

JOVEDDAH DE RAJAH THE MASTER MYSTIC

ASSISTED BY

PRINCESS OLGA and COSTA VALATA

Only Hindu Mind Readers in America. The FIRST and ONLY act to work BOXES and BALCONY the same as the orchestra floor, covering the entire house.

TWO MEN WORKING IN THE AUDIENCE
I LEAD OTHERS TRY TO IMITATE

CHICAGO "EVENING POST"

(Sept. 13)

The Fine Arts of Mind-Reading

By Charles Collins

Among the performers who interest me most in my dull afternoons among the music halls are the so-called mind-readers. Trained well, taking due and subtle chances are unobtainable here; the flaring, dry by lower still; my police; the shining women fail to move my Buddhist calm; and the most grotesque madness of the funny men cannot start the faintest flutter of a smile on my placid countenance. So far as these vaudeville amusements are concerned, I have passed into Nirvana. But when I behold a mind-reader my eyes brighten and my slack frame, which has been trying to nest itself comfortably upon its shoulder blades, leaps into an attitude of attention with the precision of a new second lieutenant who sees a brilliant general approaching. For they are the masters of wonder, these fakirs.

To illustrate: There is a psychic outfit headed by a lean and jaunty Hindu named Joveddah at the Palace Theatre Hall this week. Joveddah has a certain Princess Olga, a Coconino, with his beautiful gaze and by occult means pretends to hypnotize her. Her eyes are bandaged to make the trick more difficult. Then the supple Joveddah, flinging his silky beard, passes out into the audience on the main floor, and a certain Costa Valata, a secondary oriental, mounts to the balcony. Questions are whispered into their ears or shown them. With the chattering rapidity of monkeys they fire questions at Olga, who answers them with infinite dexterity and apparently infallible accuracy, talking with the precise label moustache that was affected by the holy remembrance of the last year before we went into the war. The serial numbers of checks, identification cards, addresses on letters, and all sorts of miscellaneous information are matters of supreme indifference to the entranced Olga. She simply rattles them off, taking the fire of questions from two angles without the flicker of a nerve.

It is a psychological marvel—a miracle of attention and memory in the rapid communication of a code of word-and-sound signals. Joveddah and his assistants give Olga the answer to the question as they fit. The code is so subtle, however, that it transcends any invention of any German spy who has not been discovered. If Joveddah's questions are studied closely, no answer can find in them anything that hints at a prearranged code. There are no curious word-figures, no deviations from the vernacular of commonplace conversation. But the code is there, nevertheless; it is based not only on words, but on intonations and time intervals. It binds through the gift questions like a snake through the grass. To learn it must demand the nearly infinite pains that are the prearranged explanation of genius.

The learned Olga also pretends to read the future and answers a few of the commonplace questions people try to ask. She answers them by destiny in public—questions about going a journey, about sweethearts who are fickle and wives who are surly. Jiveddah also, about once a year, presides over the end of the war. All this, of course, is merely bait for the public. I would like to know the future on what Olga says in her theatrical trance. She is an intriguing young person with richly earned lips, but I don't hear the gift of prophecy.

I am deriving this much valuable print paper to Joveddah, Olga, et al. because there is the unguessed mind-reading I have ever witnessed. They work faster than the Shastras, who are one of my standard vaudeville admissions. Such people are far out of the ordinary, and even with the code explanation of their mysteries they have a touch of the uncanny. One of them, a woman who has the typical trance-medium look (I have forgotten her name), tries to commit suicide at least three times a year, not for advertising purposes; and the last time I heard of her she had almost succeeded. The man named Jiveddah, who asks you to name any time you choose and then telepathizes it to a girl at a piano on the stage, is said to have recently come to a telepathic marriage—and he and his partner cannot make the code work any longer.

"BILLBOARD"

Palace Theatre, Chicago

(Reviewed Monday Matinee, Sept. 9)

No. 3—Joveddah, billed as The Master Mystic, in telepathic and occult science, assisted by Princess Olga and Costa Valata; and they certainly deserve the billing. They are rapid workers and make this one of the most mystifying acts that we have ever seen in this line. It will take a lot of people back to see the show again. There are over three hundred questions asked and answered. There might be a few less questions and a few more laughs introduced in this act. Seventeen minutes, full stage; two encores, closing with a song by the Hindoo.

LOS ANGELES "TIMES"

(July 2)

Rajah's Orpheum Act Truly is Wonderful, Pleasing Vaudeville

If there is anything you want to know go to the Orpheum this week and find out. For there you will find Joveddah the Rajah, master mystic, and the Princess Olga.

To say that the Rajah has an interesting act is putting it mildly.

Together with Costa Valata, the Rajah passes through the audience taking queries from anyone who desires knowledge. The Rajah works downstairs and Valata passes through the upper regions.

All this time they are firing questions at the princess, who sits blindfolded upon the stage. More rapidly than the questions are asked her, does the girl answer and the effect truly is marvelous. No matter how small the object which the interrogator may hold in his or her hand the girl immediately describes it. She answers any sort of a question and in a manner which brings astonishing exclamations and squeals from many of the women present. On Friday, the Rajah and Princess are to give a special performance behind the stage for the benefit of ladies only.

Sallie Fisher in "The Choir Rehearsal" and her capable company are one of the hits of the bill.

In "Let's Pretend," Marie Nordstrom, petite and sweet-voiced, scores a big success. Her song about her hook and eye falling in love is of the variety that is clever because of its very foolishness.

"The Frontier of Freedom," produced by Sergt. Maj. Jack Anderson of the famous Princess Pat regiment and Capt. L. E. Ransom of the United States Army, gives the audience a closeup of a real trench and life therein during a bombardment.

Carier DeHaven and Flora Parker are pleasing in new songs and Edwin Weber at the piano is an artist in his line. The trio answered many encores.

The Misses Black and White in their acrobatic novelty diversion do some stunts which if practiced daily by the fair sex, would surely lead to perfection or near perfection of form.

Frances Dougherty appears in a melodic diversion. The show opens with Stewart and Mercer in a comedy aerial attraction.

"VARIETY," SEPT. 13

Joveddah, Costa Valata and the Princess Olga came out. The Princess Olga had her eyes bound. She spoke as her Hindu friends went through the audience: "A watch." "A dollar watch." "You are going to Memphis." "In about five weeks." "Yes, your boy will come back from France." "Who will win the war—the Allies." (Applause.) "Who will win the world's series?" "The Cubs." At this point the audience lost interest in Olga, for the Sox had beaten the Cubs three times in a row, and they had no more chance of coping the series than Bob Hall has of being appointed poet laureate of the N. V. A.

NOTE: So many "ham" acts steal the name of RAJAH that you must always look for the name JOVEDDAH to be sure you are getting the Genuine and Original.

ALWAYS WORKING IS THE ANSWER

PALACE, Chicago, Last Week. MAJESTIC, Milwaukee, This Week. ORPHEUM, St. Louis, Next Week.

Direction, MAX GORDON

Closing Successful Season on Orpheum Circuit

VARIETY

VOL. LII, No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 20, 1918

PRICE TEN CENTS

ALL WOMEN IN STAGE CREW BEING TRIED BY KANSAN MAN

**Roy Crawford of Topeka Engages Female Stage Crew Upon
Union Men Demanding Increase of Wages. Claims
Change Is Proving Successful. Local Theatri-
cal Union People Profess Not to
Take Innovation Seriously.**

The efforts of Roy Crawford to maintain full stage crews of women in his Topeka, Kan., theatre playing traveling combinations is not taken seriously in New York labor circles in the belief that Crawford's action will result in other cities following suit.

Local 206 at Topeka recently asked for an increase, the carpenters asking \$21 weekly over their former \$17, declaring that they could not live and support families on their old salary. All efforts by the Topeka stage hands and the Crawford house management to agree failed. The matter was taken up by Crawford with the U. M. P. A. in New York, with the Topeka local appealing to the Alliance for assistance.

The Alliance executives agreed that the demand on the \$21 basis was not unreasonable but Crawford refused to pay and the men went out, with the I. A. T. S. E. placing the road call on the house.

Crawford then hired women to handle the scenery and baggage, with the Crawford office there maintaining the plan is working most successfully.

BIG CAST FOR "VORTEX."

George H. Brennan is assembling a company of importance for the production of a spectacular play, tentatively called "The Vortex," but the title may be changed.

Among those engaged for principal roles are Wilton Lackaye, Khaydia St. Albans, Theodore Kosloff and his ballet, Henry B. Walthall and a host of others.

They expect to open in New York Oct. 1—some say at the Manhattan Opera House.

INVESTIGATING "SLUMP."

Chicago, Sept. 18. The slump in business in Chicago caused the theatre managers in Chicago to get together for an earnest confab. It was decided to make a thorough investigation of the causes which enter into the situation, and to act accordingly.

The management at the La Salle an-

ticipated action of the others by cutting their nightly top of \$2.50 to \$2, retaining the \$2.50 top only for Saturday night. This in spite of the fact that "Oh, Look" is one of the most profitable and popular plays in town.

LOEW'S, WASHINGTON, PICTURES.

Washington, Sept. 18. The local show people were surprised at an official announcement made that at the new Loew's Palace here, now nearing completion, will have a picture play.

It was expected that Loew would present a combination vaudeville and picture program in the new house.

CORT OFF THE COAST.

San Francisco, Sept. 18. What final theatrical hold John Cort had on the Pacific Coast was relinquished when Homer F. Curran, manager of the Cort Theatre here since its opening in September, 1911, took over the house this week and announced that the theatre starting next week would be styled the Curran.

The Curran will continue road attractions booked in by the Shuberts.

"LIGHTNIN'" AND BACON.

It is said that the personal success of Frank Bacon in "Lightnin'" is so great that Smith & Golden will hold the production for him, not sending out a second company as first intended.

The production has shattered all the firm's records. The receipts up to date are 25 per cent. greater than those of "Turn to the Right" in a corresponding space of time, at the same theatre, Gaiety.

CHAMPION LONG TITLE.

Chicago, Sept. 18. George Frint holds the world record for length play titles. His latest production is entitled "Alone in a Great City Without the Aid of a Mother."

If the play runs as long as the title Frint should make money.

Watch for my fun barrage. CHAS. ALTHOFF.

RUSHING "THE BIG CHANCE."

A. H. Woods "The Big Chance" is spoken of as either succeeding "Where Poppies Bloom" at the Republic or going into the Criterion. The piece is a drama with the story of a woman of the streets, who reforms through the conditions of war.

A second company is now being formed, to be rushed into Chicago. The reason for that and the secrecy with which the play was tried out, is a play called "The Crowded Hour" of similar story and which the Selwyns have. The latter play was re-written by Channing Pollock and re-written by Edgar Selwyn.

Mr. Woods is said to have suggested to Mr. Selwyn that they exchange manuscripts and whichever was considered best, to produce it on a fifty-fifty arrangement. Reports are that Mr. Woods read the Pollock play and returned it, forgetting, however, to send "The Big Chance" script to the Selwyn office. Then the latter piece was quietly put on.

Willard Mack worked on "The Big Chance" and staged it. The Chicago show will be staged by William H. Gilmore. Mr. Mack being prevented because of picture work.

WOOD'S WEEKLY PROFIT.

A. H. Woods had 18 shows and six theatres in operation last week. Of these, 17 of the attractions made money and five of the theatres fared likewise.

The Harris was the loosing theatre and "Why Worry," playing there, was the unfortunate attraction, totalling a loss on the two of \$1,400. The show closed Saturday and is in storage.

"Friendly Enemies" at the Hudson yielded a combined profit for house and attraction of \$8,500. The Woods Theatre, Chicago, where "Friendly Enemies" is also playing, made \$5,500 for both ends; the Eltinge, with "Under Orders," the two-piece play, made \$3,300; the Republic, with Marjorie Rambeau in "Where Poppies Bloom," \$2,500; "Parlor, Bedroom and Bath" in Boston made \$3,200.

"OVER AGE" AGENT'S DREAM.

One of the big time agents booked through the U. B. O., who admits he is over the Draft limit of 45, is experiencing a pleasant dream.

The agent has proved to his own satisfaction that of all the big time agents in the east, but himself and another will be left after the Draft Boards get through with the others. He is confidentially imparting the secret to his friends, asking them not to tell the other agents who are going to have their own worries when they are drafted.

"HIS BIRTHRIGHT" SEIZED.

New Orleans, Sept. 18. Naval Intelligence officers entered the Palace Sunday during the performance and seized a film that was being shown, asserting it reflected on the navy.

The picture, "His Birthright," was regarded as a sequel of the opera "Madame Butterfly" and told of the adventures of a United States naval officer in Japan, in its cast naming the officer Admiral John Milton.

It is understood the seizure was made as the result of protests entered by the friends of Rear Admiral John B. Milton stationed at the New Orleans Navy Yard. These friends resented the linking of the name with some incident of the plot. It was reported the film was seized on instructions from Washington, and that it had been shipped there for examination.

Rear Admiral Milton was placed on the retired list in 1910, but was recalled for domestic service during the war.

"His Birthright" features Sessue Hayakawa, produced by the Hayakawa Film Co.

FOOD PRICES IN ENGLAND.

London, Sept. 18. Prices for food over here do not strike the English as so very expensive under the circumstances. The retail price of beef, Scotch or English, sold over the counter, is 39c. a pound; fresh butter is 62c.; home grown lamb and mutton, 39c.; coal, \$10.50 a ton.

Fruit is dear. Peaches are 50c. each. Apples, formerly costing 6c. a pound, now 36 to 50c. Potatoes are abundant, 50 or 60 pounds for \$1. Vegetables are also plentiful, made more so through the many home garden farms.

Scotch whiskey is high and hard to secure. It is now about \$2.37 a bottle. Gin is scarce but can be had.

LAURA HAMILTON HAS DIVORCE.

Although the attorneys in the case refuse information it is reported that Mrs. Harold L. Atteridge, who was nee Laura Hamilton, secured a decree of divorce, granted on statutory grounds Sept. 12.

The couple were married May 26, 1914.

Selling Amelia Bingham's Home. Amelia Bingham's home at 103 Riverside drive, New York, is going under the hammer. William B. Ralston has been appointed referee to arrange for an auction and compute the charges in a judgment for \$20,370 filed against Miss Bingham by Mrs. Sarah A. Jefferson.

The Riverside home, formerly owned by Joseph Jefferson, was purchased by Miss Bingham seven years ago.

CABLES

LONDON THEATRES PERK UP; DREW BIG RECEIPTS LAST WEEK

Legitimate and Music Halls in Midst of Spurt Through High Feeling Over Advance of Allied Forces. "Chu Chin Chow," Nearing 1,000th Performance, Did \$17,000 Last Week. Even Bigger Boom Looked For.

London, Sept. 18. Everything is looking up theatrically, with the legitimate theatres and music halls doing a splendid business. This is accounted for by the high feeling over the advance of the Allies and the boom is expected to develop into proportions that will delight the London managers, who have passed through the many vicissitudes since the war started with an admirable spirit under all conditions.

Last week's receipts in some of the legitimate theatres will probably attract more than passing notice among the fraternity in the States. "Chu Chin Chow," nearing its 1,000th performance at His Majesty's, did \$17,000 for the six days ending Sept. 14. "As You Were" at the Pavilion, played to \$14,000, in the same time.

"Yes, Uncle" at the Shaftesbury, got \$15,000. "Going Up," Gaity, \$12,000. "The Maid of the Mountains," Daly's, \$11,000.

"The Better 'Ole," Oxford, \$10,000. "The Boy," Adelphi, \$10,000. "The Purple Mask," Lyric, \$9,000. "The Freedom of the Seas," Haymarket, \$8,000. "Nothing But the Truth," Savoy, \$7,500. "Fair and Warmer," Prince of Wales, \$7,000.

"By Pigeon Post," Garrick, \$7,000. "The Naughty Wife" (with Gladys Cooper out of the cast through being on a holiday), Playhouse, \$6,000. "The Live Wire," St. Martin's, \$5,500. "Tabs" (theatre not given), \$5,000.

REVIVING "IN DAHOMEY."

London, Sept. 18. Norman J. Norman, who brought William and Walker to London in 1903 with "In Dahomey," which ran for nearly a year at the Shaftesbury, is about to put a revival of the piece, written by colored people with an all-colored company. He has made an offer to Bert Williams to come to England and appear in his original role.

COCHRAN'S FIFTH.

London, Sept. 18. The lease of the Aldwych has been acquired by Charles B. Cochran, who now controls five London theatres and supplies attractions to two others. Whenever a successor to "The Better 'Ole" is required at the Oxford, Cochran will furnish another entertainment by Captain Bruce Bairnsfather and Captain Arthur Eliot.

DECOURVILLE TAKES PLAYS.

The English rights to "Why Marry" have been secured from A. M. Woods by Albert Decourville for an early London production. The world's rights to a new farce by Harold Brighouse, entitled "The Bantam, V. C." have also been bought by Decourville, who will probably star Laurie DeFreese in it.

IMPROVING "CHINESE PUZZLE."

The management of "The Chinese Puzzle," in the New Theatre, is endeavoring to make alterations and improvements in the piece. Ellen O'Malley's part is now played

by Elaine Inescort. Ethel Irving, who has the lead, later goes into management with "Three for Diana," adapted from the Italian by Chester Bailey Fernald.

WEAK "WEEK END."

London, Sept. 18. At the Kingsway, "A Week End" by Walter Ellis, was presented by Fred Krano and Leon Vint. It is a noisy, bustling farce of the Palais Royale impropriety type, with little humor or spontaneity. Ernest Thesiger and Yvonne Arnaud labored to give reality to an impossible play.

FROHMAN SECURES NEW COMEDY.

London, Sept. 18. Charles Frohman, Inc., has bought the rights to a new comedy by Cyril Maude, entitled "Lord Richard in the Pantry," by Sydney Blow and Douglas Moore, adapted from a novel by Martin Shaw.

RUSSIAN BALLET DRAWING.

London, Sept. 18. The Russian Ballet is packing them in at the Coliseum. The Canadians continue there, their leave having been extended for this week. The newcomers are Coram, Florence Smithson, Ethel Hoek.

BALLET BOOM IN LONDON.

London, Sept. 18. The ballet boom is spreading. Beecham's opera ballet opened at the Palladium seventy strong. Others on the bill are Wilkie Bard, Max Dorewsky, Zomah, Belle Davis and her Crackerjacks, Alfredo, Austin Rudd.

MAMMOTH DICKENS FAIR.

London, Sept. 18. The Dickens Fair at Botanical Gardens, organized by Bransby Williams in aid of the Charles Dickens Home for Blind Soldiers, assumed mammoth proportions. Numerous stars and novelties appeared.

CINQUEVALLI LEFT \$130,000.

London, Sept. 18. By the will of Paul Cinquevalli, the great juggler left an estate appraised at \$130,000.

HARRY TATE EXEMPT.

London, Sept. 18. Harry Tate, the comedian, has been declared exempt from service by the Warndsworth Tribunal. Had Tate joined up as private the country would have lost some \$12,500 yearly in income and super-income tax.

At Alhambra, Paris.

Paris, Sept. 18. Alfredo, Garnalla and Eddie, Riggs and Witche, Four Dormonds and Yost, clay modeler, open the Alhambra Sept. 27.

"Officers' Mess" Produced.

London, Sept. 18. Andre Charlot presented "The Officers' Mess," by Sydney Blow and Douglas Hoare, at Plymouth, to be followed by a short tour pending a London production.

McINTOSH'S GOLD PASSES.

London, Sept. 18. Gold Passes are being issued by Hugh McIntosh to all Australians holding the Victoria Cross (V. C.). The pass admits the V. C.'s and their families to all of the theatres over which Mr. McIntosh has control, in Australia. The Australian manager and legislative councillor is here on a visit. The example set by McIntosh will be followed by Sir Alfred Butt. Sir Alfred says he is delighted with the idea and will also issue passes to the V. C. men which will admit them to all theatres and halls over which he presides.

"FEMALE HUN" IS SPY DRAMA.

London, Sept. 18. "The Story of the Rosary" will be withdrawn from the Lyceum, Saturday, to be succeeded, by a four-act spy drama, "The Female Hun," by Walter Melville.

ELSIE JANIS IN "HULLO AMERICA."

London, Sept. 18. Sir Alfred Butt has named the new revue to be presented at the Palace, Sept. 21, "Hullo America." The principals are Elsie Janis, Owen Nares, Stanley Lupino, Will West.

OSWALD STOLL, AUTHOR.

London, Sept. 18. Oswald Stoll has written a book on economics entitled, "Freedom in Finance."

GROCK'S WIFE DIES.

London, Sept. 18. The wife of Grock, the celebrated clown, is dead.

Folies Marigny Being Delayed.

Paris, Sept. 18. The Folies Marigny remains closed, director Perkins possibly resuming within a few days. In a speech last Saturday night Perkins apologized for the uncompleted condition of his revue and complained at not receiving fair play, vaguely suggesting rivals were at the bottom of the delay.

It is probable the real reason of his difficulties is the non-delivery of costumes.

It was reported in New York late Wednesday that the "Folies of 1918" would open there shortly, having a typical Broadway, New York, aspect. American soldiers on leave in Paris are expected to be the best patrons.

Butt's "Rock-a-Bye Baby."

London, Sept. 18. Sir Alfred Butt has bought the English rights to "Rock-a-Bye Baby."



Photo by Hizon-Connolly
BEN BERNIE
(OF BERNIE AND BAKER)
"A Little Talk Interrupted by a Violin"
PROCTOR'S FIFTH AVE. NOW (Sept. 18-22)
Offering a single in which is embodied all the merits and clean-cut comedy which made BERNIE and BAKER a standard laughing hit.
Direction, LEWIS & GORDON.

IN PARIS.

Paris, Aug. 29. Reginald d'Arcy, and Australian composer and pianist, known as d'Arcy Irving, of Algiers, where he was a professor at the Conservatory of Music, has just died at the age of 48 years, of influenza.

Hertz and Coquelin reopened their two houses this week, the Ambigu reviving "Courtesan" by Hennequin and P. Veber, in which she will be supported by Gaston Dubosc.

At the Renaissance Cora Laparcerie will shortly create a new farce "L'As de Coquette" by Hennequin and P. Veber, in which she will be supported by Gaston Dubosc.

A sort of operetta by Rip, with music by Willy Redstone, will be produced in the near future at the Theatre Antoine.

Vaudeville has come into its own again, and all the variety resorts of Paris are playing to full houses. At the Alhambra, which has been redecored during the summer closure, E. H. Neighbour is still to be found as resident director, with Joe Brooke as stage manager. The show is an excellent one, and many families are tickled to death to have their select music hall in full swing, an establishment of this kind having been sadly lacking during the past three months. Manager Dubray, now assisted by Leon Rogee in charge of the Anglo-American department, has revived the old success of the Nouveau Cirque, where a fine program is likewise on tap. The stables have been converted into a vast, chic promenade, where we have the fashionable jazz band and an inviting bar during the intermission. (For programs see Bills next week.) There is every prospect of a fine season.

Perkins is busy preparing for the inauguration of his season at the Marigny, where we are promised a real American show, with English chorus girls. The Casino de Paris is doing splendid business with a somewhat different revue: the same can be said of the Folies Bergere. Both houses, catering more for the promenader, at present have only local people, little known outside of France, on the bills. The Olympia, giving vaudeville twice daily, is also making big money with a small time show.

Sacha Guitry has started in again at the Theatre du Vaudeville, offering a revival of his own comedy, "Nono," with Yvonne Printemps. Baron Lia, Jeanne Fusier, Delys and Hieronimus. His revue, in which father Lucien Guitry will appear, is due later.

The Comedie Francaise is to add several other old successes to its repertoire, and the troupe is now studying "De Porto Riche's" "Amoureuse," Jules Lemaitre's "Pardon," Verlaines "Les Uns et les Autres." A new work by H. Bataille, "Les Soeurs d'Amour," is delivered and will soon be rehearsed. There are also two short comedies due this season, "Le Petit Chaperon" by Felix Gaudera and C. Geret; "Le Sourire du Faune" by Andre Rivore.

M. Combes retains operetta at the Empire for the present; variety will follow as usual later in the season.

The Odeon is showing the old French version of Charles Dickens "Le Grillon du Foyer" (Cricket on the Hearth). Lena Ashwell is playing this week "Billeted" at the English theatre Albert I.

NINE-MONTHS' TOURISTS TICKETS FIRST FEDERAL CONCESSION

Washington Railroad Conferences Give Traveling Public
Advantages Over Expected Rate—Indications Point
to Theatrical Concessions—Coast Tickets
Show Only 10 Per Cent. Raise.

Washington, Sept. 18.—Nine months' tourists tickets from New York and Chicago to the coast and return have been decided on. While the rates are set, the announcement is unofficial, the Railroad Administration probably holding the actual publication of the rates until a decision is given out regarding the appeal of theatrical interests for rail concessions. It is understood that a favorable report has already been turned in advocating the granting of concessions. Director General of Railroads McAdoo has been away from the capital for several days and the report has awaited his final consideration. It is up to him to permit the allowances as set forth by the board of control. The entire managerial committee was here last week and several prominent members arrived here again today.

The coast return trip tickets are not scaled as high as first expected, the advance being about 10 per cent over the old rate instead of the predicted 20 per cent. increase. From Chicago to the coast and return the rate for a nine months' ticket is \$121, plus the war tax (8 per cent.) or \$9.68, making the actual figure \$130.68. The nine months' rate from New York to the coast and return is \$163.12, plus the war tax of \$13.05, or an actual cost of \$176.17. The three months' summer rate tourists' tickets will continue to be sold at \$117.29 including war tax until the end of September and are valid until October 31. After that time they will be exchanged for the nine months' tickets on a pro rata increase based on the mileage yet to be covered. This is as arranged for early in the summer.

Partial payment is to be allowed on what was formerly called the "manuscript ticket" plan. A certain percentage of payment will be required at designated points, with the entire cost paid in full at the "turnaround," which is the coast. This is the same accommodation allowed by the individual roads in the past and is looked upon as a valuable aid to touring companies and vaudevillians.

GORDON-WILSON STORY.

Los Angeles, Sept. 18.—Simultaneously with the arrival here of Kitty Gordon and Jack Wilson with attendants to start feature film work for the United Film Sales Co. at the Brunton studio the newspapers printed that Miss Gordon would sue Captain Beresford for divorce with the conjecture that she would then marry Wilson.

Miss Gordon's manager denied the report but understood that papers are being prepared.

DAMAGED SEVERAL WAYS.

Chicago, Sept. 18.—Irene Koopman, known in vaudeville variously as Irene Davis and Lee Miller, has filed a suit for \$50,000 damages in New Orleans against Ben Monteleone, son of a wealthy hotel owner in New Orleans.

The suit is based on incidents which transpired in 1912, when Miss Koopman was a minor. At that time Monteleone was indicted by a Federal Grand Jury for a violation of the Mann act. It was stated by the girl when she was taken into custody in Chicago later, that Monteleone had taken her to Key

West, Fla., where he had compelled her to live an immoral life.

In her suit, Miss Koopman asks \$20,000 for breach of promise, \$15,000 for impairment to her health, and \$15,000 for degradation and disgrace following her association with Monteleone. Monteleone has been a fugitive from justice for six years. He was arrested last week in Denver.

CINCY'S FORCED EARLY SHOWS.

Cincinnati, Sept. 18.—Hubert Heuck, president of the Cincinnati Theatre Managers Association, says that managers of road shows are complaining because under Uncle Sam's administration the trains leaving Cincinnati for the north and west at midnight have been taken off. Actors are obliged to catch trains at 11 o'clock. This necessitates starting shows at 8 p.m., at the Grand and Lyric, while Manager Ned Hastings, at Keith's, is letting 'em go at 7:30.

"Friendly Enemies," playing its second week at the Lyric this week, is an indication that to beat the high cost of traveling, managers will keep their shows in normally one-week towns, or considerably longer, unless business is so bad that it would be folly to remain.

7 MORTONS NEXT WEEK.

The Palace, New York, program next week will be full of Mortons, led by Sam and Kitty, the parents of the flock.

Three separate Morton acts will group when the father and mother appear with their younger children, now also known as the Four Mortons. The other two turns are Paul Morton and Naomi Glass, and Clara Morton. It is anticipated that Sam and Kitty and Paul and Clara may do some of their former turn, when the elders and their children were first known as The Four.

Miss Glass, privately, is Mrs. Paul Morton.

N. V. A. ORDERS TRIAL.

Through charges preferred against a member, the National Vaudeville Artists has ordered Billy Force before it for trial for failing to make a vaudeville production as agreed between himself and one Sohn, a non-professional.

Sohn was to furnish the money and Force do the producing. Sohn preferred the complaint.

Force was of Bernard and Force, a vaudeville team.

ARRESTED AS DESERTER.

Jacksonville, Fla., Sept. 18.—Serg. Victor Gordon was arrested here last Friday by a U. S. marshal as a deserter from the British Army. Gordon was appearing at the Arcade Theatre at the time. He has been playing in vaudeville since the early summer, as a monologist, appearing mostly in the Middle West.

"DOUBLING."

For next week at the Royal and Alhambra, New York, it has been programmed for two acts to appear on both bills. They are Tricé Friganza and T. Roy Barnes and Co.

CAMPS QUARANTINED.

Spanish influenza, an affection which first made its appearance along the fighting front in France, has developed in four camps which are now under quarantine. Cantonments under quarantine are Camps Upton, Lee, Quantico and Newport. The latter two places are naval bases, but are included in the bookings of the Commission on Training Camp Activities.

At Quantico, near Washington, the "Music World" was kept out of the quarantine, but instead the attraction was rushed to Camp Humphreys, Va. There is no Liberty Theatre there, though one is building. The Commission working with the quartermaster's department at Humphreys, arranged to transport the company and production in army trucks. Through the efforts of a Washington society woman, a special stage was constructed in the operation at Humphreys with footlights and complete equipment provided. Seats were arranged in a natural amphitheatre, capable of seating 15,000.

At Camp Upton there was no interruption of bookings. "The Red Mill" played the first three days and was allowed to depart when finished, which will be the same where other attractions appear in the infected camp. At Upton there is no danger of contagion to the visiting artists as their living quarters are considerably separated from that of the men.

At Camp Lee, starting Sunday next, Gus Hill's Minstrels are booked, and up to Wednesday it was expected that the attraction would open on schedule. The Commission is continuing its bookings, not figuring the epidemic as serious.

At Upton next week a number of feature pictures have been arranged for. That feature will be open, having been partly held for Yip, Yip, Yaphank. In addition to the pictures, concerts will be given Thursday and Friday by Mary Zentay, violinist, and Henry Waterous, basso.

Camp Upton, L. I., Sept. 18.

The Liberty and Buffalo theatres here have been ordered closed for the present, due to an outbreak of Spanish influenza.

The company playing "The Love Mill" this first half of the week was obliged to vacate.

SUBURB'S SUNDAY BOOKER.

Rufus Lemaire is out as Booker of the Sunday shows at the Winter Garden and Central, the latter being the new Shubert house at 47th and Broadway.

The withdrawal followed words with Lee Shubert, but Lemaire, who between times is a chief petty officer assigned to naval headquarters at 230 Broadway, has resigned a number of times before.

Ed Davidow, a brother-in-law to the Shuberts, who has been associated with himself in the business of the building, is handling the Garden and Central Sunday bookings for the present.

PRESSMAN'S PLAYLET.

"Life's Studies" or "Etudes de Vie" as it may be called, is a playlet in two scenes that Charles B. Madock will probably produce for vaudeville.

The piece was written by G. Horace Mortimer of the Orpheum Circuit's press department. It is his maiden playwrighting effort, with a unique idea basing it.

JACK ROSE FINED.

New Orleans, Sept. 18.—Jack Rose, of Mike Bernier and Jack Rose, was arrested and fined \$40 here Monday, after he had gotten into an altercation which led to fistfights. Rose paid the fine and is expected to file reports for military service in two weeks, the act dissolving thereafter.

MORE VOLUNTEERS SAIL.

Two more units have sailed overseas to join America's Over the Top League of volunteers, each unit holding four entertainers. In addition the League sent over Dorothy Donnelly, the actress and playwright, who is to put on plays for the service men who will appear in them. Assisting Miss Donnelly and sailing with her were Patricia O'Connor, also Grace Henry, who will do the same sort of work. The units which departed, together with their titles, are:

"A Musical Foursome."

Maude Allen.
Lucie Babcock.

Vera Barstov.

Mildred Evans.

"A Little Bit of Everything."

Mabelle Adams.

Mary Cameron.

Lida McMillan.

Bert Snow.

"A Musical Foursome" is the first all-woman unit to sail, save for the concert duo consisting of Amperio Farrar and mother. Counting Miss Donnelly and party, the volunteers already sent over by the League number 61. The operation of the new draft is not expected to interfere with the League's work and there will probably be some provision later for the registration of those already over there.

SAILORS' MINSTRELS OVER.

The Sailors' Minstrels of the Newport Naval Station, 90 in number, wound up their season Sunday night at Worcester, Mass. The show made several cities in New England, under the direction of Mark Levy, and were entertained by the local officials, also the society folk of Newport, Taunton, Fall River, Springfield and Providence. In the company Bill Jones and Noll and Kenney "walked away with the show."

HELD UP AT BORDER.

Winnipeg, Can., Sept. 18.—Through not holding their registration cards, King and Harvey were held up at the Canadian border for two days, leaving it impossible for them to open here Monday.

The men had registered by mail with their New York Draft Board without receiving an acknowledgment. They had to register again, in Pembina County, North Dakota, and were then allowed to leave the States, motoring from the border to Winnipeg and opening here this evening.

MARX BROS. IN SHOW.

Chicago, Sept. 18.—The Four Marx Brothers have temporarily forsaken vaudeville and will go out in a production.

It is to be a romantic farce with music, written for them by Joe Swering, presented by Minnie Palmer and produced under the direction of Al Shean. The piece, in three acts, is entitled "The Street Cinderella." The music was written specially for the production by Gus Kahn and Egbert Van Alstyne.

In addition to Julius, Arthur, Leonard and Herbert Marx, who will be featured, the cast will include Edward Metcalfe, Mary Orthe, Betty Carpenter, Saba Shepard, Mary Aldis, Trisxie Van Ness, Idis Lampton and a chorus of twelve.

"The Street Cinderella" opens on the K. & E. time at Grand Rapids Sept. 28.

Lou Lockett—Emma Haig Act.

Lou Lockett, formerly of Locky and Brown, will be featured in an act written by Eddie Madden and staged by Frank Hale.

Jenie Jacobs is handling the new team. Jessica Brown is in "Gloriana," a new John Cost musical piece.

Made me your fun publisher. CHAR. ALTHOFF.

ALIEN ENEMY COMMENT

Sept. 14.

Editor VARIETY:

You are to be commended upon the editorial in this week's VARIETY re alien enemy acts. May I not call the attention of the entire theatrical world to this editorial and let them read it and let it sink in good and deep.

American acts are not allowed to work in Germany or Austria. American people are not allowed to even walk upon the streets. Over here how vastly different.

I have almost come to the conclusion that a preference is being shown alien enemy acts by the different booking offices. How many of them are being carried by the Ringling and Barnum shows.

Isn't it a wonderful sight to walk into a theatre packed with the fathers, mothers, wives, sisters, brothers and sweethearts of the flower of American manhood, of the boys over there who are bleeding to death upon the already blood soaked battle fields of France, being entertained by the same swine whose rape of Belgium is now history.

These alien enemies are allowed to run around the country in perfect freedom, using names that do not sound Teutonic and telling people they are Belgians, Swiss, French, etc. Surely there are enough American acts to entertain the American people, and no manager should allow one of these acts to appear before the people whose relatives are giving up everything.

American artists should take the matter upon their own shoulders, if the managers persist in playing these acts. Let us American refuse to work on the bills with them. I have made up my mind that under no consideration or circumstances whatsoever will I appear upon a program with one of them from this date on.

There is one act in particular I know and who advertises regularly in VARIETY, that made a statement he would cut off his arm before he would fight for American. Needless to say, he was knocked down for his remark.

I can not believe a manager who plays these acts or an agent who will book them is pure American.

J. C. Booth,
(Booth and Leander.)

New York, Sept. 13.

Editor VARIETY:

I have read the editorial in today's VARIETY concerning alien enemy acts in this country and that they should not be allowed to play.

That is all well and good, but I ask why this should apply to German and Austrian artists only and not to agents. There are many German agents in New York and they are all doing business, booking or managing acts, and none of them have American papers; all are alien enemies.

Must we German artists with families to support have to work as dishwashers or waiters to make a living over here while these alien enemy agents can continue to make their easy money as agents without molestation? One of them I know is making at least \$20,000 a year and has been making that much since the war started, making it over here and continuing to do business without question following America's declaration of war.

One of these agents told me in Paris in July, 1914 (one month before war was declared), that we should leave France as war was certain; that he had been so informed by big men in the German army.

When you mention German artists after this include German agents as well, when both are alien enemies.

Paul Seifert.

LOEW'S BEST HOUSE.

What is agreed upon by those who have seen it as the best house on the Loew Circuit, the Metropolitan, Brooklyn, opened Monday night. George Schenck, formerly manager of Loew's Bijou, Brooklyn (now playing pictures), is the manager, and Harry Silverstadt is the leader of the 18-piece orchestra.

The Metropolitan is a but a few blocks distant from Keeney's, Brooklyn, looked upon previously as "opposition." This week Keeney's headlined its bill with "The Four Husbands," an expensive vaudeville production turn.

Monday evening, while the performance was going on, one of the usherettes, walking down a side aisle, accosted X. J. Lubin, M. Meinhold and Mark Levy, of the Loew staff, asking where Mr. Loew was seated. Informed he was in the first box on that side, she proceeded down the aisle. Upon returning, Mr. Lubin asked if she had located Loew. The girl replied she could not find him.

"What did you want Mr. Loew for?" asked Mr. Lubin.

"There are no sanitary cups in the water fountain," answered the girl, "and I wanted to ask him what to do about it."

TROOP MOVEMENT CLOSES HOUSE.

New Orleans, Sept. 13. The "Cantonment" theatre at Hatfieldburg, Miss., booked out of the Loew office, New York, closes tonight. It was originally planned and opened to catch the business from the adjacent cantonment territory. Troop movements out of Camp Shelby, however, left the house high and dry. The house will probably reopen as soon as the cavalry fills up with men from the new draft.

LOOKS LIKE "YIP" IS OFF.

It looks as though "Yip, Yip, Yaphank," the Camp Upton soldier show by Serg. Irving Berlin is through for the present, after having been one of the biggest hits New York ever held during its four weeks' run.

The soldier boys with Berlin are back at Camp Upton this week, having closed the engagements last Saturday at the Lexington. No plans have been made for any future travel of the production. Officials from Washington were expected in New York to see the piece and give a decision on its further life, but the officials failed to appear.

"Yip" played to around \$70,000 at the Century during its first two weeks, and almost as much at the Lexington in its third week. It is said to have closed to a business of \$15,000 last Friday and Saturday, when the proceeds for those two days were reported having been divided among the 300 or so soldiers who took part in the show.

The net profit of the New York engagement, which was for the benefit of a community house at Camp Upton, is reported at around \$100,000.

The songs written by Mr. Berlin for the piece, particularly the "Y. M. C. A. Hut" number, are finding a large sale.

SURATT DID IT?

Monday with Valeska Suratt headlining at the Palace, the house was jammed for each performance. Everyone who noted the heavy attendance said, "The Jewish holiday is doing it."

Tuesday the record breaking attendance was repeated, more unusual because of the preceding holiday crowds, and there was no reason, excepting the previous day's remark, was changed. "It looks as though Suratt is doing it."

AGENT'S COMMISSION POINT.

A different angle to an old point in the matter of commissions payable between agents and acts is tackled once an action started by H. J. & Frederick Goldsmith for their client, Arthur Horowitz, the agent, against Jay Gould, now in the Century Roof show and formerly of Gould and Lewis (Flo) a vaudeville act.

The amount sued for is \$635, claimed by Horowitz to be due him for commission from Gould and Lewis for a tour's contract over the Pantages' Circuit last season that the act did not play. The team instead appeared on the Orpheum Circuit, not booked, however, by Horowitz there.

The agent alleges a long-term agreement with the turn and states that in pursuance of his post as representative for it he procured the Pan time. While having authority to do so, he says, to sign for the act in contract engagements, in this particular matter, he did not sign, giving the agreements to the act for its signature. Meanwhile the act had accepted the Orpheum route. Horowitz contends that as he sought and obtained the Pantages contracts with the knowledge and consent of the act, the members are liable to him for the full amount of the commission as though they had played the engagement or signed the agreement.

Another managerial representative claim has been placed in the hands of his attorney, August Dreyer, by Charles Potsdam, against the Rigoletto Brothers, amounting to \$835. Mr. Potsdam alleges he acted as manager for the brothers.

Last week Mr. Horowitz appeared before the Vaudeville Managers' Protective Association, to assert his agency claim to Harmon and O'Connor, a "sister act." The act was under a contract for three years with Horowitz and booked by him to open at the Audubon, New York, Sept. 8. On the same day they had been placed through Frank Evans to appear at a Poli theatre. The evidence brought out that Horowitz had consented to the girls making an application to another agent (not Evans) to book them and that thereafter Harmon and O'Connor had notified the other agent they preferred Frank Evans, who could secure them time. Whereupon the third agent tore up their consent, saying it was agreeable to him.

On this phase of the matter Pat Casey decided against Horowitz, on the ground he had waived any agency claim according to the custom of the proposal, made in writing, to another agent. Mr. Casey disregarded the legal aspect of the case as set forth in the Horowitz agreement, and it was so understood by the parties to the contest.

A CONSCIENTIOUS AGENT?

Felly Markus, who does a booking business for vaudeville, has notified the management of the Olympic, Brooklyn, and Grand Opera House, New York, he isn't going to book them any longer, so Markus says.

The reason given by the agent is that he and the policies under which the theatres are operated don't agree. The theatres play five acts on a split week. Markus received \$50 weekly from each for booking.

If there were any other reason why Markus threw the hundred weekly fee, he expertly kept it to himself.

Clayton and White Decide to Stick.

The dancing team of Clayton and White have decided not to separate after all and will remain as a fixture in "The Passing Show."

It was through the intervention of J. J. Shubert that the steppers agreed to patch up their differences.

RATS' INVESTIGATION HEARING.

Last Friday's session, pre-mentioned as the finale of the hearings in the institutional proceedings against manipulation of the White Rats, was lengthy and covered much ground. Harry Mountford made what he termed a statement. He said there "had been a lot of insinuations made here and I should like to point out certain phases of the testimony." He attacked the testimony of Will J. Cooke, went a little further into the alleged robbery of the Rats' office and the Rats' attempt to show how efficiently the Rats' coffers had been managed. The management, said, however, touching on the "bait" "bait out."

Referee Schindler permitted the statement by Will Cooke and Mountford, and answered himself; but towards the finish the Referee stated that he did not at first understand the purpose of the statement, and that it could not help in the proceedings, which was the signal for Mountford to cease. Mountford "cross-examined" himself because he said he was not represented by counsel. J. J. Myers was the legal representative of the Rats and not himself.

The session was started with the examination of Will Cooke and Percy Pollock, both called by Mr. Myers. Friday of this week was set down for another hearing, at which time the Referee will make a decision as to his jurisdiction in calling Goldie Pemberton, the original complaining witness. Neither counsel had handed in briefs on the point. The Referee said he would not call any further witnesses. This week's session may see further questioning on the \$500 check supposed to have been given to Mountford during the strike. The testimony adduced last Friday was that Mountford was for a while a worse man than ever, and the explanations are contradictory with those of two weeks ago.

Only took the stand first, Myers questioning, but later Mr. Bapinsky queried. While in the Court he asked for several reasons from the Referee. On things touching points should be made. Mr. Bapinsky said he was busy or did not know, as with other witnesses. Only said he knew Goldie Pemberton and had seen him several times. He also said he read the weekly statement. The was out. Mr. Pollock gave him said he knew Percy Pollock, and that the latter had called at the office and asked for Mountford. The was out. Pollock gave him \$500, which was to be turned over to Mountford. Concluded with a question for bail purposes. Mr. Bapinsky asked:

Q. "You read the weekly statements?"

A. "Yes."

Q. "How were you picked out?"

A. "I was acting in capacity of secretary for two of the Rats' offices and the strike."

Q. "Were financial statements read at the meeting of the board of directors?"

A. "Yes."

Q. "Were they the same as those read to the members?"

A. "Yes."

Q. "Wasn't it a fact that it was thought best that the statements not be read in detail because of fact that so-called representatives of the managers would be present?"

A. "I heard that suggested, but cannot say. I was not present, and I might as well be present, but was not present."

Q. "Now I ask if it wasn't thought best that the statements be made to prevent an accurate statement setting to the managers?"

A. "I don't know."

Q. "Did you know that there was an account in the Greenwich book?"

A. "No."

Q. "Do you know today that there was one?"

A. "No."

Q. "Didn't you know there was a levy fine of five per cent. and was it for the strike?"

A. "It was spent as fast as gotten, as far as I know."

Q. "Was there an accounting of the spending of that fund?"

A. "I can't remember; don't know."

Q. "Wasn't it the fact that the board of directors over passed a resolution permitting the joint account to be deposited in the names of Mountford and Cooke?"

A. "I don't know."

Q. "Wasn't it the fact that the board of directors?"

A. "Yes, but I was not present at all meetings."

Q. "At the time that Percy Pollock gave you the \$500, did you give him a receipt?"

A. "No."

Q. "What was the only \$500 he gave you?"

A. "Yes."

Q. "One thing showed that Cooke did not know anything about Rats' funds going into the building?"

A. "He was working for the Rats and now was working on a draft board."

Q. "Pollock then took the draft board. Mr. Myers questioning, brought out that Pollock was an actor and had been given \$500 to take that being a personal loan between the two. Pollock said the money was paid back to him by F. J. Bapinsky."

Mr. Bapinsky: "Young Fitzpatrick gave you back the \$500."

A. "A few days later."

Q. "When was the second loan?"

A. "Four or five days later."

Q. "Did you get the first \$500 back?"

A. "Yes."

Q. "Did you get the second \$500 back?"

A. "Yes."

Q. "Did you get the third \$500 back?"

A. "Yes."

Q. "Did you get the fourth \$500 back?"

A. "Yes."

Q. "Did you get the fifth \$500 back?"

A. "Yes."

Q. "Did you get the sixth \$500 back?"

A. "Yes."

Q. "Did you get the seventh \$500 back?"

A. "Yes."

Q. "Did you get the eighth \$500 back?"

A. "Yes."

Q. "Did you get the ninth \$500 back?"

A. "Yes."

(Continued on page 41.)

ARTISTS' FORUM

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

Chicago, Sept. 14.
Editor VAUDEVILLE:
I noticed in the Pittsburgh notes in VAUDEVILLE that the Hawthorne Minstrels would play the Kenyon, Pittsburgh. This act has not been in existence since May, 1917. At that time the scenery, costumes, trunks, etc., were sold to Laura Booth, but not the name.
The Hawthornet.
(Billy and Amy.)

Camp Sheridan, Ala., Sept. 10.
Editor VAUDEVILLE:
I am now at Camp Sheridan, in the Base Hospital sick, and not working with my former partner, Francis. He is at present around Chicago using my name, which I have had for the last ten years.
Ward.

Philadelphia, Sept. 12.
Editor VAUDEVILLE:
I wired you today, upon my return from the West, relative to the article in last week's VAUDEVILLE concerning myself and the action of the Philadelphia managers in raising admissions.
The story is a canard and apparently the work of our opposition in an endeavor to injure us and I am surprised that VAUDEVILLE would be a party to it.
There is absolutely no foundation to the story. I never pledged myself in the matter, in fact, two weeks before the price raise was scheduled to go in effect, I told the members of the Association (theatrical managers) I would not join the movement. Further, I told the members of the Association it was not an Association issue, but rather a neighborhood matter and upon this basis I stood.
Fred G. Nixon-Nordlinger.

MRS. JAS. CONNORS' SEPARATION.
Jennie Connors, through her counsel, Frank J. Rinaldi, has filed suit for separation against James Connors, in vaudeville. Answering to her charges, the defendant, through his attorneys, Henry J. & Frederick E. Goldsmith, enters a general denial.
In her affidavit, the plaintiff alleges that since their marriage, March 26, 1917, her husband has wilfully neglected, abused, and mistreated her. Because she is unable to support herself, having been under the care of the physician in a hospital during the past five months, Mrs. Connors is claiming \$50 weekly alimony, out of the \$150 weekly she alleges her husband says he earns, and counsel fees.
When the papers were served on Connors early this week announcing the case was to come up Sept. 17, he wrote his attorneys, asking them to postpone the trial for a week or so. The trial is now scheduled for Sept. 24.
Accompanying the letter, Connors mailed a statement from Wilmer & Vincent, of the Colonial, Utica, where he is now playing, stating his salary to be but \$62.50 weekly.

POTSDAM IN BOOKING OFFICE.
Within a short time Charles Potsdam will transfer from the management of Loew's American theatre, to the post of chief assistant to Jake Lubin in the Marcus Loew booking agency.
Mr. Potsdam has been at the American for several years. He has grown to know all of the Eastern big and small towns. At different times he has produced and managed acts. It is said Mr. Potsdam could have received an agency franchise in the Loew office, but was informed by Joe Schenck

and Mr. Lubin they thought he could be of more value to the circuit in the booking department.
It is possible that Eugene Meyers will succeed Mr. Potsdam as the American's manager.

HEAVIER BILLS UPSTATE.
Proctor's, Albany and Troy, playing a split week of two shows daily, is commencing to increase its programs for the season.
Valeska Suratt, Stella Mayhew and Andrew Mack are among the future headlines in those towns that were booked this week by Arthur Blondell, who is temporarily looking after the Proctor upstate bookings, during Johnnie Collins' recovery. The other of the Collins houses are being cared for by Harry Mundorf and Charles Anderson (in the E. M. Robertson office) during Mr. Collins' absence.

Farnum, Lewis & Gordon's Bookers.
Ralph G. Farnum has been appointed general booker for Lewis & Gordon, following the departure of Max Gordon and Milton Lewis into the Service. Al Lewis continues at the producing and executive head of the firm.
Mr. Farnum has been of late with Max E. Hayes' office and was previously with Harry Weber.
Max Hayes is placing the sketches of the firm, taking those on in addition to his own bookings.

Pat Garra in Charge at 23rd Street.
H. R. Beatty is leaving the 23rd Street as manager and going to war via the Canadian Army, with Pat Garra looking after managerial duties down there.

WHERE MUSICIANS STAND.

Rochester, N. Y., Sept. 18.
A subject of discussion among theatre men is the future of the orchestra in the theatres. Practically all of the theatrical musicians registered in the draft the other day, the great majority being under 46. Although the amusement industry has been classified as essential it is feared the draft boards will rule that men in the orchestras are not essential to the industry. In fact it has been intimated that a number of musicians are already considering the matter of looking up jobs in the munition plants. Some of them admit they may not wait for any action by the local boards.

It has been suggested that orchestras composed of women will replace the men in most of the theatres. There is some talk of reducing picture theatre orchestras to one piece, a piano, and some radicals even go so far as to state that the piano ought to be an automatic one. It is not thought that such sweeping changes will go into effect at present. Orchestras may be considerably reduced for the afternoon shows and enlarged at night. Many picture houses may struggle along in the afternoon with a piano, but every house will endeavor to have a well rounded orchestra in the evening.

Several theatre men are making efforts to sign up musicians of the gentler sex.

Association Booking Imperial.

Chicago, Sept. 18.
The Imperial, St. Louis, which formerly played combination shows, is now on the book of Charles Freeman (W. V. M. A.), and beginning Sept. 23, will play week stands.

Robert Wayne Managing Alhambra.
Robert Wayne has succeeded Harry Bailey as manager of the Alhambra. Mr. Bailey having entered the service on Sunday. Mr. Wayne is a former actor. For some time he was assistant to Harry T. Jordan, manager of Keith's, Philadelphia, but recently assigned to the Keith New York office.

WITH THE MUSIC MEN.

Joe McCarthy and Jimmy Monaco are writing together again.

The music of "Gomo Night" at the Harris, and "Fiddlers Three" at the Cor, is being published by William J. Don.

Robert Haring, the singer, is on the Harry Von Tilzer act.

Harry G. Page, of Memphis, head of the Page & Handy Co., has been in New York this week, surveying what the New York office of the firm, lately opened, has been doing.

Tom Franklin, known in the cabarets, is now connected with the Wilmar professional staff.

Amy Ashmore Clark, the librettist, is in charge of the new concert professional department of Arsonic.

Halasy K. Mohr has transferred his song allegiance from Shapiro-Baraneta to the Joe Morris staff.

Louis Bernstein had received up to Wednesday no confirmation of the report Jimmy Hanley was so prominently mentioned in, although Mr. Bernstein said he would not be surprised to hear it by mail from knowing Hanley's modesty and also mentioned he had heard was in line for promotion. Mr. Bernstein mentioned that his former writing staff, Joe Goodwin, who had developed into a model soldier. Joe was recently in New York on a four day leave, the only one of his regiment, just before it sailed for France to receive a furlough. Joe asked permission of his captain to apply to the colonel when the captain voted a pass through the strict ruling laid down. Goodwin interviewed the colonel and convinced his superior the two songs he had in mind were of the highest quality. New York or there would result a terrific loss of money for him in the future, if he came back. The colonel could understand what Joe was driving at so gave him a pass. Mr. Bernstein said Joe was the best man in his company and had refused all opportunities for advancement, saying he wanted to stick with his private. He also mentioned that he was placed before him to be permanently stationed in or around New York. Joe answered he had enlisted to be a soldier and intended to go all the way, right into France. Some kid, Joe Goodwin, turned out to be.

Mrs. William Hamilton, vice-president of the Navy Club at 500 Fifth avenue, has issued an appeal for music for the ill and wounded sailors aboard the T. S. S. "Mercy," now a Naval Base Hospital. Popular songs are the only amusement allowed the patients for recreation. Records or other will also be very acceptable. Either or both may be sent Mrs. Hamilton, care of the Club.

The Jazz Band of the Jenkins Colored Orphan Asylum recently started a fund for a new addition to the asylum by the 10 or 12 pieces stopping in front of the music publishing houses, playing their latest hit, and taking up the contribution offered when the object of the visit was made known.

The music houses are a bit worried over the draft prospects. Many of the firms have had their staffs depleted and their organizations disturbed by enlistment or calls through the first draft. With the 18-45 in effect, with 35-50 or 57 to be first called, what the future will leave in the operating forces only the future will tell.

The final of the Animated War Song Contest at the Fifth Avenue New York will be decided next Tuesday night (Sept. 24). The contest is running nightly this week until tonight (Friday). The animated portion is giving the song men an excellent opportunity of seeing the various pictures side by side, as it were, and they are enabled to note the different effects the several pictures have upon the audience.

LOEW OUT OF CHARLOTTE.

Charlotte, N. C., Sept. 18.
The Strand, playing Loew vaudeville (booked only) for three weeks, discontinued this Saturday.

The Grand opera house, South Bethlehem, Pa., playing four acts on a split week, will start with Loew's vaudeville Sept. 23.

Burtin's Theatre at Auction.

Auburn, N. Y., Sept. 18.
To close the estate of the late Edwin C. Burtin, Auburn millionaire, the entire Burtin holdings are to be sold at public auction the latter part of the month.

Two Auburn playhouses are included in the property, Burtin Grand and Cornell theatre.
John N. Ross, head of the Ross Realty Company of New York, is executor of the estate.

The Napoleon of Pandemon. CHAS. ALTHOFF



RAJAH

Who, after three years in retirement, has returned to the stage in a new routine of Oriental dances all her own creation. RAJAH recently opened in Chicago, drawing attention of the critics. She is due in New York at Christmas time.

VAUDEVILLE

IN THE SERVICE VOLUNTEER CAMP SHOWS

[This Department has been carried weekly in VARIETY since we declared war. It has noted a list of theatrical men in the Service that seldom ran less than two columns, and more often much beyond that.]

CASUALTIES.

William F. Fountain, who died in action in France (A. E. F.) was the brother to Addine Carr ("The Little Colleen").

Lou Goldberg was wounded in action in France, according to cable received by his brother, Jack Goldberg, in New York. Another brother is Bert, also in vaudeville (booking and producing). The nature of Mr. Goldberg's injuries was not mentioned.

Capt. James H. Morrison has been invalided home from Italy and will return to "The 13th Chair" until sufficiently recovered to return to the front. Capt. Morrison came back from Italy, where he fought on the Piave front and was decorated by the King of Italy. The "13th Chair" company, of which Capt. Morrison is a member, has pledged itself to give one benefit performance weekly this season while on the road, for the Stage Women's War Relief.

Cash Slippy, from the legitimate, was killed in action in France Aug. 26, shortly after he had arrived over there with the Eighth Canadian Battalion called "The Little Black Devils." His home was in Rochester, N. Y. The Canadian War Office at Ottawa sent word there. In 1917 when playing in the west Mr. Slippy applied for enlistment in the U. S. Army. Having been recently recovered at that time from pneumonia, he was rejected and two months after, while playing in Winnipeg, enlisted with the Canadian Army. Mr. Slippy left for France early in August last.

Elmer L. Bedford (Liberty Four), Medical Corps, Camp Gordon, Ga., Joseph Rinehart (Mutual Films), ordered to Camp Dix, N. J.

James Hanley (song writer), with the A. E. F., promoted to lieutenant.

H. R. Beatty (manager Proctor's 23rd St.), has joined the Canadian army.

Cliff Hess (composer), ordered Sept. 18 to Camp Upton, L. I.

Diero, the accordionist, ordered Sept. 9 to Camp Gordon, Ga., rejected Sept. 14, flat feet.

Clarence Hibbard (blackface comedian), has joined the Merchant Marine.

Al Hamilton (manager, Palace, S. Norwalk), ordered to the Radio School, Pelham Bay, N. Y.

Hal Berg, Co. 7, Detention Camp, Camp Kearney, Cal.

Frank Funda (Allan Francis), ordered to Camp Gordon, Ga.

Will Rockwell ("You're in Love"), Co. 18, Batl 15, Camp Greenleaf, Ga.

R. G. Burnett ("Kinkaid Kilties"), attached to the U. S. M. I.

Frank Davis (Jerome H. Remick forces), at Camp Syracuse, N. Y.

M. N. Bunker, Hospital Train, No. 3, Newport News, Va.

Jimmy Sheer (Sheer and Darling), Camp Greenleaf, Ga.

Charles A. Bittighofer, Mine Sweeping Div., Tompkinsville, S. I.

Joe Kennedy (La France and Kennedy), rejected, defective hearing.

Palmer Hines has been inducted into the military Service, unassigned as yet.

Bert Lewis (Lewis and Leopold), ordered to Camp Grant, Ill.

E. Benmosche (Roland West Prods.), Camp Jackson, S. C., appointed sergeant.

Salvatore Scalia (Doherty and Scalia), ordered to report at Camp Grant.

Ray Dean (Ray and Emma Dean), ordered to report to camp at Syracuse, N. Y.

Martin R. Kennedy, Camp Jackson,

Columbia, S. C., promoted to top sergeant.

Bert Rooney (picture juvenile) has joined the army, and is in camp in the Pocono Mountains.

Rube Benson, who went to Chicago with the "Hearts of the World," ordered to Camp Devens.

Chauncey Monroe, Field Artillery, transferred to the Officers' Training School, Camp Zachary Taylor, Ky.

Emil Smith, a dancer, was ordered to Camp Dix, N. J., for limited service. He had been rejected previously.

Charles Leonard Fletcher sails shortly for France as his secretary to the Y. M. C. A.

William P. Connelly, Jr., former manager of the Empire, Salem, Mass., gassed and a victim of trench fever, at a base hospital.

Captain K. I. Conover, M. O., son of H. W. Conover, manager of the Imperial, Montreal, is with the Forty Garry Horse.

Lynn E. Miller (son of Harry Miller, booking manager of the Ackerman-Harris tour), reported at Camp Grant.

A. Juskowitz (manager, Columbia, Far Rockaway, L. I.) ordered to the U. S. Army Training Camp, Syracuse, N. Y.

William Gaston (right name Arthur Gaxiola) enlisted in the naval reserve some time ago and has been called to Pelham Bay.

Paul Perry (cameraman and John Browne (assistant director) have left the Lasky west coast studio to take up war work.

(Phila. representative, Waterson, Berlin & Snyder), ordered to Great Lakes Naval Training Station, Ill.

George Sheer (former moving picture agent and producer, and brother of William A. Sheer, has joined the army and is in camp at Fort Hancock, Ga.

I. Halperin (formerly in VARIETY's Chicago office) has been ordered to the officers' training school, Camp Grant, Rockford, Ill.

Captain William Roddy, of the 301st Stevedores, now in France, is back with his company, after an extended furlough.

Vance McManus, brother of Carrie McManus, of "Head Over Heels," is in the navy, and is bandmaster of one of the bands at the station at Goat Island, Cal.

Alfred F. Smith, 21st Co., 6th Train Batl., 157 Depot Brigade, Camp Gordon, Ga., would like to hear from his brother, James J. Smith, who has been for some time in vaudeville (Smith and Kaufman).

Rube Marquard, at present abroad a mine sweeper which docks at Staten Island, has been appointed to the engineering school at Stevens Institute. Marquard is a thorough mechanic and is also a steam engineer.

Clarence Hibbard (known as "The Blackface Sunbeam" in minstrelsy), has enlisted in the Merchant Marine. (The Merchant Marine is under the direction of the Coast Guard and is concerned with the transport service.)

James Loughborough (formerly of the Metro's publicity corps), who went overseas with the 305th Infantry as a lieutenant, has been promoted to a captaincy.

Loughborough was with Pershing's troops on their recent advance on the Vesle river in France.

L. M. O'Connor and Edward Morrison (Lasky cameraman at Hollywood) have completed a course at the School of Aero Photography in New York at Columbia and received commissions in the photographic division of the army.

Lieut. C. F. Mayer ("Chuck" Franklin-Franklyn and Jones) has been

at Pelham Bay Naval Training Station, Sept. 11 (U. B. O.): Gorman Brothers, Mason and Gwynn, Kirk-Smith Sisters, Olsen and Johnson, Florence Rayfield, Al and Fanny Stedman, Harry Breen, George Primrose Minstrels.

Thomas Egan, General Director of War Camp Entertainments, has organized a second Catholic Actors' Guild Unit which appeared for the first time at Fort Slocum, N. Y., Sept. 12, under the auspices of the Y. of C.

The men at the American Naval Station, Halifax, N. S., are making an appeal for entertainers to visit them on Sundays, particularly those who play the Strand, Halifax. A show was held at the station September 8 with Barlow and Flynn, Albert Peck and Joe McGuire. Acts wishing to give their services should communicate with Joseph Daniels, American Naval Station, Halifax, N. S.

At the Y. M. C. A. Hut, Montreal, Sept. 12 and 14: Diane and Rubin, John Nestor, Mr. and Mrs. O'Coare, Morton Bros.

Under the auspices of the Navy and Marine Recreation Centre, Philadelphia, of which David R. Sablosky, former manager of the Globe Theatre, is recreation aide, the soldiers and sailors stationed at the Navy Yard and other camps in the vicinity have been entertained nightly with vaudeville shows, all the artists playing the city giving their services.

Under the auspices of the Stage Women's War Relief entertainments were held at the following places during the past week:

U. S. S. Arizona, Sept. 13. Mrs. Walter Vincent, Captain.

Gas Defence, Astoria, Sept. 13. George Spink, Captain.

Reconstruction Hospital, Colonia, N. J., Sept. 15. Lucille La Verne, Captain.

U. S. S. Arizona, Sept. 15. Alma Clayburgh sang at Sunday service.

Camp Dix, Sept. 16. Three-day tour of hospitals. Alma Clayburgh and Miriam Niekke.

Minneapolis Hospital, Sept. 15. Mrs. Walter Vincent, Captain.

Camp Raritan, N. J., Sept. 17. Mrs. Minnie McConnell, Captain.

Army and Navy Club, Long Branch, Sept. 18. Beverly Stiggraves and Tom Lewis.

Under the auspices of the Stage Women's War Relief "Penrod" will be given at the Globe Theatre Sunday night, Sept. 22, free for soldiers and sailors. Grace George will be chairman of the occasion.

At the U. S. Government Hospital, Washington, Sept. 10: Edwin George, Jack, W. W. Scott, Lads and Lassies, Jimmy Lucas & Co.

The following are expected to enter the Liberty Loan Drive in behalf of Pelham Bay Training Camp: Jimmy Mack (Mack and Mack), Del Chain (Hufford and Chain), Violini, Brazil, Harry Partle, Johnny Golden and George Schlottler, the two last being pianists.

A. J. Parkin, a song leader who is visiting the Army and Navy training camps in the interest of the Committee on Training Camp Activities of Washington, conducted the boys in singery at the Naval Air Station, Cape May, N. J., Monday afternoon. These affairs will henceforth be held three times weekly.

Raymond J. Fuller, machinist's mate, first class, and John Mahaffey, gunner's mate, third class, attached to the Naval

Air Station, Cape May, N. J., will sing for the Fourth Liberty Loan Campaign in the Fourth District, which comprises Philadelphia and vicinity.

Following is the list of volunteers for the War Hospital Entertainment Association for the past week.

U. S. Marine Hospital, Staten Island, N. Y., Sept. 12: Cony Barker, Byron and Vincent, Bettie Eldert, Lewis and Ives, Bert Hanlon, Prince and Butt.

U. S. Army Base Hospital, Camp Merritt, N. J., Sept. 12: Max Stanford, Baby Gladys, Dunninger, Musette, Mack and Lynn, Rae Mann.

U. S. A. Embarkation Hospital, No. 3, Hoffman Island, Sept. 16: Wallace Bradley, Larry Meahan, Pelham Four, W. H. Fox and George Wulfsberg.

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VAUDEVILLE

"THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

The Colonial may be short on audience, but it sure is long on orchestra. That little band of men there are in Class 1A. The opening act this week, the De Marcos, finds the girl in a stunning polo riding suit consisting of white trousers and green coat. There was a soft felt hat and white stock. Now that Pearl Regay has found a place in vaudeville she can go much higher either alone or with another partner. Lester Sheehan isn't the foil for Miss Regay's acrobatic style of dancing. And also Miss Regay is already careless in her dressing. The green metallic cloth and mauve skirts hangs very badly, also the socks could be left to her smaller and thinner sisters. An old fashioned taffeta bowdler dress looked gray in the amber light. Miss Regay's dress was of peacock blue chiffon bordered in silver. The skirt had one pointed flounce. There was a belt of red and a large hat faced in pink. This girl will bear watching.

Marcus Loew deserves niche in the theatrical Hall of Fame for his latest achievement, the Metropolitan Theatre in the heart of Brooklyn. Larger than the Hippodrome, and many times more artistic, the act must be very poor not to go well in such sumptuous surroundings. Anna Case, of concert fame, opened the lengthly program, swathed in peacock blue chiffon. The gown was ankle length and made in long straight lines. Mollie King, also an added attraction, was most becomingly gowned in white chiffon. The skirt was long and tight, making one wonder how Miss King would dance. But an opening at the back was cleverly done over an accordion plaited petticoat. Narrow blue velvet ribbons bounded the hips and belt sleeves. Two young girls of pleasing appearance are the Brown Sisters, in the regular bill. They wore white cloth kilted skirts with middie of white jersey and polo caps with a huge pompadour. The young woman of the Jos. E. Bernard sketch wore an evening frock of last year's vintage. You know, the pussy-taffeta with puffed hips. Anna Chandler was in the palest of mauve taffetas. The tight fitting bodice accentuated her waist line and the skirt was short and full with narrow ruchings of coral chiffon. She also had a poke bonnet and kerchief bag.

Valeska Suratt, doing the Purple Poppie in the clothes of last season, headlines the party this week. The chinchilla coat is still as gorgeous as of old with the velvet gown of purple underneath. Miss Suratt looks very well even if a little stout.

Ruth Royce acted better after discarding an unbecoming hat. Her white lace dress had a drapery of mauve metallic cloth with a short jacket trimmed in silver fox and faced in green. George White of the night in a short pained skirt was carried out in mauve, having a double skirt. A short pale green frock was oddly made with long sleeves. A short red satin frock was the only ordinary costume in the

White act. The black panne velvet of fice frock had a steel apron.

Hilda Wolfius (of Williams and Wolfus) so thin it must be it, after discarding an eccentric fur dress appeared in a red velvet gown made indifferently. A large cerise hat was faced in purple. For the cerise and purple combination we have Miss Suratt to thank, but Miss Suratt threw it into the discard many months ago.

The Boyarr Troup in Russian dancing in native costume make us wonder will the end of the war see changes in that style of dress. If it does it will be one of the many things to be thankful for.

NO CHANGE IN TAX RULING.

The ruling given out last week from the collector of internal revenue ("Big Bill Edwards" office) presents no new phase in admissions taxes. The ruling was to the effect that all tickets sold but not presented at the door must be accounted for and the tax on them paid.

This has been the procedure, the collector's office checking up from the house statements when necessary. The law states that the box office statement must include all tickets sold (also passes) and the total tax paid monthly, from the total box office statements.

The ruling of last week applies to the sale of tickets for dances, balls and so forth. Some of those affairs have not been accounting for tickets sold and not used and the collector seeks to bring forth the admission tax on the total.

CIRCUIT AT CAMPS.

The United States Government has awarded the contract for putting on the big Liberty Circuit circus to Perry & Gorman, circus promoters, of New York. It has long been the plan of the Bureau of Camp Theatrical Activities to include a first-class circus in the list of attractions offered to the men in the various training camps. Among those already engaged are Captain Schuch, Dr. Drake's Animal Circus, Flying Herberts, Japanese Novelty Circus, Smith's Dog Circus, Beilo Family, and 16 other attractions.

The circus will start late in October on a 16 week tour comprising the 32 theatres on the Liberty Circuit.

FAIRS DOING WELL.

Despite conditions, the fairs and especially those in the east have recorded amazing attendance figures. Even the smaller of the county fairs this fall have fared exceptionally well.

OKLAHOMA CITY SETTLED.

The Oklahoma City theatrical stage labor matter has been cleaned up, with a wire received Tuesday by the New York I. A. T. S. E. executive that a satisfactory settlement was reached. Oklahoma City came in for its share of attention when the White Rats were having their strike troubles. O. C. for some weeks being the battleground of the Rats.

Failed to Register.

Lowell, Mass., Sept. 8. John J. May, an employee of Barnum & Bailey Circus was arrested here for failure to register last Thursday. He is 35 years of age. This was the first arrest under the new registration law.

Another "Mutt & Jeff."

Gus Hill is organizing a fifth "Mutt and Jeff" company, which opens at the Walnut Street Theatre, Philadelphia, Oct. 14.

NORFOLK'S LIBERTY THEATRE.

Norfolk, Va., Sept. 18. The city has the distinction of possessing the first Liberty Theatre within city confines and the house is the first one jointly designed for the exclusive entertainment of sailors and soldiers. The new house, an unused armory, opens tomorrow night with "Nothing But The Truth." Norfolk has 225,000 men in camp and aboard ships. Secretary Baker and Secretary Daniels appealed to the mayor to secure some building for the men's use. Admiral McLeary appeared before the city council and permission to use the armory was granted. Five sailors were detailed to assist Edward M. McWilliams (known in vaudeville as Jim McWilliams) to make the needed alterations.

The new Liberty Theatre seats 3,000. There is a balcony and ample dressing rooms. It was remodeled at a total cost of \$220. Donation of apparatus and material were made by merchants and others. Admission is 15-25c. Norfolk is both a military and naval base.

CARNIVAL WOMAN ACQUITTED.

Paris, Ky., Sept. 18. After she had proved that she had been attacked by Neal Parker, of Paris, before she shot and killed him, Mrs. Pauline Fleeman, an attaché of a carnival company which showed at Paris, recently, was acquitted at her examining trial before County Judge George Batterson.

PLIMMER PICKS UP THREE.

Walter J. Plimmer has added three houses to his book, his string now numbering 19 in all (not counting the John H. McCarron houses. The additions are the Olympic, Brooklyn; Park, Utica, and Cataract, Niagara Falls. The Utica house was recently taken over by the Goldstein Brothers, of Springfield, who control five theatres in Massachusetts, supplied through the Loew office. The Park opens with the new booking next Monday, with Charles E. Faust (formerly manager of Pol's, Waterbury, Conn.). The Olympic, Brooklyn, was formerly booked through the U. B. O.

Mr. Plimmer is now also handling the Sunday concerts at the Olympic, New York, and the Holyoke Theatre, Holyoke, Mass., which plays stock during the week.

SOUZA'S WEDDING MARCH.

John Phillip Souza has at last made it possible for the words "made in America" to be placed after the wedding march. The familiar Lohengrin tune is of German origin, so the bandmaster-composer has composed an "American Wedding March" which will be published shortly. Musical critics say that it surpasses the other two standard wedding marches in excellence.

STOCK IN WILSON.

Chicago, Sept. 18. Mrs. Mitchell Licalzi, widow of the late manager of the Wilson Avenue theatre, after a conference with Walter Bush, acting manager of the house, decided on the policy of the house. For the present—until Christmas, at least—the house will continue playing stock, with Olive Templeton as the leading woman.

May Ward's Own Camp Show.

May Ward heads her own company, starting on a sentimental September 23, with the first date the Liberty, Camp Devens, Mass.

The attraction is a musical comedy called "A Night on Broadway," the old Murray and Mack piece. There are to be twelve girls in the chorus with the cast in addition having Jack Jennings, Jack Collins, Al Rogers, Joe Hillard, W. I. Clark, Ed. Emerson, Elmore Young, Josephine Saunders.

ILL AND INJURED.

Iden Payne was taken to the Flushing (L. I.) Hospital, Sept. 12 and operated upon for appendicitis. He is recovering.

Bob Conkey (Dunroy's Show World) is out of the hospital, recovering from injuries sustained in an accident last week.

George Davis is in Bellevue Hospital, New York, treated for injuries about the head. He was visiting friends on West 46th street and fell down stairs. Grace Sachs (Billy Watson's "Beal Trust") was taken ill on the way to Toronto last week, and is now confined to her hotel in care of a physician.

Kathryn McConnell (song and dance revue) is suffering from a nervous breakdown. She will be confined to her home in New York, for at least a month.

Mary Asquith, the play broker, seriously injured two years ago and confined to her home ever since, is now able to make occasional visits to her office.

Peggy Fodora, private secretary to Charles Pederns (W. V. M. A.) run down by an automobile last Saturday. Both limbs were fractured. Miss Fodora was taken to the West Suburban Hospital.

Dixie Norton (Norton and Melnotte) tripped over some steps last week, injuring her ankle. The girls had to cancel the Majestic, Chicago, this week, returning to New York, awaiting Miss Norton's recovery.

John J. Collins is at the Knickerbocker Hospital, 131st street and Amsterdam avenue, with some severe bruises, but no bones broken, as a result of an automobile accident Wednesday night last week. Mr. Collins, alone in his car, was driving along Central Park West. At 108th street, the steering gear broke, and the car ran against a lamp post. Mr. Collins expects to leave the hospital within 10 days, though the physicians are of the opinion he may be there longer.

IN AND OUT.

Colonial program changes had Miss Merle and Co., and the Kirksmith Sisters out this week, with the Demarcos replacing the former and Collins and Hart the latter.

The Flemings could not open at the Orpheum, New Orleans, this week, through a Draft call. Pope and Uno were impressed into the bill, booked from the Chicago office of the Orpheum Circuit.

When Serg. Victor Gordon was obliged to leave the Arcade, Jacksonville, bill last Friday, Miss Marshall, of Wayne and Marshall, filled in the vacancy by doing a single turn. The double act also appeared on the same program.

Dugan and Raymond did not open at the Fifth Ave., Thursday. One of the crates holding the act's prop was not off the sidewalk at 11 a. m. Dugan registered a complaint. Later in opening the crate he slammed the cover back, striking the property man in the leg, the latter letting out a yell. Billy Quaid, who was back stage, requested Dugan to be more careful and quiet. Dugan remarked he'd quit. Mr. Quaid agreed.

ENGAGEMENTS.

Tyrone Power, "The Little Brother." Forrest Wainart, "Rome Night." George Harcourt, "Maytime." Joseph Crealy, "Blossoms Flayers, Lowell, Mass." Elmer Thompson, "Empire Stock, Lowell, Mass." Yvonne Garrick, to Beman Players, Orpheum Theatre, Newark. There are Collin Campbell, "The Better Ole," at the Orpheum Theatre, Newark. There are Ralph Barker, by Weber & Anderson, for the Ernest Truesdell at "The Very Idea." Ann McDonnell, to support Bertha Kallias in "The Riddle Woman."

FOLLIES OF THE DAY.

Barney Gerard has produced an entirely new "Follies of the Day" show, retaining the style of last year's show, which was a departure from recognized burlesque offerings and along modern lines.

"Polly's Going Up" is the title of the current piece, and suggests, it is a burlesque on a group of last year's Broadway successes. Last season Mr. Gerard chose for his travesties a number of plays that had been hit a number of seasons before, but "Polly's Going Up" brings up the latest and greatest of the music. As in 1917, much is dependent upon the comic for laughs rather than the travesties themselves. Harry Welch, one of the slipperiest-footed men in burlesque, has succeeded George P. Murphy, and is teamed with the elongated Chester Nelson, retained from last season, as is Gertrude Hayes, they being the three featured numbers.

Three shows are travelled, "Polly with a Past," "Going Up" and "Che Choo Choo." As for the first named, Miss Hayes is given the name of "Polly in a Past," who is "killed" by Belasco and hired by Cohen. It is not attempt to burlesque the play itself. Referring to "Going Up," several features of that success (still current in New York) are selected, and trust to the piece itself is the reading of telegrams to the supposed aerial race is on. However, Cohen & Harris need not fear that any of their fun will be lost, for "Che Choo Choo" serves as an original success, with a character in it called "Chew Chow Chew." This person, Miss Hayes in the role of "Barrett," explains there are forty thieves with him and he is really a "Hittite" or "Koo".

The various scenes provided the avenue for fun by Nelson and Welch. Nelson adorns his partner, carrying his robe characteristic—while a slipper was given most of the meat in the way of lines, or else he went in much of his own material, a bit of "Che Choo Choo" Welch, when both were supposed to race in airplanes, he went in with a pair of shoes for him. They are like poison; one drop and it's all over. His scheme of spelling potatoes with eight O's is a "dash." Nelson's extremely funny makeup led Welch to say that he was clearly, "dressed up" in himself. He is very old, but so well worked up that the house had a big laugh. Welch does Hebrew and goes much out of his regular way of sliding about the stage. The men make a corking comedy team and work unimpaired well together.

The show isn't strong in musical numbers or voices. This fact Mr. Gerard certainly recognized, for in the second act about half way through there is a comedy of the numbers in the person of Elsie May, who made no other appearance. She did well enough with an operatic number and "Smiles" the latter song. The vocal section was concentrated at this point for a quartet consisting of Welch, Nelson, Sam Green, Tom Duffy, and Al Smith pushed over a hit. Harmony was not trusted to the comedy of the numbers doing the trick. However, Smith's yodeling coming for much, that being a straight song effort of the quintet. In addition, Smith handled a number of bits. Nelson handled a steel guitar just before the show was over. He played at 11 o'clock Tuesday night, and had that specialty in the act. He was assisted by Duffy being on earlier. It might have gone over much stronger. The latter portion of the show can stand heading at that. Two or more comedy bits could be separated, and one placed earlier, and the other delayed. Another thing that can stand shortening in the song efforts of Andy Hurer, who sang no less than five old time melodies from the pit, that being his contribution to the vocal section. Andy has a tenor voice, and not coming from a leader, but had he stopped after his third song he would have cut a bigger winner.

The production is of high grade, four full-stage sets and two scenes in "one." Perhaps the most effective interior is "Pancake Alley," used for the finish. The lighting is well carried out in a bright way. Costumes have been not overlooked and the choreographers generally present a high standard of work. There is no regular chorus number, although some of the girls have dance hits in one of Miss Hayes' songs, and some of the others have specialties and there. Among the latter are Mildred Laurie, Gertie Mack, and the dancing Harer. The cast includes Maybelle Courtney, she having little to do, and Del and Viola Durrall; the latter have several numbers and a specialty dance.

"Polly's Going Up" is primarily a comedy show, and, as such, is bound to draw them in. The Columbia, Tuesday night, was nearly a sell-out, which speaks well for the show. The young season's early reports. Also, it is a lively show. Broadway, Tuesday night, was a bit of the "chummy" and burlesque audiences will never get so that.

PARISIAN FLIRTS.

So that the audience might understand why Charlie Robinson's "Parlefin Flirt" carries a number of men presumably in the new draft army Robinson had in following lines on his program when the show was at the Olympia last week: "Every Parisian Flirt Co. has filled all obligations in respect to military service."

Robinson's contribution to the American board this season is a two-part affair, the first entitled "The Wild Love," and the second "The Island of the Blue." Robinson appears during the periods in a monolog as a big, burly, overwrought tramp, and in the latter, mentioned working as the King of Boats Landing. Al. Raymo is still there, and he is the main attraction. He is the comedy burlap of the opera, with Raymo working as a "woy"

throughout, his second half makeup being of the handiwork type, which seemingly was more refined in the fun-making sense than his "bits" at the opera as the comedienne man with a man-sized monolog imitated by Marion Benson.

In past seasons there has always been an element of the "ray" and the "bits" in a "Parlefin Flirt" performance, and this year is no exception. There are several that fairly nitpick in that respect, but the house conversation in the bathing beach, suggestive, especially while Robinson has made efforts to improve his own performance, and the audience to production could stand rearrangement in some of the departments, but this would greatly strengthen it. There isn't a male voice and not a man who can dance or do anything beyond talk. Robinson did pretty well with his parodies in his monolog.

The chorus doesn't seem overworked, with a sort of Texas Tommy skip and pat that stood the girls in good stead throughout. The Olympia audience didn't applaud any of the unseasonable numbers to any extent. A double ending number by May Bernhardt and Jerry Fleming got the most.

Hal Groves as a "lad" and then a wile and woeily had man did what he could with thick-lipped lips. Fred Stigel and Billy Clark had little to do in so far as comedy was concerned. Clark handling the "straight" without attempting anything that looked like a specialty. That last impression was a chance for a monkey "bit" that was left untouched, perhaps for unavailability with the characteristics of the street monkey.

The women are headed by Miss Bernhardt, with the show for several seasons, with her male characterizations given the usual attention. Miss Bernhardt, with her personality, and dominates the feminine end completely, with two others of the female principals having numbers that enabled them to show some new outfits. These were Jerry Fleming, a part, plump, and a little bit of a "Frodo" left a shapely principal, both with the Robinson force last season. Among the newcomers is Hattie Reed, who has been with the company effort to make her work stand out, her voice holding her own in making a nice "dash." The music of the first part swung into war-time tempo.

Robinson's monolog opened up the lack of comedy in the first part, and there was a lightning change in the second act into the principal dialog in the closing period. It's not a bad show, but it could be brought-up, the girls given more work to do, the pink light color scheme more varied, the men instructed to take up the cues faster and soft pedal placed on several of the suggestive lines that are dirty in every phase of construction and intent.

Basically "Parlefin Flirt" measures up well and there is no point complaint against the costume ones the pink-legged line isn't overdone.

YOUNGSTOWN JUNCTION.

Youngstown, O., Sept. 18.

The Park Theatre, through its owners, Feiber & Shea, has secured a U. S. Circuit Court restraining order preventing the local authorities from interfering with the burlesque attractions at that theatre.

The mayor, elected on a reform ticket, last season objected to the American Wheel shows, stating at that time he thought Youngstown should have the Columbia Wheel attractions. Accordingly Feiber & Shea arranged for the Columbia shows to appear at the Park this season, which they have done. Some days ago the mayor came out against the Park and its policy. Feiber & Shea, netted and irritated, secured the injunction, which will be argued in Cleveland.

It is not locally anticipated the mayor will press the proceedings. He is the only one in town as far as anyone who sees any reason why the Columbia shows should not play here.

NEW BOOKING ARRANGEMENT.

The American Burlesque Association has confirmed a booking arrangement whereby there is a readjustment of the time following the Monday and Tuesday engagements. As now laid out the shows play the opera house, Newcastle, Pa.; Wednesday; Lyceum, Beaver Falls, Pa.; Thursday; and the Opera House, Canton, O., Friday.

The Casino, Chester, not ready at the opening of the new burlesque season, is now playing its regularly scheduled shows.

DUNBARS COT SHOW.

Turner and Dolly Dunbar are severing connections with the "Million Dollar Dolls," with Charles Mac and a new sousbrette replacing them.

THE KAISER IN HELL

By BERT MERKET

The Devil one day called his imps, so they say,
And proceeded to tell with elation,
That his very Dear Friend from Berlin did intend
To come for a little vacation.
And he wanted each one to prepare for the Hun
By devising some hellish reception,
Such as jabbing great holes into poor souls,
Or the practice of fiendish deception.

When the Friend from Berlin was at last ushered in
To the seat of Satanic Dominion,
There were wails and moans, unearthly tones,
And the Devil expressed the opinion,
That of all the "damned" plays he had staged in his days,
This was the cream of perfection,
And he turned with delight to his Friend on his right;
But the Friend bore an air of dejection.

He said, "Listen, Satan, you can brag, you can prate
Of being a 'Master of Yellow',
You're a 'healer of Yellow',
By exposing a broad streak of 'yellow'.
It's a pity, old dear, that I wasn't here
To give you some points on production,
Such as cutting the tongue out of innocent young,
Of rape and of hellish abduction."

Then he went on to tell of his own little hell,
And of tortures that he had propounded;
The laugh of the plump of the Belgians in flight,
Till the Devil was truly astounded.
He'd strut and he'd stalk, he would bellow and talk,
With a mien that was far from retiring,
Then blowing his nose and striking a pose,
He uttered these words most inspiring—

"I have given command to cut off the hand
Of every man's son that is captured,
And to bayonet a child and then watch them piled
In heaps, making me truly enraptured.
I grow wild with delight at the gruesome sight
Of bodies that are mutilated,
It's one of my whims to cut off the limbs
Of babies newly created."

The Devil arose from his seat of repose,
And he thanked the old butcher for calling;
But the language he used and the way he abused
His very dear Friend was appalling.
He bent to the ground with a gesture profound—
The imps started madly to scurry—
He yelled, "You disgrace a respectable place,
Get the hell out of here, in a hurry."

WARBURTON, YONKERS, CLOSED.

When the "ghost" fell down at the Warburton, Yonkers, N. Y., where burlesque stock was operating, the company headed by Leo Stevens, comedian, balked at opening the Saturday night performance unless salaries were forthcoming. Stevens was paid \$25 cash, with the promise of the balance after the first act.

The curtain was held 25 minutes and then, the players were ready to resume, the musicians in the orchestra. Efforts to locate the manager around the house failed. The audience becoming tired of the wait, went outside and demanded back its admission money. The girl in the ticket booth became excited and fainted.

HARRY DIXON'S BOAST.

Henry Dixon, he of the gentle voice, was bragging along Broadway this morning that when his revue lately played Boston, not a line was eliminated by the censors. That surprised even Hank himself.

Mickey Levan, who was barred from Boston burlesque last season, appeared with the show.

BURLESQUE CHANGES.

Danny Murphy, Mittie Devere and Bessie Rowland joined the "Innocent Maids" this week.
Marty Collins with the "Jolly Girls," replacing Ben Dobson.
Charles Van Austen has left "Cheer Up America," with Leo Hayes assum-

MARRIAGES.

Beulah Booker (Paralta Pictures) to Kenneth O'Hara, Aviation Corps, in Los Angeles, last week.

Carol Brown (Brownie Carroll) to Harry Winslow Conant (non-professional) at Rochester, N. Y., July 10.

Helen Keane, chief telephone operator at the Hippodrome to Edgar Kelly, Municipal Building, New York, Sept. 12.

Hazel Brennan, said to be a daughter of James Brennan, formerly of the Fuller-Brennan Vaudeville Circuit of Australia, and who appeared recently in musical comedy at the Alcazar, San Francisco, was married last week on the Coast to Frank Gondor, a New York business man.

BIRTHS.

Mr. and Mrs. Bert Fitzgibbon, at their home in New York, Sept. 1.

Mr. and Mrs. Cavanaugh (Ruth Tompkins) at their home in Cleveland, Sept. 14, daughter.

Mr. and Mrs. George Mack, at their home in Cleveland, Sept. 3, daughter. The mother is professionally known as Mildred Dean.

Mr. and Mrs. Charles L. McNorton (Clay and Mac) at their home in San Diego, Cal., Aug. 24, son. Cecil and Mac were in vaudeville. Joseph McNorton, a brother, formerly in the act, is now with the 301st Regiment in France.

PRODUCTION ENGAGEMENTS.

Ernest Marini and Dorothy Smoller, dancers, added to "Head Over Heels" at the Cohan, Sept. 13.

VARIETY

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Vol. LII. No. 4

Walter J. Plimmer is booking Harry Traub's Olympic, Brooklyn, playing six acts.

Joe Willard ("Alabama Coon") has changed his name to Joe Worth.

The Cough theatres at Newburgh and Poughkeepsie, N. Y., are playing five acts on a split week.

Max L. Rich, professional manager of the Douglas Newman company, has joined the professional staff of Stern's.

The Frairs gave a dinner to Jack Lait last night (Thursday) at the Monastery.

Mr. and Mrs. Joe Laurie have loaded their new son with the name of Joseph Bryant Hughes Laurie.

The Central Theatre at 47th and Broadway is being managed by Walter Rowland. The box office is in charge of women.

On Yom Kippur Al. Jolson bet \$12,000 on a horse at 2-1 and cashed. He is said to be some \$70,000 ahead of the ponies since last summer.

Stock companies in the camps, where the latter are in isolated sections, will be taken charge of by George Sargent in the west and Harry Lorch in the east.

The Stage Women's War Relief, 366 Fifth avenue, New York, is seeking Margaret Carrie Allen, or Carrie Margaret Allen, a dancer. They have news of interest for her from France.

Meryl Prince and Girls were obliged to open at Loew's, Montreal, last Monday in their street clothes, their trunks being delayed between Buffalo and Montreal.

"The Man They Left Behind" is the title of a new drama presented for the first time on Monday night in New Haven. Arthur C. Howard is sponsor for it.

A trunk belonging to Pauline Price was taken from the basement of the Irvington Hall Apartments, 355 W. 51st street, New York, by mistake. The person, having it may address Miss Price, in care of Variety, New York.

Mr. Fradkin (Fradkin and Jean Tell) corrects the report of his appointment as conductor of the Boston Symphony Orchestra to that of having been commissioned concert-master of the organization.

The Colonial, Erie, Pa., booked by the United Booking Offices, is the only house now there playing regular vaudeville. The Majestic, last season booked through the Loew Circuit, has taken up another policy.

Louis K. Sidney, who has managed the Jamaica Theatre for William Fox

since it opened, has resigned. Sidney, if he quits the Jamaica post, may go with one of Fox's other theatrical interests.

Charles E. Chapin, managing editor of the Evening World, who on Monday afternoon killed his wife, was once in vaudeville, doing a turn with his wife. His first newspaper work was with the Chicago Tribune some 30 years ago.

Frank Gorrings, for many years a partner in Daw's Steamship Agency of Green street, Leicester square, London, has taken over the business. The new title of the firm will be Gorrings's Shipping and American News Agency.

The Owl, Lowell, Mass., under the management of R. S. Averill, which opened the season with pictures, has changed its policy to split week vaudeville. The Eastern Amusement Co. will do the booking.

Carlotta Monterey, featured several seasons ago on the road in "The Bird of Paradise" and then retired, has returned to the stage. She is appearing in "Mr. Barnum," playing the role of the jealous circus rider.

Lester Seger, formerly assistant treasurer at the Winter Garden, until lost a leg in Brooklyn "L" accident, is now treasurer of the Bijou, replacing Herman Light, who is in the Navy.

The Treasury Dept. has sent out a notice warning Liberty Bond holders against exchanging their bonds for stocks and bonds of various "wildcat" corporations, with face value larger, but whose actual value is little or nothing.

The reports that Octavie Belle, who sings in "Peddlers Three" at the Cort under the name of Tavié Belge is of German nationality is denied by Pierre Mari, the Belgian Consul, who states he knew the young woman and her parents in Belgium.

The San Francisco union matters with the theatres was settled with the men agreeing to 56 hours weekly instead of the former 48, while the managers raised wages to \$45, with departmental heads securing a proportionate advance.

On one of the midnight roof gardens the other evening while some comedians were on the floor, a man in the audience called out, "Why are you not in uniform?" It caused some commotion and the disturber, together with a friend, were ejected.

"A Daughter of the Sun," which Ralph Kettering, wrote and which toured the entire International Circuit, has been put together for an independent road tour, eastern bookings now being made by the western men sponsoring the show.

Thomas Whalen, a deputy license inspector during the Mitchell regime, and retained in the Commissioner of Licenses' office under the new city administration, is looking up the theatrical offices around Times square for the new commissioner.

Another new war song is coming direct from the trenches. It is called "Chateau Thierry," by William A. Willander, Brooklyn, who was with the U. S. troops when they captured that point. It's a typical war song, with an "on to Berlin" lyrical phrasing.

Mr. Bert Levy is awaiting passports prior to sailing for England to be at the brave heart soldier recently killed while a member of the Royal Flying Corps. The Privy Councillor of the King of England has written Mr. (Bert) and Mrs. Levy regarding their boy.

The Princess, San Antonio, playing vaudeville for five years past, booked by the Interstate Circuit, is now playing musical comedy stock with a Woolfolk company of 32 people engaged for 13 weeks. The Interstate is booking only its own house, Majestic, at present.

Harold Williams, who has been a general organizer on the executive staff of the I. A. T. S. E. for some months past, but with no successor yet appointed. Williams, prior to taking up the organizing job was one of the executives of local 310, N. Y. M. F. O.

"The Ballet Classique" people are reported to have been left in the middle west Sept. 7 without salary or transportation, through the manager departing without notice. The act was engaged to play fairs for four weeks at \$700 weekly. He left on the last day of the fourth week. There were 10 in the act.

At a recent meeting of the Playwrights' Club the following officers were elected: Robert Stoddard, president; Gustav Blum, director of the East-West Players, first vice-president; Tadena Bussiere, second vice-president; Leo Siedman, secretary; treasurer; Miss E. Ferne Hague, recording secretary; Robert L. Beecher, general press representative.

Mrs. Basil Clarke, known as the "modern Paul Revere," is now on the staff of speakers connected with the Commission on Training Camp Activities. The speakers are under the direction of D. W. Travers, the commission's publicity head. Mrs. Clarke recently returned from Belgium, where her husband's property had long ago been confiscated by the Huns.

"Tell That to the Marines" was originally a war picture slogan used by James Montgomery Flagg in painting a poster designed to boom marine recruiting, but it has now reached the stage, with a production underlined by Adolf Philipp, for the new season at the Yorkville. Philip and Edward A. Paulton have collaborated upon the "Marine" show which will be produced next month.

Frank Whitbeck, manager of Poli's, Scranton, Pa., has resigned, having been appointed a Y. M. C. A. hut secretary going to France. He will be replaced at Scranton by John McCarthy of the Plaza, Bridgeport, also a Poli theatre, while Mr. McCarthy's brother, James, now assistant manager of Poli's in Bridgeport, will move over to take charge of the Plaza. (Alonzo wanted to bet that that would be mixed up when it came out in type.)

Bertha Kalich and her company, through the courtesy of Oliver Morosco, will give a full dress rehearsal of the Charlotte E. Wells-Dorothy Donnelly drama, "The Riddle Woman," on the stage of the Morosco to-day (Friday). The complete cast includes Robert Edison, A. E. Anson, Albert Bruning, Ann Macdonald, Frances Carson, Beatrice Allen, Beatrice Miller, Betty Bouton and Herbert Ransome. Next week, this attraction will be presented by George Mosser at the Belasco Theatre, Washington, and on Oct. 8, the New York engagement will begin.

A former American soldier, Corporal Bittner, is no longer with the William Shilling act, "On the Western Front," Bittner having twice failed to appear for performances, once while the act was playing Baltimore and again when the turn reached Washington, with Shilling forced to substitute another man. Bittner is not an actor, but Shilling in framing the offering engaged a number of real soldiers.

VOLUNTEERS OVER THERE

VARIETY Will Maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There Theatre League Units to Entertain the American Expeditionary Forces in France. Additions to the List Will Be Made After Each Succeeding Unit Sails. The Name of Teams are Printed First, Followed by Individuals in Alphabetical Order. Recent Departures Are Indicated by * After Names.

IRENE FRANKLIN and
BURTON GREEN
WILL CRESSY and
BLANCHE DAYNE
TONY HUNTING and
CORINNE FRANCES
JAMES F. KELLY and
EMMA POLLOCK
HORACE WRIGHT and
RENE DIETRICH
JOHNNY CANTWELL and
RENE WATSON
HENRY MARCUS and
ERMEN WHITELL
MARY McFARLAND*
MARIE McFARLAND
MAUDE ALLEN*
HARRY ADLER
MAUDE ALLEN
NELLIE ALLEN
ALFRED ARMAND
LUCIE BABCOCK*
VERA BARSTOW
GEORGE BOSTFORD
ELIZABETH BRICE
MARY CAMERON*
LOUISE CARVILLE
BESSIE CARRETT
HOWARD T. COLLINS
JACK COOK
KATE CONDON
MADEIRA DAVIS
DOROTHY DONNELLY*
LEO DONNELLY
MILDRED EVANS*
AMPERITO FARRAR
MRS. FARRAR
MADELINE GLYNN
HELEN GOFF
WILLIAM GOULD
THOMAS J. GRAY
GILBERT GREGORY
GRACE HENRY*
AMY HORTON
WILL J. KENNEDY
DAVID LERNE*
DAVID C. McIVOR
LIDA McMILLAN*
EDWARD MARSHALL
MARGARET MAYO
LOIS MEREDITH
GEORGE AUSTIN MOORE
WILL MORRISSEY
PATRICIA O'CONNOR*
HAL PEARSON
PAULA SHERMAN
GILBERT GREGORY
HENRY SOUVAIN
RAYMOND WALKER
INEZ WILSON

Samuel Shipman bought two seats for Monday night's performance of "Friendly Enemies," which he wrote with Aaron Hoffman, Dave Newman the ticket broker charging the writer the regular price of \$4 per ticket. Newman was surprised when Shipman "kicked in" at the heavy premium and remarked that Samuel was his idea of a "real author." Shipman said he could have obtained two seats from Martin Herman, but that he wanted to give the "boys" a chance, meaning the "spec." Sammy's generosity was superinduced through having been taught "stud poker" last Saturday night. It cost his tutors \$300 to teach Sammy the game, he picked it up so fast. Hereafter, says Mr. Shipman, playwrighting will be his sideline.

LEGITIMATE

TRAVELING STOCK COMPANIES FORMING FOR WESTERN CAMPS

Harry Lorch Appointed Stock Supervisor. Far Western Camps Need Continuous Entertainment. Stocks Will Remain Three or Four Weeks at Each Stand. Camp Lewis Charging \$1 Top, High Camp Scale. Doing Around \$1,400 Nightly.

Plans for the extension of stock companies in the more widely separated cantonments are being made. Three or four stocks will be added to the number already playing.

Harry Lorch (formerly press agent for the Butterfield (Michigan) circuit, and recently manager of the Liberty Theatre, Camp Pike) has been appointed stock supervisor. He has started on a tour of the central and western camps to look over the situation. Mr. Lorch will be permanently located at the New York office of the Commission on Training Camp Activities, and will work in conjunction with George H. Sergeant. The latter is on the coast and is handling the stock now running at Camps Kearney, Fremont, Cody and Lewis. At the latter cantonment legitimate and vaudeville are being played. Attractions recently playing Camp Lewis have enjoyed excellent business, getting around \$1,400 nightly at \$1 top, the biggest scale of any of the Liberty Theatres.

The far western camps have suffered from the difficulty of supplying continuous attractions, mostly because of prohibitive railroad jumps. Occasional shows are obtainable on the way to and from the coast, but not in a sufficient quantity satisfactory to the Commission.

One of the larger booking offices recently offered no less than 15 attractions for one of the camps, but no action was taken because of the stock plans. The present plan calls for alternating the stocks, forming a sort of circuit, each company remaining three or four weeks in one camp.

BARNES-SHUBERT CASE.

The early part of October has been set for the T. Roy Barnes-Shubert Theatrical Company trial, in which the former is suing the Shuberts for \$2,900 damages for breach of contract.

On or about Sept. 12, 1917, Barnes alleges, through his attorney, Nathan Burkan, he entered into contract with the producing firm, whereby he was to assume the leading comedian role in "Oh Justice!" The contract stipulated Barnes was to get \$550 weekly for the first 12 weeks and \$600 a week thereafter during the show's run. Another clause guaranteed the plaintiff that he would be kept working 15 consecutive weeks.

Barnes alleges that the letter of the contract was not entirely lived up to and estimates the damages caused him to the extent of \$2,900.

CHICAGO SCALPING BAD.

Chicago, Sept. 18. The scalping situation in Chicago is about on a par with the political situation in Russia.

When the city legislated the separation of the theatres and the scalpers, some of the former, with a view to holding their important hotel trade, raised prices to enable them to pay the brokers a commission on sales.

Something has gone wrong with the hotel trade. The scalpers are said to be selling one-third as many tickets as they sold at this time last year, and business growing worse all the time. This in spite of the fact that Chicago now has 12 attractions of high aver-

age quality as against eight for this time last year.

One of the most active scalpers in town, who last season sold an average of 20 tickets each for Saturday nights for standard attractions, did not sell a single ticket last Saturday for one of the most popular attractions in Chicago.

LYRIC ON RENTAL.

"The Unknown Purple," which opened at the Lyric, Saturday night last, was heavily "bought" by the ticket agencies, who looked on the show as sure to succeed.

Roland West has taken the house on a rental basis, extending for six weeks. At the end of the period, if the show is deemed a success, a somewhat different rental arrangement is called for. This limits the Shuberts' interest in the percentage, it being stipulated the house share shall not exceed a fixed sum.

CALLAN IN LEWISTON.

Lewiston, Me., Sept. 18. Jeff Callan, very popular here, returns to the city as manager of the Music Hall, for the United Theatre Co., a corporation holding important men in its directorate and with several theatrical interests. George I. Appleby is to have charge of the concern's local Strand.

The music hall will play vaudeville and probably pictures. Mr. Callan's popularity and experience caused his recall. He was in charge of the same house years ago when the Keith people operated it. Lately Mr. Callan has been a Keith manager in New York City.

"Man With Club Foot," Spy Drama.

London, Sept. 18. Grossmith & Laurillard will shortly put into rehearsal "The Man With a Club Foot," a spy drama by Valentine Williams, who, before the war, was the Daily Mail correspondent in Berlin and is now a lieutenant in the Irish Guards.

The leads will be played by Arthur Bourchier and Alice Crawford, the latter the author's wife.

"Purple Mask" Transferred.

London, Sept. 18. "The Purple Mask" was transferred from the Lyric to Prince's, Monday night, making way for Doris Keane's production of "Roxana," which opens tonight, after a successful trial at Eastbourne.

Glady's Cooper's Holiday Over.

London, Sept. 18. Gladys Cooper has resumed her role in "The Naughty Wife" at the Playhouse after a holiday.

"ONE OF US" MOVING.

"Maytime" is to be allotted still another house, according to plans early this week, which called for it changing places with "One of Us."

The Jack Lait comedy is due to go into the Broadhurst, and "Maytime" nearing the end of its run (but still netting a profit) is to enter the Bijou.

If the change is made it will have been the seventh Broadway movement for "Maytime."

SHOW WITH ONE SET.

Max Spiegel, entering further into the legitimate field is making his first production. This is a new musical play aimed for \$2 but to be first sent on the road. It will carry but one scene. This is of rather costly nature of satin hangings, P. Dodd Ackerman having designed the "set" especially with the road purposes in mind. The entire production can be carried in three or four 12-foot crates and half a dozen trucks and in a pinch can be easily checked if a baggage car is not available.

Last season Mr. Spiegel purchased "Furs and Frills," sent out on tour with Richard Carle, the piece coming in with a loss. This season the attraction has been making money. The first week out netted a profit of \$2,600. Carle is still with the show.

"OH, YES."

The title for the new Princess musical play, written by the trio, Bolton, Kern and Wedekind, and "Oh, Yes," Edilio Comstock. Gest want to retain the first word of their last two Princess successes, "Oh, Boy" and "Oh, Lady, Lady."

The new play which has Joseph Sandler heading the cast, is due to open Sept. 30. This breaks the firm's usual procedure of keeping the other Princess plays out on the road four or five weeks before bringing them to Broadway.

SHOWS IN PHILLY.

Philadelphia, Sept. 18. The legitimate houses offered a rather poor assortment of attractions for the Yon Kippur season with only one new opening. This was the comedy, "Not With My Money," at the Broad with Lucile Watson and William Morris featured. It carries the atmosphere of a "Get Rich Quick Wallingford," but does not contain the snap and vigor of the George M. Cohan piece. It has been well put together and with the exception of a draggy first act is rather pleasing entertainment. The piece is by Edward Clark, who found his inspiration in a story called "Face Value," by Edgar S. Franklin. It was received with warm admiration by a small audience Monday night. The prospects for a stay of any length are not bright, though there is no announcement of anything to follow.

Charlotte Walker in "Nancy Lee" remains at the Garrick where the piece is drawing fair business and winning praise, particularly through the individual work of the star.

The rather sudden withdrawal of "The Girl Behind The Gun" left the Forrest without a regular attraction booked, and "Hearts of the World," which has had two long runs at the Garrick, was brought in to keep the house open. "The Girl Behind The Gun" was booked for three weeks, but did not draw up to expectations. The picture had a big house Monday night for a cheaper. "Gloriana" is announced for Sept. 23.

"Chu Chin Chow" is still getting all the big money in the Shubert houses. The production is now in its third week and playing around \$25,000. It is here three weeks more. "Leave It To Jane" is drawing only fair business at the Chestnut Street Opera House. "Business Before Pleasure" is drawing good business at the Adelphi. It is in its third week, and "The Blue Pearl" is still at the Adelphi, where it is attracting only mild attention.

Business at the Casino and Trocadero playing burlesque continues to hold up to the big returns enjoyed since the opening of the season.

"Stop That Man" Started.

The Shuberts have started rehearsals on the new farce written by George V. Hobart. The title of the piece is "Stop That Man."

The play is to feature Edwin Nicander and in the cast also is Consuelo Bailey.

"WOUNDED FUND" BY ITSELF.

Because of the large amount of its own work for the Actors' Equity Association has on its hands, it has been decided to vest the executive power of "Our Wounded Actors' Fund" in a distinct organization. The Council of the A. E. A., through Mr. Gilmore, the executive secretary, will further the growth of the fund. It is expected the "Our Wounded Actors' Fund" will soon rent its own offices. An executive committee has been elected. Daniel Frohman, president of the Actors' Fund of America, will represent that organization on the committee. Fanny Cannon has also agreed to act as representative for the Stage Women's War Relief.

Thus far, three \$1,000 contributions have been received from George Arliss, the chairman and founder of the "Our Wounded Actors' Fund," and two other actors who choose to remain anonymous. Smaller amounts are daily coming in. It is hoped that the fund will be in real working order by next Tuesday at a meeting of the A. E. A. It was decided all members, male and female, doing war work, entailing financial sacrifice, shall be exempt from paying dues. Members serving in military or relief organizations such as the Y. M. C. A., Red Cross, Knights of Columbus and kindred societies, will be put on the free list or have his dues refunded, on application.

JANE COWL IN NEW ROLE.

Washington, D. C., Sept. 18. "Information Please," Jane Cowl's new play, is one of the most entertaining seen in a long time. It should have a most successful run in New York. The reception accorded the star and the piece Monday night was enthusiastic.

Proving herself a delightful comedienne, Miss Cowl has gotten away entirely from the line with which she has become identified and her handling of "Lady Betty Desmond" will win the approval of the matinee girls as well as their more critical elders. The story has to do with a young matron, who believes that to carry on a flirtation with a callow youth, even so far as a trip to Europe with him, will arouse a little demonstration of affection from her husband.

The play is filled with delightfully clever and witty lines and Miss Cowl's portrait of an erratic, petulant and extremely fascinating young wife is a study in joyousness and irresistible feminine inconsistency.

The company is excellent. Henry Stephenson as the object of the young wife's flirtation who is just as willing to take the trip to Europe as he is to act the art of peacemaker between husband and wife, gave Miss Cowl a close run for first honor in the honors of the smile British rose. Orme Caldara, although a little "shaky" as yet as the husband will, no doubt, give a regular performance when he becomes thoroughly warmed up. Malcolm Duncan contributed a fine piece of character acting that received its full share of the approval. Smaller roles are particularly well played by Alan Brooks of vaudeville, Blanche Yurka, Robert Benda, Viola Compton and Helen Salinger.

The play is a Selwyn & Co. production.

Arden and Gillingswater in Cast.

Edwin Arden and Claude Gillingswater have been engaged by Smith & Golden for their forthcoming production of "Three Wise Men," opening New York next week. The cast is not yet complete.

It will be the fourth production of this firm now playing, the others being two companies of "Turn to the Right" on the road and their current success, "Lightnin'" at the Gaiety.

FOUR NEW YORK HOUSES DARK DESPITE RUSH OF NEW PLAYS

New Season Starts with Deluge of New Pieces, But the "Unexpected Happens" and Quartette of Playhouses Are Closed—"Cut Rate" Booths Have Long List of Shows.

A quartet of Broadway houses are due for darkness although they were tenanted with shows at the start of the new season.

The Plymouth is dark, "A Very Good Young Man" having suddenly withdrawn last Saturday. The Longacre is also without an attraction, awaiting a decision regarding "Nothing But Lies."

"Crops and Croppers" will stop at the Belmont Saturday due to the illness of B. Iden Payne, who was operated on at the Flushing Hospital the night of the premiere and who was resting badly Wednesday. There were a number of alterations to be made by Mr. Payne and while the show was considered a good comedy, it is "cold" through the director's illness. His season will go on at the Belmont however, upon recovery.

"Jonathan Makes A Wish" will bow out of the Princess, the stopping time being Saturday. The house will remain dark until the Santley show arrives ("Oh, Yes"). There are a number of attractions tottering and will be replaced as quickly as successors are ready. "Mr. Barnum" is due to stop at the Criterion, its short season drawing surprise because of Tom Wise's appearance in it.

Eighteen attractions are listed in the cut rates, four, however, only sending balcony seats there. About 7,300 nightly seats for some of the bigger attractions are obtainable in quantity, most of that class of tickets being dumped in by ticket brokers who are left with an unsold "buy."

"Three Faces East" has jumped up as one of the season's big things and is now beating "Lightnin'" and running second only to "Friendly Enemies."

The list of attractions in cut rates is: "She Walked in Her Sleep," "Forever After," "The Woman on the Index," "Sinbad," "Penrod," "Where Poppies Bloom," "Over There," "Maytime," "One of Us," "Someone in the House," "Mr. Barnum," "Jonathan Makes a Wish," "Watch Your Neighbor," "Crops and Croppers," and "Some Night."

Balcony seats are available for "The Walk-Offs," "Under Orders" and "Another Man's Shoes."

BOTH RUSSELLS RECRUITING.

Col. Lillian Russell, U. S. M. C., and her daughter, Dorothy, are expected in New York this week to continue their recruiting work, Mrs. Russell working for the Marines, and Dorothy for the Sailors.

Col. Russell starts her vaudeville tour Oct. 14 at Keith's, Washington.

"SOMETIME" CHANGES.

Ed. Wynn is replacing Herbert Corthell in Arthur-Hammerstein's "Sometime." Wynn is under contract with the Shuberts, but the play planned for was considered undesirable and as the comedian was under a play or pay contract the arrangement was readily made.

Other changes in the cast of "Sometime" have been made, including the entry of Dorothy Bigelow, a society girl, who takes the place of Audrey Maple, while Harrison Brockbank has replaced George Rosener.

"Sometime" is aimed to go into the

Astor Sept. 30, but the date is not set as the piece may play another short out-of-town engagement.

If the Hammerstein show goes into the Astor, "Keep Her Smiling" will be moved to another Shubert house, the Drew comedy continuing to play to good business.

SHOWS IN CHICAGO.

Chicago, Sept. 18. Show business took an abrupt and decided tumble this week. With a number of New York's sure-fire hits of last season in town, the theatre-going public did not flock boxoffice-ward. The reason for this was the United States War Exposition, the premier attraction for all classes of theatre fans. Over a million people attended the war show in the two weeks it played Chicago, and there was a corresponding laxity of attendance elsewhere.

Fred Stone in "Jack O'Lantern" tops all the shows in town. The receipts at the Colonial for the first ten performances exceeded \$35,000. While there was a drop from this figure during the past week, business was reported good.

There were probably only four shows during the past week which made any money. These are the Stone piece, the Grant Mitchell "Tailor Made Man" play at Cohan's Grand, "Oh, Look" with Harry Fox and the Dolls at the La Salle and the Claire in "Polly with a Past" at the Powers.

Alexandra Carlisle in "The Country Cousin," quit Saturday night. Miss Carlisle was given most flattering notices, and the play appeared to receive unanimous approbation, but neither star nor play could withstand the clammy hoodoo attached to the house. The Blackstone will be dark until the arrival in the near future of "Tilly, the Menonite Maid" in which Patricia Collinge will be featured.

"Twin Beds" will succeed "Turn to the Right" at the Olympic next week, it will stay for a while, and will be succeeded in three or four weeks by the No. 2 "Three Faces East."

Chicago will have to come through with \$250,000,000 on the Fourth Liberty Loan, and the drive is shaping up already. Managers are inclined to be pessimistic, therefore, concerning the business outlook for the immediate future.

The night stand people are also growing out of business, not only from the box office point of view, but from the ever increasing cost of help, talent, paper and transportation.

The new draft will undoubtedly cut deeply into the ranks of all folks engaged in show business. This has a further tendency to encourage a slump.

SHOWS IN FRISCO.

San Francisco, Sept. 18. "Twin Beds" (Columbia) opened to good business.

"Why Marry?" (Cort) holding up nicely.

"Hearts of the World" (Alcazar) picture, drawing fair.

The Hippodrome is playing to ca-

COLLIER QUITTING SHOW.

It seems settled that William Collier will leave the new Weber & Anderson production, "Nothing But Lies," at the end of this week. The comedy is playing one-night stands, closing at Stamford, Conn., tomorrow (Saturday). Today (Friday) it is in Plainfield, N. J. The show opened at Washington a couple of weeks ago and played Atlantic City last week, securing very favorable mention.

While at the seashore, according to the managerial side, Mr. Collier commenced to tinker with the manuscript, especially his own role. The author, Aaron Hoffman, notified Weber & Anderson he would not permit any change in the play. Mr. Hoffman charged that Mr. Collier was "rewriting the show" to promote himself at the expense of the remainder of the play.

L. Lawrence Weber, George M. Anderson and Mr. Hoffman went to Atlantic City toward the end of last week. They remonstrated with Collier, who refused to play his role, as written, claiming he could improve it by his style. This resulted in a tilt between the four men, the understanding following that Collier is to leave the piece this week.

The show was billed to open at the Longacre Monday. Another attraction was being sought this week, with the possibility that "H. H. Frazee's new Norah Bayes show, booked for Atlantic City next week, might be switched to the Longacre to open Monday.

"Nothing But Lies" will be brought in and Collier replaced, that company going out again after necessary rehearsals.

Weber & Anderson claim to have Collier under contract to reappear in his former success, "Nothing But the Truth" for this season. They say they may decide to enforce the agreement and order Collier to take his former role in the "Truth" show on the road.

"FORCING" "UNDER ORDERS."

A new eight weeks' "buy" for "Friendly Enemies" was taken by the brokers, beginning Monday. This takes in the entire lower floor and several balcony rows, the total number of seats handled nightly being over 700. There has been a new A row added at the Hudson, but is complained of as being too close to the footlights.

Coupled with the "Enemies" buy is a further handling by the "specs" of "Under Orders" at the Eltinge, also a Woods show, tickets from the Hudson being provisional to a purchase of tickets for the two-people play. The latter is not the large success hoped for, but helped by the agencies is turning a good profit. There was no premium asked for "Enemies," because of the deal including "Under Orders."

FRANK BACON'S "FIVE O'CLOCK."

Frank Bacon, co-author and star of "Lightnin'" at the Galaxy, has completed a new play, "Five O'Clock," with Freeman Tilden. The play is called "Five O'Clock," and is founded on a story written by Mr. Tilden four years ago, which appeared in the "Smart Set" under the title of "The Detective." Smith & Golden contemplate producing the piece early in November.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 18. Conditions here theatrically almost hopeless, with none of the show shops making any boasts of what monies were being taken in at the local box offices.

The Mason and Majestic are dark as far as legit is concerned, pictures doing only expensive business when booked.

"Up in the Air" (Mason) after dropping a couple of thousand on its week here has gone into the one-night stands, where advance reports indicate it will fare better.

"YIP, YIP" SPECULATING.

Camp Upton, Sept. 18.

While the successful soldier show, "Yip, Yip, Yaphank," by Sergeant Irving Berlin, has ended its amazingly successful engagement in New York, it is understood the Federal authorities took a close-up inspection of the good will of which blocks of tickets fell into the hands of speculators and that the men who profited in the soldier show pasteboards have not heard the last of their much censured action.

Officials of Camp Upton aver that even when Major-General Bell criticized the speculative aspect of the outside ticket sales the specs went right ahead and on the switch of the show to the Lexington where it remained for two weeks, after opening at the Century, the profiteering in the seats was continued without any regard of the good will of the camp, the services the boys were volunteering or the purpose to which the funds of the show were to be used.

District Attorney Swann also gathered evidence last week when numerous complaints reached his office as to the specs activities. Swann called several of the speculators before him. Some confessed they had charged and secured a high price for \$4 and \$5 a ticket for the "Yip."

W. J. Fallon, in a signed statement from the Tyson Company, printed in the "Globe," denied his concern had anything to do with "Yip Yip" speculating. He advocated a thorough investigation of the theatre ticket business and recommends a law against exorbitant prices, and agrees with the idea of limiting brokers to a strict 50-cent advance over the box office prices.

"FREEDOM" BIG PRODUCTION.

E. Lyall Sweete, the English stage director, who put on "Chu Chin Chow" for Elliott, Comstock & Gest, has written a propaganda play, said to be along heroic lines and calling for the appearance of 200 persons.

Mr. Sweete has been acting in Adolph Klautner's "Helen With a High Hand," but has recently withdrawn to stage the propaganda piece which is to be done in conjunction with the Shuberts. The play called "Freedom" is rehearsing at the Century and may succeed "Sinbad" there.

COLORED STOCK A WINNER.

Chicago, Sept. 18. Much success has attended the regime of colored stock at Louis Weinberg's Avenue Theatre, formerly vaudeville.

The shows have been put on by the Lafayette Players. They have offered dozens of standard attractions, including "Madame X," "The Eternal Magdalene," and "The Third Degree."

The house has played capacity every week of the half year the new policy has been in effect.

So successful has the policy been that Weinberg has announced that in all probability there will be no vaudeville at the Avenue this season.

JUDGMENTS.

Judgments fall in the County Clerk's office. The first name is that of the judgment, the second the judgment creditor, and the amount of judgment.

Stirling Pictures Corp.—R. Rosenbaum, Jr., \$10,900.

Prior Films, Inc.—Nat. Dist. Tel. Co., \$32,010.

George V. Hobart—R. W. White, \$5,930.00.

SATISFIED JUDGMENTS.

Hitler Pictures Corp.—A. Strong, Agent, \$11,128.24 (Jan. 25/18).

George V. Hobart—Joseph Stewart, Inc., \$307.05 (April 1/18).

—Motion Picture News, Inc. vs. George W. Smith.

Mary Carter.....	Frances Underwood
Sonia Orloff.....	Fania Marloff
Carolyn Rutherford.....	Robert Arnold
Peter Grandin.....	Charles A. Stevenson
Suzieley Rutherford.....	William Coselle
Judge Charles Brant.....	Fercival T. Moore
Mr. Alicia Elliott.....	Janet Travers
Kathleen Rutherford.....	Carroll McComas
Murray Van Allen.....	Fred L. Tiden
Robert Shirley Winston.....	Edmond Lowe
George Washington White.....	Emmatt Shackelford
Al Foo.....	Elmer Ballard

and even declare her yellow gown to be red because he says it is, is rather far-fetched.

Carroll McComas is charming as Kathleen and acts admirably, despite some strange little bits of business that are only a faintly reminiscent of musical comedy. Fania Marloff does splendid work as a little Russian model. She is spry and chic, and has mastered an adorable accent. It is a pity her part is so small.

Charles A. Stevenson are another pair of lovers. Roberta Arnold, as the divorced wife, acts the nerves of the audience on edge with a piercing nasal voice and plays her part with a fine sense of timing.

William Roselle plays her drunken husband. Janet Travers is a vampirish and disagreeable co-respondent, while Percival T. Moore plays a flirtatious

THE GIRL BEHIND THE GUN.

Georgette Breval	Ada Meade
Colonel Serran	Frank Doane
Lucienne Lambrissee	Wilda Bennett
Harper Westworth	Bert Gardaer
Eileen Moore	Eva Francis
Brichoux	John E. Young
Zellie	Virginia O'Brien
Edna	Florence
Pollie	Elnine Palmer
American Girls	

Mme. Breval, whose husband is in the army (the locale is France), adopts a polite glibness by correspondence. She is an actress. The playlet is framed in the trenches is a playwright, about to have her read one of her plays, and persuades her husband to let himself be impersonated on leave. About the time the playwright calls Mme. Breval discovers her husband is having an affair with another woman, and she determines to get revenge by seducing his godson. As they are kissing, enter madam's son, a young major, just from Algeria, who mistakes the playwright for madam's husband and insists on the violation of domestic felicity. Madam is surprised to see her school companion, who has married, and she tells of her own marriage. The major on the train, who had paid her much attention. Needless to add she is the wife of

The chorus is not much in evidence, employed principally for opening numbers and finales. They are pretty, beautifully costumed and well drilled, as Julian and the chorus of *The Girl Behind the Gun* are. The production is of the best style. A back drop shows the first of the three acts, is painted in the effect of tapestry and the production on the whole is in good taste, but the general effect was such that on Tuesday night a number of people left after the first act, and others straggled out all through the last interval.

Norvald Brian's name and the general reputation of the Amsterdam for presenting big shows there may serve to keep "The Girl Behind the Gun" in New York for a limited engagement. The place, however, cannot be set down as a success. —*Edw.*

Lady Chiltern.....	Beatrice Beckley
Mrs. Marchmont.....	Ellizabeth Delme
Lady Basiloon.....	Merle Maddern
Vicomte De Nanjac.....	George Hayes
Lady Jane Barford.....	Dorothy Ciaz
The Earl of Caversham.....	Cyril Harcourt
Mr. Montford.....	S. V. Phillips
Mabel Chiltern.....	Gretchen Yates
Lady Markby.....	Alice Augarde Butler
Mrs. Cheveley.....	Constance Coiller
Count Strelec.....	Vincent Sartori
Sir Robert Chiltern.....	Norman Trevor
Lord Goring.....	Julian L'Estrange
Phipps.....	Henry Crocker

Times have changed so during the past generation that few plays of more than a few years back can be found which do not seem old-fashioned and even tedious. The plays of Wilde suffer as little as any in this respect, possibly because they really belong to no particular era. Always studiously artistic, so many startlingly clever and amusing characters as he brings together were probably seldom at any time.

ministry was when first produced. The story depicts a brilliant and unscrupulous woman, who seeks to blackmail Sir Robert Chiltern into advancing her sister's swindling scheme before the House of Commons and the House of Parliament. She threatens to make public a certain compromising letter written by him years ago. Fearing exposure and the loss of his life, Sir Robert surrenders the letter, and happiness is restored to the Chiltern home.

It is the duty of the actor to get such parts, when even the butlers get laughs. And yet it is not fair to call them actors—no, they are but the creatures so peculiar to the stage, the creatures who are called artists. And this is a company of finished artists, indeed. John D. Williams has provided the best of them.

As Mrs. Cheveley Constance Collier gives a remarkable performance. Suave, insinuating, clever and cruel, she is the embodiment of the woman she typifies. Norman Trevor as Sir Robert also does splendid work. He is a compelling and dominant figure from start until the final curtain. *Bartholomew*, the

The performance went along fairly smoothly, although several of the company did not seem quite sure of their lines, and some amusement was caused when Gretchen Yates said, "Why, Gertrude, how pale you are," and Miss Beckley walked on with her make-up obviously freshened and very pink. "An Ideal Husband" should prove welcome in the list of the season's successes.

Second Convict.....Number 1406
Characters in the Episode as related by
Convict Number 1137—as they appear:
Hawkins, a thief.....Convict 1137
Jewel, wife.....Helen MacKellar
Ruth, Jewel's sister.....Lorraine Frost
Bonnie, friend of Jewel's.....Marion Kerby
Petr Marchmont, Jewel's husband,
Richard Bennett
James Dawson, Marchmont's friend,

employed in assembling "The Unknown Purple" could readily imagine the author's situation after well known stage successes, past and present. Messrs. Roland West and Carlyle Moore have undoubtedly read or seen a great many plays, including "The Vendetta," "The Silver King," "The Count of Christy," "The Captain," "The Ordeal," "Peter Grimm," and "The Storm." The mentioned plays were all successes, so if these have fashioned "The Unknown Purple" along the lines of former hits they have done wisely. As playwrights they have fared for better than as playwrights—in other words, their construction far surpasses their dialog. play will not go down into history as a special

to complete his term. Cockney reads from a newspaper a society event and ralls at the married couple who are giving it. He proceeds to relate the history of the pair, saying that the man is a crook who bled him to pull off a job and double-crossed him, two years previously. The drop is raised and the episode is visualized. It is the event in the other man's life which caused his incarceration. He had been jobbed by his own wife and the other man accused not suspecting the real motive he had stood for the crime and gone to prison to protect his wife. The drop is again lowered and the cockney is concluding his narration.

to do." The second act shows the culprit in the luxurious home, seven years later. There he talks of a wealthy business acquaintance of the husband and you know it is none other than the talkative, self-bent of enganoance of the modern Monte Cristo. The victim and the inventor has been perfected a formula that will render one invisible. The guilty couple are the systematic thieves of the modern business, ruined by an unknown, implacable enemy. The modern Monte Cristo even paraphrases the speech of Sydney Carton in "The Great Expectations" of two Clites, when he says the false wife has made her life "a far greater business than has proved or known before." He has supplied the man but will tell that coming to steal the wife's necktie. In "A Study in Detection" the man himself invisible the safe is opened and valuables extracted, while a detective is on

The third act visualizes what occurred upon the stairs during the latter part of act 2, in which the husband, while invisible, talks to the man who ruined him, poisons his mind against the woman now his wife, the wife enters, is being choked by her guilty accomplice, the hero makes himself visible, reveals his identity, is cornered by the detective, again renders himself invisible, escapes and takes with him his son and the sister of his faithless wife, who had devoted her life to bringing up his child.

THE MAID OF THE MOUNTAINS

Baldassarre **William Courtenay**

The first scene, reminding one of "The Pirates of Penzance," is laid in a robbers' fastness. Here is Teresa, the maid of the mountaintals, loved by Baldassarre, the leader, and adored by all his followers. She subsequently goes away and is captured and is taken to the capital city of the island, where Baldassarre goes, impersonating the new governor, to rescue her.

The masquerade is followed along the comic opera lines, with the usual situation and complications. The daughter of the present governor falls in love with Baldassarre and the poor Manolo is for a time forgotten. But the jealous Teresa exposes her fickle lover and in the end they are, of course, united. The second scene is laid in the governor's palace and the third on an island. All three scenes are vivid and cheerful, and in keeping with the cra-

which the piece should have been written. Baldassarre, although surrounded by a crowd of admirers, is not a singer. It seems to be the fashion for dramatic stars to invade the musical stage this season, first in the role of singer, then as actor. Mr. Courtney has not added to his laurels in the present venture. In this old-fashioned comedy, too, he has been the least successful, far more difficult than in his own field would be better. Sidiote Espere, the picturesque T. rena, sings delightfully and makes a romantic heroine of the piece. The other two light opera prima donnas of the season, Wilma Danforth and Bert Clark are really funny. The latter is a comedian of the first order, adds to the performance with his fine singing. As the governor's daughter Evelyn Egerton, very winsome, while Miriam Dore proves a really fine actress. The play is not so light and often beautiful, but there is nothing that stands out as being of unusual interest.

The success of this piece is problematic. It is healthy and sane, and it makes the work seem very far away, yet, in spite of constant barking back to other days, it is a question if we have not become just a bit too sophisticated not to find that "The Maid on the Mountains" is inclined to drag a bit, and seem a little long.

Mr. Barnum.....Thomas A. W

Nat. Morley	Richard Gordon
Ed. Kaily	Clyde Ross
Daddy	Harold D. Bodine
Con Loneragan	Harold J. Wilcox
Prop.	Leavitt James
Mr. Geronzo	Albert Sargent
Thos. Swanton	General Tombs Thumby
Cody	Francis La Monte
Charles Latellier	Albert Sargent
Sherrif	Harold J. Wilcox
Alonso Carter	Larry Butts
Colonel	William S. Merdoun
Buckler Gen.	Harold J. Wilcox
Bill Collector	L. M. Olden
Colonel	Gibbs Chas.
Cutty, a negro slave	George Fox
Ticket-seller	John Pratt and J. N. Gauts
Edith Smith in "Mr. Blandings"	Edith Caldwell
Adelia Bonfanti	Carlotta Moore
Eveline	Ethel Cadman
Edith Smith in "Mr. Blandings"	Edith Caldwell
Lavinia Warren	Queenie M. Rice
Teeny Lind	Frances Nielsen
Edith Smith in "Mr. Blandings"	Edith Caldwell

of circus life, written by Harrison Ross and Thomas A. Wise, presented by Charles Dillingham, is "Mr. Blandings Builds a House," correct, the entertainment is merely a vulgar

"Gloriana" is in Washington this week. It was reported that the show in which Klaw & Erlanger are interested with Mr. Cort may play at the Amsterdam or Liberty, when reaching New York.

NEW ACTS THIS WEEK

"Moonshine" (2).
Dramatic.
17 Mins.; Full Stage (Special Set).
Palace.

It surprised some to notice that the title of Edmund Hayes' new playlet was billed over his name, especially so since Hayes is reported to have bought the sketch from Arthur Hopkins, the quoted price being \$5,000. "Moonshine" is the main billing. Mr. Hayes being "with" it, assisted by one other writer, Richard Hutchins, and Mr. Hopkins is credited with presenting it. Those who expected to see the long familiar comedian of "A Wise Guy" and "The Piano Movers" in a new laugh vehicle of low comedy lines were even more surprised. "Moonshine" is an extreme opposite. A playlet first presented at a Lambs' Gambol, attracting attention at the time, it is an episode in the life of a mountain moonshiner, a type of Kentucky citizen that is a feudist, one who is brought up to distill illicit whiskey and kill others of his kind, not because they had wronged him but just because his father was a feudist and his father's father before him. The moonshiner, Luke by name, enters pushing ahead of him a man who is suspected to be a revenue agent for a long time, only he didn't have the nerve. His speeches of what might come after death and the urging upon the old moonshiner to at last snuff out, work on the man until the revenue agent, who at the finish not only refuses to kill "Mr. Revenue," but insists that his erstwhile prisoner give a hearty laugh, and lends him his horse to ride to town. Before leaving the revenue man writes his name on the only piece of paper in the shack, and when Luke finally spells it out, he discovers that the man who wanted to be killed, but whom he chased away was none other than Jim Dunn, whom the boys "wanted" so much. In other words the clever revenue agent had used psychology upon the crude mind of Luke and won out. "Moonshine" is interesting, which about lets it out. Possessed of a punch it might be lifted to heights. More than the story is the characterization of Luke by Mr. Hayes, who does a fine portrayal. He entered into the spirit of the role so earnestly that he grew a beard to make the moonshiner natural, and he certainly looks the part. The lighting can be improved on, for the act is played in the far too bright light for the interior of a mountain shack.

Lalitte Ward Davis.
"The American Girl."
16 Mins.; Two.
Hipp, San Francisco.

Lalitte Ward Davis, a young girl of pleasing personality, has a timely patriotic novelty. Owing to her velvet drop and "prop" book about seven feet high. The book represents the history of the U. S. as per the title on the cover. The turn consists of excerpts quoted from the Declaration of Independence and speeches of Presidents Madison, Lincoln and Wilson. Each period from the Pilgrims to the present is appropriately costumed with the changes being made through stepping behind the book. For each speech, the portrait of the original speaker, president of that period, is revealed in the book. Her lines are spoken clearly and effectively.

Ed. Aveling.
"The Cheerful Peasant" (Monolog).
17 Mins.; One.
Fifth Ave.

Ed "Chappie" Aveling, of Aveling and Lloyd. When a rich girl from the west coast lets Al Lloyd down the church aisle to the wedding melody, Al left Ed flat upon the theatrical highways. So Ed looked about him, wondering whether a "single" would suit him and then picked a very one in the person of Aaron Hoffman to write a monolog. Ed very probably advised Hoffman along the lines deemed suitable, for the style of using initials in mentioning things and persons—mostly the latter—is retained. That is the only similarity to the pattern when Aveling worked double and the material is all new, bright and laughingly funny. The only other feature retained is Ed's soft southern accent. He enters to a raggy tune and lighted "segur," doing a bit of "shimmy" until the orchestra is through. There is a reason, for he immediately launches into comment on the kind of a life a dancing fellow leads, who has a valet dress him in the morning, and the orchestra is through. There is a reason, for he immediately launches into comment on the kind of a life a dancing fellow leads, who has a valet dress him in the morning, and the orchestra is through. There is a reason, for he immediately launches into comment on the kind of a life a dancing fellow leads, who has a valet dress him in the morning, and the orchestra is through. There is a reason, for he immediately launches into comment on the kind of a life a dancing fellow leads, who has a valet dress him in the morning, and the orchestra is through.

Tozart.
Oil Sketching.
13 Mins.; Full Stage (Studio).

Tozart enters on a dark stage, dressed in semi-tramp attire. He finds himself in a studio and remarks he was in his better days a painter. He paints in oils, as the lights go up, on canvases. Tozart talks with a slight Irish brogue. He also talks too much, for the conversation laddled out with no point. A recitation is mixed in with it. For a finish Tozart mentions his great picture, "Solitude," and says he will again paint it, rapidly sketching a winter landscape under the spot light. It secures some applause. For an encore, there is a deft manipulation of the paint brush, and when the touches are completed, the former landscapes spells out "God Speed Pershing to Victory." It's a big applause finish, an interesting bit. If Tozart can brighten and lighten up the earlier part of his turn, the finish will carry him over almost anywhere. He should run the act in about 10 minutes.

DeWolf Girls.
"Clothes, Clothes, Clothes" (Songs and Dances).
15 Mins.; One (Special Drop), and Full Stage (Special Set).

A "clothes" turn, as the title tells, and "clothes" for a vaudeville act is far from new. Nor do these acts that bear down so heavily upon the dressing, where girls only are concerned, seem to be making head or tail in vaudeville among the audiences are generally an equal portion of men, if they do not more often predominate. Men have no high interest in "clothes." If the girls look nice, that's enough. So in this sort of an act the principals may lose half the audience unless their material is strong enough to stand off dressing that is seldom so. Where the mounting is prodigious there is generally a deficiency elsewhere. Many an act has tried to brave it through on the "production end." This seems so with the DeWolf Girls, formerly known as Capita and Georgette. They sing and dance, wear clothes, making a couple of the changes before the audience as interesting as the gowns themselves may be attractive. The act really is a clothes cycle. The girls go from "one" before a special woodland drop where they are costumed as Red Riding Hood to display the changes in women's dress up to the present days. They do the latter in a curtailed part scene, which contains a "maid" or so, one of the maids having a couple of lines all of herself in a phone conversation. That was a big moment. But she got through it, not forgetting to take the receiver off the hook and leave it off. Then one of the girls came walking in, singing someone wanted her on the phone. After she had sung that around the apron, she went over to answer the call. So everyone knew it wasn't any more important, the call of the song, than the lyric and business made of it. There is a "clothes" refrain that runs through the act, ending up individual bits, even when in evening gowns, the girls danced in the Humoresque after singing another song when they also changed their hair-dressing to obtain a further "society" effect. The act has been made very dainty and the production is expensive, although the opening in "one" together with the drop were superfluous. The girls could start the act in the full set. It's a bit too much detail in these days of transportation and economy. Included among the costuming is a riding habit and a Quaker costume, also a boudoir outfit of flimsy material. The turn will have to have a showing before a big time house for a better line. At the Fifth Avenue there didn't seem to be enough backbone to the material to back up the setting and dressing.

Delano and Pike.
Juggling, Dances and Acrobatic.
10 Mins.; Three.

Two men in neat summer attire are Delano and Pike. They open like other acrobats without saying anything, but start a good double dance, followed by some juggling and a dance by the taller man while continuing juggling the clubs. They close with clever acrobatic tricks that earned round after round of applause. The turn is pleasing and should do as an opening or closing spot in the better house.

Jos. Dunn and Co. (1).
Wire Walking.
8 Mins.; Three.

Jos Dunn assisted by a girl have as neat a wire walking act as could be wanted for a spot on the big or small time. He goes through the routine with a snap and works as easily on the wire as if on the ground. The girl goes through a light routine at the opening and adds to the appearance.

Doris Dare.
Songs.
14 Mins.; One.
Fifth Avenue.

Doris Dane in a "single turn" seems to have, especially written material. The striking part of the songs is that while the melodies seem reminiscent more or less (other than those melodies interpolated), they are very melodious. This aids the singer and Miss Dare aids herself, immensely. She has a good voice, decided personality, of the appealing sort, can certainly put over a number, is a pretty brunette, and quickly reaches the house after appearing. Her first number has a descriptive opening of the usual sort that she is there to do her best, which the billing foretold, and then goes into a popular numbered melody that sounds specially written. "Take the First Man That Comes Along" is a comedy lyric of good points and very well handled by Miss Dare for the laughs that she received. The "Victoria" song is an idea that could be better worked out a bit in study, to give a record imitation in part, and there is a comedy in this. "The Older We Grow" is the weak sister of the turn, unless the Fifth Avenue crowd failed to grasp it. It also calls for a mature makeup of mien and hair that could not be called wholly pleasing to a young girl, although Miss Dare efforts the change in expression so well she seemed a different person when reappearing with the grey at the sides of her temple. The final number, a "phone" song, written to the melody of "Casey Jones," with a patriotic kick for its finish, hit the house hard, almost holding up the performance, although it was not certain it was the song alone that did it. The house liked Miss Dare, even much more so than some of her songs, but the combination is a good one and suitable for the No. 4 spot on the big time, the position given the girl at the Fifth Avenue. Miss Dare must have had previous stage experience in singing songs. She could not put them over as she does otherwise, and it is probable she was known formerly as a singer. Her finish, with a slight change in routine and some advice secured to cover up the slight waits now required for her attractive changes of costume, Doris Dare will become a standard big time singer.

"That's a Bet."
Sketch.
19 Mins.; Three (Special Set).

Two women and a man working in a back room of a cafe set have a passable turn for the better small-time houses. The act is about a bet between a man and a woman to show that all women have hearts regardless of their position in life. It's a case of double-crossing one another with the woman finally winning the money. The turn is too long, causing it to drag in spots; but the work of the three in the cast is fair. When cut down and running smoother, it may make the smaller big-time houses.

Regal and Moore.
Talk and Acrobatics.
12 Mins.; One.
Fifth Avenue.

Very much like the former turn of Regal and Bender with the two cooking acrobatic tricks on the ropes at the finish sending the turnover with a smash. It opens with the two men singing about the different varieties of vaudeville, they doing nothing with this end until reaching the acrobatic portion where they are at home. One sings rather well for an acrobat and both talk in a rather nice way, also considering. Their finish for the first section is weak but draws enough to allow them to return for their real act, which is the encore of those two tricks. That will carry them across anywhere.

"Pretty Baby" (19).

Musical Tabloid.

43 Min.; Full Stage and One.

"Pretty Baby" is what is known as a musical tabloid. It appears to have been produced for the smaller vaudeville houses and will be successful there if judged by the manner the Fifth Avenue audience took to it last Thursday matinee (its opening show at that house). There are four principals, two women and two men, and a chorus of 14 girls. Several of the choristers look real young and a few of those are pretty. There is a straight man who does well enough as such, but the dependence of the turn is in a juvenile, a comedian, who has no material of his own to work with, nor has he acquired an individuality or individual style. At the opening as a butler and always wearing his hat, even in a parlor, his style for the most part, in dressing and action recalls Victor Moore, excepting a Frank Tinney bit of speech. Later he is the leader of a bit in "one" during a change in the sets when the old burlesque piece of business of the "pocketbook" and "300" was given, to the huge amusement of the audience. No especial blame should attach to the "Pretty Baby" company for digging up this old song, since the Follies two seasons ago found it convenient to use in that \$2 show. There's no "book" other than the frayed thread of the flirtatious husband who tells his wife there is another fellow of the same name, and so on, and neither of them special music. Popular songs are used, sung fairly well for a tab and with an accompanying chorus movement, of the usual sort. The chorus at the opening remains on for the first three numbers in the same costumes. Later they are behind a ballad singer and move about as the leader sings the first verse. That's not the accepted form in burlesque. Besides there's an immense flag as a drop and a big red fire finish, with the second part running through limply. The house brought the principals out for a couple of bows. It's not a big time tab, although there's no telling whether the big time won't take it, for it runs 45 minutes, about. That's quite a while, if the salary is right, and the big time may consider time and salary before it does class, quality or merit. "Pretty Baby" is the kind of a tab that you might expect to see, knowing it came in from out of town and was not introduced for a New York show. The only expense of production is for the costumes and scenery. The costuming runs like the rest, fair, but the ensemble of 19 people in all (perhaps one the carpenter) makes a good solid crowd upon the stage. *Simc.*

Canfield and Cohen.

Songs and Patter.

16 Min.; One.

American Roof.

Two men. One handles Jewish comedy, with sputtering, confusion of the King's English and continual show of resentment of "straight's" remarks. The "straight" is some talker and changes his chatter constantly, with everything running to slang and some new ring given to the Jewish slang in his partner. Everything they say is distinctly heard, with the American crowd enjoying the turn. Men also sing exchange, but rely mostly on their verbal exchange. Act can't miss the pop houses. *Mark.*

Lillian Teece.

Songs.

15 Min.; One.

23rd Street.

Looking neat in an evening gown, Lillian Teece used four songs Tuesday night, all ballads, and received, good returns. She has a good voice, voice, looks well in her gowns, and that's about all needed, as her work is that of an ordinary early spot woman. The ballads are of the best, put over nicely and she keeps her going in the three-a-day houses.

Mlle. Marguerite and Gill.

Songs and Dances.

14 Min.; One and Full Stage (Special Drop).

Fifth Ave.

This couple have been appearing in the west for some months, although the appearance of their costumes denotes newness. Marguerite appears alone for the first half of the turn, she coming from the curtained centre of the front drop for a single, a number something about her "Dangerous Eyes," and using a French accent which she maintains throughout. She goes through the curtain, which discloses a dressing table for a costume change, although the actual changing is not visible. The second number is a Spanish dance. A third change has her starting a number, then chattering with Gill, who is in the orchestra leader's place. Gill takes to the stage and they go into full stage for a waltz, neat but usual. A sort of military fox-trot follows and then for a finish in "one" they walk across the stage, Marguerite in wedding dress. The reason for the last bit isn't clear, unless to show the girl's costume. The dressing, which is the "long" feature of the act, is very neat. Marguerite has several tasteful satiries. They can stand something in the way of material, however, and until then cannot make the bigger houses. *Dec.*

Sherlock Sisters and Jimmie Foley.

Songs and Dances.

16 Min.; Two.

Fifth Avenue.

The Sherlock Sisters are likely doing in this turn what they very recently did when with Jimmie Foley. Now they have Jimmie Foley, formerly of New York and O'Neill. The sisters need someone else beside themselves. They appear to realize that, so it remains up to Mr. Foley, who does extremely well. He sings and dances, as do the girls, but he does it much the better of course. They have one trio number about jumps of sugar, finishing with a "Carolina" song and dance, also opening as a trio after which there is a single, then a double and all take turns in singing "Daddy," the second Sherlock sister to do the verse doing it the best. Mr. Foley has the requisites for a singing and dancing juvenile in musical comedy, if the draft doesn't intervene. He has come forward rapidly since of the male team, has appearance, in a case that would be improved under skillful stage direction and looks very good for a future. He holds up this turn, which at its best as at present framed, cannot go so very high in big time circles. The Sherlockes are good lookers and dressers. That is what holds them in. *Simc.*

Harry Tenney and Co. (1).

Songs and Piano.

20 Min.; One.

American.

Harry Tenney may have been born in the show business. He may have been an entertainer long ago, but his appearance at the American Monday night indicated he was more of a "song plugger." His partner, a male, played the piano, and also did a song alone. Every number the boys used was introduced as a new one. The boys went along quietly until the singer pulled an announcement that he was going to give away \$2 worth of music to the person giving the best account of himself with the chorus of a "brand new song" entitled "I Am Glad That I Can Make You Cry." Upstairs and down several men and women tackled the chorus, for the most parts all plants save one. The American audience applauded vigorously for more. The song plucked and tails so closely to the "I'm Sorry I Made You Cry" ballad that the similarity of style and rhythm is striking. The "plugging" was the best reason. The "plugging" was down where he was on the bill. *Mark.*

Mason and Gwynne.

Talk and Songs.

13 Min.; One (Special Drop).

Fifth Avenue.

Mason and Gwynne are in blackface. They talk, sing and whistle. The talk is mostly at the opening, about nothing in particular excepting the man's dirty linen suit. He says he has worn it for years and so it looks. But there is so much of the dialog hinged upon the fact that the act could not well change either, for they secure laughs from the talk. When the woman retires to give the stage to her partner alone, he sings and dances about and around "Tillie Lee," followed by the young woman, who returns in the same tailor made, singing a ballad. At the conclusion of the ballad she imitates a cornet and for the finish when the man is singing a "blues," she whistles the accompaniment. Her ballad could be replaced by a better one or a different type of song, but she is a very pleasant appearing girl, even under her brown make up, and sets off the act nicely, as well by her straight work as in appearance. The man is gingerly in dancing and the act does fairly just now. It could be bettered. Most of all hands the material satisfactory and the girl especially might be fitted. *Simc.*

Erza Matthews and Co. (2).

"Quick Sales" (Comedy).

15 Min.; Full Stage (Special Drop).

Fifth Ave.

Last time out Erza Matthews appeared in a Hugh Herbert playlet called "Prosperity." The new sketch is by Will Cressy, produced by Jos. Hart. It opens in "one" with Matthews and Miss Blakeney singing "Give Me the Moonlight." They are lovers, but her rich dad (Dean Raymond) has frowned on the boy, saying that when he can show that he has made \$100,000 he can have his daughter. The young pair plan to get the hundred "thou" from father. Into full stage dad is seen at his desk and the boy also in the office, he being an assistant. An oil land deal is to be swung by the financier, but it is first necessary to get a parcel held in the name of one Brown. The latter's office is shown in part, curtailed off on the side and supposed to be some distance away. When the financier calls Brown's office, the girl answers the phone, saying that Brown is away, but that she has been instructed as to the price of the land. The phone conversation, which the young man manages to get in on with assuring advice to his sweetheart to keep up the price, furnishes the most of the comedy. Of course the young pair win the act getting farcical at the finish, which is a trifle hurried in dialog and development. More laugh s would help "Quick Sales" a lot. Not hefty enough for the bigger houses, but should do in pop. *Dec.*

Al Tucker.

Novelty Violinist.

9 Min.; One.

Fifth Ave.

About half a dozen seasons ago Tucker did a single turn with a fiddle. Afterwards he teamed with Reed, but is now single again, with a different routine, however, than when he was before. He uses a white violin, playing it in all manner of fashions. The first position of holding the bow between the knees and drawing the fiddle back and forth is Trovato's style. But that is only a bit. He holds the bow in his teeth and even contrives to fasten it for a moment under or in one of his ears. He also has a number of positions where he has the violin stationary and plies the bow and once with the fiddle held between the knees, a very good imitation of the cello was done. Tucker goes to show that violin playing is easy, not the difficult task it is made out to be by the virtuoso. He is safe for the early section of better pop bills. *Dec.*

The Bellidas.

Knockabout Skit.

12 Min.; Interior.

The Bellidas, man and woman, knockabout comedians, although Americans, have been playing abroad for the past 15 years and are presenting their act for the first time in New York. It is a little of many things, in the form of a sketch. At rise the woman enters attired as eccentric maid and develops that her mistress is out. Dress and eccentric dance. New dress for the mistress is delivered. "I'll put it on." Exits. Enter man, intoxicated, attired in evening clothes. He is the servant of the bachelor upstairs, had put on his master's suit and gone on a spree. Finds himself in wrong flat and about to depart when maid re-enters, pretending she is the mistress, he assuming the manners of his master. Maid becomes very much entangled in train of the gown, etc. She: "Oh you're Mr. Seymour, the vaudeville star. Let me see you act." He does some juggling, hoop rolling for about two minutes. They confess they are deceiving one another and reveal their identities. He sings, more knockabout, finish with a dance at the conclusion of which he tosses her through a life-size "painting" on an easel. Not a dull moment from the rise to the fall of the drop. Story developed in a minimum amount of words and all the most rapid kind of knockabout slapstick, low comedy action. At Proctor's 58th Street the second part of last week the audience enjoyed it immensely judging by the applause and the number of "bows" the turn received. *Jolo.*

"Rocky Fast" (6).

Wild West.

20 Min.; Full Stage (Special; Exterior).

American Roof.

The "Rocky Fast" outfit features Helen and Mill Dill, youthful ropers with both a billing and stage announcement that they are formerly of the 101 Ranch. Their work bespeaks ranch life at or least long familiarity with the rope, young Mill's work being a feature. This smooth-faced, boyish lassie is really the props of the turn, although there is a hard try for comedy by the oldest member and a number of songs offered in quartet style by the older of the two women. While the singing got returns, the act held attention through the larriat work of young Dill. The girl, Helen, also works some stunts with a short-length rope. One man, the tenor, affects an effeminate style for funmaking purposes, but it does not succeed as proportionately as anticipated. Pop houses will no doubt enjoy the turn thoroughly. The woman's solo following the boy's work with the lasso stopped the speed of the turn. It should come earlier. *Mark.*

Eugene Emmett.

Irish Song.

11 Min.; One.

Irish Song.

Eugene Emmett sings only Irish songs, has a well laid out list of that character, including two announced numbers of 20 years ago, Chauncey Olcott's "Mother" song and I. C. Emmett's "Silver Moon" yodel. The encore number sung by Mr. Emmett to close was not strong enough. He's a good looking young fellow with a very pleasant and easy stage manner, taking considerable upon himself attempting a "single" if he wants to make the big time. When Mr. Emmett was around some seasons ago he left the impression that he was a part of a two-act with a girl, he would do very well and that impression remains, or else in a singing sketch. Mr. Emmett should get over quite easily if properly fitted. He may go along as a single in the manner framed, but will hardly reach the vaudeville importance he could otherwise. *Simc.*

The Brooklyn "Eagle" and being a part of New York, had an "opening" Monday night, when Marcus Loew presented it with a new theatre, Loew's Metropolitan. One-half of Brooklyn seemed to be in the theatre and the other half seemed to be waiting to get into the Metropolitan seats between 4,200 and 4,300 people, on two floors. The orchestra holds 2,056 and the floor above 1,400. Added to which is the capacity of the mezz boxes and the number of seats yet uncounted up to Monday. There are 42 rows of much breadth daylight.

The Metropolitan as a structure and a theatre is a \$2 house if ever there were one, and it's selling entertainment at the usual Loew scale, 10-15-25, slightly tilted for Sunday. The theatre is imposing and justifies its name, even in comparison with the Metropolitan Opera House, New York. The rear of the mezzanine floor, with its many highly finished rooms, is somewhat fashioned after the similar arrangement at the Met.

Everyone who spoke about the Metropolitan on the stage called it magnificent. Edward G. Robinson was the best, the greatest, the greatest was the best and most magnificent theatre for the best and most magnificent people meaning Brooklyn. Mr. Riegelman is a great man for Brooklyn. After hearing him, you know why he is the President of the Borough. The house is richly built. Everything seemed complete Monday night. There is a lot of money in the theatre. The theatre has changed, dimmed and glowing during the adventure, giving the theatre a very classy atmosphere before the curtain goes up. The front boxes, while on either side of the proscenium at the top of bronze untitled tablets is a clock, the only thing in the theatre at the top of the clock and not been made.

As a single example of the lavishness of the furnishings, after the wealth of construction goes itself to the fore, may be cited the men's smoking room. It is a heavy dark mahogany room, taken over from the theatre of that sort. To the rear of the orchestra and on the wall of the theatre at the edge of the large oval opening from the floor above is a painting in oils, surrounded by a gold frame, composing a very effective picture in itself and to the appearance. The painting is of a motor car, with marbled interior and conspicuous without being space wasted. The location of the Metropolitan is on Fulton street, between Smith street and Gallatin place, the site of the former A. D. Matthews

The standard preliminaries on a Loew first night were going through with in Brooklyn, striking the premiere of the Loew Circuit's sixtiest and best house, apexing the theatre building of this popular priced vaudeville circuit that started with nothing and now owns houses running into the millions. Loew certainly has no theatre around New York, of his many, that can equal the Metropolitan, of his Orpheum, Boston, even approaches it, Loew should move the Orpheum into Times square. The Metropolitan not alone stands out among the rest of all vaudeville theatres but among all theatres it is one of the best. It is worth the reward to see the house.

After a large orchestra had played "The Star Spangled Banner" to an audience that had bought out the house before the box office opened that evening, Julie Steger appeared, and with a few appropriate remarks pertaining to the subject at hand, introduced Anna Case, the operatic star, who sang in song the new patriotic ballad, "Miss Case, comely and gracious, sang three numbers, accompanied by Gilbert Ross at the piano. Mr. Case composed two of the songs, "The Dawn" and "Robin." Miss Case stopped the show before it started. The house was with her to every man and woman, and she had to sing mother, "The Battle Hymn of the Republic," "The Star Spangled Banner," "Glory, Glory, Hallelujah," and the house joining in the chorus at her request.

Then the regular vaudeville bill of the theatre for the first half, consisting of five acts, commenced, with Pipiliza nad Pnlio opening in their Rice and Provost act, the turn of tickling the children in the audience, who made that known by their loud laughter. The Brown Sisters, two girls with accordions, second, did very nicely. The Four Entertainers followed, doing little excepting with solo, "Boy of Mine," and sliding away fast with their minstrel end-men jokes, one of the quartet being in blackface. They elim-

mered to all at the finish. Next were Joe E. Bernard and Co. in "Who is She?" their standard laughing turn that should have made Brooklynites howl and didn't. How far the dialog reached in the large place couldn't be determined. Mr. Bernard pitched his voice for a long reach, but the pantomime of the playlet brought the most.

Anna Chandler, with Sydney Langstaff at the piano, closed the show proper. Miss Chandler had a new act and dress. She did not change the gown. Her first two songs were by Mr. Langstaff. The first pleased the crowd with its rhyme about Miss Chandler. Her first number was called "Cecelia," with a verse of the parlor singer of the high and faulty notes, and other verses draped alongside for light effect. Nothing remarkable about it excepting it gave her the opening. Miss Chandler next sang Mr. Langstaff's best number, a "Poor Hard Luck Story," a song of the "poor hard luck girl" with a long, long, long solo that was swinging in accord with many Irene Franklin has done, and Miss Chandler at times during it appeared to be giving an imitation of Miss Franklin, vocally. The closing lines were:

"Now that I've been wearing this hat all season
I am at last willing to listen to reason—
I've lots of luck—but it's all bad."

Miss Chandler then sang "Smiles" with some talk, doing very well with it, used "I'm Sorry, Dear" with a special version, then "I Wish I Could Sleep Until My Daddy Comes Home," a new woe lullaby ballad, and closed with "Dancing Mose," that sounded like a new and published war rag. Miss Chandler got away over for his first appearance on the Low Circuit. She remains the full week at the Metropolitan.

Mr. Granlund then bounded forth. Granlund must live in Brooklyn. Someone applauded him, though his name was not mentioned, though he mentioned all the others to follow. About midway in the performance two boys in khaki had entered Marsus' dressing room. "It commenced," he commented, "to be rumored over the theatre that Irving Berlin was one of them. When Granlund commenced to talk about a song writer in uniform, the audience burst into applause and Mr. Berlin winked on the stage, to sing 'I Hate to Get Up.' Mr. Berlin (always with his hand on his shoulder) introduced his piano accompanist as a private, Bert Grant. Mr. Berlin, smiling with a glimmer, but not laughing, said that he was glad to hear the won't forget that Brooklyn demonstration in a hurry.

Granlund said that it was but 10 years before that Marcus Loew had commenced his career as a showman, starting at the Royal, only a black diamond seating 729. It was that, added Granlund, that brought him to the attention of Mr. Loew, who had failed to rehearse, for Mr. Loew said it was a letter from an 11-year old child that he had written to him, which made him a millionaire in the first edition one day. The girl wrote, said Mr. Loew, that she would like to see him, and he went, and why miss Brooklyn? So it was. Mr. Loew decided on applause with his happy little girl, and she came, and he showed her simultaneously. Just before the boss builder showed, Mollie King tripped on invitingly and fell down, and he took her up and kissed her happily as she wept, doing her original number in vudeville after coming back from Europe. With so many high salaried sinners in the city, Granlund said, it is no wonder there must have been pecuniary interest.

Several of the picture stars were introduced and stood up when applauded, and they all were more or less, the lesser applause coming toward the ending of this period when the heads of the people must have been very tired. The first to be mentioned were the Lee family, including the mother, the father and the two children. Next came the family of the actor, Adage Evans, another child who elbowed over the short speech. Following were Betty Blythe, Agnes Ayres, Harry Morey, Alice Joyce, Walter McVell, Gladys Leslie, Corinne Griffith, Virginia Pearson (speech), Marguerite Snow, and the family of the actor, Charles Bickford. During the introductions others responding were Carl Laemmle, with Ralph DePenna and Ted Kid Lewis as special, Adolph Zukor closing the show, before "The Hun Within" started as the film feature nearly at 11.

Monday was the second opening day holiday this month. Two weeks ago Labor Day was a guaranteed sell out, but the current holiday in the two performances drew even more people. That because of the Jewish observance of Atonement, a holy day, not supposed to be given over to entertainment at least not at matinee. The afternoon performance was sold out by noon and there was a line for several hours buying for the night show. Matinee saw the standee ropes used, and while it was not quite that heavy in the evening. John Wiley was the first to come from the parking lot to the door.

At night over 60 per cent. of the hill went for hits, the Avon Comedy Four, Ruth Lyons, Williams and Wolfus, Bowman and Dean and Valeska Suratt easily making that score. The quartet, however, "mopped up" over all others. The Avons have been heading for a continuous playing record in vaudeville for some time. They are the only quartet daily with Fannie Brice in "Why Worry?" they didn't daily very long. Even before the dance excited, they had themselves outfitted with a new set of songs and returned to their first love in the funny "Hunger for Rhapsody." There are some new lines in addition to the new numbers, and there are just as many laughs as ever, and the quartet is making a smash. "Cupid Stent Until My Drinking Wish Come Home," "Rock-a-Bay Bahy

with a Dixie Melody" and "Tell That to the Marines." The quartet is booked for two weeks at the Palace, but could stay a month, and may do so.

Williams and Wolfus were fourth, an early spot for them, but necessary since they were doubled with the Royal. In spite of the long journey uptown they did not cut. One thing might go out of Williams' routine and there is the "soldiers' blood" line. It can be spared and isn't in good taste at this time. Williams calls his partner "unessential," which isn't true, but is funny, considering her spare "fizzer."

The presence of these two strong comedy turns made up for the appearance of two playlets which were Edmund Hayes in "Moonshine" (New Acts) and Voleska Suratt in "The Purple Poppy." The first named was No. 7 and the latter was on seventh. Miss Suratt has evidently given the musical glass of the turn the go-by, and she isn't to be blamed, for she delivers with dramatics. Miles Suratt drew a flock of curtains.

An early solid hit came with Sergeant Bowman and Corporal Shea, the "Treat 'em Rough" boys, who are in vaudeville under the auspices of the United States Tank Corp. Bowman was formerly in the French Foreign Legion, and knows something about "Over There." His talk is interesting, though his manner is not finished, and he injects a certain slip to his work. The elating of Jimmy Shea (probably a former professional, although not identified) is the big end of the turn. Shea is sure can put over numbers. His voice isn't

the why, it's more the pep and personality of the man. She handled lyrics with the ease of a professional. "I loved the 'Frenchy' and Ernest Ball's 'You Can't Beat Us,' and the others were just as good. The songs were good, but the music drop is a pippen boost for the Tank Corps."

Ruth Royce planted a real punch next to the crowd. "I was in the first row, and when she came from the west and did the same thing in the same spot at the Palace, and I saw her do it, I was like, 'That's the way it is in her routine, which may prove it's the singer and not the songs that makes an artist.' Missa Royce gave me the Tank Corps and the Irish were made to Love and Fight." "How Do They Get that Way," Robert E. Lee's and "He's a Devil in a Suit," were the songs that made her ability to deliver comedy lyrics. Missa Royce could perhaps accept exclusive songs, but it was hard to see how she can improve in pleasing the audience.

George White and his quartet. Broadway dancing girls closed intermission, this being the act's thirty week. It again proved its appeal, the fifty stepping of White and the good looks of the well dressed girls working a strong combination. Last week George had his hand handaged. Monday Ethel Delmar had her left arm draped in cheese cloth and there was a jeweled pin to hold it in place. She is, by the way, the best dancer among the

The Boyarr Company of Russian dancers gained considerable attention from those who were in early. The stepping of the men stood out and was applauded. The routine appeared to have been cut a hit because of the length of the show. After Miss Royce there was an exodus, very few staying to see the Dorras Brothers in the head balancing on the flying trapeze. The show was out at 11.10, the final turn cutting to five minutes. *Ibec.*

If Tuesday is any criterion, then husbands in decidedly off at the Colonial this fall. Alfred T. Darling has alibis to burn, but no lights. That seems to be the biggest reason. The audience while small Tuesday night, with the bigger percentage upstairs, was noticeably demonstrative end made up in applause what it lacked in numbers.

There was some shifting from the original program. The Six Kirksmith Sisters had been assigned the spot just after Intermittence. They were not in the bill, with Collins and Seely substituted. The comedy travesty comedienne, known as the Blossom Seely, not appearing just after the rest period, although carried to close the first part. The "Somewhere With Pershing" act was programmed for the seventh position, but was placed in the fifth spot (where Seely was carried), and fared much better through the shift.

Had the Kirksmith Sisters been in the second part it would have featured all women, as Janet Adair appeared next to closing, while

The women have earned their vnudevilie pura even to comedy attainment, but on the general run of shows it falls upon the male contingent to sustain the funmaking. This was shown when the feminine comparison was made at the Colonini, and especially during the second part of the show.

Miss Merie and Co. were programmed to open at in theirstead appeared Jack and Kitty Semason, with their neat ring act, the stage apparatus, being cleverly camouflaged with an outdoor sports aspect that was pleasing to the eye. Well arranged turn and not overdone. William Ebs was second, and the surprise visit at the finish caught the audience completely unawares, and they had the vertilocal imitator singing several encores.

But it remained for that versatile pair, Olsen and Johnson, to clean up in every phase of the term. This mite combination, which bubbles over with talent, especially Olsen, won

the Colonial "clap." Their early hit made it pretty hard for subsequent singing turns and may have accounted for the "Somewhere in France" act being placed to follow.

The war sketch bristles with talk, with the Colonial audience appearing to obtain much amusement from the slang the American non-com exchanges with the loquacious French girl. Overdrawn, but calculated to entertain those not so exacting in stage skills.

During intermission Andy Byrne took the spot and showed that one doesn't have to stand on the stage to play a violin and do it gracefully and effectively.

The Seeley act made its usual hit, with one of the interested spectators, Rube Marquardt, Blossom's husband, now wearing the U. S. Navy blue. There was a new twist to the turn when Miss Seeley dragged Cliff Hesse down to the footlight glow and announced that the piano player was going to Camp Upton on the morrow, and she gave him a big kiss just as a little send-off.

sinistically. There was much topical song stuff ahead, and while Miss Adair brings several popular numbers into play she puts personality and a characteristic style as well as an inserted comedy lyrical twist that makes her song swing out of the ordinary channel. Miss Adair's "song recitations" are worked up differently from the average, and that may account for her success. Mark.

AMERICAN ROOF.

It was a pop house show that the American dished up to the holiday crowd Monday night, but a bill calculated to earn the admission price of a flock of holdovers. The American both up and down drew its share.

Paulino and Perry were in with a musical turn that got the biggest returns on its finish, when one of the boys jumped up from the accordion to a Helin and tossed up a few dollars. The other, also well received, and could have remained in view longer.

Dorothy Royce showed uptownness with her song routine. She varied her numbers, with "Fugate" and "The Evening of the Evening" of jazzing surefire pop. Miley Royce is girlish, has regular Mary Pickford curls and doesn't take too much for granted in her work.

with two women and two men, one doing comedy in rakish makeup, did unusually well, the act having a satisfying wheel routine that had the comedy man doing some corking good work. Then, after his first partner had recounted a few war puns and wound up with his Irish meeting "bl" and a war song. "Rocky Pass" (New Acts) closed the first part.

After intermission appeared Harry Tenney and Co. (New Acts), followed by Chisholm and Green, who worked up some fly exchange of patter and a dramatic travesty on "Oliver Twist" that seemed to meet the approval of the American crowd. Genfield and Cohen (New Acts) followed, and then a comedy duo, who recited off a familiar line of epigrams, with the ground work of the youngest Martini proving the piece de resistance. Mark.

To see the patrons of Proctor's downtown house file into the theatre Tuesday night would give one the impression admission was free. By 8.15 every available seat in the house was occupied and a good sized overflow was in evidence at the rear of the orchestra. Pat Garren is now managing.

to six acts owing to the length of the closing turn, "The Tick Tock Girls," which ran 60 minutes. "The Tick Tock Girls," closing the show, had a bit of trouble getting started, dragging about half way through, but finished better on the comedy court room scene. George Yeoman and "Lizzie," in the next-to-closing position, did nicely. He scored one laugh after another, but at the conclusion the patrons were rather stingy with applause, as he only took one how. His vehicle is funny, and although billed with "Lizzie," he has no dialogue and refers to the girl as his "photographer" who has not arrived yet. He desavowed her return.

R. J. Finny, one of the Washington "Four-Minute Men," spoke that length of time on the present conditions, and at the conclusion presented Mr. Duffy, who represented Mr. Proctor, with a certificate of appreciation from the chairman of the Four-Minute Men for the good work the 23d Street Theatre has

Ether Walker, with a male accompanist at the piano, did five songs, all nicely rendered and hung up in well earned hit. Miss Walker opened with an introductory number explaining her reason for being there, and followed with some clever "jazz" and rag numbers, cloing with a "jazz" dance. She makes one change, looks well in her costumes, knows how to put over a number, and should go in the better bousce. She was forced to return on an encore Tuesday night.

Coley and Coley got off to a poor start, but finished better. Their comedy is weak, juggling just passable, and they will have to be satisfied with the small time houses. Lillian Teece (New Acts) pleased in the second spot. The Van Collos opened the show to a nice start with comedy juggling and Riskey, the man in evening clothes does all the work and the woman in tights lends to the appearance. The work is clever and earned a good score.

(SHOW REVIEWS continued on page 22)

FRED HILLEBRAND
Signed With
JOS. M. GAITES'
New Production
"TAKE IT FROM ME"
Opens in New York City October, 1918

- Dorchester, Mass.**
PILKIN SQ (now)
 "Honor Remains"
 Martin & Has
 Dave Thursday
 "Ara Sisters"
 24 half
 Parle
 Beanie LeConte
 Scamp & Scamp
 (One to fill)
- Dubuque, Ia.**
MAJESTIC (ubo)
 George & Tony
 J. T. Ray Co
 Querro & Carman
 Jousch & LaVelle
 Bobby Henshaw
 Klutzing's Animals
 24 half
 Noluccio & Hurley
 Geo Mack
 Cooney Sisters
 Joseph Hayward Co
 Cahill & Rosamine
 Prer Baggett & F
- Duluth, Minn.**
OSPIRUM (Sunday opening)
 Eva Tangany
 J C Nugent Co
 Helen Gleson Co
 Mayo & Lums
 Frisco
 Andros
 Florence Doo
GRAND (wva)
 Screen Sisters
 Francis & Hume
 "Pinched"
 "Hole People Hello"
 (One to fill)
 "Isabelle Miller Co"
 "Fred Lewis"
 Capitol City Girls
 (Two to fill)
 "Kane, Pa."
 ABLE (ubo)
 Wilbur Hest
 Grindell & Esther
 Grindell & Hilda
 (One to fill)
 The Frithies
 Keller & Vardon
 Billy Gleason
 Joe Demarest Co
 (One to fill)
 E. St. Louis, Ill.
EMER'S (wva)
 The Floreals
 "Little Miss Dixie"
 Chas Kenna
 Cape & Store
 24 half
 Juggling Delaine
 Wilson & Wilson
 "Cycle of Mirch"
 Fred Elliott
 Edmondson
PANTAGES (p)
 Great Loos
 King & Harvey
 Moore Moon Co
 Keshane & Hathaway
 Juggling Nelson
 Elmaire, N. Y.
MAJESTIC (ubo)
 Amanda Gray
 Mr & Mrs H. Smith
 Jerome & Albright
 4 Fullway Japs
 24 half
 3 Melody Girls
 McNally & Ashton
 Wheeler & Moran
 (One to fill)
 Evansville, Ind.
GRAND (wva)
 (Terre Haute split)
 1st half
 Conrad & Goodwin
 Marine & Maly
 "Fattening On Air"
 Frank Merrill
 Crawford Fenton Co
 Fall River, Mass.
BIJUO (now)
 Morton Bros
 Smith & Toel
 Arthur DeVoy Co
 Joe K. Watson
 (One to fill)
 24 half
 3 Larned
 Fiske & Fallon
 Antichian & Breen
 Nat Carr
 "Dancing Girls"
 Flint, Mich.
PALACE (ubo)
 (Sunday opening)
 "Bride Shop"
 (Same as Lansing list)
 24 half
 Jordan Girls
 Verona
 Sam Leibert Co
 Kenny & Hollie
 Richards
 Jersey City
 Joe Wells
 (One to fill)
 24 half
 11-12-23
 Kennedy & Nelson
 "Honor Remains"
 "Sliding B. Watson"
 Eastman Maiken
 Bert Herson Tr
 "Honor Remains"
 24 half
 The Brightons
 Brees & Ryan
 24 half
 Ruth Roy
 (Others to fill)
- Grand Rapids, Mich.**
EMPERESS (ubo)
 Clifton & Rooney
 Cole Russell & D
 Beckley Co
 "Reckless Fella"
 (One to fill)
Great Falls, Mont
PANTAGES (p)
 (24-25)
 (Same as) playing
 Helena 26
 "The Brightons"
 J. T. Ray Co
 3 Bluffs Girls
 Helen Moretti
 Jack LaVelle
Green Bay, Wis.
ORPHEUM (wva)
 2 Variants
 SHER & Helt
 Wanser & Palmer
 Lovett's Comedy
 Hamilton, Can.
LYRIC (ubo)
 Harrison & Burr
 Jas Thompson Co
 "For Pity's Sake"
 HERT & Helt
 Joleen Sis
 3 Variants
LOWE (now)
 The Nellies
 BIJUO (ubo)
 "Don't Lie to Mama"
 "The Brightons"
 Carat & Hume
 Harrisburg, Pa.
 White
 Keller & Vardon
 Homer Miller Co
 (One to fill)
 Russell & Devitt
 (One to fill)
 24 half
 "Isabelle Miller Co"
 "Fred Lewis"
 Capitol City Girls
 (Two to fill)
 "Kane, Pa."
 ABLE (ubo)
 Wilbur Hest
 Grindell & Esther
 Grindell & Hilda
 (One to fill)
 The Frithies
 Keller & Vardon
 Billy Gleason
 Joe Demarest Co
 (One to fill)
 E. St. Louis, Ill.
EMER'S (wva)
 The Floreals
 "Little Miss Dixie"
 Chas Kenna
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 24 half
 Juggling Delaine
 Wilson & Wilson
 "Cycle of Mirch"
 Fred Elliott
 Edmondson
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 Great Loos
 King & Harvey
 Moore Moon Co
 Keshane & Hathaway
 Juggling Nelson
 Elmaire, N. Y.
MAJESTIC (ubo)
 Amanda Gray
 Mr & Mrs H. Smith
 Jerome & Albright
 4 Fullway Japs
 24 half
 3 Melody Girls
 McNally & Ashton
 Wheeler & Moran
 (One to fill)
 Evansville, Ind.
GRAND (wva)
 (Terre Haute split)
 1st half
 Conrad & Goodwin
 Marine & Maly
 "Fattening On Air"
 Frank Merrill
 Crawford Fenton Co
 Fall River, Mass.
BIJUO (now)
 Morton Bros
 Smith & Toel
 Arthur DeVoy Co
 Joe K. Watson
 (One to fill)
 24 half
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 Antichian & Breen
 Nat Carr
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 Flint, Mich.
PALACE (ubo)
 (Sunday opening)
 "Bride Shop"
 (Same as Lansing list)
 24 half
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 Verona
 Sam Leibert Co
 Kenny & Hollie
 Richards
 Jersey City
 Joe Wells
 (One to fill)
 24 half
 11-12-23
 Kennedy & Nelson
 "Honor Remains"
 "Sliding B. Watson"
 Eastman Maiken
 Bert Herson Tr
 "Honor Remains"
 24 half
 The Brightons
 Brees & Ryan
 24 half
 Ruth Roy
 (Others to fill)
- Johnstown, Pa.**
MAJESTIC (ubo)
 Porter & Watson
 (Sunday opening)
 1st half
 Jeanne
 "Honor Remains"
 Belle Montrose
 Scullie & Ellis
 (One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
 (Sunday opening)
 "All Girl Revue"
 (Same as Jackson list)
 24 half
 Kansas City, Mo.
ORPHEUM
 (Sunday opening)
 Doreen Hall Caine
 Bankett Co
 Benne & Balint
 Valda Brax Nuts
 Herman & Snirley
 H & H Savers
 Wellington Cross
PANTAGES (p)
 (Sunday opening)
 "An Arabian Night"
 Minnie Parker
 Creighton Benit & C
 Sully Rogers & Sully
 24 half
 Low Wilson
 Knoxville, Tenn.
BIJUO (ubo)
 "Chattanooga Gals"
 The Nellies
 BIJUO (ubo)
 "Don't Lie to Mama"
 "The Brightons"
 Carat & Hume
 Harrisburg, Pa.
 White
 Keller & Vardon
 Homer Miller Co
 (One to fill)
 Russell & Devitt
 (One to fill)
 24 half
 "Isabelle Miller Co"
 "Fred Lewis"
 Capitol City Girls
 (Two to fill)
 "Kane, Pa."
 ABLE (ubo)
 Wilbur Hest
 Grindell & Esther
 Grindell & Hilda
 (One to fill)
 The Frithies
 Keller & Vardon
 Billy Gleason
 Joe Demarest Co
 (One to fill)
 E. St. Louis, Ill.
EMER'S (wva)
 The Floreals
 "Little Miss Dixie"
 Chas Kenna
 Cape & Store
 24 half
 Juggling Delaine
 Wilson & Wilson
 "Cycle of Mirch"
 Fred Elliott
 Edmondson
PANTAGES (p)
 Great Loos
 King & Harvey
 Moore Moon Co
 Keshane & Hathaway
 Juggling Nelson
 Elmaire, N. Y.
MAJESTIC (ubo)
 Amanda Gray
 Mr & Mrs H. Smith
 Jerome & Albright
 4 Fullway Japs
 24 half
 3 Melody Girls
 McNally & Ashton
 Wheeler & Moran
 (One to fill)
 Evansville, Ind.
GRAND (wva)
 (Terre Haute split)
 1st half
 Conrad & Goodwin
 Marine & Maly
 "Fattening On Air"
 Frank Merrill
 Crawford Fenton Co
 Fall River, Mass.
BIJUO (now)
 Morton Bros
 Smith & Toel
 Arthur DeVoy Co
 Joe K. Watson
 (One to fill)
 24 half
 3 Larned
 Fiske & Fallon
 Antichian & Breen
 Nat Carr
 "Dancing Girls"
 Flint, Mich.
PALACE (ubo)
 (Sunday opening)
 "Bride Shop"
 (Same as Lansing list)
 24 half
 Jordan Girls
 Verona
 Sam Leibert Co
 Kenny & Hollie
 Richards
 Jersey City
 Joe Wells
 (One to fill)
 24 half
 11-12-23
 Kennedy & Nelson
 "Honor Remains"
 "Sliding B. Watson"
 Eastman Maiken
 Bert Herson Tr
 "Honor Remains"
 24 half
 The Brightons
 Brees & Ryan
 24 half
 Ruth Roy
 (Others to fill)
- Los Angeles**
ORPHEUM
 (Sunday opening)
 Ralph Harp
 Marie Lo Co
 Columbia & Victor
 Mike Dario Co
 Gilbert & Friedlander
 9 Wake Hunsars
PANTAGES (p)
 Mahoney & Rogers
 Anderson & Ryan
 "World in a Minute"
 "Ocean Board"
 "Pachous de Vogue"
 Eddie Ross
 24 half
 HIF (ash)
 Fletcher & Terre
 Spilch & Giovin
 Brando & Yip
 "Days of Long Ago"
 Layman Carson & A
 Rinas Burt
 Louisville, Ky.
KEITH'S (ubo)
 (Sunday opening)
 "The Brightons"
 Ford & Cunningham G
 Hugh Emmett & G
 MORTON & CO
ORPHEUM (ubo)
 Joe K. Watson
 (One to fill)
 24 half
 Walmen & Berry
 "Honor Remains"
 Jarvis & Harrison
 Chas Leibel
 (Same as Saginaw)
 Jacksonville, Fla.
MAJESTIC (ubo)
 (Sunday opening)
 "Bride Shop"
 (Same as Lansing list)
 24 half
 Jordan Girls
 Verona
 Sam Leibert Co
 Kenny & Hollie
 Richards
 Jersey City
 Joe Wells
 (One to fill)
 24 half
 11-12-23
 Kennedy & Nelson
 "Honor Remains"
 "Sliding B. Watson"
 Eastman Maiken
 Bert Herson Tr
 "Honor Remains"
 24 half
 The Brightons
 Brees & Ryan
 24 half
 Ruth Roy
 (Others to fill)
- Madison, Wis.**
ORPHEUM (wva)
 Geo Edwards Rev
- Manassas, Va.**
MAJESTIC (ubo)
 (Sunday opening)
 "All Girl Revue"
 (Same as Jackson list)
 24 half
 Kansas City, Mo.
ORPHEUM
 (Sunday opening)
 Doreen Hall Caine
 Bankett Co
 Benne & Balint
 Valda Brax Nuts
 Herman & Snirley
 H & H Savers
 Wellington Cross
PANTAGES (p)
 (Sunday opening)
 "An Arabian Night"
 Minnie Parker
 Creighton Benit & C
 Sully Rogers & Sully
 24 half
 Low Wilson
 Knoxville, Tenn.
BIJUO (ubo)
 "Chattanooga Gals"
 The Nellies
 BIJUO (ubo)
 "Don't Lie to Mama"
 "The Brightons"
 Carat & Hume
 Harrisburg, Pa.
 White
 Keller & Vardon
 Homer Miller Co
 (One to fill)
 Russell & Devitt
 (One to fill)
 24 half
 "Isabelle Miller Co"
 "Fred Lewis"
 Capitol City Girls
 (Two to fill)
 "Kane, Pa."
 ABLE (ubo)
 Wilbur Hest
 Grindell & Esther
 Grindell & Hilda
 (One to fill)
 The Frithies
 Keller & Vardon
 Billy Gleason
 Joe Demarest Co
 (One to fill)
 E. St. Louis, Ill.
EMER'S (wva)
 The Floreals
 "Little Miss Dixie"
 Chas Kenna
 Cape & Store
 24 half
 Juggling Delaine
 Wilson & Wilson
 "Cycle of Mirch"
 Fred Elliott
 Edmondson
PANTAGES (p)
 Great Loos
 King & Harvey
 Moore Moon Co
 Keshane & Hathaway
 Juggling Nelson
 Elmaire, N. Y.
MAJESTIC (ubo)
 Amanda Gray
 Mr & Mrs H. Smith
 Jerome & Albright
 4 Fullway Japs
 24 half
 3 Melody Girls
 McNally & Ashton
 Wheeler & Moran
 (One to fill)
 Evansville, Ind.
GRAND (wva)
 (Terre Haute split)
 1st half
 Conrad & Goodwin
 Marine & Maly
 "Fattening On Air"
 Frank Merrill
 Crawford Fenton Co
 Fall River, Mass.
BIJUO (now)
 Morton Bros
 Smith & Toel
 Arthur DeVoy Co
 Joe K. Watson
 (One to fill)
 24 half
 3 Larned
 Fiske & Fallon
 Antichian & Breen
 Nat Carr
 "Dancing Girls"
 Flint, Mich.
PALACE (ubo)
 (Sunday opening)
 "Bride Shop"
 (Same as Lansing list)
 24 half
 Jordan Girls
 Verona
 Sam Leibert Co
 Kenny & Hollie
 Richards
 Jersey City
 Joe Wells
 (One to fill)
 24 half
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 Kennedy & Nelson
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 Eastman Maiken
 Bert Herson Tr
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 24 half
 The Brightons
 Brees & Ryan
 24 half
 Ruth Roy
 (Others to fill)
- Manassas, Va.**
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 (Sunday opening)
 "All Girl Revue"
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 Kansas City, Mo.
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 (Sunday opening)
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 Nat Carr
 "Dancing Girls"
 Flint, Mich.
PALACE (ubo)
 (Sunday opening)
 "Bride Shop"
 (Same as Lansing list)
 24 half
 Jordan Girls
 Verona
 Sam Leibert Co
 Kenny & Hollie
 Richards
 Jersey City
 Joe Wells
 (One to fill)
 24 half
 11-12-23
 Kennedy & Nelson
 "Honor Remains"
 "Sliding B. Watson"
 Eastman Maiken
 Bert Herson Tr
 "Honor Remains"
 24 half
 The Brightons
 Brees & Ryan
 24 half
 Ruth Roy
 (Others to fill)
- Manassas, Va.**
MAJESTIC (ubo)
 (Sunday opening)
 "All Girl Revue"
 (Same as Jackson list)
 24 half
 Kansas City, Mo.
ORPHEUM
 (Sunday opening)
 Doreen Hall Caine
 Bankett Co
 Benne & Balint
 Valda Brax Nuts
 Herman & Snirley
 H & H Savers
 Wellington Cross
PANTAGES (p)
 (Sunday opening)
 "An Arabian Night"
 Minnie Parker
 Creighton Benit & C
 Sully Rogers & Sully
 24 half
 Low Wilson
 Knoxville, Tenn.
BIJUO (ubo)
 "Chattanooga Gals"
 The Nellies
 BIJUO (ubo)
 "Don't Lie to Mama"
 "The Brightons"
 Carat & Hume
 Harrisburg, Pa.
 White
 Keller & Vardon
 Homer Miller Co
 (One to fill)
 Russell & Devitt
 (One to fill)
 24 half
 "Isabelle Miller Co"
 "Fred Lewis"
 Capitol City Girls
 (Two to fill)
 "Kane, Pa."
 ABLE (ubo)
 Wilbur Hest
 Grindell & Esther
 Grindell & Hilda
 (One to fill)
 The Frithies
 Keller & Vardon
 Billy Gleason
 Joe Demarest Co
 (One to fill)
 E. St. Louis, Ill.
EMER'S (wva)
 The Floreals
 "Little Miss Dixie"
 Chas Kenna
 Cape & Store
 24 half
 Juggling Delaine
 Wilson & Wilson
 "Cycle of Mirch"
 Fred Elliott
 Edmondson
PANTAGES (p)
 Great Loos
 King & Harvey
 Moore Moon Co
 Keshane & Hathaway
 Juggling Nelson
 Elmaire, N. Y.
MAJESTIC (ubo)
 Amanda Gray
 Mr & Mrs H. Smith
 Jerome & Albright
 4 Fullway Japs
 24 half
 3 Melody Girls
 McNally & Ashton
 Wheeler & Moran
 (One to fill)
 Evansville, Ind.
GRAND (wva)
 (Terre Haute split)
 1st half
 Conrad & Goodwin
 Marine & Maly
 "Fattening On Air"
 Frank Merrill
 Crawford Fenton Co
 Fall River, Mass.
BIJUO (now)
 Morton Bros
 Smith & Toel
 Arthur DeVoy Co
 Joe K. Watson
 (One to fill)
 24 half
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 Fiske & Fallon
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 "The Brightons"
 Carat & Hume
 Harrisburg, Pa.
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 Keller & Vardon
 Homer Miller Co
 (One to fill)
 Russell & Devitt
 (One to fill)
 24 half
 "Isabelle Miller Co"
 "Fred Lewis"
 Capitol City Girls
 (Two to fill)
 "Kane, Pa."
 ABLE (ubo)

CABARET

Winton Bros
D'Almeida Bros
Fred Kelly
CABINO (ash)
(Sunday opening)
"Run Chasers"
Morton's Sweethearts
Kip & Kipper
Dale Wilson
O'Rourke & Atkinson
HIP (ash)
(Sunday opening)
Beynon & Dupree
Walter Baker Co.
The Zellies
Jarvis & Gaffney
Martelli
S Dennis Sisters
Savannah, Ga.
BJOUB (ash)
(Jacksonville split)
1st half
Shirley Root &
George Emmett
Holiday & Neville
Harris & Lyman
Misses Chalfonte
Schneetady, N. Y.
PROCTOR'S (sh)
J. A. Koser
Dale Morton
Diane & Eubank
Parrell Taylor Co.
Johnnie Clarke
2d half
Red & Blondy
Eddie Lohy
R. H. Hodge Co.
Kilkenny Duo
"Miss America"
Scranton, Pa.
POLIS (sh)
(Williamsboro split)
1st half
The Darius
Lester & O'Connor
Cappa Family
Hilton & Rogers
"Rialto Revue"
Seattle
ORPHEUM
(Sunday opening)
Doris's Celebrities
Jaffee Conn & Corone
Bread & Bait
Leipic
Trotta & Saranoff
Emerson & Baldwin
Loews & O'Connell
PANTAGES (sh)
"On Charmed"
Baley & Austin
Sherman Van & H
Keggy & Mac
Hill Trol & Hill
Stenz City, Ia.
ORPHEUM (wa)
Turner & Grace
Mahoney & Rogers
"Criminals"
(Two to fill)
2d half
Nora Kelly
Brown's Highlanders
Jack Gollie
Willie Bros
(Two to fill)
2d half
Seura Reed, Ind.
ORPHEUM (wa)
(Sunday opening)
Lillian Kingsbury Co.
Sam Fra Murphy
Choy Hing Wa Tr.
(One to fill)
2d half
"Vanly Fair"
PANTAGES (p)
Worden Bros
"Barny Boogues"
T. F. Dunn
Wm Fleming Co.
Holmes & LaVere
"Barefoot Boy"
Springfield, Ill.
MAJESTY (wa)
"Sisters"
Walsh & Edwards
Chas Edwards &
"Garden Belles"
Val & B Stanton
Loda Hart
Frawley & West
Placer & Mullis
Dinkins McCarthy & B
Walter J. Bonham
Moon & Morris
McKay's Texas
EWAY (how)
Melva Sisters
Calvin & Thornton
"Any Couple"
John & Dena
(One to fill)
2d half
Home Romances
Edah Delridge &
Chas Mack Co.
Reveries & Anthony
(One to fill)

Springfield, O.
SUN (ash)
Angeli & DeJoy
Bassman
O'Donnell & Blair
Brando & Nath
Aroo Bros
Mandala
Middle
Raines & Goodrich
Bogtun Trio
(Two to fill)
2d half
Stockton
HIP (ash)
Past
Gehan & Gehan
Joe Barton
(Time to fill)
2d half
(Same as Sacramento)
Superior, Wis.
PALLOO (wa)
Wara & Martin
Sidney Taylor Co.
(Three to fill)
2d half
The Totos
Murphy & Lockmar
7 Serenaders
Dr. M. M. Smith
(One to fill)
Syracuse, N. Y.
CRESCENT (sh)
McNally & Ashton
Amos Grater Co.
Aunt Sarah Stanley Co.
2d half
Swift & Daly
Alto Martin
Nippon Duo
Hadi Samboha Co.
(One to fill)
TEMPUS (sh)
Hines & O'Connor
Tilloy & Ward
R. Hodge Co.
Strivest & Vance
"On Manilla Bay"
3 Lachman Sisters
Charles Rellie
Hines & O'Connor
Payton Howard & L
Fields Keane & W
Johnnie Grits Co.
Tacoma
PANTAGES (sh)
Miller Facker & Gels
Jackie & Billy
The Welton
Whelan & Peter
"Red Fox Trot"
Talea
New Hipp (wa)
(Evansville split)
"Mime World"
KEITH'S (sh)
Oliver's Monkeys
POLIS (sh)
"Some Bride"
Child Capoulcan
Adolphus Co.
John R. Harkins
4 Boles
Toroeste
PANTAGES (sh)
The Shadons
Miller Co.
McCarthy & Lervaris
Maur Russell
YOUNGS (how)
Gordon & Gordon
"M. P. Prince & Gira
Jimmy Britt
Douglas Pitt Co.
Pret & Downing
"Giniall Quartet"
Freeman, N. J.
STATS ET (moss)
Nolan & Nolan
Chas & Smith
Jack Marley
Gordon & Hdw
G. Gilbert
P. F. Fy & Sax Band
(Two to fill)
PROCTOR'S (sh)
Wm Beauty & H
Imperial Quiet
Fields Keane & W
Leonard & Willard
Ford & B
Strivest & Vance
Tom Nawn Co.
Tilloy & Ward
Chas & Smith
Nellie V. Nichols
Trenoll Duo
New York, N. Y.
COLONIAL (sh)
Swan's Animals
Wab
Daval & Symonds
Daval & Deader Co.
R. O. G. Ellsworth
Ritter Bros
(One to fill)
2d half
Jerome & Albright
"Children of France"
Burns & Trubite
(Three to fill)

Vancouver, B. C.
A. Kach Bellet
Walpole & Hinton
Lightners & Alex
Platt & Coaling
New F. Gorman
Ann Orlington
Jan J. Gorman
"HAGS, POLLO"
Gordon Taylor Co.
Detective Kinos
American Hawaiian S
Kreuka Bros
Victoria, B. C.
PANTAGES (p)
"Offire"
Britt Wood
Ottavia Handwork Co.
Pells Sals & Lefay
Zeno Dumber &
Waco, Tex.
ORPHEUM (sh)
Alexandria
Moore & Rose
Alex Bros & Evelyn
Donovan & Lee
"Peacock Alley"
Washington, D. C.
Kreuka Bros (sh)
The Knott Co.
"Best Sellers"
Janet Adams & Co.
Stephen D. O'Rourke
Collins & Hart
Harris & Morey
Robbie Gorman
COSMOS (moss)
Waller & Allen
Roy & Olaf
Royal Gascolines
George R. Hays
"Little Banger"
(One to fill)
Waterbury, Conn.
POLIS (sh)
The Hoan
Merlins & Doris
Barns Ardine
Payer Pliny Co.
Lilly Barry
Gier & O. Rose
2d half
Whitlock Sisters
Walsh & Edwards
Shannon & Annie
Johnnie Grits Co.
The Grohs
Bachelor's Romance
Walter, Ind.
MAJESTY (wa)
"The Hoan"
Gollie & Mack
Conroy Sisters
Homburg & Lee
O. Hanson & Village &
Robt Evans
2d half
Hughes Musical Duo
George T. Wynn
Leigh DeLacoe Co.
Big City
Johnston Dwyer & L
Wilkes-Barre, Pa.
POLIS (sh)
(Scranton split)
1st half
Danoch's Grannies
Doris Sisters
Frank Gaby
Pete Antonio S
WILKINSON, Del.
GARRICK (sh)
Doris Dare
"Playmate"
B. Heath Co.
Kaimar & Brown
Kaimar Bros
John Duval Co.
Winning
MAJESTY (sh)
Walter C. Kelly
"Merrill via Wine"
Dickinson & Deagon
3 O'Gorman Girls
Lyria Lohy
Propper & Marat
Gallagher & Rooley
OSWEGO STIRED UP
Syracuse, Sept. 18.
The Oswego Society is all stirred up because one of its leaders was denied the privilege of appearing in the production of "The Flying Prince" at the Richardson Theatre Monday night. Soldiers of General Hospital No. 5 objected to the woman, whose name is withheld, because her husband, a former officer in the United States Army, is alleged to be a pronounced pacifist with no Liberty Bond or war chest contribution in his credit. Adeline O'Connor, a professional from New York, was brought to Oswego early in the week and rehearsed for the part. She has been with a number of good road attractions.

PANTAGES (p)
Tom Edwards Co.
The Tougars
"The Clifton"
Manning Kenney & K
Rehny & Grayson Girls
Johnny & Wise
Connors & Carroll
Morris Stiedel & B
Arto Truppe
Edna Truppe
(Same as Ft. William)
2d half
Woonsocket, R. I.
BILOU (sh)
Evelyn & Roberts
Palmyr Hill & B
2d half
LaPolita & DeBarr
Eddie Hays
Fern Bigelow & K
Worcester, Mass.
POLIS (sh)
Stewart & Cumberly
Brown Campbell & L
Shannon & Anna
Moon & Morris
Oaki & Taki
2d half
"Birds & Bees"
Dave Jouson
Fanny & Sam
Ruth Plich
Herbert Ashley Co.
PLAZA (sh)
Shervin Kelly
Edna Truppe
McKay's Scotch Rev
Flacker & Ball
2d half
Vank & Allen
Shirley Sals
Burns & Ardine
Kreuka Bros
(One to fill)
Lawton
Mack & Redding
Humbert & Ford
8 Black Dots
York, Pa.
OPELOUSA (sh)
Jack & Faria
"Parade Tour"
Right
Jilly Gleason
(Two to fill)
2d half
Roy La & Allen
Ben & Hazel Mann
Natura's Nobleman
Youngstown, O.
TELEPHONE (sh)
Teoboro's Act
Adams & Griffith
Bice Warner
Man On Wagon
Johnston Dwyer & L
John Adair Co.
H & A BEYMORE
Paris
ALMAHARA
Fred Lindsay
Sam Barlow
Syracuse Bros
Flying Bananas
Albion Bros
Fulton Monks
Oiga Morrell
Orlona Trio
Romaine Nisset
Elly Groselle
Meriel
NOUVEAU CIRQUE
Joe Pedersen
Pissanti & Lela
Laurice Chavallier
Bijon & Anton
Linton Jap Tr.
Sister Mame
Mozzo Regoe
Trottebros
Chas Pille
Jack & Giff Ovaro
The new Maxine's show opening next Monday will have Veronica and the Gossler Twins among its principals. Some of the road houses around New York shut down tight last Sunday, while others kept open in a way, but did scarcely any business. Ethly and Addison Fowler, at Baron Long's Ship cafe, Los Angeles, for a run of 50 weeks, are coming east, for the first time. They are dancers and have been called "The Castles of the Coast." Paul Corvin, formerly of the Clifton Trio that had to disband owing to one of its members being drafted, is at Sennett's, Bronx, where he has organized a trio composed of Jim O'Brien, Harry Walken and himself. Fannie Brice, who was leading in "Why Worry?" when that show stopped after one of the season's short runs, may return to the Mid-nights Frolics on the Amsterdam Roof. Miss Brice was there in the summer. Earl Fuller has four orchestras in the Rector's places. The downstairs orchestra at Rector's, with 12 pieces, is led by Joe Samur, the upstairs (ballroom) of nine pieces by Mike Special and there is a Jazz combination in the same room, of five pieces. Ben Schels is the leader of the other Fuller orchestra of seven pieces at the Moulin Rouge. Guyon's Paradise in Chicago; one of the largest dancing establishments in the world, opened its 1918-1919 season Thursday, September 19, after being closed for nearly three months. Extensive alterations were made to permit of larger dancing space, and the installation of new features. In its new shape the hall can accommodate 7,000 dancers and 1,000 diners at the same time. Proposals to install soda water fountains in the restaurants when prohibition takes effect in this country are being made by manufacturers of the fountains to restaurateurs. In the fountain, if employed, very fancy mixed soft drinks will be served if the public takes to this form. One of the Broadway cabaret restaurants is said to be figuring on putting in a fountain this winter to accommodate men in uniform. The new revenue law about being completed by Congress doubles the cabaret tax. The law legally "sets" 20 per cent of the check as the admission, or to be so regarded. This is as at present, but the new law states that 50 per cent of the taking in is to be collected, whereas now it is 10 per cent. In other words a \$10 check would be regarded as including \$2 admission and 20 per cent, that of that would be 40 cents. At present the tax on a \$10 check is 20 cents. George Grundy, who was compelled to relinquish his lease of Grand Central Palace through the taking over of the edifice by the Government, is negotiating to assume the lease of the St. Nicholas Rink, now being managed by Cornelius Fellows, Jr. The bonus offered on the taking in of the present ice rink is understood to be \$20,000 a year for ten years. If the deal is consummated, Grundy and his partners have roller skating in the basement and dancing on the present ice skating floor. The Brooklyn Ice Rink on Bedford avenue is to be converted into a storage warehouse; Healy's on upper Broadway devoted to pictures; the ice rink at 181st street is undergoing remodeling whereby the present entrance will be converted into stores. After visiting out-of-town one might change an opinion that New York restaurant men are the only ones who have bulged out their menu card prices to the bursting point. All over it's about the same, with the out-of-towners, however, taking the lead from New York. Up-State last week three hotel proprietors in one city were called before the local food administration and fined \$50 each, with a more severe penalty promised if they did not stop profiteering. The food administrator had in figures where the hotels had charged 900 per cent. profit on two items of vegetables. "Vanly Fair" opened at Rector's (downstairs) last week. It's a very dressy revue, of several principals. The dressing compares with the elaborateness of the same thing always specialized in in the other Rector's floor entertainment, at the Palais Royal. The costumes for the ensembles are striking. It's quite the best show in this respect that Rector's has given. Otherwise in playing and principals there is nothing exceptional. La Sylphe the dancer is in the lead. Others are Mabel Jones, Kosner and O'Dette, the Mertons, Gloria D'Arcy (who leads several numbers, including "The American Jazz," the big number of the show, that also has a girls' jazz band with Delphi Daugh as the dancer and the Brady collie dog taking part); the Sheldons, Kitty McLaughlin and Arthur Lugaro, besides the chorus girls: Carol Hayden, Gracey Hall, Ruth Townsend, Elsie McMillin, Marguerite Thompson, Madeline, Jeanne Voltaire, Lucile Gordon, Helen Walker, Marie Williams, Betty Stone, Ara Martin, Christine Pally (the latter four with the collies). NEW ACTS. Marie Walsh and Irving Edwards. Mr. and Mrs. William Lawrence in sketch, "A Week End Trip." Geo. Felix and Clair Falmer in "The Girl Nextdoor." Leroy, Talma and Bosco, with 15 people. Eva Puck, with Elmer White (formerly Abbott and White) at the piano. Darrell and Edwards, formerly Tower and Darrell, in sketch. Harry Gibbs and Edna Colwell in sketch. Harry Fidler, formerly Fidler and Sheldon, single. Annette Kellerman contemplates returning to vaudeville with a big act. The Three White Kohns are returning to vaudeville as a trio. "The Stowaways," musical comedy, 9 people, with Ed. West and Paul Paulis (Bert La Mont). "Hands Across the Seas," with 12 people, including the Lovenberg Sisters and O'Neary Brothers. "Six Feet Under the Sea" (burlesque) and Joe F. Willard in military travesty, with three people. Ben Bernie, single. Formerly Bernie and Baker, with Mr. Baker ordered to resign. "Blow Your Horn" with Kirt Vance and Josephine Taylor (Herman Becker). "Six International Tourists" (formerly Lasky's "Six Hoboes"), (Jack Henry). "The Heart of Annie Wood," a "flash" drama, with five people, without carrying electricians. Polly Moran, for the past three and one-half years principal comedienne in Keystone pictures, returning to vaudeville. Al Raymond (formerly Raymond and Caverly) and company of five, in the John B. Hymer sketch, "From Denver to Frisco." Mr. Raymond will play a Hebrew character in the skit. Eddie Moran, for the past three and one-half years principal comedienne in Keystone pictures, returning to vaudeville. Al Raymond (formerly Raymond and Caverly) and company of five, in the John B. Hymer sketch, "From Denver to Frisco." Mr. Raymond will play a Hebrew character in the skit. Eddie Moran, for the past three and one-half years principal comedienne in Keystone pictures, returning to vaudeville. Al Raymond (formerly Raymond and Caverly) and company of five, in the John B. Hymer sketch, "From Denver to Frisco." Mr. Raymond will play a Hebrew character in the skit. Eddie Moran, for the past three and one-half years principal comedienne in Keystone pictures, returning to vaudeville.

MANAGERS LOOK! Now Playing Harlem Opera House, New York (Sept. 19-22)

Mlle. MARGUERITE

ASSISTED BY **FRANK GILL**

In "LOVE AT FIRST SIGHT"

Direction, **BURTON & DUDLEY**

"LOOKUSOVER"

"Thank You"

OBITUARY.

Madge Carson, wife of Pat Carson, and best known as a stock character woman, closing recently with the Jack Lewis Players, died suddenly Sept. 16 in New York, following the bursting of a blood vessel in her head shortly after going onto the street from her hotel for a walk to the stores. Her demise came after a week's illness, Mrs. Carson being unconscious most of the time. A husband survives.

George Dixon, formerly of Mason and Dixon, in vaudeville, died recently at Colfax, Cal. He was 60 years of age and born in Buffalo, N. Y. News of his death was received by his former partner, James Mason, at Buffalo. Mason and Dixon traveled widely and Mr.

IN LOVING MEMORY

OF MY FATHER
EDWARD R. INGLIS
Who departed this life Sept. 17th, 1918.
May his soul rest in peace.
His Son
JACK INGLIS

Dixon lived for several years in Paris, where he married. He is survived by a daughter, Mrs. Michael Millard, of San Francisco.

Colonel O. G. Staples died Sept. 8 at the Thousand Island House, Alexandria Bay, N. Y., of which the deceased was the owner. Col. Staples at one time owned the old-Albany Opera House, later Poli's, Washington, D. C. He had extensive business interests.

Thomas Usher, long known as an orchestra leader and formerly on the

SERVICE CASUALTIES

Casualties in the Service, affecting theatrical people, are published as received in the "In the Service" department of **VARIETY**, weekly, usually found on Page 8 of the current issue.

board of control of Musical Union No. 310, died of heart failure, last week.

Mrs. Della Pitcock, proprietress of the Albany Hotel, Pueblo, Colo., died Aug. 18. The deceased was known to many theatrical folk.

Chloe Martin, a member of Mile. Berri's Models, playing the Ackerman-Harris Hip circuit in the west, died in San Diego, Cal., Sept. 13.

Louis Outland, camera man of World Pictures, died in Los Angeles, Sept. 9, as the result of an operation for appendicitis.

The father of Clark Brown died Sept. 16 at Garden City, L. I.

WANTED

BLACK AND WHITE DROP

or any

Suitable for Cabaret Scenes in One, Two

HARVEY and DE VORA TRIO

246 Putnam Bldg., New York

LIBERTY BOND MAGEE

IS THE BIG SENSATION

VAN and SCHENCK

ARE SINGING AT THE RIVERSIDE
THIS WEEK AND NEXT

KERRY MILLS, Inc. 207 West 48th, N. Y. PUBLISH IT

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. Following names indicate postal, advertised only. Reg. following names indicate registered mail.

Questionsnarrs.
Griffith Jos A
Haleback Edw
Wilbert L A

Adair Janet
Ahrens John
Alcornville Lita
Allen Flo
Allen Frank
Anderson Charlotte
Arapahoe Dan
Armento Paul
Arthur Dot
Atella Dan
Atella Dell
Aster Edith
Atwood Vera
Aubrey Wilton
Austin Mrs J
Austine Harry
Avery Faith
Banks Geo
Berkdale Grace
Barney Chas
Barrett Vera
Bates Det
Beasley June
Bell & Opal
Bergens Miss
Bennett Mrs C
Benson Harry
Benson Rusty
Benton Fremont
Bergens Miss
Bernard Felix
Biron Alfred
Black Rose
Boudier Paulette
Boyle Jack
Boyer Hail
Bridget McDoune
Brooke Herbert
Brown Geo
Brown Hazel
Bryning Edith
Bryson Jos
Buch Bros
Buckley Mrs Jerry
Buckner
Burnedette M
Burnette Camille
Burnette Evelyn
Burns Harry
Burton Richard

C
Cagwin Mary
Carey Jas
Carters J W
Cavanagh Mrs Earle
Caverty Gladys
Celeste Grace
Cheeligh Mae
Clare Ida
Coffman Jerry
Cohn Chas
Coleman Claudia
Coley C A
Collins Harry
Conlee Ethel
Cook Emma
Cooper Harry
Correll Ed
Correll Frances
Coudray Peggy
Crelighton Fred
Crelighton Jim
Cronin Mino
D
Daley Jack
Daniel Lola
Darling Bobbie
Davis Mrs
Davis Earle
Davis Genevieve
Davis Hal
Deane Clifford
Deane Cliff
DeCoe Harry
DeCourcy Alfred
DeGroot Oliver
DeGroot Mrs B
DeMar Flo
DeMar Harry
DeMille Goldie
DeWinters Grace
Diamond & Boyne
Diamond Miss C
Dietrich Jean
Dietrich Roy
Dillon Lillian
E
Earle Dot
Earle Miss
Earl Phyllis
Edwards Jas
Elliot & Ned
Ellis Nale
Emerson G W
Emerson Jas
Epps & Dutton
Escoto Elia
Evans Barbara
Evans Jas
Evans Teddy
Evers Frank
F
Fagan Noodles
Fay Anna
Fay Eva
Feldman Billie
Felds Kenn & Walsh
Ficino Jack
Fleet Geo
Foley Jim
Foley & Onell
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Ford Marg
Forrester Frank
G
Gagwin Mary
Gangler Jack
Gay Frank
Gilbert & Clayton
Gill Cliff
Glen Myrtle
Gordon Helen
Gordon Marie
Gould Venita
H
Haleback Mrs Winifred
Hale Frank
Hall May
Hamilton Harry
Hanson Wm
Harris Geo
Hart Harold
Harvard Mrs C
Haywood Ella
Helmus Lou
Hendrick Miss
Hendrick
Herman Sam
Hewitt Mildred
Hibbitt Billy
Higley Earl
Hiller Frank
Hines Clary
Hobson Mrs Ed
Holden Marie
Howard Virginia
Hughe Flo
J
Janice May
Jackson Jacob
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Jordan Irma
Joseph Mrs M
K
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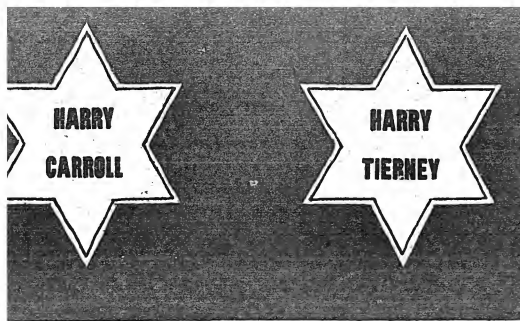
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Lawrence Estelle
Lawrence Virginia
Leary Mrs J
Lee Bobby
Leonard Mrs F
La Fage Collie
Le Tree Ralph
Lewis Holly
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Mack Richard
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Marshall Frisky
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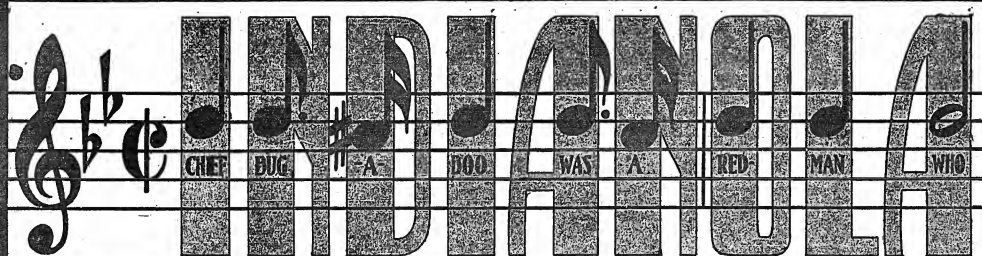
O
O'Connell Hugh
Oide
Opp Joe
Orion Sam
P
Parks Emily
Pats Myrtle
Patterson Bobbie
Paulette Louise

Potter Wm
Pratt H
Fullman Emily
R
Rabinovich J
Racey Edw
Rae & Wayne
Raymond Ed
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Reade Grayce

Rose Mrs Harry
Rosenqvist Ben
Roy Phil
Roy Walter
Roseline Elsie
Russell Flo
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McGarrick Mrs A
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McNamee Beadie
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Mella Paula
Meivern Grace
Melville B

Moran Wm
Morris May
Murdoch Japie
Murphy Danny
N
Natalie & Ferrari
Neal Kathleen
Nibble Victor

Payne Baby
Payne Mr & Mrs
Pearson Harry
Perchival Mabel
Perloff Arthur
Perry Geo
Phillips Margaret
Phillips Robert
Port & DeLacey

Raid Geo
Reene Miss R
Rerwick Rena
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Jos. A. Burke

Med's

Voici

Twined sweet raven and dove, For want of ruin and wondered why, The
 know an oath on - or - ringale, The change is - against me must be great, And
 rain - drops that last they came, Could not re - store its bloom a - gain, You're
 re - ly on but were I made, I've entered as a dove un - paid, But
 like the rose, I'm like the rain, You wanted me and called in vain, For
 in the book are all know of, I've found three ten - der words of love, "When
 you're wondering why I'm here, I've come to give you sor - ry, dear,
 words of sweet comfort here, Then sorrow let give, any made of sorrow,
 I'm sor - ry, I've never - er too late, To be sor - ry, I'm
 sor - ry I taught you to care, I wish I could
 lift from your shoulders - The cross I have made you,
 I can't mend a heart I have broken -
 - There is not a thing I can do, But it's never too
 late to be sor - ry, And God knows I'm
 sor - ry for you, It's you.

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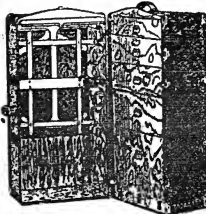
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With trampoline out of act, closing the show, I did not go as good as at the Palace last week. Of course, this is three-day and it makes all the difference in the world, so I just put on the old baggy suit, combed my hair a la Raymond Hitchcock, and I was the same big riot I always am.

Yes, I have to keep up my reputation; managers expect me to stop the show every performance, so I just have to do it.

Manager Wegfarth and a couple of the acts and I are going to put on a W. S. S. act here Friday night. We are going to get the audience to come on the stage and buy the stamps.

We all hide the egg at the above address (Campbell's) and stretch there, too.

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SONG

Music by
ROBERT VAN ALSTYNE

Marziale

PIANO

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Hear — the bu-gle call — The call to those who stay at home — You — are sol-diers

all — They go to fight for you and me He - roes we will find them Ev - ry mother's
all — Tho' you may nev er cross the foam Keep Old Glo-ry wav - ing Proud-ly up a -

son — We must get be - hind them 'Till their work is done
bove — Pray - ing work - ing sav - ing For the ones you love

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"Hello Paros" 23 Star St Paul 30 Gayety Sioux
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"High Flyers" 23 Noebit Wilkes-Barre 30 Ma-
jestic Scranton Pa.
"Hip Hip Hurray" 23 Gayety Montreal 30
Empire Albany.
Howe Sam 23 Empire Newark 30 Casino Phil-
adelphia.

"Innocent Maids" 23 Worcester Worcester
Mass 30 Gayety Brooklyn.
Irwin's "Big Show" 23 Jacques Waterbury
Conn 30 Miners Bronx New York.
"Jolly Girls" 23-25 Broadway Camden 26-28
Camp Dix Wrightstown N J 30 Noebit Wil-
kes-Barre Pa.
Kelly Lew 23 Columbia New York 30 Empire
Brooklyn.
"Liberty Girls" 26-28 Park Bridgeport 30
Colonial Providence R. I.

At PROCTOR'S FIFTH AVENUE and 125th STREET THIS
WEEK (September 16) and Holding Our Own

Those Who Failed to Catch Us at the Fifth Avenue the First Half

DON'T FAIL TO CATCH US NOW at 125th Street

MASCO and GWYNNE

"TWO BLACK OPALS"

Direction, NORMAN JEFFERIES

"Add Listers" 23 Crown Chicago 30 Gayety Milwaukee.

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Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Special Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

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Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Fall Mail Co.'s receipts as its own receipts for all money placed with the Fall Mail to VARIETY'S credit.

"Maids of America" 23 Palace Baltimore Md 30 Gayety Washington D C.

"Majestica" 23 Star Cleveland 30 Empire Toledo.

Marion Dave 23 Colonial Providence R I 30 Casino Boston.

"Merry Rounders" 23 Gayety Pittsburgh 30-2 Park Youngstown 3-5 Grand Akron O.

"Midnight Maidens" 23 Garden Buffalo 30 Empire Cleveland.

"Mile a Minute Girls" 23 National Winter Garden New York 30 Gayety Philadelphia.

"Military Maids" 23 Century Kansas City Mo 30 Standard St. Louis.

"Million Dollar Dolls" 23 Lyric Dayton 30 Olympic Cincinnati.

"Mischievous Makers" 23 Gilmore Springfield Mass 30 Howard Boston.

"Monte Carlo Girls" 23 Olympic New York 30 Star Brooklyn.

"Oh Girls" 23 Empire Albany 30 Gayety Boston.

"Orientalia" 23 Star Toronto 30 Garden Buffalo.

"Pace Makers" 23 Penn Circuit 30 Gayety Baltimore, Md.

"Pace Makers" 23 Penn Circuit 30 Gayety Baltimore, Md.

"Paris by Night" 23 Englewood Chicago 30 Crown Chicago.

"Parlous Pith" 23 Howard Boston 30 Worcester Worcester Mass.

"Pennant Winners" 23 Lyceum Washington D C 30 Transcend Philadelphia.

"Pirates" 22-23 Grand Terre Haute 24-28 Majestic Indianapolis Ind 30 Gayety Louisville Ky.

"Puss Puss" 23 L O 30 Gayety St Louis.

"Razzle Dazzle" 22-24 Watertown 25-28 Osage 27-28 Inter Niagara Falls N Y 30 Star Toronto.

"Record Breakers" 23 Victoria Pittsburgh 30 Penn Circuit.

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THE BIG ACT WITH A REAL NOVELTY OPENING

Week Sept. 2—Boulevard Theatre, Ottawa, Ont.

Week Sept. 9—Pantages Theatre, Montreal, Que.

This Week (Sept. 16)—Lyric, Hamilton, Ont.

Next Week (Sept. 23)—Temple, Detroit.

Week Sept. 20—177

Hughes & Smith

Revue Al 22-24 Barchel Des Moines Ia 30

Gayety Omaha, Neb.

"Rosebud Girls" 23 Empire Toledo 30 Lyric Dayton.

"Eight Beers" 23 Gayety Kansas City Mo 30 L O.

"Social Follies" 23 Gayety Brooklyn 30 National Winter Garden New York.

"Social Maids" 33 Gayety Washington D C 30 Gayety Pittsburgh.

"Speedway Girls" 23 Gayety Milwaukee 30 Gayety Minneapolis.

"Sporting Widows" 23 Casino Brooklyn 30 L O.

"Star & Garter" 23 Casino Philadelphia 30

Hurtig & Seamon's New York.

"Step Lively Girls" 23 Gayety Boston 30 Columbia New York.

Sydney Rose 23 Gayety Detroit 30 Gayety Toronto.

"Tempters" 23 Gayety Minneapolis 30 Star St Paul.

"Trail Hitters" 23 Star Brooklyn 30 Olympic New York.

"20th Century Maids" 23 Columbia Chicago 30 Gayety Detroit.

Watson Billy 23 Corinthian Rochester 30-2

Bestable Syracuse 3-5 Lumberg Utica N Y.

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500 Housekeeping Apartments

(of the better class, within reach of economical folk)

Under the direct supervision of the owner, located in the heart of the city, just off Broadway, close to all business offices, principal theatres, department stores, station 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.

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341 to 347 West 4th St. Phone: Bryant 6385.

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 EXPOSED EVERY LUXURY DOWN TO MODERN SCIENCE.

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As elegant, improved building of the newest type, having every device and convenience known to the modern apartment house. Consists of 2, 3 and 4 room, with kitchen and bathroom, tile bath and phone.

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1—2—3 and 4 Rooms, from \$3.50 Per Week Upwards—Housekeeping Privileges

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156 West 35th Street, off Broadway, New York City

Welch Ben 23 Gayety St. Louis 30 Columbia Chicago.
White Pat 23 Gayety Sioux City 30 Century Kansas City Mo.

Williams Mollie 23 Grand Hartford 30 Jacksonville Fla.
"World Builders" 23 Gayety Louisville Ky 30 Lyceum Columbia O.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Basil B. Mallicoat is the new treasurer of the American.

George A. Kingsbury will go ahead of "Twin Beds."

"Fie Fie" is expected to arrive at the Illinois in October.

Matthew Smith, formerly manager of the Garrick, St. Louis, has succeeded Louis Judah as manager of the Studebaker.

Leonard Hicks, manager of the Grant Hotel, announces that the hotel and its rooms will be entirely remodelled and redecored.

Mrs. F. W. Goldie, of Milwaukee, has sacrificed the social leadership of the beer town's younger set to play another season with the Chicago Opera. To opera goers she is known as Alma Peterson.

The National Production Co., sponsoring "The Girl He Left Behind" and of which Ralph Kettering and Eugene McGillina are the directing heads, promises a production of Kettering's "The Greater American" Thanksgiving week.

Following the big war exposition, the Haggenbeck-Wallace circus will come to town on Friday to occupy the same terrain—Grant park. The circus will remain for a limited season.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Frank Belmont's "Nation's Peril" has concluded a tour of the Pantheons circuit, closing at the Rialto. Belmont is taking his act east.

For the period of the engagement of Margaret Illington at the Friarage, an "Eyes of Youth" the house will give Sunday matinees.

Chicago bankers who will meet in convention here next week have bought out the entire house for "Jack O' Lanterns" and "Folly With a Past" to entertain their visiting associates for two nights.

Louis A. Bachman has been engaged as musical director for the "Hearts of the World" film, now touring. Louis is the youngest musical director extant, being only 19 years of age.

engagement, for the benefit of the Stage Women's War Relief. The entire staff and equipment of the circus has been placed at the disposal of the Relief.

Two lone figures appeared on the eleventh floor of the Majestic theatre building Monday. They were NOT Jake Bliss and Harry Schold. Mont Slinger was not in evidence. His bright young secretary, Max Richards, was conspicuous by his absence. Lou Houseman could not be found in the big parlor but he was, which consumes so. Sam Lederer was not found playing poker at the Press Club. People called for the Two Abe Jacobs (Majestic and Olympia) in vain. Lew Cantor's yellow automobile did not tend the usual flash of color to the loop. Minnie Palmer stayed on Grand boulevard all day long. Randolph street pro-

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Catering Exclusively to the Profession
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Complete for Housekeeping
Climax and Airy
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Private Bath, 3—4 Rooms
Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light..... \$5 Up

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Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
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CHICAGO'S FAVORITE HOTEL RALEIGH

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Reasonable Rates to the Profession
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"AMUSEMENTS"

Where to GO and What to SEE

A Bright Weekly
CHARLES KROGER, Editor
Disseminates NEWS to All Values
—ATLANTIC CITY—
HIGH WATER MARK CIRCULATION—2,000

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COMPLETE HOUSEKEEPING
310 W. 48th St., New York

Notice to Profession! SEYMORE HOTEL ROCHESTER, N. Y.

Centrally Located Up to Date
Rates, etc. and Upwards

sented a gloomy and deserted appearance. Many a familiar ticket-selling physiognomy, usually found lurking in doorways attempting to eke a precarious livelihood, was absent. In the ticket office strange faces greeted the patrons. It was Tom Kipper. And many, many, many were stoning.

BLACKSTONE (Harry J. Powers, mgr.)—Dark. Patriots Collage coming in "Tilly, the Menomonee Maid."

COHANE'S GRAND (Harry J. Ridgely, mgr.)—Grant Mitchell in "The Tailor Made Man" mopping up (4th week).

COLUMBIA (Frank G. Parry, mgr.)—Al Reeve's "Beauty Show."

CORT (Hugh J. Herman, mgr.)—"Lombard, La." with Leo Carrillo add Grace Valentino. Pair (6th week).

CROWN (Ed J. Rowland, mgr.)—"Speedy Girls."

COLUMBIA (John Timpane, mgr.)—Fred Stone in "Jack O' Lanterns," capacity (33rd week).

ENDLEWOOD (J. D. Whitehead, mgr.)—

GARRICK (John J. Garrity, mgr.)—"Seven Days Leave," dragging (32nd week).

The Most Attractive Hotel

in
Washington, D. C.

is
THE

BURLINGTON

Near All Theatres
Room and Bath:

Single, \$3 per day
Double, \$4 per day

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Managers of Keith's,
Belasco, National and Poli's

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126TH ST. and EIGHTH AVE.
LATES REASONABLE—Single or Double Rooms
With or Without Bath; or Suite, 1 Room and Bath
With ONE of FOUR STAGE DOORS

GALETTY (Art Moeller, mgr.)—Stock Burlesque.

HAYMARKET (Warren Irons, mgr.)—Climax & Irons Stock Burlesque.

HYPNODROME (Andrew Talbot, mgr.)—Great Northern Players in "It Pays To Advertise" and "Tangle."

ILLINOIS (John Timpane, mgr.)—"Rainbow Girl" (4th week).

LA SALLE (Nat. Royner, mgr.)—"Oh, Look!" with the Dolls and Harry Fox; big (7th week).

NATIONAL (John Barrett, mgr.)—"The Brute of Berlin."

OLYMPIA (Ike Jacobs, mgr.)—"Tales to the Right," second run in Chicago; fair (4th week).

PRINCESS (Will Slinger, mgr.)—Margaret Illington in "Eyes of Youth"; dragging (5th week).

BEST PLACES TO DINE AT

The Salient of Gloom
Smashed to Smithereens
at THE
Camp of the Allies
IN THE BALCONADE—THIRD FLOOR

The Most Novel Idea Ever Arranged

Dine in the Tents of Generals Pershing Hit the Soda
Foch, Haig, Diaz, Albert and O'Ryan Water Canteen

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YOUR TENT

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Lunch 55 Cents
Dinner 85 Cents
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SATURDAYS
AND
SUNDAYS
\$1.00
Dinner 55c
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BLOSSOM HEATH INN

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FRIENDS—TAKE IT TO YOUR WEEK-END OUTING

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Popular Prices for Professional People

Of especial interest to those
sensible to play Philadelphia is
the opening of the new **CHÉRI**
Restaurants. Here Real Food,
prepared by Real Chefs, served
at Really Reasonable Rates for
Breakfast, Lunch and Dinner.
No Music, Pads or Frills—Just
food and Everything The Best.

132 South 15th St. (Now
Open)
124 South 13th St. (Now
Open)
Loc. 11

POWERS (Harry J. Powers, mgr.)—Ina
Claire in "Folly with a Frill," hit (3rd week).
STAR & GARTER (William Roche, mgr.)—
Rose Sydney in "London Belles."
STUDEBAKER (Matthew Smith, mgr.)—
William T. Hodge in "A Cure for Curables,"
good (3rd week).
WILSON AVENUE (Walter Bull, mgr.)—
Stock.

WOODS (Al Woods, mgr.)—Homer Buford,
bus. mgr.; "Friendly Enemies," No. 2, with
Al Bhan and Gus Weinberg (28th week).
MAJESTIC (William G. Tadeo, mgr.;
agent, Orpheum)—Carl McCollough, a few
weeks past at McVicker's, and was only fair,
this week, occupying an unimpressive position
of the bill, was the applause hit, Good-looking.

untheatrical, with a clear voice and a clean
deportment, he registered perfectly. His re-
sponding of "Out for Tonight," as David War-
field, Al Johnson, Harry Lauder and Eddie Foy
would sing it, earned him a tremendous hand.
The show opened with Cunningham and
Clements in a slightly cycle of dances of the
moment, well executed.
The Two Wards—Bob and Al—handicapped
as they were by the second position, dupli-
cated the hit they made at their recent ap-
pearance at the same house a few weeks ago.
They regaled paddling at the finish was par-
ticularly applauded.
Cockley and Dunlavy did business for the
Smith Brothers with their screaming black
face train travesty. The audience was hoarse
with laughter.
Tracy Shattuck and Emma O'Neill got by,
but only on the past laurels of the former.
Following McCollough, Gus Edwards' lengthy
test of music studied. The tenor sang his
number half a key too low and his sec-
ond number half a sharp high, so he was
even on the day.
Rialto (Norman Field, mgr., agent,
Mathew-Low)—The show opened with the
Four Musketeers, a Jap act with two men
and two women, who do some exceedingly clever
hand balancing stunts on a pedestal. One of
the male members of the troupe, who varies
the business of the act by a well re-
repeated violin solo. The trio close with a song

and dance—not so good. Frank Bush, whose
stage was almost as well known as his little
theatre, endeavored for the first time for the
theatre, and took all objectives. Mary
Dorr made good with character songs.
The show opened with a lively straight number, then
went to a rube song, with make-up. She
changed to Italian and sang a number about
the girl reflecting her sweetheart because he
wasn't in khaki. For an encore, which was
real, by the way she recited "The New York
Tommy Ray, billed as "The Singing Fire-
man," surprised the audience by showing a
really good voice. But the feature of his act
is the sturdy recruiting call he delivers.
And they cheer this admirable sentiment
thunderously. Duffy and Montague offered
an ordinary chatter bit in which the man
represented a named groom and the girl a
newly-wedded bride. O'Neill and Wamsley,
frequently reviewed here, were the laughing
hit of the show.
Society.

PALACE (Barb Steward, mgr., agent, Or-
pheum)—Carter de Haven and Flora Farago
came back to Chicago after an absence of
many years. The last time they played here
was in "Hanky-Panky," and that was six
years ago. The De Haven-Farago offering
does not possess any "qualifications which
would set it forth as unusually attractive.
Billed to top the offering here this week, the
team did not deliver headline goods. De
Haven is always the well groomed and grace-
ful virile. His wife is not so well known as
his lawyer. They have a lot of clothes
and the act is beautifully set. But no act.
Mr. De Haven apparently does not think
that vaudeville patrons know his miss Parker
is Mrs. De Haven. He sings a song. He
not only advertises the marriage, but men-
tions two children incidental to the match.
It is one of those numbers where he comes
out and in rhyme (1) tell you what they are
going to do—(2) do—(3) do—(4) do—(5) do—
vaudeville trick. Then they do it. Then
in rhyme (1) they tell you what they have
done—(2) they tell you what they are going
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NEW YORK CRITICS UNANIMOUSLY PROCLAIM

ERINE-FORREST and CHUNG-GRACE

A Positive Novelty and a Surefire Hit. An Act Refined, Intimate and Classy

THE PROOF

"CLIPPER"

VARIETY
September 6—Fifth Avenue
The Koban Japs (New Act) were followed by Forrest and Church, who did exceptionally well, with the young man showing musical skill with the banjo and xylophone that worked harmoniously and advantageously with his female partner's dancing and dancing.

September 7—Fifth Avenue
Forrest and Church, a man and woman, have a pleasing act. They open with the man playing a banjo, with his partner close and dance. The man then does a turn with the banjo, in which he tells the story of the war by playing mazurka from various well-known songs. Another dance by the woman is followed by the man doing a number on the xylophone, and, for a finish, he plays the same instrument with his partner dancing. They are clever performers and have an entertaining act. The man plays the xylophone well, while his partner is an excellent dancer, in fact, a very pleasing and warm time attracting audience. They scored a well-deserved success.

N. Y. "TELEGRAPH"

August 18—Herald Square House
If bookers are in search of a refined, intimate and somewhat different act, this one should immediately attract their attention and approval. Where another pair might attempt stunts and confusion, the two try to do a quiet and subdued manner and succeed in making themselves agreeable. At the start the man comes forward and plays the banjo, with a quick and good appearance through in popular songs of crooners, attired as a maid of the early '60s. The stage and dances to his accompaniment. Further dancing follows, with the man showing his skill upon the xylophone, saving the way to plenty of applause. They were well liked here. Some of the big circuits can use them.

Keith's, Jersey City, Sept. 16-18
Proctor's Mt. Vernon, Sept. 19-21

Direction, ROSE & CURTIS

STOP: MANAGERS AND AGENTS: STOP



This is the act you are looking for.
Can hold any spot on any bill.

A hit now on the Coast.

RECKLESS DUO

FRANK RECKLESS, Manager
Direction, EARL & YATES, Chicago

arrived here from Boston last week. He succeeds the late Dr. Dallam Arms.

The Pacific Coast Land and Industrial Exposition opened at the Civic Auditorium, Oakland, last week. The exposition, which is scheduled to run 28 days, is being heavily attended.

Louis Jordan, a negro employee of the Barnum & Bailey show, who was struck on the head by a fellow-employee with a tent mallet during a quarrel over a game of "craps," died last week at the hospital here. The police are searching for the assailant.

Modification of lightless nights, permitting lighting of building exteriors all nights except Mondays and Tuesdays, will be in effect Oct. 1.

OSAKI and TAKI

in a Difficult Routine of Aerial Gymnastics
Direction, FRED BRANT

1 of the 57

Little Jerry

In Burndville

THE FAYNES

Touring South African Theatres

Arthur Behm, Coast manager for Watson, Berlin & Snyder, left for a trip to Los Angeles this week.

Owing to the inconvenience of certain foreign acts to enter and leave Canada, Adema and Iffaria will, in all probability, discontinue the booking of the Royal Vancouver, B. C., the house finally acquired by the circuit, at least during the war.

Grace De Mar, who has been spending the summer here, left for Salt Lake City last week to resume her operatic tour.

The far reaching contributions for the Belgian babies' relief, was stolen from the front of the Orpheum. Reckless' sweater, as well as the money, was pilfered from the Fresno Hippodrome.

Maurice L. Adler, Wilmar's road man, left for the east last week, after a successful Ack trip.

Acckerman & Harris have notified the theatre managers of the Montana one-night vaudeville stands that it will be necessary to play acts two nights if they desire to continue with the Hippodrome circuit acts.

De Vully Opera Co. will open in the Marie Antoinette theatre, in the Norman room of the Fairmount Hotel, some time in December. The theatre will seat 560.

Olivia Davis is singing between pictures at the Rialto.

ATLANTIC CITY.

By CHARLES SCHUEBER.

The Steeplechase Pier will close Saturday, according to Manager Fennema, who has had a most successful season. At the Steel Pier the programs have been decreased. Bethel's band has departed. Daily dancing has been discontinued and the cake walks are no more. Leman and his Symphony orchestra will offer three daily concerts. Dancing occurs here Saturday nights, and the Murphy Minstrels are still featured with two daily performances. Pictures are shown twice daily. Manager W. S. Shackelford of the Million Dollar claims the record business of the season for his pier, largely in excess of 1917. The Garden Pier has returned to its popular policy of dancing. Nick Nichols' Orchestra is there. Manager S. W. Megill has found it places the young set.

Otis P. Peck, a tuncful organist from a local picture house, has been in district court the past week trying to find out where he stands on a contract to touch up the organ for the decoration of the patroness and the enhancement of the pictures for the sum of \$85 per week, less a withhold amount of \$600. Peck played but a portion of his year and is now trying to secure his performance, which rests on the peculiar supposition of whether or not the said film house fired the organist or whether he is claiming the keys of his own accord.

Shooting straight into a strong east wind that made the tarantulas career awkwardly and at hard angles, over 200 transmitters of the nation battled for honors at the opening day of the four-day shoot of the Wooty Hoggan of the U. S. A. at the Atlantic Auction Grounds at Albany avenue.

Accused of swindling Boardwalk merchants and hotel proprietors out of several thousand dollars through the medium of worthless checks, Jean Mullin and Alvin Valente, attractive, well-dressed young women were arrested in Brooklyn by Detective Solitaire and Farley, are held pending the arrival of requisition papers for their return to the shore. Among the victims are Ralph Miralhi, whose loss is placed at \$700, M. A. Barbell, art dealer at 1355 Boardwalk, of \$300, St. Charles Hotel, \$75, and the Hagan Shoe Co., \$50. There are many other instances of swindling charges being probed, while the "elms have recovered most of the stolen goods." Miss Mullin, who appeared here recently in a musical comedy attraction, is said to be a frequent visitor to the shore, where she gained the confidence of the local hotel men and merchants. Her checks were on the Corn Exchange Bank, Hudson River Branch, and returned "not known."

Four or five more productions are to be opened at the Apollo by John Cort this season, according to Nellie Revel, who was in town with "Gloriana," which had much difficulty in getting money and continues to the shore for the opening night. A performance, on this account impossible until Friday night, the date having been previously set for Thursday.

Louis N. Cline of the Broadway productions and Sam Henselstein of the Woodie office are here recuperating from the strenuous life of Broadway's production months.

Split weeks are to become actual facts at the Apollo and Globe week of Sept. 22. Margaret Anglin in "Billette" will be at the former house and Nora Bayes will be offered by H. H. Frazer at the Globe in her present musical play.

This week finds the Apollo with an all week engagement of Henry Miller and Ruth Chatterton in "A Marriage of Convenience" and the Globe offering a return engagement of "So Long Letty," with Charlotte Greenwood starred and Herbert Cavanaugh in the leading male role. Cavanaugh has an interest in Atlantic City playgoers, as he is a son-in-law of former City Comptroller and City Historian A. M. Nielson.

Henry Mager, whom many amusement men claim to be the original "pure Nature" editor of the "Atlantic City Observer," a publication that has hitherto been founded upon promises as much as performance, clashed with Mercantile Appraiser Schmiedler Saturday over the Belgian proposal that he pay a mercantile license. Ten dollars means a whole lot to the average editor, and Mr.

Mager proved no exception. "But he was paid loose from that amount, and finally conceded to the separation with as good grace as might be expected under the exasperating circumstances. He's content, however, that he'll get his money back when he tells his story to the recorder."

Ah Chung, a speed artist from the land of chop suey, who ducked the laundry game to do the stunts, made his premiere here Saturday night at the Atlantic City Sporting Club against Joe Martin, a two-listed Quarter City battler. Ah what's his name had the misfortune to get a shaming wallop over the left eye at the opening of the second round, inflicting a serious gash, and after the bout had gone a round further, Before Taylor stopped the scrap to save his eye from permanent injury.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—The class of Mortons not only furnished the greater portion of the bill Monday night, but in addition actually saved the show from more or less of a flop. Boston has always had a warm spot in its supposedly cold heart for the Mortons, and while the tribe increases to seven Mortons in three acts, all



ALBOLENE

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Charles KILGAS

"THE MUSICAL ENCYCLOPAEDIA"

Not a dumb act. Plays all requests by memory. Employs no plants. No two shows alike. Every show a new show—songs, talk and comedy combined with requests.

ROYAL, NEW YORK, THIS WEEK (Sept. 16). Direction, ALF. T. WILTON

MAY D. BRILLIANT

"THE GIRL FROM OUTER THERE"

(Copyrighted)

NEW YORK OPENING SOON

snappy, the triumph was absolute and nobody blamed the old man for throwing out his chest a bit and talking about them at the conclusion of his old specialty. But the old sure-fire bit of the back kick that comes from an unknown source to the great bewilderment of Ma was missing Monday night. Perhaps ma's antony is getting tender or Pa is getting rough. Clara's single started the Mortons going. She went over as neatly as of yore and her "pop strides" might well be carried farther in living up her act. Brother Paul with his wife (Naomi Glass) went big, but the real riot came when Sam and Kitty plodded on. The "hand" they received must have warmed the cockles of their hearts and when they pulled Martha and Joe on the stage about 15 minutes later they received another ovation. The six real stars took the last bow, the absence of Mrs. Paul being unfortunate. The house Tuesday morning pulled some display advertising in the dailies on the triumph of the Mortons and the house, with a mediocre hill, will apparently wind up the week to capacity.

Tozart, a lightning artist, opened with a novel setting but with a poor act for his kind, but his last stunt of blocking in a red, white and blue patriotic poster from a full length picture of a woman was sure fire and put him safely over. Clara and Emily Harry went only fairly, their unions ending at entrance hand-capping their later comedy. Contraband, Bryan Lee and Mary Cranston in "A Britzany Romance" turned out to be rather crisp, although his eyes about "Guss" I tapped the wrong key," after having miked in pantomime an imaginary cow and drinking the keg, might well be lauded as a rather coarse bit for a family house. Charles Olcott went well, although the wonder is that his ten-minute travesty on comic opera has not played itself out before now. Florence Roberts and Co. in "The Woman Interference" ran smoothly, being an ideal type of "punchless playlet" which does not drag. The Koban Japs closed with a short and snappy offering with a really sensational close, a bicycle on a foot balanced pole being ridden upside down in the vicinity on the line, the rider standing on the pedals on his hands.

BOSTON (Charles Harris, mgr.; agent, U. B. O.)—"Modern Love" was featured on the film and with a vaudeville bill, including Harry and Duffy, Scott and Kane, Tom Brown, Moon and Morris, and Harry Antrim.

ELJOU (Raipha Gilman, mgr.)—"Pictures Fair."

BOWDOIN (Al Somerbois, mgr.; agent, U. B. O.)—"Pop. Fair."

ST. JAMES (J. B. Somes, mgr.; agent, Quilley)—Vaudeville included the Knochas Klites, Cromwell and White, Young Novelty Japs, Jeannette and The Earls the first half with the film bill headed by "The Source." Big.

GLOBE (Frank Meagher, mgr.; agent, Loew)—"Picture, Good."

ORPHEUM (Victor J. Morris, mgr.; agent, Loew)—Snappy bill, including the Melva Sisters in a novel musical act, Vance and Allen, Dave Thurbay, Tom Davies and Co., Zou and Drels, Arla Sisters. Film bill headed by Dorothy Dalton in "Vive la France." Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.)—"Pop. Good."

"To Hell With the Kaiser" strongly featured in advertising.

GORDON'S OLYMPIA (Frank Hockallo, mgr.)—"Pop with film bill headed by Alice Brady in 'The Death Dance.'"

PARK (Thomas D. Soterio, mgr.)—"Pictures. Good."

SHUBERT (E. D. Smith, mgr.)—"Maytime" still running strong.

COLONIAL (Charles J. Rich, mgr.)—"The Folies" opened Monday with the usual whale of a business. Newspaper comments laid stress Tuesday morning on the chiffroned limbs and the absence of the famous jack of clothing which has always been such a drawing card for the "Folies" in the years when the young men were in college rather than in the trenches.

PLYMOUTH (E. D. Smith, mgr.)—"Friendly Banquets" going like a house afire with some especially aggressive advertising being cleverly handled.

YUBA (E. D. Smith, mgr.)—"Oh Lady, Lady, fair."

MAJESTIC (E. D. Smith, mgr.)—"Experience" on last week as fair business, with Thurston, manna, underlined for a fortnight. PARK SQUARE (Fred R. Wright, mgr.)—"Parlor, Bedroom and Bath" doing nicely, the spice making it an especially good drawing card these days.

TREMONT (Charles J. Rich, mgr.)—"Leo Dittichien" opened Monday in "The Matinee Hero." Excellent house opening night and the new show took unexpectedly well.

FOLGIE (Charles J. Rich, mgr.)—"Third week of May Robson in 'A Little Bit Old Fashioned' Fair."

CASINO (Charles Waldron, mgr.)—"Law Kelly in Jack Singer's 'Welcome to Our City.' Big."

GAYETY (Thomas H. Henry, mgr.)—"Mollie Williams Show. Excellent."

HOWARD (George R. Lochrop, mgr.)—"The Innocent Maids," supported by a house bill. Good."

The Henry Jewett Players opened their season Monday night with "Never Say Die." There will be a repertory season of 26 weeks at \$150 up the support of society patronage being sought.

Jack Donahue, of Donahue and Stuart, featured at the "Kitchy-Koo" company that closed here last week, was tendered a banquet at the Georgian Saturday night by a mob of his old pals in Boston headed by Harry McCormack, a well-known newspaper man.

Laurette Taylor opens at the Hotel Sept. 30 in Happiness."

BUFFALO, N. Y.

BY L. R. SKEFFINGTON.

SHUBERT-TECK (John R. Oshel, mgr.)—"Henry Hull in 'The Man Who Came Back.'"

MAJESTIC (Peter M. Cornell, mgr.)—"Oryll Maude in 'The Saving Grace.'"

STAR (Peter G. Cornell, mgr.)—"The Knickerbocker Players in 'The Rat.'"

SHEBA'S (Henry Carr, mgr.)—"Nan Halperin, Riding School, Nani and Ben, Ferrati, Tales and Reed, Foster Ball, Maurice Burdick, Four Holloways, Weber and Ridnor, McRea and Clagg."

GAYETY (R. E. Patton, mgr.)—"Billy Watson and 'The Beef Trust.'"

GARDEN (William F. Graham, mgr.)—"The Aviator Girl."

LYRIC (Charles Bove, mgr.)—"Slavina All Arabs, Angeles La Cruz and Co., Conrad and Saunders, Garlan Trio, Rea Long, Port and De Lacy."

OLYMPIC (Bruce Fowler, mgr.)—"Little Miss Up-to-Date," presented by Menlo Moore; Harry Brooks and Co. is "The Mistrust Man." Spanish Gaidins, Edna Reming, Clark Trio.

ACADEMY (John Michael, mgr.)—"Academy Players in 'Joy of a Time.'"

HIPPODROME (Harold Franklin, mgr.)—"First half, 'The New Whirls'; second half, Marguerite Clark in 'Dale Tom's Cabin.'"

STRAND (Earl L. Crab, mgr.)—"First half, Nativara in 'Tory of East'; second half, Viola Dana in 'Flower of the Dusk.'"

Floyd Gibbons, the war correspondent, will lecture in Elmwood Music Hall Sept. 24.

The Garden theatre has started Sunday concerts, two each Sunday, at 2:30 and 8:30. The rest of the week the house plays larklesque.

Buffalo Lodge, No. 23, Elks, has taken Shes' outright for the evening performance Sept. 30, when all money realized from the auction sale of seats and boxes above the price paid for the show will be turned over to the lodge's war outdrive fund. In addition to the regular program of the house, a number of features of local interest will be presented.

DETROIT

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; O. B. O.)—"Mooney & Bent, Franklin and Miss Jean Tull, Marie King, Chris Richards, Edna Clifford, Everette Monkey Circus, Holliday and Wilhelms, Frank Shilo."

ORPHEUM (Tom Faland, mgr.; Loew)—"Old Soldier Fiddlers, Harry Maynes and Montgometry, Bert Draper, Delfia, Ethel and Hardy, 'Sherman Was Wrong' sketch, Hudson Sisters."

MILES (Gus Greening, mgr.)—"Lawrence Johnston, Gladys Gilles and Co., Kimball Brothers, The Four Cabans Athlete, Vivian and Mabel, Chapin and Wells."

GARRICK (Richard H. Lawrence, mgr.)—"Maytime," second week. Next, "Kim Durglar."

OPERA HOUSE (A. H. Warner, mgr.)—"Country Cousins." Next, "Hamilton."

GAYETY (J. M. Ward, mgr.)—"Golden Crook."

CADILLAC (Sam Levey, mgr.)—"Paris by Night."

Heary Santrey, booked indefinitely for the season, is conducting Victory Singing this week. Santrey is drawing down \$300 per week.

Union musicians have been granted no increase and under the new scale will work 5 1/2 hours per day at the theatres. This is a half hour less than last season.

"Salome." Fox producers, opened indefinitely engagement at Adams theatre Sunday.

"The Great Love" was held over for a second week at the Washington.

Fred M. Shafer, manager of the Liberty, has resigned to manage the Academy of Music, New York, for William Fox.

All open time at the Powers, Grand Rapids, has been leased to Charles Seaman, of the Consolidated Theatre, Inc.

MONTREAL

By ARTHUR SCHALER.

HIS MAJESTY (Edwards & Driscoll, mgrs.)—"Eyes of Youth." Next, "A Tallor-Mad Man."

PRINCESS (Abbie Wright, mgr.; agent, U. B. O.)—"Children of France" Nellie V. Nichols, "Currier Stone" Loney Haskell, Morak Sisters, Van Brothers, Ernie and Ernie, Ramondels and Doyo. To packed houses.

LOEW'S (Dea Mills, mgr.)—"Wilson Bros. headlined; Guillemi Quantette; 'Don't Lie to Mama'; Fraico; Merril Prince and Girls; Billie Burke, in 'Pursuit of Love. House always packed."

Several film houses have decided to increase the price five cents which will include the War Tax. The Imperial and Loew's would not raise.

The St. Denis is about to reopen, it is said, about Oct. 1. No policy reported. Loew's nanno mentioned.

The Empire will not open this season.

Schmer Park is open on Sunday only now with six acts.

Dominion Park closed Sept. 15, two weeks later than usual.

The Montreal Stage Employees' Union asked for a \$3 a week increase which they received.

The Rialto, which changed hands about every three months since it was built, has once more changed, this time lasted of pictures and stock burlesque, it is playing Yiddish plays at 10, 20, 30.

A new organ is going to be installed at Loew's theatre in a few weeks.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.)—"Unforseeable incidents militated against the bill Monday evening. The Flamias, billed, were drafted from the stage at the Orpheum, Memphis, Sunday. Pope and Gao hurriedly opened."

"3 Bely Competition"

The smallest man with the biggest voice

In Vaudeville

Ericrtion, J. Kaufman

Little Jerry

KEITH'S ROYAL, NEW YORK, NEXT WEEK (Sept. 23)

The acme of light comedians

That youthful couple

The dainty ingenue

LOU LACHER JEAN

Catchy Songs and Artistic Dances Direction, HARRY FITZGERALD

HEAD'N EAST THE FOWLERS

ETHYLE and ADDISON

Originality Dancers

Just Finished Record Engagement in California
Forty Weeks With Baron Long

**We Hate To
Talk About
Ourselves
BUT—**

- "Most wonderful dancers"—Mae Murray.
"Your Chaplin dance is a bear; great and can't be improved upon"—Charlie Chaplin.
"Beautiful dancers"—Louise Glaum.
"The most graceful dancers I have met"—Henry Lehrman.
"You have my sincere admiration of your dancing"—Blanche Sweet.
"May all others enjoy your dancing as I have"—Norman Kerry.
"The best dancers in captivity"—Alma Rubens.
"You folks will make a big hit in New York"—Constance Talmadge.
"I always was told I had clever feet; but, oh, The Fowlers have me beat"—Benny Leonard, champion boxer.
"Remind me very much of the Castles"—Elliott Dexter.
"I expect to hear great things of you when you get to New York"—Olive Thomas.
"If I could handle my feet the way you do I would be champion boxer of the world"—Kid McCoy.
"Some speed to the Fowlers"—Barney Oldfield.
"I sure enough enjoy your dancing"—Tom Mix.

—AND—

Guy Price in Los Angeles "Evening Herald": "They are dancers New York must reckon with. . . . The man is not handsome but oh how he can dance, and the girl has charm and personality only equaled by her dancing skill and grace. . . . Twelve feet of whirlwind originality and creativity. . . . Just as sure as Uncle Sam is going to wallop the kaiser so these Fowlers are going to give New York and the blase east a thrill of delight."

Salt Lake "Telegram": "Ethyle and Addison Fowler are remarkable dancers and their artistic interpretation of several dances of their own creation met with enthusiastic approval."

San Francisco "Call": "The dancers, Ethyle and Addison Fowler, became instantaneous favorites. Ethyle has all the grace of a butterfly and the buoyancy that belongs to youth, and is particularly blessed by being the dancing partner of a man who knows how to dance as well as deport himself in a ballroom."

Return after a successful and extensive world's tour, bringing something

Really New and Novel

with an unlimited supply of laughs

MABEL

BILLY

THE BELLAYS

WHOLESALE LAUGHTER DEALERS

In an Original, Versatile Comedy Creation

Introducing

"The Lady of the Falls"

In a Long Train Evening Gown

Opened at Proctor's 58th Street, September 12

and we were more than satisfied with our reception

THIS WEEK:

First Half—Proctor's 125th Street

Second Half—Proctor's 23rd Street

For further particulars consult

ROSE & CURTIS

on, doing nicely. Marguerite Parrell, carded second, reported her inability to appear through throat trouble. One of the Lander Bros. tried to deputize with monolog, but was hooded off. Then Norton and Nicholson were hooded also. Angie Norton stopped in the middle of the act to inform the patron it was hard to amuse in war time. Frankie Heath appeared fourth and quieted the assemblage, doing quite well. "Somebody in France" was well received. Lander Brothers in their regular act found favor. Howard Haves closed. Manager White secured an act from the Palace to replace Miss Parrell Tuesday. ORESCENT (Walter Kettman, mgr.)—Barlow and Hurst gathered first half ensembles. Arthur Haves was another to score largely. Williams Sisters started proceedings brightly. O'Brien, Havel and Valeska had easy sailing. Lockhard and Laddie, appearing last, were liked immensely. PALACE (Sam Myers, mgr.)—Briette and King, refreshingly youthful and appealing. Tossing Austins, registered. Fraser, Bunce and Harding, impressed. Carl Rosini, closing, held the audience. TULANE (T. C. Campbell, mgr.)—Theda Bara in "Solomon", film. STRAND (Foster Oloroy, mgr.)—Mary Pickford in "Johanna Enlist", film.

Rube Welch is framing a show composed of his wife, Kitty Francis, and five acts, to tour the southern one-nighters and cantonnements.

"Watch Your Step" comes to the Tulane next week. The show has been doing a phenomenal business in the south.

Paradise as it may seem, the theatres that remained open here all summer did a larger business during the heated term than was accorded during the winter months.

PHILADELPHIA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.)—One of the best dramatic sketches ever presented in vaudeville, surrounded by plenty of comedy and singing, furnished fine entertainment for a capacity audience Monday afternoon. This house has a tremendous floor matinee, and there was a complete sell-out long before it was time to open the doors. A holiday audience is always sure for the artists and the show went through with a bang from start to finish, but in this case all the acts deserved all they received. Robert Bosworth and his splendid company in the Jack London thriller, "Fishes Run Wild", held the headliners' position right up to the topnotch mark. Vaudeville can stand for anything after watching Bosworth put this bit of dramatic acting over. There isn't anything stronger in the two-act world. It is a little dramatic thriller from the time motion pictures, used as an introductory, started until Mr. Bosworth and his funny-looking dog took some extra

hours. The sketch is unusually well played for a dramatic playlet of adequate stage setting makes it more convincing. Bob Hall, an extemporaneous monologist, followed the Bosworth play and made up a song on the most striking situations. It was clever work and gave Hall a great start with the house. He sang about people in the audience and then made up songs on subjects called by the patrons. It likely he has one or two plants to give him a start, but they are so well covered the few got over and there is enough original matter used to make his act a genuine novelty that scored one of the highest hits of the bill. The Three Bobs opened the show with their speedy club juggling and comedy, doing especially well in the spot and getting a good hand for their work. A pleasing little singing and talking unit by Burrell and Parker followed and then came the Warner-Amorosa Co. with their varied act. The instrumental music helped considerably and the trio drew down a liberal amount of applause. The unmaking of the female impersonator created more surprise than expected, and won the violinist an extra encore, dragging the act to a bit too long. Keller Mack and Anna East did very nicely with their singing and comedy skit. This is a return date for this couple and they are a warm welcome. Miss Earl is an earnest worker, had developed into quite a useful foil for Mack's drill style of comedy and their act is a good laugh winner for any bill. Joe Parsons and Dave Twiss have a novel way of introducing their singing turn, opening in full stage and starting their act like a dramatic playlet. Note is handed them in which the manager says he is tired of their acting and wants something else. One suggests singing and here the boys prove the manager knew what he was talking about, for they can sing. It's a nice little idea and all Parsons and Twiss need is to get some new songs and they will fit in as a bit anywhere good singing is enjoyed. J. C. Mack and with a real cakewalk act called "Mother's Boy" rocked the holiday audience in their seats. Mack is the whole act, using two others as feeders. He dresses in eccentric make-up, appearing as a wrinkled old woman, and his method of handling his comedy talk is a sure laugh-getter. Mack has a good deal of material in the time around here and this is his first appearance in Keith's since he was a member of the Monroe, Mack and Lawrence act, but there is no question about his ability to make any audience laugh. Adorable Adele closed the bill with a very pretty dancing turn. Being a Russian act, it held the audience better than any of the closing acts seen here and won a lot of applause.

COLONIAL (H. A. Smith, mgr.)—First half—Billie Bonczner's Circus; Hamilton & Barnes; Eddie's Razzle Dazzle; and the second half—Barrett Carman; Whirling Brunettes and the film feature, "How Could You, Jean"; and Last Half—O'Malley; Doris Dale; Vernon

WORLD'S GREATEST XYLOPHONIST

Proctor's Palace, Newark
N. J., Sept. 12-15

NEWARK "STAR-EAGLE"

Xylophone Player Leads Excellent Proctor Bill

El Cole may not be the world's greatest xylophone player, as he is billed by the Proctor press department, but he certainly ranks very close to that particular spot on the ladder of fame.

On a bill Thursday night, in which musical offerings predominated, El Cole ranked with the best, and received the lion's share of applause. He gave a variety of selections, ranging from classical to ragtime, mixing sufficient grotesque movements to keep the audience laughing as well as entertained.

Dainty Jean Sothorn, the photoplay favorite, and Claire Vincent, a Broadway star appearing with Frank H. Gardner and company in "No Trespassing," a comedy, divided honors for second place on the program.

Hurt Falls; Three Sterling Sisters; Oriental Quartette and pictures.

ALL-MUSIC (Joseph Cohen, mgr.).—"The Lincoln Highwayman"; Bud Snyder & Co.; Greenlee & Williams; Leo Zarli Troupe; Henry Henkle and the film feature, "The Still Alarm."

NIXON (E. Perry, mgr.).—"My Kinkadee"; Lewis & Norton; "Come Across"; Mullin & Cogswart; Four Valdares; film feature, "When I Come Back to You."

NIXON'S GRAND OPERA HOUSE (W. D. Wedgforth, mgr.).—"The Day at Ellis Island"; Stan Stanley & Co.; James O'Brien and the Southern Girls; Regina Connell & Harry Craven in "Kew Gardens"; Carl E. Miller; Marcelle and the film feature is "A Fight for Millions."

GLOBE (Sahloskey & McGuirk, mgrs.).—"Pardon Me," a musical comedy; Maurice Stemple & Co.; "The Day at Ellis Island"; "Violet," a musical comedy; "Charlie"; Frankie Fay and Jazz Boys; Piccola Midgents; White Stoppers and pictures.

WILLIAM PENN (G. W. Metz, mgr.).—"First half—'Bon Bon,' a musical comedy; Ewers, Walters & Croker; Johnny Jones and Martin Greenlee in "What Did You Do?"; Belle Sisters and the film feature, Marion Davies in "Cecilia of the Pink Roses." Last half—Mills & Lockwood in "Nature's Noblesse," with four other acts and the film feature, "The Death Dance."

KEYSTONE (W. W. Taylor, mgr.).—"James R. Frazer & Co. in 'Fascination,' Mr. and Mrs. Sydney Payne in 'The Druggist'; Al Tyler; Sidney & Towler; Three Kachas; Urs; Eddie Montrose and motion pictures.

BROADWAY (Hase, Seltzer, mgr.).—"First half—'The Bonfire of Old Empires'; Eugene Emmett; Musical Lads; motion pictures. Last half—A Seymour Brown in "Where There's a Will There's a Way"; Rose & Cook; Dadda & De Noir; Santos & Clifton and motion pictures.

CROSS KEYS (Sahloskey & McGuirk, mgrs.).—"A Seymour Brown in "Where There's a Will There's a Way"; Rose & Cook; Dadda & De Noir; Santos & Clifton and motion pictures.

Charlotte Walker and members of the "Nancy Lee" comedians gave a benefit performance at the Garrick on Thursday of this week in aid of the Overseas Tobacco Fund.

The future of the old Walnut Street Theatre is still in doubt. It was advertised to open this week with a popular attraction booked and Charles C. Wassamaker and Thomas Dougherty, who are associated with G. G. Nixon-Mirandinger, are reported to have taken over the house which was advertised for public sale.

Joe Horvitz will rejoin Dumont's Minstrels the week of Sept. 30. He will be featured and will offer some new songs and sketches.

Jones and Sylvester are playing at the Broadway this week. They play the Globe next week and then start for the Coast, where

they will inspect Aubrey Pringle's new estate at Venice, Cal.

PROVIDENCE

BY KARL K. KLARK.
SHUBERT MAJESTIC (Col. Felix R. Wendeschaefer, mgr.).—"Miss, I Don't Know," with indications of a good week. Good house opening night.

OPERA HOUSE (Col. Felix R. Wendeschaefer, mgr.).—"Mrs. Wiggins of the Cabbage Patch." Frederick Forrest in cast. This kind of play is evidently being tried by the house as an experiment. The Emerys are associated with this sort and failed to win out. Fifty cents top matinee and \$1 night.

THE opening of the vaudeville at Keith's is an annual local event. Heading the opening bill is Hermeline Stone in "The Best Sitter," liked, Mme. Burnell, Private Louis Hart (British Actor) and Co. Seaside Browning (former partner Jack Denry is actress), appears alone to good advantage; Juliet Green and Parker, Edith and Edith Adair, Tins and Ward, Evelyn Dolly, pictures.

EMERY (Martin R. Toobey, mgr.).—"Jack and Tommy Wier. Water Zealand and Co. Lorraine's Models, Calvin and Thornton, Jack and Whiting. Last half, Capt. Barrett and Son, The Two Donas, Fio and Oille Walters, LaVaux.

FAYS (Edward M. Fay, mgr.).—"Western Days." Spencer and Hudson, Curran and Swor, Horan and Bacon, Joe Bertini, "Gay Parisians" pictures.

COLONIAL (Robert J. McDonald, mgr.).—"Harris Hastings." "Big Show" made a good start. A fairly good show and specialties proved a treat.

SCENIC (Faytuck).—"First half, Lydia Barry, Whitelaine Sisters, Mabel Fonda Trio, Johnston and Cane. Last half, "Hands Across the Sea." Date and Boye, Reynolds and White, Blou (weekend).—"First half, "Hands Across the Sea." Reynolds and White, Louise Huff. Last half, Lydia Barry, the Whitelaine Sisters, Mabel Fonda Trio.

Billy Lyne, a Providence boy and graduate of Brown, here last summer with the Lyric Musical Comedy Company, is in "Miss, I Don't Know" at the Shubert Majestic this week.

Billy Sunday opens his campaign in this city Sunday. The big tabernacle was dedicated last Sunday with thousands in attendance. As yet none of the managers has announced any act in prices during Billy's stay here.

Sister Jim White, strong man of the navy, was an added attraction at Fay's last week in the city. He sang "The Boy in France" at Tobacco Fund. During the week Fay's audience contributed a total of \$1,150.70 to the fund as the result of White's act and his appeal for smokes for the boys over there.

Mrs. Jacob P. Adler and her company were here Monday in "Mothers of the World" at Indiana.

Santry Hall before a full house of local Jewish people. The play was "Fiddish and declared to have been the finest seen in this city for some time.

Floyd Gibbons, Chicago Tribune war correspondent, appeared at the Shubert Majestic here last Sunday, speaking to small audiences both in the afternoon and evening. He appeared under the auspices of the Providence Journal and in the interests of the "Our Boys in France" Tobacco Fund.

Mollie Williams and her company at the Colonial last week broke the season's records to date.

Paul M. Donish, of East Providence, formerly in vaudeville, has been made song instructor at Fort Wetherill, at Newport, according to an announcement received here this week. The young man is a member of the 21st C. A. Band.

In court last week the Providence Theatre Co. pleaded guilty to a charge of employing, as an usher, a girl under 16 years of age, Aug. 20 and was fined \$20 and costs. The complaint was made by Chief Factory Inspector J. E. Ely Hudson.

Robert J. McDonald, formerly manager of a house at Holyoke, Mass., has been named manager of the Colonial (Providence) here. He has already assumed his duties.

Theatres in Rhode Island which have permitted Uncle Sam's Four-Minute men to speak from their stages were presented with certificates Monday night in appreciation of the national service rendered. Providence theatres which received the certificates are Shubert Majestic, Keith's, Opera House, Colonial, Fay's, Emery, Strand, Casino, Empire, Gaiety and Bijou.

"Experience," which has played this city several times, is booked at the Shubert Majestic for another term engagement, week opening Sept. 23.

According to all reports Blanche Bates and Holbrook Blinn in "Getting Together" were not the success here last week it was anticipated they would be.

ROCHESTER, N. Y.

By L. B. KEEPPINGTON.
LYCEUM (W. H. Corrie, mgr.).—"First half of week "Seven Days' Leave"; second half, George Arliss in "Hamlet."

TEMPLE (J. H. Fine, mgr.).—"Lambert and Ball, Doree's Imperial Quinlet, Milot Alfred Letell, John R. Gordon and Co., Ethel Hopkins, Kane, Morcy and Moore, Rose and Moon.

FAYS (W. Barr, mgr.).—"Toscanini Arabs, Musical Twende, Harlan Sisters, Norman and Ayres, Joe Brennan, Haison and Moran, Twede Dan in "Bill Fall Fare."

GAIETY (J. Tate, mgr.).—"The Bostonians."

Riot of Music and Comedy

This Week, Sept. 16

First Half, Proctor's 58th St.
Last Half, Proctor's, Yonkers, N. Y.

Representative
FRANK DONNELEY

Personal Direction
FRANKIE WOLF, C. P. O., U.S.N.

FAMILY (John H. H. Fenway, mgr.).—"The Allie Patriotic Revue," Three Alvahtes, Rodman and Moore, Charles Rahan, Dettoli and Covey, Ball Brothers and Co., Greenleaf and Tina, Amy Gray and Co., Musical Jazons.

VICTORIA (John J. Farren, mgr.).—"Police De Vogue, top vaudeville; seven features Virginia Hearn in "Queen of Hearts" and Alma Reuben in "The Ghost Flower."

PICCADILLY (Howard W. Shannon, mgr.).—"Pauline Frederick in "Fanny." First half, Irene Castle in "Stranded in Arcady," second half, ROBERT (William A. Callahan, mgr.).—"Oryginalis Farrar in "The Turn of the Wheel," first half, Midge Kennedy and Tom Moore in "The Kingdom of Youth," second half.

When Mable Wilbur played here in "Her Regiment" last week she had the privilege of kneeling right down in her own home and her own room. Rochester has been Miss Wilbur's home during her successful years on the stage although she also visited here many times privately, her professional visits have been few.

George J. Matthews, special representative of Veribest Pictures, has been in town promoting "A Mormon Maid" in connection with the red-hot anti-Mormon crusade which is now under way throughout this section. Mr. Matthews played columns of copy in the local press, addressed the ministers and anti-Mormons and in other ways made quite a furor with his picture.

Thomas Martell, captain of the local Protective, and assistant to Edgar F. Edwards, secretary and manager of the Rochester Exposition Association, has resigned to accept a position with the Commission on Training Camp Activities. He will be detailed as an assistant to the director of the division of Liberty theaters.

Moviet, Inc., a local concern, shot some pictures during the horse show with its miniature outfit. There were about a 1,000-foot screen in a part of a down town hotel the other night. The pictures are very good and the whole thing was designed to show that movie may be taken as pastime and for private family purposes. However, owing to the cost, it is not supposed that home-movie movies shown in the home will displace the theatres for some time yet.

Tom Brown, one of the famous "Six Brown Brothers" whose saxophone playing is known in every home that boasts a phonograph, through Rochester early this week with a party of friends, on their way west. The party consisted of his composer, Brail Erdmann; two of his brothers, Harry and Aldo, and Joseph A. Eckel. Mr. Eckel is a New York bookie, stopped through when the local Victoria got to vaudeville. The Theatians stopped in Rochester over Sunday and Monday as the guests of Manager Jack Farren, of the

HARK! HARK! HARK!

TO THE LAUGHTER AT THE

PALACE AND ROYAL THEATRES, New York, THIS WEEK (September 16)

WILLIAMS AND WOLFUS

MOVING PICTURES

NEWS OF THE FILM WORLD

41

Mary McLauren (Universal) has received a commission in the United States Navy.

"The Road to France," a World feature, will be released Oct. 29.

Another war "special" has been made by the Metro, "Wilson and the Kaiser," which will be released in October.

Franklin Farnum is back with the U, but not engaged in any stirring subjects, but working with some of the feminine stars.

"Harry Dull is now attached to the American Red Cross film division, located in New York for the present.

Julia Dean, who is playing in "The Woman on the Index," has signed a contract to appear in a film by Abraham S. Schomer.

Clara Kimball Young's present feature, "Through the Dark," is expected to be ready for the screen Oct. 1.

"The Border Riders," a western, featuring George Larkin and Betty Compton, will be released by Pathé, Oct. 6.

Geraldine Farrar's second Goldwyn, entitled "The Hell Cat," will not be released until Nov. 11.

The Plaza, Lowell, Mass., has been recommended to the management of Joseph Morosky with pictures.

United Pictures of America and General Films have entered into an agreement for co-operation in distribution.

Q. G. Rich has been appointed to the position of branch manager for the Cincinnati exchange of Famous Players.

Charles Ray's new Paramount picture, produced under the supervision of Thomas H. Ince, will be released Sept. 29.

"Her Country First" is the next Paramount release with Vivian Martin, dated Sept. 22 is date set.

The first Paramount picture starring Dorothy Gish has been entitled "Battling Juno." It will be released Oct. 6.

The title of the Triangle vehicle for Rosemary Thebes has been changed from "Out of Western Seas" to "Love's Day Day." It will be released the latter end of September.

The Western Photoplays, Inc., now episode series, "Wolves of Kultur," with Leah Baird and Sheldon Lewis in the leading roles, will be released through Pathé, Oct. 13.

The second of a series of patriotic Parrot productions, has been named "Stars of Glory," and will be a successor to "Lafayette, We Come," now being released by the Affiliated.

Ted Miller, managing the Pittsburgh office of the Select for the past six months, is in New York and will return to his first love—that of managing legitimate shows.

Adele Blood left last week for Salt Lake City, where she is to appear in a special serial picture being produced by the Affiliated Pictures Corp.

Nadimova has just finished "Eye for Eye," which will be released the latter part of October, and is now working on "The Red Lantern."

The Consolidated Film Co., San Francisco, Marion Cobb, president, have secured the Heert International Film Service for the Northwest territory.

Douglas Fairbanks will shortly film "Arizona" for Artcraft. It will be the second screen version of Augustus Thorne's stage success.

Work on the second of Dorothy Gish's series of serial pictures began last week. The title will be "The Hope Chest," by Mark Lee Lubber.

Colin Campbell is to remain with the Universal as a special director for some time to come. Campbell coming to the U from the Selig Co.

"Triumph of Transportation" to be released by Pathé, Oct. 6, is inspired by the accomplishments achieved by the American Transport Service.

"The Queen for a While," a comedy drama by George Edwards Hall, will be first of a series of eight features which Harlow T. Sweeney is producing, with Vangie Valentine as the star.

J. Stuart Blackton's next feature is to be "The Battle City of Liberty." The production will have its title story written by Charles T. Dacey and the producer in collaboration.

"A Woman of Impulse," the new Paramount production, starring Lina Cavalieri, is a picture-

tion by Eve Unnell of the stage play of the same name. The picture will be released Sept. 29.

The third U. S. official war picture to be leased by the Division of Films, Committee of Public Information, will be entitled "Under Four Flags," which will be given its public showing early in November.

Harry H. Thomas has been engaged by the United Pictures Theatres of America as field marshal of the United's activities in Long Island, Connecticut and New York as far north as Albany.

L. J. Nyberg, of the W. H. Clifford Pictures Company, has decided to shelve all of his picture activities until after the war. He will devote much of his time to the military training camp entertainment program.

At the regular meeting of the Associated Motion Picture Advertisers Thursday, the date for the banquet to be given under its auspices in conjunction with the National Association of the M. P. Industry is to be set.

"Virtuous Wives," the Owen Johnson story, that title which appeared in the Compositian has been chosen as the first picture subject for Anita Stewart, with George Loane Tucker directing. "In Old Kentucky" is reported as the second subject for Miss Stewart.

Work on Doris Kenyon's latest picture, to be produced by her own company, "Wild Honey," was under way last week under the direction of Francis J. Grandon. The story has been adapted for the screen by Francis J. Grandon.

In a decision establishing a precedent in the picture industry the Federal Trade Commission, Sept. 16, ordered the Stanley Booking Corporation to desist from practices designed to force film producers and theatres to deal with each other through the corporation.

Monte M. Katterjohn, staff author at Lasky's studio, is carrying out the most pretentious publicity campaign ever attempted by a writer. He is matching the advertising space of the Los Angeles theatres and the Arcadia, in the picture section of the Los Angeles "Herald."

Mike Donlin has quit picture work for the present, having gone on the road with one of the "Turn to the Right" companies. He wrote a New York friend last week that he had registered for the new draft by sliding his card at the American consulate in Montreal, where the show was playing last week.

Herbert Rothchild and Eugene Roth, president and general manager respectively of the California theatre, San Francisco, left for New York last week. They were accompanied by Mortimer Fleischacker, banker. The trip is said to concern a deal involving one of New York's leading picture theatres, and a San Francisco house.

Stan Laurel, the British Charlie Chaplin, has signed a contract with the Rola Film Co. (Pathé) for the production of a series of eight comedies. Mr. Laurel is a slapstick comedian on the same style as the American exponent of this type of comedy. The production, "There's No Prince Like Dink," is scheduled for Oct. 6.

EDITH LYLE

In the leading feminine roles, "JOHNNY GET YOUR GUN" with Louis Benison and "THIS WAY OUT" with Frank Craven, has been placed under contract for a special feature film production under the direction of George Foster Platt.

Miss Lyle is now on the Coast, where the work of finishing the production is rapidly nearing completion, and will return east early in October to appear in a new Broadway production on the speaking stage.

IN THE MOVIES.

By WELLINGTON BASS.
(With "In Everything" as the Motif.)
I'm as nutty as a squirrel.

Since I tried the movie whirl,
It keeps me jumping and humping all the day long.

I would say it's got me—
I could never get a thrill
Out of any job save the one
I made this try—I think I'll die—I'll tell you why.

CHORUS.

I bed to climb a cliff, or jump a lake, 'n' Every-
thing.
I had to smile no matter how I ached, 'n'
Everything—

And the flies all gathered round,
When my make-up face they found;
With Simon's powers
I juggled towers, with my hands, 'n' Every-
thing.

I had to pose out in the boiling sun, 'n' Every-
thing;
I had to lean a villa with a gun, 'n' Every-
thing.

Oh the job at S. A. M.
Oh the life's a perfect gem.
Until you break a leg, an arm, a neck, 'n'
Everything.

I usta think that vaudeville
looked real good to me, until
I met a guy who said his game was movie
'n' Everything.

I wanta say he got me.
Then I left the Orpheum time,
And took chump with my spine,
And it's all black and blue, I'm telling you.

CHORUS.

I had to grab a cat and get a guy 'n' Every-
thing.
I had to love and lure and leer and laugh, 'n'
Everything.

I had to see that Chaplin exit,
I had to have that Fairbanks peek,
I worked out that deal with show-bus
Of pies, 'n' Everything.

I had to get that swaggy Bushman smile 'n'
Everything.
I had to nab that Fatty Arbuckle smile 'n'
Everything.

But if I make that movie stride
You just watch my millions ride,
I'm gonna beat 'em out of Road 'n' Dulcks 'n'
Everything.

Apocryphes to AL JOHNSON.

Albert Capellani is in Gloucester, Mass., directing the final scenes of "An Eye for an Eye," the Metro feature starring Nazimova. Mr. Capellani is said to be securing his best results by directing the star from behind one of the scenes, not stopping for close-ups or flash-bombs. These are taken at leisure. In this way, when once the star has become used up to the desired pitch there is no chance for a let-down until the scene is finished.

William J. Clark, secretary and treasurer of the Affiliated Distributors Corporation, is in New York, having come on from Grand Rapids to arrange the details in connection with the purchase of the Mutual. Clark is taking over the shiping contract and actual physical distribution of the Affiliated production. He has also completed negotiations for the purchase of a number of productions to be released immediately after "Lafayette, We Come."

"Private Peet," one of the best "sellars" of last year, has been filmed by the Famous Players-Lasky Corporation, with the author himself, Private Harold R. Post, in the title role. With the exception of a few slight changes, such as substituting an American setting for the original Canadian scenes, the text of the book will be closely adhered to. The picture, made at the Fort Lee studios, is being produced by the Famous Players-Lasky Corporation, with the author himself, Private Harold R. Post, in the title role. The release date has been set for early in October.

RATS' INVESTIGATION.

Continued from page 4.
"A. 'I (that) had gotten the first \$500 back. Am pretty sure I had."
Mr. Spinkley: "You paid your five per cent. levy?"

Q. "Did you ever see a report on how the Boston fund was expended?"
A. "Yes, only this time it was in the trade papers." (The printed facts as made in the "Pays.")

Q. "Was any statement made in the meetings on the expenditure of the levy fund?"
A. "Only a casual mention of it."

Q. "Did you know there was a joint account in the Greenwich Bank?"
A. "No."

Mountford took the chair, Mr. Myers making several questions.
Q. Fitzpatrick asked for Pollock, he asked:
Q. "Was that check on your bank?"
A. "Yes."

Q. "The Rats had no account in your bank?"
A. "No."

The matter of the ball game was again gone into and it developed that there were two women arrested on two different occasions, necessitating payment \$1,000 as bail twice.

Mr. Spinkley said that the two women mentioned last week were caught by Fitzpatrick and the money given to Pollock."

A. "Yes, he wanted cash, as he had loaned me cash."
Q. "When were the women bailed out? Was it day or night?"
A. "It was midnight."

Q. "You care that you had \$500 with you?"
A. "No, more than that."

Q. "Why didn't the Rats give Pollock the cash?"
A. "They had no money."

Q. "How about the account in the Greenwich Bank?"
A. "I don't know."

Mountford looked over the transcript of the Greenwich account, which was the first date there was only a balance of \$273 and not \$10,000, as some of the papers had been careful to state. He said he would have further personal at the transcript led to a different and more furnished."

Q. "I notice that on the 15th of March there was a withdrawal of \$500 and on March 16 there was a withdrawal of \$500 and that the ball money furnished?"
A. "No, sir."

Q. "Mr. Spinkley, kindly explain the \$888 check drawn for Mr. Myers?"
A. "There were judgments in the city courts against us and counsel told us to settle."

Mr. Spinkley: "And that same amount was deposited by the Rats to your account?"
A. "Yes."

At this point the Referee asked if all the testimony was in. It was agreed that it was. Thereupon, Mountford asked the court if he could not make his enlightening statement. He first asked that the Rats be in evidence, the transcript of his (Mountford's) bank account, which he had already shown to the attorney proceeded.

Mountford proceeded to question himself, going over notes which he made in his answer to the Pemberton petition and drawing from Mr. Spinkley the questions and answers.

The Referee, however, permitted the witness to talk at length, although he did say he pointed out that he had altered his (Mountford's) enough men before already.

Q. "Mr. Mountford, tell us what you know about the Pemberton case?"
A. "Objected to by Mr. Spinkley as incompetent."

Mr. Mountford:
Q. "I am not sure that was made at last hearing that I had thousands of dollars on deposit. I wish to say there was never more than \$500 on balance at any time. Mr. Mountford, have you any other check account?"

Q. "Mr. Mountford, did you ever take any money of the Rats and directly or indirectly apply it to your own use?"
A. "No."

Q. "Do you remember that Mr. Grocke testified that members were told that they were giving first marriage bonds, and that they got second marriage bonds?"
A. "No, I don't think that is correct."

Q. "You then explained he had written to R. V. Alexander, a Lancaster lawyer, putting to the attorney some 18 questions which he had in connection with the case?"
A. "Yes, I was a member of the Lancaster and Chemung committees."

Q. "Did you have any discussion with the Referee as the procedure, where an agent witness was introduced, although that witness could not be produced for cross examination?"
A. "Schubert said it was an irregular proceeding."

Mountford said the questions were to show that when he left the first Lancaster primary was allowed to go on track and main, and the questions and answers were afterwards taken over by the Keith interests there, whose theatre was but appearing from a recollection.

The name of Dennis O'Brien was mentioned several times, the purpose being that he had advised on the case, and that witness could not be produced for cross examination.

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CHARLES RAY

UPTON'S RIALTO.

By JESSE WELLS.

Camp Upton, L. I., Sept. 15.
George H. Sammis' vaudeville road show was the attraction the first three days of this week, and pleased. He carried eight acts. All went over big. It was a well balanced bill, just what the camp audiences want. The last three days of the week Manager George M. Miller rented the theatre to the Third Development Company, who put on a vaudeville show for their clients.
"The Love Mill," a musical comedy, opened here Sunday for a four-day engagement and production were very good and the big house that greeted it here on the opening night was pleased.
There is to be another change of managers at the Buffalo Theatre. Sol Kierstead, the present manager, is to go to Camp Pike, with Charles Bailey to replace him. This makes the fourth manager at that theatre in the past four months.

Arthur Hirsch and Joe Rosenthal are to join a Scotch regiment in ten days. They always did like "Scotch."

Yaphank, N.Y.

After you are called in the mess hall at 7 P. M., just as you are about to "step-out" after a hard day's drill—and notified that the commanding officer has a decoration at eight bells the following morning, and you then put the rest of the evening in cleaning your rifle, mess-kit and socks, and at eight o'clock you "fall-out" and stand at attention for a few hours—and you are afraid that a spot on your shoe lace will be discovered—and that you will lose your pass for a month!

Isn't it marvelous—
To have some nice old lady' pass, look you over and remark—
"Oh, but what a lot of fun this must be for the boys."

To the "Huns" the most unwelcome breeze is another draft from the U. S. A.

"I think the Government is very unconventional," Fervidly suggested.
"Why?" inquired Guss.
"I looked at your campaign card, banner and outfit, and 'R. S. V. P.' any place."

Yes, Winifred, we still hold the lead in the Mosquito League.

A large sign at the depot reads, "Your uniform is your pass. The Long Island R. R. conductors probably can't read or else are too overworked to see a sign so conspicuous as you have no ticket you MUST dig up the two-twenty-one to get to town."

One of the sights you seldom see—a mess terygent eating pie in a camp commissary.

Joe Mallo, in the box office of the Liberty, deserves the Iron Cross for an excuse. He was late coming back on a pass and when Mr. Miller asked why said he was at the station for the train, but a hand came by and started to play the "Star Spangled Banner," and that he had to stand at attention. Before the band finished the train pulled out.

A lot of acts that play here think they are getting applause when it's only the audience killing mosquitoes.

Yes, it is proper to take a chicken bone in your hands to eat it in camp—the only thing required is the chicken bone.

M. P.'s ON BROADWAY

The New York streets, particularly the railroad stations and the upper sections of Broadway, Times Square, the Palace neighborhood and points adjacent to the theatrical Rialto are now more carefully patrolled by military police (M. P.) than at any previous time. The placement of the men in the theatrical sections is due to the fact that about the first place the men on leave head for is some of the show shops, and consequently the "M. P.'s" come more in contact with the man out on a pass and the one "absent without leave."

The "M. P.'s" size up every soldier, having instructions to see that he is wearing his coat buttoned up and that none of the coat flaps are unbuttoned and that his general appearance is what the regulations require. The spiral leggings are no longer permitted on the legs of men who are assigned local duty or who have not been designated for overseas.

The "M. P.'s" have power to make arrests, if the case demands, with the U. S. Military Patrol wagon within ready call of any patrol sending in a call. The "M. P.'s" are also on the constant lookout for deserters.

LIBERTY THEATRE NOTES.

Frances Ingram of the Chicago Grand Opera Co. is making a patriotic tour of Upper camps.

"The Beauty Squad," 12 people, has been over the Liberty Theatre Circuit.

The Liberty, Camp Green, is used daily as a school room for the psychological board.

James A. Boshell has been appointed dramatic director for Camp Dodge. The commanding officer of Camp MacArthur has ordered an announcement of Liberty Theatre attractions to be read daily at retreat.

THE ATOM.

Jenny,Pauline Starke
Mortgage Booth,Harry Montayer
Belle Hathaway,Dale Bennett

A wholesome little comedy, containing some heart appeal and enough suspense to keep up the interest. The scenario is in Catherine Carr's best style and Triangle has given Harry Montayer a vehicle which suits him admirably.

The story is not heavy with plots and counter plots, but a straight forward human interest yarn, about a young woman who is in love with an actor, a 32 a week player, who has a weakness for Shakespearean parts. Early in the picture Mortgage Booth (Harry Montayer) is caught in a fire on the stage and sustains

severe injuries, which virtually put an end to his stage career.

He is forsaken by all his friends except the maid (Pauline Starke) at the boarding house where he lives. She has loved him in silence, he has never noticed her, except in the most casual manner.

Now that misfortune has come to him she immediately rushes to his aid. He is in love with another woman, yet he and Jenny go off together and get a position with a travelling medicine caddy.

The "types" have been selected with care, and the photography presents many impressive and beautiful exterior views, including a number of long shots. The close-ups are fine and the lighting all to be desired. "The Atom" is a good program feature.

MAURICE TOURNEUR ONCE MORE
REVEALS HIS CREATIVE GENIUS!!

THE NEW YORK TIMES, MONDAY, SEPTEMBER 17, 1918.

SPORTING LIFE' IS
SHOWN AT RIVOLI

Maurice Tourneur's Racing Film
Lets Audience Cheer Classic
Derby of Drury Lane.

This is a Sample of What
the New York Papers
Said About

"SPORTING LIFE"

S. L. Rothapfel booked
"SPORTING LIFE" without
seeing it. His confidence in
MAURICE TOURNEUR'S
ability has been justified in
his securing this sensational
success that is now packing
his Rivoli Theatre to the doors
and establishing new records.

Definite distribution arrangements will
shortly be announced

Few motion picture directors equal, and fewer surpass, Maurice Tourneur in the art of making better use of the screen. By his work he stands out prominently, even among that small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in "Sporting Life," the featured film of the Rivoli this week.

The play is a melodrama, based upon the well-known Drury Lane product, and, as many will remember, it has to do chiefly with a young English Lord and his desperate efforts to re-establish himself financially through the success of a pugilist in the ring and a racehorse, the phenomenal Lady Love, in the Derby. There are abundant opportunities in the play for exciting scenes.

Mr. Tourneur has not faltered before any of the big comprehensive scenes, such as those of the prize fight and the Derby race, while in the incidents also he has done not only the obvious and expected, but the surprising. The spectators who viewed the picture yesterday afternoon were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes as people do only when they are thrilled by a scene of particular action in what they see or hear.

At one point as Lady Love dashed forward to the race, some one in the orchestra shouted "Go," and many of the spectators literally started forward from their seats. It all seemed real. But this effect was accomplished by the climax of an episode, and each effect of the photoplay was similarly accomplished.

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK.
LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

A WOMAN'S EXPERIENCE.

Society drama, presented by Bacon-Barker Films, an adaptation from the play "Agnes" by Paul M. Potter, directed by Harry M. Voigt, who also wrote the scenario. The photography is the work of Edward Baris. Many Boland is rather good-looking, a small but adequate company, all of whom appear to be peculiarly fitted for the roles in which they are cast.

Although there are six reels, the picture is unusually full of action. The title, being well written, sets the audience in following the thread of the story.

George Bryant (Ram Hardy) and his wife, Agnes (Miss Boland) reside in the country with the latter's uncle, Nicholas Barish (Lawrence McNitt). Barish made a fortune in the city and has retired. Wishing to save his niece and her husband from the temptations of New York he virtually demands they live with him. The young couple do not like this plan and at the same time do not wish to hurt the old gentleman's feelings, but they make it plain to each other they long for the city.

They finally break away from the old man and make their home in New York. Bryant is successful in business, and his wife is popular in society. After a time there is an estrangement. Agnes in an absent-minded sort of way carries on a flirtation with Lord Bulgrove, and her husband falls in the hands of an adventurer.

From then on the action is fast and the story increases in interest. One of the best scenes and the one in which Miss Boland shines most radiantly, is that in which Bulgrove comes to her bedroom, at her invitation. But when he knocks at the door she will not admit him. He finally forces an entrance, and a realistic struggle follows. In the scarp Bulgrove falls to his own ruin. Meanwhile her husband, now in financial difficulties, comes to her and asks for her jewels, that he may raise money to meet obligations. She confronts him with a note from the adventurer, and explanations on his part follow. But she fails to tell him of her experience with Bulgrove.

In the last reel husband and wife are reconciled. The movie has come to their aid. With their difficulties once they decide they have had enough of the city and go back to live with the old man.

The picture has been well staged and it should make an unusually attractive program feature. It has all the elements which will appeal.

A SOUL WITHOUT WINDOWS.

Hopama Ethel Clayton
Joshua Richard Clifford
Hanna Margie Woodward
Nahamah Victor Kennedy
Pedro Camillo Gus Poley
Mario Zedee Burbank
Scott Malory Frank Mayo
Paul Palmer Frank Mayo
Jack Roberts Jack Roberts
Woman Sadie Schaeffer
Girl Violet Askel

This World feature, starring Ethel Clayton, is altogether different from the general run. In it are many pleasing scenes and the theme is most unusual. It is one of the best productions the World has put out in some months, and should be an excellent program feature. It may be the last World picture in which Miss Clayton will be seen, as her contract with that company has now expired.

Good photography, in which are included interesting country scenes, handsome interiors and locations with the proper "atmosphere" help to make the picture good entertainment. Miss Clayton takes the role of Hopama, who as a child is brought to a Shaker settlement, and the years of her youth are spent among this strict religious sect. When her natural desire for fun and music come to the front, she is punished in the Shaker fashion. Miss Clayton acts unaffectedly and shows considerable dramatic power in some of the scenes. When brought before the elders of the church and as punishment for some minor offense is sentenced to whip half a dozen children, who have been her playmates and have not been parties to the "crime," her indignation and refusal are finely expressed, and one is impressed with her earnestness. But this is only one of the many instances in which Miss Clayton scores heavily.

A most interesting feature is the identity of the "Soul Without Windows." This individual's identity does not come to light until near the end of the third reel and is a surprise, as the person, Scott Malory (Frank Mayo), early in the picture gave little evidence of being soulless.

Malory in saving his ancestor from drowning meets with an accident, the result of which is paralysis from the waist down and an unbalanced mind. He is wealthy and has the best of care, but is forsaken by the girl for whom he risked his life. He no longer wants to live, according to the title. Hopama then enters into his life, and a French physician cures him of his ailments. In the last scene the two lovers are seen in a clench. Miss Clayton has a fine supporting company.

Al Jennings, erstwhile bandit and convict, pardoned by ex-President Roosevelt, at present a Baptist evangelist, has completed a western which will be produced and acted by himself. It will be a history of Jennings in his outlaws days. The title is "The Lady of the Dugout."

THE BELLS.

Mathias Frank Koman
Anette Lola Wilson
Lisaparra Joseph J. Dowling
Catherine Ida Lewis
Kewell Bert Law
Nickel Albert Cody
Christian Edward Coxen
Carl Carl Stockdale

Just as every legitimate actress wants to play "Camilla" and every reader pines for a chance at "Hansel" so the film screen star years for a wallop at the role of Mathias in "The Bells." It has been done over and over and each time, top.

The latest aspirant for these honors is Frank Koman, supported by an adequate cast and production, made by Pathé. Mr. Koman is an admirable character actor, and his interpretation of Mathias is an intelligent, careful and painstaking one. But the story is old-fashioned and gruesome at best. If the late Sir Henry Irving were to offer it today it would be laughed at.

The Pathé Production is a tiresome affair. The majority of the present-day picture patrons probably never heard of the play. Joe.

MODERN LOVE.

Della Arnold Mae Murray
Julian Lawrence Philo McCullough
George Addicks Arthur Shirley
Myrtle Harris Claire De Grey
Wilbur Henderson George Chesebro

The title of this Bluebird, featuring Mae Murray, might suggest many things and many highly interesting stories, but such is not the case with the picture seen at the New York Theatre. It is a very ordinary feature treated in a stereotyped and conventional way. Good photography will often help a poor picture to get across, but in "Modern Love" even this is lacking. The settings are shabby and the lighting dim and indistinct. There are many close-ups of Mae Murray and her leading man, some of which are good, but they are allowed to remain on the screen so long that this phase becomes tiresome long before it is over.

Miss Murray is Della Arnold, a young woman of the stage, playing one-night stands through the middle west. Through misusing a train and inclement weather, she and the leading man get separated from the company and, owing to a storm, have to spend the night at an inn. The actor (Philo McCullough) signs

the register Julian Lawrence and Wife, without his companion's knowledge.

In her struggles to escape his attentions which followed, Miss Murray puts up a good fight. It proves quite a rough and tumble affair. The innkeeper enters into the proceedings at the right time and when explanations follow, Lawrence is promptly kicked out of the hotel. From actress to artist's model is Della's next step. While following the latter profession, the heroine meets the man she loves and presumably marries. Throughout the five reels the compensating position in which she found herself with Lawrence is always cropping up and spoiling her plans for a happy marriage.

Miss Murray plays in a moderately interesting manner. Her support is only fair. The men in the cast all show a tendency to over-act. The redeeming feature is the work of Clair De Grey, the sophisticated young woman, who knows the stage and the studio. "Modern Love" was directed by Robert Z. Leonard.

Bobby Connelly, the boy film actor, has been sent to the Coast by Harry L. Garson to appear with Blanche Sweet in "The Usurper's Sin," directed by Marshall Nolan.

Goldwyn Pictures

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MADGE KENNEDY, to use an old-fashioned phrase, has grown on the people of America. She has become a nation-wide habit. Picture by picture she has grown in popularity.

Step by step upward—rapidly—in "Baby Mine," in "Nearly Married," "The Danger Game," "The Service Star," and "Friend Husband" this fascinating personality has increased her reputation and drawing power, as few stars ever succeed in doing.

With the finest, ablest and by all odds the most enjoyable of all of her productions, Goldwyn, under its policy of Star Series releasing, takes pride in presenting

MADGE KENNEDY

in

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By Charles A. Logan Directed by Clarence G. Badger

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Have you booked the Madge Kennedy Star Series for your theatre?

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Samuel Goldwyn, President. Edgar Selwyn, Vice President.
16 East 42nd Street New York City



HANDS UP.

Echo Delano.....Ruth Roland
Hands Up.....Dorothy Phillips
Judith Strange.....Buster Waters
The Phantom Rider.....Donnelly
In the fifth episode of this Pathé serial there is no let-up for the perils of Echo, the fearless newspaper editor. The villainous warriors left and left from a box car of a rapidly moving train. He then takes a stupendous dive as they throw a bridge into the villain's still pursue her, the whole party proving to slouches as swimmers. Echo and Hands Up are both captured and taken to the Inca castle, where they start to burn Echo as a sacrifice to the Sun God. But the cowboys from the Strang Ranch come just in time. Hands Up is soon called to the Army, leaving Echo in the hands of "Two Gun" Carter. Echo becomes the object of another plot, so the Phantom Rider takes steps to foil it. One feels that Echo must go very tired of one thrill after another, and that her friends must wish she would go home as her rescue has become a recognized part of each day.

THE TALK OF THE TOWN.

Genera French.....Dorothy Phillips
Major French.....George Fawcett
Aunt Harriet.....Clara Selwyn
Lawrence Tabor.....Donnelly
Jack Langstone.....Lon Chaney
Should the discipline of the home be Frustated or democratic? That is the theme of the Bluebird feature, shown at the Broadway, in which Dorothy Phillips is starred.

Why the picture should have been given the above title is hard to say, there is no doubt the story to create a furor, on the contrary, it is a mild and inoffensive yarn, totally devoid of anything sensational.
Miss Phillips is playing in the role of Genera French, an orphan, brought up by her uncle, a former major in the army. The guardian raises her along military lines, against which, at first, she rebels. She becomes a rebel and naturally, whenever the opportunity offers, goes to the other extreme.
Meets with the idea of being free from her uncle's guardianship, she marries the first man who crosses her path. The funds she has a little better off as a wife than she was as a daughter.

There is a strong vein of humor through the whole picture, otherwise it would be hopelessly uninteresting. A number of amusing scenes in which Miss Phillips and her young companions play havoc in the house in her guardian's absence. The picture has a cinematography is sharp and clear and the settings are in keeping with the story.

MONEY ISN'T EVERYTHING.

Margery Smith.....Margaret Fisher
Franklin Smith.....Jack Mower
Henry P. Rockwell.....W. Morris Foster
"Diamond Tim" Moody.....W. Morris Foster
Betty Nan.....Katie Price
This Pathé feature shown privately, in "Beauty to Let," directed by Edward Sienman. It is an amusing little tale that could easily have been told in two reels instead of five. Margaret Fisher, who is starred, gives an interesting characterization of a young woman who is supposed to be a ravishing beauty, but absolutely brainless. The picture has no particular point and the situations are impossible.

The production is worthy of a better theme, apparently no expense has been spared, the interiors are extremely handsome and looking fresh and new. The extras are clothed in fine costume, some of which has a Paris trademark stamped on them.

Miss Fisher has a good supporting company. Jack Mower, her leading man, is always amusing, even in a serious moment, and he provides lots of the comedy. Katie Price, as Betty Nan, a handmaid, makes many laughs with her ludicrous efforts to keep a watchful eye over her charge. Of course there is a villain and a forced title, to wit, to estate, both these two good old malarious plots are banished with an air of being Franklin Smith (Jack Mower) appear in a heroic light. Otherwise he would cut a very small figure in the picture, as the three other stars of Miss Fisher, first, last and all the time.

THE ONE WOMAN.

Rev. Frank Gordon.....Lawson Butts
Katie Ransom.....Greta Williams
Mark Overman.....Herchell Mayall
Ruth Gordon.....Greta Williams
Governor Morrison.....Thurston Hall
Gill.....Ben Alexander
The Mastercraft Company, a closed corporation controlled by the Rev. Frank Gordon, has made a feature film production of Dr. Dixon's book, "The One Woman," directed by Reginald Barker, scenario by the author and Richard Schayer, with Charles Kaufman photographer. The film will be distributed by United.

The moral taught by the piece is the avoidance of "free love" as expounded by certain branches of socialism.
A wild-eyed religious fanatic—a clergyman, married, with two children, preaches "the brotherhood of man" from his pulpit and is forced to resign. He then applies to a wealthy banker to aid him in the building of a new temple where he can have free voice in expounding his theories. He falls in love with a wealthy "vamp" who feeds his personal ego and tells him he cannot live a life that he loves the other woman. She pleads with him:

"I have given you my life—a home—children"—is responsive to his "revelation" of a new and overwhelming love.

At this point he receives a letter from a lawyer that a client is the anonymous donor of \$100,000. He goes to the lawyer and tells him the woman and says: "I love you better than life itself, but we must never see each other again, and you must give to the woman the money." He returns and takes her in his arms. She says: "But your wife?" "Let me first tell you that I have decided to declare his intention to abandon his family. I have deserted the mother of my children and take up with another woman just as any common cur would do."

His mind is made up and he won't recede. The Temple of Man is consecrated, and at the opening he announces the other woman as his wife, placing a ring upon her finger without any other ceremony. His wife has always been loved by her guardian, who has now been elected governor of the state. The banker is a bachelor who is shy of women, but when he meets the vampire is very much mollified and pays her considerable attention. He names the clergyman with the creed of "free love," to which the clergyman replies: "God has not made the man who can take her from me."

The vampire, however, does not let his "repugnance" to the faith favor upon the banker. The war breaks out and the socialist clergyman is killed. The banker, a man, with all his weakness, a patriot, and won't permit the anti-conception attitude of his associate to hinder him. He drives him by force and kills him to his domicile. In a terrible fight he kills the banker and rushes back to his wife, who takes him in. She has no doubts as to his fidelity, she marries him, still loving the father of her children. On his wife's side, she is not so sure, especially when he is convicted and sentenced to die. The wife, accompanied by her little boy, calls on the banker's father, the governor. It develops the governor had pressed the prosecution. The banker's father, a woman for his own wife, and finally grants the pardon, leaving the clergyman to return to the home of his wife.

Very competently acted, with the home alone strongly depicted by the camera, especially by little Ben Alexander, the child who scored so strongly in "Hearts of the World."

The picture is certainly a masterpiece of ingenuity excelled in persuading a few prominent, long-haired socialists in rising on their hind legs to protest against the philosophy as not in keeping with the socialist teachings. The disenchanted end of the picture, where the production were in able hands; the story is strong, but it is in the exploitation that the "big money" lies. Joe

HIS BIRTHRIGHT.

Haworth Producing Corp. has given George Haykawa a strong theme in the above, and the young Japanese makes the most of it. He is a born picture actor and shows striking power in the dramatic climax, of which there is more than one.

Technically, the picture is out of the ordinary. The scenery makes the most of the picture. The few trifling faults along these lines will never be noticed by the ordinary film fan. The photography is sharp, with close-ups thrown in here and there with telling effect. The picture is a point to drive home. One is impressed with the exterior. Care has been taken in obtaining the right "atmosphere" and the result is pleasing. Large Japanese gardens and temples surrounded by extensive grounds, with Japanese women and children, all add to the realism. The interiors are handsome and in keeping with the general production, the whole thing having been done on a lavish scale.

The scenario would have been in far better taste had it been built around an ordinary American character. The picture is the work of John Luther Long's story, "Purple Eyes," to which it bears some similarity, instead of making a Russian theme, the picture is a Navy (in uniform) bear the disgrace of being confronted with an illegitimate son, the result of a "love affair" with a Japanese girl when he was an ensign, stationed at a port in Japan.

Rev.-Admiral Morton and the United States Navy is again played in an unenviable light in the picture when certain Government documents are stolen from him and find their way into the hands of the enemy.

Thrills follow in quick succession, with Haykawa always the central figure. He also supplies the picture with the necessary support. The part of a strong one and they handle their parts with intelligence. The picture was not lacking the right picture was seen at the Circles.

A LAW UNTO HERSELF.

Justine.....Louise Giam
Le Sueur Philippe de Lamo.....Joseph P. Dowling
"Fart von K. Klammer".....S. A. DeGrasse
Bertrand DuRoce.....Edward Coxan
Louise Giam is seen to good advantage in "A Law Unto Herself," a picture that is in a part vastly different from the "ramp" and scarlet ladies for which she has shown such a fondness. In this picture she is a French girl, the daughter of a rich vine grower, who is in love with a wealthy poor overreacher of her father's estate. But Kurt von Klammer comes on the scene and presents a suit which is favorably regarded

by the father of Justice (Louis Giam).

Discovering the state of affairs between Justine and Bertrand, von Klammer meets his rival one night and in an atrocious run him through with his sword cane. The murderer is then taken to the police station and is then taken to the police station and is then taken to the police station.

A baby is born, and Justine devotes her time to bringing him up on French ideas and traditions. In the meantime she has discovered that von Klammer is the murderer of her lover. Then the war breaks out and von Klammer goes at once to Berlin, although he has hitherto pretended to have become a French citizen. Justine tells her son that he is Bertrand's son, they having been married shortly before he was killed. The Germans come and begin murdering and ravishing the peasants, even killing Justine's father, but then a larger force of French arrives.

von Klammer appearing on the scene at the same time is handed over to the French as a spy by the boy he thinks his own son. Miss Giam plays with great tenacity and dash the part of Justine, who is tender and womanly and altogether successful in what for her is a new type of character. S. A. DeGrasse is excellent both in appearance and acting as the German. The youth who plays Justine's son after he has grown to manhood is a really good reminder of the far-reaching depictions of the draft. It is a pity that a little more of the same kind of acting by one so unsuited to the role of the stalwart young fellow. Part of the success is due to remarkably good direction. The title means nothing.

SPORTING LIFE.

John, Earl of Woodstock.....Ralph Graves
Joe Lee.....Wagner Richmond
Charles Cavannah.....Charles Cavannah
Mabel de Cartier.....Charles Cavannah
Straker.....Henry West
Charles Cavannah.....Constance Blum
Kitty Cavannah.....Fair Binney
Olive de Cartier.....Willette Korhauz

The film version of Henry Hamilton and Seymour Hicks' famous Drury Lane melodrama, "Sporting Life," made by Maurice Tourneur, is on exhibition this week at the Rivoli. A play so full of action lends itself readily to picturing. It is full of suspenseful interest, the villain being constantly followed at the eleventh hour—or rather second. Excellent views are shown of the Earl of Woodstock's English estate, the Gypsy camp, racing stable, tallboys, house party, a cigarette-smoking villainess, the National Sporting Club.

and last a genuine picture of the famous English Derby at Epsom. A cumulative, suspenseful scenario was prepared by Winthrop

Lord Woodstock, a young gentleman sportsman, is in financial difficulties. He counts on winning the Derby to recoup his losses. He loves one of the daughters of his horse trainer and the other daughter loves too well a young prizefighter who is a protégé of Woodstock.

The villainess and her husband scheme to dope the Derby, fearing that Woodstock will be so heavily involved he will be compelled to scratch his Derby entry. This is foiled by the stable trainer, but the villainess proves to the old man the fighter is the betrayer of his daughter and he, broken-hearted, sends himself to the nefarious plot. Woodstock has challenged for the fight in the name of an unknown and as a last resource, takes the fighter's place in the ring, winning. "I have not yet named my man—I name myself." His horse are walked across London in a fog, a collision is "framed" and Lady Love, the Derby candidate, is spirited away and hidden in the cellar of a public house. His fiancée starts out to recover the equine and a wonderfully effective "shot" showing the cellar, the saloon and the upper story of the public house in shadow. Villain: "If he fails to appear at the track we can claim he is dead and he is dead." Meanwhile the villainess has doped the fight and goes to the villainess's apartment and says: "Never shall you trick another man as you did me and choke her, rushing out, believing he has killed her. He died on the Gypsy camp with his mother. While there he overheard and saw the confederate of the villainess kidnap Woodstock. He rescued him and took him to the track in an auto and arrive just as the horses are led to the post. The villain had already protested Woodstock's entry and it seems certain Lady Love won't be permitted to run. But Lady Love and her horse are made happy for all accepting the plotter.

Ralph Graves is a good type for the Earl, Charles Cavannah is a good type for the villain, a pair of plotters who are foiled and the Blum Sisters (screwdrivers) are the daughters of the traitor. The young girl will be liked in pictures but there is nothing in their work in the present feature to indicate they will develop into world-beaters as screen stars.

All things considered, "Sporting Life" will make an attractive special release and will give satisfaction to any audience. Joe.

John Cotton has been employed by the Geli Kane Productions to write scenarios for the remainder of the pictures for the present series now being produced by the company.

COMING!

The Triangle Distributing Corporation announces the early release of

"Tony America"

with a notable cast featuring

Francis McDonald

as Tony, the Italian lad, whose starved soul battles the verdicts of the master merchant and finds solace in paternal love.

Directed by Thomas N. Heffron

McDonald's masterful interpretation of the star role in this picture, rich in pathos and sentiment, assures a box-office attraction that will boost your profits.

Invest your savings in W. S. S.

Triangle Distributing Corporation

1457 Broadway, New York

MOVING PICTURE

PECK'S BAD GIRL.

Minnie Peck.....Mabel Normand
Dick.....Earle Foxe
Hortense Martinot.....Corinne Barker
Miss Olivia.....Blanche Davenport
Adam Rankell.....Leslie Hunt
Peck.....Fayor
Pearson.....Edwin Sturgis
Walker.....Joseph Granby

A capital picture. Mabel Normand off to greatest advantage in "Peck's Bad Girl," a Goldwyn feature seen at private showing. It is not only a funny, old-fashioned way, but it is also quite melodramatic in spots and, by way of variety, a pretty little love element is injected. Minnie Peck is a very bad girl indeed. She interferes with the hose of the village fire department to the discomfort of the fire lads, and she puts a sign on the bank which results in a run on that noble institution. Saved from reform school by the friendly intervention of a kind-hearted woman, she secures a position as model with Miss Hortense Martinot, a modiste from New York. She makes a comedy model. Indeed, alternately affronting Hortense's customers and falling over her train. She also engages in a flirtation with Dick, a city stranger, who has come to the village to sell fake jewelry. Going to the shop one night on a forgotten errand she discovers two "sleek" looking men tunneling from cellar to cellar. They are the vaults of the bank. Hortense enters at this juncture in a most suspicious manner, and it dawns upon Minnie that she is intent upon making a get-away herself, and is in league with the robbers. So Minnie makes her employer a prisoner in the closet, and with the timely aid of Dick captures the men. Dick turns out to have been on the trail of the gang, while Minnie finds herself a heroine. And then Dick puts a ring with a real stone on her finger.

Miss Normand is one of the best comedienne on the screen, and there are few actors who can get a laugh with quicker readiness. In "Peck's Bad Girl" she has a vehicle uncommonly well suited to her peculiar talents. Earle Foxe as Dick renders good support, and Corinne Barker as the witty heroine could not have been better cast. All the village characters are admirably played, and the direction is perfect. The village built in the Goldwyn yard at Fort Lee, is a triumph.

JUST FOR TONIGHT.

Theodore Whitney, Jr.....Tom Moore
Betty Blake.....Lucy Fox
Crandall.....Henry Bodley
Major Blackburn.....Henry Hallam
Theodore Whitney, Sr.....Robert Broderick
Lady Roxenham.....Ethel Gray Terry
Detective Chase.....Edwin Sturgis
Butler.....Paul Rogers
Mrs. Blackburn.....Maudie Turner Gordon

Theodore Whitney, Jr. (Tom Moore), in "Just for Tonight" (Goldwyn), lets himself in for all sorts of adventures when he goes seeking the acquaintance of a pretty girl who lives somewhere near New York in a great country house, whisking over the country roads in a rather looking car. And Theodore should have been trying to recover an old stock certificate, really the property of his father, which decorates the walls of a road house and which has recently recovered its former value. But Theodore will go pillaging and the certificate disappears. These things happen in the picture, and more.

Betty Blake, who young Whitney admires, lives with her uncle, Major Blackburn. There having been a jewel robbery in the house, and Betty having been seen talking to a strange looking man in the shrubbery, she is looked upon as the culprit by the detectives. They are immediately disclaimed, but no insurance company decides to send a death to the Major's house on its own hook, and in the guise of an English lord. Knowing the detective assigned to the job, young Whitney pays him one thousand dollars to let him have the job. He goes to the house as Lord Roxenham and is cordially received. But the butler soon detects the deception and telephones to New York for a woman supposed to be the real Lady Roxenham and wife of the man Whitney is impersonating. Lady Roxenham comes but she and Whitney decide to carry on the deception for the evening.

Whitney finds his supposed wife stealing a necklace from the safe, and after arousing the house discovers that she and the butler are a notorious pair of thieves. And Betty produces the necklace which accounts for her conversations with the mysterious man. And Whitney marries Betty, which all the time knew will happen from the start.

Tom Moore is happily cast as the winning, fearless Whitney, and Lucy Fox as Betty is an admirable foil.

Good support and good direction help in making this an excellent picture.

BY HOOK OR CROOK.

Frederic Pritchard.....Caryle Blackwell
Gloria Nevins.....Evelyn Greener
Frederic Pritchard, Sr.....Jack Drummer
Mrs. Pritchard.....Jeanie Elliott
Aunt Martha.....Nora Cecil
Smithson.....Frank Donahoe
Mrs. Nevins.....Alice Chaffee
Henry Arnold.....Henry Warwick

Amusing five-reel World comedy, in which Caryle Blackwell and Evelyn Greener are featured. These two young stars are always seen to better advantage in this type of photoplay. The story while improbable is interesting and there are many laughs distributed. The pho-

tography is clear and sharp, with pleasing exterior, the indoor scenes are all that the picture requires. While there are a number of close-ups the pictures of the two stars are not constantly thrown on the screen, merely with the idea of getting into the "mood."

Frederic Pritchard (Mr. Blackwell) the son of a wealthy father who has never had to work and abhors anything which might suggest exertion, is very funny at times, particularly when his father is about to cut him off. Young Pritchard receives the calling down with a mixture of penitence and boredom and takes his father seriously. The result is he decides to become a burglar. One of the best characters is Smithson, the butler (Frank Donahoe). He is always at his

master's cell, and also his partner in his midnight exploits while he is burglarizing.

THE BRAZEN BEAUTY.

An exaggerated Universal comedy—almost a farce—featuring Priscilla Dean, seen at the Circle. The story is far-fetched, but it does not altogether detract from its amusing features. There is fine photograph and the settings are handsome.

Miss Dean is an orphan, left with untold millions by her father, a Montana silver miner, having died during her infancy. The only scene show her life in a mining town of which she soon grows tired. From the second reel on, tells of her efforts to conquer New

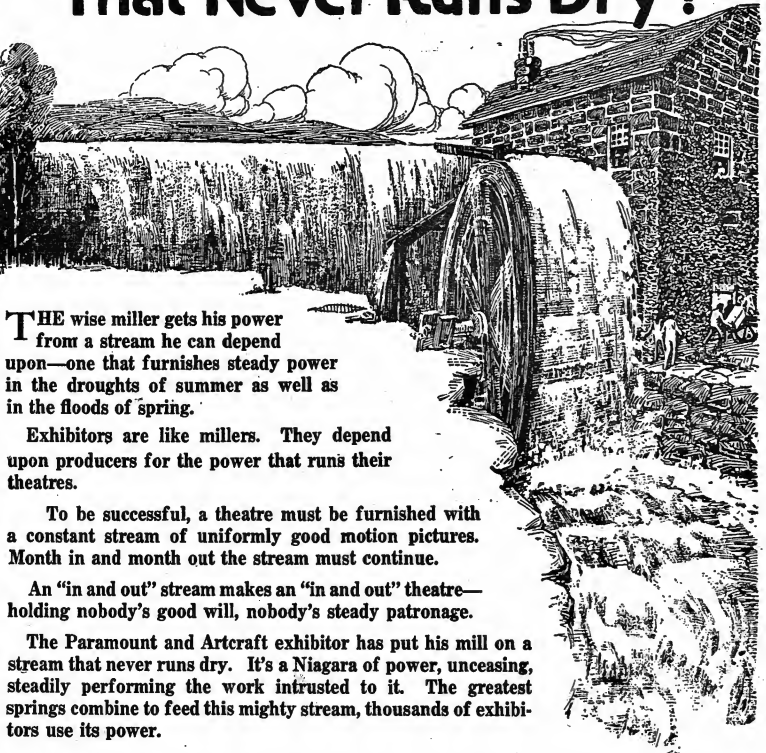
York and inject herself into a certain country club colony.

She is a wild, untamed creature, but able to get away with some daring exploits because of her wealth. She believes in calling a spade a spade, and when one young man proposes to her, informs him when she marries she is going to wed a man and not a degenerate. She gives him a right hook and sends him about his business.

But Priscilla is finally tamed by the man of her choice and in the final scene they are in a cliché.

There are many amusing situations and "The Brazen Beauty" should be a good program feature. It is clean and full of good, healthy laughs.

Is Your Mill On a Stream That Never Runs Dry?



THE wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount and Artcraft exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work intrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

**There's still more room along the bank—
Come set up your mill!**



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



COAST FILM NEWS.

BY GUY PRICE.

Leo Pironen has been casted as juvenile of the National Film Corporation.

Walter Edwards has decided to run again for alderman of Culver City.

Frank Beresford is back at his desk at the Diamond after a rest of the summer.

Sidney Burton, of the Kinema staff, is wearing an American uniform.

H. Tipton Stock is back at Universal writing continuity.

Jack Perrin has joined Triangle playing staff.

Jack Mulhall has signed a six months' contract to appear in Paramount pictures.

Jack Cunningham has been engaged to write the continuity on Frank Keenan's new screen play.

Eugene Lewis is the new assistant scenario editor at Triangle.

William Parker, the author, has taken up his residence in Los Angeles.

Catherine MacDonald has been engaged by Cecil De Mille.

Monte M. Katterjohn has received word that his brother, Fred Katterjohn, arrived safely in Siberia.

William Duncan has begun work on a new Vitaphone serial. Edith Johnson will be his leading woman.

Sylvia Bremer has filed suit for divorce from her husband, Edwin W. Morrison, a theatrical manager of Australia.

Waldemar Young has returned to Universal, where he will write original stories and continuity.

Henry Walhall has received a letter from his brother, stating that he was severely wounded at the Battle of the Marne.

Neva Gerber made a talk a few nights ago at the Symphony Theatre—her first local appearance.

Director William Chaudet has returned from San Diego Canyon, whither he went to direct Billie Rhodes in mountain scenes.

"Scrapes of Paper" is the name of Fatty Arbuckle's forthcoming propaganda picture, written by Adam Hull, Lasky publicity man.

Betty Compson, Monroe Salisbury's newest leading woman, will be seen first in "Breathes There a Man," now in course of production. The story originally appeared in Scribner's.

Henry B. Walhall's last picture will be produced by the National, by special arrangement with N. W. Aronson. Walhall will soon leave the screen for the legitimate.

"Hobbs in a Hurry" is the first of the William Russell Productions, Inc., to be released under the new arrangement made recently with the Pathe exchanges. Stephen Fox is the author.

Carmel Myers has been extended an invitation to Japan by the Yama Sella, a Japanese magazine which recently conducted a contest in which Miss Myers received 200,000 votes more than her nearest competitor.

A stranger from Iowa approached C. Gardner Sullivan, actor's premier playwright, and "who wrote that book?" he asked.

"First name?" replied Sullivan.

"Who's he?—Bill Hart's little brother?"

Alma Rubens, who recently filed suit against her husband, Franklin Farum, for divorce, entering charges of cruel treatment soon after the wedding, camouflaged the case under the title, "Alma Smith vs. William Smith. The suit is still pending.

Thomas H. Ince has broken the ground on his new half-million dollar studio which is to be erected one mile from the Triangle studio at Culver City. George Washington's Mount Vernon home will be reproduced in the architecture.

The next super-production which the National is contemplating as a follow-up on "Taran of the Apes" and the "Romance of Taran" is said to be one of the most sensational and daring ever screened. The studio management is shrouding the plans for the production in the deepest mystery.

OPERATOR'S D. S. C.

Cincinnati, Sept. 18.
Cincinnati picture operators are, in the language of the poet, "all swelled up." One of their number, Cecil M. Murray, aged 30, of 306 West 7th street, has been awarded the distinguished service cross by General Pershing. He came here from Hamilton, O., and was drafted Dec. 10. He has a wife and little daughter in Cincinnati.

INCORPORATIONS.

Ackerman Film Production, Manhattan; \$50,000; C. R. Ackerman, J. C. B. Itoh, H. L. Noah, 200 W. 94th St., New York.

William Street Amusement Co., of Buffalo; \$5,000; I. P. Schenfeld, P. Franke, M. Raubstadt, Buffalo, N. Y.

Joseph Friedberg, Manhattan; pictures; \$10,000; A. P. McMahon, B. C. Elliott, J. Friedberg, 414 W. 10th Street, New York.

J. W. W. Co., Manhattan, theatricals and pictures; \$10,000; D. Lewis, J. & M. Weber, 1416 Broadway, New York.

MONTREAL'S NEW HOUSE.

Montreal, Sept. 18.
The new Allen, opened to capacity Monday with Griffith's "Hearts of the World."

The Allen is the first theatre built in the Notre Dame de Grace Ward, and is the latest of a string of 20 theatres organized for Canada by the Allen Theatre Enterprises.

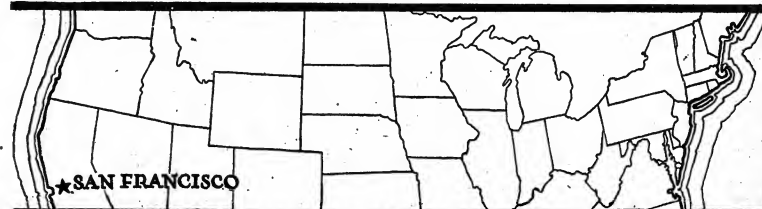
It has a seating capacity of 1,000 and is handsomely decorated. The manager is H. C. La Marr, formerly of the vaudeville team of La Marr and La Marr.

The orchestra of 20 pieces is under the direction of H. Thorpe.

MOTHER DIED AT CHILD BIRTH.

Los Angeles, Sept. 18.
The picture people have been immeasurably saddened through the death of Mrs. Eddie Cline, who died following the birth of a child. The bereaved husband is a director with Mack Sennet.

D.W.GRIFFITH'S



"The Great Love" in San Francisco

"THE SEASON'S BEST PICTURE"

Eugene J. Roth, manager of the California Theatre, one of the most successful photoplay houses in America, had the first run showing of "The Great Love" in San Francisco. He wired Mr. Griffith as follows:

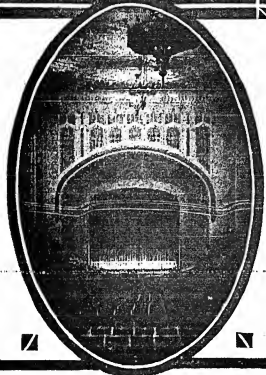
"Our California Theatre has contracted for exclusive first showing in San Francisco for all of the D. W. Griffith features. The tremendous ovation "The Great Love" received and the unanimous opinion expressed to the effect that it was the season's best picture is most gratifying to us. Accept congratulations."

D. W. Griffith's first Artcraft picture, "The Great Love," has been a tremendous success everywhere shown, regardless of locality. Though its premiere showings took place in the hottest month of the year, the theatres were thronged at every performance.

RELEASED BY



This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.



MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH

Nothing new on the Riverside bill this week and nothing big enough to draw any great applause even from the holiday audience. The new play, *Eddie Borden* appeared to be the biggest hit, but he stole a few bows at that. Francis Renault's reappearance in vaudeville here was marked with no particular novelty and despite his elaborate wardrobe he should cut the line in the program calling attention to its purported or intrinsic value now that he is playing before intelligent audiences whose eyes are well open to extravagant stage expenditure. A white Spanish shawl dress with one sleeve and part of rose bodice showing and a bizarre rose covered wire hoop arrangement over the waist was at the opening. A grandmother costume, of blue silver brocade, lengthened with a deep flounce of lace—the same falling in a cascade down the back, was enhanced with tiny garlands and blue malines. With a silver iridescent gown, the train and one side drape of black velvet, a fan of black ostrich feathers and white egrettes was carried and a bird on a branch flashed bravado from a huge unbecoming headgear. The bicycle seems to have been exhausted by the trick cyclist, for Minnie Kauffman (of Chinko and Co.), one of the best working cyclists on the stage, doing nothing new in the way of routine of tricks.

Mollie Fuller displayed a smart little round hat, the crown studded with brilliants and her well advertised "Evangeline" nether extremities. Stella Mayhew entertained in a simple blue voile with lace drop skirt, and Florence La Due, champion lady roper, wore a plum satin shirt with velvet skirt. The women in the Bert Baker act in white crepe embroidered in red and beige jersey cloth stitched in dark blue or black.

Even the girl ushers were boosting the show at the Fifth Avenue Monday night, which listened well at the start and finished with their recommendations well justified. There were eight vaudeville acts not counting the patriotic song contestants, and it was all over at 10.30, making a short but sweet entertainment for that house. Two sister acts and two male teams didn't look so well on the bills, but panned out all right. Jimmie Foley (formerly of O'Neil and Foley), who has replaced Jimmy Casson with the Sherlock Sisters, overworked the stunts in his dancing specialty and was winded for the singing that followed. The girls opened in modernized Chinese costumes and closed in geranium brocade velvet and net over wistaria foundations. A cute little soubrette dress, evidently new, was of pink brilliant cloth and had an orchid georgette panel from pink and white orchid bloomers and pink lace trimmed tunic. A little less affectation would help these girls, particularly in their singing numbers.

The pretty Dais Wolf Girls, formerly known as Georgetta and Capitola, presented a delightful novelty act. They opened as Little Red Riding Hood in front of a wood cut backdrop and told of the mistake of the store-bought maidens that her clothes were all wrong and proceeded to show how pretty things would have transformed her. A gray silk panorama drop bordered with blue birds enclosed a dainty bedroom set, bright with rose design cretonne, the girls in nighties, just slipping out of their beds. Turquoise negligees with blue birds printed on the bodice and caps, white cloth riding-habit for the morning gallop and a demure tucked gray georgette with bonnet to match followed each other quickly. For "rag time tea" they wore a pink chiffon overskirts embroidered in blue over

panel fronts of alternate bands of pink silk and lace frills—long loose sleeves of same and big chapeaux of combined materials. Handkerchief brocade and silver cloth wraps with oriental hems and linings of blue were worn for a restaurant verse and pretty waltz, and, as the day over, the girls are seen in lace coated and sheer pink pajamas. They are capable dancers and have pleasing voices aside from the originality of their offering.

What wonderful hair (quite to her knees) and what a consummate little pearl artist is the little Jap girl of Osaka and Taki! After discarding her heavy velvet mandarin coat, she works in spotless white silk blouse and tights with the freedom and sureness of a male artist.

The woman of Mason and Gwynne wears a buff cloth Russian suit trimmed with brown fur and a brown skin makeup. She sings, whistles and waltzes something, it isn't clear just what, and removes her gloves in the middle of act for fear her makeup may be misinterpreted.

Last, but not least of the women, is Doris Dare. First in saxe blue and gold scroll brocade, the loose straight bodice sparkling with a design in brilliants and a little flat lace, perched atop her well combed curls, then in silver ribbons, then in silver cloth resplendent with bands of iridescents, she is smartly attractive. Her punch song and dress, however, is worn last. In rose velvet, she long train and vest front, solid with ruby sequins, and hair powdered at sides, she sings of the woman who takes to keep young.

The most conspicuous feature of the latest Artcraft production, "Johanna Enfantin" is the work of the title sheet writer. The author of them (be they original or culled from the book) hands out many laughs the action does not really call for. Mary Pickford is quite at home in her best in the character of the country squire, whose brain is weary of the monotony of things as her body is of the incessant drudgery. With face artistically freckled, she will appeal to every freckle-faced boy and girl film fan. After praying for a beau and getting a whole regiment who shower attentions upon her, the soul of vanity is awakened. Her tight braids are let down and curled—freckle bleaches applied and milk baths indulged in and, with chameleon-like rapidity she changes from ugly cotton dresses to well fitting frocks. A guimp dress was particularly pretty. The waist was flowered material indulged in by the principals of Robinson's "Parisian Flirts." The name of the offering is "The Wild Lovers." Billy Clark and Al Raymo were the leading offenders, abetted by Max Bernhardt and Hallie Randolph. Jocko, the ape, played by Marion Benson, is a mere plant for the lewd business and talk. Miss Bernhardt appeared to be amusing herself rather than the audience, and showed the same unconcern in her dressing. Two satin sport suits were plain and ordinary for stage wear. Hallie Randolph carried her costumes well but spoiled their effectiveness with a hat

or feather that didn't belong.

Jerry Flemming, the plump blonde soubrette, rushed through her lines at times. A little more initiative was expected from her. She should cut out "cart wheels" or go in training for them. Freda Lehr deserves credit for the only legitimate entertainment handed out, aside from Chas. Robinson himself. A tall, fine looking young woman, she is a good voice and delivery and makes the best appearance of all despite the showy clothes and bold display of ego of the other women.

As for the chorus, they are young, good looking, and slender. The only one above the average size has dignity and can read lines as well as any of the principals. They open as summer girls in turquoise voile and lace frocks and had flower decked picture hats. For "Peaches Down in Georgia" they are in peacock blue satin cape coats relieved with white satin collars and blue and white satin rolled brim hats. A half dozen in high heels to make them taller evidently, wear men's flannels and blue satin coats. They modestly adhere to skirts and pants throughout—only one girl appearing in fleshings—supposedly returning from an ocean dip. The conventional costumes and fair appearance of the tout ensemble, together with the broadly suggestive dialogue and its brazen delivery (with no attempt to cover by double entente) makes an incongruous offering to say the least, and it's safe to say, there will be a general disaffection of the business and talk before it travels far.

Paul Schindler told me one time, while he was directing a certain musical comedy, that he never could appreciate the work of a certain dancer in the show, as he had to look at her big pot smile every performance and get out his nerve just so, and Murray's cameraman must be tired of facing pouty lips saying "prunes" and "prisms" and "baby stares." "Modern Love" tells of a chorus girl model who walks the straight and narrow, without a temptation of any sort to stumble over—which doesn't sound like the brand of modern love the public are familiar with. It is full of absurdities, but the greatest of all is Miss Murray's attempt to play an ingenu with an expression that beautifully expressed deep interest in nothing, save her own personal looks.

If Barney Gerard's "Follies of the Day" isn't a success this season, it won't be because they haven't the material. Chester Nelson even funnier than last year holds up the comedy of the show and the individual hit was made by an unprogrammed little woman with a big voice—who stepped in the production in the cabaret scene in the last act. Harry Welsh and the leader, Andy Hare (who sings in the orchestra pit) as well as much of the business in the pawshow scene in the first act, are from the American Burlesquers offering of last year. "Paw-broking de day" in the show as last season, in fact does not make the attempt but divides honors with the rest of the women, even with one of the chorus. Mildred Laurie, Gertrude Saffin and Pauline Hare led some numbers capably. With a royal blue and green net trimmed with blue sequins and ostrich fringe, in her opening, Miss Hayes wore a lattice, fan-shaped headgear, of jet and tiny light green ostrich tips. A scarlet velvet, high waist, topped a white satin draped skirt which had a broad band of white fur at bottom. Her beaded zouave with its crystal fringe and copper fishscale oriental trousers, suggested a mermaid as much as an oriental. Transparent black lace, the light long sleeved bodice unlined and the

double skirt showing a drop of white—was her most effective display.

Maybelle Courtney, a pretty dimpled blond, wore a most becoming good-looking black lace poke hat with a black satin afternoon dress. Flat white flowers, were applied on its velvet crown. A rose velvet gown—had a huge design on the front in black sequins and a green satin had its wide panel fastened up on one side of skirt with an ornament of pearls and opalesques. Del Duval is the sprightly half of a Sister team. She was cute and attractive in rose and green sequin ripple frock, and in pink and blue net, but wore an awful looking affair with black silk old lady's jacket in the Aviation Field scene. Sister Viola, taller and prettier but not so full of pep, wore her best frock first—a blue satin with scalloped bottom, edged with tiny silver flowers. For their specialty in the last act they were in gold net and lace with baby bonnets of pink and blue, flourishing big bouffant and streamers of malines. The little "unknown" wore her bobbed hair curled and turquoise mousseline de soie sleeves and drapery over a frilly skirt of various shades of chiffon.

The chorus includes live, good-looking girls. Oriental costumes were a feature as last year. At the opening they were in maize sport silk outfits lengthened with little black and white fronts splitting open showing pink satin bloomers. For the "Bagdad" number blue silk zouaves and hip drapery were combined with orange bodices and at the finale of the first act, spectacular frocks of black and white were worn. The little girls had "lamp shade" skirts edged with sequin trimming, pink bodies and bloomers with medallions of black lace and sequins and pink turban topped with loops of black gold-edged ribbon. The taller girls had skirts of black ribbons (showing fleshings through) finished with big flounce of black, gold braid and tiny flowers, and wore pink hats with wide black ribbon running from crown to edge of brim. Novelty material was employed for finale—white silk printed with a design that might have been a flying fish in various colors. Full pantaloons were shirred on the sides finishing in a frill and spangled girdles and odd-shaped tongues completed a rather freakish picture.

ANGLING FOR "PEG" •

After announcing the purchase of the screen rights to "Peg O' My Heart" from Oliver Morosco, Louis B. Mayer, manager for Anita Stewart, is now understood to be in negotiation with Hartley Manners to the same end.

According to the story, Manners is now willing to release the play for pictures for \$50,000 cash and one-half the profits.

C. F. Zittel, acting for the International, is anxious to secure the picture rights to "Peg" for Marion Davies.

ALMA RUBENS CRITICAL.

Los Angeles, Sept. 18. Alma Rubens, the "pink star," is critically ill. Her physicians have abandoned hope of her recovery.

Gilbert P. Hamilton

DIRECTOR
TRIANGLE STUDIOS
Culver City, Cal.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,
Los Angeles
Recent Releases for Barricade, Keenan,
Glaum and Kerrigan

GREAT ARRAY OF STAR FILMS TO BOOM LIBERTY LOAN DRIVE

Entire Industry Goes in Generously for Special Stunts by
Its Principal Players to Give Coming Bond Campaign
Much Screen Publicity—Picture Plans for
"Drive" All Set.

Plans for the motion picture industry's distribution of its pictures for the forthcoming Liberty Loan Drive have been perfected. They are as follows:

1.—Each company shall distribute, through all of its offices in the United States, the prints in which its own stars appear.

2.—Prints of any subject made by a company or individual not possessing a distributing organization, will be handled by any distributing organization selected by such company or individual.

3.—Each office of each distributing organization will be held strictly accountable by its Home Office for booking solid during the four weeks of the drive each print delivered to it.

4.—At the conclusion of the drive, each branch office of each distributing organization shall immediately forward to its Home Office the original booking sheets showing the specific theatres and the dates for which each print was on exhibition, as well as the dates for which each print was in transit, such booking sheets to be delivered by you, and by you transmitted to the Treasury Department.

5.—No charge shall be made directly or indirectly to any exhibitor for the exhibition of any Liberty Loan prints, nor shall the exhibitor be asked to pay express charges either way.

6.—Express charges shall be paid by the distributing organization; each exchange shall maintain an accurate record thereof, and at the conclusion of the drive, forward the record, supported by vouchers, to its Home Office so that the company may be re-im-bursed by the Treasury Department.

7.—No exhibitor shall be permitted to book one subject for more than one day, nor shall any exhibitor be permitted to obtain a repeat booking for any subject.

8.—Uniform instructions shall be sent by the Home Office of each distributing organization to its respective offices, such instructions to be prepared by your committee, and to be published in the trade papers.

9.—The Government is to determine the number of prints to be made from each negative.

10.—Each distributing organization shall determine the division of prints among its respective offices, according to the nature of the territories, and the number of prints required for each.

The features to be released are: William S. Hart in "A Bullet for Berlin"; Norma Talmadge in "A Liberty Loan Appeal"; Harold Lockwood in "Liberty Bond Jimmy"; "Patty" Arbuckle in "A Liberty Loan Appeal"; Edith Storey in "Edith's Victory for Democracy"; Emily Stevens in "Building for Democracy"; Mae Murray in "The Taming of Kaiser Bill"; Kalem's all-star company in "My Country"; Sessue Hayakawa in "Banana"; (Hurrall); Wallace Reid in "His Extra Bit"; William Farnum in "A Liberty Loan Film"; George M. Cohan in "A Liberty Loan Appeal"; Corinne Griffith in "A Wise Purchase"; Goldwyn's all-star cast in "Stake Uncle Sam to Play Your Hand"; Gladys Leslie in "Sylvia's Last Pledge"; Lillian Gish in "A Liberty Loan Appeal"; Dustin Farnum in "Ready Money Ring-Field"; Elsie Ferguson in "The Spirit That Wins"; Charles Ray in "A Liberty

Loan Plea"; Dorothy Dalton in "A Liberty Loan Appeal"; Edith Bennett in "A Liberty Loan Appeal"; The Mack Sennett Stars in "It's a Cinch"; Alice Brady in "A Liberty Loan Appeal"; William Faversham in "A Liberty Loan Appeal"; Alice Joyce in "The Choice"; Margaret Clark in "The Biggest and the Littlest Lady in the World"; Mary Pickford in "100 Percent American"; Douglas Fairbanks in "Sic 'Em, Sam"; George Beban in "When It Strikes Home"; Harry T. Moore and Betty Blythe in "The Grouch"; Earle Williams and Clara Whipple in "A Liberty Loan Appeal"; William Duncan in "The Decision"; Charlie Chaplin in "The Kid"; Mabel Normand in "Drew in 'Financing the Fourth'; Mme. Nazimova in "A Woman of France."

LOAN FILMS SHOWN.

The first showing of the Fourth Liberty Loan films was held before an invited audience at the Rivoli Tuesday morning. It was given under the direction of the Liberty Loan Committee. The pictures have been made at the expense of, and are contributed by, the various picture corporations throughout the country. A number of the pictures have been donated by the stars themselves. They consist of short stories, some comic, some serious, each carrying a plea for the Liberty Loan. The duty of the citizen to buy is emphasized, as well as the benefits to be derived. Some grim pictures are shown, illustrating just how serious the situation is.

There will be 40 pictures in all and these will be shown at all picture theatres, the agencies distributing them free of charge. The distribution will be under the auspices of the National committee of the Motion Picture Industry appointed to co-operate with the Treasury Department. Adolph Zukor is chairman.

The use of the Rivoli was donated by Lieutenant Samuel Rothapel, U. S. M. C.

RE MISS YOUNG.

Lewis J. Selznick, president of Select, sent a registered letter to the trade papers contradicting a purported interview published in "The Trade Review," with Harry I. Carson, in which the statement is made that Garson secured a contract giving to him the right to sell outright pictures starring Clara Kimball Young for a period of four years.

Mr. Selznick adds that the C. K. Y. Film Corporation, of which Select owns the entire capital stock, has an exclusive contract for the service of Miss Young for a period of several years and that Select is the exclusive distributor of pictures starring Miss Young.

KILLED BY AUTO.

San Francisco, Sept. 18. Mrs. Ruth Darling Franklin, formerly in pictures, 22 years old, and wife of Chester M. Franklin, was crushed and killed by an automobile as she waited for a street car here last week.

Chester Franklin, now in the Service, was formerly a film director at Los Angeles.

Mrs. Darling was a niece of Edwin A. Morris, manager of the Hippodrome.

BROKERAGE CLAIM ON "TARZAN."

Harry A. Palmer is suing the National Film Corporation of Virginia, for the recovery of 500 pounds sterling, or \$2,400 in American money, which he alleges he was supposed to receive as brokerage fees for the disposition of the foreign rights to the National Film Corporation's feature, "Tarzan of the Apes."

According to papers ready to be signed, the National people, acting through Palmer, who is a broker, agreed to concede the British rights to the Stoce Film Company Ltd., for five years for 3,500 pounds sterling as initial part payment, with the understanding the Stoce people were to distribute the film, as many prints as necessary to all theatres possible within the United Kingdom.

The Stoce interests were to keep the first 11,000 pounds, gained as revenue from the film. All moneys derived after that for the rental of "Tarzan" to exhibitors within the United Kingdom, were to be equally divided between the producing firm, the National and the distributing firm, the Stoce people.

It appears that after Palmer had gone to all this trouble in arranging terms, the National interests unexpectedly obtained a better offer from another British distributing firm, and called this former arrangement off.

Palmer, however, claims his brokerage fee, on the ground of services rendered and no value received. The case comes up next month.

CHICAGO'S PATRIOTIC FILMS.

Chicago, Sept. 18. Chicago is full up these days with official and semi-official patriotic pictures, and the business they are doing is an indication of the city's temper.

Among the patriotic films are "America's Answer," "Crashing Through to Berlin," "Why America Will Win," "To Hell With the Kaiser," "Joan of Plattsburg," "My Own United States," "Over the Top," "For the Freedom of the World," "The Beast of Berlin" and others.

SUING FOR SHARE OF PROFITS.

Edward Clark's suit against Arthur Hammerstein and the Advance Motion Picture Corporation comes up for trial again tomorrow.

Through his counsel, Nathan Burkan, the plaintiff asserts that according to contracts signed last year, he, as the author, had half interest in the picture rights in his play, "De Luxe Annie," which Hammerstein sold, but for which he only paid the author \$1,500, but a small portion of all the monies that Hammerstein received for the picture rights.

With the release of the film, which had Norma Talmadge in the title role, Hammerstein, as owner of the world rights, sold the picture rights to the advance people, receiving a percentage royalty for them.

Edward Clark, the author, signed a contract with Hammerstein who originally produced it on the stage, whereby during the course of the legitimate version, the plaintiff was to receive as royalties, the 5 per cent. on the first \$5,000, 7½ per cent. on the next \$2,000, etc. Under the picture rights it was agreed the author was to have one-half interest.

DRILLING USHERS.

Chicago, Sept. 18. The military idea is spread to the picture theatre. With the opening of the new Riviera, there will be engaged a corp of ushers who will be attired in full military regalia, and who will salute patrons as they usher them to seats.

In order that the thing may be done right, Lieut. W. E. Howett has been engaged to drill the young women so that they may conduct themselves with precision and in accordance with military tactics.

LAEMMLE TAKES SYMPHONY.

The Symphony theatre in the former ice rink of Thomas Healy's restaurant at Broadway and 95th street, has been taken over by Max Laemmle, on a 50-50 percentage plan with Mr. Healy.

Mr. Laemmle (Universal) is to conduct the house, playing Paramount the first half and Bluebird (Universal) the second half. Bluebird is reported receiving \$500 weekly for its feature. M. Kashim, manager of the Broadway for the Universal will be shifted to the up-town place. The Symphony is due to open under the new arrangement very shortly.

Mr. Laemmle expected to start on a trip to the Coast this week. The Symphony was opened during the summer as a picture theatre but a few weeks later closed.

The Broadway is to remain under the direction of the Laemmle interests for the winter, according to picture booking plans laid out in the Laemmle office.

Shortly the U's big eight-reel war subject, "The Yellow Dog" is expected to open there for a month's stay, while the Herbert Rawlinson feature, "Kiss or Kill" is also undined for a fortnight's exhibition at that house.

MRS. PICKFORD DUE HERE.

Mary Pickford's mother is on her way east from the Coast and is expected to arrive in New York tomorrow (Saturday). When here she will enter into a conference with the First National relative to the pending contract of her daughter, Mary, with that organization, for future film services. One of the important members of the First National said this week its contract with Miss Pickford had been closed, and he would not be surprised to find that ultimately Mary would remain with Paramount.

FLAG DAY OBSERVED.

In the observance of Spangled Banner Day" throughout the Spangled houses of New York and Brooklyn, the N. A. M. P. I. lent whatever assistance it could in making the commemoration as big a success as possible.

The Mayor's Committee on National Defense set September 14 as the day and every picture house had special music, with singers leading the audience. Slides made so that the words of the verses and chorus were impressively cast upon the screen.

U. S. HOLDS UP FILM SHIPMENTS.

The Brazilian shipments of film by the Universal have been held up by the Department of Justice, the manager in charge of the Brazilian office being charged with pro-Germanism.

Some time previous to the war the U had a German in charge, but later placed a man of Irish extraction in command of the office.

Now the Department has notified the U that no more film can be shipped until a new man is engaged to handle the Brazilian business. The U has asked the U. S. to get it some American now in Rio.

Billy Burke in "Annabelle."

Paranor has purchased from Arthur Hopkins the picture rights to Clare Kummer's "Good Gracious Annabelle," which will be used for Billie Burke.

Irving Directing "Silver King."

George Irving has returned to Paramount and is directing "The Silver King," starring William Faversham. Barbara Castleton is the leading lady.

Lawrence O. H. Opens With Pictures.

Lowell, Mass., Sept. 18. After being closed for ten months, the Lawrence Opera House has been opened under the management of Al Hayes. Pictures will be shown for the present.

VARIETY

FILM MEN HAVE LITTLE HOPE NEW TAX WILL BE REDUCED

**Picture Industry Association Presents Objections to Proposed Increase—Tax Makers Say Picture Manu-
facture Is Very Profitable If Fabulous
Salaries Are Paid to Stars.**

Washington, Sept. 18.

When representatives of the motion picture industry appeared before the Finance Committee to protest against the proposed increase of the amusement tax this week they found the committee "loaded for bear." Hardly had the discussion opened before Senator Thomas of Colorado, a member of the Finance Committee, broke in with a question asking if it was true that Anita Stewart was receiving \$3,500 a week, which was followed by inquiries regarding the salaries of Mary Pickford, Chaplin, Fairbanks and others. The whole thing looked as if the committee was antagonistic and disposed to rule in favor of the proposed increase. The representatives of the picture industry were allotted a limited time and before they were half through a number of the committee left the meeting.

The Finance Committee feels, it is asserted, that with the inauguration of the present amusement tax of 10 per cent. on admissions, some theatre managers, including picture exhibitors, resorted to "profiteering" by raising their prices, so that, instead of the tax proving a hardship it had the effect of increasing their revenue. Several legitimate managements had also increased their \$2 scale to \$2.50 following the first tax.

The House is considering the new tax bill as a whole and the impression is current it will be passed as framed as far as theatricals are in it. After that is done a Conference Committee will consider various appeals for modification.

CREELE'S EXPOSITION OPINION.

Responding to a wire of inquiry regarding his attitude toward the proposed motion picture exposition at Madison Square Garden, George Creel, chairman of the Committee on Public Information, said:

"My own feeling is that where expositions can be made to take the form of patriotic rallies or meetings for the purpose of devising ways for co-operation with the Government in war work, they should be encouraged rather than discouraged."

The United States Fuel Administration has taken space at the Garden exposition, to be held Oct. 5-13. P. B. Noyes, head of the conservation division of the Fuel Administration, says the exposition has the hearty endorsement of the Fuel Administration, as it is held early in October when no heat will be required and those taking exhibits are mostly located in or around New York, making no heavy demands on the railroads for transportation.

Joseph Johnson, publicity director for the Red Cross, is also understood to have expressed himself in favor of the exposition.

"WESTERN STUFF" NEXT WEEK.

"Western" features will be in evidence on Broadway next week when Fred Stone's first film will be at the Strand and Will Rogers' initial camera debut is offered at the Rivoli.

Stone's is a Paramount production and Rogers' is from the Goldwyn stable.

FILM THIEVES INDICTED.

There is renewed activity on the part of the members of the Distributors' Division of the N. A. M. P. I. toward the complete stoppage of film thefts within the ranks of the industry, the distributors now lending every effort in conjunction with the District Attorney's office, which is out to bring the thieves who have been operating vigorously of late to justice.

Assistant District Attorney Tally is personally looking after the film cases. Tally in the past three or four weeks has brought to trial some of the gang leaders who have been most active for some time past.

Their arrest and subsequent indictment has resulted in confessions which have given the District Attorney some valuable information that may lead to other arrests.

FILM LAWYER IN WASHINGTON.

Grant Carpenter, an attorney of this city, has left for Washington, where he will establish headquarters, it is said, to represent the United Picture Producers of California in legislative matters affecting film interests.

STANLEY CO. DECISION.

The Federal Trade Commission in Washington Monday ordered the Stanley Booking Corporation to refrain from forcing film producers and theatres to deal with each other through the Stanley company.

It is a decision of importance to the picture industry and establishes a precedent that will affect more or less similar exchanges throughout the country.

The specific clauses in the restraining order are:

Procuring the cancellation of contracts for the exhibition of moving-picture films made between its competitors and the producers:

Procuring films which have been announced for exhibition by its competitors and exhibiting them in the same neighborhood in advance of the date advertised by such competitors, to hinder, harass and embarrass competitors;

Making contracts for films on the condition or understanding that the lessee or purchaser shall not use films produced by a competitor;

Making threats and employing methods of intimidation to compel theatres to pay commissions on films booked directly from the producer or film exchanges;

Making threats against independent exhibitors that unless they book through the agency their supply of films will be cut off, and

Threatening producers and film exchanges with the withdrawal of patronage in order to induce them to cease supplying certain of their competitors with films.

WOMEN "SALESMEN."

If the new draft makes the inroads on the ranks of the picture salesmen and exchange men as some of the know-alls predict, it means the substitution of women to handle the films.

The head of a big local picture company said that the male forces had been so diminished by the first draft that there was little left for the new draft to call. But if what's left is inducted into service, then the company heads will try out women and if they prove successful are bound to have good employment, but hard work that will last until after the war anyway.

It would not surprise the picture world if women selling the states rights subjects appeared on the road within the next few months. Women drummers are no longer a novelty but a determined success proposition that will be applied to film selling before many more months have passed.

MORE FOR NEW CHAPLIN.

The exhibitors of the United States are going to pay more money for the latest Charles Chaplin features, "Shoulder Arms" than any previous subject, the forthcoming film to exceed any previous picture.

PICTURES IN PARIS.

Paris, Aug. 29.

A new picture company, under the name of Messidor, has just been founded in France by Lucien Lehman, who will act as director. The first film released will be "Messidor," being episodes of the French revolution.

A member of the Swedish House of Congress has filed a petition for subventioning the cinematographs in his country, so that pictures may be regularly shown in small places for the amusement of the villagers. It is hoped that curbing the emigration of the rural population which has not sufficient amusement. There is already a picture house in Sweden for every 10,000 inhabitants. In that country actors, connected with the legitimate theatres, are not permitted to appear for photo work, and special players are alone engaged in the picture industry.

The English language is becoming a popular study in France, and lessons are now included in the programs at some of the Paris picture palaces. Among the week's events shown on the screen a conversation between two soldiers is a feature. The Englishman explaining to the poilu how he should pronounce certain words. The public get on to the phrases and mentally retain them, thus acquiring a rudimentary idiom of the vernacular.

THEDA BARA ILL.

Los Angeles, Sept. 18.

Theda Bara has developed an illness while here and may have to remain on the Coast for some little while. Her condition is said to have alarmed her friends.

Miss Bara's proposed return to the east has been indefinitely postponed.

Unionizing Studios Proceeding.

Los Angeles, Sept. 18.

The unionization of the studios here has progressed most favorably, with only one or two cases yet to be settled by the I. A. T. S. E. which is directing the general movement in behalf of the local affiliations, with Les Dolliver, Assistant International President, personally handling the matter.

Union Orchestra at 44th St.

As a result of a pending amicable settlement of the local union trouble with the William Fox offices and that an understanding has practically been reached a union orchestra and stage crew will be used at the 44th Street theatre when Fox opens the New York exhibition there of the Theda Bara feature, "Salome," Oct. 6.

"Salome" was to have opened some weeks ago at the Casino, but trouble with the unions called the opening off. No date has been set on the Chicago exhibition of "Salome," but it will probably be around the holidays.



The Acme of Versatility

EDWARD MARSHALL

CHALKOLOGIST

Direction, MARSHAL FOCH

JACK TERRY

(TERRY and LAMBERT)

Heap side plenty busy

Phone, 9400 Bryant

AUSTRALIA

"A Descriptive Narrative" (Continued)
By

MAR ESTELLE
AUBREY & RICKE

Very dear to our hearts are the brave lads coming home, for there are some lucky ones who are returned. They have a smile and don't themselves among the fortunate. But many are without limbs, blind, crippled for life. Now they are welcomed! Stretches are drawn with the little allures; crowd three and four corners in their path; the wild "one-ee," the native bush call, fills the air, and smiles and tears mean welcome. Three shiploads arrived during our two weeks in Melbourne—the best boys of the country. There are many lads in the streets who have never enlisted, although recruiting depots are numerous. This is the lamentable result of non-conscription. (Finis.)

FRANCIS WILSON

AND

IN A VARIETY OF DOINGS

BOOKED SOLID

Direction, SAMUEL BAERWITZ

JACK MARLEY

Making the World Safe for Agents

Why Actors are more intelligent than Agents: An agent takes one hour to explain to an act why he does not go just now, but an actor explains the same thing to his wife by using one word in Russian!

"SOLOFF"

When agents were made essential, a dretail in the Putnam Building claimed he came under that ruling because his name was

STAHL

Nathan Stahlman, brother of the Philadelphia theatrical manager, wearing a fur-trimmed hat and a coat that a brother who was born blind had just recovered his sight and wanted to SEE HIM.

If you were to steal a camera, would the film exposure?

BILLY BEARD

"The Party from the South"

Principal Comedian
Al. G. Field's Minstrels

Eastern Rep.
FETS MACK

Western Rep.
SEMON AGENCY

Sep. 16—Garrick, Wilmington, Del.
Sept. 23—Maryland, Baltimore, Md.
And 12 more weeks of the Keith time to follow; and then for the Orpheum time, Jan. 5.

PAUL and MAE NOLAN

Booked by these two famous Philadelphia Agents

NORMAN JEFFERIES
FRANK DONNELLY

FRED DUPREZ



Representatives:

American:

SAM BAERWITZ

1493 Broadway,

New York.

European:

JULIAN WYLIE

5, Little St.,

London, W. C. 2.

Never waste time on gunpowder that has been once shot off.

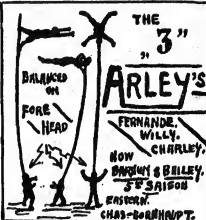
DOLLY

GREY

and

BERT

BYRON



Sep. 16—Hippodrome, Youngstown, O.
23—Lafayette, Toledo, O.
30—Empire, Grand Rapids
Oct. 7—Empire, Akron, O.
14—Hippodrome, Cleveland
21—Empire, Toledo
28—Lafayette, Toledo
Nov. 4—Open
Week Nov. 11, open on the Orpheum Circuit at Milwaukee until week May 4 at New Orleans.

JIM and MARIAN

HARKINS

DIRECTION
NORMAN JEFFERIES

"A DOG"

I've never known a dog to wag his tail in rise he didn't feel.

Now quit his old time friend to tag At some more influential level.

The railroad dog I never knew Was to the boy who loved him true.

OSWALD

P. S.—Not original, but my sentiment.

ROXY LA ROCCA

Wizard of the Harp

Kimball & Kenneth

Low Circuit. Direction MARK LEVY

Prologue

(Marooned on an Island for a Week-end—A Sailor's Saturday Night Supper consisted of a Heaping Platter of Beans—)

FARMER:
We believe in a small "Breakfast," Light Lunch, but a big Supper!

SAILOR:
Ye Gods! "Beenze."

FARMER:
I suppose you Boys git Beans 'often' at the station. We only have 'em twice a year!

SAILOR:
I know—Tonight and tomorrow morning;—What time does the next Boat leave?—

GIBSON and HALL

Low Circuit. Direction MARK LEVY

"SICK'EM DRAFT"

Young man, 21, desires place with either vaudeville or movies. No experience; can sing. Five years a painter. Will come cheap. JOHNNIE TOWNSEL.

APPLY TO

Chris—I saw you out driving yesterday with a Hubert chorus girl. You looked as if you only had one arm.

Bob—I have two arms all right. You see the other arm was around Somebody.

Chris—How much will you charge to drive Lucky and Yost and yours truly to the depot? Say it quick!

Bob—Sit down!

Chris—You said it too quick. Your firmer has now acting strangely; what's the matter with it now?

Bob—Yes, it has stopped! I don't know how many times.

Chris—And what are you putting the oil on it for?

Bob—To stop it from stopping.

Chris—Hey! Bob slow down! It's 60 miles an hour, there's a traffic cop ahead!

Next Week (Sept. 23) Washington, Baltimore, Bk.

and His.

KNAPP and CORNALLA

For BEN

HARRISON BURR

IN "OVER THE PHONE"

Call

CHAS. BIERBAUER

BEYANT 843

Sep. 16—Baltimore, Ottawa, Can.
Sept. 23—Lynn, Hamilton, Can.

JOHN P. HANSEN

Presents

JACK LEMLEY AND CO.

in

"A NIGHT IN JUNE"

A MUSICAL FANTASY

A Breath from the Land of Dreams

Direction, HUGHES and SMITH

Pauline Saxon, says:

I like the rainy days the best, 'Cause then, although I'm poorly dressed, For all that anybody knows I'm dressed that way to save my clothes.

EL FLO

BRENDEL AND BERT

in

"Waiting for Her"

Direction, E. BART McHUGH

118-POILU-118

BOOKED SOLID

ALF. T. WILTON

Sole Representative for this Old Sledge

JOSIE O'MEERS

The Dainty English Wire Artist

Direction, M. S. BENTHAM

ZUHN AND DREIS

BOOKED SOLID. 40 WEEKS BLANKET CONTRACT

LOEW and PANTAGES

Direction, IRVING COOPER

POLLY OZ AND CHICK

CUTE CLEVER CLASSY

The Vaudeville Find

of the New Season

Classy, Clean and Capable

JANET ADAIR

Moving onward and upward by consistent entertainment, maintained at the highest grade at all times, desires to acknowledge to the Vaudeville Managers their very gratifying recognition, by placing Miss Adair in the responsible positions on the programs and giving her the featured spot in the billing.

This Week (Sept. 16)
HEADLINING
at
KEITH'S COLONIAL
New York

*Vaudeville
is decidedly
worth while if
you can keep
up with its
rapid pace.*

Next Week (Sept. 23)
at
KEITH'S
Washington, D. C.

Direction, MAX HART

BUY BONDS

VARIETY

VOL. LII, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 27, 1918

PRICE TEN CENTS

The advertisement is framed in an ornate, classical style. At the top center, a decorative scroll contains the word "Pictures". Below this, a central rectangular frame displays a black and white portrait of Douglas Fairbanks, a man with a mustache, smiling. To the left of the portrait, a vertical column features a shield-shaped label with the word "Drama". To the right, a similar column features a shield-shaped label with the word "Variety". Above the portrait, a small circular logo reads "ARTCRAFT PICTURES". At the bottom, a wide banner contains the text "DOUGLAS FAIRBANKS" in large, bold letters, with "STAR IN ARTCRAFT PICTURES" in smaller letters below it. The entire design is set against a background of fine vertical lines.

Pictures

ARTCRAFT PICTURES

Drama

Variety

DOUGLAS FAIRBANKS
STAR IN ARTCRAFT PICTURES

VARIETY

**PALACE,
NEW YORK**

**This Week
(Sept. 23)**

**BIGGEST OVATION
IN YEARS**

**—
THE**

MORTONS

First, CLARA MORTON

Then PAUL MORTON and

NAOMI GLASS (Mrs. Paul Morton)

Then, SAM and KITTY

Then, MARTHA and JOE

Then, ALL TOGETHER

And

A Perfect Riot

**Over the First Reunion
in Years of**

**A Great Vaudeville
Family**



ORIGINAL 4 MORTONS



2D EDITION, 4 MORTONS



CLARA MORTON



MORTON & GLASS

BUY BONDS

VARIETY

VOL. LII, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 27, 1918

PRICE TEN CENTS

MARCUS LOEW AND PANTAGES SEPARATING BOOKING INTERESTS

**Pantages Circuit's New York Representation Will Withdraw
from Loew Booking Office by Oct. 15. Loew
Finds No Benefit in Connection.
Bookings Only Affected.**

By Oct. 15 the Pantages Circuit booking representation in the Marcus Loew, New York, will be a thing of the past. It was reported this week, and not denied, that the Loew Circuit had informed Alexander Pantages no space could be provided in the Loew office for the Pantages representative after that date.

Walter F. Keefe represents Pantages in New York, in the Loew suite. It is probable Mr. Keefe will leave the Loew offices at the same time. Carl Milligan, Mr. Pantages' personal representative, also located in the Pantages office in the Loew agency, will move to Pantages' new New York address.

The arrangement between Loew and Pantages, in effect about three years, was for bookings only. It was an arrangement expected at the time effected to work for the benefit of both circuits, through the added bookings it would give on a consecutive route, covering the Pantages houses in the west along with the Loew time. In addition Keefe also booked the Miles houses, with the Jones, Linick & Schaeffer theatres in Chicago looked upon as attached to the Loew Circuit.

It has been well understood among the booking people for some time that any advantage resulting from the dual booking arrangement rested with Pantages. He secured "Loew acts" through those acts receiving eastern and western time, eastern particularly. While Pantages could secure the acts at a price by reason of this, Loew invariably had to pay close to the Pantages salary, if a turn played both circuits. That amount often was more than Loew, with his own 30 weeks (mostly of short jumps especially in New York and New England) could have secured the acts for, without the Pantages connection.

It has also been said that Pantages often irritated the Loew bookers with his dilatory methods. Pantages personally oversees about everything

there is in connection with his circuit. Located in Seattle, Pantages, who has been in New York but once since booking through the Loew office, was too far away for a quick decision in any matter. He has been reported holding up Loew office bookings at times through his negligence in replying when quick action was required.

James C. Matthews represents Pantages in Chicago, and is in charge of the Loew Circuit agency in that city as well. What disposition will be made of the Chicago/Pantages connection and the Loew agency out there has not yet been settled.

NAMES FINEST STUDIO.

The British Ministry of Information has requested of Famous Players-Lasky the plans of one of its American studios to be utilized as a model for the erection of a plant in England, for the making of propaganda pictures for the British Government.

In response, Adolph Zukor has forwarded the design of the Paragon Studio at Fort Lee, regarded as the finest in this country.

WOMAN RECRUITING OFFICER IN.

Sergt. Marie Wing DuPre, the only woman recruiting officer in the Army, is to enter vaudeville as a propaganda turn, for recruiting.

Sergt. DuPre has been recruiting at Fifth avenue and 42nd street. She has prepared an act and started with it next week, on United Booking Offices time.

INFLUENZA IN SHOWS.

Chicago, Sept. 25. The serious epidemic of Spanish influenza, which has struck Chicago, has hit show business.

In a number of the choruses in town several of the girls were affected. "Oh, Look" at the La Salle was hit hardest. The Misses Martin, Bennett, Cornell, Crawford and McLaughlin were forced to leave because of the ailment.

MONKEYING WITH POLITICS.

There was a half-hearted attempt this week to form a theatre league for the support of Al Smith in his campaign for the governorship. A meeting was called Monday afternoon by an old friend of Smith's, but no one could be located who attended.

The impression among showmen was that entering a political campaign as a body was "bad stuff."

One manager ventured the opinion that the promoter of the meeting (also a manager) stayed away himself.

The picture people are non-committal in the coming state election. The exhibitors look with favor upon Whitman through his attitude in vetoing the Christman-Wheeler censorship bill two years ago. For Whitman's last campaign D. W. Griffith personally directed a 1,000-foot picture, entitled "A Day With Whitman." There were posted in front of the picture houses throughout the state some 10,000 one-sheets booming his candidacy.

The exhibitors, however, will hold a meeting in Albany shortly to ascertain the attitude of the respective candidates toward the picture industry in this state, and while there will be no official endorsements of either candidate they will throw their support where they believe their interests lie.

BERLIN IN ACT FOR RED CROSS.

Wednesday it looked very much as though Irving Berlin will appear for four weeks in the larger vaudeville theatres of New York and Brooklyn, at an agreed upon amount—with the managers, with Sergt. Berlin donating the entire amount of the salary to the Red Cross.

Several offers in the past for Berlin to play vaudeville never reached consummation. Rose & Curtis, the agents, are said to be responsible for the pending arrangement, with Sergt. Berlin having the Liberty Loan Drive as an incentive for his theatrical engagements at this time.

THEATRE PLASTERERS CLOSE.

Syracuse, N. Y., Sept. 25. The first up-state industry to be closed as a result of the war is that of the W. H. Maltby Sons, Corning, N. Y., manufacturers of ornamental plaster work for theatres.

The concern, which in peace time employed a large staff, found it next to impossible to secure needed raw materials because of priority orders in freight shipments, which closed its raw materials and product as luxuries.

Can't beat me nor pass me, CHAR. ALTHOFF.

ENLISTMENT ENDS CONTRACT.

Draft and voluntary enlistment both sever automatically any contract. As soon as a man has actually been taken into the service his contract is canceled.

This is the opinion of Siebert Lewin, of the law firm of House, Grossman & Vorhaus. Should the term of a contract be longer than the duration of the war, the contract may not be renewed, necessarily, upon the return of the individual; and should the war outlast the term of the contract or should enlistment or the draft cut a contract in two, there is no legal ground for the renewal of either the whole contract or part of it after the war.

A contract may not be made depending in any way upon the duration of the war, as that is too indefinite.

Men living at home and doing daily service such as being stationed at bridges or piers may continue their nightly occupation as long as it does not interfere with the work of the Service. This does not apply to men who would have to secure special liberty each night.

LOTTIE PICKFORD'S VALUATION.

Lottie Pickford, who is a film star on her own, aside from the sisterly relationship to the only Mary, is looking favorably at vaudeville. Miss Pickford is prepared to enter it if the managers will pay her \$2,000 weekly as salary.

The managers if they have heard about it have expressed no opinion.

BOSTON EPIDEMIC.

Boston, Sept. 25. The theatrical and picture people here are very much exercised over the possibility the authorities may close all places of amusement owing to the epidemic of Spanish influenza.

100 deaths were reported here the past week.

BAGGAGE ACCOMMODATION.

With the complaints of delay in theatrical baggage all over the country, one theatrical man said this week that it was not surprising, since he saw, he was certain, at least 10,000 pieces of baggage in the Pennsylvania terminal, New York, when searching there for a mislaid trunk.

UPTON REOPENS MONDAY.

Camp Upton, L. I., Sept. 25. The camp theatre, closed during the influenza scare, will reopen next week.

Sept. 30 the Liberty will have "The Mimic World."

BUY BONDS

FIVE NEW SHOWS NEXT WEEK IN FACE OF NEW "LOAN DRIVE"

Broadway Has Flock of Initial Openings Set During Inaugural Week of New Bond Campaign—Number of Hits Increase—Five Out of Ten Shows Withdrawn Within Fortnight After Starting.

The inflow of attractions temporarily stopped this week with being no new additions. No less than five new shows arrive next week, the starting of the Fourth Liberty Loan drive.

The new crop is "Sometime" at the Shubert, "The Saving Grace" (Cyril Maude) at the Empire, "The Awakening" (first called "The Vortex"), at the Criterion, "Sleeping Partners" at the Bijou, and "Redemption" (John Barrymore (Tolstoi's "The Living Corpse") at the Plymouth. The 20th season for "Ben Hur" starts at the Lexington and "The Wanderer" plays a return date at the Manhattan.

For this week the list of houses which have gone dark increased to six, "Over There" stopping at the Fulton and "Another Man's Shoes" bowing out of the 39th Street. This week "One of Us" at the Bijou departs, as does "Mr. Barnum" at the Criterion. There was some surprise that the Jack Laity show was not given a Chicago booking. Instead "Watch Your Neighbor" now at the Booth is soon to be sent to the windy burg. "One of Us" may follow it there late in the season. The next attraction at the Fulton will be "A Stitch in Time," which will have Irene Fenwick starred. This piece tried out last spring by Oliver Bailey and it received favorable reports.

The number of hits on Broadway has increased with "Friendly Enemies" and "Three Faces East" doing a turnaway. Also regarded in the hit class are "Head Over Heels" (personal for Mitzi Hajos), "An Ideal Husband" (The Unknown Purple) (\$13,000 last week), "The Girl Behind the Gun" and "Daddies" (lookout on a Belasco score), with heavy business downstairs, but nothing in the gallery.

The successes are hogging business while many of the other new attractions are doing badly. Some, however, are drawing well, including "Tea for Three," "Fiddlers Three," "Keep Her Smiling" and "Under Orders," with "Forever After" and "The Walk-off" turning a profit, while the Hippodrome continues to bigger business than last year.

No less than five of the top attractions opening the week of Sept. 9 are now off or will be by the end of the week, the average run of the five being a little over a week.

BOXING BOUTS IN RINK.

Paris, Sept. 25.
The Palais Glace skating rink has been taken by the American Athletic Committee for boxing bouts for four months, with an option of two months' renewal, commencing Oct. 15.
Bouts will be held every Tuesday.

LONDON BUSINESS SPLENDID.

London, Sept. 25.
Theatrical business continues to climb with the good news of the war, and it is splendid everywhere.

EUGENE STRATTON DEAD.

London, Sept. 25.
Eugene Stratton died Sept. 15, aged 57.

REVIEW IN PARIS.

Paris, Sept. 25.
Perkins is presenting "The Folies of 1918" at the Marigny, opening Sept. 24, lyrics by Fred Caryl, music

arranged by Louis Hillier, under the French management of Haymann, with Howard Fields, Fabians, Ella Kearner, Pearly Mitchell's Jazz Band, etc.

Admission to the orchestra is \$4.00, balcony \$2.00, promenade \$1.00.

"AFTER THE WAR" IN LONDON.

London, Sept. 25.
Gertrude Jennings's three-act play, "After the War," presented by the Liverpool Repertory Co., comes to the Playhouse this week.

The company includes Dorothy Green, Dora Gregory, Doris Lloyd,

GINA PALERME, MANAGERESS...

London, Sept. 25.
Gina Palerme, a French actress, formerly popular at the Palace and Adelphi, is entering management at the conclusion of "The Man from Toronto" at the Duke of York's, presenting there a musical play.

COMPOSER LIZA LEHMANN DIES.

London, Sept. 25.
Liza Lehmann, distinguished singing teacher and composer, is dead.

Starring Gaby at Marquilles.

Paris, Sept. 25.
Volterra and Sandberg are opening the Casino at Marquilles, formerly the Chatelet, early in October with a revue, starring Gaby Deslys, who has fully recovered from her recent auto accident.

Frank Jay Gould's Wife Asks Divorce.

Paris, Sept. 25.
The wife of Frank Jay Gould has commenced proceedings for divorce before the Tribunal at Versailles.

Claude Golden at Olympia, Paris.

Paris, Sept. 25.
Claude Golden, card manipulator, opened nicely at the Olympia.

Palace's Sunday American Show.

London, Sept. 25.
The Palace Sunday program for the American soldiers for Sept. 22 was provided by the Beecham Opera Co., Sir Thomas Beecham conducting.

Elsie Janis introduced the jazz music from "Hullo America," which is to be produced tonight (Sept. 25).

SACKS, LTD., PAYS DIVIDEND.

London, Sept. 25.
J. L. Sacks and William J. Wilson have sailed. "The Liliac Domino," "Going Up," and "Shanghai" plays they are interested in, are playing to capacity.

J. L. Sacks, Ltd., actually in existence only since February, has declared a ten per cent. dividend for the first year.

The directors entertained the principals of the three productions at lunch at the Criterion restaurant, to wish the travelers bon voyage. Both received valuable souvenirs from the artists. Mr. Wilson is exceedingly popular over here. He is an American.

"ROXANA" SLIM FARCE.

London, Sept. 25.
"Roxana" was produced at the Lyric Sept. 18. It is an attenuated farce, with a poor characterization for Doris Keane, who, however, was accorded a rousing reception. She is well supported by Athene Taylor and Basil Sydney.

"OFFICERS MESS" A HIT.

London, Sept. 25.
Andre Charlott's production of "The Officers Mess," presented at Plymouth last week, is a big success and will be brought into the West End, London, shortly.

GEO. GRAVES MARRIES.

London, Sept. 25.
George Graves, comedian, was married Sept. 19 at Liverpool, to Madge Compton, actress.

Jimmy Godden Leading "Hotch Potch."

London, Sept. 25.
At New Cross Empire, Jimmy Godden succeeded Fred Kitchen in the lead of "Hotch Potch."

"Purple Mask" Changes House.

London, Sept. 25.
"The Purple Mask" at Prince's, transferred from the Lyric, is doing well.

"Eyes of Youth" Improved.

London, Sept. 25.
A new scene has been introduced in the third act of "Eyes of Youth" at the St. James, improving the love interest.

Mary Forbes in "Fair and Warmer."

London, Sept. 25.
Mary Forbes has replaced Margaret Holston in "Fair and Warmer" at the Prince of Wales.

Laurence Leyton has joined the cast.

Mrs. Campbell on Provincial Tour.

London, Sept. 25.
Mrs. Patrick Campbell is playing her original part in "The Thirteenth Chair" for a short provincial tour.

IN PARIS.

Paris, Sept. 19.
A Franck will present shortly at the Theatre Edouard VII another operetta by G. Gandera and Mousney-Eon, music by Moreau-Faviere, on the story of Daphnic and Chloé.

In October Mme. Rejane will produce the new 2-act piece by Henry Bataille, Notre Image, the rehearsals of which were interrupted last season. Rejane will appear supported by Felix Huguenet and Jane Renouardt. Marguerite Caron and Armand Bour may also be in the cast. It is not a war play.

The Coliseum, Lisbon (Portugal) is now giving only pictures. This is therefore the largest movie house in the world, having 10,000 capacity.

Irene Franklin and Burt Greene, with the others of the Over There League, Corinne Frances and Tony Hunting, are at present entertaining troops in Paris, prior to visiting the camps. "Red-head," by Mrs. Greene, is hugely appreciated.

Another number offered the boys under the auspices of the Y. M. C. A. is Harry Abner, with the laugh barrage. Harry Lauder has arranged to visit the American troops in France shortly, his tour towards the trenches being mapped out by the Y. M. C. A. Lauder hopes to give several shows each day during the week he is in France.

L. Volterra is busy with the new revue rehearsing for the Casino de Paris, due next month. There appears to be a sort of reciprocal barring clause now in vogue between the establishments managed by R. Baratta (Olympia and Folies Bergeres), and those run by Volterra.

Hugh McIntosh was in Paris this week.

IN LONDON.

London, Sept. 9.
Louis N. Parker has virtually completed his great pageant, designed to celebrate Arthur Colling's 21 years management of Drury Lane Theatre. In ten scenes it will give a complete history of the theatre, the first scene taking place in Charles II's reign, introducing King Charles, Kelligrew, Samuel Pepys and Chaffinch, the last scene concludes with a scene from "The Best of Luck" 1916. The performance takes place on the afternoon of Sept. 27, the proceeds being given to charities.

The Royal Victoria Hall—otherwise the Old Vic—reopens Sept. 28 with "The Merchant of Venice." The 100th birthday of the Old Vic will be celebrated in October with a gala performance. This theatre is doing excellent work presenting Shakespearean plays and grand operas at popular prices.

Martin Henry, whose successful production, "You Never Know, Y' Know," has passed its 100th performance at the Criterion, is preparing "musical play" versions of the enormously successful French-born farces "The Glad-Eye" and "A Night Out."

H. V. Esmond, whose play, "A Law Divine," is proving a success at Wyndham's, has written two new plays which may be expected shortly to be produced in London, one is called "Fools of Nature," the other "Love and the Man." Both have been presented in America.

Musical Comedy Opening Apollo.

Paris, Sept. 25.
Volterra will shortly open the Apollo with a musical comedy, "Reine Joyeuse."



Sent to VARIETY from France, with the following endorsement: "This was done by a Buck Private and, sorry to say, he's missing now. It's the war."

HEAVY SEASON IMPENDING IN NEW YORK ROOF SHOWS

**"Frolie" May Go on Road, Succeeded by Another Production.
Century Putting on New Show in Month.
Minstrel First Part Feature of 44th
Street's New Policy.**

Flo Zeigfield's current "Midnight Frolie," in the Amsterdam Road, may be sent out as a regular road attraction on Klaw & Erlanger bookings about Nov. 1, at which time it will be succeeded on the Roof by a new production.

It has not been settled whether Bert Williams will accompany the "Frolie" on the road. The present show will be used as a basis for the traveling attraction, to be augmented through the introduction of novelties from former "Frolie" productions. There may be a "cabaret" set to the performance, for the easier introduction of specialties.

The "Frolie" did a capacity business through the summer, and the weather proved the Amsterdam Roof's best season. During the hot months the Amsterdam downstairs had "The Follies," an attraction that aided the attendance above after the theatre hour. Exactly to the contrary was the condition at the Century Roof, where the theatre was without a show, and the Roof in a bad drawing location had to struggle along as best it could until the house below started. As a consequence Morris Gest, who is about the sole operator of the Century Roof, lost money over the summer, but is regaining it in part at present.

The Century will produce another roof show in four weeks. Of the present company there about the only one certain just now of return for the next production is Mollie King.

The Shuberts when reopening the 44th Street Roof with a midnight performance on the regulation order will have for a feature a miniature first part. The Shuberts are preparing for the opening, due to take place around Nov. 1st.

HOWARD BROS. PINCHED.

When next Willie and Eugene Howard make bets on a horse race or start any kind of an argument it will be in some quiet spot where a Broadway cop can't see or hear.

Last Saturday afternoon the boys engaged in considerable confab about a certain horse or two running somewhere on eastern tracks, the placement of a bet being engineered in the open at 50th and Broadway. The Howards are pretty well known around that corner and w hen not discussing things in common, aside from horse racing, invariably attract friends and admirers.

A crowd collected. With the crowd came a policeman who surprised the Howards and expostulating friends. The bluecoat refused to alter his mind and escorted them to the West 47th street station where the charge of blocking traffic was entered and the Howards released on \$500 bail. Everything was settled later but the Howards came close to missing a Winter Garden performance.

DIDNT NEGLECT "KICK BACK."

A check for around \$30, representing the refund or "kick back" for advertising commission of a theatrical attraction on Broadway was secured by the representative of the show from the management of the theatre which secured the "kick back."

It's an unprecedented incident in the theatrical annals, made more unusual and probably possible through the three per cent. commission refund representing "extra advertising" for the show.

The theatre refused to share in the extra advertising. The bills for it amounted to about \$1,100. Suspecting the "kick back" the show's agent made a demand for the returned amount, since the theatre had not shared, with the \$30 check as the reward for his vigilance.

LAST WEEK PAID IN FULL.

Clara Howard is looking over the Broadway plays this week, with a check for her full salary for this week placed in bank Tuesday, when she arrived in New York.

Miss Howard was to have played the Temples, Detroit and Rochester, this week and next. Last Saturday she received a wire saying that through some booking confusion, the two weeks were off.

When arriving at the United Booking Offices to learn what the confusion had been and stating it was no fault of her own, Miss Howard was presented with the full salary check. The Vaudeville Managers' Protective Association is investigating to place the blame, either upon the booking office or Stoker & Bierbauer, Miss Howard's agents. Whoever is deemed responsible will have to make good the amount.

Miss Howard was placed for next week, to fill in the Rochester mistake, and then resumes her regular U. B. O. route.

"ALMA" NOW AN ACT.

"Alma, Where Do You Live?" in condensed form by Milton and Sargent Aborn, with the original book lyrics and music is set for vaudeville. In the cast are Florence McKensie, Bertha Whiting, James McElhearn, Oliver C. Reese, George O'Donnell, Lee Duddy.

The act is booked direct and is a Palace theatre possibility for next week.

"4 HUSBANDS" FINE SHOW.

"The Four Husbands," formerly known as a vaudeville tabloid act, has been stretched into a two-hour show under the direction of Sullivan & Buckley. It plays the Klaw & Erlanger theatres, opening at the Lyric, Allegheny, Oct. 4.

BOSTON SPECULATOR FINED.

Boston, Sept. 25. Keith's Boston, has again taken up the cudgel against ticket speculating with its coupons. Monday Fred Apt, a local spec, was fined \$20.

TWO ENTERTAINERS LEAVE.

Two more entertainers have sailed under the direction of the Over-There League and Y. M. C. A. They are Marian Schaeffer, singer, and Marian Dana, pianist.

They will appear as a unit, though without specific title. This increases the official total of entertainers sent over by the League.

Joan Gail Vaudeville.

Joan Gail, recently in pictures, has a new act entitled "The Loot," described as a melodramatic comedy, by Martha Oakland and Edward Baker. Gordon & Lewis are the booking representatives.

WILD OVER VOLUNTEER SHOW.

France, Sept. 1.

Editor VARIETY:

Knowing always that you are awaiting real good scandal or as they used to say before the draft, here's the real dirt, i.e. To-night, in one of the dirtiest worse lighted theatres that I ever have had the good fortune to be in, I witnessed the cleanest and most wonderful performance there is or ever will be. I saw like in a dream the Palace Theatre, a real ten franc (\$2) show and it brought me back to Broadway and 47th street.

Gee, I could just feel myself grabbing two glasses of Keith's lemonade. Miss Mayo and her associates certainly brought Broadway as near to France as it ever can be done. If it only did the other boys as much good as it did me. Well, we will be in Germany damn soon.

Tommy Gray is the only Dought Boy that can put the real snap in a salute. It would do your heart good to see those wounded boys from all parts of the country. One said, "I am going to get wounded if I can see these theatre folks. They are good!"

If you could only see Miss Mayo pull her classic dancing. She is no Ruth St. Denis, but, oh, my, hear those ginks roar. Elizabeth Brice! God! it was a treat for a god. She is better than any time she ever worked with Charlie King. Will Morrissey! well, if I keep telling how good they were, including little Lois Merebeth. As one soldier said, "It's damn bad they don't keep it open all night, I would like to hear that cute little girl recite." Miss Mayo's company has played about a week to an audience of legless and armless soldiers. All you can say, they are doing a greater bit than we are.

Question: Can you tell me where Tommy Gray is getting all the five franc notes to give away. Maybe he doesn't know they are one dollar in American money. But he is giving them away like complimentary tickets and the boys are certainly glad that Tommy Gray is here, for he is a generous guy.

Hurrah, hurrah, for the Over-Seas Co. Yours,

A Real Buck Private.

WRITING SOPHIE TUCKER'S P.I.A.V.

Before Jack Lait left New York for Chicago last week, he started on the story of "A Fat Chance," which William Morris will produce this fall, starring Sophie Tucker. Others engaged thus far for the show are Eddie Carr, Dave Ferguson and Joyce Fall.

Miss Tucker has been routed for a few weeks in vaudeville with herself and "Syncopated Kings," receiving \$1,000 weekly.

LOST BETWEEN JUMPS.

Trixie Friganza, at the Alhambra and Royal this week, left her home Monday night and went to the Alhambra in her auto for the evening performance.

At the conclusion of her act Miss Friganza hurriedly dressed and left for her car and the Royal. When reaching the machine she found her \$750 sable scarf had disappeared. No trace of it could be found.

ACTS OUT OF HIP.

Four vaudeville turns are out of "Everything" at the Hippodrome, the Ladellos, Yocarray, Will Evans and George Gifford.

Eliminations left the turns with nothing to do. The Ladellos may return to the show if a spot can be made for them.

Fannie Brice on the Roof.

Fannie Brice will join the "Midnight Frolie" next week.

Laugh and grow fat with CHAR. ALTHOFF.

PROPAGANDA ACTS.

According to plans formulating, vaudeville may see a number of acts on the patriotic order. The Government has notified the picture industry to first produce those pictures which have mainly to do with the furtherance of war propaganda and the picture market is concerned in their early distribution. The dramatic stage is concentrating its energy in producing war plays, and the music publishers are furthering interest by popularizing songs of patriotic appeal.

That the vaudeville field will shortly find itself employing acts of the "propaganda" type seems fairly certain.

The influx of propaganda acts will start next week and they will be presented by men in the Service.

GERMAN SPY RESENTED.

Florence Pinckney, who plays the German spy in the vaudeville version of "An American Ace," has been encountering difficulty of late in proceeding through her role. At a performance last week when walking across the stage with a defiant speech after being uncovered as a spy, woman in a stage box threw a missile at Miss Pinckney, striking her on the side of the head. At another performance later in the week, when the German spy asked the American commanding officer what he intended doing with her, a woman standing up in the audience, threw "the cat" at her.

The "Ace" production, presented by Harry Weber, has been given a full season's vaudeville route at \$2,250 weekly, with transportation. It carries 28 people.

MONTREAL'S FIRST HOLD OVER.

Montreal, Sept. 25.

Mike Nitta-Jo, at the Princess this week, has been held over for next week at that house.

It's the first time the big time vaudeville theatre of this city has held over a turn. The French woman's success at the Monday shows was so emphatic the decision to retain her was immediately reached by Clark Brown, who was here that night.

Mike Nitta-Jo is a new act to vaudeville, arranged and produced by H. B. Marinelli, showing for a half week only in New York, before booked for this city. She formally opens in the Metropolis in a couple of weeks.

VENITA GOULD AFTER HUSBAND.

Chicago, Sept. 25.

Venita Gould got into the local papers again this week through a disturbance at an apartment at 225 Marquette road, when she was said to have found her husband, Harold J. Jones, in the bed with a woman named Florence Nelson.

This is the second chapter in the domestic difficulties of the pair. Miss Gould got into difficulties recently through a "joy ride," in which she and Hattie Lorraine and a couple of men participated.

\$1,000 WEEKLY TO CO-STAR.

An offer made to Blanche Ring and rejected by her is said to have been \$1,000 weekly, for Miss Ring to co-star in "Hitchy Koo" with Raymond Hitchcock.

RUINOUS PUBLICITY.

Immediately after the publication of a paragraph in VARIETY a few weeks ago that Lillian West, of Freeport, L. I., intended to enter vaudeville with a "trained" chicken which "she" had reared at her country home, the gossamer domesticus assumed all the airs of a headliner and affected all the mannerisms of a prima donna.

Only upon special occasions now can it be deemed to perform its stunts, which renders it worthless as a commercial proposition.

BUY BONDS

THEATRICALS PLAY STAR PART IN DRIVE FOR SIX BILLIONS

Allied Committee, E. F. Albee, Chairman, Has Stage Set to Surpass All Previous Collection Marks—Amusements Prepare Special Films and Bills—Enthusiasm Unbounded.

(Written for VANITY by the Publicity Department of the Liberty Loan Committee, New York.)

Of the \$33,000,000 subscribed to the Third Liberty Loan through the efforts of the theatrical profession, a substantial part was raised by the efforts of the artists who devote their energies to the lighter forms of amusements, provided in the variety and combination theatres.

Heading the call of the Government, the combined variety interests have come forward with greater enthusiasm for the Fourth Liberty Loan. Under the direction of E. F. Albee the chairman, the organization of the last drive is retained in its entirety, and pledges by each member of the committee have been given for a total volume of sales in excess of the last drive.

The committee includes Henry W. Savage, George M. Cohan, Marc Klaw, David Belasco, Sam M. Harris, Edgar Selwyn, Martin Beck, Sam Scribner, William Fox, B. S. Moe, William A. Brady, and Joseph M. Schenck, representing the legitimate and vaudeville theatres, with an added staff of successful managers from the motion picture field, noted among whom are Adolph Zukor and J. T. Brulatour.

Several gifted artists achieved notable results in the drive, and James T. Powers, Grace LaRue, and Lillian Russell made exceptional sales. These favorites and many others will do their bit for the Fourth Loan.

The victories attained by our forces in France furnish the most potent argument for a warm response from theatregoers. Facts, reinforced by figures, induced the Government to include the theatre among the essential industries. The drive is on, and the artist, manager and other elements of vaudeville and variety will do more than their share in helping the war.

The headquarters of the Theatrical Allied Industries Committee will be in the Longacre Building.

Tomorrow (Saturday) with the beginning of the three weeks' Fourth Liberty Loan drive, the Theatrical Allied Committee, E. F. Albee, chairman, will again inaugurate its campaign to swell the sales of the loan. The committee expects to dispose of over fifty million dollars worth of bonds in this drive.

The theatrical unit's headquarters are located in the Longacre Building this year. Walter J. Kingsley will again direct the publicity of the campaign. Elmer F. Rogers will also again have charge of the speakers.

Plans for creating further interest in the Loan were completed early this week and start agoging this evening. The National Vaudeville Artists have enlisted the service of 100 of its members to act as newboys at the various theatres throughout Greater New York. They will receive assignments daily to distribute late copies of "The Stars and Stripes," the daily paper, printed by the American Expeditionary Forces in France, in the lobbies of the theatres each evening during the Loan Drive starting at 7:45 and remaining until the intermission period. They are under the leadership of Henry Chesterfield, who is acting as captain, and Hugh Herbert, who is acting lieutenant.

At the Colonial this week during the

intermission period the reverse side of an old drop is being shown upon which is pasted a 24-sheet of the attraction for next week. This drop will most likely be used to further the Liberty Loan propaganda at this theatre Monday and may be followed by the other theatres which are now lowering the asbestos drop during the intermission period. Starting next week most of the Keith vaudeville theatres will have a big thermometer placed in the lobby on top of which will be figures representing Uncle Sam, a soldier and a sailor and the amount which that particular theatre expects to raise for the Liberty Loan. The Greenpoint theatre has already ordered the thermometer which will be installed tomorrow and has \$200,000 as its goal for the sale of bonds.

Special loan pictures will be used to start the show and help bond sales and several propaganda acts will be employed. The Palace, New York, will only have a bill of eight acts during the drive, allowing plenty of time for the sale of bonds.

Chicago, Sept. 25. The theatres have received recognition for their work in the Third Liberty Loan drive by having a special division set aside for them in the fourth drive, which opens Sept. 28. The loop houses will be captained by the manager of each individual house, who will be held responsible for the activity of his own theatre.

The Stage Women's War Relief will also take an active participation in the loop situation, aiding drives in each of the houses.

Peter J. Haefler has been appointed chairman for the theatrical division, and has secured the first sale. Dick Green, international vice-president of the Stage Employees and Operators' Union, was the purchaser. He bought \$10,000 worth of the bonds. Ed. Ballard, proprietor of the Hagenbeck-Wallace show, has assured Mr. Schaeffer he will purchase \$25,000 worth of bonds before the circus leaves Chicago.

MAJESTIC, L. A., VAUDEVILLE.

Los Angeles, Sept. 25. Ackerman & Harris have been here several days conferring with Adolph Hamish and the Hamburgers, owners of the Majestic, and the lease of the theatre for vaudeville. As a result of this conference the Majestic may reopen within six weeks.

SKETCH WITH DICKENS.

Ben Barnet has completed a sketch dealing with the life of Charles Dickens at the time of his first visit to America in 1842.

The sketch has four characters. It is called "Boz," after the pen name given him in his early youth.

Dickens was about 30 at the time of his first visit to these shores.

LEON ERROL'S ACT.

Chicago, Sept. 25. Next week in local vaudeville Leon Errol will debut in an act, headed by himself and carrying one other man.

The booking, made by Jenie Jacobs in New York, calls for a salary of \$1,500 weekly during Errol's temporary stay in the varieties.

FULL WEEK INCREASE.

Ottawa, Sept. 25. With this season the local Dominion theatre has played vaudeville a full week, increasing the gross receipts weekly from \$1,000 to \$200 over the amount the same house played to last season when the policy was a split week. The bills for the Dominion this season has been somewhat improved in material, with a consequent increase cost, but nothing to compare with the added takings.

Last season the Dominion "split the week" with the Theatre Francaise, Montreal, both operated by the Canadian Circuit, with Clark Brown, general manager. The Francaise is now dark.

DOOLEYS SUE BY ORTH.

Gordon and William J. Dooley are named as defendants in a suit brought by O'Brien, Malevinsky & Driscoll, as counsel for Frank Orth. Orth alleges he wrote and copyrighted a song entitled "Stroll Down the Avenue," upon which he holds the exclusive rights.

Since Sept. 1, 1917, the Dooleys have been using the song and Orth values its use at \$25 weekly. Orth estimates his damages amount to \$2,000.

The defendants, through their counsel, Harry Saks Heshelmer, put in a general denial.

DUMONT'S MINSTRELS.

Philadelphia, Sept. 25. Frank Dumont's minstrels, now at Dumont's, have Eddie Cassidy (featured comedian), Richard Lee, Joe Hamilton, Bennie Franklin, Burke and Walsh, Charles Gano, Alf S. Gibson, Tom O'Brien, Harvey Brooks, Oscar Smith, R. P. Lilly (musical director).

THEATRE BUILDING HELD UP.

Los Angeles, Sept. 25. Alexander Pantages has postponed construction on his new theatre at Seventh and Figueroa. It is understood that he was advised to do so by the Government.

Work on his new Salt Lake theatre also has been held up.

Cummings and Mitchell Separated.

Roy Cummings reopens in vaudeville next week, as Roy Cummings and Girdle. He was formerly with Ruth Mitchell (Cummings and Mitchell) with "Hitchy Koo." Miss Mitchell remains with the show, where she has been given a part.

Vincent Serrano in Lait Playlet.

Chicago, Sept. 25. In Chicago now Vincent Serrano is rehearsing a playlet for vaudeville, written by Jack Lait, called "Between the Lines." It calls for two principals, both men.

Mr. Serrano will be represented in vaudeville by William Morris.

Ernest Sturm Has Divorce.

Chicago, Sept. 25. Ernest Sturm of the quartet at the Rialto last week was granted a divorce from his wife, Freda Stone.

Henderson's Closing Long Season.

This week when all Comedy Land officially closes for the summer, Henderson's Theatre with its vaudeville will also cease, after its longest season.

Detroit Agent Branching Out.

Detroit, Sept. 25. R. E. Mack, manager of the local International Vaudeville Exchange, will open offices in Cleveland and Buffalo.

Tabb & Stock at Orpheum, Zanesville, Zanesville, O., Sept. 25.

The Orpheum opened last week under the management of W. D. Brookover. The policy of the house will be musical tabs and stock.

PAUL LYNWOOD UNDER ARREST.

Elmira, N. Y., Sept. 25. Investigation into the past of Paul Lynwood, theatrical producer, arrested here last week on a serious charge lodged by the police when he was found in a room in the Regio Hotel with Bessie Phillips, a 16-year-old local girl, has resulted in sensational disclosures.

Lynwood, who was in Elmira to produce the Red Men's Kirmess, it is now revealed was arrested and indicted on a similar serious charge in Albany last December. The Albany charge was made by 16-year-old Evelyn Albert of that city, while Lynwood was there to stage "Melodyland" at Harmanus Bleeker Hall for an Albany evening newspaper.

While the Albany indictment was pending against Lynwood in January last, he was married to the Albert girl by a Rensselaer clergyman and the case subsequently was dropped.

The investigation also shows that Lynwood's right name is Percy Lynwood Capes, that he is 36 years old, and the son of a minister of Tunnel Hill, Ga. The story says that he was twice married before he married the Albany girl, and twice divorced. His first wife is living in Maine and the second in Minnesota.

The present Mrs. Lynwood is staunchly defending her husband. She had one of the principal roles in "Melodyland." After it had been produced, the girl's father complained to the police that his daughter was not home the previous night. The police probe resulted in Lynwood's arrest.

In the Albert case the parents of the Phillips girl complained that the daughter was missing and Lynwood's arrest followed. The story told the local police by Lynwood was that he was ill, that the Phillips girl told him she was a nurse and offered to go to the hotel at 74 Avenue, New York. Miss Phillips' story was different.

Lynwood admits that he failed to register for the draft Sept. 12 "because his hand was shaky."

His next step was up for an adjourned hearing Friday. He is attempting to "secure bail."

LOEW'S SOUTHERN TIME.

With the dropping of a couple of towns in the south formerly booked by the Loew Circuit, Loew is now placing bills only in its own theatres down there, at Augusta, Atlanta, Birmingham, Memphis and New Orleans, playing a split week in each.

The southern houses are booked by Ernie Williams in the Loew office. The house opening in South Bethlehem, Pa., this week, is booked through the Loew office by Solly Turek, who also places the Sunday Loew vaudeville at the 74 Avenue, New York, and Shubert, Brooklyn.

PRODUCING FIRM.

A new vaudeville office in the Gaiety Building has been opened by Bob Sterling and Irving Stone. Sterling is a former vaudeville artist and the writer of several songs. Stone is a vaudeville author and stager of acts. The company will confine itself to producing acts and publishing the special songs used. "Gates to Paradise," with 10 people, will be one of their first productions.

East and West Inter-Representation.

Chicago, Sept. 25. Jake Sternad of Chicago and Jack Potsdam of New York will give each other mutual representation in their respective cities hereafter.

New Booking Arrangements.

William Casey is again booking the Grand, New York, since Fally Markus decided to discontinue handling its bills, while the Olympia Bookhook is now being booked by Walter J. Plimmer.

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 confidence, if desired.
Letters to be published in this column must be written exclusively to VARIETY.
Duplicated letters will not be printed.

New York, Sept. 9.

Editor VARIETY:

I notice several acts claim the origin of the much disputed idea, that of liking the allies to horses. Jean Havez wrote the "Race" or the "World's Handicap" for me nearly one year ago and I have been using the recitation for The Stage Women's War Relief and other benefits, for the past nine months.

I have proof of the above statement.

Arthur Lipson.

Sept. 19.

Editor VARIETY:

In VARIETY Sept. 13 an act doing a policeman and an Italian is accused of using material belonging to Al Hawthorne (Hawthorne and Anthony).

We are doing a policeman and an Italian, and have been doing this act since February, 1916. Prior to that Mr. Roth did the same act with Tom Murray since 1914.

Roth and Roberts.

Winnipeg, Sept. 17.

Editor VARIETY:

Our show was the first show to go across the Canadian line since the new draft (18-45). Professionals will under no circumstances be allowed to enter any part of Canada without necessary credentials which they can get for the asking from their own local board.

They must have their registration card showing that they have registered. They must have a permit from their local board allowing them to leave the States and enter Canada. This permit is a regular form blank. Without this permit it will be impossible to get into any part of Canada no matter what any one in the States may say about it.

Americans in Canada are also stopped often on the street by officers to show their permits into Canada and failure to have it means arrest. Several in our show were stopped here this week. I was stopped twice, and after showing my registration card was asked for my permit.

Joe McShane,

(McShane and Hathaway.)

CALLING MUSIC MEN TOGETHER.

A confidential notice sent out a few of the music publishers by Milton Weil of The Music Trades Company asks them to be his guests, today (Sept. 27), at a special luncheon at the Republican Club, 54 West 40th street, where he will lay before them the outline of a plan which is to solve some of the problems of the music publishing business.

If the representatives assembling are in full accord, a general meeting will be called within the near future, when all music publishers will be asked to act on Mr. Weil's suggestions. The secrecy attending this first meeting has caused some speculation among the publishers. A leading publisher, who has been invited, stated that he has belief, plans are about to be started to form a sort of a "Chamber of Commerce" for the music publishing industry which will make it a distinct factor.

HENRY MARSHALL STAGING.

Henry I. Marshall is actively engaged in the production end of vaudeville. He is concerned in the staging of several acts of his own and others

which he is staging for Emily Ann Weisman at the Hippodrome.

In preparation are "Sweet and Pretty," a 35-minute musical version of "Charley's Aunt," and "The Pursuit of Happiness," an allegorical playlet, to follow Miss Wellman's "White Coupons," which Marshall also staged. A musical act written by Harry E. Smith and Marshall is additional.

Marshall may return to vaudeville again with two girl dancers known as the Misses Cloter and Quinn. The girls will probably use different names when the turn is ready.

H. Bart McHugh and Marshall have in rehearsal a new allegorical musical phantasy entitled "The Pursuit of Happiness," with the book, music and lyrics by Marshall. In the cast of six are Mildred Alain, Helen Gauthier and George Douglas.

"Birds of a Feather," a new anatomical fantasy, written by Leon Kimberly for Bert Ford and Pauline Price (Edw. S. Keller).

"The Dummy" is to be produced by Arthur Klein from a book by Harry B. Smith with words and music by Henry I. Marshall.

GEO. YEOMAN-BIG TIME.

Indianapolis, Sept. 25.
This week at Keith's, Indianapolis, is George Yeoman and "Lizzie," with other big time engagements to follow including a tour of the Orpheum Circuit starting Jan. 12 next.

It's 12 years since Mr. Yeoman last played a big time show. He has been monologing since and now has a turn written by James Madison. "The Lizzie" of the title is a mythical person Mr. Yeoman talks to and about during the act.

JAZZ BAND OF 20 PIECES.

A jazz band composed of 20 pieces is the objective of Irving ("Bugs") Bochner, who is now in New York, attending to the matter.

An amusement promoter, says Mr. Bochner, suggested the 20-piece jazz aggregation.

PLAYING FOR MOSS.

Danny Simmons, of the B. S. Moss office, has signed Welch, Mealy and Montrose, Old Homestead 5, and Galerini Sisters for eight weeks on the Moss Circuit.

SHACKLEFORD RESIGNS.

Atlantic City, Sept. 25.
Ernest W. Shackelford has resigned from the management of the "Million Dollar Pier." He will leave the resort about Jan. 1. He has been in charge of the pier for the past three years, said to be the most successful since it was built.

Mr. Shackelford was formerly manager of Young's Ocean (old) Pier. He has many outside financial interests.

Harry Bailey Managing Camp Theatre.

Sol F. Klarberg has been transferred from the Buffalo theatre, Camp Upton, L. I., to the management of the Liberty Camp Pike, Little Rock, Ark. He was formerly associated with the Interstate's Southern houses.

Harry A. Bailey recently of the Alhambra, New York, is now in charge of the Buffalo theatre at Upton.

There is also a Liberty theatre at Upton. It is the big house of the camp, managed since opening by Geo. H. Miller.

WAR SONG CONTEST SPREADING.

The War Animated Song Contest, started at the Fifth Avenue last week, and having its final there Tuesday night, is going to go over the Greater New York small time circuit booked out of the United Booking Offices.

This week the contest started a contest. It will follow into the 34th Street, Keith's, Jersey City, 425th Street and 58th Street, as far as at present laid out.

At the opening of the contest Monday night at the Greenpoint it's reported the box office showed \$200 more than on the Monday night previously, although in New York Monday night of this week was "off" in the vaudeville theatres generally.

The Fifth Avenue Tuesday night held almost complete capacity before eight o'clock.

COLINI CLAIMS LOYALTY.

William Colini who has a dancing act in vaudeville, known as "Colini's Variety Dancers," has recently been annoyed by several rumors intimating he was not an American citizen.

Colini arrived in this country 20 years ago and played for the western vaudeville managers and other circuits.

He became a naturalized U. S. citizen in Chicago, in 1905 and married a Chicago girl of Irish parentage. Her father held a Chicago city job for many years. Since the war started his two brothers enlisted, and are now fighting in France.

His act has taken part in many benefit performances for the Red Cross and other war charities.

The act is now on the big time under the direction of H. B. Marinelli.

STERNAD'S CAMP SHOWS.

The first of the Jake Sternad camp shows, consisting of seven acts, will open a tour of the cantonments at Camp Dodge, Oct. 3-4-5-6, while on the same date a standard vaudeville outfit will start at Camp Custer with still a third of the Sternad units to open at Camp Grant Oct. 7-8-9.

Sternad has an understanding with the office controlling the camp bookings whereby if the shows he books fail to meet satisfaction they can be cancelled, or Sternad can cancel them, if the camps do not prove financially satisfactory.

B. B. Circus Closing Nov. 2.

Chicago, Sept. 25.
The Barnum and Bailey Circus has arrived in the southwest after a coast tour. Business at the coast was bad. The outfit is now playing the Texas stands. It will close its season Nov. 2 at Memphis.

The Ringling Circus is closing two weeks earlier than last season, being Oct. 18 at Clarksdale, Miss.

The Hagenbeck-Wallace show, which has fared badly this season, closes Oct. 6, some weeks earlier than last year.

Billers Strike in Jersey City.

A billposters' strike is on in Jersey City. Some of the agents in there with feature films are also "out" and the amusement places had some trouble for several days getting up outside billing, with the local press relied upon.

Muriel Worth Back in New Act.

Muriel Worth, who left vaudeville when marrying "Dutch" Leon, the ball player, is returning to vaudeville in a new act carrying three people. Her husband has been drafted.

Arthur Kellin will direct the turn.

Sampter's New Musical Revue.

Martin Sampter is sponsoring a musical revue called "Are You There," to play the cantonments. The show is said to be new and framed especially for the Liberty Theatres.

ILL AND INJURED.

Buhla Pearl (Mrs. Walter Buhl) was operated upon at St. Joseph's Hospital, Chicago, last week for appendicitis.

Bob Dailey, ill for six weeks, reappeared on Broadway this week, back to his normal self.

Johnnie Collins, the U. B. O. booker, injured about two weeks ago in an auto accident, was able to be about Wednesday.

B. Iden Payne is reported slightly better at the Flushing (L. I.) hospital, where he was operated on for appendicitis. He was not out of danger up to Wednesday.

F. Ray Comstock, who fractured his ankle while playing golf on Long Island last month, returned to his office this week with the aid of crutches.

Jo Paige Smith returned to his office last Friday, after being confined to his home for some days. The agent has been subject to fainting spells ever since he went northward on a fishing trip early in the summer.

The following acts left the American Theatrical Hospital, Chicago: Georgia Kema ("Speedway Girls"), Hilda Martin (Haymarket stock burlesque), William Cunningham (book- ing agent), Joseph Rossi (Chicago Opera Co.).

Frank Wirth, the Australian trick rider and manager of the equestrian act called the Wirth Family, has returned to the Ringling circus, after an attack of typhoid fever. He was in a Minneapolis hospital for six weeks.

While Carter De Haven and Flora Parker were going through their act Monday matinee at the Majestic, Chicago, their daughter, Majorie, six years old, was undergoing an operation for appendicitis at the Washington Park Hospital. After the turn Miss Parker collapsed. The operation was successful.

MARRIAGES.

Bert Taub ("Love Farm") to Patty Dennison (Winter Garden show, Chicago) at Pittsburgh.

Eleanor Kern (partner of Ernestine Gordon) to Sgt. C. D. Levandowski, Aviation Corps, at Berkeley, Cal., last week.

Carolyn Scoville to Daniel Diehl at Camp Funston, Kan., Sept. 16. Both members of the Milton Schuster show, playing the cantonments.

Mrs. Dollie Beeson (nee Weston) to Harry Brown (non-professional) at the Little Church Around the Corner, New York, Sept. 12. They will make their home at 907 Gervais street, Columbus, S. C.

Thomas Robbins of Attleboro and Hattie Atwood of Profile View, N. H., were married recently in Providence, R. I. Mr. Robbins, until a short time ago, in vaudeville (having traveled with Marvel, Priscello and other hypnotists), met his bride while touring New Hampshire.

BIRTHS.

Ted and Margie Banks, in New York, Sept. 23, son.

Mr. and Mrs. Albert Parker (director in Douglas Fairbanks' studio), at Los Angeles, last week, daughter.

Mr. and Mrs. John F. Carberry, Sept. 19, daughter. The mother is professionally known as Fannie Carberry.

Mr. and Mrs. Al Weston, at Lying-in Hospital, Chicago, Sept. 16, daughter. Mrs. Weston is professionally Babe Clark.

Mr. and Mrs. Samuel Orkin, at Elliott Hospital, Boston, daughter. The mother is Mary Ruby of the Three Ruby Sisters.

IN AND OUT.

Walter Schenck left Proctor's, Newark, Saturday through loss of voice. He also cancelled Poll's, New Haven, first half this week.

That surface fun purveyor, CHAS. ALTHOFF.

BUY BONDS

IN THE SERVICE

[This Department has been carried weekly in VARIETY since we declared war. It has noted a list of theatrical men in the Service that seldom ran less than two columns, and more often much beyond that.]

CASUALTIES.

Richard Marshall is recovering in France from wounds received at the front. He was formerly treasurer of the Majestic, Los Angeles.

Jack Lynch is in the Base Hospital, Mineola, L. I. (Ward No. 5), where he may be seen or letters addressed to him.

Pvt. Lyle R. Mabrey, 308th Inf. Band, was severely wounded in action, Aug. 31, and is now convalescing. Louise Astor, his wife, received the official notification.

The son of Charles Simone, the General Film Exchange manager at New Haven, has been gassed twice since reaching the battlefield with Pershing's troops.

H. E. Belford, recently killed in an airplane accident at Leaside Camp, Toronto, was vice-president of the L. A. S. E. local 406 in Moose Jaw, Sask.

Jimmy Martin (Martin, Roberts and Jones), gassed while in action in the Western Front, according to a letter just received by his two former partners. He writes he is now in a base hospital near Paris and doing nicely.

L. Andrew Castle, of Chicago, and a professional, was wounded in France. He is recovering in a hospital over there. Mr. Castle is a machine gunner with the Amer. P. Information of his injury was received at the New York offices of the Actors' Equity Association.

Corporal Harry C. Frey, killed in action Aug. 20, was well known in vaudeville as one of the Frey Twins. He was married, 25 years old, and lived at 155 Audubon avenue, New York. He had been wrestling instructor at Camp Upton and left for France in April with Battery C, 304th Field Artillery. He was a brother of Captain Charles Daniel Frey of the American Protective League at Washington. His twin Sergeant Harvey L. Frey, is with the U. S. Customs Bureau.

Edward Hayes of New York is in Paris as a K. of C. secretary.

W. A. Jones, 424 Co., 154th Depot Brigade, Camp Meade, Md.

Jack Stern (Douglas-Newman Music Co.), ordered to Camp Greenleaf, Ga.

Arthur Lyons (formerly with Harry Shea), at Camp Gordon, Ala.

Fred Goodwins (playing with Bryant Washburn's film company), leaves for an officers' training camp.

W. T. Walker, stationed at El Paso, Tex., has been honorably discharged from the Army.

Will Dillon, stationed at Camp Humphreys, Va., is not Will Dillon, the song writer (who is not in the Service).

L. A. Rahe, formerly with the Ed Rush offices, now in the New York, has been assigned film duty work in New York.

James Clark (vaudeville) has enlisted for service with the British-Canadian forces in Siberia.

Monty Brice (song writer; formerly writing with Jimmy Monaco) ordered to Army Transport Division last week.

Louis Muller (Feiber & Shea) appointed manager Liberty Theatre, Camp McClellan, Annapolis, Md.

Willie Suface (vaudeville) with Music Co., ordered to report this week to Camp Gordon.

Tom Stuart (William Collier company), in the O. M. Corps and stationed at Fort Slocum, N. Y.

Fred Hubner (manager of the Garden, Richmond Hill, L. I.), ordered to the Syracuse Camp, Sept. 25.

Gus Kleinicke (formerly musical director for Fritz Scheff) is at Fort Hancock, Ga., where he is bandmaster.

William F. Young (Young and Wheeler) ordered to Camp Gordon, Ga.

Lewis J. Rosenberg transferred to 33d Field Artillery, 11th Division, Camp Meade, Md.

William J. Kelly (Reel Guys Co.), 12th Co., C. A. C., Fort Hancock, N. Y., promoted to corporal.

Arthur J. Grebner is in the Casualty Company at Camp Colt, Gettysburg, Pa.

Jack White (former cabaret entertainer) at the New Hampshire College, U. S. Training Camp, Durham, N. H., Co. A.

Lew Shypp ("Five Merry Youngsters") is in the Service under his own name, Louis Shypps, Battalion No. 15, Camp Greenleaf, Ga.

Clarence B. Lovell is a sergeant with the 301st Ammunition Train, American Expeditionary Force, France. He was a manager before entering the service.

VARIETY HAS NO FREE LIST

Due to the regulations of the War Industries Board, as mentioned on Page II of this issue, and through the Post Office Department deciding that the complimentary copies sent by VARIETY to theatrical men in the service were "sample copies," VARIETY has regretfully discontinued mailing its weekly issues to soldiers and sailors who were in theatricals before entering the service.

From many letters received VARIETY was very gratefully received by all or at least hundreds of men on VARIETY's service list.

If relatives or friends of theatrical men in the service wish them to continue to secure VARIETY it will be forwarded on receipt of a subscription in their names for one month or one year or any interim period at the present subscription rate—\$4 in the United States and \$5 foreign annually.

Fred Esmelton leaves "Watch Your Neighbor" as soon as a substitute can be secured. He has received a commission in the cavalry.

Herman Barrens is assistant amusement director at Camp Gordon, Ga.

Fred Berrens is a seaman in the transport service.

Harry Chapman (Atlas Comedy Four) has joined the army and is a member of Truck 516, Camp Humphreys, Virginia.

Edou. M. S. Benham, U. S. N., appointed aide for Third Naval Division, with headquarters at Bensonhurst, L. I.

Milt Lewis, brother of Al Lewis (Lewis & Gordon), at Camp Meyer, Va.

He is to enter Major-General Crowder's office in Washington.

George Harcourt (dancer), has been put on special detail in the Fifth Engineers' Training Regiment, Camp Humphreys, Va.

Bud McPherson (Belle and Bud McPherson) has enlisted for foreign military duty, through Canadian recruiting channels.

Charles Withers ("For Pitty's Sake") at Fort Slocum, N. Y., has joined the

(Continued on page 25)

VOLUNTEER CAMP SHOWS

John Provan, known professionally as Scottie Provan, now at the battle front in France, writing to New York says that in addition to soldering in the trenches he has found time to jump over to the nearest Y hut and put on his vaudeville turn, the Scotch comedian enclosing one of the small bills the Y used to advertise his appearance. The most amazing part of his entertaining stunt was that he had returned to the firing line at 6 o'clock. This is the first report where a former vaudeville man in addition to entertaining the soldiers for awhile was ordered right back to the front line trenches. Provan recently had a furlough and spent it in Paris.

Sailor William Keilly, who has appeared in local vaudeville houses on leave from the Navy, will do no more vaudeville for the present as he is assigned to special Liberty Loan drive work, spending one week in Pittsburgh as the guest of the Banker's Club. Keilly, with a musical accompaniment by the talented and hard working on the top of the new Selwyn theatre awning last week and sang songs, with a picture camera working while Keilly put in all of the gestures. Keilly was due in Wilmington this week for some special entertaining stunts.

The War Hospital Entertainment Association has added one more link to its claim of hospital entertainers. This is at the U. S. General Hospital, No. 3, Colonia, N. J., newly established under the auspices of the Red Cross where the maimed who return from the war will be taught useful crafts and occupations which will enable them to earn a remunerative livelihood in spite of their infirmities.

Fred Harten, 5th Regt. Artillery, Band, A. E. F. in France, has organized a nine-piece jazz band which gives frequent entertainments at the various base hospitals and at the Y. M. C. A. "Hut." The majority of the jazzers are from New York and were former professional musicians.

A farewell vaudeville entertainment was held recently at Camp McArthur by the 5th Batt. Inf. in which Pvt. F. O. Williams, former assistant manager of the Globe, Kansas City, was the master of ceremonies. Through the courtesy of manager Harrison of the Orpheum, Waco, Tex., the entire Pantages bill was transported to the camp. The entertainers included, Zene and Mandel, Aerial Patts, Mr. and Mrs. Jack Aarros, Ford and Goodrich, Dottie Vau, Mazie Oliver, Mae Whitfield, Jack Oliver, Foster Hoffman ("Flirtation"), Rose Mary King, Vivian Osborne, L. L. Thorne, Kenneth Grattan, John J. Farrell, Charles Hathaway, Edward McDermott ("Notorious Delphine" Co.), Sgt. Earl M. Castle (Castle-Davis Trio) rendered a number of saxophone solos.

Al Jolson, by arrangement with Major-General Barnett of the Marine Corps, appeared in Washington, Sunday, and sang for general staff and several thousand marines, his "Toll That to the Marines." The number has been accepted as an official song by the marine corps.

At Larchmont, N. Y., Sept. 20, for the Red Cross, at St. John's Parish House, by E. F. Albee: Van and Schenck, Eddie Dowling, Six Kirsksmith-Sisters and pictures.

The American Ambulance men stationed at Longchamp, France, under the command of Lieut. Pierre J. Le May, were entertained recently by Billy Gould with his "Yankee Doodle Five." The entertainers included Louise Carlyle, Renne Dietrich, Gilley

Gregory and A. L. Wright. They are members of the Over There League. A few nights ago, William M. Crass, Blanche Dayne, Helen Goff, Helen Davis, (Over There League) furnished the show.

Lewis Riley, detailed to entertain in the camps in France, appeared at the American Soldiers' and Sailors' Club concerts in Paris, assisted by Leo Freddy.

At the Walter Reed Hospital, Washington, D. C., Sept. 17, through Keith's (Roland S. Robbins, manager). The hospital holds wounded boys from the front. Manager Robbins escorted the party. Included were United States Senator Reed of Missouri, General Emmett Newton and DeWitt-Lilliebridge. The artists were Blanche Ring, "Crosby's Corcoran" and the brass band (with Felix Rush), Joe Jackson, Olga and Mishka, all appearing at Keith's last week. Mr. Robbins is arranging a performance weekly for the hospital. The entertainment Sept. 17 was the second he had given last week there, with the first show consisting of McKay's Scotch Lads and Lassies.

Corporal Donald MacDonald, late of "Toot Toot," and now with the Marine Corps at Camp Fuller, Paoli, Pa., was the director of a vaudeville show given by the marines of the camp at the Grand Opera House, West Chester, Pa., Sept. 19. The following appeared: Corporal MacDonald, Sergeant C. Shepmoes, Corporals Wallie Lewis, Alfred Freund, John P. Eichmiller (with squad), Ralph G. Shireman, Sigurd O. Hermansen, Hugh N. Bancroft, Private Donald Moyer, Earl Smith, Heyward Weaver, Harvey Wheeler, John G. Whittier, Louis Gardner, Louis Brown, Jack Hempel and James T. Shine. Also Miss Bessie Phillips, a "daughter of the Marines." Corporal John P. Eichmiller announced and Private J. E. Foreman was stage manager.

Two concerts were held last week at Camp Merritt, N. J., under the auspices of the K. of C., arranged by Mrs. Carrie V. King. Those who entertained were: Mme. Mat Kalna, Ethel Morrison, Amelia Summerville, "K. C. B.", Joy Sweet, Lily Sutherland, Jessie Morris, Ethel MacDonald, Helen Lyons, Webster Norcross, Arthur Carter, David Quixano, Mr. and Mrs. George Spink.

Headed by Tatie Belge the company of "Fiddlers Three" visited a United States battleship in the harbor last Sunday afternoon and gave a performance before 700 sailors.

May Irwin, made a special trip to Clayton, N. Y., to give an entertainment Wednesday night for the Red Cross.

Keith's Military Boys' Band camped Sunday afternoon in Van Cortlandt Park with their own equipment, including cook tents. One hundred and fifty were in the detachment under the direction of W. B. Sleeper, who gives his special attention to the Keith band, organized and maintained by A. Paul Keith and E. F. Albee. The boys gave a concert during the afternoon.

Sunday evening, Sept. 29, a free performance for men in the Service will be given by "Head Over Heels," at the Cohan.

Fifty-nine wounded marines, men who saw service at Chateau Thierry and are now in the hospital at Norfolk, Va., were the guests of Otto Wells and the management of "Fio-Flo" at the theatre Sept. 18. Betty

(Continued on page 24.)

BUY B O N S

9

"THE SKIRT" SAYS— THE AMERICAN ON LEAVE

(Speaking of Women—mostly)

By SERGT. EDWARD HARTMAN

(Now with the American E. F. in France, attached to Headquarters Services of Supply. Before enlisting, Sergt. Hartman was on the New York staff of VARIETY.)

By THE SKIRT

Lew Kelly at the Columbia this week may carry his show through on the strength of his interesting experiences while on the other side, which Mr. Kelly tells about during the second act. The show is so bad, it wasn't surprising to see a potato thrown over the footlights Tuesday matinee, while one of these awful burlesque Frenchmen was on. Only the splendid discipline of the house saved the situation—then. Mr. Kelly is always funny, but he is using only the old stuff.

The really popular feature Tuesday at the Columbia was the orchestra's playing all the important bugle calls named in turn by the drummer.

Lucille Marion is really wasted in this show. She deserves something better. Brunet in type with an abundance of personality and a splendid voice, Miss Marion also possesses that rare gift of clothing herself becomingly. A pink silk heavily embroidered in silver was prettily draped with no trimming. As an aviator a dull blue tunic and pants had white leggings and helmet. There was a blue brocade cape with mole collar and cuffs. A white lace dress had an emerald green overdress.

The chorus, working hard with little material, wore costumes of note. As aviators the tights were of tan with closely fitting jerseys of a light shade. Leggings, helmets and gloves were of leather.

The Palais Royal restaurant has a floor show which will please no matter what the mood. You remember pretty girls and a riot of color and expensive materials. The girls in the large type are Rita Lee, Tulle Lindahl, Helen Herenden, Venita Fitzgibbon and many others. There seemed no end of girls. All the costumes were well mentioning, but they were too numerous. One set of silver and gold, used for a patriotic finale, is too handsome to overlook.

"For I remember stopping by the way To watch a Potter thumping his wet clay; And with its all obliterated Tongue It murmured, 'Gently, Brother, gently pray.'"

Those few lines hang over the little stage of the Martinique Omar Khayam Room, where Gus Edwards' new revue holds forth. Mr. Edwards has put on too good a show in points one to ten. When numbers make you forget the nice, long, cool drink before you they must be good. Mercedes Lorenz, one of the four principal women, looks well, and puts across her songs in splendid style. Of the several costumes worn by Miss Lorenz a deep blue net, made short and trimmed with tiny ruffles edged in silver, made the best impression. In a "Parcel Post" number short pants were covered by a tiny skirt in two shades of blue, with coral velvet ribbons used on the edges. An Irish number was done in pale green net, made short with darker green velvet for the jacket. There was also the inevitable high hat.

Kathleen Hichens, Irene Martin and Eleanor Pierce also live things along, and are beautifully gown. The eight girls in a camouflage song are uniquely dressed in chiffon of many shades. Even the stockings look like our battlebluffs lying over in the Hudson. For a cabaret show in dressing it lacks nothing.

At the Palace this week the Morton Family held forth. After intermission in three separate acts the Mortons show they are still there. Clara Mort,

when doing what she calls a "Solo Songologue," changes her clothes three times. Her first costume was rather simple, as much as the short skirt she wore. She wore over long trousers that fitted the calves closely. The skirt bounded in four rows of brilliants was faced in green. A tammie made in points decorated her long curls. An Indian costume was in gold cloth with black poppies. There was also a fantastic soldier suit in blue satin.

Naomi Glass (with Paul Morton) was prettily dressed in the palest green satins made full of skirts and a baby waist. A white lace dress made on the same lines hid a short dancing frock of blue chiffon. Of the Mortons (four) the two "City" wore a blue tailored suit with a black velvet hat trimmed with osprey. Little Martha Morton, although not very little but rather tall, with a wealth of auburn curls was sensibly dressed in a brown plaid cloth dress. The skirt was made double and pleated and had white revers. Young Joe Morton is a well set up boy of the smaller type. His tuxedo fitted perfectly. At the conclusion of the turn when the entire family appeared for the finale it was a picture to see father, mother and four dandy children.

The Gardiner Trio opening the Palais show, do a patriotic finish in white satin. Frances Renault, dressing as well as ever, appeared first in a short fur cape over a dress of bronze sequins and lace. His huge hat was trimmed in osprey. He was dressed in a blue dress with a blue brocade with a gold lace ruffle. A huge bonnet was made of tulle. His dress that drew applause from the huge audience was of fish scales of silver with a black velvet mantle. The large hat was trimmed with yellow parade.

Lucille Cavanagh, in a pretty dancing act, was most elaborately gowned. Her first dress was lovely in its simplicity. The first skirt was ankle length and tight. There was an overdress of white net with tiny ruffles and the bodice was a short cocktail effect in white. The hat was of red, turban in shape and trimmed with feathers of the same shade. An Indian costume was of silver made in one straight piece. It was edged at every seam in black points. For her last gown Miss Cavanagh chose yellow. The skirt very short was caught up at one side revealing black lace trunks. The skirt edged in green had an orange belt. She wore a mauve hat with a blue chin strap. It was a dress of many colors but well blended.

Anna Chandler has come all the way from the Metropolitan, Brooklyn, to the American, New York, in the same mauve taffeta dress.

Lily, of George and Lily Gardner, was in red net over white. A good looking dress on a large woman was of a heavy lace made in two flounces, with bodice and side draperies of pink crystals. The wearer was of Holden and Herron.

The girl McDonald Cleveland was in black satin, with front and back panels of black sequins. A wide red sash was worn well over the hips.

Dainty little Marie Doro, according to her own statement, is not the Marie Doro of old. She claims to have been reborn about two years ago—a sort of reincarnation, as it were. Just how it affects her daily life makes an interesting little tale. Get her to tell it to you. It's most interesting.

France, Aug. 29.
Four months in France, then what? Oh, la, la!

A seven-day leave. Sure, there's the grouch who says he's been over for nine months and hasn't had one yet. He's out of luck.

They take off the privilege every now and then when they think there is too much work to be done and you can't be spared, but be up and awake and when the time is ripe get in the document and get away while the getting is good and enjoy one whole week at Aix Les Bains, the hub of the Savoie leave area for A. E. F. troops in France.

It's the biggest hand-out of trip to France, and Uncle himself is doing the trick. He has a representative at the station to meet you, and within half an hour after arrival you are installed in a real "three squares" a day hotel with a room for you and your Buddy (you always want to have Bud along to share in the fun), with real beds with sheets and everything. "Good-night!" This layout will put the bankroll in the morgue," flashes through your mind. But, no, the old bankroll of Uncle Sam is there to prevent this, and for seven delicious nights you slumber between sweet and hot breakfast at the hour you desire.

What could be sweeter in a soldier's life?

Not a bugle is sounded and not a formation to be stood. And do you eat those meals? Well, now, ask the doughboy from the line or the muleskinner from the S. O. S. (Services of Supply).

They are French, but then there is plenty to them, and the lack of necessity for a mess kit with no washing after is one joyous thrill.

"What are we going to find to do for seven days?" is a question that crops up that first morning after the old clock has crept around to ten and you are devouring your eufs sur le plat (fried eggs), avec chocolate et du pain bread. There's a fellow there whose time is about up and he is going back toute de suite. He knows the ropes, and the first advice given is to visit the Y. M. C. A. Aw, say, is that all we get in this? Take his advice anyway even if you have spent many a night in the Y. M. C. A. but back in camp.

It's the surprise of your life when you strike this one. Sure, you look for a hut, but none is to be found. Say, bo, where is this Y. M. C. A. they talk about? "There it is in front of you, greeny." Wow! No? That's all right. Gee, look at me hobnob (hob-nail shoes at present in vogue with the younger men in France). Did you get a flash at the Jane who just went in? She was talking American, too. Let's take a look.

This very building, which has been taken over by the Y. M. C. A., is the famous Casino of Aix Les Bains, far famed as a second Monte Carlo. It is here around Aix and trips are on tap of the most complete in every detail. It has a theatre, ball, lounging and billiard rooms, with numerous little ins and outs.

What is the soldier to do in the daytime? That's the Y. M. C. A.'s job, and they have taken it in hand in the right way. There is never an idle moment. Innumerable places of interest around Aix and trips are on tap for those that wish to go. Then there is that light amber fluid so appealing in long glasses, which, although not sold in the Y. M. C. A., abounds in the many attractive French restaurants. Although said fluid is tres cher pur les soldates

it is tres necessaire to make a vacation complete.

After you have climbed the heights to the Cat's Tooth, taken a swim in Lac Bourget or visited Mount Revard via the cog railway you are ready for (Continued on page 21.)

LETTERS FROM ENTERTAINERS.

The extracts below are from letters received at the Little Theatre headquarters of America's Over There Theatre League.

The entertainers are with units sent over by the League to entertain our boys in France:

Margaret Mayo and Amparito Farrar, writing for the entertainers, and Sergeant H. E. Vermilye, expressing the appreciation of the American fighting men for the work which is being done for them, emphasize the need for volunteers from the stage in even greater numbers than before.

"Already two of the units have visited us," writes Sergeant Vermilye, attached to S. U. 650, U. S. A. Ambulance Service with the A. E. F. "The first was Will Cressy's outfit, and they went over big—particularly little Helen Davis. Billy Gould's company was the other, and they too made an enormous hit. Perhaps Renee Dietrich (Wright and Dietrich) walked away with most of the honors; the men simply couldn't get enough of her. Each member of both units, however, received a mighty storm of applause.

"I probably you good people at home don't quite know what a boon this sort of thing is. You would though, had you listened for months to ambitious and well-meaning people who love to recite 'Verdun' and other cheerful morsels, and whose idea of a rare treat is to sing consecutively the national anthems of the United States, Great Britain and France—which, as you realize, does pall a bit. The only thing that saved us from the Italian's hymn is that it's too difficult for most singers to attack.

"When Mr. Cressy told us that they were the advance guard of a mighty army of American actors and explained about the meeting at the Palace theatre, New York, the men yelled."

Miss Farrar, the celebrated concert soprano, insists that American entertainers (Continued on page 21, Col. 4.)

AN M. P. IN FRANCE.

France, Aug. 6.

Dear Harry:

Received your lengthy and very interesting letter of July 15th and was very glad indeed to hear from you. It certainly is a great pleasure to get a letter from home. The mail nowadays is a little better than it has been in the past, but even so it does not come often enough for us. Each and every letter is looked anxiously every day for mail of some sort.

All I have done in the past two weeks is two hours gas alarm duty. This is strenuous work. A fellow must be on the alert to nothing but private and family matters." Being put on my honor, you can readily see that I cannot do otherwise than abide by the terms and conditions of the Army (Continued on page 21, Col. 4.)

New I'm back in my own UNITED STATES.
And I'm praying that we can close the gates
Of the land, the air and the sea to the unwise
Who boasts of his Kaiser, his beer and the
Rhine.
I'm happy, I'm glad, I'm giving thanks
That my home's where it is, GOD bless my
Yanks.
If my country needs me now, or next fall,
You'll find me there at that old roll call,
And you bet I'll pay attention.

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Vol. LII. No. 5

Cohan & Harris have sold the Australian rights to "Three Faces East" to J. C. Williamson.

Joe. Eckle is booking the Majestic, Albany, N. Y. It plays five acts on a split week policy.

Benny Leonard will stage the musical numbers for the burlesque stock at the Crescent, Brooklyn.

Tunis Deam has been appointed manager of "Tiger Rose," which opens a four weeks' engagement in Philadelphia, starting Sept. 30.

The Portland, Portland, Me., has returned to the three-day vaudeville policy, after a trial of the continuous during the past month.

May Tully is reported having gone to South America some time ago on a business trip connected with theatricals, besides another mission.

Although handling the management of the Riviera for the Shuberts Charles A. Burt is continuing his booking office in the Longacre Building.

A letter in The Forum of VARIETY last week signed "Ward" should have been signed Nord (formerly of Francis and Nord).

Al Leichter is booking the Sunday concerts at the Crescent, Brooklyn, starting this week. Six acts make up the bill.

Bill Love and Mike Manton have taken out a road company of "Flo Flo," scheduled to play southern dates.

The Stage Women's War Relief Committee has elected Shelly Hull to a position on it. Mr. Hull will represent the Actors' Equity Association.

Rose Mullaney, regarded as one of the best informed persons in dramatic agency circles, has resigned from Chamberlain Brown's office.

Schlesinger will take out a road production of "The Blue Pearl," with dates tentatively marked in through the Shubert houses.

Al Rydell, former ticket-taker at Keith's Royal, Bronx, is at the Alhambra in the same capacity after a vacation of three months.

Frank Fay will remain with "The Passing Show" and has taken back his notice, receiving a play or pay contract for three years.

Andrew Toombes and Rena Parker have again returned to their principal roles in John Cort's "No. 1" "Flo Flo," in Philadelphia this week.

VARIETY

WILL BE
15 CENTS
ON AND AFTER OCT. 11TH

Having withstood following the lead of nearly all papers and periodicals in increasing the sales price up to the present VARIETY, as the other papers did, has found it necessary to raise the newstand price to 15 cents commencing with the issue of October 11. From that date onward its subscription will be \$6, domestic, annually, and \$7 foreign (including Canada).

Until October 11 the present newstand price of 10 cents will be in effect, also the present subscriptions—\$4, domestic, annually and \$5 foreign (including Canada).

VARIETY

WILL BE
NON-RETURNABLE

with and after the issue of Oct. 25th.

Following the regulations and suggestions of the War Industries Board, issued at Washington and applicable to all papers other than dailies, to conserve the paper supply (these regulations also limiting all papers other than dailies to a definite yearly allotment, based on previous usage, with a reduction of 10 per cent. of the quantity used by each paper for the past year) VARIETY will be non-returnable.

The return privilege to news companies and dealers has been extended without restriction by the theatrical trade press. It was necessary in part owing to the continuous floating circulation a theatrical paper enjoys. It is a hardship upon a theatrical paper to cut off the return privilege, which means that the news companies and news dealers will only order that quantity they are certain they can dispose of. Unsold copies cannot be returned after October 25.

It may inconvenience readers of VARIETY who will want the paper. If permanently located an order should be placed for regular delivery of VARIETY to you by your news dealer.

The new order, which after October 25 is to subscribe. The paper will be mailed to a permanent address or en route.

Subscriptions will be accepted at the present subscription rates up to October 11. The domestic rate, \$4 yearly, allows a reader to secure the paper at a price that averages weekly below the current newstand price of 10 cents.

The regulations of the War Industries Board, besides providing for other savings in paper, calls upon all papers to abolish any free list and to limit subscriptions to those only paid in advance, whether new or renewals.

The Strand, Raleigh, N. C., opens its season of vaudeville Oct. 7, with five acts on a split week placed through Julie Delmar in the United Booking Office.

"The Bird of Paradise" at the Alvin, Pittsburgh, last week, drew over \$13,-

000. This is the eighth season for the "Bird" and its seventh visit in Pittsburgh.

The Liberty and Gordon Square theatres, Cleveland, are backed by M. Shea of the Shea-Brandt Agency, that city. John H. McCarren is the New York representative.

Four treasurers lost in four weeks via Draft is the record of the Baker theatre, Dover, N. J., managed by Pete Woodhull. The Baker now has a woman in charge of the box office.

Oliver T. Bailey has placed a new play in rehearsal, entitled "A Strich in Time," which he proposes to bring out at once in New York during his Fulton Theatre administration.

"Miss Blue Eyes" (Harvey D. Orr, manager), with cast recruited in New York by the Matt Grau offices, makes its premiere at the Trent, Trenton, Sept. 27.

Robert Fulgore, in England for several seasons, has been booked to appear in that country until 1921, with but six open weeks between now and then.

Rosie Rosenblatt, formerly in the Public Service ticket agency, and lately of the Broadway Theatre Ticket Company, is now assistant treasurer of the new Central.

Jack Osterman (son of Jake Rosenenthal and Kathryn Osterman) has been commissioned by Florrie Milership to write a new act for her vaudeville tour next season. Miss Milership is now singing three of Osterman's songs.

The six story and basement building at 353-355 West 48th street has been leased by the Shuberts for ten years from James P. Kennedy. The lease calls for a total of \$65,000. James J. Etchingham negotiated the lease.

A Chicago firm is bringing its new production of "The Brute of Berlin" into eastern territory, having heard that the pickings since the start of the season has been good for war shows.

The western company organized to play "The Faces East" opens in Buffalo, Oct. 7, for a week and then jumps to Chicago for a run at the Olympic. Lillian Tucker will have the leading female role.

Thomas Oliphant, ahead of "Getting Together" under the auspices of the British-Canadian Recruiting Mission for the past few weeks, has resumed his position as dramatic editor of the "Evening Mail."

The Park, Stapleton, S. I., starts a vaudeville policy next week, playing five acts on a split week, booked by Felly Markus. Mr. Markus is taking over the Strand, White Plains, N. Y., and will probably play vaudeville in it.

Judge J. L. Carleton, St. Johns, N. B., has been awarded the \$300 prize in the Canadian play contest inaugurated by George F. Driscoll, manager of His Majesty's, Montreal. The play is to be produced in November. The title is "The Crimson Wing."

The circus which Perry and Gorman are putting on for the United States Government to make a 10-week tour of the Liberty circuit has postponed its opening until Dec. 12, due to the quarantine on the camps from the Spanish influenza epidemic.

"Three Wise Men," the Austin Strong comedy Smith & Golden are producing, will have its out-of-town premiere at Hartford Oct. 14. Edwin Arden, Claude Gillingwater, Charles

VOLUNTEERS OVER THERE

VARIETY Will Maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There Theatre League Units to the American Expeditionary Forces in France. Additions to the List Will Be Made After Each Succeeding Unit Sails. The Name of Teams are Printed First, Followed by Individuals in Alphabetical Order. Recent Departures Are Indicated by * After Names.

IRENE FRANKLIN and BURTON GREEN
WILL CRESSY and BLANCHE DAYNE
TONY HUNTING and CORINNE FRANCES
JAMES F. KELLY and EMMETT POLLOCK
HORACE WRIGHT and RENE DIETRICH
JOHNNY CANTWELL and RITA WALKER
HENRY MARCUS and ERMIN WHITEL
MARY McFARLAND and MARIE McFARLAND
MABELLE ADAMS HARRY ADLER
NELL ALLEN
ALFRED ARMAND
LUCIE BARCOCK
VERA BARSTOW
GEORGE BOTSFORD
ELIZABETH BRICE
MARY CAMERON
LOUISE CARLYLE
BESSIE CARRETT
HOWARD T. COLLINS
JACK COOK
KATE CONDON
MARION DANA*
HELENE DAVIS
DOROTHY DONNELLY
LEO DONNELLY
MILDRED EVANS
AMPERITO FARRAR
MRS. FARRAR
MADELINE GLYNN
HELEN COFF
WILLIAM GOULD
THOMAS J. GRAY
GILBERT GREGORY
GARY HENRY
AMY HORTON
WILL J. KENNEDY
DAVID LERNER
DANIEL C. McIVOR
LIDA McMILLAN
EDWARD MARSHALL
MARGARET MAYO
LOIS MEREDITH
GEORGE AUSTIN MOORE
WILL MORRISSE
PATRICIA O'CONNOR
HAL PEARSON
MARION SCHAEFFER*
PAULA SHERMAN
BERT SNOW
HELEN SOUVAIN
RAYMOND WALKER
INEZ WILSON

Laist and Helen Menken are in the cast.

Incoming reports from shows from the States indicate Canadian territory has started out nicely, with the girly shows getting the biggest play. In two stands in particular a certain show did greater business than it did on its engagements there last season.

A comedy, entitled, "Irene O'Dare," which Frank & Hild tried out in Stamford last spring, has been definitely shelved in its present form. It may be made into a musical play for next season. Louis Hirsch will compose the score.

BUY BONDS

LIGHTLESS NIGHTS' REMEDY SUGGESTED BY MANAGERS

**Broadway's Side Street 32 Theatres Suffering from Four Full
Lightless Nights Weekly. Prefer Opening Hour Each
Night for Lights. Plan Economical for
Conservation Through Actual Time
Saving. Strangers Only
Know Broadway.**

With the new theatrical season approaching full stride, an appeal for what is considered a more equitable ruling on the four lightless nights rule has taken form. The reasonableness of the suggestions made may lead to the matter being handled vigorously through the United Managers' Protective Association.

The most important change advocated is that instead of theatre electric signs being permitted to burn with other signs for four or five hours on Friday, Saturday and Sunday only, to permit the theatre signs to be illuminated for one hour or for an hour and a quarter at show time—7.30 to 8.45—on each evening, in exchange for the long showings on the three week-end nights.

Such a plan would not only help the theatres but would act as a force for further fuel conservation over the present order. The hourly illumination nightly would entail the lighting of signs but seven hours weekly as compared with a minimum of 12 hours weekly allowed at present (four hours nightly for three nights).

Complaint of the present order and suggestions for a correction come mostly from managers of houses situated on adjacent streets and managers of attractions in those houses, rather than from theatres located directly on Broadway, the latter being of the lesser number.

There is considerable truth in the claim side street houses are handicapped by dark exteriors. Broadway draws a healthy percentage of its business from visitors, and that class of patrons is not acquainted with the exact location of theatres off Broadway. The suggestion of nightly illumination is acceptable to managers of all houses, except where pictures are exhibited on a two-show nightly basis. Those houses are in the very small minority as far as the Times square district is concerned.

The suggestion has been made that an appeal be made to the Fuel Administration to place theatre signs outside the class of non-essential advertising, into which class are all outdoor electric signs. Managers say that other industries are permitted to use all the light and power necessary even during the daytime, and as electric signs are essential to the theatre during the opening hour, the order should be changed.

The managers do not seek to change the order on the advertising signs which allows them to be illuminated for the latter end of the week. They say the matter of controlling the theatre signs and limiting them nightly to the admittance hour can be easily regulated by outfitting the signs with clock switches, which would automatically shut off current at 8.45.

Detroit, Sept. 25.
H. Somerville, manager of the Drury Lane Theatre here, has solved the

lightless nights by the use of Presto tanks, which enables him to burn four arcs outside.

PHILIPP'S SEASON.

Adolf Philipp inaugurated his season of dramatic and musical stock in English at the Yorkville Tuesday evening with a production of "Tell That to the Marines," a comedy drama by himself and Edward A. Paulson. During the season he will present the following plays: "A Kiss in the Dark," musical farce by James Watson, music by Arthur Gunning; "A Joyride," farce in three acts from the French by Edouard Rigaute; "Miles from Nowhere," farce comedy by Philipp and Paulton; "Tainted Money," a play by Alfonso Duchois; "Three Good Things," comedy by Philipp; "Sh. It's a Secret," farce comedy from the French by Emile Barbou; "Pie-Fie-Fi-Fi," musical comedy by Philipp and Paulton; "It Happens Every Day," play by Paul Ardot.

He has the house on a percentage arrangement with Marcus Loew.

REVIVING "YOURS TRULY."

The Arthur Pearson production of "Yours Truly," played briefly last spring with a Chicago showing included, is to be revived next month by the producer, under the new title of "Marry A Girl."

Negotiations are on for Cecil Lean and Cleo Mayfield to head the show, with Harold Orlob and Otto Haubach concerned in the rewriting of it.

T. Roy Barnes was the featured member, book by Tommy Gray, when first produced. The piece is reported representing about \$36,000 to Mr. Pearson to date.

PREPARING "PETER'S MOTHER."

William A. Brady, Ltd., has in rehearsal a piece called "Peter's Mother," by Mrs. Henry de la Pasture. It is an English comedy that ran 700 nights in London, with Marion Terry in the leading role.

In the cast are Lumsden Hare, Helen Johnson, Phillip, Tong, Gypsy O'Brien.

GRACE VALENTINE POPULAR.

Chicago, Sept. 25.
Grace Valentine has been the life-saver in the publicity line for the local engagement of "Lombardi, Ltd." Last Sunday Percy Hammond gave her pretty face the entire "layover" for the week, and Ashton Stevens devoted his entire Sunday article to the fair comedienne.

Miss Valentine became immensely popular here in the long "Help Wanted" run.

"BEN HUR'S" PEOPLE.

Sept. 30 has been set as the date for the opening of "Ben-Hur" at the Lexington. Rehearsals are now under way since last week. Robert W. Frazer will take the role of Ben-Hur this year, with William Wagoner and Walter Sherman playing Messala and Simonides. Virginia Howell, Mildred Bright, Mabel Montgomery, Stella Boniface Weaver and Ann Reader are also in the cast.

BILL SUNDAY IN PROVIDENCE.

Providence, R. I., Sept. 25.
Bill Sunday, accompanied by "Ma" Sunday and the rest of the Sunday staff, arrived in Providence Saturday, and "Billy" opened his six-week campaign here at the tabernacle Sunday, when he put forth some of his usual hot shots in three spicy sermons before tens of thousands.

The city turned out to welcome him and he smiled and said "God Bless You" to everybody he shook hands with. He will be here six weeks and theatrical managers are now awaiting to see what effect his campaign is to have on their attendance figures and cash receipts.

Bill has hit the Germans, the sins of society, the painted faced dolls of the city, the slackers and unpatriotic and about everybody he can think of so far, as yet has not hit the playhouses although perhaps he won't hear about the Salome dance in "Miss I Don't Know" at the Shubert Majestic last week.

\$3,000 FOR ONE JUMP.

It will cost Elliott, Comstock & Gest \$3,000 to bring their "Wanderer" company from Wisconsin, to fill in time at the Manhattan Opera House, opening next Monday, for four weeks. David Warfield in "The Wanderer" will follow "The Wanderer."

"Tiger Rose," the Belasco show, now at the Manhattan, closing this week for its month's stay, has done a lesser business than during its closing weeks at the Lyceum.

FRAZEE'S DEFAULT OPENED.

Alexander A. Aaron's suit against H. H. Frazee concerning the latter's alleged infringement on the Australian rights to Fred Jackson's "A Full House" came up before Justice Philbin in the Supreme Court Monday.

Frazee's application to open the default and defend the action, filed through his attorney, Leo Lauck, was granted. Judge Philbin directed Frazee to furnish a surety company bond to secure judgment which might be entered against him, as requested by the plaintiff's counsel, Henry J. & Frederick E. Goldsmith.

The action is a result of Aaron's allegations that Frazee sold the Australian rights to Hugh Ward for \$350 without consulting Aaron's, who alleges he only is the owner of the world's rights to the farce, having previously sold to Frazee the United States and Canadian territory.

"LESTER'S" CAST.

"Listen Lester," John Cort's third musical play thus far this season and known earlier as "All for You" and "Mile Flirt," will open in Washington, Oct. 14.

The cast holds Emma Carr, Gertrude Vanderbilt, Clifton Webb, Scott Welch, Eddie Garvie, Ruth Maybe, Ethel Boyd, Savio and book.

Concerned in the authorship are George Stoddard, Harry Cort and Harold Orlob. Max Fignman is staging the production, and Edward Marks is putting on the dances.

Rabbi Priest Characters.

"His Little Brother," the first of several plays listed for production by Walter Hast, is scheduled to open in Buffalo Oct. 7. The leads are Walter Whitesides and Tyrone Power, who play a rabbi and a priest respectively. The cast also includes Edith Lattimer and Sam Sidman.

Cope Chairman of Village Theatre.

John Cope was elected chairman of the executive committee of the Green-wich Village Theatre, which Mr. and Mrs. Charles Coburn have taken over. Edwin Carty Ranck, formerly dramatic editor of the Brooklyn Eagle, was appointed general press representative for the Players.

QUESTIONING "SPECS."

District Attorney Swann and assistants Tally and Kilroe began investigating the ticket speculators Monday, calling many "specs" to headquarters by summons.

The ticket men were kept waiting from one o'clock until 4.45 and then appeared before the district attorney in a body. Mr. Swann administered a severe lecture telling the men that they should be in the army instead of profiteering in tickets. This brought forth a strenuous objection by Matty Zimmerman (representing the Public Service Ticket agency), who explained his agency was selling below the box office price and the summons to his agency had been in error.

The investigation began over the sale of a 50-cent ticket to the Hippodrome to a soldier who was charged \$2. Zimmerman claimed his agency was doing a service for the men in uniform.

The particular aim of the district attorney's office is to eliminate the sidewalk operators who work with store entrance agents. These men have been particularly active near the Hippodrome. It was shown one head-quartered in a United Cigar store. Mr. Tally said that the "ball" would be kept rolling, meaning a continuation of the investigation. He thought ticket men should all operate along the lines of Tyson and McBride, charging a standard 50 cent advance on all tickets. Other operators with established offices charge that those two big agencies are attempting to set themselves up as models and seek to eliminate as many others to reduce competition. The illness of Mr. Kilroe interrupted the investigation Tuesday. Among ticket men the opinion is that the district attorney is aiming at the "sidewalk men."

J. S. Jacobs, with an agency at the Normandie Hotel, created a diversion by voluntarily showing a letter proving he paid a bonus to a wealthy Metropolitan opera subscriber for the privilege of selling the subscriber's seats.

BOWERS' MUSICAL SHOW.

The new Fred V. Bowers' show, "I'm So Happy," will be produced this season by the Adaline Amusement Co. (Max Spiegel managing director), the tour starting Oct. 1 at Perth Amboy, N. J. The music is by Bowers, book by Victor Gabarie and lyrics by Arthur J. Lamb, with Lew Morton producing. Bowers will be starred. After a week of one-nighters the show goes into Baltimore, then Washington, Pittsburgh, Cleveland, Detroit, etc.

The cast includes Frank Morgan, Olivert Rivers, Frank De Cordover, Mary Kilcove, Edward Sedran, William De Vens, Irina Bertrand, Dolly Castles, Alma Youlin, Hal R. Dyson (musical director). The musical numbers are arranged by Al J. Doyle, with the music published by Waterson, Berlin & Snyder.

GUS HILL'S LATEST.

"The Captain and the Kids" is a new musical comedy Gus Hill will produce next month. Written by Frank Kennedy with the score by Seymour Furth, it will have a "jazz" band as a special feature.

Rehearsals began Monday with the opening date set for Oct. 14 at Elizabeth, N. J.

AGENT GETS GATE.

A New York dramatic agent has been given the gate by at least three big New York producing offices who have instructed outside attendants to bar him admission at all times. The methods of the agent in question have not been to the liking of the producers who have barred him from their offices.

ALL-AMUSEMENT ALLIANCE TO CARRY CLAIMS TO CONGRESS

Proposed Unity of All Branches of Stage and Screen Industries to Make Possible Solid Front on Congressional Protests At Capitol—New Plan Both Feasible and Economical.

An informal but important meeting was suddenly called Tuesday afternoon by the United Managers' Protective Association, president Marc Klaw presiding, with the idea of forming a close alliance between the U. M. P. A. and the National Association of the Motion Picture Industry.

The idea is that when matters pertaining to the whole field of amusements arise, such a proposed alliance will be able to show a united front and sameness of purpose, instead of attempting to obtain results through separate channels. It was the sense of the meeting that it was time that the various divisions of theatricals get together; that the divisions combine; that it is wasteful and might be futile to seek remedy as individuals, legitimate, vaudeville, burlesque or pictures, when the result of one is nearly always to the interest of all.

The meeting was deemed important in its endeavor to effect concerted strength at a time when Congress proposes to increase admissions taxes. The \$8,000,000 revenue bill up to the Senate for final action now holds a schedule of 20 per cent. for all admissions. Representatives of the several theatrical sections were in Washington recently attempting to secure a modification. Reports have it the motion picture people made a bad impression before the law makers. It is claimed that some picture men advocated the 20 per cent. for application to the higher priced theatres, feeling the public would be forced to turn to picture houses for amusement.

It is felt that representatives of the amusement field in total will be able to present to the lawmakers now and in the future a stronger argument for protection and would enjoy better chances of success with the proposed coalition becoming effected.

Washington, D. C., Sept. 25. The revenue bill is before the Senate for final passage. Theatrical men arrived here Monday to present to the Senatorial Committee reasons why the admissions tax should not be doubled as now provided in the bill. Although the upper house does not often change provisions as incorporated by the House, it is reported here that there is a chance to change the 20 per cent. clause. In other lines of industry when taxes have been raised, it has been suggested to the industries that they raise prices. Such a move, though thought possible, however, in the amusement field, as the rate scales are about as high as possible now.

Experts who have given the tax matter consideration as far as theatricals go are pointing out that the 20 per cent. clause is not going to affect the moderate price class of houses. They say that when the 10 per cent. tax went into effect many theatres took occasion to increase prices, giving for a reason that such a move would eliminate the use of pennies.

Some picture houses are now charging 30 cents, whereas they formerly charged a quarter and likewise many charge 60 cents, whereas the old price was 50 cents. The managers of such houses when accused of really collecting 20 per cent and turning 10 per

cent. over to the collector, replied that they had raised prices. With the old admission prices in effect the imposing of 20 per cent. would not change the present scale in many of the moderate priced theatres. Many houses are charging 85 cents for the former 75 cent tickets, and there again an extra price or increase of 2 cents (over the actual tax) is reaped by such houses. Any number of theatres are reported to have increased their scale a great deal more within the past year. It has been suggested a sliding scale be substituted for the straight 20 per cent. admissions tax, if the increase is upheld by the Senate. This suggestion has in mind the impost of 20 per cent. on the moderate seats, since there would be no actual increase in the present rates or at least very little, and as the prices go higher the percentage to be lessened. This would make for but a slight advance over the present tax on \$2 and \$2.50 admissions.

WILLIAM C. THOMPSON DIES.

Chicago, Sept. 25. William C. Thompson, head of the Hagenback-Wallace show, one of the best known press agents in the country, died of pneumonia at the American Theatrical Hospital Sept. 23, aged 47.

Thompson was a newspaper man in New York, press agent for Pawnee Bill's Wild West, the Far East show, Miller Bros. 101 Ranch, Barnum & Bailey, the New York Hippodrome, etc.

He is survived by a widow in New York. The body was shipped to Norwich, Conn., for burial.

AGREEMENT ON "RESERVES."

At the invitation of officials heading the fire department, managers attended a downtown meeting regarding safety conditions Monday.

The managers were asked if they were satisfied with the presence of police reserves in the theatres.

While there was no serious objection, several regulations were outlined regarding such service. It was agreed that not more than one reserve officer was to be assigned each house and in the event of the reserve not appearing, the managers are to call up the nearest police station.

The managers were also advised to reprimand reserve officers if they become obstreperous.

MAY RUSH "THE CHEAT" IN.

William A. Brady's production of Willard Mack and Hector Turnbull's adaptation of Turnbull's photoplay "The Cheat" will have its tryout at Atlantic City at last half of this week, with Mary Nash and Jose Ruben starred. The principal support includes Frederick Truesdell and Kenneth Hill.

The piece had a preliminary canter this summer at Long Branch and Asbury Park. It may be brought into New York next Monday. The deal wasn't completed the fore part of the current week.

PRODUCING FILM AS COMEDY.

It is reported that Klaw & Erlanger have a former film play, "The Haunted Pajamas" in hand, to be rewritten and produced by them as a comedy for the speaking stage.

COMBINATION AGES ALLOWED.

Chicago, Sept. 25. For the first time in Chicago history the newspaper have consented to pooling of ads in the daily display columns.

The K. & E. houses now run in a string, headed as "leading attractions," and with a warning against buying seats from scalpers, while the Shubert theatres lead off with the names of their owners and also claim to be the best in town.

Some years ago, before the union of the syndicate and the opposition, demands were made on the papers to permit this system, used in New York, and the papers refused, holding out for each ad as individual, graded in position according to the respective space taken.

Now they allow the combined ads and grade them for position according to the average of age lines taken by each combination. This still gives an opportunity to put a small ad above a large one inside the borders of either combination, leaving the way open for complaints of injustice and discrimination on the part of the producers whose shows are playing in those houses.

COLLIER-HOFFMAN PACIFIED.

The difference between William Collier and Hoffman, actor and author, respectively, of "Nothing But Lies," have been settled. The show is now in further rehearsal, pending final changes, and is due for the Longacre before Oct. 15.

Mr. Collier threatened to leave the show if his ideas were not carried out, and the author took the stand of putting the piece on anyhow with another star.

The show fits Collier and part of the changes are being made. Out of town reports predicted a hit for it on Broadway.

MAUD FULTON'S THEATRE.

San Francisco, Sept. 25. Maud Fulton, in association with George Eby, recent manager of the McDonough, Oakland, have leased the Bishop Playhouse, Oakland.

The name of the theatre is to be changed to the Maud Fulton Theatre.

Miss Fulton opened her season Sunday in "Mary, a String of Beads," and will follow with "The Brat," and other plays from her own pen.

BATES SHOW CHANGES.

According to reports from out of town there will be some changes, if not already made, in the Nora Bayes show, "Look Who's Here," produced by H. H. Frazee. Those reported as going out are Arthur Deagon, Al Fielding, Lew Cooper and Viola Cain.

Billy Kent and Florence Morron, with Miss Bayes and Irving Fisher are scoring the hits of the piece. It is said Harry Bulger may join to replace Deagon.

"GLORIANA" IN LIBERTY?

Philadelphia, Sept. 25. The people of John Costello's "Gloriana," which opened here Monday, seem confident the show is to take its New York bow at the Liberty in that city about Oct. 7.

TRYING OUT "TORONTO."

Joe Weber, who controls the American rights to "The Man from Toronto," is trying the English piece out this week in stock at the Hudson, Union-Hill, under the title of "The Maid, the Man and the Money."

NOT MARRIED—TO ANYONE.

More to quiet reports than establish the fact she still remains single, Marie Astor, with Hammerstein's new "Sometime," states she is not married, to anyone.

BOX OFFICE FIGHT.

Within the locked box office of the Riviera, which the Shuberts lately took over for booking, there occurred a miniature battle royal Saturday night. Manny Canner, the house treasurer, was pitted against J. J. Shubert and Benj. Mallam, the latter being the Shuberts' private detective. Canner had been accused by the visitors of having tanged accounts, and when Mallam suddenly pinioned the treasurer's arms, Shubert struck Canner in the face. Canner unable to use his arms, kicked Shubert in the groin, broke away from Mallam, whom he thrust against the wall, took another thrust at J. J., and exited from the box office.

The affair is reported to be the outcome of certain operations by Mallam, who became peeved at Canner, it is said, because the latter refused to aid him. Canner had forced Mallam out of the box office some days ago and handed in his resignation to Lee Shubert Thursday last. The latter told him to return to the job and pay no attention to the matter.

Sunday Mr. Luisi, representing the Ochs and Sons, who own the Riviera, which bonds the Shubert employees, was on hand with an accountant to check up the statements, and the count-up resulted in showing that the Shuberts were in the red.

Canner is generally well liked and regarded as efficient. He placed the entire matter before his attorney, Nathan Burkan, with the avowed intention of starting action.

"DOING OUR BIT" CLOSING.

Cincinnati, Sept. 25. "Doing Our Bit" closes here Saturday, the company returning to New York. It is said to be the first big Winter Garden attraction to flop as early on the road. Business has been bad and never did recover after the weak finish of the Chicago stay, where the run was suddenly terminated early in August.

Business in Chicago grew steadily worse after the accident to Frank Tinney, but the failure there was mostly credited to the steady newspaper attack following the feeling between the show management and Charles Collins, dramatic editor of the Chicago "Post."

The breach between the newspaper and the Shuberts is still open.

JOE HOWARD TRYING ANOTHER.

Joseph Howard is to produce another musical play called "Spring Love" and due on Broadway, Dec. 1. He is at present in vaudeville. His "In and Out," tried in the summer has been definitely stored.

Howard is under contract with Charles K. Harris for the publishing of his songs and every time Howard puts on a piece it costs the publisher money. "In and Out" stood Mr. Harris \$1,500, which represents the cost of publishing the song numbers.

During the last 21 years Howard has received \$125,000 in music royalties from the Harris concern.

GOING IN FOR DRAMATICS.

Flo Zeigfeld, Jr., is seriously trying his hand in the production of drama, having already two pieces in prospect for this fall. The first to go on is "By Pigeon Post," written in London since the first of the year. It is by Austin Page. When it opened at the Garrick, London, it was described as a play which thoroughly delighted a laughing audience. Madge Titheradge is at the head of the English company. Mr. Page is now in New York and casting for "By Pigeon Post" has started.

The second play is "The Little Clown," in which Billie Burke is to be starred. It will come later, as Miss Burke's picture contracts call for her appearance in the filming of "Good Gracious, Anabelle."

BONDS

NEWS OF THE DAILES

Gay Dates Post has returned to New York.

Cyrus Wood is the author of the lyrics to be used in "The Music of the Moon."

By acquiring control of the Belmont, William A. Brady is now possessor of three theatres in the same block in 48th street.

"A Stitch in Time," by Oliver D. Bailey and Lottie Meany, will be given at the Fulton Oct. 15. Irene Fenwick will be featured.

"Stop That Man," a farce by George V. Hobart, will be presented by the Shuberts at one of their houses.

"Cross and Creppers" has been withdrawn from the Belmont and the house has passed under the control of William A. Brady.

Marjorie Rameau has sold her home on the shore at Petham Bay to I. H. Warren, of New York City.

Viola Dana's next Metro will be entitled "Diana Arden," in a picture production of Van Z. Fox's novel of the same name.

Margaret Astor has been chosen to depict Nurse Edith Cavell in Metro's patriotic production, "Wilson or the Kaiser."

David Aaronson of the Bronx was sentenced to ten days in the workhouse, Sept. 19, by Magistrate Tom Byck in the Men's Night Court, for selling theatre tickets on the street.

The United States Civil Service Commission is at present in receipt of memorandums and typists to meet the great demand of the Government offices in Washington, D. C.

Charles Dillingham has placed the Hippodrome at the disposal of Admiral H. H. H. U. S. N. (Nor. 8), for a gala performance of Navy Relief Society.

Florence Nash will be starred in "Remnant," a comedy adapted by George M. Cohan, and the original of David Nicodem. It will have its premiere early in November.

Bille Burke and her husband, F. Ziegfeld, escaped injury last week when their motor turned turtle, on the road between their camp and Lake Placid railway station in the Adirondacks.

"Sleeping Partners," an adaptation from a comedy by Sachs Guitry, will come to the Bijou, Oct. 5, with H. B. Warner starring and Irene Berdini in the only female part in the piece.

Rehearsals have begun on Tolstoy's play, "The Living Corpse," in which Arthur Hopkins will present John Barrymore. The play is based on the Russian marriage and divorce laws and the fate of a man who tried to escape them.

William Seymour has been appointed acting manager of the Empire by Charles Frohman, Inc., and David Belasco in place of William Newman, who has entered the navy. He takes charge Sept. 30.

George Broadhurst has taken a stand against incompetent Liberty Loan orators in the theatre. Mr. Broadhurst believes that there should be a limit placed upon the time to be consumed, and also that the remarks be censored for objectionable features.

F. Ziegfeld, Jr., has bought the American rights to "By Placen Post," an English play by Austin Pugin, which was his 80th performance in London. It is Mr. Ziegfeld's first legitimate production in many years. The New York premiere will take place in about five weeks.

"The Awakening," with a cast including Wilton Lackaye, Henry B. Walthall and Theodore Kottler, will be produced at the Criterion, Sept. 30. It is by Ruth Sawyer, and has been previously known as "Tamar and Schiffo."

During the testimony of the Greenwich Village Theatre Mr. and Mrs. Coburn expect to revive "The Yellow Jacket" and "The Imaginary Invalid." The latter will be a four-act drama by an American author and give two Shakespearean problems.

An exhibition of historical costumes worn by the late Richard Mansfield in recent years held in New London, Conn., prior to their acceptance by a museum. The proceeds were turned over by Mrs. Mansfield to the Stage Women's War Relief.

Jack Welsh, Sept. 20, instituted proceedings in the Supreme Court of New York against Raymond Hitchcock and E. J. Doyle. Welsh demands \$3,150 from the defendants for back salary he alleges due him on the contract, while acting as head talent for the Hitchcock-Doyle enterprise.

Jack Le Claire, who said he was an actor and lived in West 40th street, but who admitted he had never sold produce at Atlantic City hotel, was arrested Sept. 19 in the Broadway, New York City Police Headquarters, where he was charged with ex-

ortion and grand larceny. Owen Moore, the husband of Mary Pickford, was the complainant.

Americans who have traveled abroad and have made collections of souvenir postal cards and photographs which depict any portion of the towns or territory in Belgium and North-Sea zone occupied by the Germans, should send those cards, and wherever possible accompanied by a written description, to William Ottenheim, Chairman of the Army and Navy Committee of the American Defense Society, 44 Nassau 22nd street, New York.

"Sometime," a musical romance, comes to the Shubert following the San Carlo Opera Co. The book of the piece is by Rida Johnson Young and the music by Rudolf Friml. In the cast are Ed Wynn, horrible Hilarious, Frances Cameron, Mae West, Mildred Le Sue, Harrison Bishkahn, John Barrymore, and Niece, Halton Mostry and William Doran. The piece will have its premiere next week.

Arthur Byron has announced, with the permission of Betsey & Co., that one complimentary performance of "The Four Threes," in which he is appearing, will be given to whom make the largest single subscription for Liberty Bonds in Maxine Elliott's Theatre during the Liberty Loan Campaign. The performance will be given at any time and at any place the bond buyer may designate as long as it does not interfere with a regular performance of the production.

A spectacular patriotic production entitled "Freedom," supported by a number of prominent actors, is to be presented, and the latest society subscription for Liberty Bonds in Maxine Elliott's Theatre during the Liberty Loan Campaign. The performance will be given at any time and at any place the bond buyer may designate as long as it does not interfere with a regular performance of the production.

CRITICISM.

A comedy, "The Four Threes," by Roi Cooper Merges, at the Elliott, Sept. 19.

The play is of no great substance, either artistically or mentally. It has very rare value of doing what it intends with neatness and a certain quality of still which keeps the attention of the audience. The production insures an evening of genuine entertainment.

"Ten for Three" is so distinctly different in flavor from the other plays of the year that it is easy to make a mistake.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name on the judgment debtor, the second the judgment creditor, and the amount of the judgment.

Kennedy Theatre, Inc.—J. Simmons, \$284.28. Arnold Kalish—McCord & Maco, \$208.70. "Buddie"—Theatrical Loan's Press Clipping Bureau, \$174.61.

Samuel A. Kellard—O. Wilson, \$678. Samuel A. Marcusen—Theatrical Program Co.—A. Zaslowsky, \$56.20.

Frances White Obliges Refund. Pittsburgh, Sept. 25.

The Rock and White show at the Pitt last week refunded the boxoffice taking Friday, when Frances White could not finish the performance.

A nervous breakdown was given as the reason for Miss White being unable to go through the show opened. She appeared the following night.

Princess Dark Until Election. "Oh Yes," the new musical play with Joseph Santley, next rehearsal at Elliott, Comstock & Gest, will have its premiere in Schenectady Oct. 19, the opening date at the Princess now being set for election day.

The house will remain dark until then.

Francine Larrine in "Sometime." Francine Larrine is now in "Sometime," due at the Shubert next Monday. She is in the Audrey Maple role for which Dorothy Bigelow was intended. The latter is a Boston society girl, who appeared on Broadway last season in the role of Elisabeth Marbury's "See America First."

Lady Minstrels Open. Gus Hays' Lady Bountiful Minstrels, an all women's minstrel organization, opened its season at Bridgeport, Conn., Wednesday night.

PITTSBURGH LIKES "CANARY."

Pittsburgh, Sept. 25. "The Canary," a musical comedy adapted from the French of Georges Barr and Louis Verneuil, by Harry B. Smith, was presented at the Nixon Monday night by Charles Dillingham, with Julia Sanderson and Joseph Cawthorn starred. Additional numbers were introduced by Irving Berlin and Harry Tierney.

The premiere had a packed house and the advance sale for the week is exceedingly heavy. The company is a capable one from principals to chorus. Wonderful costumes, beautiful and shapely chorus with good voices and excellent dancers.

It is a musical comedy with a really good plot that runs very smoothly all the way and is neither too light nor too heavy.

The story concerns a maiden placed in pawn by a relative for a diamond called the Canary. Play opens in an antique shop where the girl (Miss Sanderson) is employed as an artist. Mr. Cawthorn as Timothy, the principal employee in the same shop, is ambitious to become a great juggler, is in love with the girl, as is also Ned Brezee, a struggling doctor, who doesn't struggle very hard for patients. He has loaned a pair of crooks (Doyle and Dixon) \$1,000 at a race and for security takes the Canary diamond, which they steal from the original owner (Rice). The crooks expect to redeem the diamond at five o'clock that day and if not the jewel belongs to Brezee. Failing to show up Brezee decides to auction the stone. Timothy discovers the stone is looked in the mounting and shows it to several bidders, among whom is Rice, who substitutes a paste stone. While repairing the setting Timothy accidentally swallows the substitute.

Second act shows Dr. Dippey's Sanitarium, where Timothy goes to have the jewel removed from his anatomy. He is followed by the crooks, who await an opportunity to recover the gem.

Third act (beautiful set) shows Dr. Brezee playing host at a party in honor of his fiancée (Miss Sanderson). While everything comes out as expected, it has a different twist from the other musical comedies.

Besides the two stars and the three featured players (Sam Hardy and Doyle and Dixon), others who deserve special mention are Marie Callahan in a dance number with Doyle and Dixon, Misses Gordon and Thomas and Vera Maxwell.

The melodies are haunting and tuneful. Nothing that has played Pittsburgh this season can touch "The Canary."

ACCUSE BELASCO.

Chicago, Sept. 25. Will Bradshaw, the author, has threatened to bring suit against Oliver Morosco and the Hattons for violation of copyright in plagiarism. Bradshaw says that "Lombard, Ltd." is from his vaudeville act of several years ago, entitled "The Shop in Paris."

Bradshaw has placed the matter in the hands of his attorney.

Opening in Pittsburgh.

William Moore Fato will open "Take It From Me" in Pittsburgh Oct. 31, with Vera Michelena in the leading role.

Conrad Nagel Leaving.

It is only a matter of a short time when Conrad Nagel, leading juvenile with Alice Brady in "Forever After," at the Central, will be compelled to relinquish the role in which he scored so strongly and join the colors.

His order to report was deferred to enable him to open in the piece and William A. Brady has appealed to Washington to permit him to remain awhile longer.

SHOWS IN PHILLY.

Philadelphia, Sept. 25. "Gloriana," which had its first showing here at the Forrest Monday night, is a war story, set to music by Rudolf Friml. The book and lyrics are by Katherine Chisholm Cushing. It is all reminiscent, though tuneful and sprightly. It is presented by an excellent company and was very well received by a well filled house. Eleanor Fainter was liberally rewarded for her singing of the principal role, while Jessica Brown (recently of vaudeville) came in for a liberal share of the chief honors for her excellent dancing. Lloyd Wells, also from vaudeville, was among the recipients of favor. The piece has been beautifully costumed and handsomely staged. The composers have provided nothing out of the ordinary in "Gloriana" but in a season that has shown nothing of importance to date, this musical vehicle will probably enjoy patronage.

The Crocker was almost filled Monday night when the revival of "A Marriage of Convenience" was given by Henry Miller and Ruth Chatterton. The piece was very late starting, which detracted something from the entertainment, but the play was well received.

"Not With My Money" is in its final week at the Broad, doing very light business. The last Saturday's matinee was good, but the piece has exhibited no drawing power at this house. "Tiger Rose" is billed for Sept. 30.

"Chu Chin Chow" continues to pull them in at the New Shubert, the receipts keeping well over the \$20,000 mark. It has two more weeks to run. "Leave It To Jane" is doing nicely at the Chestnut Street opera house in its fifth week. Nothing is underlined. "Business Before Pleasure" in its fourth week at the Lyric is also doing well.

The old Walnut, which was withdrawn from public sale last week, has been leased by C. Cooke Wanamaker and Thomas Dougherty, who have been associated with the F. G. Nixon-Nirdlinger forces, and opens its 110th season Saturday night with Gus Hill's "Lady Bountiful Minstrels."

"Leave It To Jane," now in its fourth week at the Chestnut Street Opera House, has had its time extended from sixteen to eight weeks. The attraction has been steadily growing stronger, and last week drew a gross of slightly over \$14,600.

WEEK'S CAMP BOOKINGS OFF.

While a number of the cantonments are under quarantine through the epidemic of Spanish influenza, others are, not officially quarantined, even though a large number of cases are reported. Advertisements that there were over 6,000 cases at Devens, yet no restrictions were laid down as at Upton, Lee, Jackson and Sevier.

Of the several naval bases under quarantine, Newport (where the theatre is in session) is now given a clean bill of health.

Reports show that the affection has spread broadcast and has missed none in the official bandages off for the week, several shows obtaining outside booking. It was expected that the quarantines would be lifted at the end of the week.

ENTERTAINING A. T. MEN.

The men of the Army Transport Service, with headquarters at 104 Broad street, New York, will be entertained by the "A. T. Men" by Private Bert Grant and Monty Brice, both song writers, who have been detailed to that branch.

Messrs. Grant and Brice, besides supervising the amusements for the A. T. Men, will write a show that may be produced around the holidays, with their companions in uniform as the cast.

BUY BONDS

Lucille Cavanagh and Co. (3).
Songs and Dances.
23 Mins.; Full Stage (Special Set).
Palace.

Lucille Cavanagh, in her new act at the Palace this week, has everything that should go to make a vaudeville success these days. Firstly, she has setting and clothes; secondly, special songs; thirdly, music-rag, and firstly again, men; and, of course, Lucille Cavanagh. If the act becomes known as a vaudeville success with so many ingredients, who or what shall receive the credit? Perhaps the producer (or, in this case, arranger), for Miss Cavanagh's act has been arranged nicely, neatly and expertly. There is the setting—striking, full of curtains, special ones, including a gold parted curtain for the drop; while the scene represents the main fronting of a country or mansion porch. Then there are Wheeler Wadsworth, an admitted bear with a rag saxophone; Mel Craig, another bear with the same kind of a violin, and Al Sexton, a youthful, good-looking fellow, who sings with Miss Cavanagh, also dances with her. Miss Cavanagh dances and dances alone. She might dance more with Mr. Sexton, who has been in a 1918 Edition of Her Kaleidoscope of Dance, Color and Songs; Music and Lyrics by Dave Stamper. The music had a pleasing if familiar sound. Miss Cavanagh's hand singing it must be Fate in vaudeville. *Sime.*

Nat Nazarro, Jr.
Songs, Dances, Instrumental.
15 Mins.; Four.
Hamilton.

For a youth of 17 who appears to be younger, Nazarro offers a sophisticated, thorough showmanship act. In other words "the kid's clever." He's versatile. He opens with a grand piano setting, but sings a song, his Parisian love and goes into a dance. After indulging in repartee with a pseudo-stage manager (his father in real life), he renders a cello solo. A song and dance closed the act. For his core (he had two) he sang a special song on patriotic lines followed by a recitation. Another recitation and then he was allowed to leave. Nazarro's act shows a hand of his Nazarro, Sr., also an artist. His youth and his versatility should carry Nat, Jr., into the big time.

Eastman Sisters.
Singing and Dancing.
16 Mins.; One.
Harlem Opera House.

The spot light discovers the Eastman Sisters on a couch under a piano lamp and they sing a dandy Southern number in quaint style, harmonizing the chorus with good effect. The girls are dressed in neat velvet and silk dresses giving them a stunning appearance. They are not too strong vocally, but make up this defect by the cute manner they have in putting over their songs. The taller one then sings a solo number in slow fashion and does a few dance steps at the finish, which let her off lightly. The other sister returns in an abbreviated dress and sings a popular song in a quiet manner, her delivery reminding one of Sadie Burt (Whiting and Burt). She also does a few neat dance steps. They return with another change of wardrobe and in an affected manner sing a jazz number full of pep and the only fast thing in the act. The Eastman Sisters are graduates of Ziegfeld's "Midnight Frolic" and bring to vaudeville the class usually found atop the Amsterdam theatre roof. They are long on looks, but short on vocal ability, but should have no trouble passing if they put a little more ginger into the turn.

Ethel Clifton and Co. (2).
"The Aftermath" (Dramatic).
22 Mins.; Full Stage (Special Set—Interior).
Fifth Avenue.

This new war play, "The Aftermath," may divide professional opinion as to the advisability of its continuance in vaudeville. It's not like other war sketches, going into a subject that while known, is little spoken of, the unpublished casualty list of France. Some may agree the piece is sombre, its theme melancholy and the story unnecessary for public light. Those who disagree will say that "The Aftermath" is excellent propaganda of its kind. It tells of the other horror of the brute Hun as an invader, the ravish of the conquered lands of France, the horrifying rape by the detestable Boche. Played in an intimate theatre during the Liberty Loan Drive, the ever growing fires of hatred against the German would be so intensified, no better argument to furnish the Government with money to obliterate the German curse on humanity could be presented. It is a scene in a desolated French home. The village had been occupied by the Germans for 20 months. The husband, a soldier in the French army, upon his forces recovering the territory, secures a day's leave. His wife has not heard from him for a long time, not knowing whether he is dead or alive, until receiving a note the same day announcing its return. The baby is in the crib. His father is a German soldier. She asks the priest to take away the baby. The priest asks where shall he take it, there are a hundred others in the town. The wife hides the crib under a table. Her husband, in the French uniform, enters. They are affected and happy for the moment. He inquires for his sister, 16 years old. His wife replies she was sent behind the German lines "to work in a munition plant. His mother has died, her mother has died. There are other terrible things I tell him on his home coming. He hears a baby's cry. The truth is revealed. The soldier is stunned. Said he knew of those things but thought his home would be spared. The man in uniform during his moaning relates how his comrades when receiving a week's leave returned to camp the next day, and never spoke. Nor were they asked any question. One of his comrades came back the next morning, was silent all day, fought like a demon and at night was ordered to take five prisoners to the rear. The next morning they found the French soldier dead beside five dead Germans. With a message written in blood, "Sister, you are avenged." The house broke into involuntary applause at this point. The priest is appealed to for advice regarding the baby and the husband and wife's relations. He says no mortal can give it, but appeals to the Almighty. When the wife again looks in the crib, the baby is gone. It's something we should have put before us as vividly as this playlet sketches it. It's the war in France or was the war in France, the kind of war the Boche makes. The French had to endure it while it lasted and Americans will be made stronger for knowing it, what invasion by a barbarous enemy makes. That the playlet is not as well played as it is written for vaudeville. Neither Miss Clifton nor her principal support, the soldier, are equal to their respective roles. The priest is the only adequately taken character, but this won't affect the playlet for vaudeville. It's propaganda and good propaganda, the kind that makes you frenzied. *Sime.*

Miss Juliet.
Impersonations.
26 Mins.; Full Stage.
Riverside.

Miss Juliet's new act is billed as a "one girl revue," employing a piano accompanist. She is nicely gowned in a red and silver net affair and opens with a song about the "Gimmies" in which she impersonates a three-year old, a 23-year old youth and then the A. K. grandfather who wants everything. From this she goes to a line of chatter in which is imitated a shop girl in a book shop, on the lines done heretofore in vaudeville by Beatrice Herford. Miss Juliet announces here that she will endeavor to imitate various celebrities at a banquet given for a war charity and starts low by giving an excellent imitation of Leonore Ulric who introduces Jack Norworth with a song. An imitation of Irene Franklin singing "the traveling salesman" number also appeared, as was done by Harry Lauder, which did not score so strongly. A poster of the benefit held at the Hippodrome Sept. 30, 1917, for the War Sufferers, upon which her name also appeared, was lowered. The first of the names to be chosen were Louis Mann and Sam Bernard, well done. A dialog between Ethel Barrymore and Edog Foy was enjoyed and a remarkable impersonation of Grace La Rue singing her "waltz" number scored the hit of the act. Further requests brought an impersonation of Maudie Adams and one of Al Jolson, which did not go over big. A short impression of Nazimova was followed by a poorly executed song as done by Eva Tanguay. The rendition of a "lullaby" number by Nora Bayes was hardly understood, but a speech in French by Mme Sarah Bernhardt was roundly applauded. The show here was stopped by the applause. Miss Juliet returned and did a short song and dance as done by Julia Sanderson. Juliet is sure fire.

Eddie Janis and Rene Chaplow.
Songs, Piano and Violin.
13 Mins.; Two (Interior).
81st Street.

A nice little act of its kind. Mr. Janis and Miss Chaplow carry a piano player who plays accompaniments to their musical endeavor, so Janis' best incoming comes with the violin when he displays talent with the fiddle and bow. Miss Chaplow has some attractive costumes and works with pep and vivaciousness. At the 81st Street the act was voted a hit. *Mark.*

Sid Townes and Co. (1).
Singing and Talking.
11 Mins.; One.

Sid Townes (formerly of Medlin, Watts and Townes) is, taking to vaudeville in a single turn, and from all appearances will be in the two-day houses with lines in this number. The former act although good can not be compared with the one Mr. Townes is now doing. His appearance is excellent, the songs and "gags" are put over in fine style and with the assistance of Otis Spencer at the piano, he cannot go wrong. The introductory number has a pleasing melody and tells of his former adventures in vaudeville. It is followed by the "Georgia Peach" song. This, with the patter, wins over the audience from the start, and his turn is never in danger after it. Mr. Spencer is a good pianist, and has a few lines in this number. It gives a different air to the skit away from the straight single. Some talk and two or three more songs follow. Mr. Townes looks like a winner. He lets the Service gets him, or someone grabs him for musical comedy, he should sail right along in the big time houses with no trouble.

Sydney Grant.
Stories and Songs.
16 Mins.; One.
Palace, Chicago.

Back after at least four years of divorce from vaudeville, his early and always faithful love, Sydney Grant stepped out in white flannel trousers, a sport shirt and a blue serge coat, to a "So Long Letty" overture. It was a happy reunion. The house was glad to greet him and Sydney looked pleased to be facing a vaudeville house again. He started without any fireworks, made no speech with romantic reminiscences of days gone by—just began telling stories like he used to; some of them were the ones he used to, too, but they were his then they are his now, and did not sound at all milddew from storage in the trunk of his memory. Following the several disassociated anecdotes he did an imitation of a Hawaiian guitar, told some more risqué stories and went off with his veteran Chinese theater bit in which he does the heavy, the female impersonator and the clarinet. This brought him back for more gags. One or two of these were very witty, and some were not so strong again. An audience loves him as soon as he shows, and when he smiles everyone smiles, so even the limp ones got something. But Sydney might well think up or purchase a few new criticisms to replace the ones which get only a titter. Otherwise the act is 100 per cent pure, and as it is, it can hold down any fring step in the first line trenches of vaudeville's western or eastern theater. His recitation which leads to a comedy point is too long for the puny cracker which bursts at the end, and should be substituted by added song, as he sings too well to sing so little. This is proven by the fine manner in which his southern yodel song, his encore, goes. The effect of the whole offering was a big blowoff with applause that would not die until he had rung dead, a hand that would have justified another encore. Sydney Grant found the latched hanging out for him, and his welcome will never wear out as long as he works like he did here. *Lois.*

Arthur Lloyd.
Magic.
15 Mins.; One.
Hamilton.

Arthur Lloyd performs but three tricks consuming 18 minutes. According to his billing he is "The Conjuring Comedian." Only half true. More comedian than conjuror. It is his character alone that carries him. The tricks except the last, are ancient and in the "magical" catalogue. Opening with "wing and water," he next does a little palming, following this with card producing (having anyone in the audience call a card and producing it from his pocket). His last is, upon requests from the audience, producing five different portions of his dress suit all kinds of cards—not the playing deck—but cards like a questionnaire, laundry ticket, ice card, registration, etc., embracing at least 100 regulations. Special cards like the Kaiser's death certificate and the crap-shooters' union card. Pop time feature.

Evelyn and Dolly.
Variety Act.
9 Mins.; Full Stage.

Evelyn and Dolly have been around for some years, but this season appear to have a different routine, costume up to date. It includes three changes, each for a different style of work. The girls open with roller skating, then return as dancers, closing on bicycles. That makes the shortest routine. It's speedy enough, added to which the girls are hard workers. They should make the opening stop anywhere, for no matter how well they do the differ. Unsettled things, each unexpected, they are altogether away from other "sister acts" in that they do a variety, and "dress it up." *Sime.*

"The Current of Fun." Electrical Novelty. 16 Misses, Full Stage (Special Set). Riverside.

A man dressed in a blue suit with red trimmings informs the audience he will endeavor to prove by various electrical experiments that electricity can pass through the human body in such a manner as to bewilder an audience. A committee is invited on the stage, set in a sort of a grotesque environment. Three youths, and one with the appearance of a boob go on the stage. The electrical current is turned on and passes through an insulated cable, handed the boob who makes a leap to get away. Madam Brunell, dressed in a peculiar long gown, is introduced with a chord in G by the orchestra. She laughingly takes the cable in her hand and lights a piece of cotton by contact with her arm, shoe, etc. Next a gas jet is lighted by the Madam touching it, then through a banana, lemon and a piece of ice. The boob is induced to take a piece of the banana to show that it is genuine and takes nearly all the fruit which is in turn taken away from him by a stage hand in the wings. She touches the boob with a wand and his hat flies over the footlights and he follows his hat. Madam Brunell then makes a short speech announcing that by her mouth she will light an arc strong enough to illuminate the entire theatre. This is easily done and the act comes to a slow finish. A gas jet is lighted by electrical act with new trimmings, inasmuch as the boob does all the comedy and the electricity is handled by a woman. As a laughing act it scored and as a turn it was interesting enough to close a show proved of value by the way the crowd remained to the very finish. However, the act could be made classier with different scenery.

Billy and Edna Frawley. Songs and Talk. 12 Misses, One.

Hippodrome, San Francisco.
For a team coming from the cabarets Billy and Edna Frawley have more class, refinement and personality than is usually found in cabaret graduates. Following a flirtation opening, which includes a few stories, they sing a duet, apparently a special song, entitled "I'm Going to Hang Around Till I Make You Care for Me." Miss Frawley then sings a ballad, and after a single by Billy which includes war stories and some dancing) they close with a double number and a few dance steps. With a little more vaudeville experience the team is headed for the big time. Miss Frawley's good looks and dainty style added to Billy's cleverness and good singing voice assures them recognition in better company.

Gold, Reese and Edwards. Dancing and Roller Skating. One, 11 Misses. Hamilton.

The two male members may have been formerly known as Gold and Seal. They have retained most of the old act, the skating bits, Frenchy make-up and the dances, adding a young woman, who catches the eye, and a pair of her bare legs. She can dance. The solo toe dance carried her something. The clog dance on roller skates is effective insofar as it makes a lot of noise. A good pop time turn.

Robert Swan. Dancing and Juggling. 10 Misses, Two. American Roof.

Opening with a jig, while juggling high hat and cigar with a few more tricks, Robert Swan makes a good impression and is a good opener for the better and the good. He is teamed with a drum with three balls ears applause and he closes with comedy clog swinging while juggling. The work runs smoothly without a hitch and without dullness.

Eddie Leonard and Minstrels (11). "Daddy Dan's Return." 34 Misses, Two (7); Full Stage (10); Two (11). Colonial.

Eddie Leonard held a popularity contest all by himself Monday night. He had with him a bunch of "minstrels." But it was Leonard the house cared for, no doubt about that. He was through with his own routine in 30 minutes, but the house kept calling for the old favorites and there was no denying. Eddie is due to start in a production this fall, the show probably being timed to appear after the various war drives have been accomplished. To fill the gap he framed the present turn. It opens with a circle of black face men in front of a striped satin drop, later going to full stage to show one of the older cotton field painted drops, then back to "two." The men in the circle stick to ensemble singing, while Leonard makes changes. At times they stand up and the first line-up brought a laugh, for the two men on the ends were grotesquely small. They do not indulge in "gags," and the reason is that they are colored (one is said to be 81 years old). To the casual observer it would be hard to tell whether the men are white or black, though they are dressed and slicked up in tuxedos. One tip-off is the clever dancing bits they show near the close. However, Leonard is the main portion. He flashes a number of brightly colored satin costumes, until the last when he is in dandy evening dress with crystal waistcoat. There were some six songs before the encores of the old favorites. First was "Daddy Dan's Return," "Daddy Dan," "Nora" and "That's All" following. Each number was followed by a dance, Eddie giving all his various stepping styles, including the sand dance. Two of the minstrels swept up the sand while singing a number called "Sweep It Along," the lyric telling about the stage hands going off to war and no member of the act being this side of 45. Leonard's best melody came last with "Sweetness, Honeysuckle of Mine." Then came "Ida" and "Roly Bolly Eyes," both asked for, and there were still other requests. But Eddie was tired, and he thanked the house and calling to Mabel Russell to show herself. Eddie said she was stage manager of the act. *Iber.*

Sophie Tucker and Her Five Kings of Syncopation. Songs and Music. 28 Misses, Full Stage (Parlor). Fifth Avenue.

Sophie Tucker has five new boys as her second allotment of musicians who are billed with her as the "Five Kings of Syncopation." Miss Tucker also seems to have some new songs, some of the very latest in the rag line, and one old ballad, "I'm Sorry I Made You Cry." Miss Tucker's reason for singing the ballad under a red spotlight must be that it's easy for her boyish group to rag the tune on the chorus. That's not alone a reason, it's the excuse for the song being in her act most likely. The boy musicians are a violinist, pianist, cellist, cornetist and drummer. Of these the violin player, 16 years old, becomes the star next to Miss Tucker, who gives this youngster every opportunity and he takes full advantage. The boy kids with this instrument, kids with Miss Tucker, also sings, and in a general way becomes the life of the party that the hosts keeps up at highest pitch all the time. During the period the orchestra has by itself there is a series of solos. The one supposedly done by the cellist sounds suspiciously like the Victrola on the stage playing it alone, although the cello player goes through a drum most of the time. He puts over all of her numbers of the rag kind and the most of them with a crash. Her act is an easy hit. The show 26 minutes tells that and she could have done more. *Sims.*

Wilton Sisters. Musical. 22 Misses, One. Riverside.

Mae and Rose Wilton have an act slightly different from the usual run of sister acts opening with a double song in which their voices are pitched about the same. To this number they add a few dance steps and after removing their capes and hats one returns to sing, "I Hear You Calling Me," in a good soprano voice, but without clear enunciation, personality or expression. This number slows up the act at the start, but it might only be used to show that one of the sisters can take a suppressed note. The singer goes to the grand piano and the other sister returns with a violin, with which they play a noisy jazz type of melody, only to stop to play a popular ballad and let the audience see that the violin is a very risky affair. They play a "blues" number on the instruments and interpolate an old song. The act is then played and the violinist does several good dance steps. They sing the Hawaiian "Farewell" song in good harmony, but return to play "Tinkle Toe," where the pianist does several toe steps. The violinist attempts a speech in which she endeavors to secure comedy by making several personal references, one to a man in the audience whom she says to be in the act and another to a member of the Jewish branch of the Knights of Columbus. A double blues number as the girls depart. The act in its present shape is too long. With the elimination of the second song and stopping at the toe dance number it is an excellent act in an early spot on the big time.

Clara Morton. "Solo Sologale." One. Palace.

Clara Morton is alone this trip in vaudeville and doing very well. She will do all of that in any house while alone, with her songs and dances, the "piano dance" included. The piano dance is from Miss Morton's earliest stage appearance, the first vaudeville had then seen, and Clara is doing it as neatly today as she did always. Previous acts headed by Clara Morton had a sketch foundation with an assistant, both superfluous for this girl, who needs only herself. She's an entertainer, and a good one, the daughter of a famous vaudeville family. Clara helped to make it famous and can always represent the family's name and to its glory. *Sims.*

Myrle and Delmar. Acrobatic. Full Stage (Exterior). Fifth Avenue.

Two young fellows stroll on the stage, one carrying a golf bag and the other a kodak. It looks suspiciously like an acrobatic opening, this soft stuff acrobats have affected of late and of course all following one another. Then the couple commence to acrobat, including hand balancing, and exit with the kodak and golf bags as chimes are heard. It isn't made known who rings the bells on the turn. The turn seems too light for big time consumption. The camouflage, has grown to be a familiar to leave this sort of an act longer in any kind of a novelty class. *Sims.*

Smith and Loel. Songs and Dances. 9 Misses, One. Columbia (Sept. 22).

Man and woman, colored, with the man's best, dancing; woman's best, singing. Between the two women's is the better end of the turn. The man's one dance, however, does much to redeem him. At that though he will keep the turn on the small time where it can get away. *Sims.*

Fredericka Sims and Co. (4). Songs and Music. 16 Misses, Full Stage (Parlor). Fifth Avenue.

Fredericka Sims is a soprano prima donna who sings straight songs, closing with a new song version, very fine in theme, of the joy in France at the arrival of the American forces. It's quite the biggest thing in Miss Sims' act, not excepting herself, nor her voice. The singer and her accompanists lack of confidence in herself by appearing with a quartet of rag musicians, who however play the accompaniments for her straight numbers. But when left to themselves the three boys dig right into ragging and stay there, to the evident pleasure of the audience, who appeared to prefer music to the singing, if the applause was a true guide, barring the change in number (appended for its sentiment). The musical combination looks very much like the boys who played the dance music at the Chateau Laurier at City Island this summer. They were dandy little bunch up there and they are just as good on the vaudeville stage. There is a drummer, piano player, cornet and bass viol. The pianist has a session by himself, for "variety" does something with it. There seems to be no great demand for this particular or peculiar style of combined act, unless "Fredericka Sims" means ever so much more than may be imagined. *Sims.*

Ben Bernie. Music and Talk. 12 Misses, One. Fifth Avenue.

"Ladies and Gentlemen: I wish to announce that Ben Bernie will positively appear here this afternoon," said Ben Bernie as he walked on the Fifth Avenue stage. It was a good start for his new single, who stated his former partner, a certain "Baker," had gone into the Navy. Several parts of the former two-act have been retained, particularly the "Humoresque" number which Bernie, only with his violin, when starting on the rag version of it misses much of what Baker's accordion formerly did with this. But Bernie does just as well both did with "Over There" as a Yiddish march. Bernie has had something brand new in travestied music, ragging a bugler calling Reveille, also "nancing" it, with his violin. A couple of new stories strongly appealed for laughs. Bernie, without doing anything of any real purport nearly stopped the show in the No. 2 spot with his amusing nothingness. His easy manner when on the stage and his affable assurance, with the violin as an old reliable, will send Mr. Bernie over at a single on any bill. He's just one of those natural entertainers and in this case some what of a higher grade than a large number of others who could be so classed. *Sims.*

Jane Green and James Blyler. Songs and Piano. 14 Misses, One. Hippodrome, San Francisco.

This new vaudeville combination will be heard from. The turn consists mostly of rag and jazz songs sung by Jane Green, accompanied by James Blyler on the piano. Miss Green makes one change of costume. During the time occupied by the change Mr. Blyler plays a rag on the piano. It could be replaced by something more suitable. The little talk indulged in for Miss Green's exit does not help the turn, but the facts are forgotten and did not seem to have any effect on the success of the act here, where it was the bit of the bill. In putting over jazz numbers Miss Green was a real surprise and the passes even the big timers who have been seen here. The "wiggles" of Miss Green's, in evidence in most of the numbers, is slightly overdone.

CABARET

Bernie Grauer, former pianist at Amron's, has joined the Black and White Five, and is now at the Tokio.

Tom Murray has taken Ross' place in Gordon, Ross and Ball (Triangle Trio).

Billy Sharp opened a revue at the Marlborough Hotel Sunday night, featuring the Three Chums (Miller, Black and Mack).

Henry McCauley will manage the 181st Street Ice Rink this winter. He formerly managed the Bay Ridge theatre.

The Plaza in Brooklyn has changed its name to the Piccadilly and opened with a new revue, produced by Victor Hyde, last week.

Bob Levy was in San Francisco last week securing talent for Levy's, Los Angeles. According to a report Levy's, however, will discontinue the entertainment feature.

The Somers restaurant revue, Brooklyn, produced by Billy Sharp, has Grace Palmer, Billy Walsh, Nat Coster, Flo Reed, Leon St. Clair, Babe Smith, Mae Brown and a chorus of eight girls.

The Hotel Seabourn, Coney Island, closes its season tomorrow (Saturday) with a "Deoch and Doris Night" as the finale. It will also mark the ending of Billy Werner's tenancy of the place.

The Pommy agency over here will move to Chicago Oct. 1 when Murray Keller of that city assume it, taking the agency over from Francis Gratz of New York. At the same time Al Sanders will again resume his connection with the Pommy brand.

As the quiet Sundays succeed one another there is less motoring in and around New York, with the road houses remaining closed on that day. Most of the road house men come into New York by train to see their city competitors.

The Committee of Fourteen has been somewhat active around of late in connection with the cabaret shows, looking for "bare legs" mainly. One restaurant was called upon to give a private performance of its show for the information of the committee's representative.

A runway was installed at the Portola-Louvre, San Francisco, for the new revue which opened last Sunday. The new show has 16 girls in the chorus. The principals are Bobbie Robinson, Vera Ransdale, Charlotte Vermont, Mary Kay. The show is under the direction of George Woods.

Changes seem imminent or have been made in the Folly Caprice, Pabst Harlem. Frances Demarest, one of the leaders of the cabaret at its opening, is preparing to enter vaudeville as a "single act." Gertrude Venderbilt, another principal, is engaged for a new John Cort musical show.

The Seven Bracks, the acrobatic turn specializing in "risky" work, are at Rector's (downstairs) on a 20-week contract. The act is reputed getting the same salary as in vaudeville. The Bracks are said to be the first big acrobatic act tried in cabarets. The Rath brothers have been in the Century roof show for several weeks.

The Collage Inn, Chicago, expects soon to resume with an ice show. Charlotte, who was the feature last

year, is still in that city. Offers for her appearance in New York were turned down. The skater at first demanded \$1,000 weekly, later dropping to \$700. The latter is reported to be double the salary paid her at the Hippodrome, New York.

Frisco the "jazz dancer" is going into vaudeville, having a girl assistant. He expects to include the Dixieland Jazz band, a Chicago bunch of players who have been at Reisenweber's. The act is framed to play the bigger New York houses with a possible repeat. Last week Frisco stuttered his "notice" to Flo Zeigfeld who laughed, but the "jazz" said he was getting through at the "Midnight Frolic" Saturday.

Detective James McNamee, of Inspector Cahalane's staff, stepped into Chester's Cabaret at Central Park West and 110th street, Monday night, announcing that the place was "pinched" for permitting dancing without a license to run a dance hall. Faetano Camparato, the manager, was arrested and was paroled by Magistrate John W. Watson of the West 10th Heights Police Court, until Oct. 4, when the case will be heard. The manager pleaded not guilty.

The new show to be produced by the Shuberts at the 44th Street theatre roof is as yet unnamed. In the cast are Justine Johnstone, Avon Comedy Four, Farber Sisters, Watson Sisters, Ed Way. The rehearsals start today. In the minstrel first part, in white face, will be Connie Farber and Kitty Watson on the ends, and Justine Johnstone as inter-locutor. The material is by Henry J. Marshall, and this part of the performance is scheduled to run an hour. The show is due to open on Oct. 16.

As indoor ice skating rinks will be discontinued this winter to conserve ammonia, the college hockey teams will, for the duration of the war, confine their hockey activities to roller skates. A committee of students, representing the hockey teams of the large eastern universities, called upon Charles Dillingham recently, to inquire regarding the use of the new Hippodrome Hardwood skating floor, employed in the roller sking scene in "Everything." The collegians proposed to use the Hippodrome floor in the mornings for matches.

The former Balconades Room at Healy's, at 66th street, is now "Camp Frolics," with the interior converted into the semblance of a cantonment. The room is partitioned and tented, with the several "camps" named after generals of the American forces. There is a soda fountain department in the room, where any kind of a drug-store drink may be secured by men in uniform, or the who want it. The soda fountain to date has done little besides getting rusty. Benny Urberal is again director of the Balconades Room. Healy's new ice show, with the several "camps" named after generals of the American forces, will open about Nov. 1, supplanting the present ice revue there.

Rod Westerlin, who gives his address as Brantford, Ill., Belgian Army, has written asking for information regarding the whereabouts of his father. He says: "Fred Westerlin left Belgium for the United States some 30 years ago and played in the theatre orchestras and bands. I believe he was in New York, Chicago, Butte, Helena, Victoria and Douglas (Alaska). I am a poor Belgian private soldier who has spent his courage and health these last four years for the honor and liberty of the world." Anybody having any information regarding

Fred Westerlin kindly communicate it to the Shubert Press Department, 44th Street Theatre, New York.

According to the music stores and the various orchestras, the following pieces are the song hits of the current musical attractions playing in New York. "Head Over Heels" has "Head Over Heels" and "The Big Show"; "The Maid of the Mountains" has "My Life is Love" and "When You're In Love"; "Some Day 'Waiting Will End'" has "Some Day 'Waiting Will End'" and "Everything" numbers "Sunshine Alley" and "Come Along to Toy Town," as its favorites; in "Some Night" there are "Something That Money Can't Buy," "With the Boy I Love" and "Alone in a Great Big World"; "Fiddlers Three" has "Can It Be Love at Last" while "The Passing Show of 1918" has "On the Level You're a Little Devil," and "Smiles."

The pessimistic news from Washington has not deferred Atlantic City cafe proprietors from their position that a splendid fall and winter business awaits them. Proprietor Robert C. Simon of the Martinique has just opened the Russian Balalaika Orchestra of ten for an indefinite engagement with a musical program each evening. At the Beaux Arts Joseph H. Morris is planning for special nights which will equal those of former years, though minus the cabaret features, now under local police ban. The Jackson is making a specialty of dinners with Kienzi's orchestra feature. At the cozy Latcatelard dance music adds to the splendid restaurant bill, while the Martin Cafe continues the Three White Kohns and Harry Nossokoff. The Regent, under Manager Frank Bowman is also scheduling fall features for its cafe.

Joseph C. Smith hit Broadway last week from Chicago in quest of ice skaters, that class of cabaret artists being in high demand in the west and especially in Chicago. Cafes there holding ice rinks continue along as in the past, the anti-cabaret ordinance prohibits liquor being sold where dancing is allowed. Dancing on skates by the artists, singing on skates and the like spins by the law. Smith has a brooch panning on skates at Terrace Gardens, using 40 skaters. Three shows daily are given—one at noon and two in the evening. There is a 50 cent cover charge. The show is really a revue, made up of portions of well known pantomimes. Smith also has running a novelty that has caught on strongly along the north shore of the lake. It is a dancing revue given for the guests of the Edgewater Beach Hotel. The dancers perform on a platform float on the water about 200 feet from shore. The platform is painted black and under the glare of spotlights, the artists appear to be dancing on the water.

Maxim's new show, once more produced by Percy Elkeles and staged by Fred Shandling, opened last Monday with Veronica, Gosman, Twins and Miss Bradwell as principals, together with six chorus girls. The costuming of the revue is extraordinary when the size of the restaurant is taken into consideration. No more costly nor more tastefully dressing has been seen in the restaurants. There are several numbers, one excelling the other in the costumes starting the admiration. Among the people of the revue Veronica (who prefers to be hereafter known as Veronica-Marquise) easily and unquestionably stands out. She is a natural toe dancer, lithe, graceful and skilful on her toes. Miss Marquise is doing a pretty doll dance, also another number, "The Girl in the Picture," whether in solos or in the ensemble. The Gosman Twins will recall to Maxim's patrons the Barr Twins, who

got their start there. The Gosman girls do not resemble the Barrs in more than the composition of their turn and name. They do very fairly, and will probably improve as they grow accustomed to the restaurant. Miss Bradwell is the soubert. She suffers somewhat by comparison. The chorus girls, made to look really handsome by the clothes they wear and who are also making up much better than the usual cabaret choristers, are Helen Faine, Babsie Bussey, Florence Weston, Daines Davidson, Marion George, Ruth Lloyd, Mr. Elkeles has always fitted Maxim's perfectly with his revues. He has done it again with this show, helping along the intimacy of the rather small room with a novelty number, through which the patrons are allowed to try to throw cotton balls into the pockets of a protruding costume. A reward is given by the girls to the successful pickers—either a kiss or a smile—and that should become popular.

"Attaboy" is the new and smooth running pleasing restaurant revue Gus Edwards has placed in the Omar Khayyam Room of the Hotel Martinique. It is prettily costumed, has eight good looking girls, also "workers," in the chorus, with principals from other Edwards floor shows who have come quite fairly well known. Among the latter are Mercedes Lorenz, Irene Martin and Bobby O'Neill. Mr. O'Neill seems a valuable juvenile in these days. Miss Martin is back again, this time after having played vaudeville for awhile with Skeets Gallagher, who was drafted. Kathleen Hitchens is new to the company. She is a prima, young and of good appearance, with a splendid voice, but no animation or "spirit." Miss Lorenz takes good care of the numbers she leads. Mr. O'Neill sings and dances, "doubling" in black-face for the "Attaboy" and the patriotic finale of the performance. The finale of the first part is "You Can Always Get a Package Here by Parcel Post" with the girls going through the dining-room "delivering" little addressed boxes to the patrons. Most of the boxes were addressed to Lila Lee ("Cuddles") at the Paramount studios, Hollywood, so Gus mixed pleasure with most business here. This finale closes nicely through all the girls arguing among themselves as they return to the stage. The music of the special numbers was written and the show staged by Mr. Edwards. Will D. Cobb wrote the lyrics, and as usual they are well worth listening to when understood. It is rather inexplicable why such a brilliant lyricist as Cobb doesn't swing into a wider sphere. His peer would be hard to locate were Cobb ever to set himself to the task. Several numbers from other writers are used in the grand finale, with the choruses printed on the program. "Deliverance." The costuming is tastefully attractive all the time. The closing suits or uniforms of the several military and naval divisions, each represented by a girl, are stirring. The opening number is "Lady Laborers," with the different girls in some man's work attire. Mr. O'Neill is the only male in the show. Eleanor Faine does a dance at one time called "The Girl in the Jazz." Any other name will fit it as well. One of Miss Lorenz's numbers is "You've Got to Be in Khaki to Look Good." Mr. "Attaboy" makes a nice entertainment. It's agreeable—and there are "girls" (in fleshings, though their limbs look bare).

Earl Williams Marrying.
Los Angeles, Sept. 25.

Earl Williams, now in the East, is to shortly marry a wealthy girl named "Florine." She is a very attractive picture, made of the coming event before Mr. Williams left here. His bride-to-be is here, but will go east in a few days.

BUY BONDS

NOTES

"The Naughty Wife" has been out, by Harry L. Parker, and is booked primarily as a camp attraction through the east and south. The piece will also be shown at various cities along the route. The cast includes Fred Sumner, Gaston Bell, Reva Greenwood and Belle D'Arcy.

Inasmuch as no casting has been done for the new Winter Garden show, which is expected to replace the present Garden attraction which goes on tour, the present show is now almost certain to remain there until around the holidays.

There are to be but two companies of "Going Up" mainly because of the production being too costly to triplicate. It entails an expenditure of \$32,000 for each company. One company is on the road. Chicago is being still drawing strongly on Broadway.

Berry Melton, who is a professional, has a brother, a sailor, in a New York hospital. He would like to get into communication with her. If Miss Melton will write the Soldiers' Welfare Department, Women's War Relief, 366 Fifth avenue, New York, she will be further advised.

In the new Edgar Selwyn-Channing Pollock play, "Crowded Out," there are Franklyn, Ardell, Allan Dinehart, Christie Norman and Willette Kershaw. It opens Oct. 7 in Washington, then goes to Philadelphia for several weeks, with New York as its ultimate goal.

Joe Glick is to be back with "Leave It to Jane," the second company of that show to be sent out by Elliott, Comstock & Gest. The show opens at Schenectady, N. Y., Sept. 30, and then plays the middle west week stands. The attraction carries 60 people.

Captain Malone, one of the directors of the London Gaiety and the man who directed the New York production of "The Maid of the Mountains," has been going over the various Elliott, Comstock & Gest productions in company with William Elliott with the idea of finding material suitable for a London presentation.

Mike Donlin is playing Muggs in "Turn to the Right" at the Standard, New York, this week. Mr. Donlin has been with the show for a month past. It's his first real acting role in the legitimate, though he has extensively appeared during the past couple of seasons in pictures.

The French theatre "du Vieux Colombier" (formerly "Gaiety") starts its second season under the direction of Jacques Copeau Oct. 14. The repertory of plays in French will be changed weekly. The first attraction will be "Le Secret," by Henri Bernstein. It was done in English, with Frances Starr. Richard Herndon continues as manager of the house.

"Sometime," Arthur Hammerstein's new musical play, will open at the Shubert Monday, playing one additional date at Long Beach Saturday. It succeeds the San Carlos Opera Company, which fared better than expected at the Shubert. The opera company takes to one-night stands, some in the larger cities, and will return to a Broadway house later in the season. The opera tour will include Chicago.

Frankie Wilson, who has "The Mirage" in vaudeville, seized upon the spirit of a poster calling attention to

the fighting pep of the U. S. Marines and subsequently built up a stage effect, entitled "The Spirit of 1917," which resulted in Miss Wilson receiving some unexpected attention from the Corps stationed in New York. They called at the theatre where she was playing last week and complimented her for her patriotic endeavor and the singing out of the Marines for a special play.

Previous to the performances at all the Keith theatres the "Star Spangled Banner" is played by the orchestra and the verse of the national anthem flashed on the screen. At the Alhambra last Friday night Manager Wayne noticed one of the patrons remaining seated and reprimanded the man, who refused to stand. He was taken to the rear of the house, where it was found he was a German without citizenship papers or a registration card. He was turned over to the Government authorities, and is being held as an enemy alien.

Laura Guerite, in South Africa for the past six months, has played successful engagements in Cape Town, Durban, Pretoria and Johannesburg. While at the latter city, Miss Guerite produced a revue, which ran for six weeks, a record for Johannesburg, which has but a population of 100,000. She also produced "Very Good Eddie" and played the Ada Lewis part. Miss Guerite was then commissioned to write an entirely new revue which is now being produced. Other American artists, including Charlotte Perry, Marguerite Calvert, The Flying Mayos, are tremendously popular in that country at present.

William Harris, Jr., opened the second season of "The 13th Chair" last night at Richmond. The company will tour through the south and west. Blanche Hall will again be in the leading part. Several of the old cast have been retained. Among the new members are Elizabeth Dunne, Helen Hilton, H. Nelson Dickson and Robert Thorne. Captain James H. Morrison, recently invalided home from Italy with a decoration presented to him by the king, will again be in the company, but this time in the leading male role. Captain Morrison will remain in this country until able to return to the front.

Coincidental, but Richard Bennett and Joseph Plunkett are back in the Lyric again with the same production, and, strange to say, with a show that has a side one the one they appeared in at that house some years ago. When the Lieblers produced "The Deep Purple," Bennett was one of the principal players and Plunkett the company manager. At the Lyric now, Bennett is the male principal of Roland West's production of "The Unknown Purple," while Plunkett is company manager. The demand for tickets for the West show is such that Plunkett declares will keep the show in New York at least this season and next.

Secretary of State Francis M. Hugo was the speaker at the premiere of the Yiddish version of "Potash and Perlmutter" at the Lexington Sunday evening. Mr. Hugo touched upon a number of things. After raising the patriotic spirit of the people of New York State and lauding the work of the soldiers of our State, Mr. Hugo particularly praised the efforts of the theatrical profession in what they had done and what they are doing to help win the war. The production has been routed for a week at the Standard, following the Lexington engagement with the probability that an uptown theatre will be found for it after that round and there is no peace in the

The Bronx International Exposition is ending its first season with anything but a successful premiere. The grounds were to have closed Saturday, but the managers discovered that would bring a flock of lawsuits, since the concessionaires' contracts named Oct. 31 as the final day instead of reading "for the season." There is a charge by some of the smaller stockholders of the downtown financial interests that backed the exposition are attempting to freeze them out. The exposition cost \$2,000,000, there being a number of permanent buildings on the grounds and a large swimming pool which is the feature.

Harold Thomas, now in the British army in France, was formerly an American actor, though of British allegiance. His last engagement was with the George Arliss company in "Dysraeli," four years ago. Mrs. Thomas appears in the American Equity Association and produced a letter from her husband asking whether he cannot become a member of the A. E. A., which carries with it exemption from payment of taxes to all members in the American service. This was the first instance where an actor already in the service had applied for admission. The A. E. A. elected Mr. Thomas and is willing to let him serve for all non-member actors now in the Service.

Mr. and Mrs. Harry A. Shea now thoroughly understand each other. They were both interested in a theatre. Mr. Shea had last season in Union Hill, N. J. He said it this summer. While running the house Mrs. May Shea invested \$1,800 of her own money in it, giving that amount to her husband. She often referred to her investment while Harry was trying to get rid of the lemon, which ultimately cost him several thousand dollars. When the house was sold, Harry made up his mind that as his losses had run high, he would have a few hundred not make any difference, and gave, May \$2,500 in payment. May Shea, since locating Hackensack as a Jersey metropolis, has developed business instincts that oftentimes surprise her husband. They book in the same office. When Harry turned over the twenty-five hundred, he forced a smile and said, "There you are, May. Now that you little thing is perfectly O. K. in that matter, I know where to go after this if I want something in a hurry. I must stand great with you and good for a quick touch any time." "Yes, you do," answered May. "Try and get it."

"Oswald" the prize hound of the Guy Rawson family is spirited. The dog has a few tricks up his sleeve. It is that Guy Rawson and Frances Clare are going to close their home in Auburndale, L. I., next month. Then they will send "Ossie" back to the kennel. But they don't expect to get rid of the mutt. Mrs. Rawson has a reverent awe for the intelligence of the hound. She claims it knows whatever they are speaking of. Once, says Frances, she was in a hurry for her as she proceeds, they spoke of going to a picture show in Flushing and Oswald started to howl. Now when they want to see a picture, Oswald is around, they spell it out, "I-I-m-m. But this didn't do it, so Guy and Frances commenced learning French. No good either, as "Oswald" picked it up. They were sure, says Frances, that they were pure dogs, asserts Frances, who also says that the hound has obliged her to believe in reincarnation. Miss Clare isn't exactly certain who is represented from the past. "Oswald" presents no mystery, but the sort of things it is some relative—from Australia. Frances has Guy believing it, too. Every Friday they read "Oswald's" advertisement in *Vanity Fair* to the dog. Frances is willing to affirm the dog knows when Friday comes around and there is no peace in the

house until he hears what he has to say in the paper that week. It's just terrible, that's all. The Rawsons talk the "Oswald" thing to death upon the road, and they threaten all who don't listen to bring "Ossie" himself along the next time, for proof and to bite the disbelievers. The affection the dog bears for the Rawson family is according to their story. Barring that it chases Guy off the lot once daily and tried to annex Frances' father's feet; the other day "Oswald" is a peaceful hound, if given plenty to eat and left alone. Guy admits that much. But Frances says the dog is always thinking of the 1040 p. m. train from New York, which the Rawsons catch when working around the city. The train was late the other night, says Frances, and "Ossie" jumped on a chair near the house, waiting for it to ring to let him know why his family hadn't returned. And fight! Well, that's where Miss Rawson could sit and discoursing upon the good traits of her animal king. "Oswald" has never been whipped and he will tackle anything that was. The Rawsons agree upon that. If it hadn't been the summer that a Belgian police dog hopped in near the Rawson home, "Ossie" saw him and disputed ownership. They fought for 30 minutes, five minutes at a time with one minute rests. "Oswald," following the battle limped in the house, arched under the kitchen stove and after two days wagged his tail for the first time. A week after that "Ossie" could sit up and a month or so later was able to recognize the family. Now he's all right again, but Frances says he wasn't whipped for the Belgian has never been seen since. The Rawsons worry now is how they are going to get out of Auburndale without "Oswald" knowing it and what "Ossie" is going to do when told he must go back to the kennel.

PUT "FOUR ON THE BUM"

The following letter was received by Joe Cooper, who is associated with his brother, Irving Cooper, in the latter's agency.

The writer, Harry Schieber (called "Bennie"), has been reported decorated for distinguished service since the date of his letter. Schieber was in the Cooper agency before enlisting. He was 20 years old when entering the service.

France, Aug. 27, 1918.

Dear Joe: Received your letter dated July 12 and sure was glad to hear from you.

The letter was handed to me only yesterday. Just got out of the trenches. It's pretty tough to get the mail up to you in the line and we had to wait until we got home. The man dog shells the roads and it's no cinch trying to dodge them "whiz-bangs," as we call them.

I am getting along fine. Lost a few pounds in this last year of me into the line. It was tough, but not for a rest now, so will take that lost weight on again.

In your letter you say that should I meet any German acrobats to give them bullet kisses for you. Well I did, but I don't know whether they were acrobats. One thing I do know is that as far as they are concerned the war is over. I put four on the bum at one clip. They came over, but never will go back. A bomb and my trusty pistol did it. One guy tried to get me up, but I was holding my own. There was one cure for him. He got it. I managed to get behind a tree and aimed my gun. Bang—it went as true as an arrow. He fell like a log.

It's great fun to see those German boys here are knocking hell out of 'em. Will close now with my best regards to you, your brothers and Miss Ginsburg from

OK. My address is the same, viz. Corp. Harry Schieber, Co. L, 308 Inf., A. E. F., France.)

WITH THE MUSIC MEN.

Billy Tracy is back with the Douglas-Newman Music Company.

Sam Mitchell joined the Leo Feltst staff. He's a lyricist.

Jack Mills, professional manager of McCarthy & Fisher, has an attack of tonsillitis.

William Cawser has rejoined the Witmark & Sons staff.

Joey Fisher is now on the professional staff of McCarthy & Fisher.

Walter Douglas is the new general manager of the Douglas-Newman Music Company.

Ted Snyder has gone away for a short trip to visit some of the branches in the east of the Waterson, Berlin & Snyder.

Will J. Lewis, former manager of the Joe W. Stern office, is now connected with the Witmark & Sons' offices.

Charles McCarron and Carv Morgan, the song writers, are writing the words and music for Boesie Clayton's new act.

Harry Tierney and Joe McCarthy have framed a vaudeville for Mrs. A. T. Wilson will secure bookings for it.

Moe Klee, now on the Loew time, is going to make Remick's "Your Boy and My Boy" a Liberty Loan propaganda song in his turn during the Drive.

Jack Christmas, singing at the Casino and other places in Asbury Park, has returned to New York and joined the Witmark & Sons' forces.

J. Fred Coots is general manager of the McKinley Music Co., succeeding Vincent M. Sherwood, who has joined the Navy. Coots is said to be a member of the staff.

Bobby Jones is the new professional manager of the A. J. Stacey Music Company. He was professional manager of the Boston office of Remick for the past five years.

The latest song writers to go on the stage are Robert Van Alstyne, Harry Tenny, Lew Brown, J. Keirn Brennan, Irving Rothman, Coe Conrad.

Bill Laver (Howard & Laver, music publishers) is in town after a long tour. Laver has written a number of hits himself, and at one time was famed as a great soft-shoe dancer in vaudeville.

In three weeks McCarthy & Fisher have accumulated on their song writing staff Alfred Bryan, Harry Carroll, Jeff Brunes, Jimmie Monaco, Harry Tierney, Leo Edwards, Billy Baskette and Bobby Heath.

Halsey K. Mohr has not joined the staff of the Joe Morris Company, although Mr. Morris informed a Variety representative he expected Mr. Mohr to join. Mohr to date remains with Shapiro, Bernstein & Co.

The departure of Al. Maso, professional manager of the McKinley Music Co., to Camp Jackson, Ga., has been a considerable loss. Al. Maso, who has been with the company since 1914, was not only professional manager and Frank Parker assistant professional manager, temporarily.

Bob Roden, the lyricist, formerly the song-writing partner of Theodore Morse, is now writing for Haviland. His first number for Haviland is a Red Cross song, with music by Peter de Ros.

The controversy between George Fairman and Remick threatens to become a lively affair. Fairman has been accused of plagiarizing a long time ago, "For Your Boy and My Boy" is an infringement upon his own number, "To Your Boy and My Boy."

Leo Feltst has entered the musical comedy publishing field by obtaining the publishing rights to the new English musical comedy, "The Maid of the Mountains," now at the Casino. The show has a hit, with music by Leat. Chas. Rice and John Simpson. Harry Graham wrote the lyrics.

Next week is "George M. Cohan week" throughout the United States, made so by Witmark & Sons. The company has promised to donate all the royalty obtained from "When You Come Back" to the boys in the service. Hundreds of theaters have been translated with slides and orchestration of the song to exploit it for the week.

Sabatini, the French music publisher, has purchased the French rights for "When You Come Back" to Paris. Louis V. Fraumant, publisher of a French version of Eddie Nelson's song hit, "Introduce It in Paris shortly. This is not the first time a French translation of an American song has been introduced to the French public. "Rock Up Your Troubles" were sung in France with great success.

Regarding the announcement in last week's paper by the Music Rights and Fisher managers, saying they had acquired the exclusive services of Harry Carroll, the song writer, Louis Rodin, professional manager of Shapiro, Bernstein & Co., with whom Carroll

has been connected for a number of years, says he knows nothing about a change. While Mr. Carroll never had a written agreement with S. B. & Co., he was looked upon as connected with that firm. Carroll is now doing a single in vaudeville.

One of the striking features of the song industry this season is the sudden return of the illustrated slide, so popular in the old time houses five or six years ago. Every large publisher of slides has revived this type of song publicity. Great numbers of illustrated slides have been ordered. Countless new slingers are being ordered. The new industry has sprung up again, that of making illustrated slides. Although in the past few years slides have been made there was no boom in the field such as the present one.

THE AMERICAN ON LEAVE.

(Continued from page 9.)

a quiet evening, and it can be such if you desire, for there are free movies which do not date back to the time Pathe and Edison were marveling at the pretentiousness of the 500-foot features.

Then there is the theatre, which has a program of various natures every evening. There are the opera and comedy in French and two nights a week there is vaudeville, also very much French, although a good portion of the turns utter a few words of English.

Nevertheless the soldiers flock to the vaudeville shows, which bring forth more uniforms than the other brands of entertainment.

The elite of France still cling to Aix as a summer resort, and largely help to support the theatre owing to its greater appeal to the Frenchman than to the American soldier. It must be said here that this is the place where the Over There Theatre League can get in its best work. It is known that the men in camp must be entertained, but it is self-evident they want American features.

It is to be hoped, that within the near future it will be possible to have an American unit of the O. T. T. L. in Aix every week. We hear the "Yankee Doodle Five" with Billy Gould, Louise Carlyle, Gilly Gregory and Wright and Dietrich, as well as the Margaret Mayo unit, are already in France. That speaks for itself. The project is started and the boys have heard of their coming, and now it is just a case of wait until they get around to where you are.

Some didn't see Elsie Janis. They were unfortunate and missed a lot. They may have better luck this time. With the new vaudevillians, who are giving their services and doing work that has a far-reaching effect. These newcomers are being taken in by as yet, but their presence will be welcome where ere they go and their efforts appreciated greater than ever before. The American soldier has been waiting a long time for a vaudeville while in training over here, and after the first taste of it, furnished by Miss Janis, there was a big lapse, but they think that from now on it will come regularly and often.

The American artist who is willing to come to France at this season of the year and sacrifice a route to help entertain the men of the A. E. F. will not be forgotten and his popularity established at a time like this will live forever. The soldier's greatest benefactor is the person who helps entertain him and help take away that feeling of loneliness, which can only be done by the right kind of diversion.

Although "Watchful Waiting" has long passed by the boards in the connection with which it was first used, it typifies the A. E. F. of today as far as entertainment is concerned. Come and visit Aix and entertain the boys who are fortunate enough to be away from leave, also to swing around the Y. M. C. circuit. It will be some day when you won't forget, and the financial sacrifice is trivial compared to the good it will do.

U. B. O. CAMP BILL.

W. J. Sullivan, head of the Cantonment Department of the U. B. O., has booked a six-act vaudeville bill for a tour of the army camps. Lester and Vincent, Little Jerry, The Parsleys, Corinne Tilton, Miller and Bradford, and Belgium Trip make up the bill.

The show plays Camp Greene, N. C., Sept. 27-29; Camp Sevier, S. C., and Camp Gordon, Ga., will be three-day stand each, after which Camp Wheeler, Ga., will be played Oct. 6-9. Three-day stands at Camp Hancock, Ga., and Wadsworth, S. C., will conclude a three weeks' engagement.

AN M. P. IN FRANCE.

(Continued from page 9.)

regulations and also being over here and knowing that the Heinies spy system is very efficient, I do not intend to lengthen my visit by disclosing information that might be useful to the colleagues and gunnery men of the self-appointed partner of the Almighty.

Nevertheless I guess I can tell you that while I am sitting in a donkey engine pulling down an observation balloon which has been up nearly all day. The Heinies have fired at it, and several times but did not hit it. I sleep out are great things. Every time a in a dugout with my "Buddy." Dug-

big gun sends a souvenir over to "Jerry," the aforesaid dugout acclaims its approval by shaking its sides and depositing no small part of its rough sides upon us. I might also tell you that I discovered and disposed of a family of parasites which are called "boogies." They are very friendly, I might say "affectionate" at night, and they stick to you like a friend who is b h hungry and broke.

I received fifteen letters in this mail which is not so bad. All of the other fellows are jealous of me. It is a shame how some of the folks at home neglect their boys at the front.

We have a lot of fellows who do not receive any mail at all and believe me I sympathize with them. If the folks back home only realized how much a letter means to a fellow in the fighting front, they would write every day.

Can you imagine some of our fellows who have been here nearly a year have not received one letter from home or from their friends. I did three hours guard duty last night and drew a prize—from nine to twelve. It started to rain at nine and stopped at twelve. It looked as though the weather man, whoever he is, made up his mind to make it as miserable as possible for me. Last week while doing M. P. duty, my career came very near being ended. I saw something that looked suspicious to me and walked over to investigate and I did not know upon an enemy get twenty yards when a shell exploded just where I had previously been standing. Therefore, if you see my name under "Killed in Action," you will know what "killed in action" means. It will mean that I was running like H——. I may be a little stupid, but it doesn't take long to dope out that when a shell bursts, and with a pair of legs that I can know under the "Shell dodgers." The M. P. to a certain extent is exposed to fire and consequently he has to be on the jump all the time. There is a joke going around here that I think I will tell you.

"A newspaper correspondent went into the General's office and the M. P. on guard saluted him, the correspondent returning the salute. The correspondent left the General's office, the M. P., noticing that he was a newspaper man and not an officer, spoke thusly:

"M. P.—Why did you return my salute?"

"Correspondent—Why did you salute me?"

"M. P.—Because I thought you were an officer."

"Correspondent—Well I thought you were a soldier."

Just as I am finishing this letter the Heinies are beginning to shell us. I am writing this in a dugout and outside a hundred shells are bursting right now, but very few of them do any great amount of damage.

Some day I may "join the Army."

Yours as ever,

Lewis Mosley.

Company A, 102nd M. P., A. E. F., France.

LETTERS FROM ENTERTAINERS.

(Continued from page 9.)

tainers can be of tremendous assistance to the physicians and nurses in the hospitals, because after her appearance in a hospital all the boys wanted to get right out of bed and go back after the Boche.

"I am hard at work," she writes, "singing every night, and love every minute of it. The boys appear to enjoy me as much as I enjoy them, and always say 'Oh, please don't go yet. Have a heart! Sing just one more.' And of course I sing until there isn't a note left in my voice. I am going to be down in this section quite a while. Quite a while I am going to give a recital in the Municipal theatre. — and the officers and soldiers of the allied armies. It is the second of a series of Franco-American concerts here. Quite an honor, I am assured. The people have been so wonderful and cannot do enough. I sing everything for the soldiers; incidentally we get up very lively conversations and they love it. They are so enthusiastic and so human. It is so good and marvelous that I feel awed, and wish I could stay until the drop of the hat."

I have sung in motor camps, huts, bakeries, hospitals and even at a recital of the boys one at a time, everything from grand opera to "Tickle Toe." I even dance a little. Such a spirit. They want to get right out of bed and go back at the Boche. "We won't go back 'till it's over, over here," is the entire sentiment.

"Try to persuade a lot more people to come over, especially girls. The day we arrived in — some American girls ran out of a shop crying, 'American girls! Geel those American girls look good to us!'"

—

Margaret Mayo says:—"We are in action now for fair, and up where it is worth any while being. Our shells go splendidly and it is so good to be really working. Do urge upon the profession the necessity of this work, and tell them of the great joy it brings to the people who are doing it. It is worth all the struggle to get here and see how the boys relax as the show goes on, and how much happier and freer they seem when we leave them. The conditions under which we play vary so much that there's no danger of monotony. For instance, we jumped from a 2500 audience in the Tuileries Gardens, Paris, to a handful of tired men manning machine guns on a barge canal and finishing a temporary platform for us when we arrived. Our next move was right into the heart of military things, good stage and even footlights, and last night we were in a gas school camp and had refreshments afterwards in what looked like an iron-clad hoghead."

—

In making public the foregoing letters, James Forbes, Chairman of the Permanent Committee of the Theatre League, repeated his appeal for volunteers to go overseas in the uniform of the Y. M. C. A.

23

[illegible]

BUY BONDS

Valente Bros
"An Artists' Trust"
PALACE (wva)
Viola Knapp Co
Gay & Gilroy
Chief Little Elk Co
Maxwell, Phillips
Cecile Tyle
Willing & Willing
Owen & Moore
Bakins & Seal
(Two to fill)
Salt Lake
ORPHEUM
(Sunday opening)
Mile Dantz Co
Gilbert & Friedlander
Kennedy & Rooney
Mack & Williams
Willie Lela
Carl Jora
FANTAGIES (p)
Gale's Baboons
Delishawn Dancers
Billy Elliott
Redington & Grant
Eastman Trio
San Antonio, Tex.
ROYAL (bp)
Walsh & Bentley
Denny & Dunham
Lauders Sisters Co
Stimpson & Dean
Herbert Lloyd Co
San Diego
FANTAGIES (p)
Mahoney & Rogers
Anderson & Bean
"World in Harmony"
"Ocean Bound"
Faulstich de Vogue
Edith Ross
HIPP (ash)
Betty Williams
Johnsons & Johnson
Lallie Davis
Stroll Trio
Steady Gallin Co
24 half
Peat & Stevens
Al Ripon
Roxanna
Fredericks & Van
Denny & Morrison
San Francisco
ORPHEUM
(Sunday opening)
Mack & Lockwood
Baker & Hawley
Mellie's Sisters
Creole Fashion Plate
Harris & Preston
Julius Tannan
Albert Vercham
FANTAGIES (p)
(Sunday opening)
Kuma &
J. Flynn Minstrels
Dana Co
Pennell & Tyson
Empire Comedy &
CASINO (ash)
(Sunday opening)
Euse Frazee
Pickett & Plunkett
Tom & Pearl Almond
Patt & Grey
Ward Baker Co
Turley & Lee
Lipton's Monks
HIPP (ash)
Voltaire Lloyd
Green & Bailey
Herbert & Lee
Shaffer Leonard & F
The Zellars
Savannah, Ga.
BLOU (ash)
(Jacksonville split)
1st half
Hawaldin Duo
Florence Harfield
"Between Trains"
Howard & Seiler
Potter & Hartwell
Schenectady, N. Y.
PROCTOR (ash)
3 Lachman Sea
Flader & Wallis
Royal Broadsides
Kauffman Brothers
Palfrey Hall & B
24 half
Adion Co
Kaarum
Berk Baker Co
Wilson Bros
Eight Dominoes
Scranton, Pa.
POLY (ash)
1st half
Tojetti & Bennett
Lambert & Gallisscamp
To Phi
Harmon & O'Connor
Johnnie Clark Co
Seattle
ORPHEUM
(Sunday opening)
A Rush Co
Whipple & Huston
Lightners & Alex.
Pine & Cushing
Rev Frank Gorman
Aus Oringtons
Joe J. Norton
FANTAGIES (p)
Warden Bros
"Ravon Boquet"
T. P. Dunn
Rev. F. Fennell Co
Holmes & Le Vere
"Barfoot Boy"

Stout City, Ia.
ORPHEUM (wva)
(Sunday opening)
Time & Tide
Cecil & Pomaline
5 American Girls
Cecile Brunettes
Marion Weeks
Jeanie Hayward Co
Marina Weeks
Robert Everett
Monroe & Grant
Tracy Palmer & T
Leitch Delaney Co
Johnson Dean Revue
Page Mack & Mack
(One to fill)
So. Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Carletta
LaFleur & Blundell
"Lella Shaw Co
Jarvis & Harris
"Colour Games"
Geo & Mary LePere
Hill Stephens
Stine & Hays
Criffel Fenton Co
Larry Comer
C. B. McLaughlin, Pa.
LOEW (wva)
Dartos
Annette Dora
R. C. Faulkner
(One to fill)
24 half
Kimball & Koneath
"The Lemon"
PALACE (moss)
Annan Brothers
Lee & Bennett
Old Homestead
24 half
Harris Green Co
H & A Seymour
3 De Uno
Spartanburg, S. C.
24 half
Elkins Fay & E
(Poor to fill)
Rubin & Carotte
Harris & Morris
Julia Dika
"Courtin' Days"
(One to fill)
Spekane
FANTAGIES (p)
"Oh! The Melody"
Mr & Mrs N. Phillips
Stuart & Clifford
Kings
Nora Gray
YOUNG (wva)
MAJESTIC (wva)
(Sunday opening)
Aerial Ballets
Ed Farrell Co
4 Buntertons
Jas H. Cullen
Ward & Fr
(One to fill)
King & Brown
Wilson & Van
Dunham & Grant Co
Nick Hufford
Sanborn & Sonia
(One to fill)
Springfield, Mass.
PALACE (ash)
The Henneaux
Horne & Ferris
Mr & Mrs S. Payne
Gray & Byron
Lydia Barry
Burs & Ardine
24 half
W. Hale & Bro
Brown & Demont
Byron Tottin Co
Ward & Tottin Co
Harris Brown
Wilson & Brown's Revue
BROADWAY (wva)
24 half
McDonald & Cleveland
Cheholm & Brown
Ch
(One to fill)
3 Manning Sea
Arthur Devo Co
Dunham & Fr
Nat. Car.
(One to fill)
Springfield, O.
SUN (wva)
Oliver Seaver
Manning & Hall
Dunham & Fr
Ditte Serrander
Wood Yessau & P
Knight's Roosters
ORPHEUM
(30-1)
(Same bill plays Sac-
ramento 23; Fresno
24)
"Where Things Happen"
"Mokora Ballet"
Shaw & Campbell
Morris & Campbell
Ward & Clarke Co
Eddy Duo
Loe & HIPP (ash)
Rose & Roxanna
Rev. F. Fennell Co
Reckless Duo
(Two to fill)

24 half
(Same bill Sacramento
1st half)
Syracuse, N. Y.
TENPLS (ash)
Cecile Brunettes
Edna Luby
The Bellows
Reed & Wright Girls
Eight Dominoes
(One to come)
24 half
J. Singer & Dolls
Fliglit & Yalla
Edward Emmons Co
Kaufman Brothers
Clara Howard
Dunham & Grant
McCarthy & Levering
F. J. Sullivan
F. J. Sullivan
(Two to fill)
24 half
The Sheddens
Olga & Jack Woods
Geo Leonard Co
Harris & Mayo
(Two to fill)
Terre Haute, Ind.
Jesse McLaughlin, Pa.
(Evansville split)
The Florence
Zeno & Mandel
(One to fill)
"The Lemon"
Trovato
"Chinist Lute Tors Co"
Toledo, O.
KEITH'S (ash)
3 Maxims
Alex. McLaughlin
Cookley & Dunlevy
Harris & Brown
Harris Green Co
H & A Seymour
3 De Uno
(One to fill)
Toronto, Can.
SHIB'S (ash)
Loney Haskel
Edith Hopkins
& F. Goodman
Moss & Fr
3 Kanes
Randell & Dyer
Harris & Brown
Alice Manning
Lia Pollette
John Johnson
(One to fill)
YOUNG (wva)
"Birds in Dream"
Belle Oliver
"Larrey & Spoe"
"Sherman Was Wrong"
Ed & Temple
G & M LePere
Trenton, N. J.
TAYLOR (ash)
Both Challis
Stuart & Clifford
McCormack & Wall
T. Moore & Fr
Bowers Walters & C
STATE ST (moss)
Hastings
Lucky & Burns
Dunham & O'Malley
Peter Plattin Co
24 half
Bartlett & O
Knoules & Hurst
Maurice Samuels Co
Troy, N. Y.
PROCTOR'S (ash)
Morris & Sleg
McLaughlin & Evans
Clayton Macklyn Co
Stella Archer
Edith Borden
24 half
3 Lachman Sea
Harvey & Vora 3
The Bellows
Edith Luby
Louis Broadsides
Burs & Frabito
Palfrey Hall & B
UNION HILL, N. J.
LINCOLN (wva)
(One to fill)
Stan Stanley 3
Rev. F. Fennell Co
"Blow Yr Horn"
Wallace & Hoi
Lawrence Bros & T
Utica, N. Y.
COLONIAL (ash)
The Sheddens
Perrano
Ed & Samuel Co
Kilkenny Duo
Clara Howard
Ford & Yrma
(One to fill)
Harrison & Burr
Lowe Farn
Ward & Edwards
Cecile Brunettes
(Three to fill)
Vancouver, B. C.
ORPHEUM
"On His Road"
Adelle Ross
Misses Campbell
Al Herman

OBITUARY.
William Morse, known as "Black-
face Billy Morse," died of pneumonia
Sept. 23 at Stern's Sanatorium, New
York, after an illness of only a week.
The deceased had been with "A Night
in the Trenches." He was 31 years of
age. About three weeks ago Mr.
Morse was mistaken by a New York
police officer for someone the officer
was looking for. Before explanations
could be made Morse had been roughly
handled. This, however, it is stated,
had no bearing on his illness, con-
tracted later.
Marie Sorino, a Spanish girl of con-
siderable beauty, and one of the best
side-show freaks because she was arm-
less, died at Corsica Island ten days
ago of pneumonia. She was 30 years
of age, and was appearing at the
island in Sam Gumpertz's show. She
was formerly with the Barnum &
Bailey Circus. In addition to her arm-
less condition and good looks she drew
attention by her ability to write with
her feet.
Alfred D. Holman, aged 65, died
Sept. 21 at his home, 372 Talbot street,
London, Ont., following a lingering
illness, coupled with a stroke of
paralysis last week. Mr. Holman was
a member for years of the Holman
Opera Company, organized by his
father, deceased, and had appeared in
many operas over the U. S. and Can-
ada. He is survived by one son, Arthur
A. Holman, now in Chicago, and con-
nected with theatricals.
Thomas R. Prior, prominent western
showman, died at Venice, Cal., last
week. The deceased for several years
managed the big beach amusements
around Los Angeles and had control
of the Ferris Wheel at the Columbia
Exposition.
The wife of Verne Hardin Porter
died last week in Los Angeles after a
lingering illness. Verne Hardin for
many years was associate editor of the
"Green Book" magazine.
The mother of Frances McGrath died
of a paralytic stroke while with her
daughter in St. Paul. The deceased
was 63 years of age and lived in Hobo-
ken, where, funeral services were held.
Ida Shell, wife of Bobby Ryles of the
Will King musical comedy company,
San Francisco, died in that city
Sept. 22.
The mother of Bernard Wheeler
(Wheeler and Potter) died at her home,
925 Robinson street, Danville, Ill.,
Sept. 8.
The father of Arthur Frazer (Frazer,
Bunce and Harding) died in Brooklyn
Sept. 17.
The mother of Lou Payton (Payton
and Hickey) died suddenly in New
York last week.

NEW ACTS.

Billy Hart and His Circus Girls.
Jack Boyle and Kitty Bryan, two-act.
Serg. Christman, regularly enlisted
in the Service, novelty act.
Chalmers and the De Ross Sisters,
piano and singing (Charles Pierce).
Fay Bainter is planning a vaudeville
plunge, "his reported."
Fred Felo (Fenton and Green)
with Sammy Fields in blackface.
"Perhaps You're Right," ten people
(George Choo).
"Lay On MacBride," by James Horan,
three people (Lewis Leslie).
"Love and Kisses," nine people
(Marty Brooks).
"Oddities in Minstrelly," girl act,
with seven girls and two men.
Davis and Fitzgibbons (Lew Fitz-
gibbons), two-act.
Monte and Avis (formerly Monte and
Ridnor).
Lew West (formerly Lambert and
West) and Rita (Fenton and Green).
Leon J. Bamberger (Fox Film Corp.)
left Sept. 23 for Camp Greene, N. C.
Raymond and Roberts (formerly
with Finley Roberts and Hill), two act.
The Century (Weber), with four men
and four women (Haw. Weber).
Larry Comer, single, at the Ameri-
can, Chicago, this week.
Webb Sisters (with the "Darlings of
Paris" last season) in vaudeville as
a "sister act."
"The Submarine Spy," with three
people, produced by Max Spiegel
(Arthur Klein).
"Morning Morning," with eight peo-
ple. Hal Newport is featured (Bert
La Mont).
Gus Edwards with four girls, includ-
ing the Furness Sisters, opening in
October (Harry Weber).
Ben Desley with Barbara La Marr
and Joe King in revival of Deeley's
bell-boy act (M. S. Bentham).
Martha Russell in "Junetime." Three
people. Felo and Moore, new sister
team (Roehm & Richards).
Ben Walton (Walter and the Evans
Girls) now with May Francis. (for-
merly Kelso and Francis).
George Spink and Ellen Tate (Mrs.
Spink) reappearing in act called
"Songs Now and Then."
Joe Webb (Webb and Burns) and
Tony Martin (formerly with Al
Shayne), two-act.

VOLUNTEER SHOWS.

(Continued from page 8.)

Booth, of the company, opened the
performance by singing the national
anthem.
U. S. Army General Hospital, No. 1,
New York City, Sept. 20: Solly Con-
rad and Joe Santley, Dunham and Ed-
wards, Vivian Holt and Lillian Rose-
dale, Harts and Moore, Dorothy Toy,
Jimmy Lucas with Billie Frisch, Polly
Moran, Prince and Butt, Halsey Mohr
and May Field.
Ellis Island, Sept. 21: Rae Mann,
Bradley and Brown Duo, Jimmy Clark
and Co.
U. S. General Hospital, Fox Hills,
S. I., Sept. 23: Halsey Mohr and May
Field, Tom Lewis, William Smythe,
Dottie Dimpler and Baby Beban,
Maude Raymond, Rae Mann, Polly
Moran, Astor Sisters, Willie Weston.
U. S. A. Embarkation Hospital, No.
3, Hoboken Island, Sept. 23: Bill same
given same day at the U. S. General
Hospital.
U. S. Army Debarcation Hospital,
Ellis Island, Sept. 24: Con Conrad,
Mrs. Tom Lewis, Dottie Dimpler and
Baby Beban, Jack and Dora Crisp,
Polly Moran, Lillian Bradley, Musette,
Halsey Mohr and May Field.
U. S. Army Embarkation Hospital, No.
1, Hoboken Island, N. J.: Katherine
Bradley, Mrs. Eugene Klausman,
Bernard Troy, George Nagel, "Pay As
You Enter" Co., Mabel Rivers Schuler,
Paisley Nunn with Eddie Moran.

VARIETY

PIRO,

f this country was there a
as the biggest thing on the

N'T WANT

WE WANT IS A PIECE

WARD CARR. HARRY RUSSELL

A real patriotic song with genuine

Joe Goodwin left for France h

I HAD S

GOOD-BY

EIN & CO. MUSIC PUBLISHERS

LOUIS BERNSTEIN, President

An assortment of novelties unlike anything on the market. These are the sensational song hits of the big camps throughout the United States today.

WE HEAD THE LIST WITH:

Harry Carroll's sensational new song hit:

"THEY'LL BE MIGHTY PROUD IN DIXIE OF THEIR OLD BLACK JOE"

This song at present is being featured by just a few of America's most prominent headliners and is therefore just right for vaudeville.

"GIVE ME A WEEK IN PARIS"

By LYNN COWAN and ALEX SULLIVAN

This is a song of the fellow who didn't want a medal, but would rather take his reward this way.

"GOOD-BYE SLIM"

By WALTER DONALDSON

A song that will fit all character acts, also rube purposes.

"I'VE GOT A TEN DAY PASS FOR A HONEYMOON"

By WALTER DONALDSON, BALLARD MACDONALD and JAMES F. HANLEY

Never yet been sung on the vaudeville stage but can't fail to go over.

For high-class singers we have had a song written to our marvelous big waltz hit:

"BEAUTIFUL OHIO"

By MARY EARL and BALLARD MACDONALD

Anyone requiring a high-class number will find this the best in twenty years.

W. B. S.
World's Best Songs

W. B. S.
World's Best Songs

**Acknowledged
By Press and Public
The Biggest Hit of All War Songs**

EDDIE CANTOR'S

**Feature Song of
The Ziegfeld "Follies of 1918"**

**"Oh! How I Hate to
Get Up ⁱⁿ the Morning"**

ALSO FEATURED BY THE WRITER

Serg. IRVING BERLIN

—IN—

"YIP YIP YAPHANK"

**THE SONG THE SOLDIER BOYS LOVE TO HEAR—
DON'T DISAPPOINT THEM. PUT IT ON—PLENTY
OF NEW CATCH LINES—GREAT DOUBLE VER-
SION—ORCH. IN ALL KEYS NOW READY.**

WATERSON, BERLIN & SNYDER CO., Inc.

STRAND THEATRE BUILDING, NEW YORK CITY

MAURICE ABRAHAMS, Prof. Manager

MAX WINSLOW, General Manager

FRANK CLARK, Prof. Manager, Chicago
81 W. Randolph St.

W. B. S.
World's Best Songs

BOSTON
Don Ramsey, 220 Tremont St.
PHILADELPHIA
Rennie Cernick, Globe Theatre Bldg.
SAN FRANCISCO
Arthur Behm, Pantages Theatre Bldg.
MINNEAPOLIS
Richard Reeves, 235 Loeb Arcade

PITTSBURGH
Joe. Hiller, 406 Cameraphone Bldg.
ST. LOUIS
John Conrad, 401-82 Columet Bldg.
BUFFALO
Murry Whiteman, 331 Main St.
SEATTLE
Harry Kirschbaum, 401 Chickering Hall

W. B. S.
World's Best Songs

Reappearance in Vaudeville After An Absence of 3 Years. Keith's Royal, New York, This Week (Sept. 23)

ELDAMORRIS

"THE GIRL WHO DELIVERS SONGS"
(She's So Different)

Booked Solid U. B. O.

Direction, MAX HART

Keith's Alhambra, Next Week (Sept. 30)

the two men barely passed. They need an author.

With Marion Harris, the elongated and double-jointed comedienne whose voice is uncannily like Nora Bayes' and whose form is amusingly like Charlotte Greenwood's, the audience began getting its money back. Miss Harris scored a terrible hit with her measured delivery, satirical diffidence and spouting manner of banging melodized lyrics across. Blame her for clear enunciation, repose and rhythm. She fits anywhere.

Lambert and Hall weren't a bit afraid to follow with more songs. Hall's lovable personality and Maude's easy delivery, together with a better of Hall's sweetest songs and oldest favorites, took the pair handily to the encore, where they put over a sweet and ringing ballad, "Boy o' Mine," a mother song which will live, reannounced by Miss Lambert in piano mezzo. Hall shook the house earlier with "If It Takes Ten Million More," a poppy war challenge to the Hun.

Harold Du Kane, a pretty but masculine youth, with June Edwards and Peggy Smith, supplied the tone of the bill. Their act is a dream in Oriental conceits and futuristic color clashes. The girls are exquisitely trained, watchful and vivacious. Du Kane is graceful and winsome to the feminine clan. He does a rather remarkable skating dance in "one" which would be stronger if he didn't call it that, for it is more notable as a dance than it is as an imitation. Sidney Grant (New Acts) followed. William L. Gib-

son and Inez Plummer, in Paul Dickey's "The Lincoln Highwayman," furnished the bill's skotch; very speedy, melodramatic and gripping, with a surprise kick at the tail—the old kid, where the supposed bandit turns out to be the secret service man. West big. Shelton Brooks, the Chicago entertainer and song writer, drew next to closing on this brilliant bill, assisted by a fat colored girl named Ollie Powers. Brooks is true to the traditions of his race in method and material—all darky. His sizergams tore off loud laughs. His songs yanked the hands together and kept them hitting, and his slow, draggy dances with Powers heating the life out of a snare drum, unmasked a battery of applause.

Stirling Marguerite Trio, a misguided company which tries to do something out of its class, closed. The opening is in "one" with the male and both girls singing and dancing. Neither can either sing or dance, and this is after vaudeville's best has sung and danced through a whole bill. Then one of the girls comes back and shrieks a number and dances a chore or two of it. The whole house, what was left of it by then, merely smiled. When the act did so into full stage and show its trousse and her work, its real business, everything was heating smoothly, when the misdirected couple again stopped in and began to coo: "There weren't 20 in their case of a typical dumb act committing suicide trying to be musical comedy." * Lett.

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ORPHEUM (Chas. E. Bray, gen. mgr.; agent, direct).—23, Mlle. Dazie and Co., repeated successfully; Lina Rogstad, pleasing; Barto and Clark, clever; Maria Lo, good posing turns; Willie Solar, funny; Kennedy and Roover, entertaining; Cole and Dinehy, got laughs; Gilbert and Friedland, held over for third week, hit.

PANTAGES (Carl Walker, mgr.; agent, direct).—23, Blackface Eddie Ross, scream; Anderson and Keam, pretentious; Bert La Monte, pleasing; Mahoney and Rogers, well received; "Fashions de Vogue," good; "Ocean Boudoir" (Joseph Phillips), new act for women.

HIPPODROME (A. L. Bernstein, mgr.; agent, Ackermann-Harris).—23, Selbina and Giovin, got away nicely; Harry Reynolds, applauded; Fletcher and Tarr, hit; "Days of Long Ago," got over big; Laymon-Orison & Anderson, received applause; Bernard and Myers, filled nicely.

MOROSCO (Donald Bowles, mgr.).—"Marry's Ankles" (first week).

BURBANK (Chas. Oaken, mgr.).—Vaudeville and pictures.

Julia Blasco has retired from the "Up in the Air" cast. Bessie Tannehill succeeds her.

Things must be looking up for the local Pantages. The exterior of the house has been refurbished.

Dave Manly is handling the business affairs at the Burbank Theatre.

The Mason is enjoying a period of dark weeks.

It is doubtful if vaudeville will be put into the Melodic. Sometime ago it was announced that the Western States Vaudeville Association had taken over the house, but so far nothing has materialized.

Cullen Landis, formerly film player, is now with the Morocco stock.

Alonso Prior, who staged "Up in the Air," has left for New York to assist Arthur Hammerstein in the production of his musical play, "Somebody's Sweetheart."

Molly McIntyre is en route east. She has been succeeded as leading woman at the Morocco by Florence Malone.

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COLONIAL (Charles J. Rich, mgr.).—"Zig-
 zagging" Polka, second week, running strong
 and apparently not feeling the absence of
 the students, who seem to be around in
 larger numbers than ever, but in uniform.
PLYMOUTH (B. D. Smith, mgr.).—"Friendly
 Relations" for the first time. The clean-up
 in the "It is going very big."
WILBUR (B. D. Smith, mgr.).—"Oh Lady
 Lady," seventh week, holding up
 and to have struck a psychological period and
 a popular price. Folks turning out strong.
PAIR SQUARE (Fred R. Wright, mgr.).—"Parlor,
 Bedroom and Bath," 6th week and strong.

TREMONT (Charles J. Rich, mgr.).—"Leo
 Ditchburn" in "The Matinee Hero," on his
 second week, in running strong and shows
 every sign of picking up this week rather
 than falling off.

HOLLIS (Charles J. Rich, mgr.).—"My
 Robbin" in "A Little Bit Old-Fashioned," last
 week to demolish business.
CASINO (Charles Waldron, mgr.).—"Hast-
 ings" "Big Show," with Dan Coleman, a
 local boy, getting the cream of this week's
 burlesque business.

GAYETY (Thomas H. Henry, mgr.).—"Stop
 Lively Girls," with Sherry McAllister; big
 Howard (George B. Leithorn, mgr.).—"Charley
 Robinson's" "Parlorian Filins" flunked by
 a snappy pop bill. Business holding up
 well so far this season.

Next week brings Laurette Taylor in "Hep-
 burn" to the Hollis Theatre, and "Ridiculous,"
 with Robert Mantell, to the Boston Opera
 House, Oct. 17. Mantell will play his com-
 plete repertoire at this house.

BUFFALO, N. Y.
 By L. B. SKEFFINGTON.
SHUBERT-TORON (John R. Oebel, mgr.).—"The
 Man Who Came Back" (3d week), ap-
 plying strong.
MAJESTIC (Peter C. Cornell, mgr.).—"Madge
 Bellamy" in "Polyanna."
SHEARS (Henry Carr, mgr.).—"Buffetage
 Revue," Allied Stars, B. Leithorn, mgr.,
 Steadman, Loney Hadden, Ramadelle and
 Dore, Hie Hopkins, Thine Kines.
GAYETY (Thomas H. Henry, mgr.).—"The Best
 Show in Town."
GARDEN (William F. Graham, mgr.).—"Mid-
 night Madmen."
STAR (Peter C. Cornell, mgr.).—"Knicker-
 bocker Players in 'The Shutter'"; second
 half.
ACADEMY (Julius Michael, mgr.).—"Musical
 comedy," with Fred Archie, and Walter
 Jones, the Newmans.
THEATRE (Charles Bova, mgr.).—"LaFol-
 la," with John and the Hall Sisters, Martin and
 Courtney, Alma Grey & Co., Dattel and Covey,
 Arnold and Florence.
OLYMPIA (Bruce Fowler, mgr.).—"The
 Love Farm," miniature musical comedy;
 Beaulieu Sisters, Fredrick Archie, and Walter
 Jones, the Newmans.
THEATRE (Charles Bova, mgr.).—"LaFol-
 la," with John and the Hall Sisters, Martin and
 Courtney, Alma Grey & Co., Dattel and Covey,
 Arnold and Florence.
STRAND (Earl L. Crab, mgr.).—"First half,

Constance Talmadge in "The Shutter"; second
 half, June Caprice in "Miss Innocence."

"Hitchy-Koo," with Raymond Hitchcock, is
 booked for the Majestic in the very near
 future. This will be a one of the first New
 York hits to reach Buffalo this season.

The Knickerbocker Players opened in Buffalo
 at the Star ("The Star") Monday, playing to
 the business. Julie Byrne was in the role
 originated by Maude Fulton, with Frank Wilcox
 playing opposite. "Rolling Stones" will be the
 next offering of the company.

Tuesday night, Floyd O'Connell, was cor-
 respondent for the Chicago Tribune, told of his
 adventures to a large audience in Elmwood
 Music Hall.

The management of the annual Mardi Gras
 ball at the Broadway and Amsterdam St. an-
 nounces that 600 naval officers stationed here
 will be guests of the company.

Devey Michaels, known in Buffalo Theatre
 circles, and associated in the Plaza Theatre
 Co., has gone to work in a shipyard in Cleve-
 land. Mr. Michaels took a course of law at
 Buffalo University, but it seemed too dry for
 him, so he joined the law firm of J. H. Shusterman
 the latter is also owner of the Attorneys and
 one of the pioneers in the picture business in
 Buffalo. For the last year or more Devey was
 on deck at the Plaza, but a week ago he de-
 cided to build ships for Uncle Sam.

DETROIT.

By JACOB SMITH.
TEMPLE (J. M. Williams, mgr.).—"U. B. O.),
 George MacFarlane, "American Beauty
 Ballet," Claire Vincent & Co., Walter DeLeon
 and Mary Devine, Ethel Bender and Marie
 Gaspar, Ralph Smalley, Seymour's Happy
 Family, Monahan and Astelle.
MILWAUKEE (Gus Greening, mgr.; Nash.).—"Four
 Sons Smith, Duffy and Montague, Joe Dealy
 and Louis Greening, and 24 dancing girls and
 Marie Brown.

ORPHEUM (Tom Beland, mgr.; Low, as-
 sociate).—"Carl McCallough," "Motoring
 with Death," sketch; Four Kerkops, Belle Oliver,
 France and Kerkops, Kate and Willie.
SHUBERT-GARRICK (Richard H. Lawrence,
 mgr.).—"Kiss Burglar" opened Sunday. Be-
 low the average musical production.
DETROIT (A. H. Warner, mgr.; Bert Whit-
 ney, associate).—"The Girl Who Came Back"
 Another "Disraeli."

GAYETY (J. M. Ward, mgr.).—"Sydell's"
 "London Belle" and "The Girl Who Came Back"
CADILLAC (Sam Lewis, mgr.).—"Blue
 Birds."

The large attendance of ladies is a feature
 of the matinees at the Gayety burlesque the-
 atre this season. More ladies than ever, but
 the night business is not so good as last year.

The Garrick will be known hereafter as the
 Shubert-Garrick.

"Salome" at Adams held over for second
 week.

Fred M. Shafer, former manager of Liberty,
 who resigned to manage the Academy of
 Music, New York, has changed his mind, and
 will manage the Adams, Detroit, succeeding
 Russell G. Pearson, who resigned. The Liberty
 and Adams theatres are owned by John H.
 Kunkin.

"America's Answer," the second U. S. official
 war feature, will play a two weeks' engage-
 ment at the Majestic in October.

Bert Whitney, of the New Detroit opera
 house, has diagnosed with his orchestra, using
 three pieces only—cellist, violin and pianist.
 This will be permanent.

MONTREAL.

By **ARTHUR SHALKE**.
HIS MAJESTY (Gordon M. Driscoll, mgr.).—"A Tailor-Made Man." Next, "The
 Kiss Burglar."

PRINCESS (Abbie Wright, mgr.; agent, U.
 B. O.).—"Barb' Twain, Lew Dockstater," "Just
 Back, draw Nita," Helen Jackson, Will
 and Mary Rogers, Madison and Winchester,
 Madge Boyer, and Pathe's George.
LOEWS (Ben Walker, mgr.).—"Revue De
 Vogue," Buddy Walker, H. Guy Woodward
 and E. Stone and Boyle, Larry and Sue, and
 film.

GAYETY (Phil Godel, mgr.).—"Hip! Hip!
 Hurray Girls!"

ORPHEUM (Edgar Bauman, mgr.).—"French
 Sketch, draw Nita, Helen Jackson, Will
 and Mary Rogers, Madison and Winchester,
 Madge Boyer, and Pathe's George.

The second autumn Sunday had a notice-
 able increase in the attendance at all the
 theatres in Montreal.

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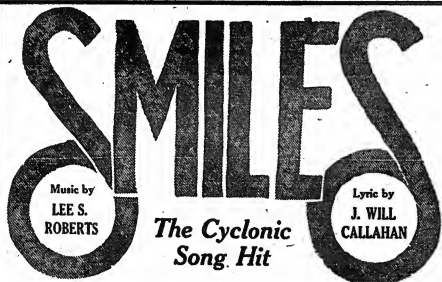
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The idea song for the Liberty Loan Drive Sept. 28th. Put it on right away and be right.



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By EGAN & WHITING

Writers of "Mammy's Little Coal Black Rose," "And They Called It Dixieland" and "Tulp Time in Holland."

When We Went to Sunday School

By KAHN & VAN ALSTYNE

A song of school—and the Golden Rule. A song whose every note finds quick accord in the pulse beat and heart throbs of childhood memories. A close-up of the day when you were an innocent cut-up. But, here is the chorus—it's easy to read and worth reading:

When your pa was preacher and my ma was teacher,
We went to Sunday School.
Over my little hymn book I'd look at you;
I caught you peeping, too.
When my dear old mother said, "Love one another,"
It seemed like a wonderful rule;
And you're sweeter today than you were, dearie,
When we went to Sunday School.

A song that will make them stop, look and listen—that increases the heart throbs and makes the eyes glisten.

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Who Wants Me Next?

NEW ORLEANS.

ORPHEUM (Arthur White, mgr.).—23, Best bill thus far. Herman Timberg, rewarded for distinctive act; Reno, opened, having taken everything of Joe Jackson's but the name; Alton Stanley, did nicely; Lyons and Yocco, warmly received; Frank Stafford and Co., scored decisively; Swer and Avery, uproarious laughter.

ORPHEUM (Walter Kattman, mgr.).—Appealing first half show. Oscar Rivolt, premier consideration; Zola Dunn, splendidly received; Cooper and Gordon, pleased; Lane and Plant, entertainment; Adams and Mangles, capital opener.

TULAND (T. C. Campbell, mgr.).—Isagrated season with "Watch Your Step" to capacity. Company surpasses others sent south in same place. Billy Clark and Kathleen Neal stand out. All principals proficient. PALACE (Gene Myers, mgr.).—Ordinary program first part. Ryan and Joyce, gathered show's hit; Clemens Bros., opened; Middleton and Spillmeyer, pleased; Horwood and Hall, fared mildly; Dollyboe Trio, closed.

STANDARD (Foster Oliver, mgr.).—Dorothy Dalton in "Vive la France".

Barney's Circus exhibits here shortly; the only tented organization to visit New Orleans during the year.

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excellent business for his houses. Choteau was a guest while here of M. V. Richards, Jr. Herman Fichtenberg is here for a fortnight, coming down to clip coupons from his Souther Amusement Co. stock.

Virginia Loew is among those present for the winter months. She is minus her dancing chum, Mildred Omar. Miss Omar has been billed as Patina in several places, without caring a puff.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—With one of the comedy acts missing from the early portion of the show, where it was needed to get an even balance, and the placing of an added number that consumed just seven minutes, this week's bill did not get any the best of the start, but went surprisingly well with a capacity house Monday matinee despite the many drawbacks. Blanche Ring had the headline position, and with several new songs, including the inevitable Irish number, which she handled very well, the popular musical comedy star made her usual big impression. For the closing number she held on to "Sing 'Em on the Rhine," and it was her biggest hit. She sang several extra choruses, each with a snapper to it, and could have given a few more. Miss Ring is always well liked here and waxes a great reception.

Second honors went to Rita Mario and her orchestra. Memories of Caroline Nichols and the Boston Favorites were revived by this well conceived musical number. The girls are clever musicians and their numbers were very well received, the applause being loud enough to warrant an extra encore. One of the girls is given a vocal solo and does a few steps, but this added little to the act; but as a high-class musical offering it will do on any vaudeville bill. Miss Mario might also toss down a little in her manner of directing, as her efforts give the impression she is not sure of her musicians, though all seem capable enough.

As the dog impersonator, furnished several minutes of pleasure with a corking little novelty in which he is assisted by Elsie Yocco. Latell gets a lot out of his animal characterization, holding several minutes of animal imitations while he is in some dog play. Jim Diamond and Silby

Brennan did very well with their "Nifty-nonsense" in the next to closing position. They have changed the act very little since it was here last. Diamond is doing only a little dancing now, depending upon his cross-fire chatter with Miss Brennan, who is an attractive woman and an able worker. Diamond had it none too easy with his "nut" comedy following the Ned Norworth act, which put a bright spot in the first half. The Norworth act is one of the widest of the "nut" offerings seen in some time, but it proved a corking good laugh-winner. Thomas Dugan and Babette Raymond went on just ahead of Miss Ring owing to the late arrival of their baggage. It was not a good spot, and they were handicapped through having to rehearse for the business. As much depends upon the smooth working of the act the team did not do so well as it should, but they got a liberal supply of laughs and probably did better in their scheduled place for the evening show. The act always has had a weak finish, and it has not improved since last seen. The Asahi Japs had the closing spot, and held it in great shape. There were very few walkouts, which is a mark of credit here on Monday. The Japs are still featuring the thumb-tying and water tricks, which are handled splendidly, but some of their work is rather crude, especially the box trick in which the girl makes her escape. Bell and Eva gave the bill a good start with their trampoline tricks, and, after the Sherlock Slayers and Jim Foley had pleased in a mid way with their stunts and dancing, the Garcinetti Bros., an added act, scored solidly with their hand sawing tricks and the comedy work of the dog.

ALLSOBERRY (Joseph Cohen, mgr.).—The management broke the campaign of big time acts this week, having Sophie Tucker and her Kings of Brats as the main attraction. The price of admission at this house was advanced when the season opened, and it is the plan of the management to build up a better following for "pop" vaudeville in the Kensington section. This is Miss Tucker's first time in popular prices since she surrounded herself with a band, and she opened to a capacity house Monday. The supporting bill is also above the average, including Mulligan & Coogan, Karl Hunter, Paul Perry and Andy Alloway and Harris, and the film feature, Elsie Ferguson in "Heart of the Wilds."

COLONIAL (H. A. Smith, mgr.).—First half, Martell, Freeman Benton & Co., Gilbert Girls,

STOP: MANAGERS AND AGENTS: STOP

This is the act you are looking for.

Can hold any spot on any bill.

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In Novelty Direction, HARRY SHEA

OSAKI and TAKI

in a Difficult Routine of
Aerial Gymnastics

Direction, FRED BRANT

THE FAYNES

Touring South African Theatres

"The Belledays," and Corinne Griffin in "A Girl of Today." Last bill, Wills Holt Wakefield, Raymond Wylie & Co., Weber, Beck & Fraser; Boudini and Bernard, and Fannie Ward in "A Japanese Nightingale."

NIXON'S GRAND (W. D. Wegfarth, mgr.).—Stumped Riders, Billy Boulton's Circus, Newhoff and Phelps, Hamilton and Barnes, Van and Carrie Avery, Roammond and Dorothy, and "A Fight for Millions."

KEYSTONE (J. W. Taylor, mgr.).—A musical farce, "Some Baby"; Lorae Girls, Timman and Lyons, Roasting and Berritt, Parnio, Claude and Marion Cleveland.

NIXON (R. Perry, mgr.).—Heart Render in "Pinocchio," Jimmy Lucas & Co., Eddie Heron & Co., Norma Thelma, Verocet Hurfallo, and the film, J. Stuart Blackton's "Mistral."

GLOBE (Sobleskey and McGuirk, mgr.).—"The Soudre of Old Empires," "The Booby Pass," Jones and Sylvester, the Gypsy Songsters, Hester and Clifton, Eugene Baumert, Peter Flatonoff, Patula and Dende, the Tacticks.

WILLIAM PENN (G. W. Metral, mgr.).—First half, "Tuccatan," a musical comedy;

PAT and JULIA

Original
Different

LEVY

"America's Wire Artists Supreme"

RIVERSIDE, NEW YORK, THIS WEEK (Sept. 23)

Keith's Philadelphia, Sept. 30. Keith's, Washington, Oct. 7. Maryland, Baltimore, Oct. 14,

Direction
H. BART McHUGH

In "Editor of the Assassinated Press," by James Madison THIS WEEK (Sept. 23) KEITH'S, INDIANAPOLIS

Have you heard THE GREAT HOWARD sing his New Militant March Song "WHEN OUR BOYS GO OVER THE TOP"

A stirring patriotic song, with an effective melody; lyrics with a punch and plenty of catch lines.

Everyone knows the tremendous success of

"SOMEWHERE IN FRANCE IS DADDY"

But THE GREAT HOWARD has returned to the local theatres, is scoring the biggest hit of his career, with this sure-fire, encore winner which stands alone on its merits. Don't fail to hear

THE GREAT HOWARD Wallop the Crowd With

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presented his wife, Sarah Adler, a Yiddish tragedienne, in "Mothers of the World." The local Yiddish public turned out in goodly numbers to attend the performance.

Annie Hughes, with Cyril Maude in "The Saving Grace" at the Lyceum this week, had an intimate claim to notice in Rochester, as her husband, Lieut. William Mayne Linton, is an officer formerly attached to the local office of the British and Canadian Recruiting Mission.

SYRACUSE, N. Y.

By CHESTER B. DAHN.
EMPIRE (M. E. Wolf, mgr.): Francis P. Martin, rep.;—First half: Laetitia Taylor in "Happiness." Miss Taylor's journey is one of the most delightful of the characters which she has created. The other half of the evening, with J. M. Kerrigan stand out. Beatrice Terry makes an excellent Mrs. Chrysalis-Pole and Terry Ames successfully fulfills the demands of Philip Chaudes. Excellent box office business reported. Last half of week, Cyril Maude in "The Saving Grace." Good advance sale, 30-5, "A Tailor-Made Man."

WINTER (James B. Barnes, mgr.):—Monday night, Floyd Gibbons, Chicago Tribune war correspondent, now on brief lecture tour. Drew well and gave a war talk decidedly different. His lecture is really a history of America's participation in the war. While filled with a newspaperman's "human interest" touch, it is minus the horrors that other lecturers apparently delight in. Gibbons makes a direct appeal for a peace dictated by America's heroes. 24-26, dark; 27-8, "Fair and Warmer." Advance sale, good. Next week, first half, "Leave Me Alone."

HASTABLE (Stephen Bastable, mgr.):—First half, "Bontesian Burlesques." A really meritorious offering, styled "Bits of Hits," with Frank Finney accredited with book and lyrics. The lines are clean, the costumes pleasing and the cast talented. The chorus is shapely and can sing. In only one thing has the management apparently cut expense—seating. The 10th version includes seats laid in a laundry, lunchroom and poorhouse. A satirical trench scene and a take-off on "Carmen" are also included. Incidentally, the chorus is given a chance individually. Last half, "Bringing Up Father at Home." Next week, first half, Billy Watson and "Boof Trust."

EMPIRE (Albert A. Van Auger, mgr.):—Vaudeville. First half: Applauds honors go to the headliner, "On Manila Bay," a musical scenic playlet. The second half, McKinnon featured. The skit offers a gunboat battle fought by miniature ships. While the idea is not new, some of the modifications are, and carry the act over well. Robert Henry Hodge and Co. run a close second with "Bill Blithers, Lawyer." Sylvester and Vance pleased. Tilo and Ward fair. Harmon and O'Connor, pleased. Otto Adlon and Co., jugglers good.

CRENSHAW (William Brown, mgr.):—Vaudeville. First half. The bill is heavy on the comedy. James Gorman, "The Tall Bridge," a comedy dramatic skit that Jimmie Barry claims credit for. Jimmie is welcome to it; but, at that, it's better than several of the Crenshaw's late "headliners." Australian Stan Steele, "The Tailor for Women," gets the applause with his oddities. McNally and Ashton add to the comedy. Harry and Edith West, good song and dance hit. Swain's Animals please.

"Girls from the Follies," burlesque, 23-24, at the Army, Binghamton. It was succeeded on Wednesday by "Her Regiment."

TO WHOM IT MAY CONCERN:— I, WILLIAM COLINI

appearing in vaudeville with

COLINI'S VARIETY DANCERS

was born at Vienna, Austria, May 22nd, 1875, and came to America, arriving at New York in July, 1898.

My first act was the Four Colinis which appeared in vaudeville.

In the Circuit Court of Cook County, Chicago, Ill., April 18th, 1905, I obtained my citizenship papers, making me a citizen of the United States.

Since this country has engaged in the war my two brothers enlisted in the U. S. Service and are actually fighting in the trenches in France.

I possess various Liberty Bonds of the past issues besides owning Thrift and War Savings Stamps.

I am registered in the present draft and am willing to do my bit as soon as called.

The present act, known as COLINI'S VARIETY DANCERS, is composed of four American girls, one Danish boy (just discharged from the United States Army) and one boy now in Class 5.

In no way can I or my act be considered anything but a loyal American product.

(SIGNED) WILLIAM COLINI.

All Binghamton houses report excellent business for the week.

The Park, Utica, reopened Monday for the fall and winter season. Vaudeville and film, with accent on the film, will be the policy. Matinee, 10 cents; night, 10-15-20.

The Lumberjacks, at Utica, had "Oh Lady, Lady" Monday and followed it with "Parlor Bedroom and Bath" Tuesday and Wednesday.

The annual Oswego County Fair is on this week at Fulton. The Joyland Carnival Company holds the boards.

The Oneida County Fair opens at Rome Sept. 20, continuing Oct. 1-3. There will be a midway of ten shows.

The season is closed at Rorick's Glen Park, Elmira. This year's unsuccessful season is blamed, more or less, upon the late opening date. Whether musical comedy or straight dramatic stock will be attempted next summer is problematic.

Charges that the anti-Mormon campaign being waged in Central New York by the Na-

tional Anti-Mormon League is nothing more or less than a scheme to boom the picture, "The Mormon Maid," are going the rounds in Syracuse and charges are denied by Mrs. A. H. Hildreth, chairman of the local branch of the League. Mrs. Hildreth brands the charges as part of the Mormon plan to fight the work. Attorney Samuel D. Matthews, secretary of the League, is said to control the rights in 21 states for the film. In Syracuse it attracted crowded houses to the Socite last week. A lecture was given in connection with it.

A stupendous spectacle is scheduled for Auburn week Oct. 7, when the centennial of the Auburn Theological Seminary will be observed with a gorgeous pageant showing the birth of Presbyterianism, the settlement of the military tract by Col. John L. Hapburnburgh, the founding of the seminary. The book has been written by William Channing Langdon of the University of Illinois, first president of the American Pageant Association, while the music was composed by Prof. Frank LeFevre Reid of the University of Texas. Scores of professionals, augmented by local talent, will appear in the cast.

The Knickerbocker Players, who claim the Empire in this city as their home, opened a season of winter stock at the Star Theatre, Buffalo, on Monday. The personnel of the company is changed to quite an extent. While Frank Wilson, half owner of the Knicks, remains as leading man, Minna Gombel, who, in private life, is Mrs. Howard Rumsey, wife of the other owner, gives way to Julie Herne as leading woman. Thomas Emory and Hal Brown also remain, but the others are new blood. The Knicks closed a season here last month after smashing all box office records for stock. The Knickerbocker Players, who claim the Empire next spring, it is said, probably coming here direct from the Star. "The Brat" is the Buffalo opener, and drew some loyal Knicker fans from Syracuse, despite war-time railroad rates.

Fleeter Sears, daughter of the late Commodore James W. Sears, of Binghamton, who has been studying opera abroad, has made her debut at Rome, Italy, according to cable advice received by relatives in Binghamton. Miss Sears sang Michaels in "Carmen." Rome papers unite in praising her work and declare "she scored a warm and hearty success."

Philip Styles Perkins, burlesque reviewer for The Syracuse Journal, is a recent arrival at Camp Upton. He is slated for limited service.

The Fort Ontario Players, which last week made their debut at the Richardson, Oswego, will become a permanent dramatic organization, permission being given by Lieut. Col. H. D. Thompson, commanding the post. The performance was presented for the benefit of the recreation fund for sick and wounded men at Fort Ontario, and netted about \$1,000. The Players will fill engagements at Syracuse, Fulton, Rochester and New York. Other bookings are now being made and the cast includes many professionals, with Edward Goodman, of Washington Square Players, as general manager and director. Glenn Hunter and Jay Strong, also of the Washington Square Players, are in the soldier organization.

The War Chet Minstrels recently produced at Rorick's, Elmira, by a combination of professional and local talent, will be repeated.

Harry EVENS AND SYDNEE Harry

In "THE PAINTERS"

Direction, SAMUEL BAERWITZ

MAY D. BRILLIANT

"THE GIRL FROM OVER THERE"

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at the Lyceum on Oct. 22-24 for the benefit of the Federation Farm, an institution for under-nourished children taken from surroundings where the white plague is breeding.

The sale of the Burris O. H. and the Cornell at Auburn, both part of the Burris Estate, is now announced for Sept. 25.

"The Dix, Dix, Dixie Boys from Dix." the Camp Dix minstrel organization, is now touring New York up-state cities. The show was in Binghamton on Friday and at Johnson City on Saturday. The tour will continue until Sept. 29. The cast is drafted from the 11th Battalion at Dix, and the proceeds go to the more and recreation fund for overseas.

A change of policy is announced by the Crescent at Albany. Starting Monday, the house will show the Paramount-Artcraft program exclusively.

The Bastable is the first Syracuse house to have girl ughers. A local legitimate playhouse just tried out a girl in the box office, but the experiment was evidently unsuccessful. A man is again passing out the tickets.

About the poorest musical comedy to ever visit Syracuse was at the Bastable last

A NEW ACT STAN STANLEY—Audience Daisy

The only daisy that tells.

All in "one" come in audience, daisies in audience.

Cannot conflict with dancers, dancers, trapezists, maulers, sabers or legals, but—
Oh, how they laugh; and
No offense to anyone.

I have played every house on every circuit in the United States of America and to man has ever accused me of anything, a blue line or even using anything having the slightest suggestion.

An Audience Daisy grew out of a plant with a trampolines.
Morris & Feil are the gardeners for Stan Stanley, Audience Daisy, as pure as the fower.

This is a reputation I will always have. I am a clean comic and always will be.

At Baltimore this week our trunk failed to arrive, so we went on in street clothes—no make-up and got 100 laughs. Mr. Stanbury was so pleased at the way we went he has booked us again for the way we went to play here again Xmas week.

I thank Irving and Joe Cooper for splendid offer. Let it always be the way? To him who laith, shall be given.

half, in the guise of "Mutt and Jeff" in the Woolly West." With the exception of W. E. Browning, as Mutt, and Harry Healy, as Jeff, there's not a trace of talent in the cast.

While attending the Crescent in Syracuse, Mrs. Clifford Foster of Fulton saw her son, Rudolph, receiving the Croix de Guerre in a film pictorial. Manager Brown presented Mrs. Foster with a section of the film as a war souvenir.

May Irwin gave her film lecture on food conservation at the Clayton O. H.; the latter part of the week, the proceeds going to the Red Cross.

The Lyceum, Ithaca, on Monday, showed "The Bird of Paradise," its only other booking for the current week; "Business Before Pleasure," which showed Thursday.

The Richardson, Oswego, had these bookings for the current week: Monday, "Parlor, Bedroom and Bath"; Tuesday, "Business Before Pleasure"; Wednesday and Thursday, "Rasie Dastie" (burlesque); Saturday, "Oh Lady, Lady."

Attorney John A. Tolubus, of Syracuse, former office manager for the law firm of Bond & Schoonock, the members of which are former District Attorney George H. Bond and Lieut.-Gov. Edward Schoonock, was sentenced to serve 10 months in the Maryland State Penitentiary at Baltimore and to pay a fine of \$100 following his plea of guilty to a section indictment in Federal Court at Auburn last week. There were three Grand Jury investigations and O'wiler William Cahill of the Temple and Crescent theatres here, was foreman of the jury. Counsel for Tolubus charged that the case was a political case and sought to have the trial postponed until after the November election.

An epidemic of Spanish Influenza among the 10,000 limited service men stationed at Camp Syracuse has cut the attendance of men in uniform at local theatres. Close to 600 cases are reported. A controversy is now raging here as the result of an effort being made by certain Syracuseans to make the local camp permanent. The camp is scheduled to close in November, but it is understood that if the state will permit the use of the state fair plant as barracks,

the War Department will maintain the camp until the end of the war. Those opposed to the permanent camp charge the supporters are actuated by "the patriotism"—that they want the camp retained solely for the trade it means and that they have no regard for the effect of the severe winter weather on the soldiers who may be stationed here. While the theatre interests have stood to have increased patronage if the camp is continued throughout the winter, it is significant that they have no representative working for the extension.

TORONTO.

ROYAL ALEXANDRA (L. Salmon, mgr.).—"Rock-a-Bye Baby." Next, "Eyes of Youth."
NEW PRINCESS (O. B. Sheppard, mgr.).—"Raymond Hitchcock" in "Hitchy Koo."
GRAND (A. J. Small, mgr.).—"Daddy Long Legs."

SHEA'S (J. Shea, mgr.).—"Nan Halperin, Bonetto's Riding School, Foster Ball, Four Holloways, Weber and Ridor, Maurice Burthart, Yates and Reed, Naitale and M. Fern."

SHEA'S HIPPODROME (A. C. Mcardie, mgr.).—"Marie Russell, Franklin Connelly Four, Joseph Felsner, French Bros, McCarthy and Levering, Platte Miller and Co.; special, (M. P.), Francis X. Bushman and Beverly Bayne in "A Pair of Cupids."

LOEW'S (J. Bernstein, mgr.).—"Jimmy Britt, Doudias, Flint and Co. Margie, Prince and Girls, Gubiani Quartet, Curtis' Cantines; special (M. P.), Alice Brady in "The Whirlpool."

STAR (Dan F. Pierce, mgr.).—"Oriental Burlesques." Next, "Rasie Dastie."
GAYETY (F. W. Bussey, mgr.).—"Golden Crown."

ALLEN (J. & J. J. Allen, mgr.).—"Marguerite Clark in "Out of a Clear Sky."
STRAND (Clarence Robson, mgr.).—"Charles Ray in "Nine O'Clock Town" (first half); Marguerite Clark in "U. P. C." (second half).

An innovation at Shea's is the girl usher in natty uniform with brass buttons.

WASHINGTON, D. C.

By HARDIE MEAKIN.
KEITH'S (Roland S. Robbins, mgr.).—"Val-eeka Suratta, repeated big; Janet Adair,

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great; Bob Hall, hit; Hermine Shone and Co. very well liked; Harris and Morey, went big; Stephen O'Rourke, successful; Robbie Gordon, opened to applause; Collins and Irin, closed to seated house.

NATIONAL (William Fowler, mgr.).—"The Riviera Girl" opened Sunday night for a return visit.
STUDENT-DELAACO (L. Stoddard Taylor, mgr.).—"Mme. Bertha Kalisch in "The Riddle

BACK IN NEW YORK AFTER AN ABSENCE OF SIX YEARS

KEITH'S COLONIAL, THIS WEEK (Sept. 23)

FRANK HARTLEY

"A JUGGLER WHO ENTERTAINS"

Hearty thanks to Mr. Larsen and his entire staff at Keith's, Boston (last week), for their many kindnesses.

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FULLER'S Australian and N. Z. Vaudeville

Governing Director: BEN J. FULLER
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Western Vaudeville Mgrs. Assn., Chicago

Women," with a great supporting cast which includes Robert Edeson, A. H. Anderson and Albert Brunsing. Monday night coming. POLY'S (C. J. Harris, mgr.)—Barney Bernard and Alexander Carr in "Business Before Pleasure." Big opening Sunday night; could stay for two weeks from indications. See McManamy received excellent notices in the feminine lead.
LYCEUM (M. Thomasheky, mgr.)—"The Peasant Winners."
COSMOS (B. Brylawski, mgr.)—"The Lit-

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the Burglar"; Weber and Elliott; The Royal Gasconade"; Mr. and Mrs. W. O'Jars; Arthur Ripby; Hanson and Clifton; "Hot" Manhattan.
LOEW'S COLUMBIA (Lawrence Bestus, mgr.)—Films.

Harrison Fisher is to aid the Q. M. boys at Camp Meigs in their forthcoming production, "Atta Boy." Mr. Fisher is going to design that cover for the program, telegraph-

ing to the effect that he would be proud to do so, the telegram being read while the boys were in rehearsal by the commanding officer, Col. D. H. Gentry. Oct. 28 has been set for the show at Poli's Theatre.

T. Arthur Smith is closing his final contracts for the concert season held here every winter under his management. Maggie Teyte, soprano, and Umberto Ferrantino, tenor, being signed last week.

NEWS OF THE FILM WORLD

David G. Rodgers, former manager of the American, has been appointed manager of the United office in Minneapolis, Minn.

The Horkheimer have sold the foreign rights to 14 of their pictures to the Export and Import Film Corp.

A release is being made of the Metro feature, "The Shooting of Dan McGrew," starring Edmund Broese.

"The Sins of the Children," to be produced by B. S. Moss, will be directed by John S. Lopez. Work began this week.

D. W. Griffith's "Hearts of the World," which opened at the 44th Street April 4, will end its run Oct. 5.

For the first time Mae Marsh will play a dual role in her coming Goldwyn feature, "Hidden Fires."

Florence Turner arrived in San Francisco last week. She goes to Los Angeles, where she will do a war film, "The Patriotic Mother."

Bessie Barriscale has entered into an arrangement with Robert Bruston Productions Co. for appearance in eight pictures, to be distributed via Hodgkinson service.

Carmel Myers has started work on her latest Biubied feature, "The Beautiful Mongrel." Redd Foxx de Valentin has been named as Myers' leading man and Paul Powell will direct.

"The Love of Luxury," the Biubied feature formerly entitled "The Bargain Tune," featuring Ruth Clifford, ended scheduled for release Oct. 7.

Thomas A. Persons has been engaged as studio manager, and in the future he will be in direct control of all productions in which Doris Kenyon appears for De Luxe Pictures.

Barbara Castleton, a former World star, has been engaged to support William Faversham in the Artcraft feature, "The Silver King."

The Liberty Feature Film Co. of San Francisco, began work on its second feature, which they have titled for working purposes, "Don't Bite the Hand That Feeds You."

The picture rights of "The Belle of New York" has been purchased by Select. The leading role will be played by Marion Davies. Work on the scenario will be started immediately.

William S. Hart came into New York this week from Chicago, where he stopped off for a short stay. Hart's jump base at this time is stated as being officially arranged in behalf of the new loan drive.

George M. Cohan is about to undertake his second Artcraft picture under his second year's contract with Famous Players-Lasky. There is some talk about it being "Forty-five Minutes from Broadway."

With the completion of "Stok 'em Sam" for the next Liberty Loan Drive, Douglas Fairbanks has started work on a propaganda picture to be used during the Fifth Canadian Victory Loan.

Robert Marks will put on the dances in "Lutescent Luster," the forthcoming musical farce by Harry Cort and George E. Stoddard, with music by Harold Orin, which John Cort has in preparation. It will feature Emma Carus.

Owing to the difficulties attending the production of "The Goddess of Lost Laka," a Robert Bruston production starring Louie Glaum and scheduled for release Oct. 30, a Bessie Barriscale feature, "The Heart of Richard," completed in several weeks, will be released in its place.

"The Birth of a Nation" syndicate, organized to handle a series of special features, has purchased the rights for the United States to "Mickey," will be the exception of New York State, which was sold to the Magnet Film Exchange. The picture was owned by W. H. Productions.

Emmy Wehlen is working on a Metro picture called "Gypsy," to be supported by W. I. Fawcett, Frank Currier and Eugene Akers. Another Metro picture in the process of filming is "Kate of Kentucky." May Allison has the stellar role and Robert T. Thornby is directing.

Nevra Noblit, in "Her Mistake" and the rest of the special productions released by the Producer's Distributing Corporation, embodying Frank Hall's plan of a \$100 a day rental prices of ten, twenty and thirty dollars per day, will be distributed through independent exhibitors in the east and through the General Film Company in the west and south.

Bert Lytell has started work on "The Spend-ers," his sixth under Metro. The picture is being made in Hollywood, Cal. It is from a story by Frederick Orin Bartlett, which appeared in the Saturday Evening Post. In the company are a young woman called Clara Mor-

ris, Thomas Jefferson and William W. Moss. Charles Swickard is directing.

Forthcoming Metro releases are "Little Miss Moneybags," starring Francis X. Bushman and Beverly Baynes; Charles J. Brann, director; "Oh, Ansel!" starring Viola Dana and directed by John H. Collins; and "Five Thousand an Hour," starring Gale Hamilton in a picture of the George Randolph Chester novel and directed by Ralph W. Ince.

"Wilson or the Kaiser?" will be the title of a new propaganda picture made as a Screen Classic, Inc., and released through Metro. It deals both with the war and reconstruction. Charles Miller is directing. The leading role will be played by Creighton Hale. Others in the company are Margaret Astor James, Margie Weston and Charles Edwards.

Norma Talmadge's next picture to be released is called "The Forbidden City." It will be shown at the Rivoli Oct. 6. It was made under the direction of S.-A. Franklin and tells a Chinese story. Thomas Meighan is her leading man. The picture was taken all over the state, part of it in Chinatown, where 100 Chinese girls were unearthed (probably more or less literally) for extra work.

Upon completing "Allies," Carlyle Blackwell and Evelyn Greeley, now working on that World feature, will be started in "The Forest Rivals," the next World feature in which they will appear. With them in the cast will be Jack Drummer, Johnnie Hines and Albert Hart. Dell Henderson will direct. Other World pictures being made are "The Love Defender," with June Brividge, Madge Evans and Frank Mayo, Tusti Johnson directing, and "What Love Forgives," starring Barbara Castleton and including Miss. Myrtle Wagner White of the Chicago Opera Company.

Lieut. Cleaves Kinkaid, U. S. A., author of "Common Clay," the Broadway success of two years ago, filed suit in the Supreme Court Sept. 21 against A. H. Woods, the producer, for an accounting in the royalties of the play mentioned. The author alleges that no accounting of the receipts from his play had been rendered him in the last year or so. In the motion picture rights, he had half interest, also the stock production rights, and lastly, the Yiddish rights, which Max Gebel acquired. Kinkaid is certain something is coming to him.

ORDERED TO TAKE OUT LICENSE.

Joe Jermon was brought before Magistrate Corrigan in the West 54th Street Police Court Monday morning on complaint of the Commissioner of Licenses.

Attorney Jacob Weissberger, acting for Frank Cook and James Savo, filed the complaint at the Commissioner's office and the charge was preferred by Deputy Commissioner Whalen. Attorney Weissberger acted as the Commissioner's counsel. Defendant was represented by Attorney Joseph Denenberg.

It was alleged that Cook and Savo signed a managerial contract with Jermon to represent them in securing theatrical employment. The latter booked with Jacobs & Jermon, charging Savo five per cent. commission and Cook \$10 a week. It developed Jermon had no agency license. The magistrate ordered defendant to take out a license forthwith or he would accept the complaint.

By advice of his attorney defendant immediately applied for an agency license. Attorney Weissberger says he will, on behalf of his clients, sue for the recovery of the moneys paid Jermon by his clients, amounting to about \$1,000.

TOURNEUR'S NEW ONE.

Maurice Tournear's second production will be ready in a fortnight, when it will be given a Broadway showing. The picture is tentatively called "The Woman."

In the cast are Paul Clerget, Ethel Haller, Fairst Binney, Gloria Goodwin, Chester Barnett, Flora Revalles. It is in seven reels.

FOUR-MINUTE MAN HELD OUT.

Providence, R. I., Sept. 25.

Last week when the Four-Minute Men awarded the Government certificates to the various theatres here where Four-Minute Men had been received one of these, Jacob Conn, manager, has made a vigorous protest claiming, the Four-Minute Men have used his theatre at all times, and claims that order by which he fails to get a certificate is a slap at his patriotism.

The Galety is rented on Sunday nights to the People's Forum where Socialists and other speakers give addresses followed by brief five-minute discussions. The People's Forum has caused the Department of Justice officials here much concern in the past. According to Mr. Conn, the explanation given by the chief of the Four-Minute Men is that this theatre is not given over to the exclusive use of the Government. Mr. Conn, however, is not satisfied with the explanation.

INCORPORATIONS.

William Fox Theatre Co., Manhattan; \$10,000; N. Frankel, C. W. Ames, S. E. Rogers, 523 West 111st Street, Manhattan.

Federal Photo-Play, Manhattan, \$50,000; H. L. Geller, R. Reubens, T. Kearney, 113 Broadway, New York.

Heard Motion Picture Corp., Manhattan, \$25,000; M. Sulzberger, E. Egan, J. Emselmann, 34 Park Row, New York.

W. M. Productions, Manhattan, amusements, \$5,000; W. & W. Morris, Jr., A. LaSalle, 113 Broadway, New York.

AUTHORIZATIONS.

Graphophone Development Co., Inc., Delaware, picture film, 2,000 shares preferred stock, \$100 each; 2,000 shares common, no par value; active capital not given; representative, R. G. Coughlan, 40 East 45th Street, New York.

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Produced by Western Photoplays, Inc.

Written and directed by J. A. Golden

PATHE

Distributors

Rufe Derr...	Jack Richardson
The Stranger	George Pearce
Donald McLane	Al Whitman
Julia Wharton	Loetta Lorraine
Sheriff	Ray Hanford
Deputies	Bert Apppling and James Farley
Logan	Bill
	Joe Singleton
Dick	Leo Pearson
Buck	Curly Baldwin

Thrills galore are found in "Desert Law" (Triangle). There is little change for great variety in pictures of the "Wild West" type, but according to the sacred at least it is not complex and men, motives and emotions are primitive.

Donald McLean incurs the hatred of Rufus Dorsey simply because of the winning of the oil of the country and is surrounded by a body of men who are bent on his destruction. When it is learned that Donald has discovered crude oil flowing like milk on his land, the men are infuriated and call him a traitor. Improved, So Donald is speedily "trapped" and is dragged out of sight. He is said to be murdered and Donald is branded as the culprit. The legal outlaw has a motive for pulling him to the death without delay. But Jutta has written the governor for help and in response she receives a letter from the governor in a true state of affairs, he sends a telegram in which he tells her that he will do his best to save the Wharton ranch, where the plain clothes men also seek safety. Barred in the law, who surround them. But at the crucial moment, the governor's men arrive. The lawless men arrive. Rats having been killed in the meantime. It being discovered that Donald is still alive, he is let free to bore for oil and make

The parts are well played. Al Whitman as Donald shows himself to be both a horseman and fighter, while Jack Richardson makes a villainous villain. Direction and photography both of a high order.

Elfrida	Holt	Lillian Walker
Kathleen	Carl	Carl Brickert
Wm. Wildersleeve, banker		John Costello
Bohny Wildersleeve, his son	Edward Keenan	
Count Orloff	Henry Sedley	
Leighton Craig	Edward Roseman	
Mrs. Goodwin	Harriet Ross	
Alma	R. W. Greenleaf	
Phyllis	Peggy Lundeen	
Ted Phelan	Howard Truesdale	
Jim Connors	John Dillon	

Sentiment, heart interest and a few dramatic touches are woven into this extremely pleasant five-act comedy in which Lillian Walker is superb, and the other cast is well organized and well shown to advantage.

The subject is treated in a novel, natural fashion, and one that will make an appeal. Not the slightest strain upon one's credulity and the ending is the logical outcome of a sequence of plausible events. The story is by Louie K. Anspacher, Roy Somerville wrote the scenario, while Edward Dillion did the directing.

The photography and lighting are satisfactory and in the latter reels some fine houses and gardens have been requisitioned, all sitting in comfortably with the locale. While lacking novelty, at least in pictures, the story is interestingly unfolded and has to do principally with a young woman who is changed overnight, through the death of a distant relation, from Lizzie Holt, a sweet shop worker, to Elizabeth Holt, heiress.

to Elizabeth Holt, heiress.
Elizabeth Holt (Miss Walker), who said she was tired of being poor and craved riches, has a terrible time with her money and has to assume the role of her own private secretary before the man with whom she is in love can take her with his attention. He is one of those altruistic young persons who does settlement work, and at first scorns to marry Elizabeth, when he discovers her identity and she has to fairly throw herself at him before he will accept her. Miss Walker acts with pleasing simplicity in both roles. In fact, one is more interested in the star than in the story.

There is no lack of action. A gambling house raid in which some society slummers are caught and one or two good scraps, tone down the slight tendency to overdo the society end.

Janevieve Bouchette, picture actress,
Dorothy Dalton
Jean Picard, army cinematographer

Joan Picard, army cinematographer, Edmund Lowe
Captain Heinrich May.....Frederick Starr
Colonel Bouchier, French officer.Thomas Guise
Piorro La Gal, French peasant..Bert Woodruff
Many pictures of late dealing with German
atrocities, but for sheer harrowing realism,
with thrills thrown in, few have equaled the
above, in which Dorothy Dilton is featured
by Paramount, shown privately last week.

The story was written by H. H. Van Loan and the picture made under the direction of R. William Neill. Technically, Mr. Neill has turned out an excellent production and the photography has been handled in masterly manner. Miss Dalton is Jenevieve Bouchette, a picture actress. Learning her aged parents had been murdered by German troops in their home at Deschem, France, she returns to her native town, and meets Jean Picard, an army

cinematographer, who has been her leading man in pictures in New York, and with whom she was in love when he left to join the French Army.

The tortures Miss Dalton receives at the hands of the Germans, particularly a captain of the Huns, is appalling, and the agony she suffers is depicted in every line of her face. of the Huns, is appalling, and the agony she the spectator is kept at a tension almost painful.

iii. Miss Dalton is seen at her best in this picture. The scene in which she exposes her breast on which the Hun captain has imprinted the "cross of shame," to her lover, is a dramatic climax which it would be hard to equal, even on the speaking stage. Miss Dalton has a small hut carefully selected company, all the members doing excellent work. Edmund Lowe, who takes Jean Picard, is a manly looking, sharp and sets in a straight.

Betty Brewster. Edith Roberts
Her Father. John Cossar
Ellis. Harry Carter
Wingate. Charles Gerrard
Glendon Kirk. Lewis J. Cody

Betty Brewster will have none of pink tae or tangling. Upon leaving finishing school she yearns to work in her father's bean cannery hut, thwarted in this by her unconvinced parents, she contents herself by writing advertisements for the beans.

Betty's father is a bean magnate and Ellis is a business rival. Wingate, her father's secretary, is in the pay of Ellis. Brewster holds certain options which he wishes to renew as they are about to expire. The papers must be in San Francisco on a certain day before a certain hour.

The picture, a Bluebird feature, is one of those stories of a chase in which the hero—or heroine in this case—arrives just in time, on the tick of the clock.

[illegible]

And Betty totters in on the minute with the papers, closely followed by her father and Kirk. Her father makes her his manager while Kirk persuades her to let him be her partner.

It is an amusing story, full of snap and action. It combines comedy and melodrama and provides a diverting and original picture.

Edith Roberts, as Betty, is a most daring young woman as well as a good actress, while the rest all pass. Direction and photography excellent.

"The Marriage Ring" is styled a Thos. H. Ince production, with Euid Bennett starring. It also has Fred Niblo's name on the initial reelings as being the director, and it was some strenuously that Niblo put his wife through as Miss Bennett in private life is Mrs. Fred. Niblo's work on this Paramount picture stamps him as a director of merit, with prospective subjects sure to show improvement. His long companionship with things theatrical stands out in evidence, and he shows a deft touch above and there are details that makes the entire production stand out.

Miss Bennett was never seen to better screen advantage than in this subject. All the way she not only makes a sweetly, womanly appeal to the men out front, but also endears herself to the women by the natural way she handled the role of the unhappily married women.

It is a war picture in the sense that the entire theme is founded upon the German spy system, and that it spreads propaganda of the American type that means one thing—the utter root of militarism and the extermination of the Hun-murdering army system. For this the scenario is to be praised, although the picture itself is a plain unit of things tending to create the impression that all patriotism runs to life in designated military-wearing apparel. So that the picture could have a picturesque setting that would be mighty nice and attractive on the screen the cameramen get plenty of scenic action on the Hawaii. The picture starts in the States and ends in the west, with the atmospheric environment of the kind that helps put a picture over.

The story is pretty well connected with sufficient villainy to sustain a high tension throughout.

Paramount standard. Miss Bennett is splendidly supported by Robert McKim as her cruel, tyrannical, drink-loving husband, and Jack Holt as the sugar planter. Maude George was a hardworking Hawaiian girl. Lydia Knott was entirely satisfactory. Other roles were also capably handled.

Soenically the picture is one of the best of the season, and photographically superb, the water scenes and the Hawaiian views being exceptionally good.

The story at times has a sort of "Bird of Paradise" latent. In firing the plantation the villain, the girl's husband, unconsciously sends fire to himself, and, while ablaze, plunges headlong over a cliff. Uncanny and horrible, perhaps, in conception, but a deserving fate for one of the despicable German type as depicted in the screening. Director Niblo may have made a double about the effect, but "good, good" can't be brought out the house. "The Marriage Ring" and "The Baroness" are well worth while anywhere the flag of the Allies fly.

Mark

Courtesy	Leatrice	Thomas Meighan
Uncle	Dreky	Raymond Brown
Crown	Prince	Bobby Connelly
Boy		Robert Dudley
Father		W. P. Lewis
Sister	White	Maggie E. Fritter
Governess		Helen Woodford
Valet		Robert Vivian
Mamie		Nell Clark Keller

Relatively speaking, "Out of a Clear Sky" is far from being among the best of the long list of Marguerite Clark film successes. In it she has been operatically little to do but look cute, which, of course, she does.

The story is by Maria Thompson Davies, directed by Marshall Neilan, his final Paramount effort, which is not distinguished for directorial brilliancy. It seemed as if the director regarded the story as hopeless and just trailed along.

Miss Clark has the role of a Belgian countess who gives up title and wealth, running away to America to avoid marrying a German prince. Her uncle follows in quest of her, but she eludes him in the mountains of Tennessee. There she encounters a rugged and handsome land owner who aids her to escape her relatives. The house in which she is hiding is struck by lightning and on burning portions of her clothes in the ruins it is revealed that she is a girl of good fortune who had just left the premises, and her uncle departs in the belief she is dead. Then she does some more cutie-cutie stuff in attempting to qualify as a housewife in order to impress the young land owner for a husband.

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Thomas Meighan is the hero, E. J. Radcliffe the conspiring uncle, and there is a supporting cast of equally competent players. But they had so comparatively little to do the entire effort seemed wasted.

Alla Kasaroff.....Peter Gerald
 Beulah Grey.....May Gaston
 Carroll Wales.....Fraide Ford
 His Brother.....Duke Worne
 His Mother.....Jean Hathaway

A strange picture is this Universal feature, "The Craving," in which France Ford plays a fantastic, drink-sodden creature. There is not much plot, nor is there a lesson tangibly taught. The picture is a fantasy, dealing with the sins of the flesh, and the power of the mind. Tragic and humorous as shown on the screen, the photography is not particularly extraordinary. The picture was shown at the Broadway Theatre.

Carroll Wales (Francis Ford) is a chemist who has discovered the formula for a high explosive. This secret Alla Kasarib wishes to learn. He uses his ward, May Gaston, who is under his hypnotic power, to tempt Wales with the promise of great wealth if he voluntarily decides to drink, but overcomes him.

Wales returns to his former mode of living. Kasarib gains the ascendancy over him and learns the secret. Wales' spirit is taken on an imaginary trip over battle grounds and through scenes of lust to show him the pitiful results of his actions. He awakens a changed man. He goes to the laboratory of Kasarib, where there is a struggle, during which an explosion kills Kasarib. And the ward and he are then released from Kasarib's influence and free to marry each other.

Several novel effects are secured in the illustration of some of Wales' hallucinations. He toys with wine glasses and bottles in which women dance in wild abandon, and he curiously picks the wriggling figures up in his fingers. But one wonders what it is all about.

Mr. Ford does his best work when he is supposed to be drunk, although the picture affords little chance for acting. Mr. Ford did his own directing.

**Staff Writer Robert Brunton Studios,
Los Angeles**

Recent Releases for Barriscale, Keenan,
Glaum and Kerrigan

KILDARE OF STORM.

Taken from the novel of the same title, "Kildare of Storm" is a Metro release, starring Emily Stevens. It is such a picture as could be looked forward to with Miss Stevens the principal attraction. She plays Kildare's wife, resulting from a marriage—conventionally, Mrs. Kildare likes a doctor and the doctor likes her. But that is all. Kildare thinks otherwise, however, because he finds a note written by his wife to the doctor, and secondly, his wife has always repulsed him. Upon obtaining the note from a servant he goes after the doctor and is killed—by the servant girl, although the doctor is sentenced to life imprisonment for the murder. After five years he is pardoned. After some more years he meets once again Mrs. Kildare, just after the servant girl confessed. As the doctor had been waiting for something like this the way was thus cleared for the marriage of the doc and Mrs. K. When the doc left prison, pardoned, he wouldn't even see Mrs. K. Said the world still believed him to be a murderer. So he went to doctoring in a little way from the Kildare home. The doc always lived a little ways from the Kildares. In the first reel Mrs. Kildare would ride on horseback to the doc's home in the daytime and wait over there at night. She probably thought more of the horse than she did of her feet. In the fifth of the five long reels, the servant and the doc only hit Kildare once with his riding crop, while she hit him twice. There's quite a lot of unimportant detail worked out, and some excellent individual acting. Miss Stevens appears to have grown heavier before the screen, and in the picture younger as the film progresses, although there are a couple of long lapses. The book may have had enjoyed popularity—the picture won't. It's too commonplace. *Wines.*

A WOMAN OF IMPULSE.

La Voce.....Lina Cavalieri
Nina.....Gertrude Robinson
Count Nerval.....Raymond Bloomer
Phillip.....Robert Cain
Mina, Gardiner.....Ida Waterman
Dr. Paul Spencer.....Leslie Austen
Mr. Stuart.....Lillian Bruns
Mrs. Stuart.....Matilda Bruns
Cleo.....Corinne Ussell
Lina Cavalieri in "A Woman of Impulse" (Paramount) again proves herself an actress as well as merely a beautiful woman. It is a part well suited to her temperament and talents. The picture was seen at private showing. It tells the story of Leonora, the daughter of a poor lace-maker, possessed of a beautiful voice but with no means to cultivate it. Discovered by Mr. and Mrs. Stuart, wealthy Americans, Leonora and her sister, Nina, are adopted upon the death of the girls' mother. After studying Leonora becomes a famous prima donna here, at La Voce. Leonora meets a Spanish nobleman called Count Nerval who wishes to marry her, but she hesitates owing to his jealous nature. When his American cousin, Phillip, pays court to Leonora, Nerval persuades her to consent to his suit and they are married. On the way to America the younger sister, Nina, meets Dr. Paul Spencer and they fall in love. Phillip, back in America, persuades his mother to invite them to their home in New Orleans. This she does against her will. Phillip falling in his renewed attentions toward Leonora, turns to Nina. But Nerval has again become jealous of his wife. Learning that Dr. Spencer is on his way to see Nina, Leonora goes out in the garden one night to tell Phillip Nina will be unable to keep an engagement with him. He catches her in his arms and Leonora stabs him with a hair ornament—a miniature dagger. Nerval has seen the struggle from a distance and misunderstood it. Phillip is found dead, stabbed in the back. Leonora is accused, but when Dr. Spencer arrives he shows that it would have been impossible for Leonora to have stabbed him in such a position. Then Cleo, a Creole domestic, confesses that she stabbed Phillip because she was jealous of him. While the picture is cut to La Voce, and does fit her, the scenes of doing bigger and heavier things. The support is an excellent company. Especially good are Ida Waterman as Phillip's mother, Corinne Ussell as Cleo, Raymond Bloomer as the Count and Robert Cain as Phillip. The direction, photography and scenery pass.

THE WINDOW OPPOSITE.

Helen West.....Leah Baird
Peggy Harmon.....Violet Palmer
Mrs. Palmer.....Maudie Bruns
Molly.....Florence Suttons
James Manley.....James Morrison
Arnaldo
Robert West.....Harry Burkhardt
Sidney Holmes.....Edward Mackey
John T. Manley.....Joseph Burke
Martin Cross.....Ben Hendricks
In "The Window Opposite," starring Leah Baird, Ivan has made a picture which promises thrills at the outset, but which is too long and greatly inclined to drag in spots. It could scarcely have been written for Miss Baird, for her part is by no means the stellar one. In the window of the title a murder is seen committed. In the dead of night, against the bright light within, a hand clutching a long dagger, stabbing a person one of the range of vision. The effect is worse and

her neglected state. In the next house lives John Manley, whose son wishes to marry Peggy Harmon, Mrs. West's sister. Her mother opposes the match, and the two attempt to elope. Manley goes to his father and asks for funds, returned. So the son takes lodgings outside and goes to work. Shortly after the father is found, stabbed to death. Manley is arrested, charged with the murder, and found guilty. He is supposed to have been seen leaving his lodgings late on the night of the murder, and to have returned some time after. Through the efforts of Peggy a famous criminologist is consulted, and he eventually traps Arnaldo, a Philippine servant in the house, into a confession. This he does with the aid of a medium who utilizes his illusions in the man's room in the night to terrify him into a con-

fession. The person who saw the hand in the window is Holmes, and it is he who tells the criminologist the hand was brown. Helen West had walked in her sleep the night of the murder, had fallen and been stunned without waking, and West carried her back to her room. Here he saw the murder, and rather than compromise Helen prefers to let Harmon suffer. The drunken husband considerably dies, and the two couples are at last free to marry. It turns out that the Philippine servant was old Manley's own son by a Philippine woman whom he had later deserted. The son had come there with the express purpose of revenge. The picture has been made with infinite care and attention to detail. The lighting is excellent, as there are many night scenes and

repeated effect admirably secured. Miss Baird does what she can with her role. The honors go to James Morrison in the dual role of young Manley and the Philippine. It is a fine piece of differentiation. He appears alternately as a fair young American and as the swarthy Philippine, yet keeping the similarity in appearance which is essential to the plot. The company is of uniform excellence and the direction good. Frank Griffin, comedy director associated with Lubin and later with Keystone and Sunnott for many years, is now with L-Ko. Raymond S. Peck has been appointed manager of the Mutual branch at Montreal, succeeding Basil Howarth.

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NEW YORK



[illegible]

Dorothy Kingsley.....Bessie Barriscale
Mary Jane.....Mary Jane Irving
Gordon Kingsley.....Edward Cosen
Frank Mason.....Charles Gunn

Dorothy Kingsley tells what is termed a white lie when she tells her husband that he is the father of a child to which he bears not the slightest relationship. It is some hard. But things are not quite so shocking as might be supposed. The basis of the picture is a well known Kingsley family rock, another man's child is "the white lie," and Bessie Barriscale plays Dorothy Kingsley, the young woman who tells the white untruth.

[illegible]

THE INFORMATION OF LIVES

Maida Brown.....	June Elvidge
Louis Letchworth.....	Frank Mayo
Gordon Brown.....	Douglas Redmond, Jr.
.....	George
Miss Spurgeon.....	Nora Cecil
Miss Quimby.....	Inez Marcol

In this World feature, shown privately, June Elvidge, the star, is seen to advantage in a congenial part and in a picture that is interesting, original and well told. It is the story of Maida Brown, who comes to Bayport, a small suburb, with her small son, Louis Letchworth.

Louis Letchworth pays frequent week-end visits to MARIN and the two make such elaborate

to keep the state of affairs a secret in the face of so much that is unpleasant is for a time inexplicable.

Louis has borrowed, through his lawyer, \$100,000 from a mysterious benefactor to promote an aeroplane factory. The scheme is a colossal success and he is soon to repay the money. It is made plain early in the picture that Maids herself loaned the money. If this were not shown quite so soon there would be an opportunity for a stinger denouement to the story.

By the terms of her husband's will Maids will lose her entire inheritance if she marries again. When asked if she is married to Letchworth she denies it. Then her husband's family threatens to take away her inheritance if she does not marry Letchworth, binding him up. So Maids confesses her marriage to Letchworth.

riage. But there are no proofs. They were married in Belgium soon after the invasion and destroyed their certificates for reasons of safety. The only witness was an old secretarian with a beard and a scar on his face. Louis sketches him from memory. He arrives in New York with some money. An arrested Belgian fugitive in New York. Suddenly Louis' lawyer appears with the very old secretarian. He swears to the marriage and Maids is given her proper legal status. It appears that Louis has kept her marriage secret. He draws the money from his husband's estate to finance her present husband's scheme. But now he is able to pay that back. Then the lawyer brings in the old witness and slowly pulls off beard, moustache and hair. It is the man who was the man being an old time character actor

who has never seen Belgium. But nobody
is the wiser.

In addition to June Blividge, Frank Mayo and Clay Clement, Jr., are good in the principal male roles, while deserving of special praise is each and every one of the different types of villagers. The direction is good, and the whole picture, if far-fetched, decidedly amusing.

A feature of J. Stuart Blackton's picture, "The Common Cause," now being filmed under the auspices of the British-Canadian Recruiting Mission for distribution by Vitagraph, will be the British tank "Britannia." The tank, which will be seen in action in several scenes, was operated for the picture by Capt. Richard Haig of the British Army, who was in service with the "Britannia."



The Motion Picture Industry is in t

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MOVING PICTURES

45

THE STEPPING STONE.

A Triangle five-reeler, starring Frank Keenan with Mary Boland. It is not likely a recent release and was caught for a one day showing at the Stanley, New York. There's not much to the picture, other than Mr. Keenan's fine playing. Perhaps Miss Boland would have loomed up more brilliantly with more to do it with. A noticeable performance was given by the unknown vasillating husband, who was raised to prosperity and dropped to despondency in the first two reels.

The story is of Keenan as a Wall Street ruler becoming attracted by Miss Boland as the wife of the useless one. He decides to establish the family in wealth and position,

suspecting that the husband will walk out when everything is coming his way. The magnate forgot to figure on one thing—and the wife walked out first when she saw the finish, without leaving word where she had gone. The Wall Street man and the husband suspected the wife had killed herself. So the husband killed himself.

About a year after the magnate met the widow in the office of a broker, for a scene that it had taken up about two reels to reach. Then he married her and the picture was over. It could have been told in one reel. *Time.*

Monte M. Katterjohn has completed the continuity of his first original story since joining Paramount. Production will start this week.

THE MANTLE OF CHARITY.

Just when one thinks that there wasn't much of an excuse for making this subject, "The Mantle of Charity" (America) and a Pathé "Future," the scenario takes a sudden twist and right hump in the eye-o comes a climax that is sure to have picture audiences laughing unexpectedly during a scene that is supposed to be as serious as death itself. The story is, old, but this unexpected climax isn't that is, it has been drawn to death in the picture. The nice looking young man in the picture is running a charitable organization and seems to be wrapped up in the project he unexpectedly meets a charming young woman whom he takes under his charitable wing, and because she has a baby-at-

least, the little bundle she carries gives him every reason to marry. It is her discovery—he gives her a job as a stenographer. In his own mind, he is almost loath to believe that her condition was due to an old scandal, who in truth is her guardian. The audience knows that she is through with a treasury mist, and that the supposed baby is dead. She is through with the deception and when she slips a poor, stricken woman money because the needy one had a baby that was ill, a young man who had denied the father charity for reasons that he knew to his ill investigation learns that she has rendered financial help and fires her out of his office.

The rich girl, known as North Malone, opens across the street a competitive organization that rendered aid first and made an investigation afterward. The man had them all running back when he tacked up a sign reading that "We help and never investigate." Then the mother that the girl had helped comes into vision, telling of another climax at home. The drunken father won't go to work and demands that the woman go on the streets and pick up coins that was the young woman says if the young man of charitable inclinations is half a man he would go up there and while the averiating out of the drunken brute. He retaliates, "If you are half a woman, you will come along and watch it." She goes.

Then comes a very fight. The drunk starts to whale the daylight out of the other man. The latter plucks renewed courage and sails in, dividing the drunk in a knockout punch. As he stands there, looking at his fallen adversary, the very much the same woman who had been helped by the rich young man, with a poker gives the young man a kick in the rear.

At the private showing this unexpected angle, and it was doubt meant to be a serious twist of the story, caused a loud snuff from the reviewers present. It's really a genuinely comedy development, but with scotch laughter despite any intentions of the scenario otherwise.

It is a scenario that jumps a wide ditch at the beginning, leaves much to be imagined and really runs through an absurdly far-fetched channel until that fight, and then the comedy frame saves the film from doing a Brodie.

There is nothing else to the film. Not much acting in Marguerite Fisher's feature. She is the rich young girl with the "disgraced" father.

Photographically this American-Pathé answers all purposes, with some of the scenes especially staged. *Mark.*

LAUGHING BILL HYDE.

Laughing Bill Hyde.....Will Rogers
Fondle.....Anna Lehr
Black Jack Burg.....John Bannelle
Dr. Evan Thomas.....Clarence Oliver
Joseph Slattery.....Robert Conville
Denny Slavin.....Robert Conville
Danny Morgan.....Dan Mason

Will Rogers, ever the same thrower, of a few years a monologist, makes his debut as a screen star in Rex Beach's "Laughing Bill Hyde," a Goldwyn picture, directed by Robert Henry.

A new star to Al-dom is necessarily a matter of importance to the trade and it should be stated early Rogers is a success. He isn't an actor on the screen any more than he is on the stage, hangs his head in the same manner, comporting himself with the same shambling awkwardness. Nevertheless he registers humor and pathos as incisively as his monologues are punctuated with humor. A close-up of him depicting grief over the loss of his pal shows him gulping his "Adams apple," and for the portrayal of humor he has a most engaging smile.

The star is surrounded by a well selected supporting company with painstaking and intelligent direction. The story is western in tone and is in Rex Beach's best vein. "Laughing Bill" is a man who has been "borrowing" things in the absence of their respective owners since he was ten years old. The tale opens with Bill and his pal breaking jail. It develops later he was doing five years for assaulting his brother-in-law for stealing.

In the escape Bill's comy is mortally injured. He sticks by him, carrying him to the home of a physician. When his pal dies Bill heads for the Alaskan gold fields. On board the ship he is in a stateroom robbing it when its owner enters. In the doctor, who determines to reform him and cure him of consumption. Bill is a bad one, morally and physically. A warm friendship is thus created. The doctor has gone to Alaska to make his fortune, being lured to go with a sweet young girl, who will wait for him.

Bill meets a half breed Indian girl who has been robbed of her mine by an unscrupulous promoter. He in turn is being robbed of the girl and the doctor and wins the Indian maiden for a wife. That he has to resort to dishonesty by "selling" a worthless mine belonging to the doctor and foisting it on the unscrupulous promoter does not take away from the attractiveness of the sympathy for the jail-bird lead.

There is considerable comedy, the Rivoli audience last Sunday afternoon laughing at some of the little things.



Front Line Trenches

Here Are the Star Pictures
and the
Exchanges That Distribute Them

Fourth Liberty Loan
Distributor

Alice Joyce	V
Gladys Leslie	V
Corinne Griffith	V
Harry T. Morey & Betty Byrne	V
William Danca	V
Earle Williams	V
W. S. Hart	PP
Lillian Glah	PP
Jack Bennett	PP
Charles Ray	PP
Dorothy Dalton	PP
Edith Bennett	PP
Mary Pickford	PP
Douglas Fairbanks	PP
Wallace Reid	PP
Elie Ferguson	PP
Marguerite Clark	PP
George M. Cohan	PP
William Faversham	PP
"Fatty" Arbuckle	PP
George Selan	PP
Mr. and Mrs. Sidney Drew	PP
Harold Lockwood	M
Edith Storey	M
Emily Stevens	M
Nathaniel	M
Alice Brady	M
Norma Talmadge	M
Ceroline Farrar	M
Goldwyn All Star Cast	G
Max Murray	UN
Charles Chaplin	UN
William Farnum	UN
George Rayburn	UN
Dustin Farnum	UN
Katem All Star Cast	UN
Frank Keenan	UN

V—Vitaphone Company of America
PP—Paramount Pictures Corporation
M—Metro Pictures Corporation
G—Goldwyn Pictures Corporation
UN—United Nations Exhibitors Circuit
UN—First National Exhibitors Circuit
UN—First National Exhibitors Circuit
UN—First National Exhibitors Circuit
UN—First National Exhibitors Circuit
UN—First National Exhibitors Circuit

\$1,000,000,000
Is Our Pledge!

MOVING PICTURES

FILM PRESS AGENTS.

Leon Stewart is now handling the publicity for the Triangle.

Bert Adler is general publicity representative for the Inter-Ocean Film Corporation.

Al. Strassman, for some time attached to the press department of the Smith Golden offices, has been engaged by Louis Mayer to take care of all the press work for the new Anita Stewart pictures.

Evan Justice, formerly with the Fox, and has just recovered from a long illness, will go to Washington, where he may likely take up permanent work in his line.

Henry MacMahon, in addition to writing the press matter for the Educational, is doing considerable special writing for numerous magazines and monthly publications.

W. J. Madness, director of advertising for the War Division of Films, is a former Chicago newspaperman. The war films department have leased three floors at 2 West 43rd street, where Madness and staff were the first to move in last week. Madness is getting out all kind of general and special stuff for the war film feature, "America's Answer."

In the "Independent," with which is incorporated "Harpers' Weekly," appears a series of articles on "Confessions of a Motion Picture Press Agent." The first of the three contributions deals with the inner side of the industry, with some interesting revelations on things left the passing that happened but which heretofore were not published. The name of the press agent writing the articles is withheld, but the writer appears to know all about it.

Lieut. Wells Hawke, commissioned to handle all of the press work for the navy, and who is continually pulling all sorts of stunts stimulating recruiting, especially in New York, has the navy film publicity also under his supervision, with a specially designated picture squad.

H. R. Judge, now the general press agent for the United Theatres Picture Circuit, was with the George Arliss company for five years as manager. He is also a former newspaper man.

Walter Sanford, recently general press representative for Fox, is on the road with George Arliss, managing his tour.

Jack Grey is looking after the press work on the new Houdini serial for B. A. Rolfe.

COAST FILM NEWS.

By GUY PRICE.

Lon Angeles, Sept. 21. Jack L. Winn, formerly with Coburn & Harris, has been appointed assistant manager of Cline's Auditorium.

B. Helmich, general manager of the Co-operative Film Exchange, Ltd., Australia, was the guest of the Christie Film Co.

Harry S. Northrup has been engaged by Douglas Fairbanks to play Capt. Hodgson in "Arizona."

Frank O'Neill, the cinema commuter, has been rejected by the army for the fourth time. O'Neill refuses to tell what is the matter with him.

Charles H. Christie is chairman of the picture industry's Fourth Liberty Loan drive. J. C. Jessen will operate the "bank" in Central Park.

J. W. Jeffries has severed his business connections with VARIETY (Los Angeles office). Frank Schroeder succeeds him.

Jay Bolasco has orders to report for military duty Oct. 2.

Five Vitagraph companies are due here shortly.

The Riviera has again changed hands. It is now the Victory.

Fred Palmer is in the mountains gathering inspiration for another thesis on scenario writing.

Otto Lederer is the oldest member of western Vitagraph Co.

Tom Bates, character actor, is out of Clara Barton Hospital after several weeks' illness.

While her husband is in France Mrs. Hank Mann is keeping herself busy knitting socks for him.

Chillicothe Has New Film House.

Chillicothe, O., Sept. 25. The new Sherman was opened here last week, with the Fox picture "Salome." The house has a seating capacity of 1,000 and has a stage suitable for legitimate productions. J. Elmer Redelle is the manager.

COUNSEL TO THE GOVERNOR.

William Chilvers, vice-president and general counsel of De Luxe Pictures Corp., was this week appointed personal counsel to Governor Charles S. Whitman. He will spend several days each week at Albany.

Diando has started work on "A Sawdust Doll" for Baby Marie Osborne, under the direction of William Bertram. Claire DuBray, Jack Connolly, William Quinn and "Bunny" Sammy are in the cast.

N. RALPH CAMP DIES.

N. Ralph Camp, until last June manager of Goldwyn's Boston office, died Sept. 24 in Boston of pneumonia, the result of Spanish influenza.

He was ill less than a week. He was 35 years old.

Camp was connected with the film business about one year, and was unmarried.

Thomas H. Ince's "The Midnight Patrol" is to be distributed by Select as a special release.

FOUR-YEAR-OLD FOR KID FILM.

Chicago, Sept. 25. Dorphia Browne, the four-year-old who was the conspicuous hit of "The Garden of Paradise," lately at the Studebaker, has signed with Romaine Fielding to appear in a picture called "Mama's Angel Child," by Penny Ross, cartoonist of the Chicago Tribune.

Bryant Washburn's next Paramount feature will be "Saturday to Monday," seen last season on Broadway as a spoken production.

KLAW & ERLANGER and the SHUBERTS

demonstrated to the "legitimate" theatres the benefits of Circuit Booking. They stabilized the "show business" by ensuring regular, instead of haphazard, duplicated bookings, and benefited both producer and theatre.

The U. B. O. stabilized its particular branch of the business both for the houses and the artists and set Vaudeville where it stands today.

UNITED goes further. It brings the Picture Playhouses of America into a cooperative Organization so that Exhibitor-Members own and control the Biggest Circuit in the World.

UNITED PICTURE THEATRES OF AMERICA, Inc.

A National
Cooperative
Association
of Exhibitors

J. A. BERT
President

Executive Office
1600 Broadway
New York
Branches
Everywhere

MOVING PICTURES

47

AMONG THE WOMEN

By PATSY SMITH

In "Society a la Carte" a couple of weeks ago mentioned Jean Ray, the soubrette, who was ill at the time. Her understudy was playing the part.

Mr. and Mrs. Addison Fowler have arrived in the east. They do not wish to be associated by their California billing, "The Castles of the West," preferring to be recognized on their own. Despite the similarity of their style, neither has ever seen Mrs. Castle nor the late Vernon Castle, nor are they desirous of imitating them. Master Donald Fowler is an interested spectator along Broadway in his marine officer's uniform, and it is said he is some ambitious little dancer himself.

There is a woman at the Riveides this week who, if properly directed, should be the "Talk of the Town." She is Miss Juliet, a rare, natural mimic, whose wonderful elastic voice makes her "impressions" of celebrities appear realities. Not until it was all over did she appear to notice a big bunch of red dahlias that some admirer had thrown from a stage box. A red net bustle dress was not bad, but not worthy of the artist, and her hair could be arranged more becomingly; and while these were details compared with her work, an exceptional frock and novel staging would work wonders.

Julia Levolas (The Levolas) wore about the prettiest costume of the afternoon Monday. It was pink pussy-willow and turquoise ribbon, made soubrette length. The skirt, full and puffy, was doubled up underneath quite to the waist without a suggestion of a hem. A pink and blue mushroom poke had a silver lace trim.

The Wilton Sisters' madonna blue sequin wraps had deep circular collars of ermine, and dainty frilly cherry chiffon skirts had cherry pink sequin tunics, tied down in front with sequin covered tapes. The girls take their voices a little too seriously, especially the talky one, and need new songs. They have the knack of coaxing bows down to a science. Mme. Burnell's net gown and scarf train were appliqued with autumn leaves. A high green rope coiled about her body and one arm in an insidious manner.

The Foy girls' East Side muslin "Sunday frocks" were authentically correct, even to the negligible length of the ruffled pantalettes. The amateurish miss in the Bob Matthews and Co. act was in a regimental blue wool, one-piece dress, the tight waist and tucked skirt separated with a wide plain belt of same. A rose velvet turban was encircled and tied with a wide black sash, which hung down the back.

Merle's Cockatoos, flashing an abundance of "merle blue" plumage, and Myrie (of Myrie and Max), on the same program at the Fifth Avenue, opening and closing the show the first half, were a slight coincident. Bronson and Baldwin were one of the features. Miss Baldwin's pretty wardrobe of last season looked quite fresh. A black net apron and over-dress trimmed with marine blue sequins covers her pretty blue and silver frock, and her "Jacob's coat" (quoting Mr. Bronson) still shows the "trail of the lonesome spine."

Ethel Clifton in French peasant attire offered a weird tale of devastated Belgium and rape. American has read of all that horror and needs no stage picture of it to spur her on now that she is in the fray.

Fredericka Sims and her orchestra don't seem to belong to each other as it were. Opening with "If I Were Asked to Play a Part," the song done so long by Rose Ponzello, she ap-

peared in pink chiffon, a puffy heading of green and pink roses outlining the full silver lace sounce at bottom. For an old-fashioned girl number she wore two big blonde braids and carried an odd cone-shaped knitting bag. In French blue smock and thrush colored velvet tam and pants, one leg rakishly turned up, she sang of the blind old Frenchman's joy at hearing of the coming of the Americans. A cheery number here would help Miss Sims considerably.

They are "some noise," those "Monte Carlo Girls" at the Olympic this week. A wild and woolly, screaming, screaming lot that gave you a headache. There was some assortment of funny bobbing heads in the Alexander Rag Time Band number at opening, for which the costumes were white satin union suits. Most of the girls had so much black on their eyes they looked like burnt holes. A few were neatly coiffured and made up, but the rest (of those who have brushed their hair during this engagement) had horribly conspicuous styles all their own. They surely cannot be blamed, however, for the made over, misfit costumes. The less they had on the better they looked, which isn't saying much at that. For

the "Chorus Beauties" number they were in black, full-length union suits, short black and white striped satin etons and black silk hats. In this number Betty Palmer showed to best advantage. She is ginger personified—a trifle bold, perhaps, but a corking good worker that the rest could well pattern by. The other "end girl" was conspicuous by reason of neat appearance and a shrill whistling encore verse (more headache music). American Beauty and white satin striped wraps, lined with purple, in the last act opened up for a second, disclosing the girls in full feelings—even Violet Buckley, who led the number. There was a small cast—three women and four men (one colored). Sarah Hyatt was cast for a "prima donna" role and set her right to it by getting away with a version of the Trio from "Faust" all by herself. She wore a few spectacular costumes, but they looked home made. The most bizarre and yet the best looking had a ripple skirt of natural squirrel cap and neck piece, while the bodice and long panel back were of cherry sequin cloth. For the "Faust" number she was in solid black sequin cloth. Kitty Warren was the prettiest girl in the show, but made more noise that meant nothing than the whole chorus together. Her costumes all looked untidy in some way—if the dress was good, the sash had lost its freshness, and with a lovely pink satin frock with dainty accordion plaited bloomers held in with tiny ribbon garlands, she wore dirty satin slippers. She looked best in pink silk and chiffon pajamas. To Miss Buckley seemed to fall all the fresh pretty costumes, or else she takes care of hers—anyway they showed up the others. Several had tulle skirts, one was of flesh net over ruffles and blue with long pointed girdle trimming of opalesques. There's too much "hurrah" in this show over nothing. It looks as if they had thrown the book away (if they ever had one), and were trying to stall while thinking of something to do. The old Collins and Hart business is the only real laugh in the show.

Joie O'Meara's "Japanese costume," Effie Weston's (Kerr and Weston) snappy clothes, Trilxie Figanza's novelty military wrap and Bessie Crawford's pink satin sport suit have all been described in recent issues. However, Bessie Crawford wears blue satin slippers tied like ballet pumps with her

sport suit. All of these acts are in the first half of the Alhambra program this week.

On first appearance Mary Cranston's long flaxen hair gave her an ethereal look that her later costuming denied. Her dainty orchid voile had an apron of ceru embroidered in brown. The new turn with Bryan Lee is spoiled by the incongruous dressing. Despite the pretty story of the sketch, her desire to dress like a Ziegfeld show girl almost ruins it. The white satin military costume was sufficient and if she must wear a wrap, and a white one, she should get a white leather or satin military (or "Over There" Entertainment Unit coat)—something more appropriate for motoring or aeroplane flights than a brocade silk evening wrap.

Ottie Ardine (McKay and Ardine) has an entire new wardrobe. Quite sanely, less extravagant than last year, but nevertheless quite as dainty. A black satin tailored suit dress showed flashes of white satin lining—collars, cuffs and vest. White ostrich pompons posed jauntily on either side of a smart black satin toque. A maize georgette had fluffy petticoats of burnt orange and narrow ribbons of the orange trimmed silver girdle and chapeau. Over a pink satin bodice and generous dancing skirt of chiffon, a delightful wrap of alternate panels of silver cloth and blue georgette was worn.

Lola Girlie (with Jas Templeton—the long and short of it) was a sapphire and iridescent butterfly in front of a full stage, spider's web of rope. A golden rod satin drop had two huge butterflies on it. Gold net and lace as a matter of fact composed the finale costume, but it was only worn for a minute as the curtain was rung down before they could possibly have completed their number. Why an act should be sacrificed by the manage-

ment, or why an artist should want to be sacrificed because they have to close the show is a mystery.

The Fatty Arbuckle feature, "The Cook," was not the least of the Fifth Avenue Theatre's attractions this week. The restaurant scene calls for quite a display of evening frocks worn by attractive women. Alice Lake as the cashier comes in for her due punishment, which she gets in a dance with a strange partner. Watching with much the funny antics of Buster Keaton in this picture brings to mind some of the funny tales I have heard of Buster's drilling in California previous to his going "Over There." If Buster gets a chance in the front line trenches, and does a few of those funny falls for the enemy Hun, there will surely be a temporary cessation of hostilities, until they get through laughing and when they do the Yanks will doubtless be "over the top."

Marguerite Clark, in "Out of a Clear Sky," has a wide range of territory costuming and characters to cover. First as the Countess Celeste De Bersek (of Belgium) she is a formal "Lady" with a burden of worries even at 18. Then jumping to America she appears quite at home in the Southern mountain country—even in a rain-storm. Discarding her dignity and wet apparel at the same time, she shows herself in a calico gown and reaches out to her old admirers for the first time in the picture. Two little co-workers, Bobby Connelly and his little girl sweetheart, not programmed, were exceptionally good. Miss Clark knows how to wear any type of gown and wear it well, but pretentious styles or serious tormalmades rob her of much of her precious youthful charm.



WILLIAM RUSSELL in "HOBBS IN A HURRY"

By George Lee McCandless
Directed by Henry King

A comedy-drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all-star cast. First of the William Russell Productions sold direct to exhibitors through special representatives of the American Film Company stationed at Pathe exchanges. Wire, write or call in person at your nearest Pathe exchange and ask to see this production on the screen. You can book it now.

WILLIAM RUSSELL PRODUCTIONS

Distributed by Pathé

MOVING PICTURES

LECTURERS AND FILMS.

The fall and winter programs for the different traveling lecturers who use pictures as an important asset of their public appearances have been laid out.

E. M. Newman is now in Chicago arranging for his annual appearance there in the Auditorium, opening in October. Newman was in France this summer, returning in August from the firing line where he obtained some "close ups" of conditions in Alsace Lorraine. Newman's opening lecture will be on his war observations, showing pictures of France and Great Britain as well as the Italian battlefield. He has a series of six lectures for his tour this winter. All of his wartime subjects, England, France, London, Paris and Italy will be released through the Educational Co. next spring.

Robert C. Bruce has finished "Tis Tough to Be Tender," in which Bruce makes Marion H. Kohn, president of the Consolidated Film Corporation, San Francisco, the protagonist of the story. It is now being released to the general public.

Dwight L. Elmdorff is in New York, but has called off all lecture dates, owing to his voice having gone back on him. He will rest this winter. The pictures he took this summer will be released around the holidays.

George D. Wright is in Mexico taking some closeups of General Carranza. He has also been in the Tampico oil fields, where he obtained special scenes.

Prof. Raymond L. Ditmars, who has taken many pictures of wild animals, is now making a special feature of bugs, insects and reptiles, to be released later in the season.

PROFITABLE GOV'T FILM.

Representatives of the Division of Films of the Committee on Public Information are seeking a theatre in the Times square district for the showing of their third feature in New York, commencing Nov. 4. It is entitled "Under Four Flags" and consists of 2,000 feet each from the American, English, French and Italian official government films.

"Pershing's Crusaders" has thus far cleaned up over a quarter of a million dollars.

"America's Answer" bids fair to eclipse that amount. The four road companies last week showed a net profit of \$9,400.

FIGURED DOWN TO MINUTES.

The World Film's expert accountant at its Fort Lee studio has compiled a table of production costs. His report reads:

"The nominal time for the filming of a story is based on a four weeks' schedule, allowing for delays growing out of weather conditions.

"Each picture averages 300 scenes. With a working day of eight hours, this gives a daily quota of 12½ scenes on a 24-day basis. The average cost of a picture is \$25,000, which makes the cost of each scene, including titles and sub-titles, \$83.33. A day's work represents \$1,040.66, which includes the studio overhead. Each minute represents \$2.17.

Taking Pictures on Stage.

At the National, Central Avenue and Bleecker street, the house has been advertising the taking of pictures on "the stage" for one full week; the patrons being advised by the one-sheets to "earn \$1,000" a week by learning how to act in the "movies."

Just who was back of the quick scheme was not advertised, but it is reported that the usual "fall" was made.

TRIANGLE'S SINGLE ENGAGEMENTS

Los Angeles, Sept. 25.

Triangle has dismissed all of its stock players. Seventy-five were reported let out last week. In future, players will all be hired by the picture.

PROPAGANDA ONLY.

"The Road to France," strictly manufactured for American war propagandistic purposes, with Carlyle Blackwell and Evelyn Greely, will be released by the World Oct. 14.

CAMERA SONG-CYCLE.

Hopp Hadley has arranged for a general release of what he terms the first cinema-song-cycle, "The Vow," to reach the screen via the private showing manner in the next ten days.

The song cycle which "The Vow" illustrates was taken from Elliland. Raymond Ellis, baritone, will sing the solos for its initial presentation.

Herbert G. Carleton did the camera work.

ARTCRAFT'S "SPORTING LIFE."

The Maurice Tournour Productions Co. has turned over the distribution of "Sporting Life" to Artcraft, as a special release.

The First National offered an advance of \$75,000, on a percentage arrangement.

The Tournour company has secured the rights to another Drury Lane melodrama, "The White Heather," written by Cecil Raleigh.

ANTHONY PAUL KELLY'S
SCREEN MASTER PIECE

"THE WOMAN THE GERMANS SHOT!"

BASED ON THE
SHOOTING OF
THE BRITISH RED
CROSS NURSE

EDITH CAVELL

THE MOST GRIPPING INCIDENT OF THE WAR

JULIA ARTHUR


SUPPORTED BY

CREIGHTON HALE

AND AN EXCEPTIONAL SCREEN CAST

DIRECTED BY JOHN G. ADOLFI
PRODUCED BY

JOS. L. PLUNKETT AND FRANK J. CARROLL
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STILL PICKFORD

Speculative rumors this week as to the future film activities of Mary Pickford, due to the arrival here of her mother, Mrs. Charlotte Pickford, and subsequent conferences with Miss Pickford's attorneys regarding negotiations on prospective contracts were rampant.

Miss Pickford has an offer from the First National and several others.

Up to Wednesday nothing "official" had developed through the conferences in the O'Brien, Malevinsky & Driscoll offices. M. L. Malevinsky informed a VARIETY representative that nothing had yet been settled as to Miss Pickford's new contract.

When asked if Miss Pickford would come to New York while her mother was here, Mr. Malevinsky said it was not improbable and might be necessary to conclusively clear up the future Pickford contract.

Aaron Jones returned to Chicago Wednesday, at which time the indications were strongly in favor of Aircraft signing up Miss Pickford once more.

PARAMOUNT'S S. AMERICAN CO.

John C. Graham, general foreign representative for Famous Players-Lasky, has returned from a three months' trip to South America, where he completed arrangements for the distribution of Paramount-Aircraft pictures in Chile, Peru and Bolivia.

It will be in the hands of a new corporation known as the South Pacific Paramount Co., with headquarters in Chile.

Eduardo Suarez, Chilean Ambassador to the United States, is president of the concern.

RIGHTS PURCHASED.

Los Angeles, Sept. 25.

Thomas H. Ince has bought the screen rights and takes an option on the legitimate production rights of Gouverneur Morris' story, "Behind the Door," published in the July McClure's.

Paramount has secured the screen rights to Carolyn Wells' story, "Vicky Van," to be used for Ethel Clayton.

The screen rights to "Soldiers of Fortune" have been purchased by Jesse Hampton for a starring vehicle for J. Warren Kerrigan.

SUES THROUGH LAY-OFF.

Mabel La Banya, a picture actress, has filed suit against the World Film Corporation for breach of contract. Through her counsel, Harry Saks Hechheimer, she claims a World director kept "stalling" her in the matter of employment and she has consequently been kept idle for several months. Although engaged to make a feature, entitled "Making Good," of which she has the script, she was not ordered to report, being told that weather conditions were the cause of the delay.

STUDIO MATTER ADJUSTED.

A wire was received at the New York headquarters of the I. A. T. S. E. Monday from Les Dilliver, now in Los Angeles, informing the executive the agreement compiled by union operators and stagehands had been signed by all the studios there.

For a time the I. A. T. S. E. situation threatened to develop into a serious condition.

"Love Defender" World Film.

Teff Johnson begins work next week on "The Love Defender" for World, in which June Elvidge, Madge Evans and Frank Mayo are to play principal roles.

The story is by Maravene Thompson and was adopted for the screen by George DuBois Proctor.

PARALTA STATEMENT.

John E. DeWolf and Herman Katz, to set at rest the many rumors concerning Paralta's plans for future operations, have felt called upon to issue a public statement. The gist of it is that in about a year they produced nearly two dozen pictures, which are now in process of distribution here and abroad; that their only troubles have been internal, which are now adjusted, and that they are the owners of a vast majority of the common stock, and the control of the company is entirely in their hands.

G. C. Pettijohn, Jr., arrived at the Pettijohn home last week.

Marie Walcamp will shortly be seen in a Bluebird melodrama feature.

The Universal is now following the plan of using the dual directorship system of its stars.

U. P. IN G. F.

The United Picture Theatres of America is now releasing exclusively through the General Film Company and many of the United's agents in the various cities are establishing themselves in the General Film's offices. Ira Aronson in Pittsburgh, Floyd Lewis in St. Louis, D. F. O'Donnell in Washington and C. S. Edwards, in Kansas City have already taken the initiative in this movement. E. J. O'Donnell, the Minneapolis representative, is at present negotiating to transfer his location to the General's offices.

Herman Webber has been appointed director of the picture division of the Liberty Loan Publicity Department in the Twelfth Federal Reserve District. Webber will appoint state directors in each of the state and territories in that (coast) district.

SELECT BUYS STANLEY HOLDINGS.

Lewis J. Selznick returned from Philadelphia Tuesday, where he went to complete the purchase of the holdings of the Stanley Mastbaum Estate in the Select Pennsylvania exchange. The relations of Jules Mastbaum and Select continue to be most friendly and the deal was made to settle up the estate of Jules' brother.

This completes the control by Select through repurchase of 100 per cent. interest in its 21 exchanges. When originally organized Select sold a 50 per cent. interest in a number of our exchanges throughout the country.

Jessie Reed, a principal in "The Passing Show of 1918" at the Winter Garden, was in the chorus at that house two seasons ago. Other graduates in the same association are Nell Carrington and Florence

REX BEACH PICTURES

Now Playing to Capacity Business
at
S. L. Rothapfel's



Week of September 22nd.

What the National Board of Review enthusiastically terms "one of the most powerful and appealing pictures we have ever seen and the most unusual Beach picture ever made."

REX BEACH'S
Human Drama of Redemption ~
Laughing Bill Hyde

with **WILL ROGERS**
Directed by Hobart Henley



Mr. Rothapfel, a daring pioneer in brainy and imaginative showmanship and an inspiration to all producers committed to the policy of "better pictures," has booked Goldwyn's entire series of Rex Beach productions for the Rivoli. He says:

"The humanness of 'Laughing Bill Hyde' makes it rank as one of the successful productions of the year—a story and production of which Mr. Beach and Goldwyn can both be proud."

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

BUY BONDS

LIBERTY

STATE EXHIBITORS AT ALBANY PLAN BIG "DRIVE" CAMPAIGN

New York Picture Theatre Men Get Together and Unanimously Pledge Undivided Support to Present "Liberty Bond Drive"—Urge Suffrage Co-operation—Discuss Sunday Question.

Albany, N. Y., Sept. 25. A conference of the picture theatre owners of the State of New York, representing some 1,600 screens, will open at the Ten Eyck Hotel tomorrow.

According to advance plans a resolution will be offered endorsing the Fourth Liberty Loan and lines laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the state.

President Sydney S. Cohen is expected to appoint 51 representatives, one in each senatorial district comprising the state, in order that proper statistics may be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative will be designated in each of the three assembly districts comprising each senatorial district of the state.

The question of Sunday opening will be presented. It is the general belief that the efficient work of the exhibitors in support of Government propaganda will do much to clarify the Sunday opening situation in this state. The loss of revenue to the Government due to certain sections of the state keeping theatres closed will be forcibly presented by President Cohen, who believes that all political candidates are showing a tendency to remedy these conditions and to give people in every municipality what those people decide they want.

A resolution stating that a large percentage of the patrons of picture theatres being women, President Cohen is urged to hold conferences with the leaders of the Women's Suffrage Party of the state to effect a closer cooperation for their mutual benefit. A letter from the New York State Women's Suffrage Party will be read, requesting exhibitors to show slides in their theatres urging the women of the state to register on the coming Registration days, Oct. 7-12. Those present will be asked to approve the request and to give the Suffrage Party every possible assistance.

CHAPLIN FIRST AT STRAND.

"Shoulder Arms," the new Charlie Chaplin picture, will first be seen at

the Strand, week Oct. 20. The following week it will be released for other theatres in New York, and the week of Nov. 4 in Brooklyn.

The picture is in three reels and the rental charge is \$30 for the first two reels and 25 per cent. of the price of the two reels for the extra reel or \$62.50 for the three reels for each day's showing.

SUNDAY FILMS UPSTATE.

Ilion, N. Y., Sept. 25. After a lapse of months, Sunday pictures again started here Sunday. The Temple was the first to open. Next Sunday, it is expected the other film palaces will follow suit.

Ilion has thousands of war workers whose only chance for recreation comes on Sunday, and with gasless Sabbaths, the munitions makers demanded some other form of amusement. Sunday films were suspended here months ago following an agitation by the "holier than thou" crowd.

MARGUERITE CLARK SIGNS.

Marguerite Clark celebrated her return from her honeymoon, by signing a contract to make Paramount pictures for another year. Miss Clark will probably do six pictures this year instead of eight in order that she may devote more time to each picture.

Her first under the new contract will be "Mrs. Wiggs of the Cabbage Patch," followed by "The Golden Bird."

\$5,000 for "Bride" Rights.

Famous Players-Lasky have bought the picture rights to "Here Comes the Bride" for \$5,000.

Max Marcin and Roy Atwell, the authors, were willing to sell at that figure six months ago, but the deal was held up until now by Klaw & Erlanger who wanted a higher figure.

Harry Levey Managing Symphony.

The Symphony at Broadway and 95th street, reopening Sept. 21, with Paramount and Universal service (splitting the week) has Harry Levey as manager. Mr. Levey was assigned by the Universal which is operating the house.

BLACKMAIL CHARGED.

Jack Le Claire, a vaudevillean, was arrested in New York late last week on charge of attempted blackmail. For the past two seasons he appeared for Bert Lamont in "The Race of Man" and "The Montana Five" acts. Last summer he worked as a clerk in the Hotel Alamac, Atlantic City.

He came to Broadway with a leaf from the hotel register showing the signature of "Owen Moore and wife." In light of various reports concerning Moore's matrimonial affairs with his wife, Mary Pickford, Le Claire attempted to sell the page to Moore, and also to a representative of Douglas Fairbanks.

Heeding a decoy message, Le Claire went to the office of downtown attorneys and accepted \$175 in marked money for the hotel register page. He was immediately placed under arrest by waiting detectives, called there, it is said, on behalf of Moore. Le Claire claims to have recognized Moore at the shore. Owen Moore denies having been in Atlantic City on the date of the registry of his name.

ROOSEVELT SERIES STARTED.

Work on the new serial to be made by Colonel Theodore Roosevelt under the direction of Frederick Collins, of McClure's, has started. The studio direction is under Phil Nye.

No date has been set for the release, but it is believed Col. Roosevelt will complete most of the chapters before one picture is given to the screen.

Bert Ennis will handle the publicity for the Roosevelt pictures.

INCE'S CONTACTS WITH STARS.

In connection with his denial of the report Charles Ray was about to make other business connections, Thomas H. Ince has announced the status of his relations with his other stars. He says:

"I have a contract with Dorothy Dalton for two years more, one more year with William S. Hart, three more years with Enid Bennett."

LIBERAL WITH LEAVES.

The Government has been very liberal to managers of legitimate productions and picture producers in granting special leaves for enlisted men who are in the midst of productions.

The latest incident was the calling of Dick Rossen, who is appearing in the film production of "Arizona" for Artcraft with Douglas Fairbanks. Rossen is cast for Tony. When called a wire was sent to Washington asking his time to report be deferred until the picture was completed. The request was promptly granted, after which Rossen leaves for Camp Kearney.

OFFICIAL FILM SHOWING.

Washington, D. C., Sept. 25. The Treasury Department has arranged for a formal showing of the Fourth Liberty Loan picture films before the National Press Club, Sept. 27, at the Central High School Auditorium.

Getaldine Farrar will sing on this occasion and Vice-President Thomas R. Marshall will speak. The remainder of the evening will be devoted to a showing of the films.

The Washington representatives of the leading newspapers of the country have been invited, together with many notables from Washington official life.

Los Angeles, Sept. 25.

All the picture stars who made pictures for the Fourth Liberty Loan campaign are anxious to get their films shown at Graumann's for a full week. Several were desirous of booking their own pictures there for a full week, which would have excluded everybody else during the three weeks' drive.

The picture committee of the Federal Reserve, who know nothing of the trade rivalry, have notified Graumann he must play one a day—for a single day—like all other houses, with no repeats, or not get any of the special Loan features.

WAR FILM OUT OF NOTHING.

The Universal's six-reel war film, "Crashing Through to Berlin," was made up "out of nothing," so those say who seem to know of it.

Not a bit of camera work was done in connection with the feature. It was pieced together and made up of old war film, mostly scenes taken from the Universal's Weekly Pictorial.

The task of assembling the rejuvenated bits is reported to have been given to Jack Cohen, editor of the Universal Weekly, and the completed work of six reels, propelled onto the screen under the "Crashing" title is said to have been done entirely by him.

The feature is reported a good card for the Universal, which more highly regards its film does not represent a cent's investment. In the matter of inexpensiveness picture people claim Mr. Cohen received no extra compensation for his work, leaving the war picture clear profit for the U.

The picture was first put out during the early part of August and met with general approval, including the reviews of it in the trade papers.

Dismissing Threats Insured.

Emile Chautard, who has been directing Elsie Ferguson from his home, due to an injury to his knee, is nevertheless completing the feature in spite of this handicap. Miss Ferguson's next film production will be "The Green Orchard."



ALADDIN
AND HIS WONDERFUL
LAMP DID A GOOD
ACT, OUT

DAVEY
AND
PERU

ARE A SURE-FIRE
CONSISTENT HIT
EVERYWHERE
ALWAYS WORKING
U-NO-Y

The Acme of Versatility

**EDWARD
MARSHALL**

CHALKOLOGIST

Direction, MARSHAL FOCH

**JACK
TERRY**

(TERRY and LAMBERT)

Heap side plenty busy

Phone, 9400 Bryant

AUSTRALIAN SLANG

MAE ESTELLE

AUBREY and RICKE

As we have learned to speak it—the
glossary for use in translation.

"Bonnie bookstare"—Pretty fine girl.
"Toys bairn"—Toys out.
"Had me on toes"—Got my goat.
"You'll get what you"—All that's coming to you.
"Alighted"—Wanted—A bum.
"Wrote me short"—I'll be danged.
"Tart dibbun, I'm out"—Sure enough, I'm broke.
"Cuddling"—Dribbling.
"Zip"—Burst.
"Cold-footer"—Slacker, etc.

**FRANCIS
AND
WILSON**

IN A VARIETY OF DOINGS

BOOKED SOLID

Direction, SAMUEL BAERWITZ

**JACK
MARLEY**

MAKING THE WORLD
SAFE FOR AGENTS

A Kentucky Colonel
always prefers brand
new money, (file like
the smell of the mint)

**BILLY
BEARD**

"The Party from the South"

Principal Comedian
Al. O. Wolf's Minstrels

Eastern Exp.
FRED MACK

Western Exp.
HELMON AGNEW

Sept. 25—Maryland, Baltimore, Md.
And 12 more weeks of the Keith
time to follow; and then for the
Orpheum time, Jan. 5.

PAUL and MAE

NOLAN

Booked by these two famous
Philadelphia Agents:

NORMAN JEFFERIES
FRANK DONNELLY

FRED DUPREZ

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SAM BAERWITZ
1493 Broadway,
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Figures talk, and a well corseted
one is a megaphone.

DOLLY

GREY

and
BERT

BYRON

THE
"3"
ARLEY'S
WILLY FRANKIE
GARDY

NEW WITH
BARNUM & ARLEY SHOW
(5th PRISON)

EASTERN: CHAS. BOHANNON

ZUHN AND DREIS

BOOKED SOLID. 40 WEEKS BLANKET CONTRACT

LOEW AND PANTAGES

Direction, IRVING COOPER

POLLY, OZ^A AND CHICK

CUTE CLEVER CLASSY

Sept. 25—Keith's Tivoli Co.
25—Emerson, Grand Rapids
Oct. 7—Colonial, Akron, O.
14—Hippodrome, Cleveland
21—Shaw's, Buffalo
22—Shaw's, Toronto
4—Shaw's

Week Nov. 11, open on the Orpheum Circuit at
Hillsboro until week May 4 at New Orleans.

JIM and MARIAN

HARKINS

DIRECTION

NORMAN JEFFERIES

**ROXY
LA ROCCA**

Wizard of the Harp

If it takes 8 Men

TO FORM A SQUAD

At what Altitude would an
Aviator have to drop a
Blank Cartridge
In order to make a hole
on the deck of a
 Battleship?
Ans.—Chilliesth—

DINGLEY and NORTON

DIRECTION

LEVY & JONES

New Playing
Loew's American.

Life on an Ocean Wave,
Life on the Bounding Deep;
The Sentry informs me I snore so loud
My Shipmates cannot Sleep.

CARRIE LILLY

DIRECTION

LEVY & JONES

Moss Circuit.

BILLY
AND
BUNNY

**DALE
BURCH**

BOOKED SOLID

ORPHEUM CIRCUIT



"A DOG"

(Continued)
I've never known a
dog to show
Half way devotion
to his friend,
To look a kinder man
Or richer, but unto
The lambent dog I
ever knew
Was to the man who
loved him true.

OSWALD

P. B.—Beware of Geo.
Hewitt, the
Heck. He is a practical
dog you ever see
a hump-dog?

"AD LIB SAUCE"

Bob—Any mail today?
Chris—Two letters; one from the "Variety" with
statement enclosed, the other from Sister Emma, of
Kenny and Hilda, the graduated barbers.
Bob—Well, then, Mother Jones's little heart;
what does she say?
Chris—She says, "Here's a few eggs for your
ad in 'Variety.' If good, tell your friends; if not,
tell us."
Bob—Let me read the eggs. Don't tell your
friends; tell me.
Chris—Let's put the eggs in and see if they
break 'em for a real, live egg.
Bob—What is the height of cannibalism?
Chris—I don't know. What?
Bob—Twin beds.
Chris—Well, that didn't go so bad; here's another.
How does the new draft hit you?
CUT IT DOWN, DUFFY, IT'S SHAVING TOO LONG!
SEEKLE & JACOBSON, Chicago
ROBE & CURTIS, New York
KNAPP and CORNALLA
KING'S, ST. LOUIS HIPP. ALTON, ILL.

For:

BEN
HARRISON
and
MAIDIE
BURR

IN "OVER THE FENCE"

Call

CHAS. BIERBAUER

BRANT 618

This Week (Sept. 25)—Lyrie, Hamilton, Can.

JOHN P. HANSEN
Presents
JACK LEMLEY AND CO.

in
"A NIGHT IN JUNE"

A MUSICAL FANTASY
A Breath from the Land of Dreams

Direction, HUGHES and SMITH



Pauline Saxon

**"SI
PERKINS'
KID"**

EL
BRENDEL AND BERT

in
"Waiting for Her"

Direction, E. BART MATHEN

118-POILU-118

BOOKED SOLID

ALF. T. WILTON

Sole Representative for the Old Soldier

JOSIE O'MEERS

The Delany English Wire Artist

Direction, M. S. BENTHAM

VARIETY

DE LYLE ALDA

at **FLO ZIEGFELD'S**

"Midnight Frolic"

For the Season 1918-19

Management, FLO ZIEGFELD

TEN CENTS

VARIETY

VOL. LII, No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 20, 1918

PRICE TEN CENTS

The central image is a black and white portrait of Enrico Caruso, a man with a mustache, looking slightly to the right. The portrait is set within a large, ornate frame. Above the portrait is a decorative archway containing the word "Pictures" in a stylized font. Below the portrait is a wide, horizontal banner with the name "ENRICO CARUSO" in bold, capital letters, and "STAR IN ARTCRAFT PICTURES" in smaller capital letters below it. To the left of the portrait is a vertical column with a decorative top and a label "Drama" in a stylized font. To the right of the portrait is a similar vertical column with a label "Variety" in a stylized font. The entire frame is decorated with intricate patterns and scrollwork.

Pictures

ARTCRAFT PICTURES

Drama

Variety

ENRICO CARUSO
STAR IN ARTCRAFT PICTURES

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