weston
Austin & Bailey
Herbert Lloyd Co
Jimmy Dunn
Buch Bros
2d half
Ford & Goodrich
"Honor Thy Children"
G. Friedman
1018 Song & Dance
Rev
(Two to fill)
Wittman
ORPHEUM
(Sunday opening)
G Hoffman Co
Lee Bears
Edward Remonde Co
Pittsford
Ford & Goodrich
Alfred Latell Co
PANTAGES (n)
"Sherman Was Right"
- Mile Flurry
Lawrence Johnston Co
Lee Hon Co
Harvey 3
Bob Albright
GRAND (wva)
Billy Karbe
2 Ruby Girls
Rebent Prince
1 Leahy & Farma's
5 Cubans
PALACE (wva)
W S Harvey Co
Broughton & Turner
Al White Co
Walters & Hastings
Zig-Zag Rev
Melrose, Ill.
MO LINE (ubo)
PALACE (wva)
(Sunday opening)
Rokomo
J & O Meers
Royal Gacologues
Harry Rose
Dan Sherman Co
2d half
Moore & Jones
Morgan & Gray
Poster Ball Co
Denson & Clifton
(One to fill)
Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
1st half
Alfred Farrell Co
Arthur & Ward
"Night in Honolulu"
Lisa Gould
Tolson
Montreal
PRINCERS (ubo)
Berk & Broderick
Violet MacMillan Co
Guerran & Newells
Chas Roman
Joe E. Brown
Dickinson & Deacon
Lady Duff Gordon
LOEW (loew)
Peggy Brooks
Lee & Cranston
Townsend Wilbur Co
Bell Roy Trio
"Melody Land"
(One to fill)
Muskegon, Mich.
REKENT (ubo)
The Van Camps
Mildred Hayward
Ludelle & "Cockle"
Jas. Lichter
Raech & Ralett
2d half
Swan Bros
Dave Manley
"Fidlers-Keeper"
Demarest & Collette
"Miss Un-to-Dare"
Nashville, Tenn.
PRINCERS (ubo)
(Louisville split)
1st half
Simmons & Bradley
Hickman Bros
"Dreamland"
Hendricks & Padula
7 Rube
Newark, N. J.
MAJESTIC (loew)
Lonny Nams
Trubish & Brown
Wm Pinkham Co
Robbie & Nelson
Bob Tip Co
2d half
Overholt & Young
Lillian Watson
Chas & MacDonald
Ryan & Joyce
Lee Zervil Duo
(One to fill)
New Haven, Conn.
RIOT (ubo)
"Congressman Kitty"
Corbett Shepard & D
"Corn Cob Cutlery"
2d half
Gardner & Bartall
Ransom & Clair
Gallier Sisters
Gillette's Monkeys
New Orleans
ORPHEUM
Lenna LaMar
Alfred De Mamby Co
"In the Dark"
J & M Harkins
Ora Michka
Pittman
Jordan Girls
PALACE (ubo)
(Montgomery split)
1st half
The McIntires
McNally Dunn & De
Leonard & Willard
Novelty Minstrels
John Clark Co
CRESCENT (loew)
(Same first half show
playing Cantonment,
Hattiesburg 2d half)
1st half
Henry & Adelaide
Lyrica
Edward Farrell Co
Rufel & Barnes
Rice Pinner & Tom
New Rochelle, N. Y.
LOEW (loew)
Gardner's Maniacs
Hinkel & Mae
Al Field Co
Francis & Brown
Henry Frey
"The Job"
- Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Webb & Romaine
Mack & Vincent
Aus Woodchoppers
(Two to fill)
N. Yakkima, Wash.
EMPIRE (ab-wva)
(30)
(Same bill playing
Tacoma 3)
Alverson One
Ronnie Asher
Walsh & Rand
"Night With Poets"
Low Ward
Shanghai Trio
Oakland
ORPHEUM
(Sunday opening)
Montgomery & Perry
3 Stewart Sisters
Edwin George
George Lada & Lee
The Lovelies
Herbert's Dogs
PANTAGES (p)
(Sunday opening)
"Hone Kong Mys"
Frank Bush
McDermott & Wal
Revue de Vogue"
Marten & Florence
Nash Gray
London, Utah
PANTAGES (p)
(1-3)
"Dream of Orient"
Claudia Coleman
The Youngers
Hony & Lee
"All Wrong"
Deluxe Musical 4
Goldberg & Wayne
Owassa
ORPHEUM
(Sunday opening)
Sanity & Millership
Miles 2
Betty Road
Phina Co
Hughes Musical 3
Hanton & Hanina
Sarah Padden Co
Peoria, Ill.
ORPHEUM (wva)
Toxan & Geneva
Bruce Morgan & Betty
"Roman Princess"
Whitfield Ireland Co
Sattel Delano
2d half
"Paradise Valley"
Philadelphia
KEITH'S (ubo)
Camilla's Birds
Shelly & Savain
McNeill Kelly & L
Alfred Morgan
Cameron Sisters
Ellen & Fuller
Dore's Celebrities
Duffy & Ingie
4 Canting Kays
Pittsburgh
ALROHENTY (ubo)
Valentine & Bell
Leavitt & Lockwood
Bert Lealle Co
Farrell Taylor Co
Howard's Ponies
DAVID (ubo)
G & L Garden
Lee Kohliman Co
3 Hickey Bros
Diamond & Brennan
Mrs Mrs J Barry
(Three to fill)
GRAND (ubo)
Diaz Monkeys
Lillian Price
Kahn & Rohm
Bobby Heath Revue
O'Neill & Walmsley
El Ray Sisters
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Burne & Kissen
"Rising Generation"
Cookley & Dunlevy
2d Arleys
(One to fill)
Pittsburgh
HARRIS (ubo)
Penke's Blockheads
Gloria Cornell
Thone 5
Stephens & Bordeaux
Mr & Mrs Norcross
4 Valdares
Harrie & Lyman
Lee Kellers
Pentite, Mich.
OAKLAND (ubo)
Enos Frasher
Arge & Virginia
Kingsbury & Munson
Epe & Dutton
DeKoe Troupe
2d half
"20th Century Whirl"
Portland, Me.
KEITH'S (ubo)
Claude Rant
Warren & Frost
Mechan's Togs
Newhoff & "Chelps
"Frankenberry"
4 Danhuas
Wm Ebbs
Merle's Cockatons
GRAND (wva)
Herberta Hemon
- Harry Green Co
Blot & Roselle
The Oudestiers
Tyler & St Clair
Dert Swor
Auna Chandler
PANTAGES (p)
"Cycle of Mirrh"
Naynon's Birds
Byal & Early
Bill Pruitt
Gambel Sisters
HIPP(ab-wva)
(30)
Violet & Charles
Kilbey & Geneva
Dolly Bennett & Young
Cliff Dean Players
Zehn's Dricks
Swan's Cockatoos
Providence, R. L.
MAJESTIC (loew)
Mel Eastman
Girl Diamond Harp
"Emerson"
Chase & LaTour
Lipton's Monkeys
(One to fill)
2d half
DeRento & LaDue
Green & Miller
Ge Randall Co
"Beauty Fountains"
Adrian
Stylish Strippers
Raleigh, N. C.
STRAN (ubo)
(Lynchburg split)
1st half
Maria
Armstrong & Strauss
Lillian's Togs
(Two to fill)
Reading, Pa.
HIPP (ubo)
Reno
Dougherty & Scilla
Arthur Pickens Co
Van Bros
E Evans & Girls
2d half
Valentine Vox
Anna Eva Fay
"Mississippi Mimos"
(Two to fill)
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
Ajax & Emily
Florda & Holliday
Bowers Walter & O
(Two to fill)
Richmond, Va.
ROCKEY (ubo)
(Charlotte split)
1st half
Yankee & Dixie
Lewis & Norton
Lee Holis
Chyo & Chyo
(One to fill)
Richmond, N. Y.
TEMPLE (ubo)
Walter C. Kelly
Fannie Co
W J Reilly
Hamilton & Barnes
Prosper & Maret
Horn & Ferrie
Ferry
Gautier's Toy Shop
Rockford, Ill.
PALACE (wva)
(Sunday opening)
Nip & Tuck
Ed Irreg Lowry
Wolf & Stewart
Dunlay & Merrill
"Smart Shop"
2d half
Billy Kinkaid
Austin & Bailey
Cal Dean & Gloria
Zeno & Mandell
Buch Bros
Sacramento, Cal.
ORPHEUM
(30-31)
(Same bill playing
Stockton 1-2, Free-
no 4-5)
Harriet Rempel Co
Tennessee Ten
Robbie Gordons
Willie Weston
Williams & Wolfus
C & P Usher
Iolan Sisters
HIPP (abn)
Lorraine & Mitchell
3 Melody Girls
Lever & Leroy
"The Pool Room"
Angulus Trio
Dudley Trio
2d half
Sharing Venus
Jere Sanford
Follett & Wicka
Kelly Wilder Co
Marshall & Covert
3 Regals
St. Louis
ORPHEUM
Blowom Seely Co
McKay & Ardine
John B. Hymer Co
M & Mrs Fradkin
Poster Ball Co
4 Danhuas
Wm Ebbs
Merle's Cockatons
GRAND (wva)
Herberta Hemon
- Margaret Ryan
Wm DeHoff Co
Jones & Johnson
Dae & Neville
Wilton Sisters
"Follies DeVogue"
Peerless Potters
EMPRESS (wva)
Novel Bros
Fitz Cooper
Chief Little Elk Co
Piano & Bingham
Olympia DeValia
2d half
Laypo & Benjamin
Watson & Little
Vine & Temple
Lears & Ollmore
(One to fill)
PARK (wva)
Watson & Little
Hugo Lutgens
Moran & Weiser
Holden & Herron
Miss Aerrie
2d half
"Mimic World"
St. Paul
ORPHEUM
(Sunday opening)
Crosby & Dayne
Al Shayne
Ruth Royce
Anson & O'daughters
Apdole's Animals
Jewett's Troupe
The Lovettes
PALACE (wva)
Jack & Kitty DeMace
Cole & Coleman
Celle Opera Co
1017 Winter Gar Rev
Saxton & Clifton
(One to fill)
2d half
Leach LaQuian 3
Dural & Simmonds
"A Real Pal"
Elkins Fay & Elkins
(One to fill)
HIPP (abo)
Geo Clancy Co
Cleveland & Downey
Anna Eva Fay
(One to fill)
2d half
Jolly Jeanette
Bert Davis
The Jolly Tars
Mrs Frank Farnum
Anna Eva Fay
Salt Lake
ORPHEUM
(Sunday opening)
Sophie Tucker Co
Mr & Mrs Westbourne
Frank Westbore
Bert Hughes Troupe
Bea Lins
Raymond Wilbert
Bert Baker Co
PANTAGES (p)
Parsons & Irwin
"Fireline Revue"
Loyce & Fuller
Buckley Pienness
Equestrian Lion
Wilson Bros
San Antonio, Tex.
MAJESTIC (inter)
Lala Solbal
O Aldo Randegger
"Race of Man"
Porter J White Co
Olive Brooks
Nellie Nichols
6 Virginia Steppers
San Diego
PANTAGES (p)
Rigolette Bros
Lar-on & Wilson
Ash & Shaw
6 Serenaders
Riggs & Ryan
Johnson Dean Revue
HIPP (abn)
Gross Liden
Fidler & Cole
Hansom Trio
McCormack & Shannon
2d half
Frieb Howard & T
Artine
Foster & Foster
Hannah & Parlier
10 Dark Knights
San Francisco
ORPHEUM
(Sunday opening)
McIntyre & Heath
Traverse Douglas
Rae E Hall
Alex Kids
Jas H Cullen
Sylvester & Vance
"For Pity's Sake"
Herbert Clifton
J & B Morgan
PANTAGES (p)
(Sunday opening)
Honey Honey
Went & Hale
Maurice Samuels Co
Transfield Sisters
Mile Therage Co
Planders & Elster
Sackatoon, San. Can.
EMPIRE (wva)
(Same bill playing
Regina, Regina,
Can. 2d half)
2d half
4 Edwards
Kimball & Kenneth
Luck & Yost
Tates Motoring

BILLS.

(Continued from page 47.)

Savannah, Ga.
 B. H. (tubo)
 (Jacksonville split)
 1st half
 O'Neill Twins
 Edward Marshall
 Harry & Eva Puck
 Madge Maitland
 Nelson Comiques

Schenectady, N. Y.
 PROCTOR'S (tubo)
 Charlotte Parry Co
 Lyons & Yocco
 Two & Dandies
 (Two to fill)
 2d half
 Sylvia & Clark
 John R Gordon Co
 Baker & Rogers
 "Fashion a la Carte"
 (One to fill)

Spartanburg, S. C.
 POLI'S (tubo)
 (Wilkes-Barre split)
 1st half
 Fenwick Girls
 "Dream Garden"
 Malvern Comiques

Seattle
 ORPHEUM
 (Sunday opening)
 Joe Howard's Revue
 Frank Crumit
 Rice & Werner
 Conell & Craven
 Isabelle D'Armond
 The LeGrohs
 Kansasa Japs
 PANTAGES (p)
 Rodriguez
 "Bride Shop"
 Senator Murphy
 J. O. Walters
 Jack Kennedy Co
 PAL HIP (sh-wva)
 (30)
 (Same bill playing
 Hin Portland 3)
 Sweeney & Newton
 Alana Duo
 Adanao Trio
 Wireless Girl
 Kelly & Davis
 LaVine Trio

Stons City, Ia.
 ORPHEUM (wva)
 (Sunday opening)
 Hector & Pals
 Devoy & Dayton
 "Dairy Maids"
 Ray Snow
 & Ankers
 2d half
 "Vanity Fair"
 PRINCESS (abc)
 Russell & Bell
 Prof Andrews
 Borsini Troupe
 (Two to fill)
 2d half
 Western Trio
 "Thou Shalt Not Kill"
 The Clarks

Stoux Falls, S. D.
 ORPHEUM (abc)
 Goldie & Ayers
 LaPetite Mercedes
 Skipper Kennedy & R
 2d half
 Prof Andrew
 J. Adler & Girls
 Borsini Troupe

So. Bend, Ind.
 ORPHEUM (wva)
 (Sunday opening)
 Oddone
 Derrick & Hart
 Ben Deely Co
 Warren & Conley
 (One to fill)
 2d half
 Three Lordens
 Mr & Mrs Wm O'Clare
 Ed Blomfield Co
 Joe Lichter
 Arthur LaVine Co
 Spartansburg, S. C.
 HARRIS (tubo)
 (Greenville split)
 1st half
 Nelson Duo
 LaMont & Wright
 Mr & Mrs Phillips
 Pete & Pals

Spokane
 PANTAGES (p)
 Rosaling
 The Langdons
 Jarvis & Harrison
 T & G Florenz
 D Harris & Variety 4
 HIPP (sh-wva)
 (30)
 (Same bill playing
 Liberty Walla-Walla
 4)
 R Bell & Baldwin
 Orr & Hager
 M Courtney Co
 Vincent & Kelly
 Visions of Art

Springfield, Ill.
 MAJESTIC (wva)
 (Sunday opening)
 "Paradise Valley"
 2d half
 Taketa Iron
 Kranz & LaSalle
 Sextet DeLuxe
 Morris & Allen
 M Montgomery Co
 Girl in the Moon

Springfield, Mass.
 PALACE (tubo)
 Turner & Grace
 Ken Sheridan & Day
 Lulu Sutton Co
 Dancing Demps
 Jack McAuliffe
 A Seymour Brown Co
 2d half
 Juno Salmo
 Carbery Bros
 Frances Dyer
 Pal Hall & Brown
 Corbett Sheppard & D
 "Russian Pastime"
 BROADWAY (towo)
 Hall & Guilda
 Dorothy Roy
 Dorothy Burton Co
 Conroy & O'Donnell
 (One to fill)
 2d half
 Mel Eastman
 Old Soldier Piddlers
 Shimmus & Shimmus
 (Two to fill)

Superior, Wis.
 PALACE (wva)
 Tiney Trio
 Burke & Burke
 Marston & Manley
 Cummin & Seahum
 2d half
 Saxton & Clinton
 Adams & Thomas
 "Dairy Maids"
 Bertie Fowler
 Avalon Troupe

Syracuse, N. Y.
 TEMPLE (tubo)
 Sylvia & Clark
 John R Gordon Co
 Baker & Rogers
 "Fashion a la Carte"
 (Two to fill)
 2d half
 Roach & McCurdy
 Charlotte Parry Co
 Lyons & Yocco
 (Three to fill)
 CRESCENT (tubo)
 Connors & Huyck
 Jack Atkins
 Modiste Review
 (One to fill)
 2d half
 Venette & Gerson
 Texas Comedy 4
 Trunelle 3
 (One to fill)

Tacoma
 PANTAGES (p)
 Hill & Ackerman
 Marie LaVarre
 Burns & Lynn
 Chauncey Monroe Co
 Jackson & Wahl
 "Courtroom Girls"
 HIPP (sh-wva)
 (30)
 (Same bill playing
 Pal-Hipp Seattle 3)
 Kenny & LaFrance
 Bernard & Merritt
 K Benson & Holloway
 "Camp in Rockies"
 G F Hall
 Bonessitt Troupe

Terre Haute, Ind.
 HIPP (wva)
 (Levanville split)
 1st half
 "Naughty Princess"

Toledo
 KEITH'S (tubo)
 Vincent & Maxim
 Joyce West & M
 Mr & Mrs G Wilder
 Whiting & Hurt
 Les Hawkins
 Maslova Co
 American Comedy 4
 Leach Wallin 3

Toronto
 SHE'S (tubo)
 Nolan & Nolan
 Benuse & Baird
 Chas Grapevino Co
 Kumberley & Arnold
 HIPP (tubo)
 Dingley & Norton
 Floriot & Seofield
 Barney Williams Co
 Arthur Barrett
 YOUNG ST. (towo)
 Savannah & Georgia
 "Lulu's Friend"
 "Boys & England"
 Yucatan
 "New Turnkey"
 Chandler & DeRosa
 Sis
 (One to fill)
 "Futurite Revue"
 Adair & Adelphi
 Porter & Hartwell
 (One to fill)

Troy, N. Y.
 PROCTOR'S (tubo)
 (Albany split)
 1st half
 Russos Terrera
 Franze Hunsen & H
 Wilfred Clark Co
 3 Johns
 (Two to fill)
 Utlen, N. Y.
 COLONIAL (tubo)
 Van Atta & Gershon
 Beauty
 Roach & McCurdy
 (Four to fill)

WANTS, ENGAGEMENTS SALE and EXCHANGE

\$1 for 25 words. 3 cents for each word over
\$1 FOR 15 WORDS, 5 CENTS EACH WORD OVER

ACTS SUITABLE FOR CABARET FRED
 PENN AGENCY, BILLY CLOONAN, MGR.
 801 GAIETY THEATRE BLDG., NEW YORK.

ALLEN SPENCER TENNEY—VAUDEVILLE
 WRITER, 1093 B'WAY, NEW YORK, ORIGINAL
 SURE-FIRE, EXCLUSIVE ACTS,
 SKETCHES MONOLOGUES A SPECIALTY.

ARENA MUSICAL BUREAU, Grand Theatre
 Bldg., Room 213, Bryant 2550. Your songs and
 acts written, arranged and orchestrated.
 Artistic, printlike, practical and efficient
 orchestrations. Prompt delivery. Reasonable
 rates.

AT LIBERTY—YOUNG LADY PIANIST;
 CAN PLAY RAG OR CLASSICAL MUSIC.
 ALSO PLAY WITH ORCHESTRA. MISS R.
 M. VARIETY.

BOOKING FIRST CLASS ACTS for cabarets
 in South America. Want a musical act for
 South America. Billy Curtis, Gaiety Theatre
 Bldg., Room 601, New York.

FOR SALE—Packard Twin Six Brougham
 Landauette town car, like new. Exceptional
 smart car. Cost \$5,000. Sacrifice for \$2,500.
 O'Neill 136 West 90th St. Riverside 5316.

FOR SALE—Old performer sacrifices, half
 value, beautiful modern 10-room brick house;
 in Elmhurst, Long Island, 20 minutes' S.C.
 subway from Manhattan; price, \$6,500; mort-
 gage, \$4,250; immediate possession and owner-
 ship on payment of \$2,250. Horn, 150 West
 36th; New York.

HELLO BROADWAY—Jack Barnett is back
 again, after four years, playing piano at the
 Dolphin Cafe. Formerly at Faust, Astor and
 Tokio. Open for engagements, can furnish jazz
 band. Phone Audubon 1950 or phone your own
 agent.

LEMONS LARGE REHEARSAL HALL.
 Broadway Theatre Bldg. Open evenings.
 (Piano). Two hours \$1.00. Special rates for
 long periods. Best Lamont, The Act Doctor,
 681 Bryant, 506 Putnam Bldg., New York.

LET ME WRITE THAT NEW ACT. Best
 references and guarantee. Stamp for reply
 Interviews by appointment. Mary Thayer,
 V-2190 Broad St., Providence, R. I.

MAGIC EFFECTS—In GOOD CONDITION.
 CAN BE SEEN BY APPOINTMENT. PARTY
 LEAVING TOWN. WRITE AT ONCE.
 MAGIC, VARIETY, NEW YORK.

2d half
 Jack Atkins
 Deaux & Belles
 (Five to fill)

Vancouver, B. C.
 ORPHEUM
 Alan Brooks Co
 Elsa Ruegger Co
 Clara Howard
 Mace & Earl
 King & Harvey
 Alaska Duo
 Toots Paks Co

PANTAGES (p)
 Wilson's Lions
 Bert Touhey Co
 Lewis & Lake
 Grindell & Esther
 Arno Antonio 3

Victoria, B. C.
 PANTAGES (p)
 Primrose Minstrels
 Barton & Hill
 "Well Well Well"
 Mariette's Marionettes
 Alice Hamilton
 Jan Rubin

Virginia, Minn.
 LYRIC (wva)
 (4-6)
 Tiney Trio
 Burke & Burke

Waco, Tex.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Walla-Walla, Wash.
 LIBERTY (sh-wva)
 (30)
 (Same bill playing
 Empire No Yakimi
 4)

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Waukegan, Ill.
 MAJESTIC (inter)
 (30-31)
 Jack & Foris
 Jack McAuliffe
 Schoen & Walton
 "Congressman Kitty"
 Frances Williams Co
 "The New Model"

Arthur Whitlaw
 Willie Bros

Turner & Grace
 Frank Gardner Co
 Taber & Green
 "Miss America"

Waterloo, Ia.
 MAJESTIC (wva)
 (Sunday opening)
 "Vanity Fair"
 Rekoma

Ray & Emma Dean
 Amanda Gray Co
 Ed Lee Wrote Co
 Hedges & Hedges
 Maria Orchestra
 Hurling & Frances
 Asahi Troupe

Wilkes-Barre, Pa.
 POLI'S (tubo)
 (Scranton split)
 1st half

Ferraro
 Newell & Most
 Chas Mortal Co
 Rogan & Renard
 Hardeen

Williamstown, Pa.
 MAJESTIC (tubo)
 Cook & Rothert
 "Garden Belles"
 Olson & Johnson
 (Two to fill)

2d half
 B & L Walton
 Dances D'Art
 Burlington 4
 H Germaine 3
 (One to fill)

Winthrop
 ORPHEUM
 Carus & Comer
 Bernie & Baker
 Bonthby & Everdeen
 Altruism
 Selma Braats
 Stan Stanley Co

PANTAGES (p)
 "Girl at Chair Stand"
 Francis & Nord
 Homer & Dubard
 Winston's Seals
 Canfield & Cohen

Winnipeg, Minn.
 (Same bill playing
 Grand Grand Forks
 N D 2d half)
 1st half

Winchester & Claire

OFFICE FURNITURE—in very good condi-
 tion; can be had reasonably; all oak. Only
 been used a short while. Quick Buyer, Var-
 ie y, New York.

SAN FRANCISCO—Well located fireproof
 theatre in Fillmore street center, about 1500
 seats, for lease or for sale on very reasonable
 terms. Apply to Belasco & Mayer, Alcazar
 Theatre, San Francisco, Calif.

SINGERS—Experienced teacher building
 tired voices. Tone production. Coaching.
 Syle. Hearing obtained. Oriska Worden, 952
 Eighth Ave. Tele. 1167 Circle

SKETCHES, ACTS AND TAB. Comedies of
 the better class written to order. Terms to
 suit your convenience. Billy De Rose, 102 N.
 Mich., S-wth Bent In'tana.

SUBRETTE WHO CAN SING AND DANCE
 WISHES TO JOIN PARTNER IN GOOD
 VAUDEVILLE ACT. E. N., VARIETY, 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.

WANTED—ANIMAL SUIT; PREFER TIGER
 SUIT. M. THOR, 508 PUTNAM BLDG., NEW
 YORK.

WANTED—Girl wire walker, or boy that
 men up good as girl. Steady work for right
 par'y. Address Willingham, Variety, New
 York.

WANTED—GOOD ECCENTRIC COME-
 DIAN. GOOD VOICE AND DANCER. CALL
 IMMEDIATELY. LEE MUCKENFUSS, 307
 PUTNAM BLDG., NEW YORK.

WANTED—GOOD MANUSCRIPTS OF
 SKETCHES AND COMEDY VAUDEVILLE
 ACTS. CLAUDE AND GORDON BUSTOCK,
 ROOM 305, PUTNAM BLDG., NEW YORK.

YOUR TALENTS SUPPLIED—Rehearsal studio,
 24 hours, \$1. Talent supplied. Expert on re-
 vising and staging faulty acts. Opening se-
 cured. Professional coach, Louis Hallett,
 Room 422, Putnam Bldg. Phone 1742 Bryant

Chas J Harrus Co
 Hallen & Goss
 Alms Co

Worcester, Mass.
 POLI'S (tubo)
 Ben Harvey
 Jimmy Hussey Co
 Pal Hall & Brown

2d half
 Little Jerry
 "Shadowmen"

PLAZA (tubo)
 Juno Salmo
 Violet & Edith Walsh
 Dorothy Borton Co
 Valand Gamble
 "Russian Pastime"

2d half
 Burke Bros & Kendall
 McCormick & Doughty
 "The Right Man"
 Kennedy Sheridan & D
 "Seven of Hearts"

Yonkers, N. Y.
 PROCTOR'S (tubo)
 Johnson & Johnson
 Ferrar
 (Four to fill)

2d half
 Ren Harney
 Theo & Dandies
 (Four to fill)

York, Pa.
 OPERA HOUSE (tubo)
 Pope & Uno
 Maxwell Quintet
 Frank Dobson
 Crossman's Enter-
 tainers
 (One to fill)

2d half
 Lawton
 Hal Lanteton Trio
 Larry Simpson Co
 O'Gorman Girls
 Evans & Girls

Youngstown, O.
 KEITH'S (tubo)
 Lassar & Dale
 Jack LaVier
 Holmes & Buchanan
 George Kelly Co
 Zillmore & Williams
 Joe Jackson
 Gene Greene Co
 Great Leon Co

"GIRL" TITLE FINAL.

The third of the Hitchcock-Goetz
 musical productions, was written by
 Henry Blossom and which is to have
 its premiere at the Adelphi, Philadel-
 phia, New Year's eve is now called
 "Follow the Girl." The piece was first
 known as "One Time in June," renamed
 "When Love Is Young," but the "Girl"
 title is final.

In the cast are George Bickel, Wal-
 ter Catlett, Johnny Cantwell, Gick
 Watson, Dorothy Brunton, Jobyna
 Howland, Tina Marshall Stevens, Laura
 Hamilton, Claude Gillingwater, Harry
 Fender and Sydney Bracey.

The show will come into the 44th
 Street theatre, New York.

Headlining at Balto's Auditorium.

Baltimore, Dec. 24.
 Vaudeville will be played at the
 auditorium, Baltimore, next week
 (Dec. 31). Grace LaRue has been
 booked as the headliner.

OBITUARIES.

Eric Campbell, who played opposite
 Charles Chaplin for several years, was
 killed Dec. 20 in Los Angeles when an
 auto which he was driving at 60 miles

In Memoriam

In constant thought of and loving
 devotion to my beloved sister

Frances Trumbull

Who was taken from me Dec. 2, 1913.

MAZIE TRUMBULL

(Mrs. Joe W. Spears.)

an hour crashed into another machine
 going 40 miles. Campbell's machine
 overturned twice, pinning him under-
 neath. For the past fortnight Camp-
 bell had been appearing with Mary
 Pickford, having been loaned by Chap-
 lin for one picture. Jean Crosby, film
 actress, and Harold Schneider, scen-
 ario writer, were in the car with Camp-
 bell and were seriously injured.

In Memory of

MY WIFE
MAE ANDERSON BEAN
 ("Passing Show of 1917")

who died in Chicago

December 6th, 1917

C. THORNTON BEAN

Schneider had seven ribs fractured.
 Miss Crosby was injured internally.
 Campbell's wife died only a few months
 ago. He recently married Pearl Gil-
 man, sister of Mabel Gilman Corey.
 She instituted suit for divorce from
 Campbell four weeks ago. He leaves
 a child aged 18. Campbell was for a
 long time with the Fred Karno's acts.

In Memory

of

JOSEPH GASSMAN

Departed but not forgotten.

"CHUB" SULLIVAN

Mrs. Lewis McCord, widow of the
 late Lewis McCord, and mother of
 Elvia Bates, died Dec. 24 in New York
 of pleuro pneumonia and diabetes.
 The deceased was a well-known char-
 acter player and of late had been in
 pictures.

Myron B. Rice, died at his home, 231
 West 46th street, December 22. He was
 formerly manager of the Grand O. H.

MEMORIAM

In kind and loving memory of

My Dear Father

who passed into Life Eternal July 4th,

1917, and whose loss I feel most keenly.

DOLLY STERLING

MANLEY AND STERLING

under Henry Abbey and later became
 a partner of W. C. Smyth, who is now
 booking manager for David Belasco.

James Mack, 54 years of age, died
 Dec. 16, at his home at Fair Haven,
 N. J. For the past 14 years, the de-
 ceased had been a carpenter with Gus
 Hill's att actions.

Percy Fendall, the English dramatist,
 lately died. He was the author of
 the playlet, "A-hes," Mrs. Langtry ap-
 peared in during her tour of the United
 States.

LEWIS & GORDON PRODUCING COMPANY, Inc.

AL. LEWIS, General Manager

1404-1405 TIMES BUILDING, TIMES SQUARE, NEW YORK

TEL. { 2397 } BRYANT
2398

PRESENTING IN VAUDEVILLE PREEMINENT PLAYS BY PLAYWRIGHTS OF RENOWN
WITH PLAYERS OF DISTINCTION

NOW TOURING

By AARON
HOFFMAN

SAM MANN and CO. IN "THE QUESTION"	Henry B. Toomer and Co. IN "THE HEADLINERS" "The Unexpected" WITH Harry Keane and Winnifred Wellington	HARRY GREEN and CO. IN "The Cherry Tree"
In Preparation—"THE LAST WOMAN"		

By JOHN
B. HYMER

JEAN ADAIR & CO. IN "MAGGIE TAYLOR—WAITRESS"		"THE NIGHT BOAT" WITH INEZ NESBIT	
AUSTIN WEBB and CO. IN "HIT THE TRAIL"	"VETERANS" WITH HARRY SHUNK	"THE CURE" WITH RALPH LOCKE	
IN PREPARATION "THE ISLAND of LOVE," "CLASS of '79," "DENVER TO FRISCO"			

By SAMUEL
SHIPMAN and
CLARA LIPPMAN

LEE KOHLMAR and CO. IN "TWO SWEETHEARTS"	"HONOR THY CHILDREN" WITH WILLIAM LAWRENCE
IN PREPARATION "EXEMPTION"	WITH HARRY FRAZER RALPH CUMMING and CO.

By MACK
ESPLAN

"IN THE DARK" A MYSTERY NOVELTY STAGED BY AL. LEWIS	IN PREPARATION, ANOTHER NOVELTY "KIRBY"?
---	--

THE
WASHINGTON SQUARE
PLAYERS' HITS

"IN THE ZONE" BY EUGENE G. O'NIEL	(ALTRUISM) "LOVE THY NEIGHBOR" BY BENJAMIN F. GLAZER
--	--

IN
PREPARATION

AL. SHEAN AND CHAS. WARREN IN "THE INFERNAL TRIANGLE" By HERBERT ASBURY "OLD FOLKS AT HOME" "TRIFLES" "SPARERIBS"	By SIDNEY BURTON and AL. LEWIS By SUSAN GLASPALL By HOMER MILES
--	---

LEWIS & GORDON, PALACE THEATRE BUILDING OFFICES

SUITE 1104
PHONE 2397 BRYANT

MAX GORDON, Booking Manager

DIRECTING THE VAUDEVILLE TOURS OF THE FOLLOWING PROMINENT ARTISTS

DONALD BRIAN
MR. LOUIS MANN
LEW DOCKSTADER
GERTRUDE VANDERBILT
MILT COLLINS
HUGH HERBERT CO.
HARRY LESTER MASON

VIRGINIA EARL CO.
LEW HOLTZ
COLE, RUSSELL & DAVIS
SEABURY & SHAW
THREE EQUILLOS
LEAVITT & LOCKWOOD
JACK LAVIER

JOHN B. HYMER CO.
EDDIE & BIRDIE CONRAD
SAM HEARN
HELEN ELEY
GREEN & PARKER
FOX & INGRAM
RENEE DAVIES

EFFIE SHANNON
RITA BOLAND
RONAIR & WARD
BERNIE & BAKER
FERN & DAVIS
GEO. & LILLIE GARDEN
KLEIN BROS.

AND MANY OTHERS

NEW YEAR'S GREETINGS!

**"THE
BREAKERS"**

WITH
COIT ALBERTSON
BETTY DUVAL
HARRY BEWLEY

**CARRIE
McMANUS**

**MURRY
LIVINGSTON**

IN
"THE
DREAMER"
BY
BLANCHE MERRILL

WALTER
DONOVAN

AND
HARRY
MURRAY
IN
"CLUBLAND"

MINNIE

(BUD)
HARRISON
THE
"GIRL FROM DIXIE"

GEO. MYRTLE
SKIPPER and KASTRUP

JESS and MILT FEIBER

AUSTEN

AND
STUART

LORD
and
LADY
LAUCHTER

HELEN MORETTI

JACK

DAVE

MANDEL & ROSE

Vaudeville Managers and Producers

Putnam Bldg. 1493 Broadway NEW YORK
SUITE 408

MIKE SLOTE, Representative

Phone 2802 Bryant

HOWARD

AND

HURST

MARIE DONAHUE

GILSON

AND

DEMOTT

THE
Z
A
N
A
R
A
S

PIQUO

EFFIE FELLOWS

HINKLE

AND

MAE

**TAN
LANDRY**

WELTON
AND
MARSHALL

BERT
AND
VERA
MORRISSEY

**GEORGE
REEVES**

LEN
MANNING
AND
VIOLET
HALL

PARK
AND
FRANCIS

ELLIOTT and MORA

**ADAS
TROUPE**

ARTHUR DE VOY and CO.
"HIS WIFE'S MOTHER"

**RUSSELL
AND
BAKER**

MILADY'S GOWN

THREE BRITTONS

HARRY HARRY
BROWN and EVANS

GREETINGS

We extend to everyone
our Sincerest Wishes for
Happiness and Prosperity

Bernard W. Simon

FOR A CONGENIAL VAUDE-
VILLE DATE COMMUNI-
CATE WITH ME.

Suite 308, Putnam Building
1493 Broadway, New York City

Phone Bryant 5184-5185

Herman Schoenbach

Grand Opera House, New York City
Olympia Theatre, Brooklyn, N. Y.
Strand Theatre, Hoboken, N. J.

A Happy New Year To All
Friends from

**LUCILLE and
COCKIE**

"THE HUMAN BIRDS"

Starting Orpheum Tour January 13, 1918
Now playing Western Vaudeville

Eastern Managers
Willie Edelsten—Norman Jefferies

Western Managers
Beehler & Jacobs

HAPPY NEW YEAR GREETINGS

ASAKIS

Direction—
JOHN C. PEEBLES

**COUNTESS
ELSILIA-GRAZIA
NARDINI**



Now Presenting an Entirely New
and Novel Musical Offering Feat-
uring Spectacular Wardrobe
**PIANO and PIANO ACCOR-
DION**

Direction
**GENE HUGHES, INC.
JO PAIGE SMITH**

SEASON'S

— F R

Marcus Loew's Th

General Offices: Putnam Building,

TO MANAGERS:

We can supply you consistently with the best vaudeville attractions at the right prices, combined with a booking service of unparalleled efficiency.

Managers throughout the country are enjoying financial success by doing business with this big booking institution.

Avail yourself of the opportunity and participate in the benefits which Marcus Loew offers.

Marcus Loew Booking

GREETINGS!

O M

eatrical Enterprises

1493 Broadway, New York City

TO ARTISTS:

There is no act too big for Marcus Loew to play. This has been demonstrated by the character of the stars who are at present enjoying success and prosperity while playing in Marcus Loew theatres.

Consecutive work, fair treatment, just dealings, are the rule for performers on the Loew Circuit. We number as our friends and supporters every one who has ever played our houses.

Agency

JOS. M. SCHENCK, General Manager
J. H. LUBIN, . . . Booking Manager

Keith's Riverside, New York This (Xmas) Week

**BOB
MATTHEWS**
and Co.

in
"THE ROUNDER OF OLD BROADWAY"

DIRECTION, HARRY WEBER

A HAPPY NEW YEAR TO ALL FRIENDS

Managers and Agents—Take Notice
JUST ARRIVED IN AMERICA WORLD'S GREATEST NOVELTY

9—ORIENTALS—9

SOMETHING ENTIRELY NEW

THREE
BEAUTIFUL
CHINESE GIRLS

MARVELOUS
WONDER
WORKERS

GORGEOUS
SCENERY
COSTUMES

Address all communications to S. S. YEE, sole owner and manager
Variety, Pantages Building, San Francisco.

PLAYING U. B. O. TIME

EDAH DELBRIDGE TRIO

AARON KESSLER, Representative

A HAPPY NEW YEAR

JOSEPH A. ECKL

VAUDEVILLE AGENCY

Booking New York State High Grade Vaudeville Theatres

Gaiety Theatre Bldg.

Suite: 417, 418, 419, 420

**1547 Broadway
New York City**

Phone 1402 Bryant

WITT AND WINTER

Direction Gene Hughes & Jo Paige Smith

PRESENTING A NOVELTY
ACROBATIC OFFERING

LEWIS & GORDON

Present

MILT COLLINS

"The Patriot"

SEASON'S GREETINGS TO ALL

HAPPY NEW YEAR

GUS DREYER

Born—Manhattan Theatre, New York, January, 1910.

Died—Winter Garden, New York (opening night), Oct. 18, 1917.

Buried—Winter Garden, New York, Dec. 10, 1917.

What?????????

My German Dialect.

HENRY LEWIS

DAN DODY

Suite 714, Columbia Theatre Building, New York

PRODUCER of Musical Comedy

Burlesque and Vaudeville Acts

MAURICE H. ROSE AND CURTIS JACK

THE THREE LYRES

H. L. Harvey

F. C. Henderson

R. C. Leonard

WISH YOU A HAPPY NEW YEAR



P. Dodd Ackerman Scenic Studios, Inc.

STAGE DECORATIONS

for

PRODUCTIONS and VAUDEVILLE

NOW IN PREPARATION

"Le Coq d'Or"

for the
Metropolitan Opera House

Two New Ballets

for
Mlle. Pavlowa

140 West 39th Street

Phone Greeley 3009
New York City

HAPPY NEW YEAR



THE
BIMBOS

Working
W. V. M. A.
and U. B. O.

BOOKED SOLID

HAPPY NEW YEAR

GLADYS TAYLOR

PRESENTING

"MOONLIGHT CAPRICE"

with JOHN DARBY and GERTRUDE GAY

HAPPY NEW YEAR

HENDERSON SMITH presents

"TEN DARK KNIGHTS"

America's Foremost Colored Entertainers

FEATURING

JAMES M. BROOKS

Playing U. B. O. and W. V. M. A. Time

Direction, HOLMES & DUDLEY—(Enuf Said)

"THE NEAR PATRIOT"

By HARRY R. HILL

A NOVEL, UP-TO-THE-MINUTE TRAVESTY—Presented by

CHARLES NICHOLS and COMPANY

Comedy? Yes; It's ALL Comedy

IF IN DOUBT, ASK
LEO FITZGERALD

Copyrighted
No. 48,338

KIA-ORA to All Friends

Percy--ATHOS and READ--Greta

AUSTRALIA'S ARTISTIC PATINAIRES

Playing B. F. Keith's New York Theatres

Direction

WILLIAM MORRIS—PAT CASEY AGENCY

**JOHNNY
CANTWELL**
and
**RETA
WALKER**

Wish
everyone
in the
world
a very

**Happy
New
Year**

Management
Hitchcock & Goetz



**A HAPPY NEW YEAR
GERTRUDE HOFFMANN**



**A
HAPPY
NEW YEAR**
**Mrs
Aubrey
and
Riche**
Estate
Playing
United Time
Direction,
M. S. BENTHAM

Happy New Year
ELIDA MORRIS

**BOOKED SOLID ON ORPHEUM CIRCUIT
OPENING AT MINNEAPOLIS, MINN., DECEMBER 30, 1917**

Personal Direction-MAX HART

A HAPPY NEW YEAR

1918

ROSE & CURTIS
 VAUDEVILLE MANAGERS
 PALACE THEATRE BUILDING
 NEW YORK

1918

A HAPPY NEW YEAR

Tom **PATRICOLA** and **MYERS** Ruby

"THE GIRL AND THE DANCING FOOL"

THE SEASON'S BEST TO YOU AND YOURS

NOT OVERLOOKING THE FACT THAT WE WILL BE EAST SOON

Eastern Reps., JO PAIGE SMITH and GENE HUGHES

Western Rep., SIMON AGENCY

YULETIDE GREETINGS TO ALL

HARRISON BROCKBANK

"MARTO"

WITH MESSRS. KLAU & ERLANGER

"MISS SPRINGTIME"

ALL COMMUNICATIONS TO M. S. BENTHAM

COAKLEY AND
DUNLEAVY

Offer **"OVER THERE"**

A Genuine Vaudeville Novelty

Working U. B. O. Time Exclusively

DIRECTION, **MAX HART**

BRYANT 4649

SUITE 321

BILLY SHARP

PRODUCER AND STAGE DIRECTOR OF

Vaudeville Acts, Restaurant Reviews, Productions
STRAND BUILDING, 1579 Broadway, NEW YORK

MR. CABARET MANAGER

I have staged the following Reviews with great success. Why not stage one for you? I can also furnish you with excellent entertainers.

A BIG SUCCESS FOR 20 WEEKS

"The Girl from Paree"
at
MAXIM'S

ANOTHER BIG SUCCESS—10 WEEKS

"The Buffalo Girl"
at

FENTON'S PEKIN, BUFFALO

A TREMENDOUS SUCCESS

"Hello Newark"
at

JOHNSON'S, NEWARK

"The Casino Girl"
at

CASINO, PATERSON, N. J.

Burlesques I Have Staged

Mr. Al. Reeves
Mr. Sam Sidman
Messrs. Jacobs & Jermon
Messrs. Hurlig & Seamon

Mr. Wm. S. Campbell
Mr. Harry Hart
Mr. Chas. H. Waldron



NEW YEAR'S
GREETINGS

Girl Acts I Have Staged

"5 Violin
Beauties"

Ralph Dunbar's
Billy Elliott
and
"Mississippi
Maids"

Catherine
Crawford

"Mr. Chaser"

Harry Sauber

Thor's Acts

Ritz, Brooklyn

Harry Ropfe

Beaux and
Belles

Song and
Danceland

Mr. and Mrs. Vaudeville

I have staged numbers in the following well-known Vaudeville acts with success. Why not stage some for you?

"Alexander Kids"

Yvette

Larry Comer

Four Chicks

Simpson and Dean

Gross and King

Deumont and Brown

Mort and Manfield

Farber Sisters

Melnotte-McGowan

Sophie Tucker

Helen Davis

Carrie Lillie

Dixie Harris & Boys

Watson Sisters

Frank and Tobie

Mabel Hamilton

Howard and Hurst

Crane and Johnson

Muriel Girls

Josephine Davis

Gibson and Givens

Daisy Harcourt

MR. VAUDEVILLE MANAGER:

I have the following acts to offer you, at present staged and produced under personal direction of BILLY SHARP.

"Six Virginia Steppers"

with

VERA BURT

"SHE"

Company of 5

by

JAMES BROCKMAN

"The Beauty Fountain"

with

JIMMY ROSEN

and

Company of 10

**"In the Days of
Old Black Joe"**

Company of 12 People

TINY TUREK

in

"Hello People"

and

Company of 18

"The Ammunition Girls"

Company of 12

P. S.—All my acts are under the personal direction of
HARRY WEBER, Palace Theatre Building

HAPPY NEW YEAR

SIDNEY DALE and BOYLE PACKEY



THE ORIGINAL SURPRISE BOYS
in
"THE BELLE and THE BEAU"



Direction, GENE HUGHES
and
JO FAIGE SMITH

TO THE GECKS

May the Fussel Spras
Dil the mosley pass
And the guncus
Gale pas your comeplus
So praze your wimp
And fill your limp
And poo your luxing flogears
Prall your dit
Fose your lit
And broot to Happy New Years

BERT LESLIE

A HAPPY NEW YEAR TO ALL

Bob Baker

Putnam Building

Suite 330

1493 Broadway, New York

Here's Tae Us, Wha's Like Us?

SCOTT GIBSON

THE KILTIE COMEDIAN

Wishes all friends A Guid New Year

Direction,
WM. MORRIS - PAT CASEY

Holiday Greetings

LEW CANTOR

720 Consumers Building
CHICAGO, ILL.

Has Arranged Routes and Filled Open Time
FOR THE FOLLOWING ACTS

AL WOHLMAN

MINETTE and SIDELLI

BALLY HOO TRIO

BROSIUS and BROWN

CROSS, JEROME and JACKSON

DIXIE HARRIS and VARIETY FOUR

"CUPID'S GARDEN"

"EXPLOITS IN AFRICA"

FRANK GOLDIE and ADA AYRES

LUNETTE and STURM

MARY NORMAN

PRINCESS PAUHI and

HAWAIIAN SONGBIRDS

SINCLAIR and WILLIE TYLER

TRANSFIELD SISTERS

JACK WALTERS and CLIFF SISTERS

WELLING LEVERING TROUPE

JIMMY WALL

HARRY ROSE

LANE and HARPER

FRIEND and DOWNING

BREWSTER and BOYD

CYCLE OF MIRTH

BUTLER and GERMANUS

DIXIE FOUR

EARL and SUNSHINE

FLORENTINE TRIO

JANIS and WEST

LA CHAPERONE

MANTILLA and WARDEN

OWEN and MOORE

ROSE and ROSANA

JOHNNY SINGER and DANCING DOLLS

"GIRL FROM STARLAND"

VESPO DUO

McGREEVY and DOYLE

HENRIETTA LANE

WISHING ALL A REAL IRISH NEW YEAR

FROM

THE REAL IRISH ACTOR

LARRY REILLY

ASSISTED BY A COMPANY OF TALENTED

REAL IRISH PLAYERS in "THE MINSTREL OF KERRY"

With a REAL IRISH AGENT—PETE MACK

THIS WEEK (Dec. 24)—KEITH'S, PROVIDENCE

Please Send the Presents
You Have For

WINCHELL SMITH

AND

JOHN L. GOLDEN

TO

The Red Cross

(That's Where They Sent the
One They Had For You)

MILLE THEO

AND

HER DANDIES

IN A

New Original

Offering

with a Company of Four

(Mostly Women)

THE SENSATIONAL BALLOON FINISH
STILL RETAINED

Playing for
the U. B. O.

Direction of
HARRY J. FITZGERALD

Greetings

Frank Stafford and Co.

"A Hunter's Game"

Next Week (Dec. 3)
Orpheum, Brooklyn

DIRECTION
Harry Weber

HAPPY NEW YEAR TO ALL

THE ZANCIGS

Two Minds With But a Single Thought

Acknowledged by Press and Public to be the only Genuine Mind-
Reading Act in the World. Thanks to our Burlesquers and Imitators.

121 West 41st Street Tel. Bryant 8178

New York City

**Melissa
Ten Eyck
And
Max
Weily
Wish
A
Happy
New
Year to
Everybody**

**A
Happy
New
Year
To
Everybody
From
Tittle
Friganza**

Britt Wood Says:

I am still the champion mouth organist of the world and stand ready to meet all comers, including "Dallas," Fort Worth, Texarkana, Waco, San Antonio and the rest of the Interstate Circuit. They had me almost cancelled with "Dallas," but the good people "fessed" up and changed the verdict. It was a good laugh on Little Britt. For all contests I highly recommend Johnnie O'Connor as matchmaker and "Honest" Billy Inman as referee.

Yuletide greetings to all pals and acquaintances.

HAPPY NEW YEAR TO ALL—HERE AND "OVER THERE"

MONTE CARTER

AND HIS OWN

MUSICAL COMEDY COMPANY

25—PEOPLE—25

THE BEST BOX OFFICE WINNER ON THE PACIFIC COAST

STARTING THE NEW YEAR AT THE LIBERTY THEATRE (Formerly Pantages), TACOMA, WASH.

HAPPY NEW YEAR

BUD SNYDER AND CO.

NOW APPEARING WITH GREAT SUCCESS
At NEW YORK HIPPODROME

Direction,
CHAS. B. DILLINGHAM

Heartiest Best Wishes

Wells Amusement Co., Inc.

JAKE WELLS, President

OTTO WELLS, General Manager

New Year's Greetings

HARRY BULGER

"DOING HIS BIT"
In Vaudeville

Direction, ARTHUR KLEIN

Season's Greetings to All Friends Here and Abroad

BILLIE REEVES

THE ORIGINAL DRUNK

Direction, CLAUDE & GORDON BOSTOCK

Josephine AMOROS SISTERS Charlotte AND COMPANY

NOUS SOUHAITONS A NOS AMIS UNE BONNE ET HEUREUSE ANNEE

THIS WEEK (Xmas)—KEITH'S RIVERSIDE

Manager
TONY WILSON

Direction
PAUL DURAND

**A Very Happy New Year
to You**



**Annette
Kellermann**

WE WISH EVERYONE A HAPPY NEW YEAR

Maud

Ernest R.

LAMBERT and BALL

PAT CASEY AGENCY

Personal Direction, JENIE JACOBS

A BIG COMEDY ACT

THE MUSICAL LAUGH-MAKERS

FRED ECKHOFF AND ANNA GORDON

Can do entire Act in One or Full Stage and Close in One

This act can be booked as a talking comedy act. Will not conflict with a musical act. We do not use piano or string instruments.

A few clippings from last season to refresh your mind:

"The laughing scream of the bill was given by Eckhoff and Gordon, billed as musical laugh-makers, and living up to every line of their billing. Eckhoff is 'built funny'; he 'dresses funny,' and his playing of numerous instruments is funnier. As a pantomime actor he also scores, and his work with the machete and his partner was extraordinarily comical.

"Miss Gordon has a beautiful voice and her songs were appreciated, especially the duet number with Eckhoff accompanying her on the flute."

CHARLESTON (N. C.) "AMERICAN," Oct. 5, 1917
AMUSEMENTS

CLEVER ACTS AT KEITH'S ACADEMY FOR
WEEK-END

Perhaps no number put on at the Academy this season has met with the applause that greeted Fred Eckhoff and Anna Gordon in "The Musical Laugh Makers." Mr. Eckhoff is a real comedian with a style and manner all his own, and a line of comedy that is something different from the

usual line. Miss Gordon, who assists him, is an attractive young woman with a pleasing voice as well as a good sense of humor. Several musical instruments are brought into the number, though without them it would be an A-1 act.

LOCAL THEATRES

NEW BILL GIVEN GREAT APPLAUSE AT
PROCTOR'S THEATRE (125TH ST.),
NEW YORK

Audience at Proctor's Theatre yesterday appeared to find much enjoyment in the new bill, judging from the applause that they bestowed upon the performers in the vaudeville bill. As yet for the "s" and "c" bill was given by the team of Eckhoff and Gordon, and Mr. Eckhoff's comedy was heartily enjoyed, as were also the musical features of the act. This is one of the well-known musical acts in vaudeville and is quite lively in comedy. Mr. Eckhoff plays a clarinet with a lot of flourishes that convulsed many in the audience last night, and the team was received several times.

EUGENE EMMETT

WITH

Al Rea	Dorothy Stalder
Lydia Stalder	Helen Hagan
Sue Magowan	Anna Rowan
Vera Stanley	

IN THE MUSICAL COMEDIETTA

"The Bungalow"

By RAY FRAZIER

Booked Solid

Direction, NORMAN JEFFERIES

The very best of years for
VAUDEVILLE
and sincere good wishes to all of
my friends, in and out of the
profession.

BELLE BAKER

**Spending a pleasant season in United
Booking Offices theatres, through
an extraordinary route splendidly se-
cured by**

EDW. S. KELLER

**I offer appreciation and gratitude to MR. EDWARD V. DARLING for his consid-
eration, courtesy and many kindnesses.**

HAPPY **ED** NEW YEAR



Booked Solid
Until June 10th —
Thanking United
Booking Offices.

Season closes
Keith's, Philadelphia
Then on to
Wildwood, N. J.

Personal Direction
Jenie Jacobs

MORTON

William Morris
Pat Casey Agency

BORN

A comic idea every minute to James
Madison, 1493 Broadway, N. Y.

NEW YEAR'S GREETINGS

ROSE & CURTIS

KENO AND WAGNER'S

Representatives to the United Booking Offices

"A Feiner Mazeltopf to H'everybody

BERT and HARRY GORDON

"STOP, YOU'RE FLAT" (Our Copyrighted Billing)

Direction, MORRIS & FEIL

Holiday Greetings

Blanche Merrill

Just Jugglers

Redford and Winchester
Emerson and Baldwin
Frank and Clara LaTour
Nichola-Nelson Troupe

Cinquevalli
Sylvester Schaeffer
Severus Schaeffer
Kara

George Fielding
W. C. Fields

Paul Conchas
Amoros Werner
Billie Cromwell
Chinko

Selma Bratz
Anita Bartling
Lucy Gillette

Morris Cronin
William De Hollis
Paul Le Croix

Archie Onri
Lawton

Clever Conkey

Campbell and Brady
Leon and Adeline Sisters
Courtney and Jeanettee

Juggling Barretts

The Normands

John Whitfield

Morton-Jewell Co.

Kelso Brothers

Juggling Bardell

Phil LaToska

Parker

Edward Lavine

Major McLaughlin

Lessik and Anita

The Mowatts

Harry DeCoe

Alpha Troupe

Moran and Wiser

Sam Alburtus

Mabel Fonda Troupe

The Hennings

Juggling Mathieus

Aimee Allire

Ravings of a Failure

The best juggler is the fellow that juggles money. I would rather have eight thousand dollars in the bank than to be able to juggle eight balls.

It isn't talent nowadays; it is a case of commercialized juggling.

Jugglers would fare better if there was no such a thing as opening a show.

There are only four real jugglers in the world; the rest of us are "also-rans."

If I was a regular juggler I would be wearing a \$7 Panama instead of this heavy felt hat I bought two years ago in Australia.

PAUL AND MAE

NOLAN

The Answer

The juggler cannot tell why the journey of the article is so. He only knows through long practice that by giving a certain turn and twist to his hands and muscles he communicates a sense of direction to the articles that makes them do most marvelous things while in the air and assure him of a fair income so long as he is able to keep it up. If he were familiar with geometry and the law of curves, he could mathematically demonstrate the proposition, but geometry has little to do with the stage, and what the juggler is striving for is to produce unusual results and thereby win unstinted applause. He relies wholly upon his muscles and steadiness of nerves; a large quantity of good health and a good temper. If he has an ailing stomach or shaky nerves he fears for the success of his performance. He knows that good health is the most precious boon he can crave.

Martin and Lawrence
Bagget, Frear and Bagget
Charles and Anna Glocker
Jean Bedini

George Nadony

Eddie Evans

Turner and Grace

The Rinaldos

Al Espe

Richard Wally

Hardig Brothers

Throwing Tabors

Rose Sheldon

Harry Lind

Kipp and Kippy

Gus Kohl

Johnny Reilly

Fox and Foxy

Juggling DeLisle

Francis Woods

Bert Wiggins

Walter Beler

The Little Johns

Harry LaToy

Long Tack Sam

Griff

Dix and Dixie

Juggling Johnsons
Fred and Mae Waddell

Direction, NORMAN JEFFERIES

RICHARD WALTON TULLY

PRESENTS

GUY BATES POST

— IN —

"THE MASQUERADER"

PLAYING AT THE BOOTH THEATRE, NEW YORK

Founded on the Novel by Katherine Cecil Thurston
and written by John Hunter Booth

THE SPECTACULAR MEXICAN DRAMA

"THE FLAME"

By RICHARD WALTON TULLY

ON TOUR

Under Management Oliver Morosco
Two Companies on Tour in "The Bird of Paradise"

By RICHARD WALTON TULLY

A HAPPY NEW YEAR TO EVERYBODY

"BUT THE KAISER"

NED

NORWORTH

and ASSOCIATE FOOLS

Miss EVELYN WELLS

Jack Russell

Just Helping the Variety Along, That's All

Special Scenery—Cough-Drop

Business Men **ARTHUR KLEIN**
JACK LEWIS



The Blue Streak

RAY SAMUELS

wishes you all a Happy New Year
as does her manager

MARTY FORKINS

Booked Solid U. B. O.

September 17, 1917

SYDNEY, "TELEGRAPH"

TIVOLI PROGRAM

RUTH BUDD'S FEATS

Not for a long time has Sydney been thrilled and fascinated by aerial feats of such grace and daring as those supplied by Miss Ruth Budd, the youthful American trapezist, who made her first appearance at the Tivoli Theatre on Saturday. The dainty little newcomer keeps a creepy sensation in the vicinity of the spinal column throughout her turn, and when she finally reaches the ground in safety, a unanimous shout of appreciation goes up. Light as a piece of thistledown, she skims with bird-like effortlessness through the air; suspended by one small foot she swings and twists and turns till the eyes grow dizzy; she flies from one ring to another with marvelous exactitude; leans out at impossible angles with only the suspicion of security, and poises in mid-air like a butterfly in flight. And not for one moment does she suspend her gay little chant or her flow of airy chatter. Miss Budd is more like a fairy than a real live girl. Yet she can accomplish feats of strength and endurance, daring and recklessness that few men could attempt. She looks extremely young, shows a row of pearly teeth (which assist her in climbing to her trapeze rings) in a continuous smile, and jealously shakes a Buster Brown mop of brown hair, tied with blue ribbons. There is no question as to the sensation she caused. The house gave vent to a hurricane of applause as the fascinating little personage stopped her fall from the flies with the tip of one small finger, and danced into the wings.



September 1, 1917

THE "MIRROR"

Acrobat and Artist

A vaudeville act that has excited more admiration than any seen at the Melbourne Tivoli since Miss Ada Reeve is that of Miss Ruth Budd. Described as The Girl with the Smile, this unaffected performer has without managerial booming registered a solid hit in the Victorian capital, and is generally regarded as the most successful artist in her own particular sphere who has ever visited this country. She combines in one turn half a dozen distinctive and original features, including intricate evolutions in mid-air on a pair of swinging Roman rings, and a series of graceful poses in daring positions on a perpendicular rope. She has been described as an acrobat of exceptional ability, but the great success of her turn depends not merely upon her feats of strength and dexterity, which are amazing in themselves, but upon the fact that she combines with them a high standard of merit in acting and singing. She is an artist as well as an acrobat. Miss Budd will shortly be seen in Sydney at the Tivoli, where she will fulfil a special starring engagement prior to returning to America to take up important contracts.

GENERAL MAUD DANIEL

COMMANDING

"THE RISING GENERATION"

TEN LITTLE SPARKS FROM THE
SPIRIT OF '76 IN A

JUVENILE NAVAL SPECTACLE

BOOKED SOLID

Direction, NORMAN JEFFERIES

In His Own Peculiar
Entertainment

JOE TOWLE

The Cleanest Act
On Any Bill

GREETINGS

Rep., LEO FITZGERALD

ASSOCIATED ENTERPRISES AND THEATRES

Under the Direction of

WILLIAM ELLIOTT, F. RAY COMSTOCK & MORRIS GEST

HOME OFFICES: PRINCESS THEATRE, NEW YORK

WILLIAM ELLIOTT, F. RAY COMSTOCK and MORRIS GEST

PRESENT

The World's Most Beautiful Production

"CHU CHIN CHOW"

A MUSICAL TALE OF THE EAST

By OSCAR ASCHE

Music by FREDERICK NORTON

Staged in America by E. LYALL SWETE

Dances by ALEXIS KOSLOFF

COMPANY OF 300 PEOPLE

NOW IN ITS SECOND YEAR AT HIS MAJESTY'S THEATRE, LONDON,
AND PLAYING TO CAPACITY AT

MANHATTAN OPERA HOUSE

NEW YORK.

Sole Management, MORRIS GEST

WILLIAM ELLIOTT, F. RAY COMSTOCK and MORRIS GEST

PRESENT

The Great Biblical Play

"THE WANDERER"

By MAURICE V. SAMUELS

Music by A. GOETZL

Dances by ALEXIS KOSLOFF

THE BIGGEST DRAMATIC SPECTACLE ON EARTH

Staged by DAVID BELASCO

COMPANY OF 200 PEOPLE

AND THE

Greatest Cast Ever Organized in the History
of the American Stage

NOW AT THE BOSTON OPERA HOUSE, BOSTON, MASS.
OPENS AT AUDITORIUM THEATRE, CHICAGO, JANUARY 24

WILLIAM ELLIOTT, F. RAY COMSTOCK and MORRIS GEST

PRESENT

THE BRIGHTEST AND
BEST MUSICAL COM-
EDY PRODUCED THIS
SEASON.

"LEAVE IT TO JANE"

Founded Upon
George Ade's Comedy,
"The College Widow"

Book and Lyrics by GUY BOLTON and P. G. WODEHOUSE. Music by JEROME KERN

THE COMSTOCK-ELLIOTT CO.

PRESENTS

THE 4TH PRINCESS THEATRE MUSICAL COMEDY SUCCESS,

"OH BOY"

By GUY BOLTON and P. G. WODEHOUSE

Music by JEROME KERN

NOW IN ITS 2D YEAR IN N. Y.

Transferred from the Princess to the Larger Stage of the

CASINO THEATRE

FOUR OTHER "OH, BOY" COMPANIES ON TOUR

WILLIAM ELLIOTT, F. RAY COMSTOCK and MORRIS GEST

PRESENT

THE MOST WONDERFUL PLAY IN AMERICA

"EXPERIENCE"

By GEORGE V. HOBART

NOW IN ITS FOURTH YEAR OF

UNPARALLELED SUCCESS

TWO COMPANIES ON TOUR

In Preparation: A New Play by George V. Hobart

THE MARBURY-COMSTOCK CO.

PRESENTS

3RD YEAR OF SUCCESS

The Princess Theatre
Musical Comedy Hit

**"VERY GOOD
EDDIE"**

By GUY BOLTON and PHILIP BARTHOLOMAE

Music by JEROME KERN

TWO COMPANIES ON TOUR

F. RAY COMSTOCK'S

PRINCESS THEATRE

West 39th St., New York

**THE HOME OF
SMART MUSICAL
COMEDY**

5TH ANNUAL MUSICAL OFFERING
NOW IN PREPARATION

LA SALLE

THEATRE
Chicago

Under the Direction of
WILLIAM ELLIOTT, F. RAY COMSTOCK
and MORRIS GEST

NOW PLAYING
SPECIAL CHICAGO CO.

"OH, BOY"

with

JOSEPH SANTLEY

and Company of Chicago Favorites

HANDS ACROSS THE SEA

To American Vaudeville Artists From

HUGH D. McINTOSH Governing
Director

HARRY RICKARDS' TIVOLI THEATRES LIMITED AUSTRALIA

And Affiliated Circuits, India and Africa

Head Office **TIVOLI THEATRE** Sydney, Australia

American Representative, NORMAN JEFFERIES, Real Estate Trust Bldg., Phila., Pa.

COMPLIMENTS OF THE SEASON

FROM

BARRY and LAYTON

THE ALL AROUND BOYS

Playing U. B. O.
Time

Representatives
WILLIAM MORRIS-PAT CASEY
AGENCY

SEASON'S GREETINGS

IRVING

DODE

NEWHOFF AND PHELPS

FAVORITE SINGERS OF FAVORITE SONGS

DIRECTION, **HUGHES & SMITH**



The Distinguished Players
Imhof, Conn & Coreene
 Presenting Their Very Newest Laugh
"IN A PEST HOUSE"

CHARACTERS

Michael Casey, a belated peddler	Roger Imhof
Hank Louder, an anti-bellum porter	Hugh L. Conn
Violet Rose, the landlady's daughter	} Marcelle Coreene
Miss Marjorie, a trained nurse	

Scene—Interior of Rose's Hotel

NOTE—Play and dialogue fully copyrighted and protected



MAX · E · HAYES · AMBASSADOR

SEASON'S GREETINGS FROM

BLOSSOM SEELEY

AND

**“Seeley’s Syncopated Studio”
of Stage Satellites**

BENNY FIELDS

JACK SALISBURY

BENNY DAVIS

RAY LOPEZ and CHARLIE THORPE

The Season’s Best to You and You and You, Well, Say and Why Not?

Nat **MANN** and **MALLORY** Marie

“IN SUFFRAGE-YET”

By Joseph L. Browning

Booked Solid W. V. M. A. and U. B. O.

Direction, SIMON AGENCY

*Ralph Lewis
Vera Lewis*

Happy New Year

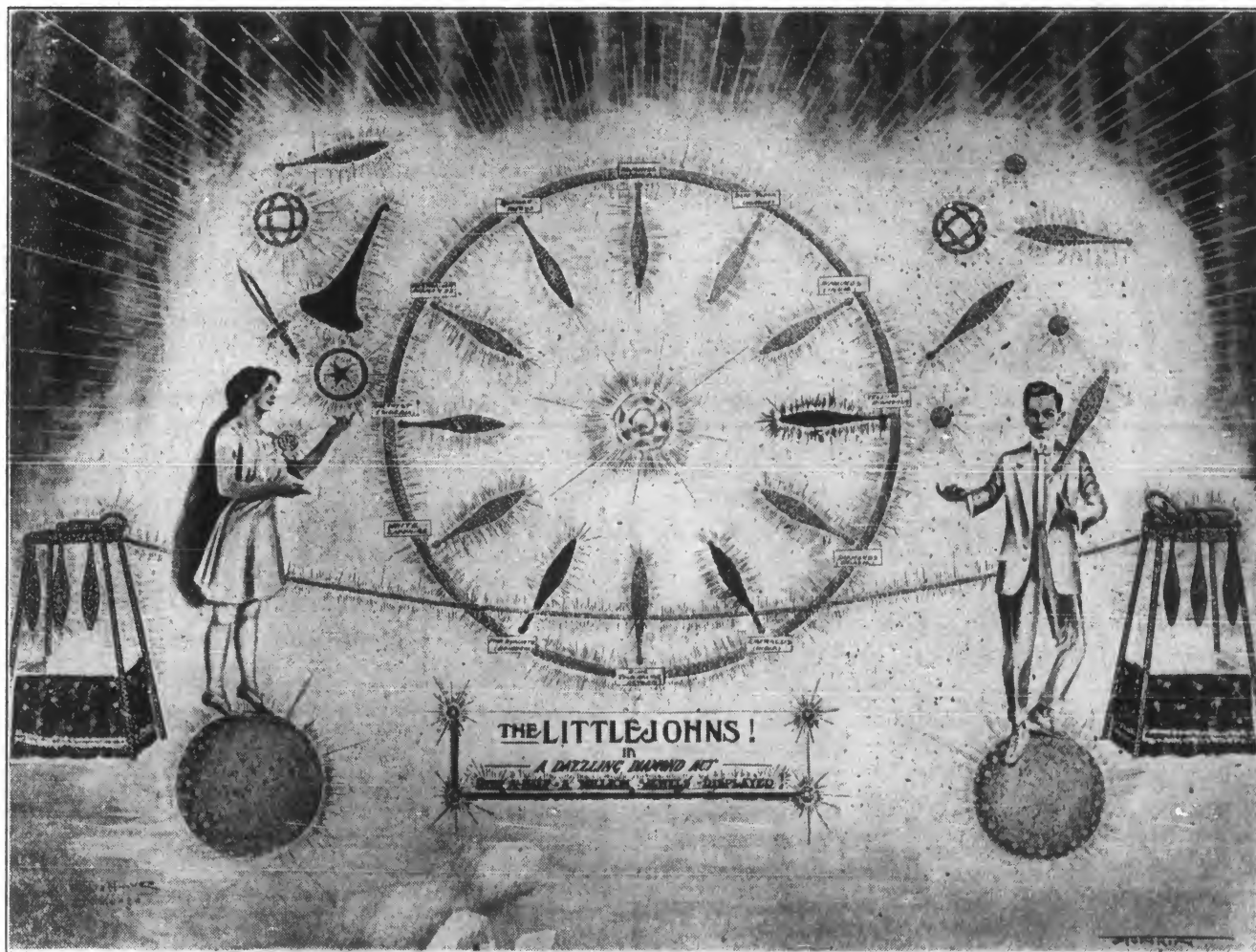
A DAZZLING DIAMOND ACT

The LITTLEJOHNS

Act and all paraphernalia protected by two separate and distinct patents, American and Foreign.
Inventor Frank P. Littlejohn.

We fear no infringements because of the tremendous amount of money (\$20,000) expended on our stones and implements.

Direction, H. B. MARINELLI



The following is a notice of the Sidney (Australia) "Sun":

The juggling act of the Littlejohns is in more senses than one brilliant in the extreme. Every quarter of the earth has been put to tribute to enable them to attain the result. Africa, India, Australia and Brazil have supplied their white and yellow Diamonds; Siberia has been explored for Blue Tourmalines and Amethysts; India for Emeralds; Bohemia

for Pink Hyacinths; Norway for Blue Topaz; while Sapphires of finest quality fill up the other spaces on all the paraphernalia used in their act which really requires naught else but the skill, grace and verve of the young experts to render the entertainment in every way enjoyable, but which, when joined to a feast of light and color that has never been attempted before in the history of the stage, renders the story of Aladdin's Cave of Jewels an actuality instead of a dream.

"Are these real stones?" asked the wondering pessimist; and when answered in the affirmative he opens his eyes wide in wonder, not unmingled with doubt, and puts the further query, "Then where did the Littlejohns get those gems; are they millionaires?" We will let the public into the secret. They were stuck up on entering Australia by the Customs House officers under the impression they were millionaires from the United States desirous of dazzling the universe with

their display of wealth. They are really manufacturers of imitation gems which have not merely the appearance, but even the attributes of real stones. They are not colored stones, but chemically-produced gems, and are in solid silver claw settings, covered by two distinct patents, both the invention of Mr. Littlejohn, which render them capable of withstanding the rough usage, inseparable from a juggling act, without damage to the stones or loosening the settings.

THIS (Christmas) WEEK (Dec. 24), ALHAMBRA, NEW YORK

HAPPY NEW YEAR TO ALL



CAPT. LOUIS SORCHO

AND HIS

GREAT SUBMARINE SHOW

A REAL WARTIME SHOW AND VAUDEVILLE BOX-OFFICE ATTRACTION

The Act that Broke Records for Loew, Pantages and Every Other House he has ever played

Can be secured for Parks, Resorts and the Big Fairs as a Paid Attraction

REAL SUBMARINES REAL TORPEDOES
REAL MINES AND REAL EXPLOSIONS
REAL DIVERS

THE UP-TO-THE-MINUTE SHOW

A REAL PUBLICITY DEPARTMENT IN CHARGE OF

W. W. BRADFORD

A Happy New Year

Under personal management of

CAPT. SORCHO,

PERMANENT
ADDRESS

BILLBOARD, NEW YORK CITY

BILLY HART

wishes his many, many friends a
Happy and Prosperous New Year

Florence

Eileen

HOBSON AND BEATTY

"Two Different Girls and a Piano"

Singing Will Rossiter's "Girl You Can't Forget"

Direction, A. HORWITZ

THE

MUSICAL BENTLEYS

MARIMBAPHIENDS

Playing NEW ZEALAND and AUSTRALIA

FULLER TIME

(FRANCIS)

(THADDEUS)

TOWNSEND and WILBER

PRESENT THEIR

Novelty Variety Act

"The Smart Aleck"

Direction HARRY A. SHEA

HAPPY NEW YEAR TO ALL

FROM

Lillian Morley and McCarthy Sisters

Eastern Representative
JACK LEWIS

"THOSE PERSONALITY GIRLS"
Many thanks to the U. B. O. for our second successful season

Western Representative
HARRY SPINGOLD

C. J. O'Brien, Inc.
Publication Printing

*Catalog and Job Work
of the Larger Sort*

22 North William St.
225-227 William St.
NEW YORK CITY



Phone 5320 Beekman
for a representative to
call and quote on your
next printing order



Greetings to All the Profession

POLDI LONG

PRESENTS

The Greatest of All Chinese
Comedians and Tricksters

**LONG
TACK
SAM**

AND HIS TROUPE OF

Celestial Wonder Workers

WESTERN REPRESENTATIVE EASTERN REPRESENTATIVE

Simon Agency H. B. Marinelli

Happy New Year

PAT—**ROONEY**

AND

BENT—MARION

HAPPY NEW YEAR

JIMMIE LUCAS
"CRAZY" (As a Fox)

I'm for Variety—Before, Now, Forever

WITH JOE HALL (Keeper)

BOTH BOYS
MEMBERS N. V. A.

GREETINGS

Kathryn

Billie

Margaret

O'GORMAN GIRLS

"A Military Melange"

Personal Direction, ARTHUR KLEIN

DOROTHY WEBB



The Little Canary Prima Donna
of
Oliver Morosco's "Canary Cottage"

Wishes All Her Friends a

Happy New Year

Seasons 1916-1917-1918

A HAPPY NEW YEAR

FRED NIBLO

Happy New Year
NONETTE

Direction, JENIE JACOBS

CHIEF LITTLE ELK and Co.

BOOKED SOLID

Direction EARL & YATES

YOUTH and AGE
COL. DIAMOND

and his

Granddaughter

JOY FULLER

18 and 81

The marvels of the 20th century in dances of the past and present
Send greetings to our friends and our managers!

MORRIS & FEIL

Just a Good and Happy New Year to All
JULIUS LENZBERG

ORCHESTRA LEADER
RIVERSIDE THEATRE, N. Y.

Composer of the now
popular "RAG-A-MINOR"

ABE S. McCAW CECIL NOE ARCHIE NICHOLSON
ARCHIE NICHOLSON TRIO

Playing U. B. O. and W. V. M. A.

DIRECTION, HARRY SPINGOLD



Alice Lloyd
(Mrs. Tom McNaughton)



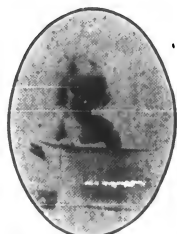
Tom McNaughton
(Mr. Alice Lloyd)

A HAPPY NEW YEAR To All Friends

Although we are many miles away,
We'll drink your health on New Year's Day.

"O Say Can You See"—and so on.
"God Save Our Gracious King"—and so on.

A Product of America



Grace Cecellia Ida
McNaughton
("Tomme")

GOD BLESS YOU ALL

HOPE TO BE BACK SOON

ADDRESS

TOM McNAUGHTON
Gaiety Theatre, London, England

A Product of England



Alice Daisy McNaughton
("Goomp")

GREETINGS

HARRY CARROLL

Direction M. S. BENTHAM

Compliments of the Season

CLIFFORD C. FISHER

1493 Broadway New York City

A HAPPY NEW YEAR

TO THE V. M. P. A. AND THE N. V. A.

LAURIE ORDWAY

Season's Compliments



ADELAIDE HALL

EDWARD **KimmeY and Hall** ADELAIDE

America's Original
Specialty Dancers

featuring the only

Castillion Tango Whirl

Headliners of the Keith Circuit

Entertainers of the 400 at SHERRY'S

Also Ten Months at Rector's

Now appearing nightly at

Cafe Boulevard

(20TH week)

Direction, BILLY CURTIS

COMPLIMENTS OF THE SEASON

from the

**WILLE
BROTHERS**

America's Premier Gymnastic Sensation

T. C. GLEASON

Presents

Miss Helen Gleason

AND CO.

in

"The Submarine Attack"

The season's smartest and brightest Comedy Sketch
In Vaudeville

New Year's Greetings

MANAGEMENT
ARTHUR KLEIN

PERSONAL DIRECTION
JACK LEWIS

Happy New Year

to Managers, Artists, Agents and Friends:
May prosperity always attend you
And your pleasures never end.

UNITED and ORPHEUM TIME, Indefinite

Direction, AARON KESSLER

WM. FERRY

"THE FROG"

HIS OWN CREATION

COOPER ^{AND} ROBINSON

En Route

ORPHEUM CIRCUIT STARTING DEC. 24TH at the PALACE,
CHICAGO, presenting a NEW ACT
BY GEO. W. COOPER, ENTITLED



"A Friend of Mine On The Wrong Street"

BOOKED SOLID TO JULY, 1918

We wish everybody in the whole world
A HAPPY NEW YEAR



Western Representative, HARRY W. SPINGOLD

Happy New Year

JULES JORDAN

AS

"ABE POTASH" in "Society"

Management A. H. WOODS

NEW YEAR'S GREETINGS

MISS

LIGHTNER-Winnie

AND

NEWTON ALEXANDER

BOOKED SOLID

Direction EDW. S. KELLER

Nell O'Connell

"A Rosebud of Song"

Representative, HUGHES & SMITH

New Year's Greetings

Beatrice Herford

Morosco Theatre, Los Angeles

The Most Successful Producing and Stock Theatre in the World.
Where All of Oliver Morosco's Productions Are Made.

A HAPPY NEW YEAR

RAY

GORDON

WILLIAM

DOOLEY

(3 of the famous DOOLEY family)

with

"WORDS AND MUSIC"

HITCHCOCK and GOETZ' New Revue

FULTON THEATRE, New York

Personal Direction, H. BART McHUGH

Presents
Compliments of
the Season
to Everybody

F
I
V
E

F
E
E
T

O
F

Hear her sing
"You've Got to be
American to Feel
That Way."

GRACE HAZARD

C
O
M
I
C

Appearing in a new
edition of her origi-
nal Costume Novelty

O
P
E
R
A

Playing United Time

Direction,

Pat Casey Agency

New York, December 11, 1917.

Dear Jack:

I can't resist the temptation to tell you how much I enjoyed "Odds and Ends" to-night.

Your bit with the French girl was a classic.

Miss Lorraine was the perfection of artistic loveliness, and Harry Watson demonstrated that he was the best and most legitimate laugh-getter that has been in New York for years.

If your show does not last all season I will be greatly surprised.

With best wishes,

Sincerely,

Percy G. Williams

WALTER C. KELLY

The Virginia Judge

Extends Holiday Greetings to Friends
Both Here and Abroad

"He shines like a good deed in a
naughty world."—Percy Hammond,
Chicago "Tribune."

Booked Solid
Keith Circuit
By S. K. HODGDON

Foreign Representative
ERNEST EDELSTEN
Walter House, London

HOLIDAY GREETINGS

UNA CLAYTON

AND

HERBERT L. GRIFFIN

"KEEP SMILIN'"

Direction, FRANK EVANS

BURBANK THEATRE
LOS ANGELES **STRAND** THEATRE
PORTLAND

VAUDEVILLE and
PHOTOPLAYS

FEATURES WANTED AT ALL TIMES

Address S. MORTON COHN,
Managing Director, Los Angeles

HERBERT LLOYD

And the Members of His Company

LILLIAN LLOYD, FLOSSIE FOX and ALFRED ALLISON

Wish All Friends AND Their Representative

HARRY WEBER

A VERY HAPPY NEW YEAR

SEASON'S GREETINGS

BERT LEVEY CIRCUIT

of

VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING

SAN FRANCISCO, CAL.

The Best Popular Priced Vaudeville Circuit in the West

VIVIAN BLACKBURN

AND

ELWOOD F. BOSTWICK

and Associate Players

IN "PEACOCK ALLEY"

By LEWIS ALLEN BROWNE
THIS WEEK B. F. KEITH'S, CINCINNATI

EDW. S. KELLER, Manager



JACK FASS

Presents

Harry Delmar

Singing and Dancing Juvenile
Featured in His

Big Parkway Palace

REVUE

Brooklyn, N. Y.

Now in Its 27th Week

GEO. J. MAYNARD, Director

New York, November 20, 1917.

My Dear Jack:

I want to commend the show in the highest terms. No one but a vaudeville man could have produced it. It was full of good novelties, and has a snap and go to it which keeps the audience entertained from start to finish. My family and myself enjoyed a real night's pleasure.

I trust "Odds and Ends" will be as fully appreciated by the public as it deserves, and that the box office receipts will warrant your staying there all winter.

Cordially yours,

O. F. Albee

A COMEDIAN WHO CAN SING

BILLY ELLIOTT

A CORKER IN CORK

Just Finished Playing Ten Weeks in and around New York on the Loew Circuit

Thanks to Mr. J. H. Lubin

and Now Look What

- Walter F. Keefe and Moe Schenck did to me

Week of

Dec. 3—Baltimore
Dec. 10—Augusta and Atlanta
Dec. 17—Chattanooga and
Nashville
Dec. 24—Birmingham and
Memphis
Dec. 31—New Orleans and
Hattiesburg
Jan. 7—Chicago
Jan. 14—Milwaukee

Week of

Jan. 27—Minneapolis
Feb. 4—Winnipeg
Feb. 11—Edmonton
Feb. 18—Calgary
Feb. 25—Montana
Mar. 4—Montana
Mar. 11—Spokane
Mar. 18—Seattle
Mar. 25—Vancouver
April 1—Victoria

Week of

April 8—Tacoma
April 15—Portland
April 22—San Francisco
May 6—Oakland
May 13—Los Angeles
May 20—San Diego
May 30—Salt Lake City
June 6—Ogden
June 10—Denver
June 17—Kansas City

Week of

June 24—Chicago
July 7—Detroit
July 14—Cleveland
July 21—Toronto
July 28—Hamilton
Aug. 4—Montreal
AND THEN THE
LOEW NEW YORK
HOUSES.

Personal Direction SAMUEL BAERWITZ

Happy New Year

The FENWICK GIRLS

In "Bits of Harmony"
Direction, NORMAN JEFFERIES

Fred and Lydia Weaver

WISHING YOU ALL

A Happy New Year
Direction, HUGHES & SMITH

FISKE AND FALLON

WISH EVERYBODY (BUT THE KAISER AND HIS AIDES).
A HAPPY NEW YEAR

GUS ERDMAN

"SONG JESTER"

W. V. M. A.—U. B. O.

Direction LEW M. GOLDBERG

YULETIDE GREETINGS

TO ALL OUR PALS

AL and FANNY STEDMAN

Management COHAN & HARRIS

TO
MESSRS. A. PAUL KEITH and E. F. ALBEE
AND THE
VAUDEVILLE MANAGERS OF AMERICA

who have marked the fiftieth consecutive year
of our professional partnership by arranging a

GOLDEN JUBILEE TOUR

we include with this expression of appreciation
our best wishes for all happiness and prosperity.

And in the words of Tiny Tim:
"GOD BLESS US, ONE AND ALL"

Joseph—**FOX AND WARD**—William

1867—The record vaudeville team of the world—1917

Our young representative, NORMAN JEFFERIES

CURRY AND GRAHAM

PRESENTING

"A Little Scotch and Irish"

Direction, HARRY A. SHEA

SEASON'S GREETINGS

J. Walter Davidson

Eighty-first Street Theatre, New York
Conductor of Orchestra
and
Violin Soloist

70c

Happy New Year, Good Will Toward All

70c

LEW COOPER

DOROTHY CLARK —with— ARTHUR THORNTON

LEW COOPER is the originator of the famous "blackface
chauffeur" and the "seventy-cent 'gag'" now in the Winter
Garden Show, "Doing Our Bit"

70c

70c

FOLKS, HERE'S A POWERFUL HAPPY NEW YEAR
FOR YOU

CHUCK HAAS

O' CALIFORNIA

Ropein' fer th'
"BIG U"
Outfit

ARTHUR KLEIN
Wrangler

CLOVER WYNN **LEAF** SIDNEY **THREE** WEST

IN A HARVEST OF HARMONY and FUN
"toonefull toones and didoes"

WEST "AUCTIONEERS" EAST
WAYNE CHRISTY PETE MACK

"Flying High"

FRANK GARDNER

Supported by NELL CLAIRE and Company
PRESENTING

"THE AVIATORS"

SAILING OVER WESTERN VAUDEVILLE TIME
BEEHLER & JACOBS, Pilots

ROSALIE

HELEN

MELLETTE SISTERS
HOLIDAY GREETINGS

Representative, ARTHUR KLEIN

-- WE WISH YOU ALL YOU WISH YOURSELF --

J. FRANK

MISS

N
V
A

N
V
A

HOLLIDAY and WILLETTE

IN A COMEDY CLASSIC IN "ONE"

"DETAILED"

BY

NAT LEROY

B. F. KEITH'S THEATRE, DAYTON, O.
"In the acts of two engaging young men and a balloon girl is the most pleasure to be found at B. F. Keith's Theatre this week."
"One of the winning fellows is Holliday, of Holliday and Willette, presenting the act 'Detailed.' He has a fine robust baritone voice, a gift for comedy, a resemblance to Victor Moore, but, most of all, he wears the smile that won't come off. He looks over the footlights and smiles and takes the audience into his confidence. Mr. Holliday is very witty and his comedy is clean and wholesome."
"Miss Willette possesses a voice of rare sweetness, and her gowns, of which there are many, are very elaborate. She contributes much to the success of the act."
"Holliday's attempt to dance in a suit of clothes worn by the late husband of the wealthy widow, which is much too tight for safety, brought applause. Their combined efforts in the 'Lesson in Dancing' is a treat in itself, and rounded out one of the individual hits."

GOWNS BY

MISS WILLETTE

SCENERY BY

PELZ & CARSON

Eastern Representative, PETE MACK

Western Representatives, HOLMES & DUDLEY

Class D.XXC, 48226

Act Copyrighted and Protected in Variety Protective Dept.

Shooting Our Way to Success

GEORGALIS TRIO

A Happy New Year to All

Playing U. B. O.

Direction, MORRIS & FEIL

BILLY
(Baron)

HAPPY NEW YEAR
TO ALL OUR PALS

EDDIE
(Count)

BAKER AND RODGERS

TRAMPOLOGY

Direction MORRIS & FEIL

GREETINGS TO ALL

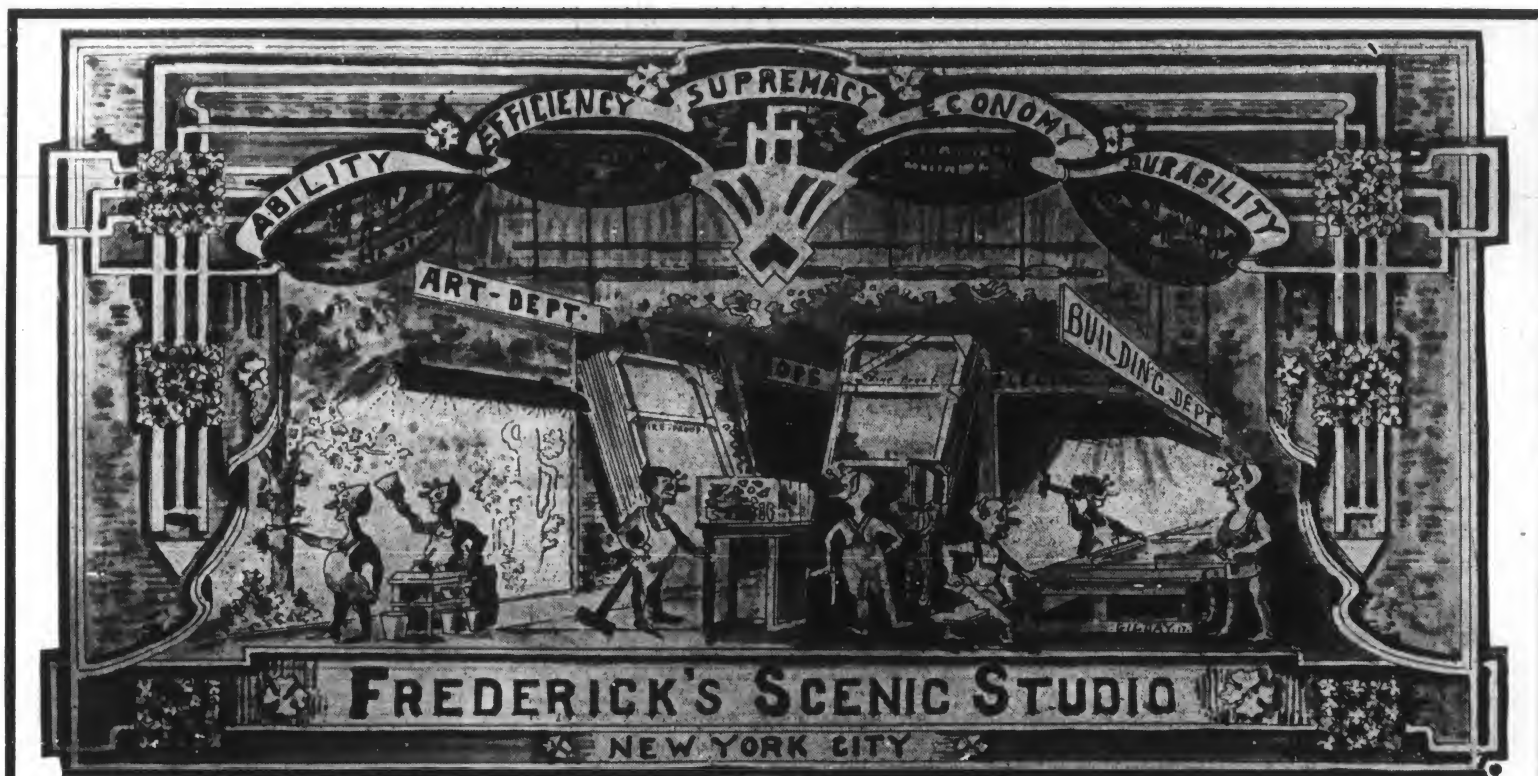
HELEN DELANY

FEATURED WITH

"WATCH YOUR STEP"

Season 1917-18
Direction, ABE LEVY

Gowns by MME. BRODIE
69 West 46th Street, New York



**HAPPY
NEW
YEAR!**

GOOD SCENERY HELPS YOUR ACT. CRETONNE, ART NOUVEAU, FUTURISTIC PLUSH SATIN AND VELVET DROPS. EXCESS BAGGAGE ELIMINATED BY OUR SPECIAL ANILINE TRUNK "EASY TO PACK" SETS. NEW AND ORIGINAL IDEAS TO FIT YOUR ACT.

REVIVE INTEREST IN YOUR ACT BY SURROUNDING IT WITH THE PROPER ATMOSPHERE. YOU ARE CORDIALLY INVITED TO CALL AND WE WILL SHOW YOU BY PRACTICAL DEMONSTRATION HOW TO INCREASE A DEMAND FOR YOUR ACT.

OFFICE
1547 Broadway, Room 409
Phone: Bryant 9821
New York City

STUDIO
643 West 42nd Street
Phone: Bryant 3788
New York City
Established 1896

Happy New Year to all from
BERT ROME and
BETTY WAGER
Direction, NORMAN JEFFERIES

Season's Compliments
from
NEWPORT and STIRK
Direction - - - - - Norman Jefferies

GREETINGS
ARTHUR—SILBER AND NORTH—EVA
HEADLINING PANTAGES CIRCUIT For the 'nth Time.

A HAPPY NEW YEAR TO ALL

Sam Mann

The Best for You in the New Year

NEW BRIGHTON

THEATRE

GEO. ROBINSON

(Next annual summer season
opens during May, as usual)

BRIGHTON BEACH, N. Y.



JOHN L. HORGAN, Manager
HOTEL SINTON

Cincinnati, O.

EXTENDS TO HIS FRIENDS OF THE THEATRICAL
WORLD THE SEASON'S GREETINGS.

You'll Find a Warm Welcome at the Sinton

LAUGHS & APPLAUSE

AT SMALL COST

We made the cartoons and slides *now* being used by HARRY COOPER, ROONEY & BENT, TRIXIE FRIGANZA, HARRY JOLSON, McWATTERS & TYSON, and many others.

If you use a Comedy or Travesty song or monologue, *we can show you how to strengthen your act.*

Greater N.Y. Slide Co. 154 W. 45th St. N.Y.



A Happy New Year

MABELLE ESTELLE

NOW STARRING IN

"TURN BACK THE HOURS"

A New Play by EDWARD E. ROSE

Management, ARTHUR C. AISTON

The Most Talked of Show of the Year
The Big Sensation

GUS HILL'S Big City Minstrels

With the greatest array of Minstrel talent ever conceived
All the new and old favorites in this one big organization

GEORGE WILSON	EDDIE MAZIER	ED. LATTELL	W. H. THOMPSON
JOHN P. ROGERS	JOHN BURKE	ARTHUR GROS	AL. LEWIS
JACK McSHANE	NEIL SULLIVAN	THOMAS HUGHES	FRANK JUDSON

THE FOLLOWING SURE-FIRE SUCCESS
BREAKING ALL RECORDS

"Mutt and Jeff" "Bringing Up Father"
"Hans and Fritz" "Stop, Look, Listen"

IN ACTIVE PREPARATION

The Surprises of a Century

"Adamless Eden" Mlle. Rejane
"Spider and the Fly" Female Minstrels

WANTED AT ALL TIMES—everything that's good in
musical comedy and minstrelsy.

GUS HILL

Columbia Theatre Building, New York City

I want to wish all my
professional friends a
Very Happy New Year

DR. LOUIS STERN
Princeton Hotel, New York City

The Song Hitter

BOBBY HEATH

surrounded by a beauty cast in his

"NEW SONG REVUE"

Booked Solid

Direction, NORMAN JEFFERIES

DICK KNOWLES

AND

MAE WHITE

COMING RIGHT ALONG

Direction, NORMAN JEFFERIES

A Very Happy New Year

Constance **FARBER GIRLS** Irene

"Entertainers Par Excellence"

Using original and exclusive material chosen by many copyists, but—

Direction, PAT CASEY

GOOD WILL TO ALL

RUDINOFF

CELEBRATED SMOKE PAINTER AND ORIGINATOR OF THAT FAMOUS WHISTLING PANTOMIME, "THE WOOING OF A NIGHTINGALE." AM WILLING TO FORFEIT \$10,000 TO ANYONE PROVING THAT THEY HAVE PRECEDED ME IN THE PRESENTATION OF THE ABOVE SPECIALTIES IN AMERICA OR EUROPE.

Direction H. B. MARINELLI



HAPPY NEW YEAR
SEVEN KINGS OF RAGTIME
NEW ORLEANS CREOLE BAND

We stop 'em every show. W. M. JOHNSON, Mgr. Booked Solid Western Representative, SIMMONS AGENCY

SEASON'S GREETINGS

From the Season's Sensation

WHEELER =TRIO=

ENTERTAINING
ACROBATS

Western
Simon Agency

Eastern
Morris & Feil

HOLIDAY GREETINGS
TO ALL

from

HARRY L. WEBB

"THE MAN WHO
TALKS AND SINGS"

Direction of ALF. T. WILTON

Mme. Matildita

GRADUATE OF LA SCALA, MILAN, ITALY

Ecole de Chorographie Classique et Pantomime.
Artistic Dancing in All its Branches.
Premier Danseuse with Teatro Royal, Madrid, Spain, with Caruso in 1904-5-6.
San Francisco Opera Co. 1906-7.
Imperial Opera Co. 1907-8.
Also Orpheum Circuit.

MARQUIS ELLIS
Majestic Theatre Bldg., Los Angeles

Feature Vaudeville
Acts Written and
Produced.

Talent Furnished for
High Class Productions
and Entertainments.

HAPPY NEW YEAR

MAUD EARL

DIRECTION ARTHUR KLEIN



The Inimitable

RETTER BROS.

OFFERING AN ORIGINAL NOVELTY IN HUMOROUS ENTERTAINMENT

—INTRODUCING—

“THE MAN WHO WRESTLES WITH HIMSELF”

COMPLIMENTS OF THE SEASON TO ALL

Eastern Representative

Rose & Curtis

Western Representative

Beehler & Jacobs

A VERY HAPPY NEW YEAR TO YOU

Mr. and Mrs. WALTER BROWER

New Year's Greetings

BILLY “SWEDE” HALL

JENNIE COLBORN

with

GEORGIA MILLIGAN

in “THE BLACK SHEEP”

LATOY BROS.

SENSATIONAL, FUNNY,
DIFFERENT
GYRATORS OF COMEDY

The Inebriate and Bachelor, International Pantomimists

Hughes & Smith, Rep.

NEW YEAR'S GREETINGS AND EVERY GOOD WISH FOR THE COMING YEAR TO ALL

FELIX ADLER

Wishes Everybody a Happy New Year
(Excepting One)

ROLAND TRAVERS

"THE ILLUSIONIST EXTRAORDINARY"

EXTENDS THE SEASON'S GREETINGS TO ALL

En Route

THIS (Christmas) WEEK, ORPHEUM, DENVER
NEW YEAR'S WEEK, ORPHEUM, LINCOLN, NEB.

ORPHEUM CIRCUIT
DIRECTION,

MORRIS & FEIL

GREETINGS TO ALL

Bessie--MORIN SISTERS--Zena

in "A VARIETY OF DANCES"

Direction, HARRY WEBER

THIS WEEK (Dec. 24), ROYAL, NEW YORK

HOLIDAY GREETINGS

STERLING AND MARGUERITE

IN A

"NIFTY SURPRISE"

PLAYING U. B. O. AND ORPHEUM TIME

DIRECTION, PETE MACK

A HAPPY AND PROSPEROUS NEW YEAR
are the best wishes of

BELL AND EVA

EN ROUTE—SEASON 1917 and 1918

Nov. 29 until Jan. 21	United—Southern Time	March 11—Keith's, Cleveland
Jan. 28—Keith's, Louisville		" 18—Keith's, Toledo
Feb. 4—Keith's, Cincinnati		" 25—Empress, Grand Rapids, Mich.
" 11—Keith's, Indianapolis		April 2—Open
" 25—Keith's, Dayton		" 8—Keith's, Philadelphia
March 4—Keith's, Columbus		" 15—Maryland, Baltimore
		" 22—Orpheum, Montreal
		" 29—Temple, Hamilton, Ont.

Under Direction ROSE & CURTIS Western Rep. BEEHLER & JACOBS

CHARLIE WILSON

"The Loose Nut"

ORPHEUM CIRCUIT

THIS (Xmas) WEEK, ORPHEUM, DES MOINES

Western Representative—SIMON AGENCY

Eastern Representative—JO PAIGE SMITH

A HAPPY NEW YEAR

Is Our Best Wish to the Profession

Lew **HILTON** AND **LAZAR** Alice

Just finished U. B. O. Circuit - - IN VAUDEVILLE - - Opened Pantages Circuit Dec. 16, '17

Beatrice Nichols

LEADING WOMAN



KLAW & ERLANGER'S
PACIFIC COAST COMPANY

A Thirty-third Degree Travesty
A Scream from Start to Finish

"When Caesar Marks Anthony"

(Copyright DXXC. No. 38927)

PRESENTED BY

CLAYTON-DREW PLAYERS

Who have been producing Shakespearian travesties
in vaudeville for the past 17 years.

BOOKED SOLID—U. B. O. and W. V. M. A.

Direction, EARL & YATES

HAPPY NEW YEAR TO ALL

ANY INFRINGEMENT OF THIS ACT
WILL BE VIGOROUSLY PROSECUTED

Former Successes

"A Dress Rehearsal"
"When Rome Howls"

"Claude Mellnotte Outdone"
"Othello Outdone"

In Preparation for Next Season
"MERRY WIVES OF CAESAR"

(10 People)

LOSOVA and CHAS. GILMORE

IN

SONG AND DANCE DIVERTISSEMENTS

NEW YEAR'S GREETINGS FROM
THE SHELDONS

RICKARD TIME

FEATURES

THE WORLD'S GREATEST
AUSTRALIA
CHILD ACROBAT

EVETA KNUDSEN

THE GIRL

BENEDICT MACQUARRIE

THE FRIEND

WITH FRED K. SPEAR and COMPANY

A HAPPY NEW YEAR

GERALD E. GRIFFIN

"IRELAND'S SWEETEST SINGER"

DIRECTION, WILLIAM MORRIS

Edward

Harry

ROWLEY AND YOUNG

Present their Novel Offering, "SPOTLESS TOWN"

After a successful season with "His Little Widows" at the Astor Theatre, New York, creating a sensation as "The Widow's Guards," have added to our laurels by appearing in all of the eastern U. B. O. houses under the direction of

LEO FITZGERALD

Happy New Year

from

EDWIN GEORGE

BIG ACT IN "ONE"—ONE PEOPLE

40 DROPS IN "ONE" (the last drop kills 'em)

Management of EDW. S. KELLER

NEW YEAR'S GREETINGS

CARL RANDALL

AND

ERNESTINE MYERS

Direction, M. S. BENTHAM

GREETINGS

From

FITCH COOPER

THE MUSICAL RUBE
WITH THE SAW

WORKING, THANK YOU!

N. V. A. W. V. M. A.

Direction HARRY SPINGOLD

Healthy and Wealthy New Year

BERT and LOTTIE

WALTON

Dec. 24-26 (1st Half)—Francis, Montreal
Dec. 27-29 (2nd Half)—Dominion, Ottawa

Pat Casey

LIEUTENANT JOHN PHILIP SOUSA

U. S. N. R. F.
WITH THE COLORS

Joseph L. Browning

Booked Solid

"A TIMELY SERMON"

Direction, MORRIS & FEIL

Also Author of

Lew Welch and Co.—"The Prodigal Father"
 Morris and Campbell—"The Avi-ate-her"
 Martha Hamilton and Co.—
 "Oh, You Women"
 Mann and Mallory—"Suffrage-yet"

Pealson and Goldie—"Some Life"
 Herman Becker's Productions, viz.,
 "Sherman Was Right," "Yucatan,"
 "10 Feet of Fun"

All booked solid.



TOM



EDITH

KERR and ENSIGN

AND

THEIR TALKING FIDDLES

Direction, PAT CASEY

THE MISSES Black and White

THE
GYMNASTIC GIRLS

in a distinct novelty

BOOKED SOLID

Direction, ROSE & CURTIS

FRANCIS X. HENNESSY

IRISH PIPER IRISH DANCER SCOTCH PIPER
 SCOTCH DANCER VIOLINIST (MUSICIAN)
 PLAY PARTS (OLD COUNTRY DIALECT)
 322 SECOND AVENUE, NEW YORK, N. Y.

HAPPY NEW YEAR TO YOU ALL

JOHN—RUCKER and WINIFRED—HENRY

THANKS TO MR. HODGDON for his many favors.
 Eastern Representative, ROSE & CURTIS

Booked solid in the West. Coming East next season.
 Western Representative, BEEHLER & JACOBS

W. S. HARVEY

ASSISTED BY MADGE ANDERSON
 IN HIS ORIGINAL OFFERING "A ROOM UPSIDE DOWN"
 The Most Unique Juggling Act on the Stage
 REPRESENTATIVES, HOLMES & DUDLEY

H. MAHIEU & CO., Inc.

BERT BERNSTEIN,
General Representative

243 West 47th Street
New York
Phone Bryant 1462

THEATRICAL COSTUMERS

Specializing in Individual and
Production Dressing

Artistic, Original Designs; Care-
ful, Expert Workmanship

Extensive Facilities
Prompt Deliveries to All Points

HONEST PRICES GUARANTEED

DECIMA and EDDIE McLEAN

THE ONLY WHIRLWIND DANCERS

Compliments of the season to all

Direction, M. S. BENTHAM

A HAPPY
NEW YEAR
FOR ALL

E. HARRY ADLER

"Working Alone"

NOVELTY CHATTER AND MIMICRY

Now Being
FEATURED
on the
W. M. V. A. Time

Direction—
LEW GOLDBERG

New Year's Greetings To All Our Friends

SHERLOCK SISTERS

Direction MAX GORDON

A HAPPY NEW YEAR First -- Then

After you have seen the world's best, SEE THE WORLD'S WORST HOOFERS

ANDY FRANCIS AND ROSS JOHN

"ODDS AND ENDS IN DANCING"

Booked Solid, U. B. O.

DIRECTION, W. S. HENNESSEY

HAPPY NEW YEAR—I WISH YOU ALL THAT YOU WISH YOURSELF

PATRICK BARRETT

EXCLUSIVE SONG TALK

Eastern Representative—GENE HUGHES

W.V.M.A. U.B.O. N.V.A.

Western Representatives—HOLMES & DUDLEY



SEASON'S GREETINGS

RURAL—8

BOOKED SOLID
Direction, HOLMES & DUDLEY

COLEMAN GOETZ

AMERICA'S YOUNGEST SONG WRITER

Author of

"HOMEWARD BOUND"

"I'm Glad My Wife's in Europe"

"We'll Have a Jubilee in My Old
Kentucky Home"

NOW BOOKED SOLID OVER
UNITED BOOKING OFFICES TIME

Direction SIMON AGENCY

Youthful-Vivacious-Versatile

BILLY

THE

WAYNE AND WARREN GIRLS

Vaudeville Has Missed Us, but

We Have Scored in Musical Comedy

Now Immensely Successful with

"HIS BRIDAL NIGHT"

In the parts created by Jimmie Renee and the Dolly Sisters

What a Few of the Critics Say:

DULUTH "HERALD," October 19, 1917.

But to the Warren sisters, Ruth and Ethel, while they have not as yet been heralded across the country like the Dolly sisters, they are superior to New York's own offspring in both singing and looks, and, with a little more experience, should outshine the pair for which the play was written. In duets they are at their best, as the sweet melodious voice of Ethel, who is undoubtedly the younger, blends well with Ruth's, which is stronger, but not quite as sweet.

OMAHA "BEE."

Next to Mr. Bowers, Ethel and Ruth Warren, real twin sisters off the stage as well as assuming to be so, were the most important personages in the story. As the real bride, and Tiny, who impersonates her on the brief wedding tour, they furnish the main spring for the story. Both are awful little singers and actors, and their similarity makes the performance possible, because they are on the stage together a great part of the time. Only almost perfect counterparts would do. In most other cases of mistaken identity on the stage, only one of the persons appears at a time, making the deception simple, but if one of these girls should go on strike it would embarrass the management. (There is nothing incendiary about this suggestion, as it is quite obvious.)

DETROIT "NEWS"

The twins are done by real twins off the stage, and that is as it should be. The Warren sisters, Ethel and Ruth, look nearly enough alike to keep most of the audience guessing. They are personable girls, both of them, and wear lots of fetching clothes. They look well at all times, especially in negligence. One of them has a good voice, but it is not safe to guess which. Another Warren, Billy is his first name, plays an important part. We suspect him of being at least a brother. His sisters dance well, but he dances better and sings at least as well as they.

Billy Wayne, as Lent Trevett, with Bowers' company from the original cast, plays his part of the lovelorn youth to perfection.

MINNEAPOLIS "JOURNAL."

The redheaded twins are good entertainers. Ethel has a very pretty voice and Ruth a delightful vein of comedy. One gets the impression that she has a very keen sense of humor and could be much funnier if the part called for it. They are an adornment to the scene any time they appear either singly or ensembles.

These two young women grow in favor and by the time the final curtain falls they could have about anything within the gift of the people present at the Broadway, and there was a goodly sized gathering.

Vaudeville Representative—CHAS. BIERBAUER

Happy New Year To All

GEO. AND PAUL HICKMAN

One of the fastest funniest
Blackface Comedy Acts in "One"
"Blackface Art"

(I love to hear you holler)

U. B. O.

Direction, ROSE & CURTIS

New Year's Greetings

EDDIE DOWLING

A Happy New Year

HARRY TIERNEY

Care Oliver Morosco Offices
Morosco Theatre, New York City

Season's Greetings to My Friends All Over the World

BEN LINN

Just Completed a Special Engagement at the
Alcazar Theatre, San Francisco

in the Following Productions

"COHAN'S REVUE"
"THIRD PARTY"

"NOBODY HOME"
"IN OLD KENTUCKY"

Opening on Orpheum Circuit at Salt Lake City, Dec. 30
Week Jan. 6, Orpheum, Denver.

Direction, HARRY J. FITZGERALD

Hello Everybody!

HAPPY NEW YEAR

JOE ERBER

Season's Greetings

MISS

CECIL JEFFERSON

Special Added Attraction
PEPPLE & GREENWALD'S
ALL GIRL REVUE
Material Restricted by

Herbert Moore



M

HAYES

X

PRESENTS

A
AND
D

N
E
NEVINS
I
N
S

P
A
RUBY
L

E
R
ERWOOD
O
D

New Year
p
y

JACK CONNORS AND IRENE HUYCK

Wish Their Friends a Happy New Year

Direction NAT. SOBEL

Palace Theatre Bldg.

JOHN QUIGG

(Formerly of Quigg and Nickerson)
TREMENDOUS HIT

with Sam Sidman Show

Columbia, Chicago, Ill.—JOHN QUIGG did a specialty with an accordion. He was recalled a dozen times and practically stopped the show. The audience whistled the tunes and sang them, and clamored for his return.

SWING, "Variety."

NEW YEAR'S GREETINGS TO ALL
from
**"THE
MASQUERADERS"**

A miniature musical comedy introducing
impressions of Broadway celebrities

Direction, NAT SOBEL and NICK FELDMAN

The cast includes

PEGGY LAVELLE (as Eva Tanguay)

MORTY COLLINS (as Eddie Leonard)

MARIAN WEST (as Francis White)

ANNA BUTLER (as Elizabeth Murray)

ESSIE DAVIS (as Nan Halperin)

SAM GARRY (as Milo?)

COLLINS and WEST (as Alexander & Scott)

AL DOW and
LEW SHARP
as Potash and Perlmutter

Many thanks to all for kind offers



A HAPPY
NEW YEAR
FRISCO'S
NOVELTY DANCER

**Eleanor
PIERCE**

CAFE
BOULEVARD
NEW YORK CITY

15TH WEEK

Direction—BILLY CURTIS

REGGIE WALKER

AL. COOPER

**BLACK and WHITE
FIVE**

SYNCPATER'S

at PANTOSET GRILL AND HOTEL
BOSTON, MASS.

In Our 18th Week

A Happy New Year to Our Many Friends

NICK PRICE

FRANK DIO DATO

RAY MILLER (Pilot)

Direction, BILLY CURTIS & J. B. FRANKLIN

THE CONTENTED COUPLE

Carl Mason and Fritzi Gwynne

JUST DOING NOTHING BUT MAKING GOOD

Booked Solid

Direction, NORMAN JEFFERIES

GALLARINI SISTERS

Those musical harmony girls

Wish You All A HAPPY NEW YEAR

Representative—

JOHN T. MORAN

PAT CASEY

WILL MORRIS

Agency

A MERRY XMAS AND A HAPPY NEW YEAR
WILL STANTON ASSISTED BY **ROSALIND MAY** AND
Direction, SIMON AGENCY **→ AMERICA'S PREMIER SOUSE ←** **CO.**

BOOKED SOLID



4th Consecutive Season

under the exclusive direction of

RAWSON and CLARE

"OSWALD"

The best known

LAY-OFF DOG

in the world

Booked indefinitely on a soft pillow at Au burndale, Long Island, watching my managers.

No meat too tough. No grub turned down.

Eating regularly and playing now and then.

May return to the stage next season, under the same management.

Was principal dog for two seasons in Rawson and Clare's "Yesterday."

Read what the papers said—Read! Read! Read!

PITTSBURGH "POST"

Sept. 8, 1916

The mut in the Rawson and Clare act looked as though it was half starved. Otherwise the act is great.

SPOKANE "CHRONICLE"

Feb. 6, 1917

One of the acts on the bill filled the stage with props, a couple of people and the prize mut of this season. The dog showed intelligence by looking into the audience for the pound master. It's a wonderful brute to pay excess for.

FORT WAYNE "APPEAL"

Oct. 12, 1916

There is a dog actor in the Rawson and Clare sketch that is some hound. He's a nice, peaceful-looking cur, and we advocate it be shot.

NEW ORLEANS "ITEM"

May 8, 1917

The dog in the Rawson and Clare act never belonged in New Orleans.

"VARIETY"

If Rawson and Clare knew what their mut "Oswald" thought of them, they would feed it arsenic twice daily.

Started in the show business weighing 22 lbs. Now weigh 70 lbs. without that awful blanket Miss Clare gave me. Would have weighed 72 but Mr. Rawson kicked the other two pounds off. I'll get that Guy yet.

Come down and see ME next summer

Cross the 59th Street Bridge
and ask for

"OSSY"

Happy New Year to All

FRED **ROBB** AND **ROBERTSON** ALICE

IN THEIR ORIGINAL OFFERING

"BACK TO SCHOOL DAYS"

Direction, WILLIAM MORRIS—PAT CASEY Agency

Compliments of

Sanger & Jordan

(Incorporated)

WALTER C. JORDAN, President

Successors to Frank W. Sanger

Established 1885

International Playbrokers and Authors' Agents

Representing American and Foreign Authors, Dramatists, Composers,
Managers, Publishers

Gerald F. Bacon, General Manager

New York London Paris

TIMES BUILDING, TIMES SQUARE, NEW YORK—Telephone: Bryant 699

Cable Address: "Campene," New York—A B C Code, 5th Edition

COMPLIMENTS OF

J. C. WILLIAMSON, Ltd.

MAIN OFFICES: SYDNEY, AUSTRALIA

GEORGE TALLIS

HUGH J. WARD

CLYDE MEYNELL

Managing Directors

Australia and New Zealand Theatres

Her Majesty's, Sydney
Theatre Royal, Sydney
Criterion Theatre, Sydney
Theatre Royal, AdelaideHer Majesty's, Melbourne
Theatre Royal, Melbourne
Williamson Theatre, Melbourne
His Majesty's, BrisbaneOpera House, Wellington, N. Z.
Theatre Royal, Christchurch, N. Z.
Her Majesty's Theatre, Auckland, N. Z.

Europe—Director, J. A. E. MALONE

U. S. A. and Canada—Representative, WALTER C. JORDAN

TIMES BUILDING, TIMES SQUARE, NEW YORK

TRULY

EMMA

SHATTUCK AND O'NEIL

SEND HOLIDAY GREETINGS TO ALL THEIR FRIENDS

Direction, ARTHUR KLEIN



John Brunton Studios

226 WEST 41st STREET
TELEPHONE: BRYANT 5914

:: :: PRODUCTIONS OF EVERY DESCRIPTION :: ::

FOR PUBLIC, PRIVATE, PROFESSIONAL AND NON-PROFESSIONAL PERFORMANCES
SCENERY, PROPERTIES, STAGE FURNISHINGS FOR ALL OCCASIONS

JOHN BRUNTON

TECHNICAL DIRECTOR FOR

F. ZIEGFELD, JR.

MECCA TEMPLE, N. Y.

AMATEUR COMEDY CLUB, N. Y.

MASK AND WIG CLUB, PHILADELPHIA, PA., ETC., ETC.

HOLIDAY GREETINGS

Happy New Year

HONG FONG

Am touring my native country,
with my own show.

Permanent Address:

MANILA, PHILIPPINE ISLANDS

New Year's
Greetings

from

THURSTON

The
Magician

HAPPY NEW YEAR

GLADYS CLARK

AND

HENRY BERGMAN

“PASSING SHOW OF 1917”

Management MESSRS. SHUBERT

Returning
from a year's feature tour of Australia

LADY SEN MEI

THE CHINESE NIGHTINGALE

In a new offering de luxe

Direction, NORMAN JEFFERIES

COHAN & HARRIS

ATTRACTIONS CURRENT

Geo. M. Cohan Theatre NOW
Mr. LEO. DITRICHSTEIN, in
"The King"

A Comedy by Callavet, de Fiers and Arene

Liberty Theatre commencing Christmas
Night, Tuesday, Dec. 25

"GOING UP"

A Musical Play
Book and Lyrics by Otto Harbach and
James Montgomery—Music by
Louis A. Hirsch

New Amsterdam Theatre commencing
New Year's Eve, Monday, Dec. 31

"THE COHAN REVUE 1918"

A Musical Conglomeration in Two Acts
Book by Geo. M. Cohan
Music by Irving Berlin and Geo. M. Cohan

Cohan & Harris Theatre NOW
"A TAILOR-MADE MAN"

A Comedy
by Harry James Smith
With Grant Mitchell

ON TOUR

"THE WILLOW TREE"

A Fantasy of Japan by Benrimo and
Harrison Rhodes
With Fay Bainter

"THE TEACHER OF
GOSHEN HOLLOW"

A Comedy by Harry James Smith
With Mary Ryan

MR. CHAUNCEY OLCOTT

in "ONCE UPON A TIME"
A Comedy by Rachel Crothers

IN PREPARATION
"THREE FACES EAST"

A Drama
By Anthony Kelly

"DAVID'S ADVENTURE"

A Fantasy by A. E. Thomas
Based on a story by Leona Dalrymple,
called "A Driftwood Adventure"

A NEW MUSICAL PLAY

By ROY COOPER MEGRUE and IRVING BERLIN

CAPT. J. TIEBOR

AND

"BOBBIE"

The Human Seal

Playing
U. B. O.

Direction,
ROSE & CURTIS



FRANK PARISH & STEVEN PERU

Last Week (Dec. 17)
Keith's, Cincinnati

DIRECTION—FRANK EVANS

Next Week (Dec. 31)
Palace, New York

Holiday Greetings

WILLIAM B. FRIEDLANDER

Happy
New
Year

JAS.—KEENE and DEANE—ETHEL

ORIGINATORS of Bounding Dances on Footballs

Fully Protected
Playing U. B. O.

Direction, Nat Sobel

Direction

HARRY WEBER

Vaudeville Westward
Creating Mirth and Merriment

AVEY

WEST

and

SWOP

JOHN

The Season's Greetings

QUEENIE DUNEDIN

The Original Variety Girl

Direction ROSE & CURTIS

F.F. PROCTOR

A Happy
New Year

TO A

LOYAL PUBLIC

AN ENCOURAGING PRESS

AND A

CO-OPERATIVE

THEATRICAL PROFESSION

★ HAPPY ★ NEW YEAR ★

MADAME RIALTA'S CELEBRATED FACE REJUVENATOR

Look into the faces of those using
and you will see that it irons out tired
lines, removes pimples, blackheads and
closes large pores.

Its use is a Treatment that Leaves
the Skin Soft as Velvet

Positively the Best Cleansing Paste

PRICE \$1.00 PER JAR

SPECIAL ANNOUNCEMENT

TRY MADAME RIALTA'S FAMOUS PURE SKIN FOOD

THE TOILET CREAM DE LUXE

PRICE 50c PER JAR

FOR OUT-OF-TOWN ORDERS ADD 10 CENTS

RIALTA MANUFACTURING CO. (Mfrs.)

205 West 48th St., New York

Phone 2940 Bryant
Rialta, Esler and Webb

★ A PLEASANT SMILE ★ THE WORLD'S GOOD CHEER ★

New Year's
Greetings.

U. B. O.

FRAWLEY AND WEST

ADVANCED GYMNASTS—SENSATIONAL

Class,
Comedy
and
Skill

Direction
ROSE & CURTIS

MRS. OTTO FIECHTL'S
ORIGINAL
The Only Act of Its Kind

TYROLEAN TROUBADOURS

DIRECTION, HOLMES & DUDLEY

**BEN
DEELEY
AND
BARBARA
LAMARR**

**IN
A Brand New Act**

**By
HERBERT MOORE**

**HAPPY NEW YEAR
TO EVERYBODY**

Direction HARRY WEBER

To All My Friends in the Profession I wish
A Happy and Prosperous New Year

W. J. (Sailor) REILLY

Now Sailing on
the Big Time

Direction NORMAN JEFFERIES

HARRY WEBER presents
"THE PACE SETTERS"



RALPH LOHSE and NANA STERLING

Nifty Variety Athletes

NEW YEAR'S GREETINGS

Managers, Take Notice!

SPORT

IT GETS THE MONEY FOR YOU

POOLE'S BASKET- BALL GIRLS

A Sporting Novelty Act

A MOST EXCITING CONTEST BY 10 PRETTY GIRLS
20 MINUTES OF COMEDY, LAUGHTER AND SPORT

WHAT BASEBALL IS TO THE MEN FOLKS,
BASKETBALL IS TO THE LADIES

JO PAIGE SMITH, Matchmaker GENE HUGHES, Umpire
New Year's Greetings to All T. M. A. Brothers and Professional Friends
GEO. A. POOLE

WANTED

FOR THE South American Tour, Ltd.

Casinos of Buenos Aires, Montevideo, etc., GOOD DUMB ACTS. Offering contracts for two months' firm, round trip for all passages, and transportation paid and advanced money upon request.

Roger Tolomei, General Booking Manager
55 WEST 28TH STREET, NEW YORK CITY

ZIT,
N. Y. Journal
said:

EL REY SISTERS

(DANCING SKATERS)

"Two prettier and more talented girls never stepped upon a vaudeville stage."

After a successful season at the
HIPPODROME, NEW YORK

AGAIN Vaudevilling under the direction of
HUGHES & SMITH

Season's Greetings

JOHNNY
DOOLEY
AND
YVETTE
RUGEL

Features with
"The Passing Show of 1917"
**WAITING
PATIENTLY**
For the Arrival
JOHNNY DOOLEY, the 2nd

Management **MESSRS. SHUBERT**

Direction, **H. BART McHUGH**

MALETA BONCONI

Celebrated European Violin Virtuoso

BOOKED SOLID—U. B. O.

Happy New Year to All.

Direction, **M. S. BENTHAM**

HAPPY NEW YEAR

Ben Lymen
BENNY and WOODS

Direction, **ARTHUR KLEIN**

GREETINGS

STANLEY AND BIRNES

NEXT WEEK (Dec. 31)—ORPHEUM, BROOKLYN

Jan. 7—COLONIAL, NEW YORK

Jan. 14—ALHAMBRA, NEW YORK

Booked Solid until June

Guardian, **BERNARD BURKE**

MAX

IRENE

COOPER and RICARDO

Now Touring **ORPHEUM CIRCUIT**

Direction, **Claude & Gordon Bostock**



The Famous

ROSS BROTHERS

Hair-Weight Champion Boxers of the World

Presenting "A DAY IN A GYMNASIUM"

Book Solid.

Direction **HOLMES & DUDLEY**

M. HOY presents

THREE HOY SISTERS

The Act of Refinement
"JACK O'LANTERN"

Management
CHAS. DILLINGHAM



Direction ROSE & CURTIS

ANNA CHANDLER

Who Is "Breaking Into Society" from
Week to Week on the Orpheum Circuit
Wishes All Her Friends
A Happy New Year

HARRY WEBER
Booking Agent

WM. CHANDLER
Personal Representative
and Business Manager

SAM H. STEPT
Musical Director

JACK CAHILL AND DON ROMINE

"The Boys with the Voices"
Representatives, MORRIS & FEIL
Wish You All A Happy New Year

Season's Greetings DANE CLAUDIUS AND LILLIAN SCARLET

Second Successful Season
A'Top New Amsterdam Theatre
Management, F. ZIEGFELD, Jr.

NEW YEAR'S GREETINGS

JOHN B. HYMER

"COME ON RED"

Author of the following acts (all playing)—"The Night Boat," "Petticoats," "Maggie Taylor, Waitress," "The Cure," "Hit the Trail," "No Children Allowed," "Jimtown Junction," "The Devil and Tom Walker," etc., etc.

Greetings From
GARCINETTI BROS.

BOOKED SOLID

UNITED AND ORPHEUM CIRCUITS

DIRECTION BERNARD BURKE

THANKS, SAME TO YOU
JOHN and WINNIE HENNING

U. B. O.

Direction JAS. E. PLUNKETT

Mme. Doree's Celebrities



Vaudeville's
Supreme
Operatic
Offering

Holiday
Greetings

Direction
STOKER & BIERBAUER

HAPPY NEW YEAR

TEX MCLEOD

AND HIS TRAINED LASSOS
CHURCHILL'S REVUE

A Very Happy and Prosperous New Year
"To All in the World of Makebelieve"
Everybody everywhere at peace or war, May God Bless You

**THE
GREAT CLAYTON CO.**

P. S.—This goes double and takes in the lookout for CARRY McMANNUS
and REBA DELRIDGE.

HAPPY NEW YEAR from

THE VERNON FIVE

This Week (Dec. 24)—Temple, Rochester
NEXT WEEK (Dec. 31)—BUSHWICK, BROOKLYN

In "CLASSIC SYNCOPATION"

Direction, PETE MACK

HON. GRANT GARDNER

is Presented

"AT THE BANQUET"

Satire by
JOE LAURIE, JR.

MCINTYRE AND HEATH

Biggest Box Office Attraction in Vaudeville

Now on
ORPHEUM TIME

A Happy New Year
To All

Direction
FRANK EVANS

I Wish Everybody a Happy New Year—BUT
the Kaiser and
one certain thief



BERT DRAPER

THE
ORIGINAL
"BROTHER
JAZZ"

THE
Black Spasm

WESTERN
REPRESENTATIVE
Lew Goldberg
MAJESTIC
THEATRE BLDG.
CHICAGO

HELLO
VIC,
MAE,
HASEL,
BERT,
BESS,
JERRY.

W. V. M. A.

JAMES ("Fat")
Thompson ^A_N^D Co.

in

"CAMOUFLAGE"

(What Is What Ain't)

Direction,
Harry Weber

NEW YEAR'S GREETINGS

HARRY—SEYMOUR—ANNA

With Hitchcock and Goetz's New Revue

"WORDS AND MUSIC" At Fulton Theatre, New York

THE COMEDY HIT of "OVER THE TOP" At 44th Street Theatre
Indefinitely


JOE **LAURIE** AND **BRONSON** ALEEN

THE COMEDY HITS of "Over The Top"

ALL WRITTEN BY

LAURIE AND BRONSON

Box scene, "Best of the show."—Wynn, "Variety."
"Let'ergo"—A Riot.
"Eyes of Youth."—Real acting; entertaining.



ROSHANARA'S
DANSE
DIVERTISSEMENTS
WITH
MICHIO ITOW
THOMAS ALLEN RECTOR TULLE LINDAHL
ETHELDRADE AVES ALLURE D'WALLÉ
AND THE
BALLET-INTIME
EXOTIC SCENIC ENVIRONMENTS SYMPHONY ORCHESTRA

**TRANSCONTINENTAL TOUR
STARTS NEW YEAR'S WEEK**

Management **RICHARD G. HERNDON**
Hudson Theatre Building, New York

Happy New Year

(Brother Musties)

**Franklyn
Ardell**

and

**Marjone
Sheldon**

In Vaudeville

Direction, **HARRY WEBER**

SCHEPP'S COMEDY CIRCUS

Extends Happy New Year Greetings

Special Feature Dec. 10 to 22—Bacon's Big Store, Boston, Mass.
Dec. 24—Loew's DeKalb, Brooklyn, N. Y. Dec. 31—Loew's Victoria, New York, N. Y.
" 27—Loew's Fulton, Brooklyn, N. Y. Jan. 3—Loew's Orpheum, New York, N. Y.
Always pleased to hear from Mule riders who can keep clean, sober, gentlemanly and kind to animals.
52 weeks, play or pay; pleasant treatment.

JUST BORN—BUT—GROWING FAST

Helen—**GOULD** and **GOLD**—Chas.

A Happy New Year to our N. V. A. Friends



Nat Lewis

Theatrical Outfitter

MEN'S and LADIES' CUSTOM TAILOR

MEN'S and LADIES' HABERDASHER

AGENCY FOR SOCIETY BRAND CLOTHES

*Wishes you a
Happy New Year*

Nat Lewis

CLOTHIER

HABERDASHER

HATTER AND THEATRICAL OUTFITTER

1580 Broadway

through to 714-716 Seventh Avenue

2 Columbus Circle

NEW YORK CITY

NOTHING SUCCEEDS LIKE SUCCESS

HAPPY NEW YEAR
BEST WISHES TO ALL

EFFICIENCY
OUR TRADE MARK

Roehm & Richards Co.

Artists' Representatives

216 Strand Building
Broadway at 47th St.
NEW YORK



PICTURES
PRODUCTIONS
VAUDEVILLE

Telephone
Bryant 6870

ARTISTS! Are you PREPARED for next SEASON?
If not, consult Us.

NOTE: WE HAVE A MARKET FOR MOVING PICTURE SCENARIOS AND
CAN PLACE THE MATERIAL OF WRITERS IF IT IS GOOD.

NOTHING SUCCEEDS LIKE SUCCESS

Nate

Leipzig

and a

Pack of Cards

Direction, MORRIS & FEIL

1917

1918

AL. K. HALL, Jr.

Wishes his little friends in the Profession

A HAPPY NEW YEAR

DAVE HARRIS

OF

GOLET, HARRIS and MOREY

WISH

ROSE & CURTIS

and his many friends a Happy New Year

TOURING ORPHEUM CIRCUIT

COMPLIMENTS OF THE SEASON

PERCY ELKELES

PRODUCING MANAGER

110 West 38th Street, New York City

HAPPY NEW YEAR

JOHN
KENNY and
FRANK
HOLLIS

"The Original College Boys"

THIS WEEK (Dec. 24), KEITH'S, PHILADELPHIA

Booked Solid, U. B. O. and ORPHEUM CIRCUITS

By HUGHES & SMITH

A HAPPY NEW YEAR TO ALL

FROM

SIDNEY AND **VERL FAYNE**

FORT PITT THEATRE CORPORATION of PITTSBURGH

WILLIAM MOORE PATCH
President and Managing Director

General Offices: Pitt Theatre Building, Pittsburgh
New York Offices: 19th Floor, Times Building

Dramatic Activities

AMERICA'S MOST BEAUTIFUL
PLAYHOUSE

The Pitt Theatre
PITTSBURGH

FOR THE ENTIRE UNITED STATES

**"The Man Who
Stayed at Home"**

Sensationally Successful
German Spy Drama

By LECHMORE WORRALL and
J. E. HAROLD TERRY

32 Weeks in Boston
12 Weeks in Pittsburgh

NOW AT

The Playhouse
CHICAGO

NOW RUNNING IN THE
PITT THEATRE, PITTSBURGH

David Belasco's Greatest Comedy Success

"Seven Chances"

By ROY COOPER MEGRUE

Picture Activities

FIRST OFFICIAL WAR FILMS
OF THE ITALIAN GOVERNMENT

**"The Italian
Battlefront"**

For the ENTIRE UNITED STATES

SECOND OFFICIAL WAR FILMS
OF THE ITALIAN GOVERNMENT

**"Italy's Lesson
for America"**

Now in Preparation

All Other Italian War Films

**The Fort Pitt Theatre
Company Exchange
PITTSBURGH**

For WESTERN PENNSYLVANIA and
WEST VIRGINIA

"The Garden of Allah," "The Bar Sinister," "20,000 Leagues Under the Sea,"

For PENNSYLVANIA, OHIO, MARYLAND,
DISTRICT OF COLUMBIA and DELA-
WARE:

"Civilization"

(Through arrangement with the A. G. Fontana
Productions, Inc.)



ANDREW TOMBES
of
"MISS 1917"
Century Theatre, N. Y. C.

C. B. MADDOCK

PRESENTS

"RUBEVILLE"

With

HARRY WATSON and JERE DELANEY

Orpheum Circuit.



CHARLES WITHERS
of
"FOR PITY'S SAKE"
Orpheum Circuit

"AMERICA FIRST"

With

MARTIN VANBERGEN

Orpheum Circuit

MAX HART Representative

IN THE SERVICE

BRUCE WEYMAN
ROBERT BEERS
LEO DWYER
ARTHUR JAMES
IRVING ROTHWELL
VINCENT BYRNE
RAYMOND POWELL
JACK DURFEY

"BUCKSPORT CENTER"

With

FELIX RUSH and WILLIAM GALPEN

of "Hitchy-Koo" Co.—on Tour

ROLFE & MADDOCK

1482 BROADWAY, NEW YORK CITY

A

HAPPY

GEORGE EDDIE
BOBBE AND NELSON

NEW

YEAR



BUCH BROS.

"THE SHIP AHOY BOYS"

Spilling Beans Over the W. V. M. A.

DIRECTION SIMON AGENCY

GREETINGS

HERMAN

BECKER

1493 Broadway, New York

VAUDEVILLE PRODUCTIONS

OLIVER MOROSCO

Producer of

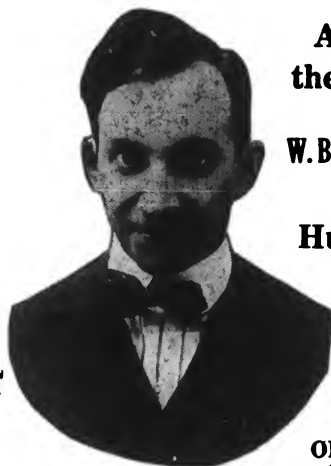
"LOMBARDI, LTD"
 "PEG O' MY HEART"
 "THE BIRD OF PARADISE"
 "UPSTAIRS AND DOWN"
 "THE UNCHASTENED WOMAN"
 "THE BRAT"
 "THE CINDERELLA MAN"
 "THE FUGITIVE"
 "SO LONG LETTY"
 "CANARY COTTAGE"
 "WHAT NEXT"

In Preparation

"THE MADONNA OF THE FUTURE"
 By ALAN DALE
 "THE WALK-OFFS"
 By FREDERIC and FANNY HATTON
 "MARY'S WAY OUT"
 By ASHTON STEVENS and CHARLES MICHELSON
 "ONE OF US"
 By JACK LAIT
 "THAT DAY"
 By LOUIS K. ANSPACHER
 "THE SKELETON"
 By FREDERIC TRUESDALE
 AND OTHER NEW PLAYS

HELLO EVERYBODY

I Wish
 You All
 A Happy
 New Year



Among
 the Living
 with
 W. B. Friedlander's
 Four
 Husbands
 Co.

Touring
 ORPHEUM
 CIRCUIT

FRED F. DE SILVA

(FRED LANCASTER)

HAPPY NEW YEAR



AERIAL DEGROFFS

Featuring the only lady catching a back somersault feet to feet.

SENSATIONAL SPEED GYMNASTS

BOOKED SOLID U. B. O.

Direction, ALF I. WILTON

JACK AND FORIS

WISHING A HAPPY NEW YEAR TO ALL

Booked Solid, U. B. O.

Direction PAUL DURAND

MAX FIGMAN LOLITA ROBERTSON



Hartsook Photo

Touring in

"Nothing But the Truth"

PHENOMENAL SUCCESS EVERYWHERE



Hartsook Photo

GENE BUCK

Writer of

Ziegfeld's "Follies"

Ziegfeld's "Midnight Frolic"

London Hippodrome Production,
"Zig Zag."

NAN HALPERIN

Wishes Everybody

A Happy and Bright New Year

GUS HILL
President

GEO. H. NICOLAI
Secretary and Treasurer

THE INTERNATIONAL CIRCUIT INC.

Representing the leading theatres and attractions in the United States and Canada playing at popular prices

1493 BROADWAY, NEW YORK CITY

YULETIDE GREETINGS

HERMAN TIMBERG

Feature of Winter Garden for Last Two Seasons

NOW PLAYING VAUDEVILLE

DIRECTION HARRY WEBER

FROM YOUR PACIFIC **MUTUAL** FRIEND
(LIFE INSURANCE CO.)

JIMMY HANLON

CONTINENTAL HOTEL
SAN FRANCISCO, CAL.

WITH BEST WISHES FOR
A HAPPY NEW YEAR
TO ALL MY FRIENDS

A HAPPY NEW YEAR

ROSE & CURTIS

—BOOKED SOLID—
BY

FRANK BURT—ED. JOHNSTON and CO.

TOURING ORPHEUM CIRCUIT

ALEXANDER MacFADYEN

VAUDEVILLE'S MOST SUCCESSFUL PIANIST

BOOKED SOLID
From August 27th, 1917
To May 6th, 1918

Direction of
ARTHUR KLEIN

A Happy New Year to all friends in England, Australia and U. S.



CHAS. and ANNA
GLOCKER

Sensational Juggling Novelties

"MORE WATER"

Direction, Morris & Feil



HAPPY NEW YEAR

AL—**HARRIS AND LYMAN**—GRACE

A VARIATABLE PAIR NOW PLAYING FOR U. B. O.

BOOKED SOLID.

DIRECTION **ROSE & CURTIS**

GREETINGS
FROM
**THE
BARRY GIRLS**

(EMILY and CLARA)

How the People Roar at
**LOUIS SIMON'S
"Too Many Chauffeurs"**

as they speed on their rollicking joy-rides in the
funniest five-person vehicle ever constructed.

SAM K. NAINOA

THE PATRIOTIC HAWAIIAN AND HIS

STEEL—GUITAR

An EXAMPLE of AMERICA-HAWAII

Agent, **PETE MACK**

PALACE THEATRE BUILDING, NEW YORK



NORINE O' THE MOVIES

THE SUPER NOVELTY "SINGLE"

WISHES

THE BEST OF THE SEASON TO EVERYONE

← AS DO →

E.H. HIBBEN
HER MANAGER

PETE MACK
HER REPRESENTATIVE

ATTENTION TOURISTS to our

THEATRICAL TIME TABLE

ATTRACTIVE SERVICE

Between LOEW, PANTAGES, MOSS, FOX, MILES, NIRDLINGER

MARK LEVY, Gen'l Passenger Agent
1493 Broadway 8812 Bryant

STATIONS SOLICITED

STATIONS				STATIONS			
LATOP	LIMITED	SUITCASE	SPECIAL	MONOLOGUE	FLYER	LENOX AVE	STOAKS LIMITED
EX. JUN	DAILY	DAILY	DAILY	DAILY	DAILY	DAILY	DAILY
RASKIN'S ORCHESTRA with MYKOFF & VANITY..... PHILLIPS, MR. & MRS. N..... FRANCIS & KENNEDY..... INTRUDER, THE..... WARD & FAYE..... GRAY, AMANDA & SO. BOYS..... MARTYN & FLORENCE..... RAWSON & CLARE..... MITCHELL & MITCH..... VALYDA & BRAZ'N NUTS..... KENNEDY & NELSON..... LANE & SMITH..... ESPE & DUTTON..... HOWARD SISTERS..... MORRELL & DALEY..... FLETCHER, JIMMY..... VAN CELLO..... LANDER BROS..... CELLI OPERA CO..... EVANS & NEWTON..... 3 KASHNER GIRLS..... MADDEN, ARTHUR..... ARTOIS BROS..... GREY & OLD ROSE..... FLETCHER, CHAS. L..... STANLEY & BURNS..... CHAUNCEY MONROE & CO..... NEUMAN & KENNEDY..... DeWINTERS, GRACE..... LUTGENS, HUGO..... ORREN & DREW..... ONRI JACK..... MONROE & GRANT..... STEAMFITTERS, THE..... DOUGLAS FAMILY..... EBBS, WILLIAM..... ARCHER & BELFORD..... STERLING HARRY..... EARY & EARY.....	PM 5 35 4 35 5 24 5 43 8 08 6 17 7 05 8 15 8 30 PM 5 55 4 25 4 57 5 20 6 47 7 07 7 25 8 15 9 10 10 00 11 45	PM 5 35 4 35 5 24 5 43 8 08 6 17 7 05 8 15 8 30 PM 5 55 4 25 4 57 5 20 6 47 7 07 7 25 8 15 9 10 10 00 11 45	PM 5 35 4 35 5 24 5 43 8 08 6 17 7 05 8 15 8 30 PM 5 55 4 25 4 57 5 20 6 47 7 07 7 25 8 15 9 10 10 00 11 45	PM 5 35 4 35 5 24 5 43 8 08 6 17 7 05 8 15 8 30 PM 5 55 4 25 4 57 5 20 6 47 7 07 7 25 8 15 9 10 10 00 11 45	PM 5 35 4 35 5 24 5 43 8 08 6 17 7 05 8 15 8 30 PM 5 55 4 25 4 57 5 20 6 47 7 07 7 25 8 15 9 10 10 00 11 45	PM 5 35 4 35 5 24 5 43 8 08 6 17 7 05 8 15 8 30 PM 5 55 4 25 4 57 5 20 6 47 7 07 7 25 8 15 9 10 10 00 11 45	PM 5 35 4 35 5 24 5 43 8 08 6 17 7 05 8 15 8 30 PM 5 55 4 25 4 57 5 20 6 47 7 07 7 25 8 15 9 10 10 00 11 45
Information for Travelers				Information for Travelers			
1. EXTRA FARE TRAINS.— Sounds like a Manager's Re- port.				1. EXTRA FARE TRAINS.— Sounds like a Manager's Re- port.			
2. PHYSICIANS.—Expecting phone calls—Will leave their Berth Number with Engineer.				2. PHYSICIANS.—Expecting phone calls—Will leave their Berth Number with Engineer.			
3. VALET SERVICE.—A Pressing Engagement—Suits baggy at knees from making jumps, also sagging pockets due to carry- ing mileage—pressed out.				3. VALET SERVICE.—A Pressing Engagement—Suits baggy at knees from making jumps, also sagging pockets due to carry- ing mileage—pressed out.			
4. AT NIAGARA FALLS.—Drop over; No extra charge.				4. AT NIAGARA FALLS.—Drop over; No extra charge.			
5. ARTISTS.—Use Drawing Room Car.—(Hello! Eddie Marshall).				5. ARTISTS.—Use Drawing Room Car.—(Hello! Eddie Marshall).			
Information for Travelers				Information for Travelers			
1. LOST ARTICLES.—Such as Cancelled routes;—Unrestor- able.				1. LOST ARTICLES.—Such as Cancelled routes;—Unrestor- able.			
2. BAGGAGE ON TIME.—In New England—Must be an Act of Providence. (See Martin Toohey.)				2. BAGGAGE ON TIME.—In New England—Must be an Act of Providence. (See Martin Toohey.)			
3. SLEEPING PORTERS.—Can best be awakened by the drop- ping of a 25c Piece on any- thing but Carpet.				3. SLEEPING PORTERS.—Can best be awakened by the drop- ping of a 25c Piece on any- thing but Carpet.			
4. PASSENGERS EN ROUTE.— To Hoboken must get Pas- senger's from Ernie Williams.				4. PASSENGERS EN ROUTE.— To Hoboken must get Pas- senger's from Ernie Williams.			
5. SEALS.—Not allowed in the Club Car.—(Mandel Please Write).				5. SEALS.—Not allowed in the Club Car.—(Mandel Please Write).			



The Professionals' Popular Modiste

Wishes the following Artistes

A Happy New Year

Fannie Ward
Margaret Young
Anna Lehr
Adele Alstaire
Claire Rochester
Yvette Rugel
Wanda Lyon
Ruth Rowland
Vivienne Segal
Grace Fisher
Norma Talmadge
June Caprice

Trixie Friganza
Leah Nora
Mlle. Chilson Ohrman
Ada Lewis
Ivy Sawyer
Peggy Wood
Hazel Dawn
Frances Marion
Frances Demarest
Blanche Ring
Irene Franklin

Belle Baker
Irene Bordoni
Tempest and Sunshine
Mollie King
Clark and Hamilton
Pauline Frederick
Mrs. Carter De Haven
Muriel Hudson
Grace Darmond
Sylvia Jason
Duncan Sisters

Lillian Walker
Edna Purviance
Eileen Bronson
Mrs. William Collier
Elsie Pilser
Jane Grey
Ethel Hopkins
Mrs. Leah Herz
The Frescotts
Frankie Niblo
Morris and Campbell

The above are only the most noted on our books,
as space is limited. Mme. Kahn also wishes to thank

J. J. SHUBERT

A. ROMAIN SIMMONS

LEE SHUBERT

for past courtesies in arranging for the costum-
ing of principals in the following productions:

"MAYTIME"

"OVER THE TOP"

"DOING OUR BIT"

AND OTHER SHUBERT PRODUCTIONS

Mme. Kahn

148 West 44th Street

New York City

("JUST")

CHARLIE OLLCOTT

Often Imitated

BUT

Never Duplicate

Yuletide Greetings
to

Cecil Cunningham

and

Jim McWilliams

A

LOYAL READER
AND ADMIRER OF
"VARIETY" AND
ITS POLICIES
TAKES THIS MEANS
OF AGAIN EXPRESS-
ING ANONYMOUSLY
HIS GOOD WISHES
FOR ITS PROSPER-
ITY

DAD'S HOTEL

Philadelphia

HAPPY NEW YEAR

MILLIE ROGERS NOVELTY
DANCER
FEATURED IN CHURCHILL'S REVUE

"THE HONEYMOONERS"

With James Kennedy Playing U. B. O. Time
Direction, WILLIAM MORRIS and PAT CASEY. Ask TIM O'DONNELL

GREAT NORTHERN HIPPODROME

**21 Quincy Street, Chicago, Ill.
Near State Street**

Booking Through

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

No Attraction Too Big or Too Good

A. H. TALBOT

Booking Manager

SEASON'S GREETINGS

THE

WESTERN

VAUDEVILLE

MANAGERS'

ASSOCIATION

Majestic Theatre Building
CHICAGO, ILL.

MORT. H. SINGER	THOMAS J. CARMODY
General Manager	General Booking Manager

SEASON'S GREETINGS

**United
Booking
Offices**

CHICAGO OFFICE

12th Floor, Majestic Theatre Building

C. S. HUMPHREY

Manager

WESTERN VAUDEVILLE MANAGERS' ASS'N

**Majestic Theatre Building
CHICAGO**

MORT. H. SINGER
General Manager

THOS. CARMODY
Booking Manager

THE F. AND H. AMUSEMENT COMPANY

Operating Theatres Located in the Principal
Cities of Illinois, Indiana, Iowa and Wisconsin

MARCUS HEIMAN
General Manager

SAMUEL KAHL
General Booking Manager

CHAS. J. FREEMAN
Booking Representative

INTERSTATE AMUSEMENT COMPANY

KARL HOBLITZELLE, President

AZBY CHOUTEAU, Treasurer

MAIN OFFICES: AUTOMATIC BUILDING, DALLAS, TEXAS

CELIA BLOOM, General Booking Manager
Palace Theatre Bldg., New York City

RICHARD C. HOFFMAN, Booking Manager
Majestic Theatre Bldg., Chicago

ST. LOUIS AMUSEMENT ENT RPRISES

ORPHEUM, AMERICAN, COLUMBIA, NEW GRAND, PARK, SHENANDOAH, KING'S, IMPERIAL and STRAND
Main Offices: Fifth Floor, Central National Bank Building, St. Louis, Mo.

ALLARDT CIRCUIT

Main Offices—Tenth Floor, Majestic Theatre Bldg.
CHICAGO, ILL.

HIPPODROME, ALTON, ILL.

A House with a Policy—Runs Like a Clock
W. M. SAUVAGE, Proprietor and Manager
Member Western Vaudeville Managers' Association

ACME AMUSEMENT CO.

LINCOLN, NEBRASKA
Operating the Orpheum, The Lyric, The Wonderland, The Strand
F. D. EAGER, General Manager

ERBER AMUSEMENT CO., Inc.

Operating Erber's Theatre, East St. Louis, Ill., and
The Washington Theatre, Belleville, Ill.
Wishes Everybody Health, Happiness and Prosperity

EMPRESS THEATRE COMPANY

OPERATING

THE EMPRESS THEATRE, OMAHA, NEB.

SEASON'S

UNITED BOOKING OFFICES

HAPPY NEW YEAR TO ALL

Entire Twelfth Floor, Majestic Theatre Building
CHICAGO

CHICAGO OFFICE: C. S. HUMPHREY, Manager

MICHIGAN VAUDEVILLE CIRCUIT

W. S. BUTTERFIELD
President and General Manager

Main Office: City Bank Bldg., Battle Creek, Michigan.

CHARLES CROWL
Booking Manager

United Booking Office, Chicago, Ill.

Booked in Conjunction with U. B. O. and W. V. M. A.

ACKERMAN & HARRIS HIPPODROME CIRCUIT

SAM. HARRIS, General Manager

ELLA HERBERT WESTON, Booking Manager

Main Offices: Circuit Building, 2810 Farrell St., San Francisco, Cal.

Booking in conjunction with the Western Vaudeville Managers' Association houses in Montana, Oregon, British Columbia, Washington, California, New Mexico, Utah and Colorado.

Chicago Office: Majestic Theatre Building, H. M. Miller, Booking Representative

FULLER THEATRES AND VAUDEVILLE, Ltd

Governing Director, BEN. J. FULLER

Managing Director, JOHN FULLER, Jr.

Booking Vaudeville attractions of every kind throughout Australia, New Zealand and South Africa
11th Floor, Majestic Theatre Bldg., Chicago, Ill.

THIELEN CIRCUIT

FOX THEATRE, Aurora, Ill.
GRAND THEATRE, Elgin, Ill.
ORPHEUM THEATRE, Joliet, Ill.
GAIETY THEATRE, Ottawa, Ill.
MAJESTIC THEATRE, Bloomington, Ill.

ORPHEUM THEATRE, Peoria, Ill.
ORPHEUM THEATRE, Galesburg, Ill.
PLUMB THEATRE, Streator, Ill.
ORPHEUM THEATRE, Quincy, Ill.
IRVING TISHMAN, Booking Manager

FINKLESTEIN & RUBEN ENTERPRISES

NEW PALACE, Minneapolis, Minn.
NEW GRAND, Minneapolis, Minn.

NEW MAJESTIC, St. Paul, Minn.
NEW GARRICK, Minneapolis, Minn.
THE ASTOR, Minneapolis, Minn.

NEW PRINCESS, St. Paul, Minn.
NEW PALACE, St. Paul, Minn.

GLOBE THEATRE,
Kansas City, Mo.

EMPRESS THEATRE,
St. Louis, Mo.

GREETINGS

MAJESTIC THEATRE,
Dubuque, Ia.

JAKE ROSENTHAL, Manager

Extends Greetings to the Entire Profession and hopes each and every one will
"Go Over the Top"

NEW GRAND, DULUTH, MINN.
NEW PALACE, SUPERIOR, WIS.

COOK BROS. AMUSEMENT ENTERPRISES

FRANK N. PHELPS, General Manager

MAJESTIC THEATRE, Cedar Rapids, Ia.

WM. J. SLATTERY, Manager

ROY PRATT, Stage Manager—D. E. PRATT, Treasurer

STATELAKE THEATRE

AND OFFICE BUILDING

NOW IN COURSE OF CONSTRUCTION

MARTIN BECK
President and
General Manager

CHICAGO

MORT H. SJNGER
General Representative
and Business Manager



Largest Theatre and Office Building in the World

CONTRACT AWARDED TO

Longacre Construction Company, Inc.

BUILDING CONSTRUCTION

Main Office, 536 Widener Building,

PHILADELPHIA

Branch Office

185 Madison Ave.,
New York

Orpheum Circuit

of Theatres

**Embracing With Its Affiliations
Every Principal Vaudeville
Theatre In The United
States and
Canada**

**ALWAYS MINDFUL OF
THE COMFORT OF BOTH
PATRONS AND ARTISTS**

M. MEYERFELD, Jr., President
ORPHEUM THEATRE
SAN FRANCISCO

MARTIN BECK, Managing Director
PALACE THEATRE BUILDING
NEW YORK

YULETIDE GREETINGS

FROM

AMALGAMATED

Vaudeville Agency



B. S. MOSS

President

General Executive Offices:

729 SEVENTH AVENUE

At Forty-ninth Street

M. D. SIMMONS, General Booking Manager

ARTISTS can secure long engagements by booking direct with us

A. H. WOODS' ATTRACTIONS

IN NEW YORK

"Business Before Pleasure"

By MONTAGUE GLASS and JULES ECKERT GOODMAN
WITH
BARNEY BERNARD and ALEXANDER CARR
Biggest Comedy Success in Years
Now in Its Sixth Month

ELTINGE THEATRE

"Parlor, Bedroom and Bath"

By C. W. BELL and MARK SWAN
WITH
FLORENCE MOORE and JOHN CUMBERLAND
ALSO
FRANCINE LARRIMORE, WILL DEMING and SYDNEY SHIELDS
A Whirlwind Farce Hit
Now Playing

REPUBLIC THEATRE

MARJORIE RAMBEAU

IN

"EYES OF YOUTH"

By MAX MARCIN and
CHARLES GUERNON

NOW IN ITS 6TH MONTH

AT THE

MAXINE ELLIOTT THEATRE

ON TOUR

"CHEATING CHEATERS"

By MAX MARCIN—2nd YEAR

"POTASH AND PERLMUTTER IN SOCIETY"

By MONTAGUE GLASS and ROI COOPER MEGRUE

"MARY'S ANKLE"

By MAY TULLY with WALTER JONES

THIRD YEAR

"PETER IBBETSON"

(In conjunction with the Messrs. Shubert) with
JOHN BARRYMORE, CONSTANCE COLLIER
and LIONEL BARRYMORE

ALWOODS THEATRE, Chicago

The Handsomest Theatre in the World Will Open with an A. H. Woods Attraction in February, 1918

IN PREPARATION

"HIS HOST'S WIFE"

A Different Kind of Farce by HILLIARD BOOTH

"MONTMARTRE"

By PIERRE FRONDAIE

"THE WOMAN PASSED"

By ROMAIN COOLUS

"SUSPICION"

By SAMUEL SHIPMAN

"REM NANT"

By MICHAEL MORTON

A New Play for Fannie Brice

By MONTAGUE GLASS and JULES ECKERT GOODMAN

"A NIGHT AT THE FRONT"

By HENRY KISTEMAECKERS

"TWO STREETS"

By KOBY KOHN

A New Play for Barney Bernard

By MONTAGUE GLASS and JULES ECKERT GOODMAN

"THE DOWN AND OUTERS"

By MAY TULLY and ACHMED ABDULLAH

"FINGERPRINTS"

By MINNIE SCHEFF

"THE ONLY WITNESS"

By SOLOMON LIBIN

A. H. WOODS, Ltd., LONDON

Office, Queen's Theatre : : FRANK C. PAYNE, London Representative

NOW PLAYING

"DADDY LONG-LEGS"

In Association with Henry Miller

"FAIR AND WARMER"

In Association with Alfred Butt

"THE THIRTEENTH CHAIR"

With Mrs. PATRICK CAMPBELL

in association with

William Harris, Jr., & Albert de Courville

"THE GIRL FROM CIRO'S"

In Association with George McLellan

"Potash and Perlmutter in Society"

In Association with Laurillard & Grossmith

B.F. KEITH'S CIRC

A. PAUL KEITH

President



UNITED OFF

**Artists and Acts of Every Description
Suitable for Vaudeville Can Obtain
Desirable Engagements in These Offices**

OFFICES: B. F. Keith's Palace

UNIT *of* THEATRES

E. F. ALBEE

Vice-President and General Manager

BOOKING ICES

**You Can Book Direct by Addressing
S. K. Hodgdon, Booking Manager of the
United Booking Offices**

Theatre Building, New York City

NEW YEAR'S GREETINGS

TO ALL OUR FRIENDS

O'BRIEN BROS.

7th Month
RITZ REVUE
"Still Going"

SOUTH and TOBIN

THE BRICE AND KING
OF CABARET

JACK BARNETT

BROADWAY'S FAVORITE
PIANIST

HARRIET KOCH

in
NOVELTY DANCES

RAGADOR FIVE

The
PLAYING AND SINGING
COMBINATION

Now Nankin Gardens, Newark, N. J.

BALL, GORDON and ROSS

TRIANGLE TRIO

FOUR MONTHS

with

HELLO RITZ 1918 REVUE

Now at Reisenweber's

MAZIE LA STRANGE

AUSTRALIAN NIGHTINGALE

GRACE SEYMOUR

NUT COMEDIENNE



BILLY CLOONAN

CHARACTER COMEDIAN

Shep

Klein

"SOME ENTERTAINER"

Helen Perry

HIGH CLASS

SOPRANO

FRED JACK CARSON and YOUNG

Those Funny Boys That Harmonize
featuring the
"Million Dollar Gambler of the West"

ASK DAD?

Nettie Knise

THE WHISTLING GIRL in
RITZ REVUE

Loretta Ahearn

in
NOVELTY SONGS and DANCES

DOLLY, JOE and MIDGIE

SONG AND DANCE

SPECIALTIES

BILLY TURNER'S

Revue

With the

TIERNEY FOUR

And a
COMPANY OF TEN

FRED S. FENN and CLOONAN WM. H.

VAUDEVILLE and CABARET AGENCY

HIGH CLASS ARTISTS FOR ALL OCCASIONS

1547 BROADWAY
NEW YORK CITY

ALSO
ORCHESTRAS

Gaiety Theatre Bldg.
Phone: Bryant 4553

**A HAPPY NEW YEAR FOR EVERYONE
FROM
MR. AND MRS. M. THOR**

THOR AMUSEMENT CO., Inc.
Suite 508
PUTNAM BUILDING, NEW YORK

PRODUCERS OF THE FOLLOWING HEADLINERS:

"LAND OF PYRAMIDS"	(9 people)	"LITTLE MISS FLIRT"	(11 people)
"A' TOP OF THE ANDES"	(9 people)	"HARVEST DAYS"	(9 people)
"DEVIL'S DAUGHTER"	(8 people)	"TULIP TIME IN HOLLAND"	(9 people)
"HELLO HONOLULU"	(12 people)	"BROADWAY REVUE"	(9 people)
"GIRL FROM KOKOMO"	(8 people)	"AT THE YACHT CLUB"	(11 people)
"SUNNYBROOK FARM"	(9 people)	"ON THE NILE"	(10 people)

ARTHUR SHERMAN and JACK ROWLES

FEATURED IN

"HELLO EGYPT"

(10 PEOPLE)

A MUSICAL FANTASY

in

THREE SCENES

EVA La RUE

FEATURED IN

"THE ART STUDIO"

(10 PEOPLE)

WITH

BEN MARKS, BENARD STERNEAU & WILLIAM ADAMS

The Beauty Chorus

GERTRUDE ALLEN
EDITH KLIEMANN
SENTA SIMMONET

ANNA WATSON
VINNIE MASON
GERTIE HAWKINS

DOROTHY RAYMOND

IN

"ISLE OF INNOCENCE"

(10 PEOPLE)

WITH

Irma Martin
Florence Ward
Bobby Darling

Dorothy Royer
Buster De Voie
Bessie McNamee

MORRIS TOLEN and HELEN GERARD

IN

"LIBERTY BELLES"

(9 PEOPLE)

WITH

Mildred, Hilda and Lillian DeHaven
Lucille Thomas Billie Drexel Lydia English

HAPPY NEW YEAR

This is a picture of



HARRY GIRARD

who has played every two-a-day theatre in the United States except Indianapolis, Ind., and Milwaukee, Wis., with his act

"The Wail of An Eskimo"

CAST

"The Eskimo" JOSEPH MILLER
 "The Irishman" AUBREY CARR
 "The Half-Breed" M. C. CHESNEY
 "The Boy" AUSTIN GUSEY
 "The Sheriff" HARRY GIRARD

and

AGNES CAIN-BROWN as "The Girl"

the act is GOOD, the cast is SPLENDID and the production MAGNIFICENT, but the manager is

HARRY WEBER

"'Nough Said"

Many Thanks and Season's Greetings, Harry

MR. G. M. ANDERSON

PRESENTS

**VAUDEVILLE'S
INIMITABLE FAVORITE**

HARRY FOX

Headliner Extraordinary

At All of the Keith Theatres

WILL BE STARRED

IN A

NEW BROADWAY PRODUCTION

UNDER

G. M.'S MANAGEMENT

IN FEBRUARY



Management
CHARLES DILLINGHAM

HIPPODROME

The Greatest Showplace on Earth

Radiates Cheer and Fun for 50 Million People

It's Place in the Sun

**"WONDERS NEVER
CEASE AT THE 'HIP'"**

—NEW YORK WORLD.

NOW PRESENTING—TWICE DAILY

"CHEER=UP!"

THE HIPPODROME'S SUPER-SPECTACLE SUPERB

Staged by R. H. BURNSIDE

Music by RAYMOND HUBBELL

Lyrics by JOHN GOLDEN

"'Cheer Up' will make you young and jolly," says Alan Dale.

—New York American.

"'Cheer Up' excels all its predecessors. A positively bewildering array of parade and pageant."

—Rennold Wolf, The Morning Telegraph.

"Charles Dillingham has set a high standard for the Hippodrome, and is living up to it in his third season."

—D. J. O'Keeffe, New York Commercial.

"Youth, health, animal spirits—the most hilarious clowning, the brightest of lights and costumes—that is the Hippodrome."

—John Corbin, The New York Times.

Everything
Here on
A Big Scale
EXCEPT
The Scale
of Prices

"This new Dillingham production is a better show than its two predecessors, 'The Big Show' and 'Hip, Hip, Hooray.'"

—Stephen Rathbun, The Evening Sun.

"'Cheer Up' spreads joy at Hippodrome. Brought audience, cheering, to its feet."

—Lawrence Reamer, The Sun.

"'Cheer Up' at the Hippodrome is the most joyous cheer ever let loose in the Hippodrome in all its history—the entire house practically rose in cheers."

—New York Herald.

"The Hippodrome show is not merely an entertainment; it is also a habit."

—Ralph Block, New York Tribune.

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building New York City

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Manager

J. H. LUBIN

Booking Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

Acts laying off in Southern territory wire this office.

Chicago Office:
North American Building
FRANK Q. DOYLE, in charge

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

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. Communicate by wire or letter.

Harry Rickard's Tivoli Theatres, LTD. AUSTRALIA

And AFFILIATED CIRCUITS, INDIA and AFRICA. Combined Capital, \$3,000,000

HUGH D. McINTOSH, Governing Director

Register - Cable Address "HUGHMAC" Sydney Head Office, TIVOLI THEATRE, Sydney, Australia
American Representative, NORMAN JEFFERIES Real Estate Trust Bldg., Philadelphia

MEEHAN'S LEAPING HOUNDS

Wish You
All a
Happy
New
Year

Direction, ARTHUR KLEIN

ARTINE

The Balancing Boy with
the Tables and Chairs

Wishes Everybody a Happy New Year
Playing W. V. M. A. Time.

Direction EARL & YATES

The Western Vaudeville Managers' Association

MORT SINGER, General Manager—TOM CARMODY, Booking Manager

MAJESTIC Theatre Building, CHICAGO, ILL.

FULLER'S Australian
and N. Z. Vaudeville
Governing Director, BEN J. FULLER
BOOKINGS ARRANGED
For all sailings from San Francisco and Vancouver
Agents
Western Vaudeville Mgrs' Assn., Chicago

ACTS DESIRING
BREAK-IN
APPLY

16th St. Theatre

(Formerly Universal)
16th St. and Fifth Ave., Brooklyn
Call or phone evenings. WM. RICH, South 2007

RENO

Not an Imitator
BUT Original

The Man Who Makes the Bicycle Talk

U. B. O.

Direction

WM. MORRIS - PAT CASEY

BEST PLACES TO DINE AT

SEE
"The Apache"

(ON SKATES)

Vividly Executed by

Elsie and
Paulsen

Also

The World's Best
Skaters

Interpreted with

The Peppy Musical Comedy

"On the Carpet"

With

HELEN HARDICK

and

The White Huzzars

AT THE

GOLDEN
GLADES

NEW

WINTER
ICESHOW

Every Night

That Zip-Zip

DINNER SHOW at 7:10

That Scoop

Midnight Parade

at 11:30

Reserve Tables Now

Thomas Healy's
Broadway at 66th St., N.Y.

Phone 9900 Col.

Dancing
at 8 P. M.
Nightly
The
Balconette
BallroomAfternoon Tea
Daily
with Dancing
8 until 6
Main RestaurantCAFE MAXIM 110 West 38th St.
N. Y. City Phone: Greeley 1618

MOST SENSATIONAL REVUE

"Always in the Lead"

"THE GIRL FROM PARIS"

At 7:30 and 11:30

TERRACE GARDEN

Chicago's Wonder Restaurant

Featuring NORVAL BAPTIE and GLADYS LAMB

Entitled "The Terrace Garden Revue and Ice Extravaganza"

"THE FAIRY AND THE PRINCE"

Entire Production by JOE. G. SMITH

Morton Hotel
"The Hotel of Perfect Service"In the Heart of the Loop
CLARK AND MADISON STREETS
Personal Management of
HARRY G. MOIRBREAKING THROUGH
From Street to Street

On account of my dinners being
so good had to break through
to accommodate the crowds.
Special Holiday Dinners.
Reservations made now.

THE BEST ITALIAN DINNER IN THE CITY

Lunch, 55c.

Dinner, 85c.

ORESTE

108-110
West
49th StreetGIOLITO 111
West
48th Street

THE RENDEZVOUS OF THEATRICAL'S BEST

Happy New Year to My Patrons

THE ONLY FIRST CLASS
KOSHER RESTAURANT in San Francisco

Where all the leading visiting artists dine

117 TAYLOR ST., Bet. Turk and Eddy, San Francisco

M. SILVER, Proprietor

L. BERNZAFT, Manager

REISENWEBER'S
SEA GRILL and CAFETERIA
For Ladies and Gentlemen
S. W. Cor. 58th St. and Columbus Circle

NO CABARET—NO DANCING

Delicious Food in Ample Portions

AT REASONABLE PRICES

Cape Code 50c. Soup 15c.

English Chop, Bacon and Baked Potato 50c.

Coffee 5c. Tea 5c. Beer 5c.

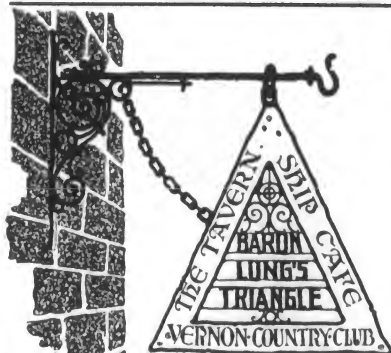
OPEN DAILY AND SUNDAY
From 6:30 A. M. to 1:00 A. M.LARRY LARIVEE
WILL YOU PLEASE WRITE
JOE THOMASMANAGER OF THE MAPLE LEAF THEATRE
399 ST. LAWRENCE ST., MONTREAL, CAN.

AT ONCE

LOIS RICHARDS

(Of Lynch and Richards)

Personality combined with Ability



Baron Long's

Ship
Venice, Cal.Tavern
Los AngelesVernon
Country Club
Los Angeles

DINING—DANCING—ENTERTAINMENT

Unexcelled Cuisine—Competent Service

Brilliant Entertainment

LOS ANGELES, CALIFORNIA

BEST PLACES TO STOP AT

500 Housekeeping Apartments

(of the better class, within reach of economical folk)

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 in theatrical folk. 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 49th St. Phone Bryant 6285

A Building De Luxe

BEST EQUIPPED: 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.

\$18.00 Up Weekly; \$54.00 Up Monthly

YANDIS COURT

341-347 West 49th 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.

\$11.50 Up Weekly

IRVINGTON HALL

339 to 345 West 51st St. Phone Col. 7152

An elegant, grand building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 1, 2 and 4 rooms, with kitchenette and bathroom, tiled bath and phone.

\$18.00 Up Weekly

Address all communications to M. Claman

Principal Office—Yandis Court, 341 West 49th Street, New York

Apartments can be seen evenings. Office in each building.

HENRI COURT

312, 314 and 316 West 49th St. Phone Bryant 6285

An up-to-the-minute, new, grand building arranged in apartments of 2 and 4 rooms with kitchenette and private bath. Phone in each apartment.

\$18.00 Up Weekly

THE DUPLEX

323 and 325 West 48th St. Phone Bryant 4285-4181

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.

\$24.00 Up Weekly

ST. REGIS HOTEL 512-522 N. Clark St. CHICAGO, ILL.

UNDER NEW MANAGEMENT

Home of the Profession

Thoroughly Renovated

W. E. ANDERSON, Prop.

Improved Service

H. C. STUART, Gen. Mgr.

Also Operating HOTELS MARION and WREGLIN Rates \$5.00 per week and up

THE BERTHA
FURNISHED APARTMENTS

Complete for Housekeeping 323 West 43rd Street, NEW YORK CITY

Climax and Airy

Private Bath, 2-4 Rooms Catering to the comfort and convenience of the profession.

Steam Heat and Electric Lights \$8 Up

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

MRS. GEORGE HIGGEL, Mgr.

Geo. P. Schneider, Prop.

HOTEL APPLETON
SAN FRANCISCO
(Next to Alcazar Theatre)
The new home of the theatrical profession.**CONTINENTAL HOTEL**

The Professionals' Original Home

LOS ANGELES and SAN FRANCISCO

Shanley and Furness ("Fifty-Fifty")

Yuletide Greetings
ELSIE PILCER AND
DUDLEY DOUGLAS

SMART SONGS, DANCES

Sayings and Gowns

(Miss Pilcer's gowns by Anne Phelps, London)

Decorations by

P. DODD ACKERMAN

Direction

HARRY WEBER

Tel. Bryant { 554
555
7833

The Edmonds ONE BLOCK TO TIMES SQ.

Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment Office—778 EIGHTH AVENUE

\$14 PER ROOM AND BATH
FOR TWO
5 Minutes from All Theatres
Overlooking Central Park

\$16 UP PER SUITES FOR TWO
PERSONS

Cosy of Parlor, Bedroom and Bath
Light, Airy, with All Improvements

REISENWEBER'S HOTEL
58th Street and Columbus Circle
New York City

Telephone: Bryant 1347

Furnished Apartments and Rooms

Baths and Continuous Hot Water

Large Rooms, 54 and Up

2 and 3 Room Apartments, 57 to \$8.50

COMPLETE HOUSEKEEPING

310 W. 48th St., New York

Going to Chicago?—then come to the Kenmore
Not the Regent, but one of the Best European Hotels in the City
Recently completed. Private bath, shower (in a door bath)
rooms in 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Hotel Kenmore

at Kenmore and Wilson Avenue. Take Elevated down to Wilson Avenue, walk 1 block East

DANIEL'S
HOTEL FOR GENTLEMEN

Northwest Corner 43d Street and Ninth Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1863 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

MURRAY'S

42nd ST.
JUST WEST
OF B'WAY

A Happy New Year
to All My Friends

PATRICK V. KYNE
General Manager and Vice-President

MARCONI BROS.

"THE WIRELESS ORCHESTRA"



A RECORD IN ITSELF

Appearing in two leading Broadway theatres.
Now in our 14th week with the Fred Stone show

"JACK O'LANTERN" Globe Theatre, New York

together with our daily appearance at the

NEW YORK HIPPODROME

Also under a two-year contract, since Dec. 3, to make records exclusively for the
COLUMBIA PHONOGRAPH CO.

HOLIDAY

BONE

FESTE

GREETINGS

GREETINGS
SHEEDY
VAUDEVILLE AGENCY, Inc.
1493 Broadway, New York

JOHN The Musical Comedy Favorites NELLIE
FRANK AND WATTERS
IN VAUDEVILLE Happy New Year

Best Wishes To All
from
LEW GOLDER
and
HARRY RAPF

SEASON'S GREETINGS

JOHN E. GRACE
HENSHAW AND AVERY

DIRECTION
M. S. BENTHAM

ALBERT De COURVILLE'S London Productions

THE HIPPODROME REVUE, invented by Albert de Courville, is the standard revue of Great Britain.

Mr. de Courville is ready and willing to purchase short scenes or material of vaudeville acts or any comedy features suitable for interpolation in revue or musical comedy.

Address all communications to **ALBERT De COURVILLE,**
Cranbourn Mansions, Cranbourn Street, London

Mme. Hammer, on account of great increase in business takes over entire building.

**Every Comfort and Convenience Now
Provided for Her Host of Patrons.**

This week sees the completion of the expansion and remodeling of Mme. Hammer's establishment at 129 West 45th Street, where now almost the entire building has been taken over to take care of her rapidly-growing following of woman stars of vaudeville. How great this following is can be judged by the mention and review of Hammer costumes in Variety every week.

Madame Hammer's patrons will tell you that they receive more style and value for their money from this establishment than elsewhere. They will tell you that Hammer costumes mean regular booking and higher salaries. That is why Madame Hammer's business is increasing so rapidly.

Now in Position to Costume Entire Productions

With the greatly increased quarters, Madame Hammer has now every facility for costuming the largest productions and meeting every requirement of the most fastidious.

You are invited to come and view the new home of vaudeville's smartest costumes.

COSTUMER TO THE STARS OF VAUDEVILLE



129 West 45th St., New York City

TELEPHONE BRYANT 2471

**John White Conway,
United States Navy,
Somewhere On the High Seas.**

Dear "Con":

Johnnie "bulled" me into wishing you a Happy New Year. I agreed to it on the condition you would get a commission on the wish. (Incidentally this is a personal wish.)

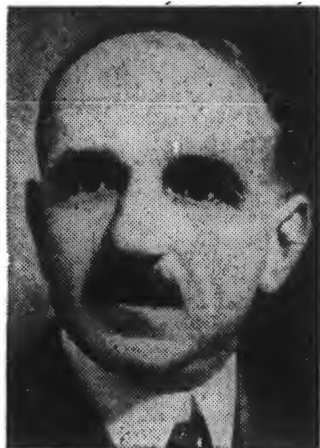
While you are fighting for Democracy give me a thought now and then.

Your pal,

JIMMIE DUFFY

(Of Duffy and Inglis.)

"The Man Who Made the Penny Famous"



FRED H. SOLOMON

Proprietor of the
Largest Amusement Palace in the West

Solomon's Penny Dance de Luxe



Greetings from
Margie Smith

Original Songs
and Yodling

W. V. M. A. U. B. O. N. V. A.
Direction C. W. NELSON

GREETINGS



Direction, LEW GOLDER

B. F. KAHN'S ENTERPRISES

Wishes All A Happy New Year

As Lincoln Said—"With Good Will to All and Malice Toward None"

Union Square Company

14th St.—Broadway

CHAS. DUNN
LEW LEDERER
JAMES X. FRANCIS
GEO. WALSH
ANNA SAWYER
DIXIE DIXON
HARRIETT LEE
LORRAINE

18 Union Square Beauties



B. F. KAHN

Two Best Looking Choruses in Burlesque. Alternating with National Winter Garden Theatre, 2d Ave. and Houston St. Three weeks stock family circuit. A new show every 3 weeks. Billy "Grogan" Spencer, on Holiday Vacation, Returns Jan. 7.

Follies Company

Follies Theatre

149th St. and 3d Ave.

HARRY STEPPE
BEN HOWARD
BILLY WANDAS
CHICK BRICMONT
FRANCIS CORNELL
DOLLY FIELDS
MICHELINA PENNETTI

18 Follies Beauties

Have You Seen

CHAS.

GEORGE K.

WEBER and ELLIOT

?

Well,

They extend the
Compliments of the Season
to you.

Direction, IRVING COOPER..

FURS

An Array of Gorgeous Furs,
Including Coats, Coatees and
Capes.

Genuine Mole Set.....\$30.00
Genuine Skunk Set..... 23.00
Taupe Wolf Set..... 37.00
Genuine Squirrel Set..... 25.00

Specially Priced

Alaska White Fox.....\$29.75
Open Animal Scarf.

The scarfs are open animal with muffs
to match.

LAMSON'S, INC.

44 WEST 34TH STREET
Next to Hotel McAlpin One Flight Up

HAPPY NEW YEAR TO EVERYONE

RUBIO TROUPE

PRESENTING

"A DAY IN A SPANISH CAMP"

Direction ROSE & CURTIS

Wm. Morris-Pat. Casey Agency
presents

JACK

WILLIAMS

CORA

in

VERSATILITY

A HAPPY NEW YEAR to all our Friends

Kindest Regards to

MISS JACOBS and MR. HAMBERGER

Booked Solid U. B. O. and Orpheum Time

LEA HERRICK

Presents

"Styles and Smiles"

At

Pabst Harlem Casino

and

"Miss Newark 1918"

At

The Nankin Garden

Both Revues Staged by

F. VON GOTTFRIED

ROXY LAROCCA

Wizard of the Harp. The Sensation of England
WISHES YOU A HAPPY NEW YEAR

1918 Mar. 12: Empire, London " 20: Hippo., Manchester " 27: Empire, Liverpool Apr. 3: E. piro, Birmingham " 10: Empire, Glasgow " 17: Empire, Cardiff " 24: Coliseum, London May 1: Albanha, Bradford " 8: Argle, Birkenhead " 15: Hippo., Belfast " 22: Royal, Dublin " 29: Empire, Chiswick June 5: Palladium, Southport " 12: Argle, Birkenhead " 19: Bailed for U. S. A. " 26 to Sept. 11: Washburn, Ill. " 18: Coliseum, London " 25: Empire, New Cross Oct. 2: Empire, Manchester " 9: Argle, Birkenhead " 16: Hippo., Man. tower " 23: Empire, Sunderland " 30: Empire, West Hartlepool Nov. 6: London Opera House " 13: Empire, Wood Green, " 20: Empire, South Shields " 27: Empire, Bolton Dec. 4: Flinbury Park, London " 11: Olympia, Liverpool " 18: Coliseum, London " 25: Hippo., Brighton	1917 Jan. 1: Empire, Cardiff " 8: Wood Green, London " 15: Hackney, London " 22: Shepherd Bush, London " 29: Empire, Leicester Feb. 5: Hippo., Manchester " 12: Hippo., Manchester " 19: Hippo., Bristol " 26: Empire, Newcastle Mar. 5: Empire, Southsea " 12: Palace, Plymouth " 19: New Cross, London " 26: Shoreditch, London Apr. 2: Coliseum, London " 9: Empire, Nottingham " 16: Stafford, London " 23: Wood Green, London " 30: Chiswick, London May 7: Empire, Liverpool " 14: Palace, Barrow " 21: Coliseum, London " 28: Empire, Birmingham June 4: Palace, Hull " 11: Empire, Sheffield " 18: Hippo., Manchester " 25: Grand, Hales July 2: Empire, Newport " 9: Empire, Glasgow " 16: Queen's, Castleford " 23: Empire, Leeds " 30: Royal, Dublin Aug. 6: Hippo., Belfast " 13: Hippo., Manchester " 20: Coliseum, London " 27: Empire, Chatham	Sept. 3: Kings, Dundee " 10: Palladium, Southport " 17: Alhambra, Barnsley " 24: Argle, Birkenhead Oct. 1: Olympia, Liverpool " 8: Hippo., Wigan " 15: Hippo., Brighton " 22: Palace, Southampton " 29: Hippo., Gloucester Nov. 5: Palace, Oldham " 12: Palace, Leicester " 19: Empire, Swansea " 26: O. H., Plymouth Dec. 3: Empire, Cardiff " 10: Palace, Bath " 17: Hippo., Bristol " 24: Empire, London " 31: Hackney, London 1918 Jan. 7: Coliseum, London " 14: Shepherd Bush, London " 21: Wood Green, London " 28: Chiswick, London Feb. 4: Flinbury Park, London " 11: Hippo., Manchester " 18: Palace, Plymouth " 25: Empire, Southsea Mar. 4: Empire, Cardiff " 11: Empire, Leeds " 18: Empire, Sheffield " 25: Empire, Rillington Apr. 1: Empire, Newcastle " 8: Empire, Glasgow " 15: Empire, Manchester " 22: Empire, Nottingham " 29: Empire, Birmingham May 6: Empire, Liverpool
--	--	--

Booked on Moss Tour and Principal Theatres until 1921

Permanent address—care GEORGE BARCLAY

221 Brixton Hill, London, S. W., England

P. S—Would like to hear from friends.

DRAFTED!

WILLIAM DICK

From No. 2 Spot
to Next to Closing

CLAIMS NO EXEMPTION

AMERICA'S COMEDY GUITAR PLAYER

U. B. O. Direction WM. MORRIS—PAT CASEY

HOLIDAY GREETINGS

HANNAH and PARTNER

"Versatile Novelty Duo"

Direction, BEEHLER & JACOBS

HAPPY NEW YEAR
F. E.—**MILLER** AND **LYLES**—A. L.

PRESENTING
"BLESSED WITH IGNORANCE"
New Act Now in Preparation, Entitled "COLD TIME IN DIXIE"
DIRECTION, HARRY WEBER

Spanish Goldinis

REAL NOVELTY

carrying three United States patents—

Spinning lady on rod over head—patent No. 1100180; two patents on electric dance—patent Nos. 1178-444-1183554.

Have Spent
16 Years Abroad

Miss Goldini

probably being the only female doing her death-defying dive.

This act has no waits; beautiful Spanish costumes; live wire right through; always working. Why? Ask

SIMON AGENCY

A HAPPY NEW YEAR TO EVERYONE
HANK and **VIOLA BROWN**



Happy New Year

Maison Edythe
IMPORTER

SMART APPAREL FOR WOMEN
118 WEST 48TH STREET
NEW YORK CITY

Extends Greeting of Season to the women of the profession
Renovating Department Under the Direction of MISS ALYS M. WEBB

GREETINGS

RUSSELL QUINTETTE

FIVE HIGH-CLASS ENTERTAINERS

REGARDS TO

DUKE CROSS
BERT LESLIE

and

TOMMY GRAY

BILLY GOULD

HAPPY NEW YEAR

Artois Duo

Unrivaled Bar Comics

Direction, PAUL DURAND

HANS BARTSCH
1482 BROADWAY
NEW YORK
PLAYS

CHIROPODISTS
DRS. **ALFRED & LEVY TREAT**
The Profession's Feet

At Strand Theatre
816 Broadway and
47th St.



SEASON'S GREETINGS

PHINA AND CO.

ORPHEUM CIRCUIT

HOTEL VAN CORTLANDT

142-146 West 49th Street, New York—Just east of Broadway

RESTAURANT AND GRILL EQUAL TO ANY, AT MODERATE PRICES

Rooms large, light, airy and well furnished.

SPECIAL RATES TO THE PROFESSION

ARTHUR HOPKINS' ATTRACTIONS

PLYMOUTH THEATRE

Direction, ARTHUR HOPKINS

"THE GIPSY TRAIL"

A 1917 Romance by ROBERT HOUSUM

WITH

ERNEST GLENDENNING PHOEBE FOSTER
ROLAND YOUNG EFFIE ELLSLER

CORT, Chicago

"THE GIPSY TRAIL"

ROBERT HOUSUM'S Comedy with

OTTO KRUGER ALLAN DINEHART ELSIE MACKAY

CRITERION

MRS. FISKE in "MADAME SAND"

A Comedy by PHILIP MOELLER

ON TOUR

Mr. William Gillette

in

CLARE KUMMER'S Comedy

"A Successful Calamity"

"GOOD GRACIOUS ANNABELLE"

A Comedy by CLARE KUMMER

CREATORS OF SENSATIONS

MARVELOUS

WILL

DEONZOS

GERALDINE

ORIGINAL BOTTLE JUMPERS
WE STAND ALONE

New Playing U. S. O.

Direction, HUGHES & SMITH

GREETINGS

ISABELLA SISTERS

DANCING VIOLINISTS

JOE SHEFTELL'S

BLACK DOTS

IN A MUSICAL MELANGE IN COLORS ENTITLED

"CELEBRATING DAY IN TENNESSEE"

with an ALL-STAR CAST, including

SAM DAVIS, FRED DAVIS, LAWRENCE JONES, VIOLA BRAXTON,
MILDRED BROWN, EMMA BRAGG and GEORGIA WIGGINS.

Positively without doubt the Greatest Act of Its Kind in Vaudeville.

The Act with the Novelty Opening and the Punch Finish

Under the personal direction of BEEHLER & JACOBS AGENCY.

A FEATURE ACT ON ANY BILL.

This (Xmas) Week (Dec. 24-26)—Sun Theatre, Springfield, O.

Dec. 27-30—Grand, Hamilton, O.

SUCCESS ATTENDS
TO WHOM SUCCESS IS DUE

McMahon and Chappelle

IN THEIR OWN SUCCESS

"WHEN HUBBY MISSED THE TRAIN"

A refreshing comedy of standard merit unapproachable in its originality and every minute laugh.

Pilot ALF. T. WILTON

GREETINGS FROM

RITA MARIO

and Her ORCHESTRA

Direction, WM. MORRIS

PAT CASEY AGENCY, New York

William B. Friedlander's



DONALD J. DUNN

ALL-STAR

PRODUCTION OF

"THE NAUGHTY PRINCESS"



EARLE S. DEWEY



ESTHER JARRETTE



EDWARD MORA



MABEL "BILLIE" ROGERS

Wish You A Very Happy New Year

GREETINGS CHARLES S. WILSHIN

VAUDEVILLE MANAGER AND PRODUCER
SUITE 318, STRAND THEATRE BUILDING, NEW YORK

Earl Fuller's Novelty Orchestra

NAT HARRIS
GEO. GREEN
FRANK CAPIE
PHIL BARDI
JACK HARRIS
WM. SCOTT
BABE FULLER
FRANK FALCO
PAUL FARMER

Earl Fuller's Celebrated Society Orchestra

JAMES H. H. CARUSO
SAM BOODAK
VICTOR WOLPOW
SAM TUSH
STANLEY WOLFSTAHN
JOHN BECKER
MANNY AKST
JIM FALCO
JOHN PORPORA
LARRY BRIERS
WILLIE GREAGER



EARL FULLER

and his CELEBRATED MUSICIANS extend the
SEASON'S GREETINGS

"MY ORGANIZATIONS ARE ORIGINATIONS"

Earl Fuller's Famous Jaz Band

TED LEWIS
WALTER KAHN
ERNEST CUTTING
SIG. BERENDSOHN
JOHN LUCAS

Earl Fuller's Combination Seven

BEN SELVIN
JOE GREEN
JOHN AMENDT
HOWARD SHELLEY
CARMELO CARUSO
JOE KAYSER
AL GLASER

Indeterminate engagement at Rector's

Our First New Year's as a Unit for the United

So we wish
all the luck
wished to

FRANK

MOORE and

JOE

WHITEHEAD

Working Solidly Until
the Next Yuletide

Direction, MAX HART

VAUDEVILLE ACTS

Booking in New Eng-
land Arranged

IF YOU ARE BOOKED IN NEW ENGLAND COMMUNICATE
WITH MR. ADDRESS:

FRED MARDIO, 306 Putnam Bldg., New York City

"THE GIRL WITHOUT A CHANCE"

THE SENSATIONAL SUCCESS OF TWO SEASONS

I will also consider offers for THE PICTURE RIGHTS to this great play
Address ROBERT SHERMAN, 36 W. Randolph St., Chicago, Ill.

WANTED—RECOGNIZED MUSICAL COMEDY FOR NEXT SEASON

IS NOW AVAILABLE
FOR STOCK



SKATE and DINE

AT

Thomas Healy's

Crystal Carnival Ice Rink

Broadway, at 95th Street

and

Unique "Sunken Galleries" Restaurant

The latest and best equipped establishment for the art of skating and the art of good living. The finest ice rink in the world. Public skating and nightly exhibitions by the World's Best Skaters from the "Golden Glades." Cinema pictures. A novel restaurant with perfect cuisine and service at popular prices. Three sessions daily.

Admission, 75c.

Sunday A. M., \$1



TEL. BRYANT 6796

ROOM 401

"EVERYTHING WITH BRUSH AND PEN"

FEATURE

CARTOONS

TO THE PROFESSION

Illustrations, Designs, Title Pages,
Moving Picture Titles, Etc.

ORIGINAL IDEAS FOR THEATRE
LOBBY DISPLAYS.

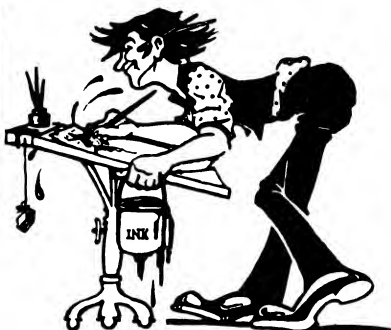
OILCLOTH SIGNS, BANNERS, SHOW
CARDS, ETC.

I WISH TO ANNOUNCE THAT GEORGE
TONER IS ASSOCIATED WITH THIS FIRM
—'NUFF SED."

JAY KAY FORMERLY OF
"KEENEYS"

THEATRICAL ADV. CO.

GAIETY THEATRE BLDG., 1547 B'WAY, N. Y.



Season's Greetings to Everyone

**FERRIS
AND
CRONIN**

Southwest Corner of
48th Street and Broadway

A Happy
New Year
To All

A HAPPY NEW YEAR

PAUL, LEVAN AND DOBBS

"Acrobatic Comedians" in Turns, Twists, and Falls

Brim Full of Pep

Direction

Hughes & Smith

SEASON'S GREETINGS

MISS LIETZEL

Now Touring Orpheum Circuit

Direction, SIMON AGENCY

ARTHUR HAMMERSTEIN

Presents

On Tour

The Mystery Drama

"De Luxe Annie"

With JANE GREY

And the Original
New York Cast

The Musical Comedy
Delight

"You're In Love"

by

OTTO HARBACH and
RUDOLF FRIML

Executive Offices
105 West 40th St.
New York

Hugh A. Grady
General Manager

Isabell D'Armond

wishes her friends a

Happy New Year

Management
Arthur Klein

Compliments of Season JOHN and JESSIE POWERS

In their newest Vehicle of Fun

"Tommy Atkins and
Miss Liberty"

DIRECTION,

ALF. T. WILTON

Mabel Barrymore AND CO.

In a Comedy Sketch

"Horse Sense and Nonsense"

Featuring "FRANKIE"

The Horse with the Human Brain

Did you see the novelty

LEON KIMBERLY

wrote for

RENA ARNOLD

that

EDDIE KELLER

At

SHEA'S, BUFFALO

This (Xmas) Week

MR. HOOVER

Said "Next Summer You Will See It"

"Anywhere In America"

NEW VICTORIA HOTEL NEW YORK

145-155 West 47th St.

Just Off Broadway

"The Very Heart of New York"

Absolutely Fireproof. 350 Rooms.
250 Private Baths. EVERY MOD-
ERN CONVENIENCE. Rooms
(Running Water), \$1.00 and Up-
ward. Room and Bath, \$1.50. Five
Minutes' Walk to 80 Theatres.
POPULAR-PRICE RESTAURANT.
Try Our Dollar Dinner for 50c.

Restaurant in Charge of Abe Miers

Chas. A. Hollingsworth, Proprietor.

An ideal hotel for professionals



A
Wonderful
Selection of
Superb
Apparel

embracing
every mode
of the day
for fashionable
women.

Original Creations
For Stage Wear

THE
GERARD SHOP
HOTEL GERARD BUILDING
129 West 41th Street
New York City

TABLOID MUSICAL COMEDY and Burlesque Scripts.
\$1.00 each. Book of Rita, No. 1, \$2.00; Book of Rita,
No. 2, \$2.00. All bills guaranteed. List for stamp.
HARRY J. ASHTON, 317 N. Clark St., Chicago, Ill.

WARDROBE TRUNKS

TAYLOR
NEVERHREAK
HARTMANN
BAL
INDUCTRO
E. & M.
MURPHY

Every Make, Size and Style

Half Regular Prices

Note Special Reductions

\$20.00 Fibre Theatrical.....\$14.00
\$40.00 XX Theatrical.....\$1.00
\$50.00 Guaranteed Indestructo....\$7.75

Baggage Repaired and Exchanged

EDWARD GROPPER

208 West 42nd St.

Phone:
Bryant 0470

New York

HAPPY NEW YEAR

BILLY— **DALE AND BURCH** —BUNNY

IN THEIR NEW ORIGINALITY "THE RIDING MASTER"

"ON THE BRIDLE PATH TO SUCCESS"

HAPPY NEW YEAR TO ALL
ORPHEUM CIRCUIT

VAUGHN **E** JOHN

Comfort and King

IN

"COONTOWN DIVORCONS"

BY

JUNIE McCREE

NEW ACT in Preparation for NEXT SEASON

Direction,

H. BART McHUGH

Season's
Compliments

Clara Lipman

AND

Sam. Shipman

AUTHORS OF

"TWO SWEETHEARTS"

"GOOD-FOR-NOTHING"

"HONOR THY CHILDREN"

"EXEMPTION," Etc.

RAY CONLIN

A Voice Tossor

Direction, MORRIS & FEIL

Happy New Year to All

Mr. and Mrs. EARLE CAVANAUGH

(RUTH TOMPKINS)

GREETINGS

HUGO JANSEN

HUGO JANSEN, President

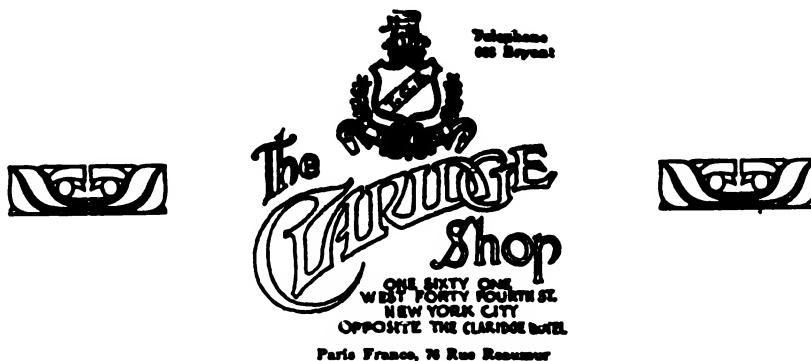
PRODUCTION CO., Inc.

CANDLER BUILDING, ROOM 1806, 220 W. 42ND ST., NEW YORK

PRESENTING

"FASHIONS A LA CARTE" and "THE FASHIO N SHOP"

NOW IN PREPARATION—ANOTHER BIG GIRLIE SURPRISE



MME. SOPHIE ROSENBERG

OF

THE CLARIDGE SHOP

Extends Yuletide Greetings to her many admirers, her many customers, her many stars, her many friends—admirers of her evening and afternoon gowns—on and off the stage.

THE SHOPS OF CREATION

MME. ROSENBERG
155 West 44th St.
NEW YORK

MME. SHOPIE SHOP
76 Roussier
PARIS

THE CLARIDGE SHOP
161 West 44th St.
NEW YORK

HAPPY NEW YEAR
Winifred St. Claire

FEATURED IN A. H. WOODS' BIG NEW YORK SUCCESS

"MARY'S ANKLE"

Personal Direction—**EARL D. SIPE**

FREDRICKS AND VAN

Xylophone, Piano and Marimba Novelty

(Formerly with Tyler and St. Clair)

Coming East. Watch for Us.

"BEAUTY"

**The Handsomest Creature
on the Vaudeville Stage**

Direction **ALF T. WILTON**

AT LIBERTY

INEZ PLUMMER

INGENUES AND LEADS

Closing season with Paul Dickey's "Lincoln Highwayman"
at Palace, New York, week of December 31st.

A De Luxe New Year to All

DE LUXE TRIO

RENA DWYER

EVA MARR

VERA DWYER

VAUDEVILLE'S NOVELTY ENTERTAINERS

Eastern Representative **PAT CASEY AGENCY**

Western Representative **SIMON AGENCY**

JAMES E. COOPER

ENTERPRISES
GREETINGS:

BILLY K. WELLS, General Manager

RAYMOND B. PEREZ, Dance Producer

WILL J. KENNEDY

(Hoosic Falls Cut Up)

WITH

"The

**SIGHT-
SEERS"**

BILLY HEXTER, Manager

SOLLY WARD

(The Inimitable)

AND

"The

**ROSELAND
GIRLS"**

BOB SIMONS, Manager

FRANK HUNTER

(CULLUD PURSON)

WITH

"The

**BEST SHOW
IN TOWN"**

LOUIS OBERWORTH, Manager

ABLY SUPPORTED
BY

FLO DAVIS

12 Cylinder Soubrette

SHIRLEY LAURENCE

Prima Donna

ARTHUR DELMORE

Leads

HAZEL REGAN

"Dashing"

IDA CLAIRE

Comedienne

The Nut Cracker Dodger
HARRY COLEMAN

(Actor Laborer)

ELSIE BOSTEL

Prima Donna

DON TRENT

"Darn Dude"

STELLA WOOD

"Speedy"

ELSIE DELAUR

Song Queen

EVELYN BURNETT

Ingenue

The Harmony Singers

**HUNTER
CHICK
and HUNTER**

BERT LAHR

(Such a Funny People)

LYNN CANTOR

Prima Donna

FRANK WESSON

"Gentleman Bum"

CLARA KEATING

"Pee Wee"

VIRGINIA WARE

"A Toast M' Lord"

RALPH ROCKAWAY

Matinee Idol

MATTIE DELEACE

Ingenue

BUD WALKER

Juvenile

THE
DAVENPORTS

SOLLY WOOD

Hebrew Joke Maker

Straight

ED WELCH

CLAUDIA KERWIN

Dainty Ingenue

"Blondy"

EVELYN FERRIS

"Army and Navy Girls"

LOU STARK, Manager

FEATURING

BERT WESTON

"Watch It Roll In"

The Same To You

JIM PEARL

Irish Punster

Balladist

NAT MORTAN

MAY FLORINE LINDEN

Prima Donna

JENNIE ROSS

"Peppers"

I. H. HERK AND KELLY & DAMSEL'S "PACE-MAKERS"

WITH

FRANCES FARR

HARRY ROSE, Mgr.

BERT McKENZIE, Bus. Mgr.

AND

"THE CABARET GIRLS"

WITH

"THE GIRL IN THE BOTTLE"

By JUNIE McCREE

LEWIS LIVINGSTON, Mgr.

CHAS. (KID) KOSTER, Bus. Mgr.

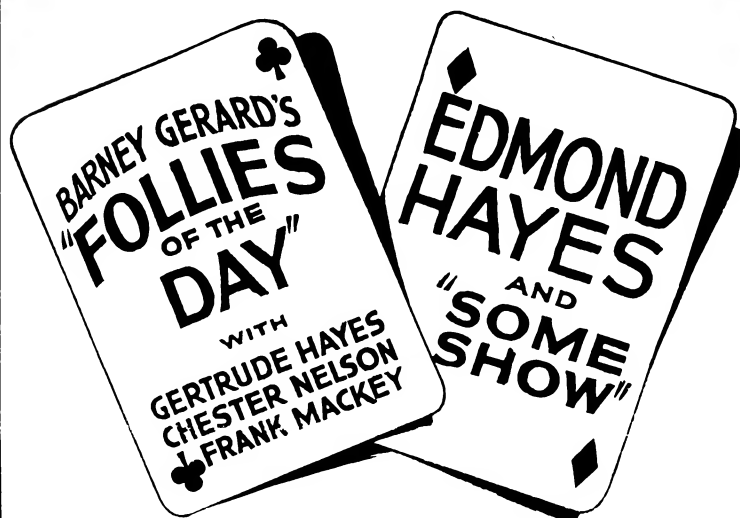
Wish You All We Wish Ourselves For Season of 1917-18

May the New Year Bring Continued Prosperity to
Our Country and Peace to All Humanity

BARNEY GERARD

Providing Fun for the Nation with the

"2 BIG CARDS"



HAPPY NEW YEAR

to all our
friends in and out of the profession



Abe Reynolds

AND

Florence Mills

With

MAX SPIEGEL'S

"MERRY ROUNDERS"

ALWAYS CLASSY AND ARTISTIC

BEST WISHES
To The Boys Over There
 And Every One Everywhere

Harry Hickey Le Van
 COMEDIAN

LOW **Helen Stewart** REALS
 CHARACTERS

Hallie Dean
 SOUBRETTE

Lettie Bolles
 INGENUE

Chas.
Quinn
 Executive Comedian

Frank Fanning
 CHARACTER

Clarence
Steffy
 JUVENILE

Claire Devine
 LEADING LADY

WITH

HENRY P. DIXON'S

Big Review of 1918

FRED
IRWIN'S
FRED

BIG SHOW
AND
MAJESTICS

FRED
IRWIN'S
FRED

THE LADIES

Hilda Bertin

Virginia Irwin

Marie Beaugarde

Blanche Parquette

Adele Anderson

Helen Andrews

Margaret Shane

ABOUT THE "BIG SHOW"

"BILL"

Written and Staged by
LEO McDONALD

"VARIETY"

His "Big Show" is a 22-karat, 12-cylinder, rip-snorting corker—and then some.
 Wynn.

"TELEGRAPH"

Not a listless minute in two hours and a half of real fun.
 Uno.

"CLIPPER"

Fred Irwin's Big Show . . . is his best offering since the Majestics of nine years ago, which was conceded to be some show.

"BILLBOARD"

If this show fails to go over there is something wrong with the burlesque public—not with the show.

THE GENTLEMEN

Leo Hayes

Sam Bachen

Wm. Wainwright

George Wong

Harry Howe

Harry Burns

Bick Clarke, Musical Director

THE ACTS

SAMAROFF and SONIA

KING and KING

Holiday Greetings From

"THE AVIATORS"

The Big Burlesque Show for the Masses

Laughingly Given By An All Excelling Company

Including

GLADYS SEARS

Ray Montgomery Chas. Neil Joe Manny

Ama Blonde Eva Lewis Rita Anthony

Brouellett Sisters

Scranton, Bell and Scranton

AND

The Famous Speedball Chorus of "High Fliers"

What Does The Public Want?

Two Writers Who Understand

ALBERT L.

BARBER

AND

JOHNNIE

WALKER

have for the past four seasons written successful material and special numbers. Announce for next season a new, up-to-date musical revue for

MR. MAX SPIEGEL

ENTITLED

"HERE—THERE

AND

EVERYWHERE"

Personal Representative, MR. GEO. FITCHETT

En Route "THE SPIEGEL REVUE"





**A
HAPPY
NEW YEAR**



MAX SPIEGEL EDWARD SPIEGEL
**MAX SPIEGEL'S
ENTERPRISES**
INCORPORATED
 Strand Theatre Building
 Broadway at 47th Street
 New York City

BURLESQUE'S MOST BRILLIANT OFFERING

"MERRY ROUNDERS"
 (1918 Edition De Luxe)

WITH AN EMINENT CAST OF ARTISTS, INCLUDING

ABE REYNOLDS DOC DORMAN JEAN LEONARD	FLORENCE MILLS RICHARD PYLE MARGIE WILSON
---	--

AND

A TYPICAL SPIEGEL BEAUTY CHORUS

THE ARISTOCRAT OF THE A. B. CIRCUIT

"SOCIAL FOLLIES"
 WITH

MINA SCHALL—MADLYN WORTH
HARRY SEYON—FLO OWENS
COLE and WOOD—JACK FAY

Group of Spiegel Beauties



THE SHOW OF WONDERS

"SPIEGEL REVUE"
 FEATURING

MIDGIE MILLER
 AND

CALLAHAN BROS.—HARRY SHEPPELL
JOHNNIE WALKER—MAE CLINTON
EMMA COOK—CALIFORNIA TRIO—
HALL-JOSS-BART

AND THE

Famous Spiegel Beauty Spot Chorus



MAJOR 1917

American Burlesque Association

STANDARD BURLESQUE

GENERAL OFFICES—SUITE 811-815
COLUMBIA THEATRE BUILDING
BROADWAY and 47th STREET, NEW YORK

Henry C. Jacobs John G. Jermon

Holiday Greetings

COLUMBIA THEATRE BUILDING
Broadway and 47th Street
NEW YORK CITY

CHAS. H. WALDRON'S AMUSEMENT ENTERPRISES

WALDRON'S CASINO

Boston's Magnificent Burlesque Theatre

WALDRON'S COLONIAL THEATRE

LACONIA, N. H.

Playing only first-class attractions

AUDITORIUM THEATRE

CONCORD, N. H.

Playing only first-class attractions

OPERA HOUSE

FRANKLIN, N. H.

Playing only first-class attractions

WALDRON'S "BOSTONIANS"

Presenting

FRANK FINNEY

And an all star cast in the New Musical Comedy
"Lil' Ol' New York"

Address all communications to

CHAS. H. WALDRON

Waldron's Casino

Boston, Mass.

HAPPY NEW YEAR TO ALL!

MADLYN WORTH

SOUBRETTE Max Spiegel's
"SOCIAL FOLLIES"

HAPPY NEW YEAR, LOVE AND KISSES

BILLY—**FOSTER** AND **HARCOURT**—FRANK
STARS "BOWERY BURLESQUERS" THE SHOW OF A MILLION LAUGHS

COLUMBIA AMUSEMENT COMPANY

EXECUTIVE OFFICES
COLUMBIA AMUSEMENT COMPANY BUILDING
Broadway and Forty-Seventh Street
NEW YORK



Approved
Burlesque

HELLO, PEOPLE!

Happy New Year To All

LEW LEDERER

DOING DUTCH for B. F. KAHN

COMPLIMENTS OF THE SEASON

HURTIG & SEAMON'S

Theatrical Enterprises

STRAND THEATRE BUILDING

1571 BROADWAY, NEW YORK

Compliments of the Season!

PEARL LAWLER

Prima Donna "Broadway Belles"

FIRST SEASON IN BURLESQUE

COMMENDED FOR EXCELLENCE OF INDIVIDUAL PERFORMANCE
AND FOR ELABORATE WARDROBE

Mr. and Mrs.

HARRY HASTINGS

WISH EVERYBODY

A Happy New Year

MOLLIE WILLIAMS

AND
HER GREATEST SHOW

AMBARD ALI

WITH

BILLY McINTYRE

Wishes everyone a Happy New Year

COMPLIMENTS OF THE SEASON

CATHERINE CRAWFORD AND HER FASHION GIRLS

Direction ARTHUR PEARSON

TWENTY-SIXTH
SUCCESSFUL SEASON



AL. REEVES'

BIG

"BEAUTY SHOW"



Wishing Everybody

A HAPPY NEW YEAR

P. S. Can always use handsome chorus girls, novelties,
entertainers and new faces. Address per route.

HOLIDAY GREETINGS



ELVA GRIEVES

ENJOYING A PLEASANT SEASON

LEADING WOMAN WITH

BEN WELCH'S BIG SHOW

COLUMBIA THEATRE,
NEW YORK CITY,
WEEK JANUARY 7

OUR SWEET TONE BELLS

Ring the Compliments of the Season

GREETINGS TO YE ALL!

The

"BROADWAY BELLES"

JOE OPPENHEIMER
Owner

E. L. SPIRO
Manager

A FAVORITE EVERYWHERE

"SLIDING"

BILLY WATSON

DID MY BIT FOR HURTIG & SEAMON

(Fifteen Years)



ON OR ABOUT
MAY 11, 1918

"FINIS"



The New York
Telegraph says:

"Plenty of RE-
FRESHING comedy.

" . . . Utterly
void of the old-time
constantly used
bits."

DREW AND CAMPBELL'S '17-'18 "LIBERTY GIRLS"

WITH
JACK CONWAY

Barry Melton, Patricia Baker, Hilda Giles, Mar Penman, James J. Collins, Brad Sutton, Paynton and Green, Sadie Husted, Mike Puglia, Frank W. Martin, Edward Griffin and chorus of twenty of the best.

ALEX. GORMAN, Mgr.

HARRY NEWMAN, Bus. Agt.

The New York
Clipper says:

"Show is good, with
lots of comedy, music
and pretty costumes."

Happy New Year



AL. BRUCE
PRODUCER AND COMEDIAN
"Innocent Maids"

JOYOUS GREETINGS

TO ALL

HUGHY BERNARD'S "AMERICANS"
With HARRY "SLIDING" WELSH

A Happy New Year Greeting
from

**EMIL
JASS
CASPER**

featured principal comedian with
George F. Belfrage's
"BIFF BING BANG" CO.
Season 1917-1918

—SEASON'S GREETINGS—

ANNA PROPP

SOUBRETTE
BARNEY GERARD'S

"Follies of the Day"

Happy New Year

Mina Schall

STARRING Max Spiegel's
"SOCIAL FOLLIES"

**GEORGE
SCHINDLER**

MOUTH ORGAN
MONARCH
Agent, H. B. MARINELLI



Johnnie Jess

Featured Comedian
"INNOCENT MAIDS"
1917-1918

BERT LAMONT

The Lad on the Ladder
Original Novelty, in "One"
INVITES OFFERS FOR VAUDEVILLE
Circus or Burlesque. Address N. V. A.

A HAPPY
NEW YEAR
TO
EVERYONE



HELEN ROBINSON
My First Picture on My First Anniversary

1917 -- GREETINGS -- 1918

FROM

MR. and MRS.
CHAS. ROBINSON
AND FAMILY

Touring With His Own Company

"BIG PARISIAN FLIRTS"

The Show of Class and Merit

Happy
New Year
To All

JACQUELIN TALLMAN

Soubrette—Season 1917-1918, "20th Century Maids"

Season 1918-1919—Booked Solid in Vaudeville



Chas. H. Waldron's
BIG GLAD SHOW

THE BOSTONIANS

With

Frank Finney

In the Big Joy Drive

"Lil' Ol' New York"

Going Over the Top Daily
with an Armful of Fun Bombs,
Laughing Gas and Rapid Fire
Entertainment

Expert
Camouflagers
of Gloom

with the

Big Sunshine Chorus

1917

SEASON

1918

JACK REID AND HIS FORTY

"RECORD BREAKERS"

INCLUDING

ELLA REID GILBERT
Comedienne

NORMA JEROME
"The Statueque"

PETE GRIFFIN
Straight Man

MILDRED HOWELL
Dainty Ingenue
A. BONHAM BELL
Leading Tenor

AND THE FAMOUS "SEPTEMBER MORN"
BEAUTY CHORUS

LUCILLE AMES
Singing Comedienne
BOB STARTZMAN
Comedian

TOOTS KEMP
Dashing Soubrette
JACK DEMPSEY
Comedian
BOB KIRK
Manager
CHAS. BANKS
Agent

EXPRESS THEIR YULETIDE GREETINGS
WISHING EVERYONE GOOD HEALTH—PRO SPERITY—HAPPINESS

BILLY WILD

DIFFERENT DUTCHMAN

Second Season

Ben Welch Show

TIGHT WIRE EQUILIBRISTS

AERIAL BUTTERS

BOOKED SOLID—W. V. M. A. U. B. O.

Direction, TOM POWELL

GREETINGS:

LON HASCALL

Ninth Year

Management JACK SINGER

AT LIBERTY

CHAS. B. NELSON

Three Seasons with Chas. Mack's "Friendly Call" Company
OPEN FOR BURLESQUE OR WILL JOIN VAUDEVILLE ACT
ADDRESS—FAIRHAVEN, N. J.
P. 8.—Have a number of Tabs.

ROSCOE AILS
COMEDIAN

**FRED
IRWIN'S
MAJESTICS**

LYLE LA PINE
COMEDIAN

ALICE SINGLETON
MARGARET HOWARD
CHAPPIE CHAPLIN
FLO EMERY
ELIZABETH HOLMES
EVELYN DE MONT
RUTHICA BARNETT
EVELYN RAE
EDITH JOHNSON
RUTH BARBOUR
JULIE ELLWOOD
MAE WALLACE

**FLORENCE
BENNETT**
STAR

PAUL CUNNINGHAM
AUTHOR-PRODUCER

**FRED
IRWIN**
OWNER

BESSIE LEWIS
MAZIE BAKER
ROSSETTE BARBOUR
MAUD BAXTER
FLO GIBSON
DOLLY YOUNG
ETHEL BRADY
MAY BELMONT
LUCILLE BARTON
MABEL FRANCIS
HAZEL MORRIS
SELMA LEONARD
IRENE LEONARD

ED. BRENNEN
PROPERTY MAN

**SAM
LEWIS**
MANAGER

BABE SAXE
CARPENTER

DOC DELL
COMEDIAN

**Extend Yuletide Greetings
To All**

GEO LEON
COMEDIAN

SENSATION— Happy New Year
KATE WILD FIRE PULLMAN
MISS
"LONDON BELLES" CO.

COLUMBIA THEATRE, NEW YORK, THIS WEEK (Dec. 24)

BEST WISHES FOR THE NEW YEAR
TOGAN and GENEVA

Eastern Representative, FRANK EVANS

Western Representative, LEW GOLDBERG



HAPPY NEW YEAR "EVERYBODY"
FOLLIS SISTERS AND NAT LEROY
"THE GINGER-SNAPS"
DIRECTION, Rose & Curtis

BILLY—ZUHN AND DREIS—HARRY

Direction, LEW GOLDBERG

GROTESQUE COMEDIANS

KATE MULLINI

PRESENTS

6 ROYAL HUSSAR GIRLS

NEW YEAR'S GREETINGS



Campinarri y La Navarrita



VALDARES
Three Dashing Young Maids
and Real Comedian.

Singing, Dancing, Comedy
Cycling

United Time Booked Solid
Xmas week at HOME, Toledo, Ohio
Week of Dec. 31—Harris, Pittsburgh, Pa.
DIRECTION,

Kaufman & Hyde
Broadway Theatre Bldg., New York City

Ring out the Old
Ring in the New
A MERRIE XMAS—
Same To You.



WM.
NEWELL
AND
ELSA
MOST

"TWO BRIGHT
SPOTS"

Direction, MESSRS.
FRANK DONNEL-
LY and NORMAN
JEFFERIES.

**MINERS
MAKE-UP**
EST. HENRY C. MULLER, JR.

There he stood on Broadway telling it to an audience of two. Last night we only took six bows and my partner was so sore he wanted to quit. Talk about your asbestos audiences. A fellow lies awake, when he ought to be sleeping, thinking up new gags, and then, when he tells them, the audience go to sleep instead of staying awake. I'm feeling rotten, and my agent is also sick. Guess I'll go up and pay him last week's commission. That ought to make him feel a few cents better. You fellows stick around here awhile and if you see John Rutherford Clark, tell him to get out of my vaudeville.

O. K. SATO Licensed
Comedy-Juggler



**WILL
MORRIS**
IN
"Tattered Talent"
LOWEY CIRCUIT
Wishing Everybody a Happy New Year
DIRECTION,
TOM JONES

THE CHINESE PUZZLE
Chester A. Kingston
474 Bainbridge St., Brooklyn, N. Y.
Personal Representative
JIMMY PLUNKETT

MR. AND MRS.
WILLIAM O'CLARE
"A Breeze from the Lake of Killarney"
Booked Solid W. V. M. A. and U. B. O.
BEEHLER & JACOBS AGENCY

HAPPY NEW YEAR
Everybody

Brady and Mahoney

LONY NASE
UNUSUAL SINGING COMEDIAN
Booked Solid
Direction, ARTHUR J. HORWITZ

I want to Wish You All
A HAPPY NEW YEAR

DICK TANT

GRAND THEATRE
AUGUSTA, GA.

(Jake Wells Circuit)

FRED THE BRADS NITA

Marinelli Agency, 1406 Broadway, N. Y. C.

A Happy New Year to All Our Friends
VAN AND YORKE
Direction BEEHLER & JACOBS

SOMETHING REFRESHINGLY NEW AND ORIGINAL IN VAUDEVILLE

Georgia Hall AND Master

Youth—Beauty—Personality—Class—Charm

A Rare Combination of Music and Song Delightfully Presented
Scenery by GOULDING.

Gowns by MME. DUNCAN



The Child
Contralto



The Celebrated
Boy Violinist

A TOP-LINE ACT SPINNING AROUND THE WORLD



PARISH & PERU.

Direction, **FRANK EVANS**
Next Week (Dec. 24)—Keth's, Providence, R. I.

"THE PINT SIZE PAIR"

LAURIE and BRONSON

IN "LET'ERGO"

Wish you all a Happy New Year

And if you did So Well?

SEASON'S GREETINGS

Edward Marshall

CHALKOLOGIST

Direction **ALF T. WILTON**

HAPPY NEW YEAR

to Johnny, Florence, Mary, Otto, Joshua, Freddie, Jack, Mark, Jacobs, Patsy and the rest of the family.

This is the little mother that raised

BOBBY HENSHAW

The "UKE" Kid


Then placed him under the care of his two tender nurses

Rose & Curtis

who nursed him to success.

Still aking for the U. B. O.

Permanent address: Green Room Club, 47th St., N. Y. C.



JACK TERRY

All hail to the wit-encumbered entity—the sun clad and sky kissing cosmos.

Friars' Club will always reach me

DOROTHY DAHL

(MRS. JOS. NATHAN)

Leading Woman With

"Who Owns The Flat"

Playing W. V. M. A. Time

THE FAYNES


Presenting

"IN A CONSERVATORY"

While motoring with a girl the other day, she said: "Oh, be careful and drive slow; I'm not dressed for an accident."

BILLY BEARD

"The Party from the South"



Save Your Old Silk Hats.

Wonder will they answer when we write? McCormack and Wallace, Holden and Harmon on the W. V. M. A. time. I am teaching Tom Moore to play pool, while Mae takes tea and Jerry to the movies. "Who is Jerry?"

Nolan and Nolan

Have a lot to account for. Malvern, L. I.

"We will have them in Frisco before the summer," says Tom.


Received a letter from our friend, Ben Jule. He is now at Camp Lewis doing his bit for Uncle Sam and Mae doing her bit, sewing and knitting for the soldiers. She belongs to the S. W. W. R.

All Chalked Up

NORMAN JEFFERIES
FRANK DONNELLY

Personal Direction, **LESTER JEFFERIES**

The Original Arleys



Booked Solid

W. V. M. A.

Direction,

YATES & EARL

FRED DUPREZ

SAYS

That great British Institution, pantomime, has got me at last. Playing Mifflin in "Jack and the Beanstalk" at the King's Theatre, Edinburgh, Scotland. What next?



American Representative **SAM BAERWITZ** 7408 Broadway New York

AFTER—

YOU have laid awake all night THINKING of a brand new idea for a NEW act and you woke up the WIFE to tell her about it and she SAYS, "Yes, dear, it's fine; aren't you COMING to bed?" and you have told a few OF your best pals and they say, "Immensely." AND you hunt up an author and give him THE idea and pay him half down and the REEF when you get the script, and he WRITES it and you do Folly Marous a FAVOR and break it in and everything, and THE manager of the BIJOU DREAM says it's THE best act that ever played his HOUSE, AND your agent gets you a showing FOR the Big Time, and you OPEN and FLOP and SIME roasts you, and the OFFICE SAYS you will have to put on the old act, AND you do and you get a Blanket for Forty WEEKS—


WOULDN'T IT GET YOUR GOAT? DOLLY GREY and BERT BYRON

POLDI LONG

PRESENTS

LONG TACK

SAM CO.



The Celestial Wonder Workers

Booked Solid

We wish all our Friends a MERRY MERRY CHRISTMAS and a HAPPY NEW YEAR—this goes for JACK LAIT, too. Although we have not had the pleasure of meeting JACK personally, still we feel we know him from reading his various articles in the money Newspapers throughout the country this past couple of years, and of all the stories he ever penned the one we thought the best appeared in last week's issue of "Variety" under the heading, CHICAGO CORRESPONDENCE, and if we ever catch JACK in Philadelphia we will treat him to the finest Bowl of PEPPE POT in the land, and we mean it, too.

Jim and Marion HARKINS

Direction, **NORMAN JEFFERIES**

Christmas' Week—Orpheum, Memphis
New Year's Week—Orpheum, New Orleans

AN ITEMIZED LIST

"RASP" MANDEL'S

"Sadie to Gus-es"

(Christmas Presents a la Theatrical)

- 1 Pan Furnace Mittens
- 2 Cancellations—Collect
- 4 Pts. Liquid Soap
- 2 Sponges

FORREST and CHURCH

Wish Everybody Happiness

Somewhere in the West. Direction, **MARK LEVY**

It's

WHAT I TERM

A NASTY TRICK

for a PRIVATE to SALUTE an OFFICER

Carrying 2 Heavy GRIPS—one in EACH Hand—

Think, Brother, Think!

ARTHUR MADDEN

"Hoofers De Luxe"

Loew Circuit Direction, **MARK LEVY**

This is Xmas Week

(You can't fool a horsefly)

FENTON and GREEN

FARM THEATRE

Rooster opened with familiar routine. Worm (contortionist) took two bonds and was followed by Early Bird who cleaned up.

Horse and Mule got by with strong act.

Morris Golden did a paper tearing act in special set, accompanied by spiders and horse film.

Pig and Sow should clean up but they are sure of a route.

Broncho and Bee (buck and wing), novel illusion finish. Broncho switches tail. Bee disappears. Broncho disappears.


Old Tree, accompanied by Wind (whistling act). Only one laugh.

Setting Sun closed successfully. Right act, good color effects but lacking aestheticism.

MORRIS GOLDEN

HOLDEN and GRAHAM

ARTISTIC BYTS OF VERSATILITY



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.

THE KID'S LAST FIGHT!

With apologies to my pals, KENO & GREEN, Sunday I got mixed up with a collie while three-shooting. In Auburn, Maine, and now I have a bum eye and a few scratches. The other guy went home lame. Our Guy and James were at the ring side. Frans was at the tub and wringer side (clean stuff). The kids last fight, etc., etc.

OSWALD.

P. S.—Say Jee! Do you think I am savage enough for "Bavage" now?



PESTS No 19

THE PHONOGRAPHIC BARBER.



MESSAGE?—HAIR'S FALLING OUT.—GETTING COLDER TO-NIGHT.—TONIC SIRT?—HAVE YOU PLAYED THE PALACE? WHERE DO YOU GO NEXT WEEK? IF YOU HAVE QUITE A FEW BLACK-HEADS.—WHAT BECAUSE OF WIG AND FIELDS?—I WAS WITH AN ELKS MIN-STREL SHOW ONCE.—E.C., E.C., E.C.

WALTER WEEMS.

NEXT WEEK ALHAMBRA.

KNAPP AND CORNALLA

This Week (Dec. 24)

De Kalb, Brooklyn, and American, New York City

PAULINE SAXON

SAYS

I spent all my money for Christmas this year! I just bought presents un-numbered. I haven't a cent left to worry about. So I'll start the New Year unnumbered!



BLACKFACE

EDDIE ROSS

Featured

Neil G'Brien Minstrels

2-White Steppers-2

Study in White

Direction, **CHAR. FITZPATRICK**

H. BART McHUGH Presents

EL. BRENDL and FLO BERT

in

"Waiting for Her"

SAM ADAMS and GRIFFITH

J. P.

"A MUSIC LESSON"

Director, **FRANK EVANS**

ADELE JASON

Featured in PEPPE & GREENWALD'S "ALL GIRL REVUE"

Personal Direction, **M. L. GREENWALD**

**We Wish You
All a Bright
New Year**

From THE DARK SPOTS OF JOY
ANDREW WILL
TRIBBLE and BROWN
in "DARKTOWN FROLICS"

**Booked Solid
Loew Circuit
Direction—
HARRY SHEA**

**VIOLET
AND
CHARLES**

"The Lady Athlete
and the Drunk"

**Booked Solid
DIRECTION**

**HOLMES &
DUDLEY**

KANE and WAGNER
"THE HARMONY DIPPYISTS"

W. V. M. A. U. B. O.

WAYNE CHRISTY, Rep.

A HAPPY NEW YEAR TO ALL

**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.

MAJESTIC THEATRE

ERIE, PA.

PLAYING HIGH-CLASS VAUDEVILLE

FEATURE ACTS WANTED AT ALL TIMES

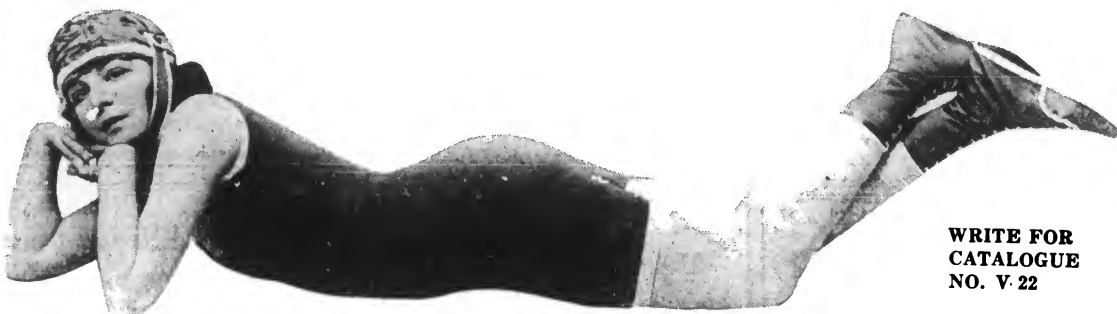
Standard Acts, break your jump East or West—No Act Too Big.

Write or wire your open time and lowest salary.

**GILBERT E.
NEWTON**

6TH FLOOR, PUTNAM BLDG., NEW YORK CITY
or
MAJESTIC THEATRE, ERIE, PA.

FOOTLITE TIGHTS



**WRITE FOR
CATALOGUE
NO. V 22**

WALTER G. BRETZFIELD CO., Inc.
1367 Broadway, cor. 37th St., New York Phone Greeley 2040

We make a specialty of Tights,
Union Suits, Symmetricals,
Hosiery, etc., for Burlesque,
Musical Comedy, Moving Pic-
ture, Skating, Diving Acts,
and all other Professionals.

**THE LAST WORD IN SCENIC DROPS
AND STAGE EFFECTS**



Skinner's Satin

Scenery made with Skinner's
Satin reaches the top notch of
perfection and adds to the
success of your act.

Have Your Scenic Artist Use These Satins

MANUFACTURED BY
WILLIAM SKINNER & SONS
Holyoke, Mass.

45 East 17th St., New York

Established 1848
CHICAGO PHILADELPHIA BOSTON

SOMETHING NEW IN AN OLD SPOT!

AMRON'S

At Broadway and 48th Street
Directly under the N. V. A. Club

We take pleasure in offering
a novelty in our

"Special Rate" Breakfasts and Luncheons

For which you can procure
entrees from 30 cents upward.

CABARET and DANCING

Table d'Hote Dinner at 95 cents

Our a la carte bill of fare carries the LOWEST PRICES IN NEW YORK.

Come and make yourself at home.

We cater particularly to the profession.

UNDER THE PERSONAL MANAGEMENT OF J. AMRON

MARLBOROUGH HOTEL AND RESTAURANT UNDER SAME MANAGEMENT

I. MILLER, 1455 Broadway bet. 46th and 47th Sts.

Flaming & Cor-
ten Ave.,
Brooklyn,
N. Y.



Dress 7525-7530
Manufacturer of Theatrical
Boots and
Shoes.
CLOG, Ballet
and Acrobatic
Shoes a Spe-
cialty. All work
made at short
notice.

Write for Catalog 4



WANTED The Best Acts in Vaudeville at All Times. If Want to
Break Jump Get in Touch with this Office.

LIBERTY VAUDEVILLE CONTRACTING CO.

* L. CLAIRE McLAUGHLIN, Manager
Suite 504 Fulton Building, Pittsburgh, Penna.

Special Service for Vandevillians
Lehigh Valley Railroad

Rochester, \$7.42 Toronto, \$10.55
Buffalo, \$4.00 Chicago, \$10.10
All Steel Cars, Lowest Fares
Special Baggage Service
If you want anything quick,
Phone W. B. Lindsay, E. P. A.
Bryant 4313
A. J. SIMMONS, A. G. P. A.
Ticket Office, B'way & 42nd St., New York

JAMES MADISON

VAUDEVILLE AUTHOR—1488 Broadway, New York
refers to Frank Tinney, Nat Willis, Nora Bayes, Al Johnson,
Emma Carus, Barney Bernard, Howard and Howard, Sam
Welch, Diamond and Brunson, Doc O'Neil, Curdell and
Harris, Stuart Barnes, Keno and Green, Rooney and
Bent, Nat Carr and many others.

PLUSH DROPS All Sizes and Colors
Special Discounts and Terms This Month
Rental in City
CONSOLIDATED VELVET



Guerrini Co.

Manufacturers of
High Grade Accordions
277-279 Columbus Ave.
San Francisco
Awarded Gold Medals—
Genova, Italy; P.-P. I. R.
San Francisco, and San
Diego.

"None can afford to miss it—
all can afford to go."
"CHEER UP" Management
CHARLES DILLINGHAM
"GREATEST SUCCESS EVER KNOWN"
Staged by R. H. BURNIDE
AT THE Hippodrome
Matinee Every Day
Seats 6 weeks ahead.

HOLZWASSER

1417-1423 THIRD AVENUE
NEAR 80th STREET

FURNITURE
CASH OR CREDIT

Open Evenings till 9 o'clock



Bear This in Mind

THAT the one place to furnish or outfit your
home—the one place wherein to secure the
most beautiful furniture designs in America—
the one place that will most surely save you
money—the one place that gives you the greatest
liberality of payment terms—is **HOLZWASSER'S**.
Always Holzwasser's.

WRITE FOR NEW 80-PAGE CATALOGUE

Easily Accessible from West Side by
86th or 59th St. Crosstown Cars

5-Room Outfit
Grand Rapids
Furniture
\$275

Apartment with
Period Furniture
Value, \$500, now
\$375

5-Room Period
Apartment
\$700 Value
\$585

6-Room Period
Apartment
\$1,000 Value
\$750

OUR LIBERAL TERMS

Value	Deposit	Weekly
\$100	\$10.00	\$2.00
\$150	\$15.00	\$2.25
\$200	\$20.00	\$2.50
\$250	\$25.00	\$2.75
\$300	\$30.00	\$3.00
\$350	\$35.00	\$3.25
\$400	\$40.00	\$3.50
\$450	\$45.00	\$3.75
\$500	\$50.00	\$4.00

Professional
Discount of
15% Off
for Cash

Larger Amounts up to \$5,000

Terms apply also to New York
State, New Jersey and Connecticut
We pay freight and railroad fares
Delivered by our own motor truck

**Ad-Helps for
Theatrical Managers**

Put map into your advertising. Catchy phrases,
timely suggestions. Use them and your adver-
tising is easy. Through for 1 month for \$1 MFL
Mail it to-day. Money back if not satisfied.
I will act as your Press Agent. Write for
particulars.

J. L. Flannigan, Binghamton, N. Y.

E. HEMMENDINGER 48 JOHN STREET
NEW YORK
Liberty Bonds Investors to the Profession
accepted in payment for man-
agement, also for accounts due. Tel. John 871



**Yours
Very
Truly,**

At this point on your
letter the self starter
will have saved anywhere
from 15% to 25% time.

**SELF STARTING
REMINGTON
TYPEWRITER**

Grand Prize—Panama-Pacific Exposition

If you, or others in your office,
want to see this new time-saver,
telephone today and we will bring
it to you and put it through its
paces. Or, if you wish to read
more about it, let us mail you de-
scriptive folders. Write, or
'phone today.

**REMINGTON
TYPEWRITER CO.**

(Incorporated)

374 Broadway, New York City

Branches in All Leading Cities

ANOTHER SEASON'S BOOKING
Get another season's wear out of your old
shirts. Repairs made inviolable. Prices
reasonable. Shirts made to order from
your own or our material. Special shirts
for stage wear.

The 46th Street Shirt Hospital
236 West 46th Street, N. Y. City
Phone: Bryant 5250—Send for Particulars
MAX HIRSCH, Proprietor

**EDITHE
STRICKLAND**

**MODISTE
TO THE
PROFESSION**

36 W. Randolph Street
Phone Randolph 1720
Central 6581
Chicago, Ill.

**Distinctive
Modern Decorative
SCENERY**

Designed—Built—Painted
Everything for the Stage

**BERT LA MONT'S
"Hogan's Alley"**

WM. FRIEDLANDER'S

"MAXINE"

GOLDING'S SCENIC STUDIOS, Inc.

BERT LA MONT, Sec'y-Treas.

Office

506 Putnam Bldg., New York
Phone 6483 Bryant

Studio

435 Bedford Ave., Bklyn., N. Y.
Phone Williamsburgh 87

Compliments of the Season to all my friends and enemies!

DOC SUSS

COLUMBIA THEATRE BUILDING, NEW YORK



E. Galizi & Bro.

Greatest Professional
Accordions Manufact-
urers and Repairers.
Incomparable Special.
Works. New 1000
Patented Shift Keys.
208 Canal Street
N. Y. City
Tel. Franklin 536

**WARDROBE PROP.
TRUNKS, \$5.00**

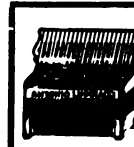
Big Bargains. Have been used. Also a few
Second Hand Innovation and Fibre Wardrobe
Trunks, \$10 and \$15. A few extra large Prop-
erty Trunks. Also old Taylor and Bal Trunks.
Parlor Floor, 28 W. 31st St., New York City



Beautify Your Face

You must look good to make good. Many
of the "Profession" have obtained and
retained better parts by having us cor-
rect their facial imperfections and re-
move blemishes. Consultation free. Free
reasonable.

F. E. SMITH, M.D.
247 Fifth Ave., N. Y. C.
(opp. Waldorf)



Antonio Lupinacci

MANUFACTURERS OF
PROFESSIONAL
PIANO ACCORDIONS
of all kinds at reasonable
prices. All work guaranteed.
Send for catalogue. Address
ANTONIO LUPINACCI
17 1/2 W. 7th St., Philadelphia, Pa.



THE BOUNDING BUCK

Outdoor Shooting Indoors

Live Game, U-Boats
Aeroplane, Targets

47th St., West of Broadway; Noon
11th Midnight; Best Sport in N. Y.



ALBOLENE

WILL convert Pierrot or Pierrette into
plain Mister or Master, Mrs. or Miss
—easily, quickly and pleasantly. Albolene
is the perfect make-up remover. Keeps
the skin in good
condition.

ALBOLENE is put up
in 1 and 3 ounce tubes.
Just right for the make-
up box; also in 1/2 and 1 1/2 ounce
bottles.

Buy ALBOLENE at any first-class drugist or
dealer in make-up.

McKesson & Robbins

Manufacturers Incorporated
91 Fulton Street - New York

AN ORIGINAL MONOLOG WITH A SITUATION AND A STORY

GEO. YEOMAN and "Lizzie"

A camouflage by JAMES MADISON entitled "EDITOR OF THE ASSASSINATED PRESS"

Copies of this act filed with VARIETY, N. Y. A. and with Librarian of Congress, Washington, D. C. This will avoid any future arguments as to who did it first.



(Address VARIETY, New York)

PRINCE KAR-MI

KARMIGRAPH NUMBER 64

PLAYING FOR

U. B. O. AND W. V. M. A.

and HEADLINING All Bills

DIRECTION, SIMON AGENCY

EDDIE BORDEN

With "SIR" JAS. DWYER—Direction, HERMAN WEBER

"THE PARCEL POST MAN"

CONROY and O'DONNELLDec. 27-30:
Majestic, Providence, R. I.

DIRECTION, JOE MICHAELS

ED. F. REYNARD

Presents

Mile. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist with a Production

SHEER and DARLING

In "WOP.OLOGY"

HAROLD A. CLARKEAuthor of HERMINE SHONE'S present successful fantastic comedy, now act for COLE, RUSSELL and DAVIS, and songs for WILLIAM ROCK and FRANCES WHITE, CECIL CUNNINGHAM, MINNIE ALLEN, CHARLOTTE PARRY and many other standard acts.
Address VARIETY, New YorkA HAPPY NEW YEAR TO ALL
SAM F. INEZ (BABE)**HERMAN and HANLY**

Artistic Melange of Comedy, Songs and Pianologue

DIRECTION, IRVING M. COOPER

HARVEY and DeVORA Trio

BERT

MILLIE

JOHN DOUGH

PRESENT

"A DARKTOWN CABARET"

Fourth Successful Year Low Circuit

Crossman's 7 Entertainers

THIS WEEK (Dec. 24)—PITTSBURGH and JOHNSTOWN, PA.

DIRECTION, ARTHUR KLEIN

VINCENT and CARTER

BOOKED SOLID W. V. M. A.

DIRECTION, Holmes & Dudley

Ze HUNTER and De GODFREYBlackface Comedians, in their novelty act, "WITHOUT GAS." Using their original Winter scene in a limousine tearing car to explain the story.
Class, laughs and so different. Believe us.
Address VARIETY, New York

"Am now with Mr. Poli"

(Not far from Home)

FRANK DOBSON

Direction, MAX HAYES

THIS WEEK
PALACE
CHICAGO**MERLE'S COCKATOOS**NEXT WEEK
ORPHEUM
ST. LOUIS**FRED HENNINGS** ANNAREFINED NOVELTY COMEDY OFFERING
FEATURING THE BEST LITTLE LADY JUGGLER**STETSON and HUBER** W. V. M. A.
Direction, WAYNE CHRISTY"The Singing Orchestra that others are trying to imitate."
THE ORIGINAL**VERSATILE SEXTETTE**

OPEN FOR OFFERS

(Formerly with Hale and Paterson in Vaudeville)

TRENTON HOUSE
TRENTON, N. J.**TANEAN BROS.**PLAYING U. B. O. TIME
Direction, NAT SOBEL

ONE MILLION DOLLARS COULDN'T BUY THIS

The Three White Kuhns and Buford, Bennett and Buford, wives of the Kuhns, opened at the Van Cortlandt Hotel, New York, this week for a winter run, this being the first engagement of the Kuhn sextet in New York outside of vaudeville. Heretofore the Van Cortlandt has been staging a revue with indifferent success, whereupon Manager Woodman decided to procure the best aggregation of entertainers obtainable for a place of this kind and the Kuhns were accordingly imported from the west for the occasion. The first night brought the restaurant and cafe more business than any previous two nights had registered under the present management, and while the seating capacity has been taxed to its present limit, Mr. Woodman is contemplating the idea of reconstructing the interior to allow a score or more small tables to be added. The Kuhns are probably the best known entertainers, as a group in the country. They originally began around Denver and worked west to the coast, where they built up a reputation that brought them "tattering vaudeville offers." Later they toured the country in vaudeville, the wives playing on the same bill with their own trio specialty. The entire sextet are talented vocally and musically, the boys specialize in string instruments. Ina Buford is a pianist and whistler, Blanche Buford is comedienne and singer, and Lola Buford, a soprano songstress. They have a ten-hour repertoire, which doesn't allow for a confliction and at their present stand they also provide the music for dances. Harry Nossokoff, of Denver, is with the Kuhn outfit, playing piano for dance selections. The Kuhns will be remembered by professionals for the prolonged argument waged some years ago between themselves and Varion, Perry and Wilbur as to the originators of their style of entertaining. The Kuhns earned the popular verdict as well as a reputation that has stood them in good stead ever since.

"VARIETY"
Nov. 9, 1917

**CABARET
DEPARTMENT**

**The
Six
White
Kuhns
and
Harry
Nossokoff
Are
Now
In
Vaudeville**

6 White Kuhns and Harry Nossokoff

(Formerly Three White Kuhns, and Buford, Bennett and Buford)

A combination of music and song: Solos, Duets, Trios, Quartets, Quintets, Sextets, Septets and Octets; Whistling, Piano Selections, Comedy -- The Only Act of Its Kind in the Whole World -- Address VARIETY, New York.

THOMAS B. HANDERS and ARTHUR G. MILLIS

FEATURED COMEDIANS "FLO=FLO"

IN
the New CORT THEATRE, NEW YORK, SUCCESS

Ripped Broadway Wide Open Overnight by
Sensational Work That Caused the New
York Critics to Sit Up and Take Notice as
Follows:



What
ALAN DALE
In
New York "American"
Wrote:

Two sinuous gentlemen, programmed as Pink and Mud, who twirled their hats and their bodies in harmony and appeared to enjoy themselves immensely. Pink was THOMAS HANDERS and Mud was ARTHUR MILLIS, and the first real applause of the evening went to them. I should like to devote plenty of space to Pink and Mud, because they are a very safe topic, and one can't go wrong with them. . . . But, after all, "Flo-Flo" was merely Pink and Mud.

Of course we are happy. So to all who thought we WERE good and to all who said we were good we wish

A MIGHTY BIG HAPPY NEW YEAR.
Felicitations from the Wonder-Working Merit Boys
HANDERS and MILLIS

What
ROBERT G. WELCH
In
New York
"Evening Telegram"
Wrote:

"Flo-Flo," the new musical entertainment at the Cort Theatre, was moving along at a slower pace than its name implies when two comedians unexpectedly gave a little burlesque of a scene that had just been enacted by a pair of Spanish lovers. It was such a deft bit of burlesque, teeming with good humor, that the audience sat up and the slow pace quickened. These same comedians, THOMAS HANDERS and ARTHUR MILLIS, made a second hit with a bit of burlesque in the second act.



A HAPPY NEW YEAR

JACK CLIFFORD

PRESENTING

"A COUNTRYSIDE DANCE IDYL"

ASSISTED BY

Miss "Corn" - Agnes Dunn

Miss "Wheat" - Gertrude Kerpin

Produced by JACK CLIFFORD

Direction, H. B. MARINELLI

CORRELLI
AND
GILLETTE

Are
Still
Together

SCANDAL ABOUT

ONE OF

MAX HART'S

ACTS IN "ONE"

CORRELLI
AND
GILLETTE

Are
Still
Working

HEADLINING B. F. KEITH'S WASHINGTON THIS (XMAS) WEEK

The Most Powerful Appeal for World Freedom

"THE BONFIRE OF OLD EMPIRES"

By MARION CRAIG WENTWORTH—Author of "WAR BRIDES"

Brilliant Cast—Perfect Production

Direction, GEORGE WEBB

A Stirring Symbolic Play of the Times

A HAPPY NEW YEAR

STEWART AND DOWNING COMPANY

Present

"MODELS DE LUXE"

Palace Theatre, New York, this (Xmas) week

Direction, ROSE & CURTIS

SEASON'S GREETINGS

NELLIE and SARA

KOUNS

REGINA LORENTZ

"THAT SNEPPY GIRL GIRL FROM YONKERS"

Wishes all her friends A Happy New Year

"AN ACT THAT LENDS CLASS, TONE AND
DISTINCTION TO ANY BILL"

Marcella Johnson

America's Queen of Song

VAUDEVILLE'S GREATEST CREATIVE ACT IN ONE


(GERALD)

(BLANCHE)

McCormack and Shannon

"PEERLESS PURVEYORS OF COMEDY AND SONG"

Wish Everybody A Happy New Year

BOOKED SOLID

SIMON AGENCY

XMAS GREETINGS AND GOOD WISHES

To All My Friends and Business Associates

ADELINE FRANCIS

The Girl with

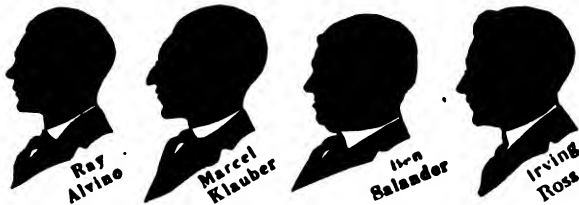
the Most UNIQUE NOVELTY in Vaudeville

The Girl with the "RECORD" Act

Colonial Next Week (Dec. 31)

ALVINO'S JAZZPHIENDS

Late of Joan Sawyer's Domino Room
A Cabaret Entertainment of Extraordinary Quality—Original Dance Music



ADDRESS ALVINO, care VARIETY, NEW YORK

GOD'S BLESSINGS

to All My Brothers and Sisters

Rita Gould
40 WEEKS' ROUTE

CAN BE FILLED WITHOUT A
CLEANER'S BILL WHEN YOU USE A

D & H Collapsible Wardrobe


made in fancy cretonne or khaki cloth. Accommodates 8 to 12 suits or dresses; pockets for shoes. When hung it is 56" long, 18" wide and 15" deep; when folded, 15"x9"x2" thick; weight, 2 lbs. Wherever you can drive a nail you can have your private wardrobe. Unsurpassable for Chautauqua, Circus, Carnival and Dramatic—Folks's Chorus Girls. It's too good to pass up. Managers write for special prices for lots in dozen or more—single, prepaid to any part of the world, \$4.00 from your leading department store or direct from

DOUCET HORN MFG. CO., Inc., 71 5th Ave., N. Y. City

This article bears its Pat. No. 1,154,693, Sept. 28, 1915.

Compliments
of the
Season

MORRIS & FEIL

PALACE THEATRE BUILDING, NEW YORK CITY

Carrie De Mar "Her Honeymoon" By Wilfred Clarke	Hobart Bosworth IN PERSON In JACK LONDON'S "The Sea Wolf" 25 Minutes of Thrills	Edith Taliaferro "The White Rose of Old China" By Earle Brown	Mary Marble "The Sky Bird" By John L. Golden	Eva Taylor & Lawrence Grattan "Rocking the Boat" By Lawrence Grattan
William Gaxton "Kisses" By B. Jay Kaufman		Laura Hope Crews "Sweet Moya" By Lester Lonergan	Dorothy Regel "Playing the Game" By Tom Barry	Harry Beresford "Mind Your Own Business" By Winchell Smith and John L. Golden
Ed. Lee Wrothe "Janitor Higgins" By Ed. Lee Wrothe	JOSEPH HARTS' ATTRACTIONS			Thos. P. Jackson "Once a Thief" By Lawrence Grattan

Offices, Rooms 4-6
New York Theatre Building


Phone 431 Bryant
New York City

HAPPY NEW YEAR

BYRD AND HARVEY

"SONGLAND'S SYNCOPATERS"

Direction, EARL & YATES



ED and IRENE LOWRY
 in
"JESTS and JIGS"
 By TOMMY GRAY
 Extend Greetings to All

Booked Solid Eastern Representative
 JAMES B. MCKOWEN EDW. E. LIVINGSTON
 W. V. M. A.—U. B. O. Columbia Theatre

JAMES WILLIAM
Green and Pugh
 "TWO BOYS FROM DIXIE"
 Arrested! For being funny. Tried by Johnny Collins; sentenced by United Booking Offices. Time from now on—
NOW—B. F. Keith's Prospect, Brooklyn, N. Y.
 We wish everybody a Happy New Year. We owe it all to Morris & Feil.
 Best wishes to our pal and starter, Hyman Schallman.

JUST RETURNED FROM AUSTRALIA
TRILLER
 Season's Greetings Originator of "STUDY IN RAGS"

Murphy THE 12
 CYLINDER
 TRIO

Van

and

Kenyon

DIRECTION,
HUGHES & SMITH

The Century Theatre's Prima Donna

VIVIENNE SEGAL

Wishes Her Friends A Happy New Year

A NATIONAL INSTITUTION

Ziegfeld "Follies"

Capacity At Any Performance

New Ziegfeld "Midnight Frolic" At Top
Amsterdam Theatre
Meeting Place of the World

AT B. F. KEITH'S ALHAMBRA THEATRE THIS (Xmas) WEEK

EDDIE CARR

To you all I promise twenty minutes of solid laughter and
merriment for your holiday gift.

THOS. J. FITZPATRICK, Representative

Presents Grace Reaman, Walter F. Kelly and himself in what
is proclaimed by Managers, Press and Public to be the last word
in Comedy.

AT THE
HARLEM
OPERA
HOUSE
and
PROSPECT,
BROOKLYN,
THIS
(Xmas) WEEK

De Mar and Swan

DANCE ARTISTS

Featured with Andre-Sherri's Revue

W
Greetings
W

TIZOUNE AND EFFIE MACK

Wish all managers, agents and friends (Jack Brennan included)

A Happy New Year

NOW IN OUR THIRD BIG WEEK AT THE STARLAND THEATRE, MONTREAL, CAN.

OFFERS INVITED FOR BURLESQUE FOR NEXT SEASON

Address TIZOUNE and MACK, 588 Ave. Chateaubriand, Montreal, Can.

Thanks, George Campbell, for your kind offer. Will always be pleased to hear from you.

THE ORIGINAL ARLEYS

PAUL AND CHARLIE FROM POLE TO POLE

AMERICA AUSTRALIA EUROPE

GREETINGS



VARIETY
American Theatre
Chicago

Week Nov. 30, 1917

The Arleys started the bill. These youthful acrobats are back from a successful Australian tour. They have a head-to-head perch act which would make them a good opening act on any big-time bill. The various stunts are most deftly performed, and the act is dressed right up to the minute.

MANAGERS BEWARE

Three years ago we were known and had an act called the Three Arleys after a short tour in Vaudeville we disbanded Charlie and Paul Arley composing the present team. We have been West working the last three seasons for W. V. M. A. and West. U. B. O. also spending a season in Australia we have been informed that there is now an act who, while we were in Australia, have been using our name. We issue this warning: Beware and Cease this infringement or we will have to tell names.



EAST. REP.
PETE MACK

WEST. REP.
EARL & YATES

E. F. Albee
A. Paul Keith
J. J. Murdock
Martin Bach

They are endeavoring to give good, clean Vaudeville. Let us help them. May they live to enjoy it.

Frances Kennedy

C. S. Humphrey

May his life be crowned with honors and joy, the noblest of good fellows, just plain "Tink," some boy.

Frances Kennedy

Wm. B. Friedlander
Herbert Moore
J. P. Mulgrew

The best in the land is none too good for them. They write songs that go. May they ever retain their punch.

Frances Kennedy

Harry Weber
Simon Agency

A great team. One sent me East, one sent me West, I am hooked solid. May all their artists appreciate them the same as I do.

Frances Kennedy

Theatre Managers

Many thanks for your kind courtesies and gentlemanly treatment. May you have untold happiness and success.

Frances Kennedy

The Critics

You have been extremely kind and fair to me. I appreciate it.

Frances Kennedy

Artists
I Have Met

You have all been very kind. Many thanks.

Frances Kennedy

Theatre Employees

You have gone out of your way to make my stay in your theatres pleasant. May success and happiness follow you.

Frances Kennedy

Past Audiences

If I have brought a ray of sunshine into your lives I have been amply repaid for my efforts.

Frances Kennedy

Future Audiences

I will endeavor at all times to please you. Hope you will be as sweet to me as my past audiences have been.

Frances Kennedy

Matty

MEDLIN

George (Fat)

WATTS

Sid

TOWNES

Just finished a riotous tour over Orpheum and Interstate Circuits. Now proving a Hit over U. B. O.

Who is responsible?

Why

BERNARD BURKE



Wishing Everyone A Happy New Year

RODRIGUEZ

THE WIZARD OF THE WIRE

Pantages Circuit

Direction, RICHARD PITROT

A Happy New Year

To the Entire World

The Greatest Dancing Sensation of
Vaudeville

MABEL

DORA

FORD SISTERS

Assisted at the piano by
HARRY AKST

Personal Direction
JOSEPH SULLIVAN
This (Xmas) Week—Temple, Detroit

DOC NIXON

Manager

HONGKONG MYSTERIES

Wishes to thank Alexander Pantages, Ed. Milne and all managers and stage employees of the Pantages Circuit of theatres for their kind and courteous treatment.

HAPPY NEW YEAR TO ALL

COUNTESS DE LEONARDI

Presenting

"FUTURISTIC REVUE"

extends her thanks to the United Booking Offices and Mr. Klein for her successful season and wishes them all a Prosperous New Year.

Direction,
ARTHUR KLEIN

Greetings To All

"BLACKFACE" BILLY MORSE

"Brave But Careful"

Direction, BEEHLER & JACOBS (Now) (Navy Soon).

NEW YEAR'S GREETINGS

WOLPIN'S RESTAURANT

Compliments of The Season

FROM

THOMAS J. GRAY

Official Author

To

**America's Representative
Laugh Makers**

ALSO

**VICTOR MOORE'S
COMEDY SCENARIOS**

**Suite 804, Palace Theatre Building
New York, N. Y.**

A HAPPY NEW YEAR

BESSIE CLAYTON

ASSISTED BY PAISLEY NOON

AND WITH THOSE CLEVER BROTHERS

LOUIS—Mosconi—CHARLES

This (Xmas) Week, Colonial, New York

Next (New Year's) Week, Riverside, New York

HOLIDAY GREETINGS FROM

HERBERT MOORE

CHICAGO'S BIG TIME AUTHOR

Contributor to the Successful Caperings of the Following Well Known Artists:

FOUR MORTONS
(Second Edition)
RAE SAMUELS
MULLEN and COOGAN
(The late) NAT M. WILLS
GRACE DE MAR
OLIVE BRICOE and AL RAUH
FRANCES KENNEDY

ROONEY and BENT
ELIZABETH MURRAY
FARBER GIRLS (Dialog)
HARRY COOPER
McCARTY and FAYE
DOROTHY BRENNER
MEDLIN, WATTS and TOWNES
ZENO and MANDEL

RAY W. SNOW
TRAVERS and DOUGLAS
DAE and NEVILLE
WARREN and CONLEY
SUSMAN and SLOAN
CHASE and LA TOUR
WILL H. ARMSTRONG & CO.
—And many others.

NOTE—All of Mr. Moore's Writing Time Is Fully Contracted for Until June 1st, 1918.

THANKS TO EVERYBODY!

163 Linden Avenue, Oak Park, Illinois

MARTY FORKINS, Business Representative

Bought and Paid For

We have purchased the photo-engraving department of the

AMERICAN PRESS ASSOCIATION OF NEW YORK

When alterations are completed, we will consolidate the two plants and occupy the **TWELFTH FLOOR** of the American Press Association Building at 225 WEST 39TH ST. (between 7th and 8th Avenues) New York City.

This will afford us additional floor space and our plant will be one of the most complete and up-to-date in the city. It will also be one of the largest engraving establishments in the east.

VAUDEVILLE CUT OUTFIT

When you send photos ahead for lobby display, send along Newspaper Halftones for advance Newspaper notices.

WE FURNISH THESE NEWSPAPER HALFTONES

\$5.00

1 Single Column Cut and 2 Duplicates
1 Double Column Cut and 2 Duplicates

\$7.50

1 Single Column Cut and 6 Duplicates
1 Double Column Cut and 6 Duplicates

\$12.50

1 Single Column Cut and 12 Duplicates
1 Double Column Cut and 12 Duplicates

The Standard Engraving Co., Inc.

E. F. CHILTON, President

WILLIAM HUFFMAN, Treasurer

PHOTO-ENGRAVERS

DESIGNERS

ELECTROTYPERS

143-145 West 40th Street (Between Broadway and 7th Ave.) NEW YORK

Happy
New Year
Greetings

From EARL &

NICK

DICK

BASIL AND ALLEN

PRESENT A NEW TIMELY OFFERING ENTITLED "RECRUITING"

Opening Orpheum Tour, Majestic, Milwaukee, This (Xmas), Week. Next (New Year's) Week, Palace, Chicago

Direction, EARL & YATES

HARRY

BOB

KRANZ AND LASALLE

in "SONGS and FOOLISHNESS"

Direction, EARL & YATES

SEASON'S GREETINGS

ARTHUR

O'MAY

AND

HELEN

KILDUF

Direction, EARL & YATES



TOSSING
AUSTINS

JAZZ JUGGLERS

Direction, EARL & YATES

"BILLIE"
BOWMAN

IN

"A Cycle of Character Melodies"
Booked W. V. M. A.

Direction, EARL & YATES

DeBOURG
SISTERS

FRANCE'S
REPRESENTATIVE NOVELTY
BOOKED SOLID W. V. M. A.
Direction, EARL & YATES

AERIL BARTLETTS

BILLY and ANNETTA

LIGHTNING GYMNASTS

The act that takes the curse off of gymnastic acts

Solid by EARL & YATES

BUSTER AND EDDY

Direction, EARL & YATES

DAN AHERN

Direction, EARL & YATES

CHIEF LITTLE ELK AND CO.

America's Foremost Indian Entertainers

Direction, EARL & YATES

EARL & YATES, Artists' Representatives

YATES Agency and a Few of Their Acts

FRANK E. MARGARET
DAE AND NEVILLE

and Associates

"THERE GOES THE BRIDE"

Written by HERBERT MOORE

Direction, EARL & YATES

GREETINGS TO ALL ON A MEATLESS DAY FROM "PORK CHOPS"

GEO. EVERS

DR. LAUGHOLOGIST, A Classic in Jazz
Direction, EARL & YATES

THE ORIGINAL

FLYING LAMARRS

Vaudeville's Classiest and Most Sensational Trapeze Act
Booked Solid, Season 1918 Direction, EARL & YATES

ALEVA DUO

U. B. O., W. V. M. A.

Via EARL & YATES

ELSIE

JACK

FOLLETTE AND WICKS

"Taking the Census"

Western Vaudeville and U. B. O.

Direction, EARL & YATES

LOU BURNS AND SISTERS

AMERICA'S SWEET SONGSTERS
BOOKED SOLID W. V. M. A.
Direction, EARL & YATES

JERGE AND HAMILTON

THOSE DIFFERENT ENTERTAINERS
Direction, EARL & YATES

ERNEST

HAL

HIATT AND GEER

"The High-Gear Boys"

Some Singers—We admit it!

Direction, EARL & YATES

BURT

BETH

CARL AND LeCLAIRE

will soon present a New Act

"THE CHECK-ROOM GIRL"

By HERBERT MOORE

Direction, EARL & YATES

FRANCIS X. CONLAN PRESENTS A COMEDY PLAYLET

"MARY'S DAY OUT"

With GWEN. DELANY and GEORGIA BURDELL

"Mary's Day Out" enjoys the distinction
of being something new in playlets.
—Seattle "Star."

Management, EARL & YATES

Written by FRANCIS X. CONLAN

Majestic Theatre Building, CHICAGO

AARON HOFFMAN

Invites You To

**12000
Jokes
for
\$1**

**SUBSCRIBE FOR
"PICK ME-UP"**

**\$1 for Twelve Books
To Be Issued in 1918
1000 Jokes in Each Book**



**1000
Jokes
for
8¹/₂ Cents**

**Send \$1 to
AARON HOFFMAN
Times Bldg., Times Sq.
New York,
and the series will be sent to
you as each book is printed.**

NEW YEAR'S GREETINGS



REINE DAVIES

HAPPY NEW YEAR TO ALL OUR FRIENDS NOTICE TO PIRATES

We have just returned from Europe and are working on some more new and original tricks. As soon as I complete them I will mail a drawing of same to the acts that have copied from me in the past.

This will perhaps save you time and brain work, as it is easier to copy than originate.

Send your address to

LEACH LA QUINLAN TRIO

Now Playing for the Western Vaudeville.

Direction, HELEN MURPHY AGENCY.

(P. S. Try and begin the New Year with New Ideas of your own.)

THE COMEDIAN AND RACONTEUR

George F. Hall

WISHES HIS COUNTLESS FRIENDS ALL OVER
THE WORLD A HAPPY NEW YEAR

Direction, HELEN MURPHY AGENCY

EVA TANGUAY



Here Is a Headliner Who Made Her Reputation In Vaudeville
and Who Has Remained a Vaudeville Headliner 10 Years
Can You Name Three Others?

BOOKED SOLID—W. V. M. A.

KELLY and DAVIS

ASSASSINATORS OF THE BLUES

DIRECTION, HELEN MURPHY AGENCY

TYSON-CO.

W. J. FALLON (Pres.)

BEST SEATS*For Theatres, Operas, Concerts and Other Amusements*

Tickets at the Following Hotels:

Hotel Knickerbocker	St. Regis
Waldorf-Astoria	Le Marquis
Hotel Belmont	Hotel Savoy
Hotel Astor	Hotel Claridge
Hotel Martinique	Marie Antoinette
The Vanderbilt	The Wolcott
Imperial	The Breslin
Holland House	Ritz Carlton
Murray Hill	Stratford House

Main Office, 1482 Broadway Tel. Bryant 9000

HAPPY NEW YEAR TO ALL

**NAT NAZARRO
AND CO.**

Now Playing New York With the Following

THIS (XMAS) WEEK—ROYAL
NEXT WEEK—(Dec. 31)—RIVERSIDEJAN. 7—ORPHEUM
JAN. 14—COLONIAL
JAN. 21—ALHAMBRA
JAN. 28—BUSHWICK**BILLY GLASON**

"JUST SONGS AND STORIES"

By LEW BROWN

(Warning! All material fully copyrighted and protected)

I Wish You All You Wish Me
Only More Of It.

BOOKED SOLID

HAPPY NEW YEAR TO ALL

CORCORAN AND MACK

Representative EDW. S. KELLER

Direction, CHARLES MORRISON

SEASON'S GREETINGS

FRAZER, BUNCE and HARDING

NEXT WEEK—B. F. KEITH'S BUSHWICK, BROOKLYN

In the West
HELEN MURPHY
and
JOHN BILLSBURYIn the East
ARTHUR KLEIN
and
JACK LEWIS

FOREMOST PICTURE DIRECTORS

WISHING EVERYONE A HAPPY NEW YEAR**RAYMOND
B.
WEST**

**Director
of****PARALTA
PLAYS****Seven and a Half Years with Thos. H. Ince.**

Late with Triangle.

Now Directing MISS BESSIE BARRISCALE in**"WITHIN THE CUP."**

FOREMOST PICTURE DIRECTORS



FOREMOST PICTURE DIRECTORS

Thomas H. Ince

PRODUCTIONS

▪ *featuring* ▪
WILLIAM S. HART
DOROTHY DALTON
CHARLES RAY
ENID BENNETT



ARTCRAFT *and*
PARAMOUNT *re-*
leases exclusively

FOREMOST PICTURE DIRECTORS

—GREETINGS—

OSCAR C. APFEL

DIRECTOR

PARALTA STUDIOS

Most Recent Release—"A MAN'S MAN,"

with J. WARREN KERRIGAN

RICHARD STANTON

In New York

Directing Feature Films for

WILLIAM FOX

Current Release: "THE SPY"

R. William Neill
D i r e c t o r

G. Harold Percival
A r t D i r e c t o r

with

THOS. H. INCE STUDIOS
LOS ANGELES CALIFORNIA



FOREMOST PICTURE DIRECTORS



TOD BROWNING

Directing

EDITH STOREY in METRO PRODUCTIONS

Completed—

“THE LEGION OF DEATH” and “THE HOME IN THE MIST”

In Preparation—“REVENGE”

EddieCline

Director

MACK SENNETT COMEDIES

FOREMOST PICTURE DIRECTORS



WM. D. TAYLOR
Director
FAMOUS PLAYERS-LASKY

FOREMOST PICTURE DIRECTORS



AL E. CHRISTIE

Producer

CHRISTIE COMEDIES

HERMAN RAYMAKER

Director

**TRIANGLE-
KEYSTONE
COMEDIES**

VICTOR SCHERTZINGER

Director, Thos. H. Ince Studios



Recent Releases:

"THE PINCH HITTER"

"THE CLODHOPPER"

"SUDDEN JIM"

"SON OF HIS FATHER"

"HIS MOTHER'S BOY"

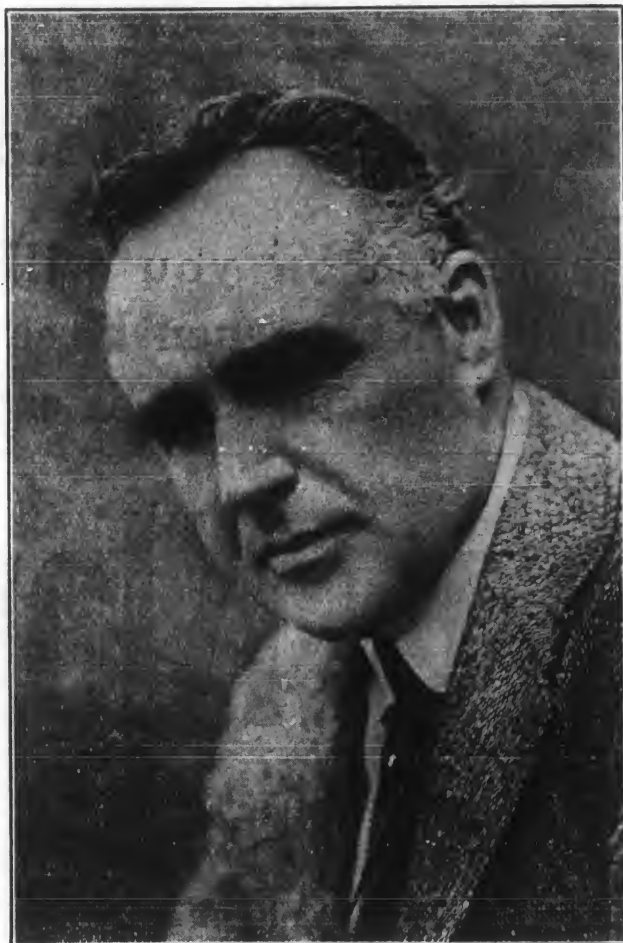
HARRY EDWARDS

DIRECTOR

TRIANGLE-KEYSTONE COMEDIES

FOREMOST PICTURE DIRECTORS

WALTER EDWARDS



DIRECTOR OF

MULTIPLE REEL FEATURES

FOREMOST PICTURE DIRECTORS

**Would You Believe Thomas Edison
If He Told You He Had Just Made a
Good Electric Lamp?**

You Would Without Question.

Why?

Because He Has Never Made a Bad One

For the same reason you will believe
REGINALD BARKER when he says he has
just made a good picture. It is called

“Carmen of the Klondike”

IT WAS WRITTEN BY

MONTE KATTERJOHN, Author of “THE FLAME OF THE YUKON”

AND THE STAR IS THE GLORIOUS AND MAGNIFICENT

CLARA WILLIAMS

It contains all the mastery of direction Mr. Barker displayed in
those perennial favorites “The Bargain,” “On The Night Stage,”
“The Typhoon” and “The Coward.”

**Reserve One Date Now for the First Show-
ing and Three for the Repeats**

FOREMOST PICTURE DIRECTORS

CHARLES MILLER

Director of

“The Flame ^{of the} Yukon”

The Sensation of 1917

Is Now Directing

Norma Talmadge

FOREMOST PICTURE DIRECTORS

Frank Lloyd

**Director
Of Fox Standard
Productions**



Producer of—

"Tale Of Two Cities"

"Les Miserables"

"When a Man Sees Red"

**Current
Triangle
Release**

"THE SHIP OF DOOM"

*Written and
Directed by*

**WYNDHAM
GITTENS**

R. S. STURGEON

DIRECTOR

7 Years with Vitagraph

Now producing for
Morosco brand
Famous Players-
Lasky

LITTLE MAY GREEN

STARRING IN "BUDDY'S XMAS"

Direction—WM. MORRIS - PAT CASEY

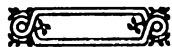
HAPPY NEW YEAR

BERT LAMONT

FOREMOST PICTURE DIRECTORS



Compliments of the Season
D. W. GRIFFITH



D. W. GRIFFITH ATTRACTIONS

FOREMOST PICTURE DIRECTORS

GREETINGS TO ALL

GILBERT P. HAMILTON**DIRECTOR**

Triangle Film Corp., Culver City, Cal.

**HOWARD
GAYE**

(Late D. W. Griffith Special Features)

NOW PRODUCING
THE SCREEN PLAY**"BY SUPER-STRATEGY"**

Multiple Reel Art Classic

MENA FILM CORPORATION

JERSEY CITY

CHICAGO

LOS ANGELES

Own Territory

SCOTT SIDNEY
DIRECTORLAST BIG PRODUCTION
"TARZAN OF THE APES"

Season's Greetings

**MONTE BLUE**(I want my
friends to see
my latest picture,
"SHIP OF DOOM").**TRIANGLE STUDIO, Culver City, Cal.****LAMBERT HILLYER****DIRECTOR****Wm. S. Hart Studio, Hollywood, Cal.**

FOREMOST PICTURE DIRECTORS

CLIFF SMITH

DIRECTOR OF WESTERN DRAMAS
FOR TRIANGLE

HAPPY NEW YEAR

**REGGIE
MORRIS**

DIRECTOR TRIANGLE-KEYSTONE

JEROME STORM

DIRECTOR

THOS. H. INCE

PARAMOUNT

**CHARLES
AVERY**

Director
TRIANGLE-KEYSTONE

CLARENCE G. BADGER

DIRECTOR

Now with Goldwyn Pictures Corporation

FOREMOST PICTURE DIRECTORS

FRANK S. BERESFORD

Scenario Editor

TRIANGLE STUDIOS

Culver City, Cal.

CATHERINE CARR

Staff Writer
Triangle Studios

CULVER CITY, CAL.**EUGENE B.
LEWIS****Writer**
Paralta Studios**CURRENT RELEASES****"ON THE LEVEL,"** featuring Rhea Mitchel**RELEASES TO DATE****"THE SAINTLY SINNER"****"THE HERO OF THE HOUR"****"THE TORPEDO MYSTERY"****"HAIR-TRIGGER BURKE"**

Now at work on an original story, **"The Law of the Land"**
Editor Biograph and Universal for Long Time.

J. GRUBBALEXANDER**AND****FRED MYTON****WRITING****PARALTA PLAYS****ALVIN J. NEITZ****Western Writer****TRIANGLE STUDIOS****CURRENT SCREEN PLAYS:****"THE MEDICINE MAN"****"FIGHTING BACK"****"THE LEARNIN' OF JIM BENTON"****"THE LAW'S OUTLAW"****"THE GUNWOMAN"****CULVER CITY****CALIFORNIA**

LEADING SCREEN AUTHORS

C. Gardner Sullivan



author of

"CIVILIZATION"

"Peggy", "Seeking Happiness"
"The Pinch Hitter" and other

Successes

• NOW WRITING •

PARAMOUNT
and

ARTCRAFT
• features for •

Thos. H. Ince

LEADING SCREEN AUTHORS

"CARMEN OF THE KLONDIKE"

BY
THE MAN WHO WROTE

"THE FLAME OF THE YUKON"

is now being produced at
the Paralta Studios under
the direction of

REGINALD BARKER

Starring

CLARA WILLIAMS

MONTE M. KATTERJOHN

also created, among others—

"Within the Cup"

"The Clodhopper"

"Golden Rule Kate"

—and arranged the continuity for

"Madam Who?"

"Inside the Lines" and

"Sweetheart of the Doomed"

1913-1918



HAMPTON DEL RUTH

Editor and Production Manager of
Mack Sennett Studios

ORIGINALS

CONTINUITY

JACK CUNNINGHAM

Staff Writer

TRIANGLE STUDIOS

Culver City
Cal.

ADAPTATIONS

EDITORIAL

LEADING SCREEN AUTHORS

John Lynch

"THE SIN YE DO"
 "THE BRIDE OF HATE"
 "THE DARK ROAD"
 "WILD WINSHIP'S WIDOW"
 "BLOOD WILL TELL"
 "LAST OF THE INGRAMS"
 "THE SKIRT OF CHANCE"

"A STRANGE TRANSGRESSOR"
 "THE IDOLATORS"
 "THE TAR-HEEL WARRIOR"
 "BLUE BLOOD"
 "THE FANATICS"
 "A READY-MADE MAID"
 "THE WEAKER MAN"

"THE LAST MOVE"

TOM J. GERAGHTY

Just a Writer

—PARALTA—

"A MAN'S MAN"

—and other Paralta Features

Monarch Typewriter, Courtesy of Studio
 Shoes by Bernstein

At Home

Hollywood, Cal.

Town House

5000 Broadway, N. Y. C.

HARVEY F. THEW

Lasky Staff

Scenario Writer

Twenty continuities now playing on Paramount and Artcraft programs. Among them: "The Plow Girl" (Mae Murray), "Seventeen" (Pickford-Huff), "Those Without Sin" (Blanche Sweet), "The Winning of Sally Temple" (Fannie Ward), "A Kiss for Susie" (Vivian Martin), "A School for Husbands" (Fannie Ward), "Rimrock Jones" (Wallace Reed Reid), "The Shuttle" (Constance Talmadge), "The Narrow Trail" (Wm. S. Hart), "Jules of the Strongheart" (George Beban).

GEORGE ELWOOD JENKS

Scenario Writer

Continuity for:

"SANDS OF SACRIFICE"
 "DOING HER BIT"
 "INDISCREET CORINNE"
 "BEARING HER CROSS"
 "BECAUSE OF THE WOMAN"

featuring Wm. Russell
 featuring Ruth Stonehouse
 featuring Olive Thomas
 featuring Margery Wilson
 featuring Jack Livingstone

Triangle Studios

Culver City, Cal.

Frederick A. Palmer

Film Fictionist

TRIANGLE—KEYSTONE

JOHN J. GLAVEY

Dramatic Editor Fox Film Co.

NOW AT LIBERTY

LOS ANGELES
 ATHLETIC CLUB

WILLIAM PARKER

Screen Author

Recent Releases:

"SOME BOY"—Fox
 "ANYTHING ONCE"—Bluebird.
 "THE WINGED MYSTERY"—Bluebird
 "THE SCARLET CAR"—Bluebird
 "A DAUGHTER OF JOAN"—American
 "REVENGE"—Metro

Permanent Address:
 6122 Salem Place
 Hollywood, Cal.

STARS OF THE SCREEN



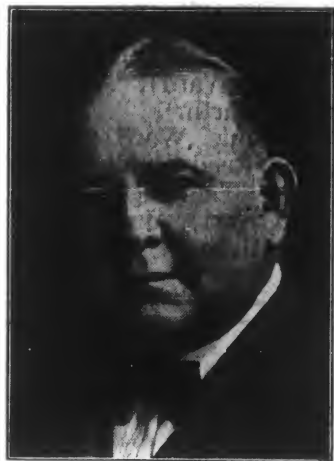
William Desmond

Leading Man

TRIANGLE

Last Releases
 "Paddy O'Hara"
 "Master of His Home"
 "Flying Colors"
 "Fighting Back"
 "A Southern Gentleman"

In Preparation:
 "A PRINCE FOR
 A NIGHT."



GEORGE HERNANDEZ

Character Leads

TRIANGLE FILM CORPORATION



A Happy New Year

TO EVERYBODY FROM

POLLY MORAN

Featured As CACTUS NELL

with
 Mack Sennett Paramount Comedies

Season 14-15-16-17-18-19

Twinkle, Twinkle, Two-a-Day,
 How I Miss You, Tho' Far Away;
 Still With Sennett and Doing Well,
 Yours Sincerely, Cactus Nell.

A CONSCIENCE IN THE CHORUS

A Story of the Broiler Room.

By THOS. J. GRAY.

Things were not so good with "The Girl with the Eye Tooth," a musical comedy that rehearsed twelve weeks and had now worked four. As Mildred de Verdon remarked, when fixing her lip rouge, "It's one of those shows that remind you of an attack of rheumatism—you can't tell how long it will last."

Mildred was a regular chorus girl. She was just as certain of playing on Broadway each season as the "Original English Pony Ballet." Every taxicab driver along Times Square had driven her over a hundred times, and she knew every John who ever tried to nod his way past the door tender at Bustanbody's Fox Trot Factory. She had taken a post graduate course in Broadway life.

"Overture" had been called by the second assistant stage manager, but it didn't make Mildred hurry any. She had been late so often she could make-up with one hand and put on a pair of stockings with the other.

She turned her head toward the girl next to her, who was hurrying as fast as she could, and said, lightly, "Hello Kate, are you afraid you won't make it, or do you think some of the Johns will miss you?" The girl she spoke to tried to smile as though she enjoyed it. But she didn't.

Mildred called everyone "Kate," but this particular member of the Broiler Squad answered to the plain name of Mary Mack. It was Mary's first season behind the electric bulbs, and she was not quite on to things. Mildred once said, "She must be a good girl, because she wears cotton stockings and rides on street cars."

Mary was still at that stage where she thought a chorus girl could really become a star over night, and that you didn't have to know the press agent to get your picture in the Sunday papers. Her only claim to fame was that she had seen Niagara Falls in the winter. As far as the Bright Light Trail was concerned, she was still in the kindergarten.

Mildred was anxious to keep up the conversation, so she threw a couple of curves over her left eye with her eyebrow pencil, and said, "Do you still walk fast every night when you come out of the stage door?"

"Yes, and maybe a little faster," said Mary, as she pinned the bodice of her gown so it would go up two inches higher than the producer of the show intended it should.

"Well, you'll never get yourself any gasoline chariots or sable furs doing that stuff," said Mildred, smilingly.

After the opening chorus, the girls had two quick changes which they made on the stage, so they did not get another chance to go upstairs and talk until the big comedy scene between the comedian and the comedienne, which ran anywhere from ten minutes to a half hour, all depending on how many laughs the comedienne got.

If the scene was going good for her, she'd string it out. When it went better for the comedian, she would cut it down to the cue for her song as quickly as she could.

Up in the dressing room, Mildred was just tapping a Murad on the make-up table, preparing to "sneak" a puff or two, when one of the stage boys knocked on the door and threw in a note to her. It was against the theatre's rules for the stagedoor-man to deliver notes "upstairs" while the show was on. But a half dollar in a stagedoor tender's hand will get as much action out of him as "Dixie" does in a vaudeville theatre.

Mildred opened the note. It was from Freddie Perkins. Freddie was a Broadway character. He knew the front and back name of every waiter from Narrowhead Inn to the Swellburn at Brighton. He sat in the front row at

every First Night and had never been known to laugh. His opinion was always sought by the ticket speculators in the lobby after the second act. If he said he liked the show, the speculators never bought any tickets for it. But Freddie had one good point. He was very rich. That wasn't his fault, though, as all the money was left to him. But he figured it out that it was his duty to spend it, so he did this duty nobly. His chief assistants were chorus girls, and they loved their work.

Mildred read the note. It said, "Want to meet you after the show. Get another girl. How about the new girl you said dressed next to you? Jack will be with me. Will send the car for you. Yours, Freddie."

Jack was a friend of Freddie. No one knew why, because no one liked him. He was a Wall street man and liked to tell about it to the Broadway Regular. He was as welcome as Battling Nelson would be on a Peace Mission.

Mary was seated sewing a rip in one of her costumes, which, in a dressing room is the surest sign for a "first time enter."

Mildred assumed a sort of soothing voice and said, "Wouldn't you like to go out on a little party some night, instead of making a quick break for the Bronx all the time?"

Mary kept right on sewing as she replied: "Those parties never amount to very much as far as I can find out."

"You ought to go out on a regular party," continued Mildred. "You know—class. Why, you'd have the time of your life. Say, a couple of nights at Wreckler's or Spealy's and you'd be ordering scrambled eggs and bacon at Hack's every morning for the next twenty years. How'd you like to try it?"

"Well," Mary said, "I might try it if some nice people invited me."

Mildred had to turn away quickly. But she saw a chance to mention the invitation and wanted to take advantage of it quickly, so she said, "How'd you like to go out with me tonight? I have an invitation from a couple of friends of mine. They're very nice people."

Mary hesitated. Mildred smiled and waited. "They are very nice people," she repeated.

"I'll let you know," Mary said, finally, "after the show."

"All right," Mildred sighed in a resigned voice, almost an injured tone. "I'll remind you of it later."

The assistant stage manager called the girls for the "Carrot Number" and as the girls encased themselves in huge pasteboard carrots, they softly said harsh things about the man who "doped out this darn prop."

The show went very well that night. "The Girl with an Eye-Tooth" had quite an audience. Of course, most were "Drug Store" or "Cigar Stand" customers, as the management of "The Girl," like all the other managers in town, were playing the cut-rate ticket thing very strongly. In fact, things were so slow around the regular box-office in town that the managements were seriously thinking of putting talking machines in the lobby to keep the treasurers awake.

On this particular night the audience that witnessed the "greatest musical comedy success in years," as the billboards said, were quite surprised to find it raining as they came out of the theatre.

Mildred de Verdon and Mary Mack were also quite surprised when they reached the stage door. They saw the heavy rain and felt the high, chilly wind. Mildred had been coaxing Mary to go along with her while they were taking off their make-up. Mary had refused. The rain gave Mildred an inspiration. She took Mary aside and said, "Now, listen, kid. You can't go all the way to the subway in the rain

Freddie is sending his car. It'll be here any minute. You can hop in. Come along with me. If you don't like our company, just let me know and we'll pile you up in the buggy and have Steve, the chauffeur, drive you home. How's that? No crowded street cars, no spoiled hat, no wet feet. What do you say?"

Before Mary could reply, a chauffeur stuck his head in the door and said: "Miss de Verdon." The doorman nodded to Mildred, who took Mary's arm and they both ran, dodging the rain, pell mell into a waiting machine. When the door was shut, Mary started to protest, but Mildred suppressed her and said, with a loud laugh, "You're starting to live at last, Kate."

Mildred skipped out lightly, helped Mary, took her by the arm opened the apartment house door, tripped lightly in the elevator and said, "Number 24." They arrived at Perkins' apartment and were met by the well-known Freddie, who introduced Jack Linton.

Jack immediately pulled his chair up beside Mary. Mary was introduced to the other people in the room—three couples. The men were the kind who are known in musical comedies as "men about town," and the girls were of the type who go to make life merry for the all night feederies. All three owed a lot to the fellows who invented peroxide and cosmetics. There was one of those music boxes in the room that play all the latest tunes just the way the composers of them didn't want them played. One of the party kept feeding it records while some did what might have been meant to be dancing, in the next room.

Freddie started opening wine. Jack seized a bottle and began to fill Mary's glass. Mary protested she'd rather have ginger ale. But Mildred told her that the gas in ginger ale was very bad and that a sip of wine wouldn't hurt anyone.

So Mary tried it. She had a whole glass of it, as Jack playfully put his hand under it and wouldn't let her take it away until she had finished. Mary coughingly protested as Jack refilled the glass. Mildred was too much taken up with Freddie to pay much attention to Mary. Mary was "seeing life." She was "out with a gang on a regular party." Mary didn't seem to enjoy it very much at first, but Jack kept reminding her that she was behind on her drink. Mary had had three glasses and things began to look differently. She was laughing loudly now at most anything that was said. She danced twice with Jack.

Everybody seemed to be having a good time. Freddie phoned downstairs for more "juice." Now and then the party broke into song. Mary had more wine. She was beyond the protesting stage now.

Mildred had been keeping up with the crowd on the drinks, but she was an old-timer and it took an awful lot of cork popping to make her start to waver.

Mary's condition worried her for a moment, but just then someone grabbed her for a one-step and she forgot about it, not to think about it again until the crowd started to break up. Jack said he'd take Mary home in his car. Mary's feet seemed to move all right, but her mind was skidding.

The party finally started to break up. Mildred declined Freddie's offer to see her home. She lived just around the corner and said she'd get a taxi downstairs, as it was easy to get an "owl cab" in that neighborhood. Jack and Mary got on the elevator a trip ahead of Mildred. As she got to the curb, she heard Jack instruct his chauffeur to drive to a certain place that Mildred had known by reputation. The name of it gave her a start. Like a flash, she thought of Mary and the wine. She made up her mind, quickly. A passing taxi hailed her. She motioned him to stop. He did so just as Jack's car swung around the corner. "Where to?" said the driver. "Follow that car," said Mildred, with a wave of the arm like a regular motion picture heroine, "and keep close to it."

The place Jack's car headed for was a questionable resort, frequented by the well-to-do sports, on an uptown side street. It was about four a.m. now, and a milk wagon rattled past them at every other crossing. Jack's car turned in the side street. The taxi was right behind it. They stopped in front of the place. Its sign, "Restaurant and Hotel," showed up dimly over a half-lighted doorway. Jack got out just as Mildred's taxi drove up to the curb. He was speaking to Mary in a soothing tone. Mary got out of the machine and blinked at the air. She had just started to go in the door when Mildred rushed over and seized her by the arm. "Here, here, wait a minute, kid. Where are you going?" Mildred said.

"Er—er—hello, Mildred," Mary answered in a sort of dazed way. Jack turned quickly, saw Mildred and said in a very much surprised tone of voice, "Why, Mildred, glad to see you. We were just going in to have one more little drink before we went home. Won't you join us?"

"Yesh, come on in, Mildred," gurgled Mary.

"No, you're not, old boy," Mildred said in a voice that Jack had not remembered ever hearing Mildred use before, and then turning to Mary—"And you're not, either, chicken. You're going right in that taxi I have waiting. Come on now, vamp!" As she made this last remark, she pulled Mary from Jack's arm and started her towards the waiting taxi.

"What do you mean, Mildred?" Jack asked loudly, a swaggering anger backed up by the courage that alcohol freely gives, made him brave. "Just what do you mean?" Mildred pushed the surprised Mary into the taxi, jumped in herself and said, "You know what I mean, and if you want anyone to go in this joint for a little drink, you know where you can get them. I took this kid out with me tonight. It's her first party, at least, that's what they call them, and she's going home to her folks just the way she came out. You get me, Mr. Stevenson? I don't know if it's a headache I have or the thing they call conscience, but at any rate she's not going with you, old boy. Driver, drive us towards the Bronx. I'll tell you when to stop."

"Yes, ma'am," answered the driver, as the taxi engine started to sputter. Mildred gave the surprised Jack a sweet look and said, "Good night, Mr. Linton. I enjoyed your party so much. When you have another be sure you forget to invite me." Then she slammed the door of the cab and they rattled off.

When she got away from the street, she had the driver stop at an all-night lunch room and had Mary take two cups of black coffee. The air and the coffee made Mary's mind clearer. Mildred could tell because Mary started to cry. Between sobs she told Mildred her Bronx address.

It was a long drive and da-break was spreading pretty rapidly. When they arrived at the house, Mary gave Mildred her latchkey to stick in the door, before she said good night, and went upstairs to the flat of the Mack family.

Mildred climbed back into the taxi wearily and said, "Home, James. The Mentricks Hotel, you know."

They arrived at the hotel. Mildred looked at the taxi clock. It read \$13.40. She only had thirteen fifty with her. She gave it to the driver. Then she walked wearily in the doorway, got her key from the clerk and went up to her room. She sat on the bed for a minute, looked over her dressing table at a small framed picture of herself as she looked when she first came to New York to go on the stage. With a jerk of her head she got up and walked over to put her silver meshbag on the table. It was open. She hadn't closed it after paying the taxi driver. As she gazed at the empty bag, she said, in a very audible whisper, "Gee, I'm stealing stuff that belongs to the Salvation Army. It's bad enough for an old-time chorus girl like me to admit I have a conscience, but me paying a taxi driver \$13.50!"

STARS OF THE SCREEN

**WILLIAM V.
MONG.
·ACTING·**

**·TRIANGLE·
CULVER CITY**



ROBERT M^cKIM

“The Meanest Man In The World”

PLAYING “HEAVIES” WITH

THOS. H. INCE’S ARTCRAFT-PARAMOUNT

STARS OF THE SCREEN



FRANK KEENAN

Offers

to his thousands of friends throughout the world his deepest gratitude for their loyalty and his heartfelt good wishes to them for the coming year.

**Bill Shakespeare Could Describe
The Performance**

OF

**Clara
Williams**

IN

“CARMEN OF THE KLONDIKE”

BUT JUST NOW HE IS UNAVAILABLE

**ALL WE CAN DO IS
LOOK AT HER AND GASP**

“SHE’S WONDERFUL!!”

STARS OF THE SCREEN

Julian Eltinge

**THE WORLD'S
FOREMOST IMPERSONATOR
OF THE FAIR SEX**



Wishes To Acknowledge With Thanks

the letters of encouragement and congratulations received from the movie exhibitors throughout the country on his Lasky-Paramount pictures.

STARS OF THE SCREEN

WILLIAM S. HART**ARTCRAFT****GEORGE CHESEBROUGH**

LEADING MAN TRIANGLE

**NEW YEAR'S GREETINGS TO
MY FRIENDS****Lewis J. Cody****With MAE MURRAY****Direction ROBERT LEONARD****Super Blue Bird**

STARS OF THE SCREEN

DOROTHY DALTON

—IN—



PARAMOUNT PICTURES

Personal Direction **THOS. H. INCE**

STARS OF THE SCREEN



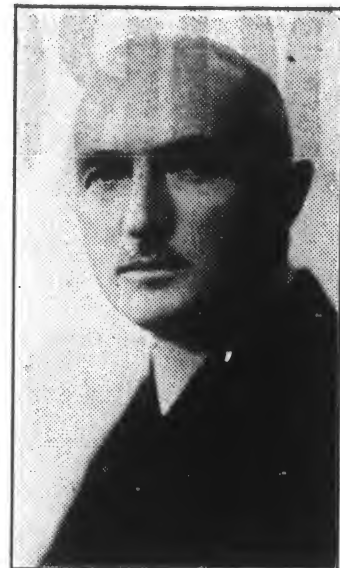
FRANK A. KEENEY

Will Shortly Present

The Lady Beautiful of the Screen

CATHERINE
ALVERT

The Girl With the Wonderful Eyes

In Superior Feature Photoplays
From the Latest Stories and
Dramatic Successes

A HAPPY NEW YEAR TO ALL

General Offices at 1493 Broadway

General Representative

- - - - -

RAY C. OWENS

HARRY GRIBBON

FEATURED IN

TRIANGLE-
KEYSTONE
COMEDIES

DIRECTED BY

REGGIE MORRIS

STARS OF THE SCREEN



“FATTY”

(ROSCOE)

ARBUCKLE

**A
HAPPY
NEW YEAR
TO ALL
MY FRIENDS
AND
EVERYBODY**

**“Fatty” Arbuckle
Comedy Company
Long Beach, California**

STARS OF THE SCREEN



Al St. John

Season's
Greetings

from

Al
**St.
John**

and

BUSTER
Keaton

"Fatty" Arbuckle
Comedies



Buster Keaton

TEXAS GUINAN

LEADING WOMAN

**TRIANGLE FILM
CORPORATION**

Culver City, Cal.

HARRY DEPP

NOW PLAYING IN

**TRIANGLE-
KEYSTONE
COMEDIES**

New Year's Greetings to My Friends

BILLY FRANEY

COMEDIAN

TRIANGLE-KEYSTONE

STARS OF THE SCREEN

ROY STEWART



What the Critics Think:

"VARIETY"

A real Westerner who can both ride and act.

"WID'S"

Ideal type for Western hero; finished actor.

"NEWS"

A cowboy star who does not over act.

"TRADE REVIEW"

Versatile actor, excellent horseman, and typical Westerner.

"TELEGRAPH"

Work shows real thought and familiarity with Western life.

"WORLD"

Finished acting and manliness combine to make him ideal Western hero.

Last Release: "One Shot Ross"

Studio Address:—Triangle, Culver City, Cal.

STARS OF THE SCREEN

NORMA TALMADGE

Wishes

Everyone In The World

A Prosperous New Year



**CHARLES
G U N N**

TRIANGLE STUDIO

Culver City, Cal.

Harry Carey

STAR

Jack Ford

DIRECTOR

GREETINGS

Producing Carey Western Features

Universal City

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR
To the screen what he was to the stage



RICHARD STANTON

In New York directing feature films for William Fox.

Current Release: "THE SPY"

A HAPPY NEW YEAR

BOBBIE VERNON

CHRISTIE COMEDIES



DUSTIN FARNUM

SEASON'S GREETINGS!

From Los Angeles

FRANKLYN FARNUM

UNIVERSAL STAR

LATEST RELEASES—

"AT IT AGAIN"
"THE SCARLET CAR"

IN PRODUCTION—

"BREESE BOLTON BLOWS IN"

OTHER RELEASES—

"ANYTHING ONCE"
"THE WINGED MYSTERY"

All Five-Reel Bluebirds

(Hello and Greetings of the Season
to All My Friends)



JACK CURTIS

Triangle Film Corp.

Yuletide Greetings
To My Friends

VICTOR MOORE, Sr.

AND

Mrs. VICTOR MOORE

(Emma Littlefield)

AND

LITTLE VICTOR MOORE, Jr.

AND

VERY LITTLE ORA MOORE

(Aged One Month)

Extend Season's Greetings To All.
Will Be Back in Vaudeville Soon.
Watch for Another Novelty

728

GREETINGS

HARRY WILLIAMS

Still Moving in the Movies

**JOSEPH
DE GRASSE**

DIRECTOR

Address

Motion Picture Directors' Association

Alexandria Hotel

Los Angeles, Cal.

**ALBERT
GLASSMIRE**

Director of Production

**TRIANGLE
KEYSTONE
COMEDIES**

Los Angeles



Happy New Year
to All My Friends

**Fritz
Schade**

"Keystone Fritz"

Cute—Clever—Nifty

**HERBERT
RAWLINSON**

Extends the Compliments
of the Season

FUTURE FILM CONDITIONS

The best indications of future prospects for the picture industry are present and past developments. There has been a steady advance all along the line in every department and there is no reason to suppose that this advancement will not continue, for there is virtually no limit to the possibilities.

The film has now reached apparently the perfection of cinema art—we have the most perfect pictures in technical respects that have ever been made and at a cursory glance it would be difficult to see how they could be improved upon. The greatest writers and the greatest actors have written for and played in the films. The methods of production and distribution as well as of exhibiting are seemingly ideal—with a fair degree of efficiency exemplified in the cost. This cost, however, bids fair to be increased materially by the addition of taxes and the advanced price of all the material that goes into the making of pictures and there is no indication that in the future, at least until the war is ended and the period of reconstruction past, there will be any lessening of the burden in this respect. However, this need not be regarded as a fatality by any means. There is every reason, on the other hand, to believe that the people will be educated to pay more to witness pictures within reasonable limits, for they will still remain the cheapest entertainment possible. Furthermore, salaries and wages are advancing with the cost of living and of amusements so that, after all, it is six of one and a half-dozen of the other.

Considered artistically the prospects are that in the days or years to come we shall have the perfected color photography which will enable producers to present dramas in the natural tints. Some really promising examples of this are already being developed, but the end is not yet.

Follows the natural concomitant of this development—plastic effect in photography. Motion pictures are at present in what may be termed a second dimensional stage. They have length and breadth, but no thickness. The time is coming when the effect upon the screen will be of actual depth and rotundity, not only a stereoscopic, but an actual life-like appearance will be imparted.

There remains the vocal element. That is the only essential that will be lacking, providing the other effects are secured. Talking pictures have never been a success, but it is not so long since that an inventor believed he had discovered a means of photographing sound at the same time the film was exposed, which would provide absolute synchronization and if it worked as he declared it would, the sounds of the voice and of other kinds would be given forth by electrical means in full and natural volume.

These things accomplished, there would seem little remaining to make pictures the nearest approach of life that could be conceived, in a mere reflection upon a white screen.

The financial side of the question is a more complicated one—in the beginning it has been indicated that there would be increased cost to contend with. Will the salaries of stars continue to be as high as at the present time? This much-mooted question is one that apparently time alone can answer. If the public continues to demand certain players and producers continue to bid for their services, then salaries will continue to reach into big figures. Present-day stars will go down in the years to come, naturally, but others will arise. Perhaps by that time the public will have ceased to be so insistent upon players and demand more in the way of plays. If that is the case, then there will be a decrease in star salaries. Meantime, the player is worth what he can earn. It is the law of supply and demand, simply.

Admission prices, as already indicated, will undoubtedly be raised. The increasing excellence of pictures demands it even if there were no economic reasons therefor. The pictures, in short, are worth more—as much more in proportion as is the five-reeler of today opposed to the three-reeler of yesterday. But there must be a limit—the ideal price would seem to be a quarter—with a gradation down to 15 cents. It is a rare production, indeed, that should demand more than that. There are cases, however, where first-run houses, providing excellent musical programs in addition to the screen entertainment, are legitimately entitled to charge 50 or 60 cents for their best seats.

The day of the \$2 picture was brief—it is unlikely to come again. The ideal picture length is five to six reels. Seven are too many, except in extraordinary cases. And it is unreasonable to expect the public to pay a large price for a small show—no matter what the quality. It would be difficult to find a more splendid program than that provided by the Rialto or Strand in New York—yet their top prices are 60 cents; they would do small business at \$1, much less \$2.

Distribution is a problem that is divided in three ways—the program, the open market and the state right methods. The first has been tried out and dropped after a successful regime by the biggest of all the program companies, Famous Players-Lasky. Their new star series selecting booking plan, by which the exhibitor books a series of pictures with certain stars for six months ahead if he so desires, but is not compelled to take a regular program, is working out to all appearances wonderfully well. But there must be real stars for such a plan—and it isn't everyone who has them.

Other concerns on the open market with a fine array of plays and players seem to be finding a genuine place. Still others remain with the program and are getting a good share of business. Many pictures are released on an independent basis and the state right market is flourishing. But

there is always the danger in this method of irresponsible producers and inexperienced buyers injuring not only themselves but the industry.

The probability is that some such method as the open market, with modifications, will prevail in time to come. The exhibitor is growing in importance and quality every day. It is improbable that he will for long be satisfied to remain tied to any program which limits his discretionary powers. Meantime, the program is advantageous perhaps for the less experienced showman in the remoter districts. But even he is being educated constantly and will soon outgrow his swaddling clothes.

Certain it is that the offensive picture, morally speaking, is doomed. This will automatically do away with the censorship evil, which is even now moribund. The present picture is adjudged with a fair degree of accuracy by the National Board of Review and the State censor will gradually disappear as a useless appendage.

Organization and co-operation—these two words sound the keynote of further development for the picture industry. They are coming to be regarded as essential—these two methods by which mankind band together for greater benefit—to any definite progress. Efficiency—much hated word—is, nevertheless, essential to business success. And efficiency is the result of co-operation and organization.

The future of pictures is assured. That saying is becoming as hackneyed as its predecessor, "the business is in its infancy." Yet it is true. The future is assured if those engaged in the industry will do their part, will play fair with one another and the public. The solidity of great film organizations now in the field to stay—organizations such as Paramount, Arctcraft, Select, Goldwyn, Pathe, Metro, Triangle, Fox, McClure, World, Mutual, Universal, etc.—forms the bulwark of the business. They are solidly entrenched—nothing can permanently shake them from their solid foundations. And it is to them and others which may arise that we must look for the future. Experience has taught them what to avoid and will continue to guide them.

Jolo.

THE OPEN MARKET.

By JACOB WILK.

There seems to be no discussion about the open market's merits, everyone admits it is the ideal method of distribution, so it is appropriate to ask why have there been so many failures in connection with producers and productions for the open market.

From a publicity angle many pictures handled through the open market have been successful, but the pictures themselves have been of such inferior quality that no amount of expert handling could make them successful from a box office point of view. They have been shown once or twice in a city and then they have been shelved forever, a loss to everyone concerned except the actors and the Eastman Company.

Then there are the big features that have been the magnets for crowded houses wherever they have been shown. They have represented a combination of publicity and merit and the producers have seen their profits rolling in at such a rapid rate that they promptly started making another picture for the open market, but the public didn't break down any doors for the next picture and the easily-discouraged producer said there is nothing in the open market and stopped then and there. Their success was too easy the first time, they thought it was a cinch and though they struck oil the first time, they did not analyze the cause of their success. They worked like too many film people do—in a haphazard way. They stumbled on the success. In other words they were lucky, and their luck did not hold. Why couldn't they study conditions and find out what is wanted, instead of shooting wildly, hoping to put it over?

Examples crowd upon those who know of fortunes literally kicked away by companies not realizing the possibilities of the open market. A respectable list could be made of the producers who rejected "Rebecca of Sunnybrook Farm," they couldn't see it as a picture. Now they are telling themselves what a mistake they made. One producer could have bought all the rights for a third the Arctcraft paid six months before they arranged for them, but he had as little appreciation of the box office value of the title as his colleagues who could not see it as a picture.

State rights or open market means the same. The terms are synonymous. Every big success that comes into the open market merely serves to encourage those who have faith in the intimate working out of some order from the chaos that now exists in the field. Every big picture that falls down merely makes it harder for those who have faith, for they know that some buyer has been hurt, either badly or put out of business entirely. During the past year one of the well-known film exchanges in Minneapolis closed down largely because it bought a feature that failed everywhere it was shown, entailing such a heavy loss that the company backers decided to discontinue. While this exchange was taken off the list there was another ready to step into its place. That was fortunate, for this does not always occur.

The success of "The Birth of a Nation" and "Where Are My Children?" gave the O. M. a lease of life when everyone felt that there was no hope for big pictures other than those usable on a program. These two pictures encouraged a flock of imitations, and the productions were met with varying success, but they made it finally clear to producers that they didn't have to depend on programs alone as a means of distribution.

Paramount is preparing a special advertising campaign for "The Son of Democracy," and will present Mr. Chaplin's work in ten two-reel chapters, each a complete story, one chapter to be released each week.

R. CECIL SMITH

STAFF WRITER

THOS. H. INCE, Inc.

Recent Releases

"FREE AND EQUAL"—States Rights
 "MASTER OF HIS HOME"—Triangle
 "MADCAP MADGE"—Triangle
 "FLYING COLORS"—Triangle

"SUDDEN GENTLEMAN"—Triangle
 "MATERNAL SPARK"—Triangle
 "LITTLE REFORMER"—Triangle
 "THE PAWN"—Ince Feature

CULVER CITY

CALIFORNIA

**Greetings
To the Exhibitors
From**

FOX FILM CORPORATION

AND

SUNSHINE COMEDIES, Inc.

WILLIAM FOX

Pres. Fox Film Corporation

HENRY LEHRMAN

**Vice-Pres. and Gen. Producer
Sunshine Comedies, Inc.**

TRIANGLE SERVICE TRIANGLE

NEVER was a word more abused—and misused. Every quack who has had anything to sell, from thumb tacks to automobiles, has employed that word "SERVICE" in some form or other.

In the film business service means a whole lot. It means first—picture quality, measured by the power of a production to fill a theatre; second—it means the proper delivery of film, and third—it means cooperation in connection with exhibitors' aids, publicity and especially systematic, fair and square methods of doing business.

The Triangle code defines service as "SATISFACTION"—pure and simple.

If the above is true, let's apply it to Triangle and see where we come out.

Triangle is buying the best stories that are available, realizing that a good story is the foundation of a good picture. This is the one element of a successful picture that cannot be eliminated.

Triangle is producing its pictures at the best equipped studios in the world where every facility is available to insure high quality production. These studios are efficient manufacturing establishments, where waste is eliminated and every possible economy practiced. The entire cost of a production always appears on the screen.

Here is what S. L. Rothapfel of the Rialto Theatre, New York, has to say about Triangle productions: "It gives me much pleasure to inform you that we

SERVICE

have selected for the week of December second 'Until They Get Me.' My staff also reports that they have looked at five other Triangle pictures ('Fanatics,' 'Learnin' of Jim Benton,' 'Because of a Woman,' 'The Maternal Spark' and 'Without Honor'), and find them very satisfactory. I can assure you you will have our every support. Keep up the good work."

Triangle has recently established a Traffic Department, whose sole duty it is to see that every Triangle exhibitor secures his film regularly and promptly and that it is shipped to him over the shortest route and at the least expense. This is just another little evidence of our desire to give service plus.

Triangle exchanges are operated by men who know picture quality, who can advise exhibitors as to the best methods of promoting pictures, and who fully realize that every exhibitor with whom they do business must receive fair, square and courteous treatment. This is the unalterable policy of Triangle.

There is nothing revolutionary about Triangle. We have no wonderful red fire announcements to make to exhibitors. We are simply doing business in the most business-like way, with all of our cards on the table.


Does this method of doing business interest you?

TRIANGLE DISTRIBUTING CORPORATION

S. A. LYNCH President	E. W. LYNCH Vice-President	1457 BROADWAY, NEW YORK	FRED KENT Treasurer
--------------------------	-------------------------------	-------------------------	------------------------

Y. F. FREEMAN
General Manager

TRIANGLE TRIANGLE



CARLE E. CARLTON
PRESENTS

LILLIAN WALKER

BY ARRANGEMENT WITH LESTER PARK

IN DAVID GRAHAM PHILLIPS
GREATEST STORY

**THE GRAIN
of
DUST**

DIRECTED BY HARRY REVER

PRODUCED BY OGDEN PHILLIPS

ALL RIGHTS CONTROLLED BY

REST PICTURES

TIMES BLDG. NEW YORK

STATE RIGHTS

THE MAGIC VALUE OF THIS PICTURE WILL CAUSE ALL LIVE EXHIBITORS TO DEMAND IMMEDIATE BOOKING—ACT QUICK

EXHIBITORS

TO MAKE MONEY UNDER PRESENT CONDITIONS YOU MUST DEMAND AN ATTRACTION WITH A MAGIC BOX OFFICE VALUE—

KLEVER KOMEDIES

Victor Moore Wishes Exhibitors and His Fans A Happy New Year



—more than that—

Victor Moore puts Good Cheer in their hearts *every way* in the year

His Klever Komedies *clinch* the idea of *quality* that *Paramount Pictures create*.

Run comedies that compare favorably with your features.

—that means KLEVER KOMEDIES

“The Comedies with a story”

Open booking all Paramount Exchanges

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by ROSS FISH, LIMITED, 37 Yonge St., Toronto, Canada

Paramount Pictures



The Reason!!!

**We Do Not Handle Productions That
Do Not Make Money**

**IF WE CANNOT BE OF SERVICE
WE WILL TELL YOU SO**

HILLER & WILK, Inc.

**SELLING AGENTS
for Photoplays of
Magnitude and Quality**

912 LONGACRE BUILDING, NEW YORK CITY

**We Have Recently Sold the World's Rights
for the Following Productions:**

**"THE CO-RESPONDENT," "THE ZEPPELIN'S
LAST RAID," "A MORMON MAID," "THOSE
WHO PAY," "THE ECLIPSE."**

**We Have Negotiated the Sales on State
Rights for the Following Box Office
Winners:**

**"THE WHIP," "RAFFLES, THE AMATEUR
CRACKSMAN," "WHERE ARE MY CHIL-
DREN," "CIVILIZATION," "TWENTY
THOUSAND LEAGUES UNDER THE SEA,"
W. S. HART IN "THE COLD DECK," "THE
WRATH OF THE GODS," "THE BATTLE OF
GETTYSBURG," and many others.**

RIALTO

"TEMPLE OF THE MOTION PICTURE"

BROADWAY at 42ND ST.

RIVOLI

"TRIUMPH OF THE MOTION PICTURE"

BROADWAY at 49TH ST.

Direction of S. L. ROTHAPFEL

TO ALL OUR FRIENDS

Whose kindly support during the past year has made

THE RIALTO

the most popular place of amusement in New York City.

A
N
D

On whose continued patronage we shall depend in developing at

THE RIVOLI

an entertainment of equally universal popularity.

THE MANAGEMENT OF BOTH THEATRES EXTENDS
THE HEARTIEST OF HOLIDAY GREETINGS

A NATIONAL INSTITUTION

The Strand

Broadway at 47th. Str.

Harold Edel
Managing Director

Greetings 1917-18

May the recollections of the happy hours spent at the Strand be but a reminder of the many big things we have to offer you during the Glad New Year

The Strand

WEEK DECEMBER 30
GOLDWYN PICTURES PRESENT
MARY GARDEN

IN
"THAIS"

THE AMERICAN MILITARY RELIEF ASSOCIATION

Desires to Express Its

THANKS AND APPRECIATION
to

RAYMOND HITCHCOCK
ERNEST TRUEX
JOSEPH SANTLEY
CHARLES GRAPEWIN
JOSEPHINE HARRIMAN

For their patriotic co-operation in tendering their services in the production of

TITAN COMEDIES

PRODUCED BY

Titan Pictures Corporation

FREDERICK RUSSELL CLARK, President
CENTURY BUILDING CHICAGO

-And now comes out of the West-



Gordon Griffith
as *TARZAN the Boy*



Elmo Lincoln
as *"TARZAN"*



Enid Markey
as *Jane Porter*



True Boardman
as *Lord Greystoke*



Kathleen Kirkham
as *Lady Alice*



Colin Kenny
as *William Greystoke*



Bessie Loner
as *Ann*



Thomas Jefferson
as *Professor Porter*



George French
as *Binns*

COMING
A stupendous half-million
dollar production of
Edgar Rice Burroughs'
marvelous story
"TARZAN OF THE APES"
The most unique,
fascinating, sensational
story ever screened.
Hundreds of thousands
of books and the syndi-
cating of this story in
thousands of newspapers
has given it a greater
popularity than any
modern book.
**A PERFECTLY BALANCED
ALL STAR CAST**
Preview at an early date

Produced under direction
of
Scott Sidney
for

THE NATIONAL FILM CORPORATION of AMERICA

Harry M. Fowler,
Photographer

William Parsons Pres.
Santa Monica & Gower
Los Angeles, Cal.

Martin J. Doner
Art Director

THE STATE RIGHT MATTER

By JOSEPH F. LEE.

The state right market is in a deplorable condition at present, due to many causes. Just where and upon whom to place the blame is open to discussion.

The state right operator's first profit is in his buy, and if he oversells himself his only chance of getting even is to sting or "gyp" his exhibitors. In glowing terms he tells his clients about the wonderful box office value, etc., and books at an excessive price the feature for which he paid an exorbitant rate.

The exhibitor paying the high rental is forced to spend additional money for extra advertising, bill-posting and other items, and after the total cost is figured up the theatre, in nine cases out of ten, is lucky to break even, and in some cases a loss. As a result, when the next man offers the exhibitor a state right attraction which he claims will break all records, the exhibitor remembers his previous experience at a big rental and additional overhead and passes it up.

The Broadway, New York, run designed to impress the exhibitor, is like a peep behind the scenes of a small-time vaudeville house when the actor explains to the stage manager how he knocked 'em off the seats in New York. The stage manager listens and points to a sign, which reads: "Don't tell us what you did at Keith's; make good here." The exhibitor is much more concerned in what a feature has done in a town or city near-by than what it did on the Great White Way, thousands of miles distant, where custom and habits are different.

The open market producers are led to believe the quickest road to fortune is via the state right route. Alluring ads appear, offering features costing "half a million" or more, quoting territory at \$50,000 or even \$100,000 as bait. It is quite true some sales have been made at these figures to what film men call "suckers," but such buyers have been stung so hard there is very little chance of any state right producer continuing to do business on such a basis. Here is a letter offering a state right feature for New England along these lines. I quote an extract from the epistle: "For the six New England states the price is \$35,000, subject to prior sale, with the reserve right and option of raising the price." I will wager the entire production did not cost \$30,000. It has no star and that the gross in rentals would not exceed \$10,000. Add to this \$2,000 for overhead. If an exchange or state right operator paid \$4,000 for it for New England he would make a profit of 50 per cent., to which he is entitled, as it would take him about a year to get that profit out of his investment. If the producer sold New England for \$4,000 he would make a handsome profit after disposing of the world's rights on that basis.

It is safe to say this \$35,000 feature is still open for New England, and unless a greatly marked down sale happens the owner will have it on his hands for some time.

Proper advertising is a valuable and much overlooked point in state right exploitation, and should be handled by men who know values.

A manufacturer entering the state right field expecting to succeed on the lines of 520 per cent. Miller, or to become a millionaire over night, will be sadly disappointed. He must contend with local censorship. Then the

foreign market is all shot to pieces, with uncertain shipping conditions.

With few exceptions a state right picture sells its entire territory. Sixty-five per cent. of it is a fair average to estimate.

Many changes are prophesied, as usual, in the picture industry the coming year. Some one may produce features to exploit on a sensible basis—this is, offer his goods at a figure which will net him a reasonable profit so the territorial buyer can offer them at a fair rental price to the exhibitor and everybody can make

a profit. Perhaps they will cease offering discarded features which were not up to program standard and then foisted on the state right market. A feature offered on a state right basis must be far above the program standard in quality and merit to find a ready market. The territorial buyer knows values and will readily pay a fair price and on a cash basis.

Many have tried to scale the country on a percentage basis, but it is difficult to get any two people to agree on a standard percentage.

SELECT  PICTURES

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE in "THE HONEYMOON"

By E. LLOYD SHELTON

Directed by Charles Giblin

This smart comedy is Constance Talmadge's second Select Picture—following her smashing success in "SCANDAL!"
A Honeymoon with a chorus-girl hang-over Do you get the idea?



Larry Fox and Constance Talmadge in "The Honeymoon,"
Niagara Falls in the Background.

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

DISTRIBUTED BY
SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

'FILMS' BIGGEST LAUGH

BY VINCENT BRYAN.

Before printed and developed film is a long, drawn-out piece of celluloid, with a dull finish.

This is also true of a great deal of film after it has been printed and developed.

According to most writers on the subject, the film business constantly grows larger, but never older.

Since motion pictures were first projected on a screen through a strip of celluloid right up to the present moment we have been assured by these writers that "the business is still in its infancy."

Like all infants, film does unexpected things.

Some film is intended to make you cry, but instead it makes you laugh;

and then again other film is intended to make you laugh.

The only "sure-fire" laugh connected with the film business is the censor. If you had a film offering entitled "Vice Versa" you would not be allowed to exhibit it in Chicago, Philadelphia, or many other centers of learning. The censor would read the title, "Vice Versa," and thinking it was the story of the life of a song writer he would blushing apply to the nearest judge for an injunction against its exhibition and sic the vice squad onto its producer.

In the early June pea, that the censor fondly refers to as his brain, the principal idea seems to be that film producers are a bunch of vicious, depraved chumps, who spend large sums of money in an endeavor to put themselves out of business by making productions that no decent person will patronize.

The press, clergy and public of many of our large cities have shown their "depravity" by highly commending productions like David Mark Griffith's "Birth of a Nation," which the censor condemned.

Great men in all walks of life, both here and in Europe, have acclaimed Griffith's wonderful work as a "highly educational," "inspiring spectacle"; "a screen classic," "a marvelous production." Most of the critics ran out of adjectives in sounding their praises, and yet the vandals who wanted to mutilate this masterpiece still hold office as censors in many American cities.

Imagine pinheads like these daring to try to edit the work of master craftsmen like David Griffith, William Brady, the De Milles, Thomas Ince or Lois Weber, or to pass judgment on the humor of a Sennett, a Fairbanks or a Chaplin!

Paradoxical as it may seem, the censor is the funniest thing connected with the film business. If he had a sense of humor he couldn't be a censor, because he'd realize his blunders and laugh himself out of a job.

Besides the laughs provided by the censor there are many funny films, but the demand for laughter still exceeds the supply.

So excellent an authority on tragedy and comedy as Wilton Lackaye, one of the greatest actors and brightest wits on earth, in discussing laughter and tears, said: "It is far easier to evoke tears from an audience than it is to provoke laughter. A simple onion will move strong men to tears and make light-hearted children weep, but nature never produced a vegetable that will make people laugh."

This may have been true before motion pictures were perfected, but not since.

In a "Keystone" comedy I have seen an over-ripe tomato traveling at great speed, miss its destination, strike the wrong man and bring roars of laughter from a crowded house.

Charlie Chaplin, in "The Count," made a watermelon a prime factor in producing paroxysms of mirth, and a lowly banana peel has made millions of jaded folk scream with laughter by getting between Roscoe Arbuckle and the ground. The simple, open-faced pumpkin pie, the plebian baked bean, the juicy dill pickle, the mussy cantaloupe have all been wonderful laugh-makers under the skilled direction of Mack Sennett. And even the lowly lemon, when eaten in the presence of a German brass band, has brought many a grin to faces to which a smile was a strange experience.

Henry Lehrman, another famous laugh producer, could probably tell you the mirth-making values of every fruit or vegetable ever grown, for he has used them all at some time or other in his strenuous business of getting laughs.

Notwithstanding the rank of the lachrymose onion as an emotional actor, the exigencies of screen humor have often caused this tearful vegetable to play comedy parts, although you will find more comedians who are "onions" than onions which are comedians.

Film acting, like politics, makes strange bed-fellows. If you have ever worked in a western screen drama, with a bunch of Mexican extra people, you will recognize at once how true this is.

I can't get any more "film" in this magazine. This line is like the Mexicans I just mentioned, but some cameraman will get it.

Please note that this article about film is like the film itself—long, drawn out and with a dulle finish! This is true art!

SELECT  PICTURES

JOSEPH M. SCHENCK presents

NORMA TALMADGE

in "GHOSTS OF YESTERDAY"

Adapted by Mildred Considine from the Play "Two Women"

By RUPERT HUGHES

Directed by Charles Miller

Norma Talmadge, supported by an exceptional cast, scores magnificently in this production, the sumptuous richness of which far surpasses any of her former offerings.



Norma Talmadge and Eugene O'Brien in a scene from "Ghosts of Yesterday."

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

THE PICTURE INDUSTRY

By GUY PRICE.

Los Angeles, Dec. 20. The other day a friend of mine, a thorough business man who has concentrated so much on his work that he was admittedly narrow minded, dropped in for a visit.

"I'm going to broaden up a bit," he said. "Traveling around to see and do other things than I have been accustomed to. They told me back

home that all they had out here was the movies. That right?"

I spent the afternoon with my friend and the whole of the next day and at the conclusion of our jaunt around Los Angeles he remarked:

"Say, you know when I went to a picture show before I never took the time to realize there was such a thing as a motion picture industry. Why,

man, it's one of the biggest things in the country."

The experience of my friend would be indeed strange to one who has not tried to comprehend the magnitude of the picture industry. If you are a film fan you have, without a doubt, read something of how the pictures are made and the press agented eccentricities of your favorite star. But that is nothing. Even those who are most vitally interested in motion picture production are often compelled to pause in their work and gasp at the enormity of the film business.

The expert statistician at the industrial bureau in Los Angeles and his corps of assistants armed with rapid fire adding machines are even unable to keep up with the growth of the motion picture industry.

They are overwhelmed with the ever increasing amount of money expended, and staggered by the ever growing payrolls. They are so hopelessly behind in their efforts to furnish exact data on film work that all they attempt to do is make estimates.

There were some who imagined that the war would puncture the ascending balloon of prosperity in film production. But they lost all fear.

The afternoon and day that I spent with my friend from the east was entirely devoted to visiting studios in and around Los Angeles. I made it a point that he should see everyone and compiled the following list:

Arizona Film Co., Balboa Amusement Producing Co., Bernstein Film Productions, Bosworth, Inc., Charlie Chaplin Co., Christie Film Co., Clune Film Producing Co., Continental Film Co., Diando Film Corp., E. and R. Jungle Film Co., Essanay Film Co., Famous Players-Lasky Corp., William Fox Studios, Hearst-Pathe News, David Horsley Motion Picture Co., two Thomas H. Ince studios, Keystone Film Co., Lasalida Films Incorporated, La Salle Film Co., Jesse L. Lasky Feature Play Co., Henry Lehrman Master Comedies, L-Ko Moving Picture Co., Majestic Motion Picture Co., Oliver Morosco Photoplay Co., National Film Corp., Nevada Motion Picture Corp., Paralta Plays, Inc., Rolin Film, Inc., Selig Polyscope Co., Mack Sennett Film Corp., Sierra Photoplays, Inc., Sunshine Comedies, three Triangle studios, Universal Film Co., Vitagraph Film Mfg. Co., Vogue Films, Inc., Lois Weber Productions, Yorke-Metro Film Co.

And Los Angeles is not the only place where the picture industry thrives!

The estimate made by the statistician, and he is as conservative as statisticians generally are, is that \$10,000,000 is spent by the picture producers in Los Angeles every year.

He estimated the number of persons employed as between 10,000 and 12,000.

Probably if the statistician were at a distance he would be able to make this estimate more accurate, but being right in the midst he cannot comprehend it as a solidified whole. He has no perspective.

Only a few years ago the only picture studios were a few hastily constructed shacks on a corner lot somewhere. Now the city is dotted with big concrete walled plants equipped with every imaginable contrivance and facility.

A few years ago the only picture actors were a few nondescripts. Now the greatest stars in the theatrical world have appeared and are appearing before the camera.

A few years ago only a few adventurous men were "behind" the industry. Now keen sighted financiers and investors seek stock in the companies, sink millions of dollars in a single project and reap their returns threefold.

Remember, I am only giving the facts as concerns the industry in Los Angeles and Southern California. Other data is not at hand. There are hundreds of units of the industry scattered throughout the United States and a grand total of dollars in resources, earnings and expenditures, if one could possibly secure such a result, would be beyond the wildest dreams of us all.

Frank Powell is in personal charge of the film direction of the new Rex Beach picture, "The Heart of Sunset."

Donald Crisp, now on a vacation and who has fulfilled his contract with Lasky, has several offers under contract.

The next picture that Margarita Fischer will appear in following a holiday vacation will be "High Heels."



WORLD PICTURES BRADY-MADE

Exhibitors

With renewed thanks for your support heretofore and now, and appreciation of your future patronage, we extend the Season's Compliments, and our sincere wish that 1918 will give you full measure of profit, prosperity and success.

AS NOW, it shall be our aim so to study your interests and our own that each of us will gain added strength from our partnership and mutual esteem. — We recognize the responsibility you placed upon us by your confidence and support. We shall continue to deserve it.

It's YOUR business to see that OUR business prospers. OUR business to help YOUR'S.

World policies have at last waked up most distributors and producers to the real mutuality of interests of exhibitor and distributor. Both must fail unless both SURVIVE.

World Film Corporation

PICTURE CONDITIONS

To properly estimate present picture conditions, it is necessary to take into consideration that we are living and working under circumstances for which there is no precedent. The world has been turned topsy-turvy, and as a natural consequence the amusement business has experienced unusual, and at times, extreme vicissitudes. However, the film industry has discovered it fills the breach in the matter of supplying public entertainment in a remarkable degree. This, of course, is because it is the cheapest form of amusement, and in times of war, while people must have diversion, they must also conserve their finances.

While many forms of amusement are suffering from the conditions, the picture industry, as recently pointed out by Adolph Zukor, is upon so stable a basis that it is able to face whatever difficulties may eventuate. Mr. Zukor stated, in the course of an interview:

"The best evidence that the stage of experiment in motion picture production is a thing of yesterday is that under the present conditions of stress and strain it is strong enough to overcome all obstacles and face the future, whatever it may bring, without fear and with a certainty that, whatever may come, the film industry will hold its own."

Picture producers, as a result of the war tax decided upon some months ago, will face an increase in the cost of their film which will amount to 1/4 of a cent upon raw and positive film. Exhibitors have the burden of a 10% admission tax, and yet there is no reason to suppose that, except in cases of those who were already on a more or less shaky foundation, there will be any great number of failures. Admission charges will be raised and many managers have already effected an increase. It will be plainly evident that even with an average admission price of from 15c. to 25c. the picture theatre will still supply the cheapest form of amusement. Paradoxically, pictures are at the same time the costliest form of entertainment to produce, and it is only because of the tremendous growth and extent of the industry that it is possible for producers to profit.

There has never been a time in the entire history of the picture industry when greater things were being accomplished, better pictures produced, better systems of distribution established or when exhibiting conditions were more satisfactory. New and splendid cinema palaces are springing up all over the country and even some of the smaller cities can boast of houses devoted to the silent drama which are veritable Rialtos and Strands. The public has been educated to expect splendid things from the theatres, and the exhibitors in turn have begun to demand from the producers the best in screen entertainment.

During the year that is now coming to a close there have been many important problems which had to be solved. Among these was the censorship question in New York State, which was settled to the general satisfaction of the film people as well as the public, except in the cases of those individuals who, for one reason or another, sought to hamper the progress of pictures. Other States in some cases have not been so fortunate, but on the whole it may be said that the censorship evils have largely been overcome, partly because of the earnest endeavors of the leaders in the industry and also owing to the fact that the great problems of the war have absorbed the attention to the exclusion of the minor problems.

The National Association of the Motion Picture Industry has accomplished some important work during the year, which has had as its ultimate

result, the forwarding of the business materially. Even a split in the exhibitors' organization has not served to retard progress to any extent. These are mere teapot tempests which could have no great bearing upon the general development of pictures.

It is needless to recapitulate the various happenings of this type which have ruffled the surface of the stream; they are familiar to those who have followed the progress of film events during the past year.

There are today in the field a substantial number of producing organizations which are solidly established and which are giving the public pictures that have never been surpassed; it is even difficult to imagine how they can be surpassed in the future, but past experience tells us that nothing is ever so good that it may not be improved upon and that we may look forward to greater strides in the year to come.

It may be said that in spite of the world's condition and America's part in the great conflict, the picture industry rides today upon an even keel—buffeted, perhaps, by the waves of

change, but certain of reaching port safely.

"His Own People," featuring Harry Morey and Gladys Leslie, is announced by Vitagraph, as the Blue Ribbon feature release for the week beginning Dec. 31. William F. S. Mark is the director.

Mabel Condon, now in New York, has deferred her return to the Coast, having established an Eastern office, which will be worked under orders from Miss Condon from her Los Angeles quarters.

The National Association of the Moving Picture Industry has approved of a plan for an educational campaign, nationwide in scope, whereby the public will be urged to go to the picture theatres.

Adolph Zukor presents **Billie Burke**

By arrangement with F. Ziegfeld, Jr.
in **"The Land of Promise"**
by W. Somerset Maugham
Directed by Joseph Kaufman

"More delightful than ever"

—New York "Herald"

THE regular photoplay feature at the Strand was "The Land of Promise," in which Miss Billie Burke is more delightful than in any of her previous pictures. —New York "Herald"

BILLIE BURKE has never had a better acting part on the screen than Nora Marsh. And never has Billie Burke been so charming and so plausible. It is, indeed, a picture worth while, and splendidly played. —Oregon "Post"

THE wide popularity of Billie Burke, combined with her appearance in a former stage success, should make "The Land of Promise" a strong box-office attraction. —"Dramatic Mirror"

THE Mirror's review gives you the gist of it . . . it remains for you to collect. . . . Collect all of it . . . give the picture a "long run."



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CARL B. DE MEULE Director General
"THE NEW YORK"



A Paramount Picture



QUALITY OF PICTURES

No one will hesitate to admit the pictures of the present day are far superior in quality and finish to those of a few years past, though the last two or three years have not shown the tremendous advance apparent up to that time.

Pictures made a sudden leap into excellence in every respect, quality of material, character of production and acting, and general finish with the advent of the five-reel feature.

From being merely the "melodramatic" relief to the legitimate stage, they developed a literature and character of their own. The period of the great superfeature—to mention one example oft-cited is sufficient, "The Birth of a Nation"—seems to have definitely passed. Just whether or how soon there will be more of this kind is problematical. Others since made have been signally successful but the tendency nowadays is toward the five-reel film, with occasional extensions to six or even seven.

By concentrating upon this form of picture, devoting almost unlimited money and care to their production, securing the greatest stars and writers, as well as directors, the leading companies have succeeded in perfecting

them in so far as the present limitations permit.

The play written directly for the screen vies with the adaptation from the stage play, book or short story, and it would be hard to decide whether the one is better than the other. Greater finesse is apparent, higher technical skill, and the photographic and lighting effects secured are almost incomparably fine. There are variations of excellence, of course, but we need only consider the general output, and it is quite safe to say that this represents a genuine advance in every department over the pictures of that period, of more or less chaotic character, before the advent of the five-reel film.

One of the most significant things that go to prove the advance in standing as well as quality of the picture today is the respectful attitude of the press and public toward this form of entertainment. It has ceased to be regarded merely as an interloper, a target for ridicule and abuse. The biggest papers and magazines—the best-known critics, find it worth their while to consider seriously the film. They are virtually on a par with the best offerings of the legitimate.

On the other hand, the producers

have responded by advertising generously, as, for instance, the great campaign recently inaugurated by Paramount and Arcraft, involving the expenditure of a million dollars in papers, magazines and on electric billboards. Other stupendous appropriations have been set aside for a similar purpose by Goldwyn, the Petrova Co. and others.

The actors of the screen are now recruited many times from the legitimate stage. Many have become so thoroughly identified with the screen their stage career is all but forgotten. Still they had their beginning there. On the other hand there have been developed a number of prominent screen players who had no previous stage experience.

The directorial department of the great companies are being daily strengthened by the infusion of technical and artistic experts and by the retention of the best of the old-line directors who have grown up with the business and learned all its ramifications by constant contact.

Famous writers are now writing especially for pictures and it is only a matter of a very short time before it will be a rare exception for a fiction writer not to have contributed to the literature of the screen.

Photographic effects unknown in the early days are used commonly nowadays.

But the trick picture, as such, is virtually a thing of the past. It is occasionally used to secure effects that are distinctly desirable, but only occasionally. Fine detail, splendid lighting, grouping, composition and so on are being used with wonderful results.

The actors themselves are putting into their work greater study, harder work, higher endeavor. The studio, from being a jumble of old props and painted scenes, is an orderly and efficient workshop.

Fewer artificial scenes are used and wherever possible the great outdoors is being employed for greater realism. The current picture is filling its real function—that of reflecting life in motion, with the sweep of the country as a background, wherein it can never be equalled or surpassed by the stage.

In the great war its value has been very apparent, in recruiting, aiding in the floating of the Liberty Loan, and in similar assistance to the Government. It has taken its place beside the newspaper and the speakers' platform as a medium for the dissemination of information to the public.

This brings up the news reels and the short subjects. Here the field shows a decided advance, also. There is a certainty that never before have cameramen taken greater risks to obtain pictures of news value—as the future records of the war will show. The short reel films are tending toward educational subjects—witness the re-

**CHRISTIE
COMEDIES**
Presenting
**YOUTH, VIGOR, BEAUTY
ADD SPICE AND CHARM
TO THE PLEASURES OF
BEST THEATRES
EVERYWHERE**

**CLEAN SNAPSHOT PICTURES
WITH BRIGHT COMEDY STORIES
ARE MAKING NEW FRIENDS
EVERY DAY**

**Why Not You?
A RELEASE EACH WEEK
THRU FOREMOST
INDEPENDENT EXCHANGES**

All personally directed by
AL. E. CHRISTIE

**CHRISTIE FILM CO
LOS ANGELES CAL**



FANNIE WARD
PATHE

cent exploit of the Paramount-Bray Pictographs in obtaining the cooperation of the editors of some of the best known periodicals for their screen material. The Pathe, Mutual and Universal news weeklies are too well known to comment upon.

Comedy is still popular—in all its forms, except the merely coarse. This has gone with the occasional offense and immoral photoplay. Cartoons are well received and are better in quality.

The Vampire—the lady who consists of "a rag, a bone, and a hank of hair"—is just about passe. It is improbable she will ever return as an institution. This character of play—the purely sex story—is going the way of the rest of the undesirables. To justify the introduction of the sex problem now, it is necessary that the work shall be of a quality and character otherwise that is distinctly worth while. There are still some pictures that are "sexy" for that reason alone, but they are gradually disappearing.

So, all things considered, the screen is today offering better entertainment than ever before in its history. This was essential to its life and having escaped from the enshrouding weight of triviality and of commercialism (at the expense of art), it is forging ahead to still greater heights. Far from having been emasculated by the elimination of offensive features, it is more virile, more convincing, more wholesome—it is the people's amusement still—but it includes in its appeal all classes of people from the highest to the lowest—and all are edified, educated, improved and benefited thereby.

John

ONE TRADE PAPER ENOUGH

New York, Dec. 17.

William A. Johnston, Esq.,
Editor Motion Picture News,
729 Seventh Avenue, New York City.

Dear Sir:

Your recent telegram to Mr. Stanley Mastbaum, of Philadelphia, regarding waste in the film industry, has been read in this office with interest, particularly so the suggestion it contains that the advertising patronage of trade papers be confined to two publications.

"Once," you conclude, "is enough to reach properly and completely the purchasing power of the field, but two are necessary to preserve a desirable balance of competition. All advertising expenditure outside of two papers is waste pure and senseless. There is absolutely no excuse for the good natured maintenance of a dozen papers WHERE ONLY ONE CAN BE READ, and the proposition stands right up to the manufacturer and distributor for instant action."

Presumably, Mr. Johnston, you scrutinize your own business pages from week to week, as become an editor and publisher, in order that you may determine the growth or diminishment of your advertising patronage and the consequent health or illness of your enterprise.

Along the same line it is presumptive that you also explore the advertising pages of the other trade periodicals in your field—the one you regard as your competitor and those you do not. Over-security has cost leadership to many a publication.

It is reasonable to assume that in scanning the trade papers you have noticed a difference between the conduct of World Pictures advertising and that of most other producers. You have observed that World Pictures are not advertised simultaneously in all the trade papers, nor with unbroken continuity in any of them.

From this it will naturally occur to you, under your views of trade paper propriety as expressed to Mr. Mastbaum, that the World Film Corporation is in business to make money and not exclusively to make a splash.

To this end at present we alternate our weekly advertising in two of the trade papers and apportion it among the others in accordance with our judgment of their relative value in delivering results.

Of course we know, as your letter to Mr. Mastbaum acknowledges, that much of the circulation of motion picture trade papers is parallel. It follows that the advertiser should be able to reach the bulk of the motion picture industry through the business pages of any one of several trade papers.

Why then do manufacturers advertise in more than one? Is it because they are merely "good natured," as you say in your letter? Do you really think so, Mr. Johnston?

Or is "good nature" in this instance camouflaged fear—wholesome fear of what may happen to pictures in the trade paper reviews if the manufacturers do not advertise?

Probably you have noticed, Mr. Johnston, that the reading pages of the motion picture trade papers are loaded with press matter from the various manufacturers, closely balancing the volume of their advertising. That is to say, the company carrying two pages of paid space gets at least twice as much free notice in the reading part of the paper as the company buying a single

page. The corporation carrying ten pages of advertising receives fully ten times as much reading matter as the one that runs a single page—and so on.

This is the fact.

Let me pause for a moment to assure you, Mr. Johnston, that there is nothing in this communication which I wish you to construe in the light of hostility to your publication or any of the other motion picture trade papers. In your letter to Mr. Mastbaum you have raised an issue that appeals in very important measure to everybody who is in the motion picture industry for any other promotion than his personal salubrity.

It is you who invite the present communication.

In discussing this matter with the serious purpose of getting to the bottom of it, we must speak dispassionately but plainly, describing conditions precisely as they are, using neither tar-brush nor alibi.

It follows, then, that the manufacturer who buys advertising space in a trade paper is really paying for so much free space—on the surface of the transaction, at least. If this were not true his publicity man would not be instructed to provide quantities of reading matter to fit the occasion.

But does the barter end here? Has the trade paper delivered anything of value to its customer, up to this point?

I think not. The exhibitor who reads more than one trade paper knows that all of them are written by the publicity men of the manufacturers who do the advertising.

Precisely the same "copy" tells the same story in all of them.

The exhibitor therefore is quite aware that every item in the reading pages

(Continued on page 245.)

Pathé

"GENTLEMEN!
I AM HERE!"



TOTO

is
announced in the
two reel riot of
hilarity

**THE
MOVIE
DUMMY**

Released January 13th
Produced by **ROLIN**
Direction of **HAL E. ROACH**



PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. WARREN KERRIGAN IN

"A Man's Man"

Directed by
OSCAR APFEL

Written by
PETER B. KYNE

The Second Paralta Play

BESSIE BARRISCALE IN

"Madam Who?"

Directed by
REGINALD BARKER

Written by
HAROLD MacGRATH

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE

NEW YORK CITY

COAST STUDIOS AT WORK

By GUY PRICE.

Los Angeles, Dec. 20.

Old General Economy has assumed command of the vast picture army.

Since the levying of the war tax, film producers have been retrenching as much as possible, and all along the line the studios are enforcing economy with unusual severity.

This plan to save money wherever practical is more noticeable in the production of the big feature films. The studios are not making them like they did before the war, or more recent than that, before the Government levied the extra tariff. Not only are features being curtailed, but the one and two-reelers are less prolific than heretofore. The efficiency man is ever omnipresent.

At many of the studios only half the companies that generally work are now engaged. Directors have been instructed to cut here and slash there, but of course they are not expected to decrease the quality of the films. Keep the quality, but reduce the quantity, seems to be the motto, which is not a bad one, considering conditions.

In point of numbers, the Triangle appears to display the greatest activity. Fifteen companies are pounding away for H. O. Davis, Walter Edwards, Raymond Wells, Jack Dillon, William Gittens, Lynn Reynolds, Cliff Smith and E. Mason Hopper, each are superintending the production of new pictures.

At Universal Ida May Park, Elmer Clifton, James W. Horne, Jack Ford, Elsie Jane Wilson, Douglas Gerrard

and Rupert Julian have players at work on various subjects.

Thomas H. Ince manages to keep Charles Ray, Dorothy Dalton, Bill Hart and a few others before the Cooper-Hewitts, while the Lois Weber company is at work on a couple of new films.

Out at the Lasky plant in Hollywood, activity has been restricted; nevertheless these stars are being "shot" with machine-gun regularity: Mary Pickford, Douglas Fairbanks, Louise Huff, Jack Pickford, Wallace Reid, Sessue Hayakawa and Vivian Martin.

Metro has Edith Storey and Viola Dana, with Directors Tod Browning and Collins directing them.

At Christie and Scott Sidney are keeping the Christie comedy players, few as they are, going daily, and the L-KO shows signs of prosperity in spite of the dull spell.

Mack Sennett isn't losing any time with his two-reel subjects and the other

companies, including Signal, Vitagraph, Bernstein and Griffith, are rushing features, but with curbed forces.

The war tax is having considerable effect on the producers, but that effect lies not so much in the fact that they will lose money as it does that they will not make so much profit.

LITTLE JOURNEYS.

By Edward Marshall.

When I left my New York apartment for the Pennsy station a few weeks ago to catch a train for the Sunny South I carried my overcoat on my arm. When the train rolled into Richmond at 9 o'clock that night I had my overcoat on my back. The chilling wind was reminiscent of other days in Montreal. It sho' was cold, sah.

When I entered the spacious lobby of Murphy's I thought there must have been a cigarette men's convention in the hotel that day. The marble floors were littered with remnants of Richmond's chief product. So were the nooks and corners of my room. I have since learned to accept this state of affairs as a daily condition. They sweep the lobbies every midnight. They have chambermaids in these hotels. Their duties are to make the beds and sweep the dirt under the bed and into the corners. The hotels and newspapers are all run by Colonels, Majors and Generals. The confederate army was sho' enough well supplied with officers.

My first night in the South I whiled away reading United States History (Southern Edition). I learned a lot about that '61-'65 argument I didn't know before. The next day I visited the Confederate Museum, the Jeff Davis white house and the home of Chief Justice Marshall (of whom I am a direct lineal descendant, sah). I stood on the spot where Gen. Lee surrendered and I tramped over the battlefield of the Seven Pines. Betimes I frolicked thrice a day at the Lyric and collected Y. M. C. A. subscriptions. Richmond is a grand old city and is literally seething with patriotism.

Norfolk, crowded with jack tars, brings the world war into close-up focus. Here you rub shoulders with submarine chasing heroes direct from the Zone. The old academy is packed to overflowing each performance and the hotels are turning 'em away nightly. One night I shared my room with an ensign whose reservation had been overlooked. He told me about deadly depth bombs and strafing submarines.

I visited the birthplace of my dad and entertained the mother of Sir Walter Weems.

A boat load of New Zealanders bound for France put in to mount heavy guns at the navy yard. The Anzacs were very much disappointed in Norfolk and its utter elimination of "public 'ouses."

Unless you want to spend \$8.00 a quart for perfectly bad liquor, the South is "bone dry."

Actors headed for Norfolk should wire in advance for rooms—they might save you one. Also be sure to bring along your heavy flannels and your fuzzy nightg. You'll need them.

MEETING AFTER NEW YEAR'S.

There will be no further meetings of the board of directors of the National Association of the M. P. Industry until after the first of the year.

Whatever indication pointed to the Picture Exposition that is to be held in the Grand Central Palace in February being called off was dissipated this week by renewed efforts towards making the affair a reality.

Edith Roberts, a former vaudeville cast for this season's "Follies," which she did not join, has returned to the Universal and is to play the feminine leads in the comedies featuring Eddie Lyons and Lee Moran.

William Christy Cabanne pictures for 1918 will be marketed under the brand of the Superpictures, Inc., which has McClure's back of it. Cabanne starts word on the first Cabanne Superpicture shortly after the first of the year.



GOLDWYN'S SUPREME ACHIEVEMENT



MARY GARDEN

IN

THAIS

by Anatole France

Directed by Frank H. Crane

The National Board of Review

after showing Mary Garden in "Thais" to its complete membership and passing it without a single elimination, says in a special report: "This production sums up the artistic achievements of the motion picture in interpretive and imaginative drama. Photographically it is a distinct stride forward, the acting of Mary Garden is notable, and the picture as a whole is an example of creative art."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH EDGAR SELWYN MARGARET MAYO

President Vice President Editorial Director

16 East 42d Street New York City

Horkheimer Brothers

Producers of Notable
Photoplay Successes for
Wm. Fox, B. S. Moss, World-
Equitable, Paramount,
Pathe, Kalem, Melies, Etc.



H. M. HORKHEIMER
President and General Manager

General Film

KNICKERBOCKER STAR FEATURES
FORTUNE PHOTOPLAYS
FALCON FEATURES

Horkheimer

PRODUCTIONS

which have attracted favorable attention
everywhere.



BALBOA

Mutual

Those Jolly JACKIE SAUNDERS Comedy-
Drama Hits: "Sunny Jane," "The Wildcat,"
"A Bit of Kindling," etc. All emanated from
the

HORKHEIMER STUDIO



E. D. HORKHEIMER
Secretary and Treasurer

BALBOA

the largest ACTUALLY independent motion picture
studio in the industry.

BALBOA

the studio built on merit. No stock for sale. Four
years old and still growing.

BALBOA

producer of five of Pathe's biggest serial successes, the
latest being "THE NEGLECTED WIFE."

BALBOA

where the now famous "Fatty" Arbuckle-PARA-
MOUNT Comedies are being filmed.

BALBOA

the studio home of Kathleen Clifford, Anita King,
Sophye Barnard, and other leading screen stars.

The BALBOA Amusement Producing Co.

Studio and General Offices, LONG BEACH, CAL.

NEW YORK HEADQUARTERS, 1600 BROADWAY

H. N. HOLDE, Eastern Representative

BAD SHOWS---BAD BUSINESS

By JACK LAIT

Chicago, Dec. 20.

The legitimate season started off in Chicago Labor Day, '17, as though this Mecca were to stage a resurrection of its historic heritage as the liveliest show town in America per capita.

Three playhouses which had been vandalized by the gnawing encroachments of the films were redeemed—La Salle, Studebaker and Colonial, all owned by the same firm of thrifty and astute picture exhibitors, Jones, Linick & Schaefer; this threefold bugle call seemed the reveille of a bonanza year for the two-dollar attraction. A fourth, a new one, was under construction.

Further, the early bookings were extraordinarily promising of fulfillment for this initial indication. "Oh Boy," "The Man Who Came Back," "The Thirteenth Chair," a new Dittrichstein piece, "Miss Springtime" and other apparently sure ones were either here with the dawn of the new period or rapidly approaching.

Where \$1.50 had been the common custom here, with \$2 shows as emphasized attractions, all the houses raised to \$2 on the strength of the outlook, and the musical ones slipped in \$2.50 for Saturdays and holidays.

Business went a-booming from the start. The patronage was there and waiting. Every show this year here has had a good opening, proving that the public was half way toward the box office before a piece had found its natural value.

And then came the Great Slump!

Much has been written about war taxes, hard times, Liberty Bonds, scalpers, high cost of living, Italian reverses, drafts and enlistments, unseasonable weather, failing crops, preoccupation of news columns by war stuff, and aliens.

But what killed show business in Chicago was nothing as much as the shows themselves, aggravated by inflated prices.

"It's always a bad season for the bad show," said Patricia O'Brien in that deathless comedy, "The Chorus Lady."

And this has been a bad season here only for the bad show.

As this is being written "Oh Boy" is in its 17th money-making week and "The Man Who Came Back" is in its 14th. The first of these has made a profit of something like \$50,000, and the second will. At the Blackstone, where show after show died, George Arliss is closing to \$10,000 a week and Maude Adams opening to as flattering an advance sale as ever she had here in her life. At the Garrick, "The Passing Show," a huge if not a brilliant effort, is running to more than \$15,000 the week. "The Follies" will have \$25,000 in the box office before the troupe arrives. Ruth Chatterton in a simple but lovable little comedy is coining money. "Seventeen" left, after 100 performances in a toy theater far from the rialto, handsomely enriched. "Upstairs and Down" took \$20,000 profit out of our town. So did "Parlor, Bedroom and Bath."

But—

The Princess opened with a miserable and ridiculous jest named "Good Bye Boys," conceived by an illiterate ignoramus, written by a burlesque scribbler, staged by nobody, played by untried amateurs and worn out has-beens. The book was an insult to the good taste of a cab driver and the intelligence of a brick layer. It bragged itself as "Great," etc. It dragged itself, and it died.

Leo Dittrichstein, the famous and favorite and favored one, whom Chicago had made rich and pompous, chose this breezy retreat as the way-side place to air his vanity—he would "act." So he rewrote, staged and starred in "The Judge of Zalamea," an old Spanish melodrama of costumes and mouthings and platitudes that tickled Dittrichstein's tongue, but made the wise ones jeer. It played, in Chi-

cago's most lucrative theatre to almost nothing. Then Dittrichstein scolded us sharply and said we had no souls, but before he went hence he took care to provide himself with a piece that had some sense, some plot and some freshness.

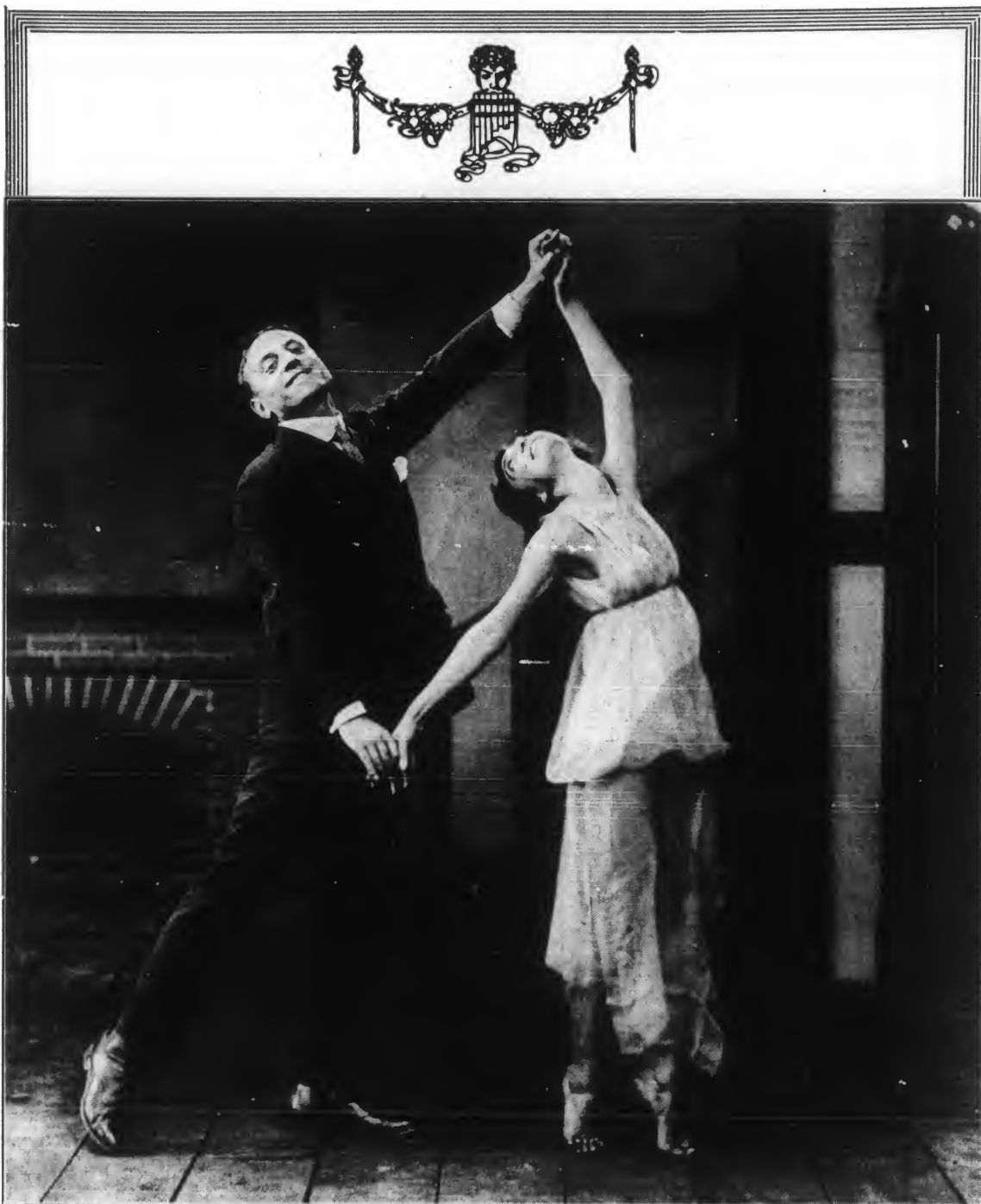
"Canary Cottage," wherein some of the most conspicuous and entertaining residents had broken their leases, planted itself at the Olympic, sans nobody of note. It took the town a

fortnight or so to "get next," and then this one blew, being replaced by "What Next," starring Blanche Ring, who had worn out her drawing welcome here some time before, as evidenced by the fact that she had failed in vaudeville, in legitimate comedy and in musical comedy on her three previous visits. This error was demonstrated, and the enterprise did not remain with us even through its contracted period, the producer paying a forfeit rather than take the full loss.

Walker Whiteside was sent into the Blackstone, which requires an unusually potent "card" at all times to detract theatre goes from their worn walks to its remote location. White-

side, who had never proven his starring proclivities, if any, here, unveiled a thing called "Mr. Jubilee Drax," a mixture of nothing and wind, inconsistent, incoherent, maudlin, blithering and obviously aimed to impress. This survived a full week.

"Miss Springtime" entered with a New York reputation. The advance buy was prodigal, from the public and the brokers. But the company failed to sell its show—it failed to make good the apparently promising book and tunes. This visitor was saved a financial kick by the scalpers, who took the losses instead, but it sneaked away as a local failure; "Miss Springtime" was a Fall.



A

HAPPY

NEW YEAR

Maurice Tourneur

To My Exhibitors!
(that means all of you)
The Happiest of Christmases
Baby Marie Osborn



William Bertram
my Director

Pathe Feature Star
Productions by Diando
Glendale Cal.

PROSPEROUS COAST SEASON

By JACK JOSEPHS.

San Francisco, Dec. 15.

Vaudeville on the Pacific Coast has not changed materially in the last year, with the exception of the strengthening and improving of the circuits already in existence. The past year has been a prosperous one, more people attending that form of entertainment than ever before, especially in San Francisco.

Not so very long ago local booking offices were in a position to offer an act six weeks in San Francisco, not including the theatres booked from eastern agencies.

Houses formerly playing vaudeville and since going into the picture column are: Lincoln, Garrick, Majestic Broadway, Liberty and Haight Street. The

only neighborhood houses remaining with a vaudeville policy are the Princess and Wigwam, the latter a modern house with a capacity of 1,700, in the district known as The Mission, and has only recently returned to vaudeville after several years of dramatic and musical comedy stock.

That vaudeville is more popular than ever before may be accounted for by the pop theatres being more modern and having larger capacities, and in a position to take better care of their patrons, also presenting better programs.

Probably the most noticeable achievement in far western vaudeville has been the rapid rise of Ackerman & Harris. Starting with a few pop houses in and

around San Francisco, they have taken on house after house until with their absorption of the Sullivan-Considine theatres they have a formidable chain. The A. & H. Circuit is adding houses and strengthening at present and has recently announced new houses for Seattle, Vancouver and Los Angeles. It is to build in Salt Lake and Denver. The shows after leaving the coast are routed through Texas into Chicago.

The recent affiliation with the Western Vaudeville Managers' Association, of Chicago, which supplies the bills for the A. & H. (or Hippodrome) Circuit, has strengthened the western magnates to such an extent they are now strong contenders for the pop vaudeville supremacy on this coast, the only actual opposition to the Pantages theatres, since the Orpheums are "big time."

The Orpheum, San Francisco, maintains its wonderful successful gait, while in Oakland, commonly regarded as a

hard show town, the Orpheum has been remodeled at an expense of \$25,000, and reopened with a flourish under Harry Cornell's management. This is Mr. Cornell's first season as an Orpheum house manager. He formerly had charge of Pantages, Oakland. The Orpheum has had a somewhat varied career in Seattle, having played its shows in no less than three houses within the past 18 months.

Pantages opens his coast tour at Seattle, where he has always been highly successful, and which city gave him his start. From Seattle his acts travel to Vancouver, where he has opened a new big house; thence to Victoria, followed by Tacoma, where the new Pantages theatre, a duplicate of the Seattle house, will shortly open. Following this the shows play down the coast.

The Bert Levey Circuit, one time the leading pop time on the Coast, is still in the ring, with a few attractive weeks, of which the Princess here (Levey's own theatre) and the Burbank, Los Angeles, are the best known. Besides these theatres, Levey is also interested in Valley cities, with another house in Reno. The late affiliation with J. C. Mathews at Chicago and his long connections with the Fisher Agency in Seattle, places Levey in a position to supply his theatres with desirable programs.

HAIR AND WEARING IT.

There is no denying the importance of a becoming coiffure, yet an unusual hair arrangement, even if not pretty, is more often a greater factor in the making of the popularity of an actress than the most glorious creation.

No woman with individuality will appear in public in a commonplace headdress and if she should, she would suffer the penalty of an ordinary success no matter what her talents might be. By the same token a woman of casual ability may create a havoc over night by some daring unusual mode—carefully studied and worked out for her particular type.

Fougere, the famous French soubrette, (imported to this country 20 years ago by Tony Pastor) met with great success here. She brought over a type of French soubrette dress, popular to this day, and a vogue for "short curly hair," while our American high kicker, Saharet, created quite as big a craze on the Continent (Europe) by pulling her bushy dark locks quite to the top of her head and letting the ends stand up like a brush. Cleo de Merode caused much discussion throughout Europe by suddenly letting her hair droop down, over and completely hiding her ears. Rumors, set afloat by her own press agent, soon circulated to the effect a jealous lover had cut off her ears, etc.

To Della Fox we owe the "kiss curl" in the middle of the forehead. Lily Langtry, the psyche knot or "pug" and Anna Held the popularity of the pompadour. Mrs. Leslie Carter's big titian braids wound around her head soon had the hair dressers busy selling coronet braids, which later evolved into braid "buns" over the ears. Fay Templeton brought back the bang and Eva Tanquay's "I don't care" hair will always be as closely associated with her as her voice and mannerisms.

The Castle Clip came in for its full quota of popularity as did the "dips."

Frances White gives credit to Valeska Suratt for inspiration of her severe style. Miss White's hair was the talk of Broadway soon after her first appearance here, which well repaid any sleepless nights she may have put in thinking it out. Blossom Seelye started something last year when she pushed her marcelled pomp back to the crown of her head and the female end of the dancing Casinos has made a greater impression with her plain coiffure a la Espanole the past two years than with her dressing. Suratt revived the French twist and the old Louise Montague "dips."

The Prize Baby
of
1917
taking all medals for
LAUGHTER

— Watch him Grow in **1918**

IT'S BOUND TO BE A HAPPY
NEW YEAR - IF YOU BOOK

BILLY WEST
KING-BEE COMEDIES

KING BEE FILMS CORPORATION

LOUIS BURSTEIN
PRES & GENERAL MGR.
L. HILLER
TREASURER

NATH. SPITZER
SALES MANAGER
LONGACRE B'LDG NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. NEW YORK



DIRECTION OF ARVID GILBERG

Watch for the Companion Picture to

"THE WHIP"

Now in the Making

Eight Reels of Wonderful Action

WILLIAM A. BRADY

OPINIONS ON SCENARIOS

Los Angeles, Dec. 20.

"Referring to the eternal question," said Jeanie MacPherson, Cecil B. De Mille's "right bower," "I would say that from a rather long and varied experience in the picture business, the following reasons seem to me, in part at least, to account for the paucity of good outside material:

"FIRST: A certain lack of understanding among outside writers of what is meant by 'dramatic situation' in a story. So many mistake violent physical action for 'real drama'; as, for instance, the story which offers as its dramatic climax, a railroad running off the track; or two automobiles smashing together, or any other highly sensational scene which is used to supplant a well thought out dramatic climax. This sort of action being only physical can never be used to take the place of a real dramatic situation.

"Unfortunately, inexperienced authors feel that this sort of thing is wanted when a script is returned marked, 'Lacking Action'; forgetting that if their story has real suspense the climax of the picture may be played without any physical action at all.

"SECOND: Lack of real application and study, on the part of photoplaywrights, of the world's best dramatic literature. Of all the budding authors I know, there is only one who ever takes time of an evening to read the works of the world's great dramatists.

"THIRD: The viewpoint of the average outside writer when viewing a current moving picture. Most young writers go to a moving picture theatre merely to be entertained. It never seems to occur to the writer to look at the work in front of him with an

idea of finding out exactly why that particular story has made a success. Why don't these inexperienced writers 'dig down' and find out the eternal 'why' of this or that success? There is always a reason. For instance, Cecil B. DeMille recently told me that out of all the outside photoplaywrights who have applied to him for positions, there has not been one who has not begun his or her letter by remarking that he was submitting a story without the 'faults' of this or that reigning success, and invariably follows with a lengthy criticism of its many weaknesses.

"FOURTH AND LAST: The young photo-dramatist on the outside appears to be entirely out of touch with the manufacturer. There should be some means for this class of writer to know the 'kind' of story the producing companies want.

"With intelligent authors (either beginners or veterans) a 'word to the wise' is sufficient, but unfortunately the chasm is so wide and deep between the manufacturer and their outside material that this 'word' is usually not forthcoming; and the young, inexperienced writer is obliged to flounder somewhat until some friendly hand extends a little help."

And this from Hampton Del Ruth, editor and production manager for Mack Sennett:

"Why, I have been asked, have so many people given up their other work in life to spend time and postage upon scenarios, in the almost vain pursuit of screen fame?—why most of the amateurs' work possess a sameness and want of original ideas?—all of the utmost commonplace.

"Why" is a very far reaching word. The answer seems to be that it is the obvious. Everyone sees that which is in plain view. It is a rule that the untrained mind always grasps the

ONE TRADE PAPER ENOUGH.

(Continued from page 239.)

is simply a "notice" given away with a paid advertisement and of no possible help to him in the selection of his pictures as exploited in the business pages.

The paid advertisement, sunk throat-deep in a morass of similar advertisements, is from the same source as the ostensibly spontaneous admiration expressed on the letter press pages of the trade weeklies. The advertising and publicity departments of the producing companies manufacture it all, and the exhibitors, at whom it is aimed, cannot possibly fail to comprehend the situation in its full.

Then why is all this money spent in the trade papers?

Not because the direct advertisement is of specific value.

Not for the free notices on the reading pages, which deceive nobody, since their sources are perfectly obvious.

Why, then?

Is it that the boss is vain and loves to see his name in print?

Is it that the producer entertains a totally fictitious valuation of getting into print?

Or—and here is the vital point—does the ten-page producer aim at having his reviews doctored in the business departments of the papers over which he spreads his patronage with such amazing prodigality?

Is it to be supposed that a fairly rational business man sows his advertising seed in a dozen furrows leading to the same terminus, when one would suffice, unless he can see a specific and ulterior advantage?

This is the idea, Mr. Johnston, that makes it possible for more than a single trade paper to live on the rake-off from the motion picture industry.

The frailty of man underlies the condition—the fright of unpleasant publicity, the state of gun-shy in the presence of criticism.

What we really need in the motion picture business is ONE trade paper, not two.

Look over the other industries—iron, for example. Take a good look.

You will find one real trade paper to every real trade. Where there are others, they merely feed on the crumbs from the rich man's table; and this is precisely as it should be, and as it will be when the motion picture business becomes more tangible and less sensitive to ghosts.

And, as a parting thought, Mr. Johnston, the one paper that will survive in the motion picture industry will be a paper of character, that does not spend its entire force upon its one or two editorial pages; that does not split itself up into a few cut-and-dried departments; that does not give up its columns to the drivel of incompetent boosters; that does not go drilling along a fixed course of so-much-for-so-much; that plunges out to find the real news of the industry—that, in a word, has something behind it which means more than getting to press.

Yours truly,

Leander Richardson,
Publicity Manager, World Film Corporation.

first thing they see, or the first thing that they think of, and try to follow it up. Millions of others have seen and heard the same thing and have also followed it up. All following the

obvious. I have made it a rule to discard as wrong, the lead I think of first, and try to find another path I know cannot occur to a thousand other minds."

BOSTON IS HOPEFUL

By LEN LIBBEY.

Boston, Dec. 20.

The all important topic in the conversations of managers of theatrical houses throughout New England is the war tax and the crimp it has put into their business. The local managers are not keen for the manner in which the tax has been levied. They say it is much too complicated and they are also much wrought up over the situation it has created.

There is no doubt but what this is the vital topic of the year—there are no others that approach it. An increase of prices at the theatres is something that is not agreeable to the managers. Up to the time of the levying of the tax, which made this increase necessary, the theatrical profession was in a class by itself and it was pointed out by the managers, with pardonable pride, that, while the prices of about everything else had gone shooting, their prices for entertainments remained the same.

Managers generally hold out but one hope for the return of the patronage of the days of yore. That is, that the people will realize that whatever has happened in the way of advancing prices is something that was forced on them, and that they are not responsible.

The war tax did not affect the legitimate houses as much as it did those that have pictures and vaudeville or vaudeville exclusively. This was the spot where the tax hit the hardest. One would believe that a person who had been attending theatres of this sort quite frequently would not hesitate to go with the slight additional cost involved, but such was not the case. The people did not come. Some houses tried to hold to their old prices, with the war tax stuck on, and in those cases the "copper" came in for attention and it was soon seen that if change was to be made under such conditions the number of box office employees would have to be doubled or trebled to take care of the situation.

It was impossible to give speedy service and patrons, tired of waiting in line, turned away and sought other forms of entertainment. To eliminate the penny there was but one thing for them to do, and that was to advance prices pro rata, so that the price paid would be an even figure and take a chance. This was done generally throughout New England and the advancing price has cut into receipts.

In Boston the outlook in the legitimate houses is not at all rosy. It is generally believed that the day of the "big show" has passed. What the managers think they should have now to make any money is the intimate type of show which calls for no more than seven or eight persons in the cast, with perhaps one star, or where the show is one that can be handled without a star the managers are better pleased.

Shows of the type of "Oh Boy!" which ran for several weeks at the Wilbur and was then transferred to the Plymouth, where it petered out, and "Love O' Mike" are the ones that appeal to the local managers as about the proper thing. In these shows there is the appeal of the comedy and the appeal of music; and much more important, there is the appeal of a small salary list.

The theatrical men believe that such shows as the "Follies," "Passing Show" and "Show of Wonders" are about done with. The payroll is so large packed houses have to be the rule to keep the attractions on the right side of the ledger, and packed houses are not the rule these days.

Local managers are also wondering where they get off in the matter of bookings. They say it is a rare case when they can know for a certainty what show is coming into their houses at a period two weeks ahead. They have a fair idea of what is coming,

but the booking arrangements don't seem to be as dependable as formerly, and it is nothing new for a switch to be made at the last minute.

In connection with the booking arrangements and the uncertainty of them the presence recently of five musical shows in Boston at the same time is a striking point. And of these shows one had been preceded by two other shows of the same character.

"The Show of Wonders" came into the Shubert theatre. The show that went out when this one came in was "The Passing Show of 1917," which was playing here at the same time that "The Follies" was finishing up its run at the Colonial. The same week there was in town "The Grass Widow" at the Park Square; "Love O' Mike" at the Wilbur; "Oh, Boy!" at the Plymouth, and "The Star Gazer" at the Majestic. While it is generally admitted that in war time shows of a musical sort or comedies appeal to the public, it is believed that some better arrangement for booking them in a city could be made. Perhaps the lack of attractions to put into the houses was responsible, but nevertheless, it existed, and it can easily be seen that such a glut of musical shows could not help but interfere with box office receipts.

Few of the shows here this season have lived up to the announced expectations. It was hoped David Warfield in "The Music Master" might be able to stay here for eight weeks, but business was not of the sort to entirely justify this action. Several of the high class shows, booked indefinitely, remained but a short time. The latter part of the season may show better results and such New York successes as "The 13th Chair," "The Man Who Came Back" and "Upstairs and Down" are depended upon to finish up the year in good style. There is always a possibility the public will have another change of heart and that the dollars will roll into the box offices at a faster rate than ever, but the outlook does not warrant any manager banking on this.

The situation in the houses that play vaudeville and pictures shows some changes.

Managers of these houses are trying their best to take whatever action is possible to make conditions better. The war tax has struck them hard, but they have ducked their heads and hope to get back the loss by improving the character of their shows in every possible manner and making it impossible for the people to remain away from their places of entertainment.

An entry into the field of vaudeville and pictures is the Castle Square theatre, where for years John Craig and his stock company were seen. When it was decided by the owners of the house, R. H. and H. Allen, to go into pictures they went in all over. The house spends about \$1,000 a week in newspaper advertising, not to mention the initial cost of remodeling the theatre. The house is considered one of the prettiest in the city and in the program all acts are eliminated. High grade concerts are given in the intervals between the pictures, it being argued by the management that the clientele which they wish to acquire are better satisfied with this arrangement.

Another late addition to the list of local film houses is the Lancaster, near the North Station, a section of the city where there is no competition. One of the drawbacks of this house is that it lacks an entrance on one of the main traffic arteries. An attempt was made to secure such an entrance by breaking through a business block and the price quoted to the owners of the house was \$100,000. They considered this too steep, and for the time being the idea has been abandoned. Good pictures and good acts are shown at this house, even though it is out of the way and a spe-

(Continued on page 254.)

IN THE OLD DAYS.

New York, Dec. 15.

Editor VARIETY:

I wonder how many will recall the artists mentioned below, in the days when vaudeville was called variety:

Charles and Fanny Gilday, Seeley and West, Topack and Steele, Tony Ryan, Kelly and Murphy, Swift and Chase, Moreland and Hart, Barry and Bannon, Kelly and Ryan, Hawkins and Collins.

Hefferan and McDonald, Ward and Lynch, Estelle Wellington, Foster and Hughes, Billy McMahon, Cool Burges.

Ella Wesner, Bessie Bonhill, Oaks and Boyd, Girard and Earle, Roger and Belle Dolan, Two American Macks, Harry Kennedy, Add Ryman, Frank Moran, Ferguson and Mack, Huber and Allyne, Gus Hill, Tierney and Wayne.

Weber and Fields, Barlow and Fields, Kendall and Marion, Marion and Bell, Sheridan and Flynn, Gilbert Sarony, Leslie and Le Clair, Frank and Lillian White.

James McAvoy, Guyer and Goodwin, Frank McNish, Ramsey and Arns, Clipper Quartet, Four Silver Bells, Baker and Manning, Davis and Jones.

Russell Brothers, John E. Drew, John A. Coleman, Flora Moore, Capatilo Forrest, Lottie Elliott, Hallen and Hart, Edwin French, Billy Carter, Andy Collum, Sam Devere, Larry and Lizzie Smith, Turner and Russell, Blockson and Burns.

Annie Hart, Maggie Cline, Pat Rooney, Kitty and Mattie Rooney, Pat Reilly, Florence Miller, Dan Hart, Charlie Diamond, Joe J. Sullivan, Bryant and Hoey, James F. Hoey, R. G. Knowles, Leslie and Hardman, Mackie and Dixie, Frank and Fannie Davis.

Four Cohans, Mr. and Mrs. Dan Nash, Kelly and Rowe, Jolly Nash, Timmons and McCloud, Old McAndrews, Conroy and Thompson, Scott and Miles, Four Shamrocks, American Four, Horseshoe Four, Keating and Flynn, Flynn and Quittie, Bob Slevin, Kaye and Henry.

J. W. Kelly, Wilson and Brevard, Burke Bros., Felix and Barry, Mark Murphy, Tony Williams, Mark Sullivan, Rosina, Minnie Lee, Allen Dale, Roger Bros., Delmanning Bros., Mason and Ralston, Kelly and Leon.

Kelly and Ashley, Harding and Ah Sid, Elarads, Baggerson, Petrie and Elsie, Bobby Ashcroft, Lowry and Evans, Hanley and Jarvis, Frank O'Brien, Harris and Walters, Matthews and Harris, Fred Roberts.

Annie Yeamans, Lydia Yeamans, Manchester and Jennings, Wesley Bros., Artie Kelley, McBride and Goodrich, Haines and Vidocq, Lester and Allen, Lester and Williams, Van Leer and Barton, Hamlin and Hamlin, Newcombe Trio, Twin Brothers Wems and the Sisters Coyne, Parker Twins, Pickett and Mayon, Little Mc., Master Barney, Sam Rickey, Johnson and Bruno.

Inman Sisters, Austin Sisters, Washburn Sisters, Wood Sisters, Jeffries and Marie Penders, Campbell and Nibbe, Gus Williams, Gallagher, Griffin and Devere, Glenroy Bros., James Richmond Glenroy, Daley and Devere, Crimmins and Doyle, Mullen and McGee, Murphy and Wells, Pitrot, Lyman, Ajax Whitman, Charles Stanley.

Mamie Conway, Lizzie Conway, Falk and Seaman, Watson and Hutchinson, Larry Dooley, Larry Tooley, Smith and Lord, Guyer and Lord, The Tissotts, The Brahmans, Hilton, Ernst and Lewis, Sam Ryan, Tom Nawn, Harry Pike, Mackie and Curdy, Electric Three, Callan, Callan and Callan, McAvoy and May.

Ross and Fenton, Charles V. Seymour, Harry McAvoy, Jessie and Fanny Delano, Bryant and Richmond, Hanley and Jarvis, Louise Dempsey, Harry Morris, Genero and Coakley, May Howard, Irwin Bros., Collins and Welch, Dick Sands, Durkee and Drew, Weston Bros., The Mackeys, Harry Crandell, Arthur Rigby.

Bobby Gaylor, Ward and Vokes,

MIKE SCOTT SAYS?

Dec. 12.

Editor VARIETY:

I have not failed to write VARIETY on its anniversary for 12 years this month, December. I bought your paper when it came out for 5 cents with the white cover. It was not long until you thought of the Irish. For over ten years your cover has been green.

During that time I am sure I wrote you enough articles to fill ten pages and in those letters I have told of many things that have come to pass. I have a lot of those letters to prove my statement.

For any bet of money I told those so-called champions in 1907, also 1910, they would be on the bum if they kept on working for \$1.80, doing tryouts, doing their act on the sidewalk, also in the agent's office. If there is a manager, agent or well-known performer left that has common sense, won't you admit that Mike Scott told the truth?

Look at vaudeville now. Think of what it was in 1902. It cannot be any worse now because those so-called champions and knockers bluff the managers, also the public—they bluff themselves. Six years ago 2,000 buck dancers, not one over 25 years old. They did not know then what to do. They know now such men as Patsy Doyle, Dick Lynch, Loney Hanley, Bob Winstanley, Milt Wood and a lot more I have record of.

But they knew it all—The Roving Irishman knew nothing. Where are they all gone? Not to the army, but gone not to return.

I am still here as I was in 1902 to tell the tale with the same friends of managers, performers and the public, my friends, to tell the tale.

That's the answer. Fifteen years in America, Dec. 14th, 52 years old Jan. 21, 1918. In good health after being over half the world, a wanderer at my age.

I am not working for a bank roll or in a sawmill or store and playing a night at a theatre, taking the bread out of your mouth. I am not jack of all trades, master of none. Why don't they be satisfied with three-day jobs? Why are they booked when others are still trying to make a living in vaudeville?

Those are the things that have caused a lot of trouble. A good man will stick. I am one of those. I have done my best to be your friend. Have got many performers three days with a kind word. Why don't you do the same? Let us all pull together next year to try and make it as it was when I came here in 1902. I don't want a bankroll. I want what I have now, my good health, and a kind word that costs nothing. Enough said.

My most hearty best wishes to all managers, agents and performers. May you all have a Happy New Year, with your health, is the wish of your past and present friend,

Mike Scott.
(The well-known Dublin Dancing Roving Irishman, one of the best known performers that ever came over here in 50 years, because I give you all a square deal.)

Wade Bros., R. M. Carroll, Willis and Adams, Fitzgerald and Kelley, Harry Lefton, Wheatley and Trainor, Morrissey and Proctor, Murray and Alden, Alexander Bros., Theo, Isabelle Ward, McCale and Daniels, Mr. and Mrs. Sam Lucas, Irving Jones, Haines and Remington, Gus Mills.

Harry and John Kernell, Vassar Sisters, Barney Reynolds, Tenbrook and Henshaw, Brooks and Leigh, McGlone and Lacy, Rose and Martin Julian, Ward and Curran, Harry Le Clair, Parker and Retardo, La Strange, Dolan and McCarthy, Monroe and McCarthy, Clarkson and Flynn, Crimmins and Taylor.

Dutch Daley, Edgar and Curran, Frank Clayton, Murphy and Murphy, Palsick and Cusick, Leslie and Tenly, Conroy and Fox, A. V. Duncan, Gallagher and West, Andy and Annie Hughes.

Philip J. Plummer,
1298 Brook Ave., Bronx, N. Y.

WONDERFUL OSCAR HAMMERSTEIN

It is generally the way of the world, to awaiting the casting off of a man's mortal shell, before rendering homage and giving him credit and praise which has long been his just due. So this was written, with the idea of touching upon some of the high lights in the career of Oscar Hammerstein, the world's most picturesque impresario. A man whose spectacular and vivid ventures has attracted the limelight so frequently that his personality and name must be indelibly impressed upon theatrical history for all time.

As time goes, it has only been lately, that he has escaped attention—since the passing of the Victoria, his most successful enterprise—but none can forget, for it was not so long ago, that no impersonator's routine was complete without a characterization of Oscar Hammerstein, accompanied by the plug hat, the black whiskers and the frock coat. The whiskers have turned to iron grey and though he has been ailing for the past three years, he still dreams of big things and those who appreciate the force still unspent in his person would be not amazed to see him again flash brightly upon the theatrical horizon.

The present theatrical district around Times square is due to his initiative. When he built the famous Olympia (now the New York theatre and Criterion) experts said that he was ten years ahead of his time. The structure was far from what was the theatre district then, and at the time John D. Rockefeller remarked it was the most hazardous venture he had ever noticed. Yet today the property is worth four times what Hammerstein paid for it and when he was ousted from it he was dropped from a position of affluence to that of penury. He also must be given credit for developing Harlem's show district, for there his first houses were built—the Columbus (now Proctor's 125th Street) and the Harlem opera house.

Directly afterwards he made his first big venture by building the first Manhattan opera house (on the present Macy store site), and known as the new Koster & Bial's. In the order of their erection there followed the Olympia, Victoria, Republic, Lew Field's (now the Harris), Manhattan opera house (second one), Metropolitan opera house, Philadelphia, London opera house, London, and the Lexington Avenue opera house. Every one of his ventures has a story in itself.

The first Manhattan opera house was the first of his failures. He inherited Koster & Bial, who then were at Sixth avenue and 23rd street, and that firm came in on a fifty-fifty basis. But the partners soon quarreled and Hammerstein was bought out for \$300,000.

With that money he built the Olympia, occupying Broadway frontage between 44th and 45th streets. This structure, completed in November, 1895, was the wonder of the day. There were three spacious auditoriums under one roof, where three distinct entertainments were given, one admission fee admitting to all. The arrangement really was two theatres, with a concert hall in the centre. Both theatres ran to an overplus of boxes, the Music Hall having six tiers, making a total of 124 for it alone. In addition there was the roof garden, accommodating several thousand persons, and below the street level were cafes, billiard rooms, bowling alleys and Turkish baths. Back stage the equipment was as complete as human ingenuity could make it.

The week before the Olympia was thrown open, a steam pipe burst in the cellar, killing five men. That was considered a hoodoo. Yet the great plant was run by Hammerstein for two years, when foreclosure proceedings were started because of the comparatively trifling sum of \$14,000 owed on mortgage. It was bought in by the Sire

brothers with the backing of the New York Life Insurance Co., and then obtained by Klaw & Erlanger and associates, who took it as a real estate investment and who have since spent \$200,000 in remodeling it.

One amusing incident occurred with the foreclosure. Hammerstein was prohibited within the building and in contempt of court he climbed the fire escape and reached his living quarters. When an explanation was demanded he said that there was \$400 hidden under his pillow and he needed it very much. His net cash personal loss in the Olympia was \$950,000.

There are many stories concerning his next and practically sole paying proposition—the Victoria at Seventh avenue and 42nd street, now rebuilt and called the Rialto. But all agree that after the forced sale of the Olympia Hammerstein was stony broke. Yet he was not discouraged, though he didn't have the \$50 for the monthly rent of his apartment. Entering the office of the agent for Mrs. Louisa Gary Livingston, who owned the Victoria site, then occupied by a stable, he announced himself. His name made no impression upon the agent, who remarked he had no time to talk to a man without money. But Oscar pulled up a chair and when he left that office had an option on the leasehold. For security he offered the chairs and tables in the Olympia concert hall and these the agent had carted to what is now the Republic theatre.

Puffing at the inevitable black cigar he stood looking over the site when a chorus girl stopped to ask what he was so interested in. Hammerstein replied that he was going to build the greatest music hall in America and the girl exclaimed that she believed he could do it. She hastily explained that she had \$2,000 in the Second National Bank that she'd like to invest in the venture. So together they went to the bank, she paying the carfare, and drew it out.

At that time Pauline Hall, while visiting Leander Richardson, then on the "Morning Telegraph," conceived the idea of giving a monster benefit for Hammerstein. Richardson carried out the idea, the benefit taking place simultaneously in seven theatres which Hammerstein formerly had been interested in and netted him \$7,000. Herman L. Roth, the attorney, also started a benefit at the Metropolitan, with Hammerstein's operatic stars appearing, that brought in \$4,800 more.

Then the work on the Victoria began. When the building was advanced as far as the second floor, he obtained a mortgage that allowed its rapid completion, for the further it advanced the more easily he obtained money.

Practically every bit of material used in building the Victoria was second-hand. The stone and the steel work have histories of their own, this material being purchased from the Rheinfrank Wrecking Company, still an active concern. When a load of material was brought into the company's yards from a structure being razed, one of the company's agents would go to a Mr. Lewinsohn on Exchange place and get the cash, whereupon it would be carted to the Victoria.

In the round 17 years of its existence the Victoria's receipts amounted to \$20,000,000, with profits aggregating something like \$5,000,000. It was this money that went into the building of several of his opera houses and his incursions into grand opera, against the bitter opposition of his sons. Oscar declares that vaudeville would be running at the Victoria today if it hadn't been for the subway blasting, almost directly underneath, which made it impossible to draw audiences. A suit against the city is now pending on that account.

It seems remarkable that with smoking always permitted there were no disastrous fires at the Victoria, for when razing the place the most inflammable

UNION THEATRICAL LABOR

Organized labor as it affects the stage shows more strength and progress today than ever heretofore. The leaders of the respective organizations affiliated with the American Federation of Labor declare with vehemence the affiliated stage bodies can point with pride to the advancement they have made since their organized inception.

In the past ten years the stage unions have plugged away, acquiring new members and working for organization that today has such bodies as the International Alliance of Theatrical Stage Employees of the United States and Canada, which covers all the subsidized branches of theatrical workers, have both the States and Canada so well organized that any local outbreak is immediately attended to by the local first, with the senior body ready to lend a helping hand when needed.

Both the Alliance and the Musicians at different times have had their differences with managerial interests in different sections, yet barring a few kind of material was disclosed and the

second floor boxes were found to be upholstered with burlap and stuffed with excelsior. Although theatrical men made the Victoria their headquarters, very few knew that just next to the roof elevator there was a private elevator which ran to Hammerstein's offices on the third floor.

The space between the ceiling of the auditorium and the floor of the roof garden housed a complete machine shop, a cigar-making plant and his own living quarters. Five girls and a man worked there up to the time when the partitions were pulled down around them. Mr. Hammerstein still owns valuable patents on cigar making machines, one of which he lately disposed of. In the mysterious domain between theatre and roof, he also had stored thousands of dollars' worth of operatic scores.

Oscar's frequent operatic ventures were as spectacular, if not more so, than anything in his active career. Every one of his opera houses was a failure, yet he went on building them just as often as big sums were at his command. The Metropolitan gave him \$1,500,000 to leave the operatic production field and this fortune was immediately dumped in the London opera house. The United Booking Offices gave him \$225,000 in the adjusting of the Palace theatre franchise and that went into the Lexington Avenue opera house, where he hoped to stage a "come back" in opera. He put a considerable sum in the building of the opera house in Philadelphia and interested local capital. But soon the Quaker folk bought him out, after difficulties arose.

When Oscar produced opera, he did it in the most lavish and complete manner—the only way he knew how. All of his operatic offerings were distinctive artistic successes, if not financially so. He brought out many stars, going the limit to obtain the artists he desired, once offering Caruso \$5,000 nightly. This offer, however, was not accepted, as the tenor was under contract to the Metropolitan. But it was such methods that forced the latter to buy him off. Tetrazini and Mary Garden are perhaps the greatest of the stars Hammerstein developed. The list includes Lina Cavalieri, Bonci, Zennatello, Dalmores, Renaud and Zammarrco, whose debut in the prolog of "Pagliacci" was sensational. He also brought over Campanini, the famous conductor.

Hammerstein's is the most headstrong and combative nature. He has figured in the courts scores of times, and has with impunity ignored legal decisions. Perhaps no man in America has been in contempt of court more often, nor has escaped penalty so often.

But for those whom he liked Oscar "went the limit." Just a few years ago when going through bankruptcy he tore up \$12,000 worth of I. O. U's.

(Continued on page 254.)

little spots here and there the ring of harmony, peace and working agreement resounds throughout the greater breadth of the stage working land.

It seems only yesterday that the Alliance for instance had only a handful of members—a handful that for the most part centered its official activity in the middle west, yet today this Alliance now operates its wheels in a suite of offices within a stone's throw of Broadway. And that handful which seemed so apparently in the minority has grown and grown until today it has thousands of members obedient and faithful to the I. A. T. S. E.

Just what a formidable organization this Alliance has become was best evidenced in Cleveland last February when the thousands of delegates from all parts of the States and Canada assembled there and disposed of all sorts of organization matters, big and little, with as much precision and smoothness and dispatch as the best oiled machines in organized labor's ranks. The businesslike, well regulated and perfectly orderly conducted convention of stage hands and m. p. operators at Cleveland was the biggest testimonial imaginable that these stage toilers who make the pictures and stage production possible had learned to appreciate what they could do in the way of forming their own protective organization.

The aggressive, square-jawed, fighting, but level-headed, president of the Alliance—Charles C. Shay—has been the biggest factor imaginable in bringing the Alliance up to its present efficiency in organization. Shay grew with the organization. He has watched the organization grow with Shay. They have seemingly grown inseparable—it would not surprise the boys who know Shay well and have watched him preside in executive session to see him one of the big guns in the American Federation of Labor. Shay has it in him. His common sense and executive ability bring him to the fore. His right hand man is Charles C. Crickmore, Assistant International President of the I. A. T. S. E. He not only renders the chief invaluable aid, but is also sufficiently well informed and able to handle many Alliance matters himself.

At the head of the Musicians is Joseph N. Webber, and as president of that body, with valuable aid from his staff, he has also done some splendid work in keeping harmony within the ranks of the affiliated branches.

"Unionism" wherein it relates to the theatre has only one blot on its escutcheon. That was the disastrous fiasco the White Rats made to thrive as an affiliated body with the A. F. of L. Everybody familiar with the activities of stage unions knows what an awful "bloomer" the Rats' Union turned out to be when led into the furnace of exalted leadership, bungled management and verbal pyrotechnics. The Rats' leaders' attempt to involve other unions in their failure was skillfully side-stepped.

While the unions in some sections are struggling with what are termed "local disturbances" the slate of the Alliance and Musicians' Federation are almost clean and what local marks are thereon are expected to be wiped out completely in the passing of time.

Irrespective of what progress the Musicians and Alliance bodies have made individually and collectively, neither of the parent bodies was slow in sending representations to the Capitol or State legislative sessions when the show interests in general, including the picture end, were fighting "vicious legislation."

The Alliance in particular, through President Shay and executives, hooked elbows with the managerial representatives in throwing its strength and influence toward the matter at hand that was really up to the managers to prosecute, more so than any other branch of the show profession.

Mark.

DYNAMIC DETROIT

By JACOB SMITH.

Detroit, Dec. 20.

Detroit, "the city where life is worth living," often referred to as "Dynamic Detroit," and now claiming to be the fourth city in population in the United States, has been enjoying unprecedented prosperity for the past two years. This applies to every line of industry, and includes the amusement business.

The latest city directory, substantiated by the water board, gives Detroit over 900,000 residents, exceeded only by New York, Chicago, Philadelphia and Boston. The motor car industry is, of course, responsible for Detroit's great development, at the same time Detroit has many other diversified interests. Detroit has an immense "young men" population employed in the automobile factories and they are paid big wages. When Henry Ford announced that he would establish a minimum of \$5 per day for his 50,000 workmen, the world thought he had done something so extraordinary—and it was as compared to wages paid in other lines—but you can make the rounds of any of Detroit's prosperous factories and you will find that most of the skilled workmen are getting above that amount per day.

Every advance man, traveling agent or manager of a show who has visited Detroit during the past two years seems to be of the one and same opinion—that it is unequalled as a "show town" when compared with other cities of about its size. This is probably best proven by the fact that many shows play here twice during the same season and some even two weeks consecutively, doing better business the last week than the first week.

Musical shows probably get the most money in Detroit. A good one is always sure of capacity business every performance. The Winter Garden and the "Follies" productions always play to capacity one week and they could stay at least two weeks.

Detroit has two first-class theatres, the Garrick playing Shubert attractions, and the Opera House, playing Klaw & Erlanger attractions. Richard H. Lawrence manages the Garrick and Harry Parent the Opera House. Mr. Lawrence is just nearing his 30th birthday. He was for a number of years stenographer and personal secretary to E. D. Stair, who owns the theatre. "Dick," as everybody knows him, has proven a big success at the Garrick. While Bert C. Whitney is the lessee of the Opera House, Harry Parent is the manager. No two men are better known in the big-time legitimate amusement field. The lease on the present opera house expires in 1919, and it is understood that Mr. Whitney has secured property in the Grand Circus Park district upon which a new theatre will be erected to house the K. & E. attractions.

The Temple is Detroit's only big-time vaudeville theatre and it plays United Booking Office's acts exclusively. The Moore-Wiggins Co. operate it, and Charles G. Williams is the house manager. Carl Lathrop books it. The Temple does a "wonderful" business, easily explained by the fact that it gives the best vaudeville and at 75 cents top high prices for best seats on the main floor. The bulk of the theatre at week-day matinees is only 35 cents. Mr. Williams could get higher prices without any difficulty, but it is the wish of James H. Moore, of the theatre corporation, that low prices prevail, inasmuch as the theatre built up its big business at popular prices. Some day perhaps the Temple people will abandon their present palace and give the vaudeville patrons of Detroit a house seating no less than 3,000. Detroit could stand it.

In the popular-priced vaudeville field,

Detroit is exceedingly well represented with the Miles, Orpheum and Regent all playing to 50-cent top, and a full week. The Colonial, new, recently opening with vaudeville, changed policy last month to pictures.

The Miles is managed by James Ruth-erford, and was the first of Detroit's popular-priced vaudeville theatres, being started by Charles H. Miles, who now has the Orpheum and Regent. The policy of the Miles is six acts of vaudeville and a feature picture. It opens at noon with the feature and from then on continuous until 11 p.m., during that time giving the vaudeville show three times.

The Orpheum plays Loew vaudeville, as does the Regent, and both have the same policy, playing six acts of vaudeville, with big picture attractions. Tom Ealand handles the bookings of both theatres, and Charles H. Miles is the lessee. The Orpheum has Rod Waggoner for the house manager.

The Colonial is Detroit's newest theatre, and is under the management of William Newkirk. It is not right in the heart of the city, being on Woodward avenue, about a half mile north of Grand Circus Park.

The Palace and Columbia theatres, on Monroe avenue, play small-time vaudeville, employing two shows of four acts each. Each act gives four performances daily. Prices at these houses at 10-15, and shows are continuous from 10 a.m. to 11 p.m. The Palace and Columbia both do a very big business. William Cunningham, of Chicago, is managing director of the Palace, while Michael W. Schoenherr manages the Columbia.

The National, on Monroe street, managed by Charles Hagedorn, has been playing musical tabs for the past three years, and is today doing better business than ever.

The Lyceum, operated by E. D. Stair, is managed by Al Warner, who has been there for years and years. Everybody in show business knows "Al."

Detroit's burlesque houses are the Gayety and Cadillac, the former playing Columbia Circuit attractions and the latter American burlesque. J. M. Ward guides the destinies of the Gayety. He is now in his tenth year with the Gayety, and is completing his 43rd year in the amusement business. The great success of the Gayety in Detroit is partially due to its immense "ladies" business, due to the constant efforts of Mr. Ward. That he is right is best proven by the big Gayety business. 1916-1917 was the best in the history of the theatre, but this season will be much better, regardless of conditions.

The city records show that Detroit has approximately 150 theatres, of which 90 per cent. are devoted to the silent drama. John H. Kunsky is Detroit's leading theatre magnet, having a total of ten houses, one being devoted to dramatic stock, one to small-time vaudeville, and the balance to motion picture theatres. It has often been said that Detroit has more beautiful residential theatres than any city in the country.

INTERNATIONAL CIRCUIT.

(Dec. 31)

"A Daughter of the Sun" Majestic Buffalo.
 "A Soldier's Bride" Shubert Milwaukee.
 "Bringing Up Father" Lyceum Detroit.
 "Come Back to Erin" Orpheum Montreal.
 "Hans & Fritz" Southern Columbus.
 "Her Unborn Child" Orpheum Nashville.
 "Millionaire's Son & Shop Girl" Imperial Chicago.
 "Mutt & Jeff" Garden Kansas City Mo.
 "One Girl's Experience" National Chicago.
 "Peck o' My Heart" Prospect Cleveland.
 "The Marriage Question" Lyceum Pittsburgh.
 "The White Slave" Orpheum Philadelphia.
 "Thurston American" St. Louis.
 "Trail of the Lonesome Pine" Lexington New York.
 "Turn Back the Hours" Gayety Louisville Ky.
 "Uncle Tom's Cabin" 30-2 Boyd's Omaha 4-5 St. Joe.

BILL, THE BIT HOUND

By AL. BRUCE.

Bill Hoakum, a comedian,
 From our glorious western coast,
 Could stay three years in one house,
 Without repeating, was his boast.
 He had five hundred manuscripts,
 And a thousand bits, he'd swear;
 And Bill's successful motto was,
 "I'll stick a bit in there."

Now generally in Honky-Tonks,
 Some souse would handle props,
 Who was underpaid, but able,
 To build engines or paint drops.
 Once Bill's souse stewed up and forgot
 To build a Slippery Stair;
 Bill said "We'll cut the sliding out—
 Stick the Balloon bit in there."

If things went wrong on opening night,
 And some scene near fell flat,
 Bill would rush out on the stage
 With "Pick up my poor old hat."
 In "East Lynne" once the child was sick,
 They were all in terrible despair;
 Bill said: "We'll spring 'Ma look at him'—
 That bit will fit in there."

The Soubret claimed her eyes were weak,
 From a bad cold in her head—
 Bill said: "Cut out the Winking scene;
 Do the Blind bit instead."
 One night the straight man broke his leg,
 On a bad break-away chair—
 Bill said: "Chop out the foot-race gag,
 I'll stick a bit in there."

He had a bed placed on the stage,
 The straight man on it lay,
 And the show went on with "Who Died First,"
 Stead of "A King for a Day."
 One night the orchestra did strike,
 And left the pit quite bare—
 Bill said: "Casey, the fiddler,
 That bit will fit in there."

The war broke out, Bill exclaimed:
 "I'll do the Recruit bit
 I used in Slow-foot Wallace;
 That was my one big hit.
 On the transport I'll have table scenes,
 But no burlesque Bill-of-fare."
 He was no sailor so he stuck
 The sea-sick bit in there.

Bill told his captain he had done
 The drill bit in "On Guard."
 "I know it backwards, lets ad-lib,
 And not rehearse so hard."
 Bill was sent to the firing line
 In France I think somewhere;
 He saw a trench then he said: "Stick
 A Shooting bit in there."

One day there was an awful fray,
 And Bill alone survived;
 He thought he'd hold the trench until
 Reinforcements had arrived.
 In his kit he found a loaf of bread;
 He said: "Well, I declare
 My stomach is so empty,
 I'll just stick a bit in there."

He spread his blanket on the ground,
 And set the bread on top;
 Some German soldiers rushed on Bill,
 But to shoot him they forgot;
 For when they saw that loaf of bread,
 With hunger they did stare.
 Bill said: "I'll go and put the 'Bread
 And Carpet' bit in there."

Bill quick turned on some dialect,
 "Vone hundredt I vill bet,
 You can't kneel down, pick up dot loaf
 Mitoud using your hands yet."
 As they knelt down with hands behind
 Bill tied them up for fair,
 And said: "One move and I'll put
 The Choking bit in there."

Bill did the Hero bit that day
 And the Medal routine, too;
 I'm sure on Bill's finale
 They'll use, Red, White and Blue;
 And if he goes to Heaven
 He'll sure say it's unfair,
 When he finds St. Peter doing
 The "Justice" bit up there.

By JOHN H. BLACKWOOD.

A black and white portrait of a man with a mustache, wearing a dark suit jacket over a light-colored shirt and a dark tie. He is looking slightly to his left. The background is plain and light-colored.

"Jules of the Strong Heart," released by Paramount Jan. 14, has George Beban as a French trapper of the Canadian Woods.

THE CONTRIBUTED SCENARIO

By GUY PRICE.

Los Angeles, Dec. 15.

That there is a cry for real stories in every studio in the industry of pictures goes without saying. And naturally the same question arises as might arise in the editorial room of a magazine should the same cry be heard from that quarter. The question is now and looks as if it ever shall be:

What is the matter with the outside or contributed story?

There are many answers, and they come from all sources. But, for obvious reasons, I have gone to the fountain head of the picture play, the scenario department, and asked of those who are presumed to know, "Just what is the matter with the submitted script?" I have received various replies, all illuminating and to the point, and I have seen scenario editors raise their eyes to high heaven in appeal, but they all say virtually the same thing.

The trouble with the outside scenario is principally to be found in a lack of study of the screen on the part of the author, or, as one of the interviewed put it, "an utter disregard of the fact that the photoplay is a new medium of expression, to be classed with none other that has gone before."

Mary O'Connor, of the Paramount-Artcraft scenario forces, who formerly was editor for Griffith, holds a more hopeful view than some others, and she expresses a note of faith in the submitted script that is not to be found in the song of others who are looking for picture material.

"What is the matter with the outside scenario?" Miss O'Connor asked, reiterating my own question. "Absolutely nothing," she replied, "if it possesses an idea containing picture elements. That idea may be merely a single situation, but one fundamentally interesting to the average group of people, or it may have characters whose psychology is true—regular human beings, in fact—or a plot that is the inevitable and logical result of these particular characters living as true-to-type human beings would live this given situation."

"A story founded upon illogical premises can never create a logical suspense and reach a logical conclusion; characterizations that depict pale, vapid or over-exaggerated creatures are not interesting beings with whom to spend an evening, beings who would stir us to sympathetic understanding of their joys and griefs. Let her lose her man to the wild vamp, and let him swing from the gallows—who cares!"

"Dramatic and pictorial values—novelty and treatment—not ramblings, but incidents that lead to a climax—suspense, color, simplicity, concreteness—these are not mere idle phrases; they are part and parcel of the fibre of the picture drama, all of which can as well be contained in the 'outside' script as in the 'inside' one if the author be an inventor of plots, resourceful, original and with a knowledge of human nature."

"Don't think the 'outside' script hasn't an honest show, for it has everything in its favor, as it is read by the hoping, praying-to-make-a-discovery editor."

Jack Cunningham, formerly head of the Universal scenario staff, and later of the Triangle story department, who is now doing special revision and continuity work at the Culver City studios of the last named corporation, had a particular word to say about the professional writer.

"We can eliminate the amateur from whom we get an occasional fine idea, for he will not remain out of the professional class very long if he really be a writer," he said. "We can therefore class all under the name of Mr. Author."

"If Mr. Author should be told by a reader for one of the big theatrical producers that he, Mr. Author, had an eye for dramatic values and ought to try his hand at writing plays, Mr. Author would hurry home, get down to business and begin."

"When Mr. Author's play is finished he takes it to Mr. Reader, who, by the way, might be even more of an underling than the scenario editor of a picture plant, and Mr. Author shows the play to Mr. Reader. Mr. Reader looks it over and damns it up one hill and down the other, tears it to pieces and puts it together again and then calmly tells Mr. Author that it has possibilities, but that the construction is wrong, the characters misfit for the stage, and a dozen other things. Does Mr. Author take the manuscript and walk out with an air of injured and disgusted pride? He does not. He goes home and he studies to see wherein he can use the wisdom of Mr. Reader. And in time Mr. Author may write a play, because he feels he has been instructed by one closer to the finished product than himself."

"What does Mr. Author do when his scenario is treated in the same way by a scenario man? He assumes an attitude of condescension. He knows he is a story writer because the magazines have been accepting his stuff, and he knows that he never heard of any of these picture people before. So he accepts such criticism as he has to offer as 'mere bunk.'"

"Now we know that the picture, analyzed and subjected to extreme criticism, is not in the main such a product as a stage offering brings forth largely because of the rush of production, the lack of time in which to prepare properly for its function, and a hundred and one things in studio exigency which are never dreamed of outside of picture plants. But we also know that whatever of precedent there may be in the picture business such precedent as there is and a lot of experience has been acquired by men close to picture production in the years during which the business has grown to its present expansion. These men have acquired a certain technique that can be had only from close association with the product in all the phases of its

progress towards completion. And these men have discovered an all-important thing in the true recognition of the picture play, per se, they have discovered that the picture play is an absolutely new medium of expression, allied to no other and standing alone on its merits or demerits, as you like."

"Therefore, it becomes the writer who wants to construct for pictures to study the 'screen play,' not as a story proposition and as a medium of expression."

Although he spoke of the problems of the scenario chief in a somewhat different vein, C. Gardner Sullivan, editor for Thomas H. Ince and the most successful of all celluloid playwrights, holds much the same opinion.

"Lack of screen study," he said when I put the question to him. "That, I believe, is the chief reason why the outside writer fails to register a high percentage of sales to the producing companies. In the several hundred manuscripts which have come to my attention in the last two years I have been chiefly impressed by the fact that the authors did not seem to be writing for the screen, but rather along short story lines. By that I do not mean plot necessarily, but rather action, or lack of action."

"As an example, a story depending upon brilliance of dialogue or getting over some talking theme possible in a magazine must naturally fail on the screen. For, to properly bring out the author's idea, the picture would become more or less of an illustrated lecture."

"Another great trouble is lack of consistency, writers striving for a certain situation, but subsidizing the theme, which every good story must have, for a series of thrilling incidents held together by a badly woven thread of coincidence."

"If the free-lance writer of today will take his stories from the everyday life about him, not trying to make them wildly sensational, but merely a story of human people doing human things, I do not think he will have any trouble in disposing of his work, granted the writer has a certain gift for depicting the phases of life in an interesting manner. He must realize that the screen, above all other fields of literary endeavor, has a technique particularly exacting, and the only way this can be learned is by practice and by studying the screen itself."

"By studying the screen, I do not mean copying the ideas set forth there-

on, as some writers have a particular weakness for doing, but rather profiting by the finished work, which, in nine cases out of ten, represents the result of hard, careful study. The idea must not necessarily be new, but its treatment should be new and it should above all seek to bring out some phase of life in which we are all interested, but which perhaps we may not have noticed until brought to our attention by a keener student of humanity."

"Summing up, I would say that the trouble with the outside writer is that he does not take the screen seriously, and in many cases, I believe, having failed in other lines of literary endeavor, he turns to the motion picture not only as a last resort but with a feeling of contemptuous superiority; that anything will do for pictures. Until he learns that the screen demands the highest that he is able to give and will accept nothing else, no writer will attain even the slightest success in this field of work."

Monte M. Katterjohn of the Paralta scenario department, and one of the most prolific writers of the day, says that he diagnoses "what is the matter with the outside scenario?" as a disease, and tries to treat it as such.

"In most of the submitted scenarios," he remarked, "there is one great fault. That is the lack of consistency. This quality is absolutely lacking in the great majority of them. And on top of that, few contain even a worthwhile situation."

"Extravagant in plot and far-fetched and unnatural in characterization are also to be listed among the ailments. In fact, there are so many reasons why the submitted scenario is at fault that I am of the belief that it is a waste of time for the producing company to employ readers to pour through the hundreds and hundreds of manuscripts. A better product in both plot and continuity will be realized by concentrating on the development of a scenario department writing directly at the actors and actresses for whom plays are desired."

"So, the outside writer, with little or no knowledge of intelligent screen construction, cannot hope to dispose of his wares, because if he lacks the knowledge of screen construction he will also lack the ability to create a consistent picture plot, whether it be entirely of plot or in the nature of characterization."

"Direct construction or continuity, originated by C. Gardner Sullivan, is considered today as the best form of picture presentation. In other words, a story is presented without subsidiary plot threads, and is developed in not less than eight or ten episodes."

BRUNTON'S RISE STEADY.

It doesn't matter where a man starts if he is ambitious. An irrefutable example is Robert A. Brunton, general manager and art director for Paralta Plays, Inc.

A few years ago Mr. Brunton was a modest scene painter at one of the Morosco theatres in Los Angeles, commanding \$20 a week. Now his weekly pay check runs into four figures, and threatens to run still higher. His work in building productions for Morosco bore a peculiar stamp of artisticness, and when the picture industry reached the point of producing the big multiple reel features Thomas H. Ince, most quick to recognize Brunton's ability, signed him to supervise all productions made at Inceville. The phenomenal success of the Ince films, from the viewpoint of artistry, as well as others, was not long in attracting further attention to Brunton's genius, and when Paralta was formed the financial backers were not slow in outbidding all other companies for Brunton's services.

Not only was the artist's salary trebled, but as a further token of appreciation of his worth President Carl Anderson bestowed upon him three titles—vice-president, director of productions and general manager.



IRENE LEE'S CANDY KIDS
JANE AND KATHERINE LEE
Send Holiday Greetings to All

COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, Dec. 24.

Walter Edwards, the Triangle director, denies, with quite some emphasis, the report he purchased his new home from his salary as trustee of Culver City.

Monte M. Katterjohn is spending the holidays with his folks in Indiana.

William D. Taylor isn't afflicted with artistic temperament. Ask anybody who ever worked for him, if you don't believe it.

George Behan, greatest of all Italian character painters, is finishing up his last picture for Paramount at the Lasky studios here. Behan has received a couple of big offers from other firms, but is undecided whether to accept or re-sign with Lasky.

Eugene Pallette has resigned as "general manager" of the National.

Eugene Lewis, formerly with Paralta scenario department, is free-lancing.

Guy Woodward's submarine marvel is to be tested by the government shortly. Guy expects to become a millionaire if a deal goes through.

Billy Franey has taken unto himself a high-powered auto. He has already become an speaking terms with the motorcops.

Young Girl Admirer: "Hasn't Bert Bracken the cutest little mustache?"

It was reported the other day Dorothy Dalton had been "arrested." "She must have forgotten the other head of her Flame costume," observed a fellow-player.

Margaret Thompson is doing her second picture at the Ince studio, since that producer broke away from Triangle.

Cliff Smith is known around the Triangle plant as the "director of horse opera." He is the chap who tells Roy Stewart, the western drama, star, how it should be done before the camera.

Ray Griffith, the former Keystone, recently wrote from Camp Lewis that learning to be a soldier is harder than stopping pies.

Texas Guinan has been in pictures long enough to say that she really likes the life. No more Broadway lights for her.

W. H. Clifford, the producer and author, is a firm believer in Rooseveltian doctrines. Only recently he became the papa of a third child.

Mack Sennett missed his morning exercise the other day and the Fairbanks revealed an increase in poundage of one per cent, averduously speaking. Whereupon Aldo, the Turk, took him in tow and now the manager is two per cent. under weight.

David Horsley has disposed of his animals, or, at any rate, somebody has promised to buy them.

Margaret Gibson, the girl who figured in the police limelight some weeks ago, is now with Vitagraph.

Al Nathan, manager of the Superba in Los Angeles, is pro-Chinese in his habits. He eats chop suey twice every week.

A La Cook's—

The following are among the prominent guides to the motion picture camps: Sam Barendt, Al Cohn, Buck Masie, Marnie Lowenstein, Carl Jensen, J. B. Woodside, Bill Keefe, Beanie Walker and Sid Grauman.

Charlie Christie is back from New York, whither he went on another of his "periodicals" in the interest of the Christie Film Co.

Lou Anger, Fatty Arbuckle's manager, is a regular fireside companion since the arrival of his wife from the east.

Jack Pickford, now in New York with his wife, Olive Thomas, is missed in the Amen Corner of the Alexandria. Prayers are being offered for his safe return.

Dustin Farnum is not satisfied with his new motor cruiser making 28 knots an hour, so he is having the motor carburetor—or something—adjusted to make the craft skim the San Pedro water at 35 knots. Some speed; also some gasoline yacht!

Dick Stanton's friends have missed him this Christmas. With Dick in New York, New Year's on Hill street won't be the same.

T. L. Tally has opened elaborate offices on the second floor of his Broadway theatre for the local offices of the First National Exhibitors.

A synonym for circus—a trip to the K L-K-O studio.

The William Fox school for juvenile players now has two teachers, one for indoor work and the other for outdoor, or "location"

duties. The school conforms to the strict letter of the school law.

Ruth Roland has quit the vaudeville stage and is back in pictures again.

Billy Mason has been with the Christie company seven weeks or thereabouts, and he threatens to stay. Billy likes the films, but he would rather be in vaudeville than anywhere else.

Mabel Condon has returned from New York.

The beautiful home which Julian Eltinge is constructing on a hill overlooking Silver Lake, Edendale (near Hollywood), is almost completed. Other artists are buying in the vicinity, and before long there will be a regular colony of film people in that section.

Will Russell is spending the holidays on his Santa Barbara ranch. Among the chickens is where Bill is happiest.

Mack Swain is making his fifth comedy for L-K-O. Swain quit Keystone some weeks ago.

William Parker, the screen writer, has reached the point of worldly affluence where he is being chased by a dozen automobile salesmen. They may get him yet.

Shorty Hamilton has been resting between films. His idea of rest is motoring from Vernon to Watts and from Watts to Venice and back over the same route again.

Ralph Lewis and Jack Brammel are known as the Broadway twins. They're seldom apart.

Marnie Lowenstein is contemplating writing a movie serial. But how he will do it is a mystery to his friends, for there is no musical in a serial, and Marnie is musical both ways from his chin.

Tod Browning admitted the other day it was a pleasure to direct Edith Storey. Few directors say that of their stars.

The Fowlers, for several weeks at Baron Long's Watts Tavern, have received several vaudeville offers, but as yet have not accepted.

The Santa Monica bay district has gone dry and after May 1 the cafes will be denied the right to serve liquor. Drastic measures have been taken in the meantime, the police ordering dancing stopped at midnight.

In Los Angeles the cafes, after May 1, will not be permitted to sell drinks after nine o'clock. This will kill the after-theatre crowds. It is believed the gale seekers will then go to the roadhouses.

Morris Perlmutter—no theatrical notice—settled a suit against the L. A. Railway for \$25,000.

The road tour of "Captain Kidd, Jr.," having been canceled, Morosco secured the stock rights of the play for production at the Morosco theatre. It is now running.

The Majestic is now showing films whenever legit attractions are unavailable.

Fred Solomon, who "sunk" \$40,000 in the film, "Invisible Government," is through. "I've learned my lesson," he said.

Ruth Stonehouse has left Triangle.

The willingness of several film companies to adopt the suggestion of Herbert C. Hoover to conserve food by holding all eating scenes at noon has made a tremendous hit with the underpaid actor and "extra."

Crane Wilbur expects to be in Los Angeles, to remain permanently after the first of the year.

Harold Bell Wright, the author, has been sued by a Los Angeles doctor for professional services.

Edith Sterling has deserted for vaudeville.

Reggie Morris, Triangle comedy director, is now a daddy.

Winifred Kingston and Marie Dressler are doing much to aid the Red Cross here.

Roscoe Arbuckle says he doesn't mind the meatless days (they are so reducing, doncher know), but he dreads the drinkless nights.

John W. Rankin, publicity man for Goldwyn, is now working out of western headquarters.

Dorothy Dalton is "some pumpkins" with her new enclosed town car.

The courts have not yet decided in the case of Clarence Wurtz, an acrobat, who claims he was injured while impersonating an ape during the making of a picture at Universal City.

PICKING FILM ACTORS.

The Harlem opera house, playing vaudeville and pictures, has started a weekly innovation as an extra attraction, in the way of staging a picture play to secure talent suitable for film direction. As an attraction this will probably replace the former "amateur night."

At the Harlem opera house the film affair is supervised by Robert J. O'Donnell, manager of the theatre and creator of the plan for Harlem, and Sol. J. LeVoy, the stage manager of the house.

The screen tests are made with all of the paraphernalia from a regular studio. Tom Ward and W. Ray Johnson look after the technical side of the try out, assisted by Frank R. Abrams. The scenes as taken will be worked into story form by Tom Brett and the following week exhibited on the screen at the opera house.

Last Friday night the opera house introduced another feature that may become a weekly permanency. Messrs. O'Donnell and Le Voy also supervised that. It was a minstrel first part, with the members composed of house employees. The stage crew set before the audience for a semi-circle, after a short introductory address by Mr. LeVoy. Among those taking part were Mr. LeVoy, Solly Lee, ticket taker; Ed. Connelly, electrician; Mr. Manning, superintendent, with other stage hands, ushers and card boys making up the ensemble. But one "song plugger" was used, little Jack Pasternack, from Harry Von Tilzer's.

The minstrel entertainment seemed a very pleasing portion of the entertainment to the large audience, with Messrs. Lee and Connelly scoring the largest individual hits, the latter using a one-string violin with which he did a "single" and also acted as accompanist for Lee.

Chicago Paramount-Goldwyn Change.

Chicago, Dec. 26. F. M. Brockell, manager of the Chicago Goldwyn branch, and prior to that associate manager of the Central Film Company, has been appointed manager of the Chicago office of Paramount under the direction of Max Goldstine. He will assume his new duties January 1. Sidney Goldman of the Central Film Company has succeeded Brockell.



JEAN SOTHERN

Remembered for her work as "Louise" in Herbert Brenon's production of "THE TWO ORPHANS," where she gained the title of "emotional ingenue," and also for the serial, "MYSTERIES OF MYRA," in which she was starred. At present Miss Sothern is appearing in Vaudeville, while considering several new offers.

U.'s INDUSTRIAL WINNER.

The Universal has evidently struck a big winner in its industrial picture used in a "Safety First" campaign throughout the country.

Thus far the U. has managed to secure \$40,000 from a tire company, \$35,000 from a firm making a fender that throws the person hit by the moving vehicle to the curb, and \$25,000 from the manufacturers of an auto truck. Half of this money has been paid in and the remainder is to be paid in installments. This is the status upon which the scheme was explained by one of the associates in the campaign for the showing of the film.

All of the police chiefs throughout the country are being circularized at present for indorsements for the film and the project, and each local chief is to be given credit in his town for the bit he is playing in the safeguarding of its citizenship from accidents.

BRENON APPEALING.

After a jury had given a verdict for the full amount demanded, \$22,000, and interest against the Brenon Film Corporation in the Supreme Court, Newark, last Friday, Herbert Brenon stated the judgment would be appealed.

The verdict given was in the action brought against the corporation by George Arliss, who alleged Brenon had engaged him to star in a picture of "Faust" but had later informed Arliss the engagement was off. Jenie Jacobs, who secured Arliss for Brenon, testified for the plaintiff.

The testimony during a grueling cross examination of Brenon by Max Steurer, attorney for Arliss, disclosed that Brenon and Lewis J. Selznick (also interested in the Brenon concern) had an understanding regarding engagements of players or stars—Brenon to engage and if Selznick didn't agree, the engagement to be called off.

The exact amount of the judgment rendered was \$22,512. It is reported Miss Jacobs has a percentage interest in the amount recovered. George Gordon Battle represented Brenon.

Over 200 attorneys attended the summing up, to listen to Steurer, who made a masterful address to the jury, which was out but 20 minutes before bringing in the verdict. The trial lasted three days.

Another suit pending against the Brenon corporation is a claim of \$20,000 by John Barrymore, who alleges he was engaged by Brenon for "The Lone Wolf" but not permitted to fulfill his agreement.

MONTREAL'S PRINCESS OPENED.

Montreal, Dec. 24.

The Princess, Montreal's second new vaudeville theatre to open within a month, started Saturday matinee. It replaces the Orpheum for the local big time vaudeville. The Orpheum opens Dec. 31 with International Circuit attractions, first playing "Come Back to Erin."

The Princess seats 3,500. It is operated by the Canadian Circuit.

The other house to open was Loew's, with pop vaudeville and pictures.

Ethel Clayton Joins Paramount.

Ethel Clayton, now a World Film star, has signed a contract with Paramount, to go into effect at the conclusion of her present agreement, which expires in March.

Under the new management she will be directed by her husband, Joe Kaufman.

DeAngelis Still with "Passing Show."

Chicago, Dec. 24.

The management of "The Passing Show" announces Jeff DeAngelis is still with it. DeAngelis was reported to have given notice when the Shuberts attempted a general salary cutting recently.

W. J. COUNIHAN

M. L. SHANNON

COUNIHAN & SHANNON

THEATRICAL ENTERPRISES

JACK ALLEN, General Manager

STRAND THEATRE BUILDING
NEW YORK CITY

Telephone Bryant 2550

Plainfield Theatre
Plainfield, N. J.

Majestic Theatre
Perth Amboy, N. J.

New Strand Theatre
Perth Amboy, N. J.

AT B. F. KEITH'S ROYAL THIS WEEK (Dec. 24)

HARRY—LAUGHLIN AND WEST—CLARA

Presenting "The Cafe Lonesome"

By TOMMY GRAY

NEW YEAR'S GREETINGS

Direction, HARRY FITZGERALD

NOW (Xmas Week) PLAYING B. F. KEITH'S ROYAL

FREDDIE J.

ADA MAE

NICE AND WEEKS

IN

"Nic Nacs of Musical Comedy"

DON'T FAIL TO SEE US

GREETINGS

Direction HARRY FITZGERALD

RAYMOND

E. RAY

Hitchcock & Goetz

ATTRACTIONS

J. M. WELCH,

General Manager

RAYMOND HITCHCOCK in "HITCHY-KOO"

WITH

LEON ERROL—IRENE BORDONI

AND ALL-STAR CAST

THE
SNAPPY REVUE

"WORDS AND MUSIC"
NOW PLAYING THE FULTON THEATRE

THE NEW
MUSICAL PLAY

"FOLLOW THE GIRL"

By HENRY BLOSSON and ZOEL PARENTEAU

RAYMOND HITCHCOCK'S FULTON THEATRE

WEST 46th ST., NEW YORK

Hitchcock-Goetz & Welch, Lessees

H
A
P
P
Y
N
E
W
Y
E
A
R

MARCUS LOEW WESTERN BOOKING AGENCY

11th Floor—North American Building
CHICAGO

BOOKING

JONES, LINICK & SCHAEFER'S CIRCUIT

MILES CIRCUIT

SAXE CIRCUIT

Booking in conjunction with the Loew Circuit, East, and the Pantages Circuit, West.

FRANK Q. DOYLE

Booking Manager

CHICAGO

WALTER F. KEEFE

Loew Office

NEW YORK



106NY 7 11

BOSTON TO NY 125 25 1917

920A

EDITOR VARIETY

NEW YORK CITY

WILL YOU KINDLY GIVE US SPACE IN YOUR PAPER TO WISH OUR FRIENDS
YULETIDE GREETINGS AND GOOD WISHES FOR THE NEW YEAR AND ALSO TO ASK
THEM TO SEND OUR XMAS TOKENS IN CARE OF OUR MANAGER THOMAS J FITZPATRICK
IN THE PALACE THEATRE BUILDING OUR NEW ACT THREE THOUSAND DOLLARS LOOKS
LIKE A WINNER DOES IT WE SHALL SEE WE THANK YOU

THOS J SWIFT

MARY W. SWIFT

THE FIRST WOMAN AGENT.

(Continued from page 45.)

course and could have practised at the Bar before she entered theatricals. Miss Jacobs is a clever woman who has hid her brilliancy under a plain headress and earned every inch of her way.

There is no business that requires a woman to be unwomanly. There is no man who will not eventually respect and even help a serious woman, and there is no line that requires more energy and tact than the agency business.

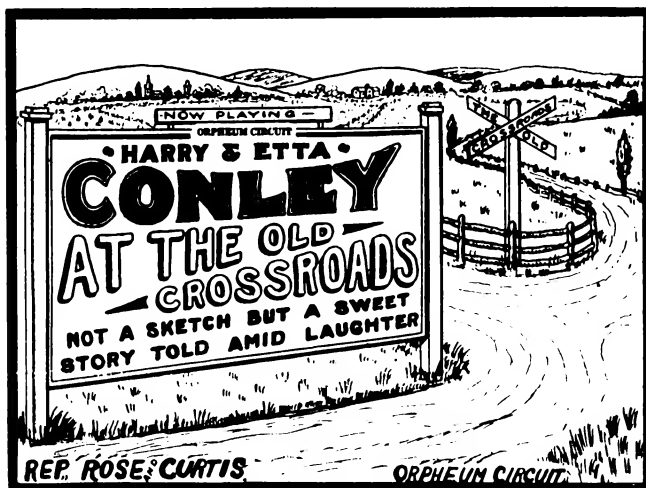
Should the stress of war or any untoward event force me to feel my services were required, always prodigiously active with decided ambitions above a mediocre career, it is possible but still improbable that I would answer the call.

Artists who have attempted to retire

from the profession will readily understand my being drawn back into the atmosphere again. I wrote news stories for the "Morning Telegraph" 15 years ago, became correspondent for "The Clipper" in South Africa 14 years ago—represented the "London Music Hall" here while I was an agent and have had a varied useful experience on New York theatrical papers during the past two years. Have been around the profession with the Valdares, here and abroad since the Tony Pastor and old Union Sq. Theatre days, and have known personally all the managers and agents of note here and abroad.

I owe much to my sister's former partner—opportunity of travel, etc.—but most of all I owe him for a letter of introduction to Jo Paige Smith.

Don't try and guess my age. I'm not nearly as old as all this may make me appear.



WHEN IN CHICAGO YOU ARE ALWAYS
WELCOME HAPPY NEW YEAR

**Shapiro-
Bernstein
Music Co.**

Cohan's Grand Opera House

119 No. Clark St.

JOE BENNETT, Mgr.

BILLY STONEHAM,

Asst. Manager

SYDNEY NORTON

PAUL CHURCH

BOB BUTTENUTH

GERDA NEWREN

**Triangle
Music Co.**

143 North Dearborn St.

MILTON WEIL

Western Manager

Phone, Central 3113

**Waterson,
Berlin &
Snyder Co.**

FRANK CLARK

Western Manager

MARY MURRAY

Assistant Manager

JOE MANNE

Assistant Manager

CHARLIE DALE

CLARENCE JONES

HARRY KELLY

JACK O'MALLEY

LOGAN SIZEMORE

MERLE YAGLE

MONTE HOWARD

DICK REEVES

HENRY COHEN

HENRY BERGMAN

LEW BUTLER

JACK STANLEY

MARGARET DAMICO

MARY WALSH

FRANK CLARK

HAZEL WILDER

EARLE SMITH

RUBE BENNETT

DICK SACHAEL

**M. Witmark
& Sons**

827 Schiller Bldg.

Chicago, Ill.

Staff

THOS. J. QUIGLEY, Mgr.

AL. BEILIN, Asst. Mgr.

ASHER R. SAMUELS

AL. PHILLIPS

AL. ELLEDGE

WALLACE BRADLEY

OLGA WEBER

GURNELL ANDERSON

RUTH GEHRING

TASCOTT

JACK JOY

**Leo Feist,
Inc.**

ROCCO VOCCO

Cohan's Grand Opera House

Entire Third Floor

**Forster Music
Pub., Inc.**

42 Grand Opera House

119 No. Clark St.

Ez. KEOUGH, Mgr.

ABE OLMAN

ED. ROSE

HARRY FOSTER

CLEM DACEY

GEO. HOLMAN



Claire

IMPORTER

Exclusive Gowns
and Millinery

GREETINGS TO
MY PROFESSIONAL FRIENDS

130 West 45th Street
New York

SYLVESTER SCAEFFER

and

NEUMANN

IN THEIR TWO HOUR ACT

"PLAYTIME"

30 Minutes

HAPPY NEW YEAR

**WONDERFUL OSCAR HAMMER-
STEIN.**

(Continued from page 247.)

Today, ill bodily, fast nearing the three score and ten mark, but still possessed of the old fire, he sits in his office directly opposite the Victoria site, and dreams of producing opera again. Across the hallway from his office is his machine shop, still in operation. The death of three of his sons affected him more than anyone believed. He says that when Willie passed away, he never thought he would survive. But he vehemently insists that the Lexington Avenue opera house was stolen from him and declares that he is going the complete route to get it again.

Hammerstein's believers are many despite his setbacks and not one but is willing to wager that, given his health, Oscar Hammerstein will come back again. He is the greatest living "come back" the world has ever seen, having made and lost millions after experiencing the bitter sting of real poverty.

Ibee.

BOSTON IS HOPEFUL.

(Continued from page 246.)

cial appeal is made for the trade of the commuter.

Fred Mardo closed his Boston office, but may return here. He is said to have given work to the White Rats during the strike. Pat Casey paid him a visit and Joe Schenck, the Loew representative, tried to make him see the error of his ways. But he continued to give work to "White Rat acts" and the patronage of those houses not keen for such action was withdrawn from him.

Mardo then went to New York and went into Sheedy's office, booking over Sheedy's time. Sheedy has a Boston representative, Stuart Collins, who has an office here. Quigley is the other booking agent.

Business was never better at the U. B. O. and it is believed the manner in which this agency stuck by the theatre managers at the time of the strike is responsible for their success of the present time.

GREETINGS FROM

HUGH HERBERT

ASSISTED BY

SAM FREIS and SAM ROSE

IN

"THE LEMON"

By HUGH HERBERT

Representatives—Lewis & Gordon

BEST WISHES FROM
ALTHOFF SISTERS

A' wee drop o' Scotch and a Happy New Year ta ye all from

BILLY KINKAID

THE VERSATILE SCOT

West—Harry Spingold, Rep.

East—Rose and Curtis, Rep.

For a boy of my age I am doing fine. Thank you!

HAPPY
NEW
YEAR
TO ALL
OUR
F
R
I
E
N
D
S



HOWARD and HELEN

SAVAGE

At the Country Club
Dir., SPINGOLD AGENCY

SHOOTING
TEAM
WITHOUT
AN EQUAL
Original
Sensational
Spectacular
Scenic Novelty

JESSE FREEMAN,
Range Finder.

AUSTIN AND BAILEY

in a

SYNCOATED HOTEL

Sing a Little Talk Some Dance Plenty

Booked Solid until May
Playing W. V. M. A. and U. B. O.

Direction, HARRY SPINGOLD
A HAPPY NEW YEAR

CUMMIN AND SEAHAM

REAL ECCENTRICS

W. V. M. A.

Direction, HARRY W. SPINGOLD

WE WISH IT WITH ALL OUR HEARTS

CECIL AND BERNICE

THE KIDS

The Boy Who Isn't—The Girl Who Is.
Mudders and Fadders take notice.

W. V. M. A.

U. Q. HARRY W. SPINGOLD



WILTON SISTERS

MAE

ROSE

Personal Direction—Jesse Freeman
Western Direction—Lieut. J. B. McKowen
Eastern —————



Happy New Year to HARRY W. SPINGOLD JESSE FREEMAN
and Rest of Office Staff.

VARIETY

TWO RECORD SCRIPT SALES; \$25,000 FOR "HOUSE OF GLASS"

Clara Kimball Young Working on Former Cohan & Harris Hit. Wm. L. Sherrill Pays \$20,000 for Original Script by Anthony P. Kelly for Ten-Reeler.

The Clara Kimball Young company paid the biggest figure of the present season when it purchased the screen rights from Cohan & Harris for "The House of Glass." The consideration is given at \$25,000.

The Young company also has obtained the film rights to the French novel, "The Savage Woman," which Miss Young will do following a vacation early in the spring.

Miss Young started work on "The House of Glass" last Friday, with Emil Chautard directing. In the role of the husband is Corliss Giles, while Norman Selby (Kid McCoy) is also a principal. Edward Kimball, Miss Young's father, has an important role.

William L. Sherrill has started work on a mammoth production that will be from 8 to 10 reels, entitled "The Birth of a Race." It is a story by Anthony P. Kelly. It is reported Sherrill paid \$20,000 for the script, said to be very nearly the record price for an original story for the films not adapted from a novel or a play. Jack Noble is directing.

HELPING EXHIBITORS.

There seems to be a general disposition on the part of the more important distributing concerns to come into a closer relation with exhibitors the coming year—not mere flamboyant announcements of "undying affection," but actually attempting to devise plans for the betterment of the film buyers.

To that end Hiram Abrams, president of Paramount, and B. P. Shulberg, general manager, have surrendered the executive supervision of the corporation and will be succeeded respectively by Walter Greene and Al Lichtman.

Messrs. Abrams and Shulberg will devote their entire time to the formulation of a plan of a closer relationship between exhibitors, producers and distributors, and a close knit bond of common interest between these factors. Rumor has it that it may even mature into a territorial franchise scheme.

Fox is also endeavoring to get a closer line on the needs of the exhibitor. They have engaged Joseph Raymond, for the past nine years general manager for Gordon Brothers. Raymond

is regarded as one of the best judges of pictures, from an exhibitor's viewpoint, in the business, and it will be his duty, among other things, to sit in critical judgment upon pictures before they are released, with authority to make such alterations as he thinks necessary.

"PASSING THE BUCK."

The report of the National Association of the Motion Picture Industry committee on the recent Washington gathering of exhibitors throws a somewhat different light on the meeting's meaning than has so far been reported. What the exhibitors really outlined in their efforts at switching the tax is that the picture producers get together solidly

and ask for the removal of the footage tax. This would mean that the 15 cents per reel tax would be eliminated were the footage tax lifted.

To offset that the exhibitors offer a governmental substitute, their plan amounting to "passing the buck." They say they are perfectly willing that the five-cent admission theaters be included in the admission tax and that such revenue would counterbalance the amount derived from the footage tax. It is believed comparatively few managers of five-cent theaters belong to the exhibitors' leagues and there would be little objection from that quarter at the meeting.

The five-cent house must pay the reel tax, now in common with other houses, and if that is eliminated there can be no objection from those houses if the burden is switched to the public. The exhibitors maintain the President's statement the tax on the picture industry should be actually paid by the public is ample justification for the plan.

COMBINE GOING THROUGH.

The proposed combination of the majority of the important manufacturers and distributors of feature films for a distribution amalgamation is now practically a certainty. Meetings are being held regularly and matters have already progressed to a point where the important question to be determined is which series of exchanges shall be retained for the combined distribution of the pictures controlled by all.

At the time of going to press the choice seemed to rest between Pathe and World Film, with the representatives of both concerns rather firm in their determination to hold out for the doubtful honor of being selected.

It seems to be the general opinion among those vitally concerned that within the next fortnight a definite plan of operation would be agreed upon, subject to such changes as might become necessary to meet conditions as they arose.

Report has it that the "downtown" interests associated with Vitagraph had brought influential pressure to bear to have that concern included in the combination and there was also a likelihood Mutual would be taken in.

It develops the prime movers in

2,000 PICTURE PEOPLE IDLE.

According to a letter received by a New York agent from the Coast things are not as prosperous and thriving for the photoplay players there as one would imagine at this end. The letter is "strong" in the sense that it calls a spade a spade.

A VARIETY representative copied the following: "Many picture houses are going out of business (the letter came from Hollywood, Cal.) and are turning to straight vaudeville or are becoming combination houses."

There are big calls for vaudeville acts and sketches. . . . Hundreds of film actors are trying to break back into vaudeville or stock. . . . There must be 2,000 actors and actresses walking the pavements of Hollywood, most on their uppers. . . . 'Tis really lucky the holidays are here as many can get work as salespeople in the stores of Los Angeles and vicinity. . . . The picture game proved too good to last now that Wall Street has been milked dry of capital for it.

"Fine moving pictures are to be seen in Hollywood every day. Actors are moving from palatial bungalows to hall rooms in cheap lodging houses. The hock shops are doing a lively trade."

"WEEK" OF FAVORITES.

With the many re-issues of old film of present screen favorites, and several of the re-issues being padded from their original two-reel length to five reels, picture houses may yet, it is expected, have a "Wm. S. Hart Week" or "Douglas Fairbanks Week," during which the entire time will be devoted to films of the same star, without any other feature interrupting the star's run for that weekly period.

ROSENBERG LEAVES.

The only woman manager of picture theatres in New York is Katherine Russell Bleecker, who has been installed in that capacity at the Broadway by Carl Laemmle. She took charge Sunday and celebrated the event by inviting the representatives of the press to take tea with her. The Broadway executive staff is rapidly becoming feminized. It has a woman press agent, Rose Shulsinger, and there are girl ushers.

Walter Rosenberg took over the management of the Broadway a few weeks ago, but was unable to improve the business with the features supplied him.

TAYLOR RESIGNS.

William D. Taylor, one of the country's best film directors, and for several years with Metro, has signed with Famous-Players-Lasky for two years at the expiration of his present agreement with that firm in March. The new document calls for a substantial increase in salary.

Moving Picture Department
Continued On
Pages 251 to 193

bringing about the distribution alliance were Stanley Mastbaum and the First National Exhibitors' Circuit.

MORE STOCK SOLD.

The Goldwyn Pictures Corp. has disposed of another block of stock to its original stockholders, each taking a proportionate share of same. The full \$3,000,000 issue was never entirely issued and blocks of it were put out from time to time whenever a call for capital was required.

The recent "assessment" was for the purpose of making and exploiting the Mary Garden features.

Standing Recovers Judgment.

Los Angeles, Dec. 24. Herbert Standing, the veteran film actor, has secured a judgment of \$300 in his suit against the Fox Film Corp., for alleged breach of contract.

Standing had no written contract, but Judge Wilborn held the submitted evidence as sufficient.



JULIAN ELTINGE



Who has been the extraordinary screen success of all stage stars and whose three pictures by Lasky-Paramount are now delighting motion picture fans throughout the world. Mr. Eltinge will play the important vaudeville theatres in New York before re-entering Pictures.

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Sponsored by
 **Department of
Communication Arts**
University of Wisconsin-Madison
<http://commarts.wisc.edu/>

A search of the records of the United States Copyright Office has
determined that this work is in the public domain.