

# BUY BONDS

## PHILADELPHIA NEAR PANICKY.

Philadelphia, Pa., Oct. 9.

With all records for death rates broken and a total of almost 6,000 new cases reported to the health bureau within forty-eight hours this city is still struggling in the grip of the epidemic. The situation here has become so bad the city is on the verge of a panic. It has gotten to the stage when the spread of the plague has grown beyond the control of the health officials, and all that can be done is to exert the utmost and wait for an abatement of the disease.

Almost every theatre in the city has been visited by the disease, so that if it were possible for the houses to open it would be a difficult matter to operate them with the depleted staffs. So far only one death of any one generally prominent in theatrical circles here has been reported. "Bobbie" Morrow, manager of the Trocadero, a burlesque theatre, died suddenly Oct. 3 after an illness of two days, and was buried Monday. Hundreds of employees of theatres here have been laid low with the disease.

Every theatre and place of amusement, in addition to saloons and churches, have been visited by the order issued by the State Health Board was issued. Philadelphia seems to have been one of the worst sufferers from the plague, and the city is visited by the worst epidemic it has felt since the gripple of 1896.

Immediate co-operation with the health authorities was given by the theatre managers, not one word of objection being heard anywhere. The same can be said of the employees and artists. All bookings for this week were cancelled.

Monday Dr. Krusen, of the local Board of Health, notified Harry T. Jordan, general manager of the Keith interests, and president of the Theatrical Managers' Association of this city, that as soon as he believed conducive to public health he would lift the ban on the theatres. It was expected when the theatres closed they would reopen Oct. 14, but yesterday Dr. Krusen informed Mr. Jordan here seemed no hope for a resumption of business even ten days ahead.

Considerable comment has arisen here over the action of the health authorities in closing the film and regular theatres and permitting the department stores, with their crowded aisles and stuffy basement salesrooms, to remain open. Monday one of the largest of these establishments held the usual noonday organ recital, which attracted hundreds of shoppers who crowded the store. No action has been taken to draw the attention of the authorities to these germ collectors, but it nevertheless is a topic of general discussion.

Monday word was received here that a meeting was to be held in Allentown for the purpose of discussing the advisability of sending a protest to the State Health Board against the closing of theatres. The matter was taken before the managers' association at its meeting here Monday, but so far as could be learned no representative from this city attended the meeting.

With the closing until further notice of all the places of amusement in this city until the epidemic has subsided no definite announcement can be made. It is understood, however, that the engagement of "Tiger Rose" will be resumed at the Broad, it having opened with marked success. "The Little Teacher," a musical play by Harry James Smith, with Mary Ryan in the title role, will be the attraction at the Garrick.

"Gloriana" goes to New York so that the Forrest will have a new production on the reopening. Following the closing of the theatres in Boston the engagement here of "Chu Chin Chow" was to have been prolonged one week at the Shubert and then

moved to Washington, but the closing of the theatres in the capital again changed the plans, and the "Chu" company was taken back to New York. It is likely that "Sinbad" with Al Jolson will be next at the Shubert.

"Leave It to Jane" has had such a long run of good business at the Chestnut Street Opera House that the show will very likely remain, and it is also possible that "The Masquerader" with Guy Bates Post will resume its run at the Adelphi. This week was to have terminated the run of "Business Before Pleasure" at the Lyric, and "The Kiss Burglar" was billed for Oct. 14. Just what are the plans for the future at this house is unknown.

No announcements have been made by the burlesque houses, and, of course, the vaudeville managers have been unable to make any plans.

Meanwhile the ravages of the plague continue to sweep the city, causing untold suffering, to say nothing of the loss of hundreds of thousands of dollars. Just when the scourge threatened the city business was booming and the theatre was enjoying the harvest. The epidemic has had such a depressing effect on the people it is doubtful if the theatrical business will resume normal for some time, and with the approaching holiday season, to consider the prospects are far from encouraging.

The theatrical men have accepted the situation with good grace, and are doing all in their power to aid the authorities.

## WASHINGTON'S "ZONE."

Washington, D. C., Oct. 9.

At midnight Friday the Commissioners of the District closed all theatres, picture houses and dance halls for an indefinite period, as a precautionary measure to prevent the further spread of the epidemic.

The order which follows the closing of all public schools, affects some fifty theatres which have been playing to capacity and the order was issued after a number of conferences with Federal officials who are taking the most drastic measures to avoid the further spread.

The overcrowded conditions, the thousands of war workers, some forced to live five and six in a room, has caused a much more rapid spread of the disease than would happen under normal conditions.

"Stagger hours" for the opening of the different government departments have been put into effect, and Health Officer Fowler is doing all in his power to keep the war machine going to its full capacity.

Washington has been declared a "Sanitary Zone" with Dr. H. S. Mustard in command. All the restrictions of a camp are in force.

Loew's new theatre designed for pictures is to be open Oct. 14. That was before the influenza edict was issued, however.

## CHICAGO CELLIST ACCUSED.

Chicago, Oct. 9.

Bruno Steindel, forty-year-old cellist of the Chicago Symphony Orchestra, a naturalized citizen and brother of the Steinidel Brothers of vaudeville, resigned this week while under investigation of charges that he had taken out first papers, but neglected to complete his naturalization, though he had time in which to do so. Eric De Lauder, a choral organist, former dramatic critic for the Inter Ocean and later musical editor of the Tribune, succeeds him.

## IN AND OUT.

Al. Lydell around again after several days with the grip.

Ad Aveling out of Colonial Tuesday, illness. Edna Borden replaced him. Dan Coleman had a few days' illness, influenza or the gripple. He has resumed with Hastings' Big Show.

Cooper and Coleman substituted for Toby Claude and Co. at the Harlem opera house the first half.

The Bert Hughes Troupe, off the Fifth Ave. bill the first half through illness. Busse's Terriers hopped in. Prospect, Brooklyn, first half. Illness. Tom Moore and Sisters in their place.

The Barr Sisters out of the Orpheum, Brooklyn, replaced by Harry Langdon and company.

Clark and Verdi did not open Monday at the Greeley Square. Illness reported. Barren and Burt substituted.

The Seven Allied Songsters canceled at Proctor's, Yonkers, N. Y., the first half of the week. Illness. Pauline's Leopards substituted.

Billy Curtis with Lou Lawrence (Lee and Lawrence) had to leave the bill at the Playhouse, Passaic, N. J., Monday, owing to his illness.

Gregg and Wilson, colored, on the Hippodrome Circuit, Pacific Coast, were canceled at Sacramento, for alleged good cause by the circuit.

Clarence Weiss has the grip for the past week. His condition is not regarded as serious, although he has been unable to attend his office.

Kalm and Brown were out of the Palace bill on Monday as their scenery could not be properly hung. Truxie Frigiana substituted.

Ida May Chadwick dropped out of the bill at the Majestic bill, Chicago, Monday, account illness, replaced by Charles and Madeline Dunbar.

Greenlee and Williams out of the bill at the Royal through an operation Miss Williams underwent Sunday.

Harry Evans (Evans and Sydney) stricken with an attack of influenza at South Bethlehem, Pa., Oct. 3, returned to his home in New York.

Due to a cold, Clifton Cravard withdrew from the bill at the Royal last week and was replaced by Walter Weems, who doubled from the Colonial.

George Hassel is out of the Winter Garden "Passing Show," owing to an injured leg which will necessitate an operation to put it in good shape again. Until he returns William Dooley is "doubling" in his place.

Yvette Rugei (Dooley and Rugei), slowly recovering from an attack of influenza contracted in Baltimore last week. Johnny Dooley filled out the remainder of the engagement doing a single act.

Jane Gail and Co. in "Double Lives" to have opened at Proctor's, Newark, Monday, had to postpone through illness of the company. The playlet was written by Martha O'Brien and Edward Baker. It will mark Miss Gail's premier in vaudeville and has been listed to appear in Newark Oct. 21.

Bessie McCoy Davis out of the Alhambra Monday through influenza. Blossom Seelye and company replaced her. Moran and Wisner out of the same bill on account of illness and Milo substituted. Ethel Hope replaced the management Monday she could not appear through a heavy cold and McCarthy and the Morley Sisters took her place.

Through the draft board refusing to give another extension of time to Joe Savo (Cook and Savo), the act could not appear at the Greenpoint the first half. Savo was originally in Class 3, but was reclassified into Class 1. His local draft board ordered him Sept. 30 to locate a job, and he did in a ship building plant. The act is temporarily dissolved. Rena Arnold and Jack Allman, who were to appear at Proctor's, Mt. Vernon, N. Y. (closed on account of the epidemic Monday), were shifted to the Greenpoint.

## BILLY SUNDAY KEEPS OPEN.

Providence, R. I., Oct. 9.

Every theatre in Providence closed Saturday night at 12 as the result of orders passed by the Board of Aldermen sitting as a Health Board on the afternoon previous. Action was taken to close all theatres, dance halls and other amusement places for an indefinite period in an attempt to curb the spread of the epidemic.

Managers here, for the most part, do not regret the action taken by the aldermen, for since the epidemic started business has been steadily on the wane.

"Billy" Sunday, who is conducting a six-weeks' campaign in this city, has taken thousands of dollars away from the theatres in the first two weeks of his stay here, is the statement of the manager of one of the largest playhouses. The Sunday tabernacle has been crowded to the doors, especially at the evening services, and as the result seats at local theatres have been scarce. Every theatre in the city has noticed the effects, it is claimed.

Along with the theatres now, however, the big tabernacle is closed. Billy Sunday workers got their immediate resolution was passed and given an interpretation of the order by a city official, decided to keep the tabernacle open on Sundays for religious services. The order allows churches to hold services one day a week. No matter how long the order closing the tabernacle on week days is effective, it is now certain that Billy will not take away as much change as had been anticipated, and it may truly be said that members of the campaign committee are doing a lot of worrying else they have to dig down deep in their pockets to pay some of the expenses, as the tabernacle is not yet free from debt.

## TAMPA CLOSED.

Tampa, Fla., Oct. 9.

The epidemic caused the closing of the schools to-day. It is claimed the theatres, though there is but one large house in the city. "Mutt and Jeff," billed to open at it Oct. 11, has been cancelled.

## UTICA CLOSING UP.

Utica, N. Y., Oct. 9.

Holding out until to-day, an order has now been issued closing the theatres.

## ILL AND INJURED.

Ad Singer, ill with influenza. Florence Garst is recovering after the schools to-day. It is claimed the theatres, though there is but one large house in the city. "Mutt and Jeff," billed to open at it Oct. 11, has been cancelled.

Steve B. O'Rourke is seriously ill with an attack of pneumonia at his home in Philadelphia. Florence Garst is recovering after an operation from appendicitis. She had also been ill with neuritis. Gertie Howell ("Take Your Time") fell and sustained a broken arm, while the show was playing Kokomo, Ind.

## MARRIAGES.

Margaret McGovern, of Providence, R. I., to James Fagan, soloist and song writer, at Bridgeport, Conn., Sept. 26. Helen Marqua ("Gloriana") to Edward Dayton (non-professional), of Cincinnati, at the Little Church Around the Corner, New York, Oct. 5. Marie Cook (Four Cook Sisters), to William J. Scanlon, non-professional, Jan. 17, last. Marriage held secret until now.

## BIRTHS.

Mr and Mrs. Lena Kelmer, Oct. 5, son. Mr. Kelmer is manager of Keith's, Greenpoint, Brooklyn, N. Y. Mr. and Mrs. W. Gwynn, at the home in Chicago, Sept. 25, daughter. The mother is professionally known as Florence Campbell (Campbell Trio).

## BILLS NEXT WEEK (OCTOBER 14)

In Vanderbilt Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
(Gentle booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "P." Pantages Circuit; "Low." Marcus Low Circuit; "M." M. S. Moss; "Int." Interstate Circuit; "W. V. A." "Sun." Sun Circuit; "A. H." Ackerman & Harris (San Francisco); "P. H." Pantages and Hopkins (Chicago).  
The manner in which these bills are printed does not denote the relative importance of acts nor their program position.

\* before name indicates act is new, doing new turn, or reappearing after absence from vanderbilt, or appearing in city where listed for the first time.

**NEW YORK**  
PALACE (ubo)  
"Pierrot's Waltz"  
Van & Schenck  
Felman Band  
Willie Weston  
"Somewhere with P"  
Roy Cummings Co  
Kram & La Salle  
Valenza's Orphee  
ALHAMBRA (ubo)  
Eddie Leonard Co  
"Josephine & Brooke"  
Shayne  
J & B Morgan  
Nash & O'Donnell  
J & J Archer  
Towart  
Scampldis Bros  
COLONIAL (ubo)  
Blanche Ring  
Billie Evans  
A & F Redman  
Ansel Troupe  
"Chris Richards"  
Ward & Girls  
Shirley Sisters  
RIVERSIDE (ubo)  
Marguerite Sylvia  
Harry Langdon Co  
Billings & Williams  
"Wacker One"  
William Slater  
Bowers Walters & O  
Brooks & Powers  
The Brighton  
ROYAL (ubo)  
Beale Clayton Co  
"A. Raymond Co"  
Swift & Kelly  
Edward Aveling  
"Nelson Girls"  
Dussell & Parker  
Marrs & Florence  
Moran & Fisher  
H & O (ubo)  
2d half (10-13)  
Harnois & O'Connor  
H. Herbert Co  
Belle Montrose  
Wesley Amore Co  
Remington & Scott  
1st half (14-16)  
"Wacker One"  
2d half (16-17)  
Dentists (ubo)  
2d half (10-13)  
D. Southern's  
Gordon Bledsoe Co  
"Rising Generation"  
Royal Gascones  
Orchids & Odey  
Walker & Texas  
1st half (14-16)  
P. Simon Co  
Herbert Clifton  
J & J Powers  
A Simpson Co  
SIST (ubo)  
Kurt & Edith  
The Bell Days  
Kilgus & Healey  
Baker & Broderick  
O 2d half  
Capt O Stewart  
Raymond Road Co  
Diamond & Borne  
"Oh Austin"  
SIST (ubo)  
2d half (10-13)  
4 Allies  
Farrell & Baxon  
H. Hayward Co  
"Lina & Temple"  
Cole R & D  
Gilles & Melchay  
1st half (14-16)  
Savine & Walters  
Jack Robin  
"Oh Freshy"  
Batman & Moore  
Marlin & Max  
Orch & Odey  
"Rising Generation"  
2d half (17-20)  
O & J Quilly  
Holland & Jeanne  
Jones & Johnson  
Jimmie & Winfield  
Olga Minkus  
SIST (ubo)  
2d half (10-13)  
Al Lang Pro  
Brent Campbell Co  
Herbert Clifton  
Tom Brown Harris  
1st half (14-16)  
Knut Wilson  
Alma Simpson Co  
2d half (17-20)  
Travers & Douglas  
"Wacker One"

## "Wasn't that good?" Fred Hillebrand

Seen to cast his farm on Broadway,  
New York

**CHICAGO**  
2d half  
Jack & Tom Weir  
Vendean Orphee  
Shoeb & Walton  
General Pianos  
VICTORIA (low)  
Prospect (mom)  
Belle & Wood  
R. B. Ball & Son  
Cliff Clark  
2d half  
"Fanny & West"  
Long & Ward  
Jack Marley  
RICHIE (mom)  
Toga & Geneva  
Briggs & Nelson  
Francis Reardon  
"No Half Way"  
Murray & Cranston  
Clark McCullough  
Sherrill Kelly  
Demarc & Holt  
McNally Dennis & D  
(Two to all)  
**BROOKLYN**  
ORPHEUM (ubo)  
Eddie Pro  
Aves Conchy  
B. Ball & Son  
Shoeb & Walton  
Stan Stanley  
2d half  
J. H. Herbert Co  
J. H. Herbert Co  
"American Ace"  
Mr & Mrs J. Barry  
Bob Wheeler  
Hopkins & Page  
B. & C. Carney  
Ethel Kimberly  
B & L. Walton

2d half  
Regan & Rindard  
Black & White  
Lewardsdam  
LYCEUM (ubo)  
Ben Hilbert  
Ford & C. Girls  
(One to all)  
Wm Carby  
Holmes & Hollister  
Four Renses  
Anastion, Ala.  
LYRIC (ubo)  
1st half  
Countess Vernon  
Brown & Jackson  
Vira Bert & Steppers  
Kenay & Hollis  
Jordan Girls  
Atlanta, Ga.  
LYRIC (ubo)  
(Birmingham split)  
Willie Gilbert  
Maryland Singers  
Felt & Fulmer  
Sylvester & Vance  
Nayona Sisters  
Augusta, Ga.  
GRAND (ubo)  
1st half  
J. S. Smith & Sons  
Wilkins & Wilkins  
PALACE (low)  
GRAND (ubo)  
1st half  
Richard  
Martie & Bayer  
McLain Gates Co  
Baker & Rogers  
Carl Rosini Co  
Bakersfield  
HIPP & Patti  
13-15  
Rector & T  
Janis & O'Grady  
Lillie Davis  
10-17  
Kip & Kipp  
S. Duns Sisters  
Martie  
Big Jim  
Baltimore, Md.  
MAYLAND (ubo)  
The LeVoy  
Martie  
Jones & Grubbin  
Dunne & Reahne  
Trine Prigana  
Five Muses  
W. & Schenck  
S. L. Hip  
Edson & Leighton  
Edson & Leighton  
Arthur Sullivan Co  
Quigley & Lysagard  
(One to all)  
Battle Creek  
BILOU (ubo)  
Arthur Donnelly  
E. J. Moore Co

## DR. S. M. FRANK

ARBUDDEN DENTISTRY  
CATALOGUE TO THE PENSION  
85 EIGHTH AVENUE  
(THREE DOORS ABOVE 85 ST.)

Charleston, W. Va.  
PLAZA (sun)  
"Xylophone"  
Fred Allen  
Gertrude Magill Co  
"Follies de Vienne"  
Nell Abel  
Charlotte, N. C.  
ACADEMY (ubo)  
1st half  
Kennedy & Nelson  
Billie Clanton  
Baker & Rogers  
The Cromwells  
(One to all)  
Chattanooga, Tenn.  
RIALTO (ubo)  
1st half  
Dewitt Young & Sis  
Barnes & Wilford  
Frances Rayfield  
Scott & Lanes  
(One to all)  
Chicago  
MAJESTY (orb)  
H. B. Bowerth Co  
"Submarine Sinks"  
Lillian Shaw  
Adam & Griffith  
Kane Morley & M  
Hampden  
PALACE (orb)  
L. Cavanaugh  
"The Great Escape"  
Frankie Heath  
"Submarine Sinks"  
The Seabrooks  
Mayo & Lynn  
K. & S. Smith  
H. H. Savage  
"The Great Escape"  
Connally & Francis  
Mabelle Phillips  
Crawford  
Arthur Barrett  
"The Great Escape"  
(One to all)  
Dronen Girls  
Kip & Kipp  
Paul Decker Co  
B. & M. S. Gordon  
Fanny & West  
Nuts & Hurley  
Shelly & Helt

## SPANISH INFLUENZA

Bills listed in this Department for next week in cities where the theatres are closed through the epidemic will play if the theatres reopen before the commencement of the week.  
Any act killed, in doubt, should communicate with its agent or booking office.  
All artists affected by quarantine should keep in close touch with agents, so latter can wire immediately on opening of houses.

**GREENPOINT (ubo)**  
2d half (10-13)  
B. Ball & Son  
Tarras  
Hurray Bennett  
"Heart of Wood"  
Ruth Rose  
1st half (14-16)  
Smith & Kaufman  
Ed & F. Watson  
McGowan Gordon Co  
W & A Jones  
PLATINUM (mom)  
2d half (10-13)  
Bertie Ford  
Harry Toney Co  
Jack Marley  
Jennifer Orphee  
Duncan Sisters  
Arnold & Clifton  
Moran & Wiener  
1st half (14-16)  
Bob Tip Co  
Belle & Wood  
Briggs & Nelson  
Murray Bennett  
Harrison & Clifton  
Albany, N. Y.  
1st half (14-16)  
Chas Deignan  
Bell Sisters (low)  
Masson-Keefer Co  
Lynn Cowan  
Eddie & Remden  
Hill & Nappert  
(One to all)  
Dancing Queens  
Marion Natta  
Mr & Mrs Emmett  
C. J. Edwards  
Victor Moore  
Royal Gascones  
H. H. Herbert Co  
HIPPOTRONE (ubo)  
1st half (17-20)  
Hill & Nappert  
HILL & Nappert  
LIBERTY BONGS ACCEPTED  
J. H. 671

## \$14 PER WEEK ROOM AND BATH

5 Minutes from All Theatres  
Overlooking Central Park

## \$16 WEEK SUITES PERSONS

Consisting of Parlor, Bedroom and Bath  
HIP PER PERSON

## REISENWEISER'S HOTEL

50th Street and Columbus Circle  
New York City

Cal Dean & Girl  
Donald Dunn  
Rosen's Hippodrome  
2d half  
James Dean Reus  
"Revue Delux"  
Larry Combs  
Ruth Howell Trio  
(One to all)  
Jugling Delux  
Rene & Lodie  
Edna & Leila  
Olive & Seale  
(One to all)  
Cedar Rapids, Ia.  
MAJESTY (wa)  
M. H. Warrington  
Ferguson & Sunderland  
The Vafrants  
Grent Garvey  
Boganny Troupe  
Frank Co. half  
Triple Triangles  
The Vafrants  
"Two Weeks' Notice"  
Farmington  
Fred Co. half  
ORPHEUM (wa)  
Brenda Cline  
Melroy Sisters  
Franklin Fay  
Slack's Outfitters  
2d half  
Nobles & Leroy  
Nathaniel Hamilton Co  
Julian & Taylor  
Valletta & Leonard  
Charvinton, N. O.  
L. Cavanaugh  
(Columbia split)  
Harvey DeVora  
J. C. Natus  
Nunford & Thompson  
Geo Randall Co  
Joe Cook  
(One to all)  
Camden, N. J.  
TOWNSHIP  
2d half (10-13)  
G. A. Kealey  
"The Love Farm"  
5 Famous Lyrds  
Canton, Mo.  
LYCEUM (ubo)  
Leila & Leighton  
Gravitt & Mack  
Elic Williams Co  
F. G. Deane  
Cicely Capoulton  
(One to all)  
Cedar Rapids, Ia.  
MAJESTY (wa)  
M. H. Warrington  
Ferguson & Sunderland  
The Vafrants  
Grent Garvey  
Boganny Troupe  
Frank Co. half  
Triple Triangles  
The Vafrants  
"Two Weeks' Notice"  
Farmington  
Fred Co. half  
ORPHEUM (wa)  
Brenda Cline  
Melroy Sisters  
Franklin Fay  
Slack's Outfitters  
2d half  
Nobles & Leroy  
Nathaniel Hamilton Co  
Julian & Taylor  
Valletta & Leonard  
Charvinton, N. O.  
L. Cavanaugh  
(Columbia split)  
Harvey DeVora  
J. C. Natus  
Nunford & Thompson  
Geo Randall Co  
Joe Cook  
(One to all)  
Dallas, Tex.  
MAJESTY (inter)  
Kosley & La France  
Frank Stafford Co  
Honey & Thompson  
Frederick Bowers  
Norton & Nicholson  
Chire Rochester  
4 Portis Sile  
Jugling Delux  
Rene & Lodie  
Edna & Leila  
Olive & Seale  
(One to all)  
Davenport, Ia.  
LUMINIA (wa)  
L. Cavanaugh  
Dronen Girls  
C. J. Natus  
John Gelger  
Slack's Outfitters  
(One to all)  
2d half  
Nelson & Taylor  
Merritt & Mullin  
Wesley Amore Co  
Joan Barrios  
Baker & Broderick  
D. Southern's  
K. E. B. (ubo)  
Rene & Lodie  
Edna & Leila  
Olive & Seale  
(One to all)  
K. E. B. (ubo)  
Rene & Lodie  
Edna & Leila  
Olive & Seale  
(One to all)  
K. E. B. (ubo)  
Rene & Lodie  
Edna & Leila  
Olive & Seale  
(One to all)

E. HEMMENDINGER 47 JOHN STREET  
Jewellers to the Profession  
LIBERTY BONGS ACCEPTED  
J. H. 671

Automobile Driving and Repairing Taught  
Vanderbilt Driving School  
Lectures, Government service, Public Tax, Private  
Lectures, Government service, Public Tax, Private  
Lectures, Government service, Public Tax, Private  
Lectures, Government service, Public Tax, Private  
Lectures, Government service, Public Tax, Private





## OBITUARY

**Jack Lafayette** (Golet, Storts and Lafayette) died in Las Vegas of tuberculosis.

The wife of **James Kelly** (Empire Comedy Four) died in Baltimore, Oct. 3, of pneumonia.

**Bert Simmons**, advertising manager for **Kecney's**, Brooklyn, fell ill of Spanish influenza last week and died Oct. 3 at his home.

**GONE**  
The Best MOTHER in the World  
**FRANCES GOLD**  
October 8th, 1918—Aged 62 Years  
Married sincerely by her two daughters,  
**BELLE GOLD CROSS**  
**MARION GOLD LEWIS**

ish influenza last week and died Oct. 3 at his home.

**Frank Stiefeld** died Oct. 6 at Victoria, B. C. He was local manager of the **Fantages** theatre. Death was sudden, caused by pneumonia.

**Edith Strickland**, age 35, costumer of Chicago and well known to theatricals, died Oct. 8 at her home in Chicago, of influenza.

**J. J. Clark**, of the moving picture agency of **Hart & Clark**, who recently

**IN LOVING MEMORY**  
of My Darling  
**MOTHER**

Who passed away Sept. 23rd, 1918.  
**FREDERICK B. MANATT**

opened offices in the Putnam building, was stricken with influenza while at work and died at his home Sept. 23.

**Ted E. Faust** (Faust and Faust) died at the Methodist Hospital, Des Moines, Ia., Sept. 29. Death was due to pneumonia. The deceased was ill five days. The remains shipped to Columbus, O.

**Lillian Bush** (Lillian Quackenbush) died Oct. 7 at Hoboken, N. J. The deceased was in burlesque, her last engagement being with the **Joyland** Girls. The body was taken to Mahwa, N. J., for burial.

**Jack Keaton**, of **Jack and Grace Keaton**, died at Lowell, Mass., Oct. 7, of influenza. The National Vaudeville Artists was notified Tuesday and arranged to have the remains sent to Boston for burial.

**IN LOVING MEMORY**  
of  
**SADIE GIBBSON**  
Who passed this life on Sept. 27th, 1918.  
Her death was due to Spanish Influenza.  
Our deepest sympathy to her husband,  
**JACK GIBSON**  
MR. and MRS. DAVE ROSE

ranged to have the remains sent to Boston for burial.

**Clifton L. McNally**, for many years manager of the **Scenic**, Pawtucket, R. I., died in that city last week as the result of pneumonia following an attack of Spanish influenza. He was well known in down-east theatricals.

**John J. (Jack) Keaton**, a vaudeville single known as the "Komical Kuss," died of pneumonia, presumably following influenza, Oct. 6, in Lowell, Mass. The deceased was about 45 years of age.

**John A. Conquest**, father of **Ida Conquest**, died from heart failure, at his home in New York, Oct. 6. The deceased for many years was well known in Boston business circles. He was 67 years of age.

**Hugh F. Blaney** died in Baltimore Oct. 2 of double pneumonia. He was appearing at the Garden, that city, as

a "single act" when taken ill. The remains were shipped to Pittsburgh, his home town, by the Baltimore Lodge of Elks.

**Harry Prescott**, well known as a song demonstrator and salesman for **Harry Von Tilzer**, died from pneumonia, following influenza in Omaha last week. He spent most of his time away from New York and had but recently started on a trip.

**George M. McManus**, father of the cartoonist, died at his home in Brooklyn, Oct. 3, age 70. The deceased was known as a theatrical manager, having been associated in St. Louis for several years with **James Butler**, also **Edwin Hunter Pendleton Arden**, etc.

**IN REMEMBRANCE**

**MY FRIEND**

**HUGHIE BLANEY**

Died Oct. 2nd, 1918.  
**JACK HENRY**

with the Casino, Brooklyn. At one time he was a show printer.

tor-playwright, died suddenly from heart failure at 15 E. 33d street, New York, Oct. 2. From the time of his appearance in the leading part in "Zorah" in 1899, his reputation was that of one of the most capable leading men on the American stage. He was rehearsing for a new play, "The Three Wise Men," when he died. Mr. Arden was born in St. Louis in 1864 and was by turns cowboy, clerk, politician, newspaper reporter, actor and theatrical manager.

**John J. Williams**, an old time comedian who had appeared in dramatic

**In Fond Memory**  
of my  
Dear Departed Friend  
**HARRY PRESCOTT**  
May He Rest in Peace  
**EDDIE CANTOR**

productions, vaudeville and pictures, died of heart failure at the Knickerbocker Hospital, New York, Oct. 5. He was born in Lynn, Mass., 22 years ago. Mr. Williams was the original "Peck's Bad Boy," and starred in that piece for several seasons. His last theatrical engagement was with **David Warfield** in "Vanderdecken." When stricken he was on his way to Fort Lee to work on a picture with **Marguerite Clark**. The funeral, Oct. 7, was in charge of the Elks, the deceased having been a charter member of the Portland, Ore., Lodge.

### FRAZEE'S APPLICATION GRANTED.

When Judge Philbin of the Supreme Court granted H. F. Frazee's application to open the default and defend the action, which Alexander A. Aarons brought against him, it was on the condition, Frazee furnish a surety company bond of \$4,000 to secure judgment, which might be entered against him by the plaintiff's attorneys, Henry J. & Frederick E. Goldsmith. Frazee was allowed one week's time to furnish the bond, Sept. 27 to Oct. 4. Upon the expiration of that period it was discovered he had failed to fill it, leaving Aarons to enter judgment for the amount. The litigation concerns the question, as the Australian rights to Fred Jackson's farce, "A Full House." Aarons, who alleges that he owns the world's rights, sold Frazee the rights to the American and Canadian territory. Frazee, he alleges, without authority, in turn sold the Australian rights to **Hugh Ward** for \$3,500.

### NEW ACTS.

Four American Girls (Jack Henry), "Oh, Auntie!" with 11 people (Burton Dudley).

**Denis Chabot** (Chabot and Dixon), single.  
**Amelia Stone and Co.**, musical comedietta.

**Victor Stone** in new one-act allegorical play called "Everyone."  
**Frisco and Jazz Band** (Harry Weber).

**Lillian Teece**, recently returned from Australia.

**Barnes and Lorraine**, "Romance a La Handcar" (Rose & Curtis).

**Jack W. Kell** (Jack W. Riano) has rejoined his former partner, **Bill Johnson**.

**Henry Lewis** (recently with "Doing Our Bit"), new act by **Aaron Hoffman** (Lewis & Gordon).

**Eddie Gordon** in an act formerly played by **Harry Haywood** and **Co.** (Harry A. Sten).

The **Wyoming Trio**, two men and a girl, **Billy Kirkwood**, **Jack Ohlman**, and **Kitty Stone**. (Pat Casey.)

**Adelaide and Hughes** in their new dancing act, booked to headline at the Palace, New York, Nov. 18.

**Suzanne Roccomora** and **Jean Savage**, "Oh Frenchy" (Henry Chesterfield).

"Four Aces and a Queen," with **Jack Weiner** (also managing the turn), **Lillian Berse** and **William Bellevue** (William B. Friedlander).

"On Manila Bay," a new spectacular turn will be tried out by **E. F. Chester** next week. Mr. Chester originally produced "Married via Wireless."

The former "Married" sketch in which **Homier Mason** and **Margaret Keeler** appeared on the big time is now playing the small time entitled "If I Were You."

### PRODUCTION ENGAGEMENTS.

**Eddie Garvey**, "Listen Lester."  
**Emily Lea**, "Gloriana."

**Ruth Donnelly** with **Sophie Tucker** in "A Fat Chance."

**Alie Hegeman** and **Ergotti's** Lili-putions, "Gloriana."

**Danny Murphy** and **Pam Travers** in "Listen Lester."

**Bobby O'Neill** with **Joe M. Gaites**' musical show, now rehearsing "Take It From Me." Mr. O'Neill has been with the **Gu Edwards'** Hotel Martinique revue. He was placed for the production by Mr. Edwards, who has him under contract.

**E. Ray Goetz** has formed a second company of "Hitchy-Koo," which takes in the road soon. **Frank Shea** will play the **Raymond Hitchcock** role. Others in the cast are **Carrie Reynolds**, **Sam Collins**, and **Valie Belasco Martin**.

**Felix Adler** has been engaged as leading comedian for **John Cort's** production of "Listen Lester" written by **Harry Cort** and **George Stoddard**, music by **Harold Orlow**. Others in the cast are **Emma Carus**, **Gertrude Vanderbilt**, **Clifton Webb**, **Winona Winter**, **Edgar Garvey**, **Florence Earle**.

**Oliver Morosco** has settled a claim against the **Clarkdale** opera house pending for some time, since the Morosco production of "Peg O' My Heart" concluded its engagement in the **Clarkdale**, Miss. theatre. When the comedy ended its road tour in **Clarkdale**, the company disbanded and left for other parts. All scenery and costumes were stored in the opera house. When called upon to deliver the scenery and dresses, only one-third was forthcoming, the rest having been lost or damaged. The cause was finally settled last week between the plaintiff's attorneys, **House, Grossman & Vorhaus**, and the manager of the theatre.

### BILLS NEXT WEEK.

(Continued from page 24.)

**Henry Wells, S. D.**  
**ONYPHUS (wva)**  
2d half  
**Annette & Maxwell**  
**Francis & Elmer**  
**Walt & Stewart**  
(One to fill)  
**Bush Bros.**

**North Bend, Ind.**  
**ONYPHUS (wva)**  
**"The Bride Shop"**  
2d half  
**Joe Barton**  
**Mena & Malory**  
**Barrell & Edwards**  
**Santos & Hayes**  
(One to fill)

**So. Bethlehem, N. J.**  
**LOEY (low)**  
**Henry Fry**  
**Falerno Duo**  
**Rucker & Whitford**  
(One to fill)  
**Alvares Duo**  
(Three to fill)

**Spokane**  
**PANTAGES (p)**  
**Morris & Benton**  
**"Here Comes the Bride"**  
**Sampson & Douglas**  
**Hayward**  
**Happy J. Gardner Co.**  
**Springside, Ill.**  
**MALIBU (wva)**  
(Sunday opening)  
**Tommy Ray**  
**Lorraine & Bannister**  
**Pat Barry**  
**Jarvis & Harrison**  
**Dolores Valiente**  
(One to fill)

**2d half**  
**Hubbell Phillips**  
**Porter J. White**  
**Robby Henneke**  
**Charlie Hall**  
(Two to fill)  
**Springfield, Mass.**  
**BV (wva)**  
**Buddy Walker**  
**Depton & Clifton**  
(Three to fill)  
**2d half**  
**Starling & Jones**  
**Borland & Barrows**  
**Harvey Anderson**  
**Henry & Moore**  
**Billy Batcher**  
**Bill**  
"Polles of Today"

**Springfield, O.**  
**2d half**  
**Bert Wheeler**  
**Maria & Girls**  
**Conway & Fields**  
**Radburn**  
2d half  
**Anski & Girls**  
**Conley & Dunaway**  
**Fred Allen**  
**Priscilla Pauls Co.**

**Stockton**  
**HIPP (aab)**  
**Deputy**  
**Green & Blay**  
**Voltaire & Lloyd**  
**Hue Chumley**  
(One to fill)  
**De Rocher & Co.**  
**Vincent & Raymond**  
**Harbert, Bellows & Co.**  
**Bobby Van Horn**  
**Lipson & Minks**  
**Harbert & Lee**

**Tacoma**  
**PANTAGES (p)**  
"Oh Charmed"  
**Sherman Van & H**  
**Regal & Mack**  
**Hill Tivoli & Hill**  
**Terry Hunte, Ind.**  
**HIPPODROMES (wva)**  
(Pleasantville split)  
**4th half**  
**Toledo, O.**  
**KEITHS (wva)**  
**Wilson Amateurs**  
**Whitfield & Ireland**  
**Claude & Jones**  
**Robbins**  
**Miss King Co.**  
**J. M. Chubb Co.**  
**5 Pandours**

**Toronto, Can.**  
**Stellar**  
**Heien Jackson**  
**Armstrong & James**  
**John Gordon Co.**  
**Bert Baker Co.**  
**DeLeon & Davies**  
**HIP (wva)**  
**Howard Clark Revue**  
**3 Ovados**  
**Martin & Courtney**  
**Dolan & Lemo**  
**Nippon Duo**  
**Leighton & Kennedy**  
(One to fill)

**YOUNG (low)**  
**Lockhart & Lock**  
**Van DeBansin**  
**Wheeler & Wells**  
**Williams & Mitchell**  
**Win Blum**  
"Miss America"

**Washington, D. C.**  
**2d half**  
**Lillian Russell**  
**Charles & "The Bomb"**  
**Duncan Sisters**  
**"Hector"**  
**Living Posters**  
(One to fill)

**Waterloo, Ia.**  
**MAJESTIC (wva)**  
**Sunder omnies**  
**Herman & Shirley**  
**Nora & Girls**  
**Edward Farrell Co.**  
**Lator & Gold**  
**Col. J. A. Grand**  
2d half  
**King & Brown**  
**Ferguson & Sunder**  
**Patton & Fiddler**  
**Martin & May**  
"Lovett's Concentration"

**Winning**  
**ONYPHUS**  
**Lambert & Hall**  
**Bond & Richards**  
"Petticoats"  
**Monette & Wells**  
**Della & Burch**  
**Kathryn Murray**  
**Carlotta & Girls**  
**PANTAGES (p)**  
**4th half**  
**Laurie Ordway**  
**Adams & Gull**  
**Joe Amateurs**  
**Stophens & Brunelle**  
**Yonkers, N. Y.**  
**FRANKER (wva)**  
**"A New Trick"**  
**C. J. Quinn**  
**Horner & La Triska**  
**1st & 2d**  
**C. J. Quinn**  
**James & Johnson**  
**Olga Mink**  
**3d half**  
**"A New Trick"**  
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**The DeLuzes**  
**Weber & Rifner**  
**Dunbury & O'Malley**  
**Horner &amp**



# 965 NAMES ARE LISTED IN PERSHING'S SECOND DAY'S REPORT ON MAR

645 Wounded on the Long Army List  
10 Marines Killed and 138 Wounded

## AMERICAN CASUALTY LIST

**Daily Casualty List**

**ARMY**  
(Day)  
Killed in Action  
Wounded Severely  
Wounded Slightly  
Missing  
Captured  
Returned  
Died of Wounds  
Died of Disease  
Died of Accidents  
Died of Other Causes

**MARINE CORPS**  
Killed in Action  
Wounded Severely  
Wounded Slightly  
Missing  
Captured  
Returned  
Died of Wounds  
Died of Disease  
Died of Accidents  
Died of Other Causes

## Our Casualty Lists—

Let's not get used to them—  
Let's STOP them—quickly!

**HOW?** By rolling up an overwhelming subscription to the Fourth Liberty Loan.

After four long, frightful years the tide of battle is turning! The time has come at last when **MONEY MIGHT** will go far toward hastening the Victory that will stop these dreadful casualty lists and bring our boys home again.

Buy Liberty Bonds—to the very limit of your means! Never mind how many you have bought already—buy more, and more, and more!

Don't think about the money—that will all come back to you with interest. Think about the brave young Americans who are fighting and suffering and dying Over There for you.

Don't make excuses—make sacrifices!

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## OVERSEAS CASUALTIES

**THE HONOR ROLL**

**CHICAGOANS IN LISTS**

**ARMY**  
Killed in Action  
Wounded Severely  
Wounded Slightly  
Missing  
Captured  
Returned  
Died of Wounds  
Died of Disease  
Died of Accidents  
Died of Other Causes

**NAVY**  
Killed in Action  
Wounded Severely  
Wounded Slightly  
Missing  
Captured  
Returned  
Died of Wounds  
Died of Disease  
Died of Accidents  
Died of Other Causes

## ARMY CASUALTIES TO DATE, 17,269

Source: Army List, March 25, 1918  
Source: Weekly Report  
of War Department

**3568 DIE IN ACTION**  
Source: Army List, March 25, 1918  
Source: Weekly Report  
of War Department

## THE SPOKESMAN

Source: Army List, March 25, 1918  
Source: Weekly Report  
of War Department

## One St. Louisan Killed; Two Wounded in Action

Sunday's Casualty List Also Includes Five Men  
From Near-by Places—Dead Hero Was  
a Post-Dispatch Newsboy.

Source: Army List, March 25, 1918  
Source: Weekly Report  
of War Department

## ARMY CASUALTY LIST SHOWS 57 AS KILLED IN ACTION

10 Others Die of Wounds, 2  
of Disease, 4 of Accidents,  
225 Are Wounded and 7  
Missing.

**GRAND TOTAL TO  
DATE IS 17,667**  
Of These 3631 Have Died in  
Battle, 1115 of Wounds,  
1536 of Disease and 67  
in Accidents.



## AMERICA'S ROLL of HONOR

Source: Army List, March 25, 1918  
Source: Weekly Report  
of War Department



## TWO NEW CHARLEY McCARRON SONGS

During the past three weeks  
160 THOUSAND PEOPLE  
sang the chorus of this most-talked-of song  
in New York today

### "I'M GLAD I CAN MAKE YOU CRY"

BY

CHARLES McCARRON and CAREY MORGAN

You can get your audience to do likewise—Don't overlook this BIG BET. Send for professional copy today.

Released! Released! Released!

The greatest novelty song sensation of the season

### "I'M CRAZY ABOUT MY DADDY"

BY CHARLES McCARRON and CAREY MORGAN

CHORUS

I'm simply crazy, 'bout my Daddy; I  
love him in his uniform.  
He has military eyes; all my feelings  
melted.  
He knows a lot about maneuvers; he  
puts me in a trance.  
When I kiss Daddy I think I'm "Some-  
where in France."  
Over there, over here, he kisses me from  
far to near.  
He's some cave man when his heart is  
warm.  
I'll tell the world it's "Good Night Ger-  
many!"  
If he treats the Germans half as rough  
as he treated me,  
I'm glad my Daddy's in a uniform.

Headliners are cleaning  
up with it. Be the first to  
introduce it on your time.

Send for professional  
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Roberts Fred  
Roberts Joe (C)  
Robinson Chas  
Rodenbeck Edith  
Rommason Miss A  
Rosenthal Maurice  
(SF)  
Roofs Carl  
Rocky Wm  
Rosa Alex  
Rosa Arthur  
Rosella Marie  
Russell Robert  
Rutkins Helma  
Ryan Maude  
Ryan & Moore

Sacks Grace  
Sagers Frank  
Schaden F  
Schubert H W  
Scott Merdie  
Sedy Mrs L  
Selter Goo  
Seldon & Bradford

Selig Jerome (C)  
Selle Wm  
Seymour Dolly  
Shaefer  
Shahler Fred  
Shaw W  
Shea Nelson  
Sherman Wm  
Shore Madelyn  
Shriner Joe  
Sill W R  
Silverlake Archie  
Smith Peggy  
Smith Tom  
Snyder Tom  
Southern Anna  
Southern Evelyn  
Stafford John  
Stan Akberry  
Stephen Murray  
Stone Margaret  
Swain John  
Swen Mrs O J

T  
Teala Peggy  
Tennison Babe  
Thomas Vera (C)  
Thompson Radio  
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Valdaro Bessie  
Valdaro Miss L  
Valentine Claire  
Van Arthur

Van Allen Alex  
Van Dyke Paul  
Van Eel Geo  
Van Leer A  
Vay Marjorie (C)  
Verner Miss M  
Vert Hazel (C)  
Wagner Robert

Wall A J  
Walsh Frank  
Ward Frank  
Ward Vera  
Ward Walter  
Watson Harry  
Wayman Claudia (C)  
Weber Emile  
Weber F W

Weems Walter  
Wells C (C)  
West & Fields (C)  
Western Elsie  
Wetson Vera  
Whitney Olive (SF)  
Williams Arthur  
Williams Constance  
(C)  
Williams P O

Williams Jack  
Wilson Miss B  
Wilson Billy (SF)  
Wilson Lucile

Woods Mrs Elsie  
Worden Geo  
Worth Joe  
Wright J F

### BURLESQUE ROUTES

(Where shows are routed for closed  
cities, they may be laying off in those  
towns or in the last city played.)

(Oct. 14 and Oct. 21)  
"Americana" 14 Star Toronto 21 Garden Dal-  
falo  
"Auto Girls" 14 Empire Hoboken 21 Star  
Brooklyn  
"Aviators" 14 Crown Chicago 21 Gayety Mil-  
waukee  
"Beauty Revue" 14 Star Brooklyn 21 Olympic  
New York  
"Beauty Trust" 14 Gayety Kansas City 21  
L O  
Belman Show 14 Gayety Omaha Neb 21 Gay-  
ety Kansas City Mo.  
"Best Show in Town" 14 Gayety Montreal 21  
Empire Albany  
"Blue Birds" 14 Gayety Milwaukee 21 Gay-  
ety Minneapolis.

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October 4, 1918.

My dear Mr. Edwards:-

I think your song "Tell that to the Marines" is a corker. It has a Marine Corps dash and go to the music, and there is a real zip to the words.

Major General Barnett put it very aptly the other night when he publicly told you that he thought your song was wonderful and that it would be sung and whistled by U. S. Marines all over the world.

I wish you every success with this song, and I confidently hope and expect that it will be one of the big song hits of the year.

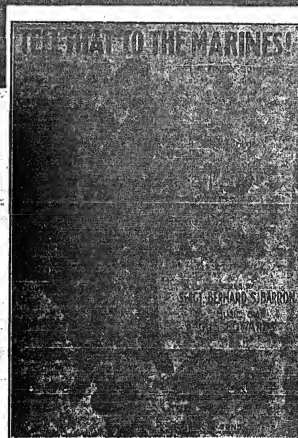
It is fine of you to turn over all the royalties of this song to the Navy Relief Fund through Major General Barnett, and we were particularly pleased that our Sergeant Barron, who wrote the lyrics, will do the same.

With very best wishes and kindest regards, I am,

Mr. Gus Edwards,  
Cafe Martinique,  
New York City, N.Y.

Very truly yours,

*T. H. Barnett*  
Captain, U. S. Marines,  
In Charge of Bureau.



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In All Keys  
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**DOOLEY and NELSON****STILL ACTING IN THE BEST THEATRES**LAST WEEK **PALACE, CHICAGO**WEEK THIS **ORPHEUM, ST. LOUIS**NEXT WEEK **ORPHEUM, MEMPHIS**  
(IF OPEN)

(JUST HEARD FROM GUS SUN)

**MAY B. BRILLIANT****"THE GIRL FROM OVER THERE"**

(Copyrighted)

**NEW YORK OPENING SOON**

BILLY  
**PURCELLA AND RAMSAY**  
JUVENILE AND SOUBRETTE  
WITH  
MOLLIE WILLIAMS GREATEST SHOW

**POLLY, OZ AND CHICK**  
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"Bon Tons" 14 Orpheum Paterson 21 Majestic Jersey City.  
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"Rowers" 14 Peoples Philadelphia 21 Palace Baltimore Md.  
"Broadway Belles" 14 Gayety Baltimore Md 21 Lyceum Washington D C.

"Burlesque Review" 14 Palace Baltimore Md 21 Gayety Washington D C.  
"Burlesque Wonder Show" 14 Gayety Washington D C 21 Gayety Pittsburgh.  
"Cheer Up America" 14 Gayety Pittsburgh 21-23 Park Youngstown 24-26 Grand Akron O.  
"Follies of Day" 14 Hurlig & Seamon's New York 24-26 Park Bridgeport Conn.  
"Follies of Pleasure" 14 Olympic New York 21 Olimere Springfield Mass.  
"French Frolics" 14 Park Circuit 21 Gayety Baltimore Md.  
"Frolics of Night" 17-19 Broadway Camden 20-22 Camp Dix Wrightstown 24-26 Grand Trenton.  
"Girls de Looks" 14 Gayety Boston 21 Grand Hartford.  
"Girls from Follies" 14 Garden Buffalo 21 Empire Cleveland.  
"Girls from Joyland" 14 Olimere Springfield Mass 21 Howard Boston.  
"Girls from U S A" 14 Lyric Dayton 21 Olympic Cincinnati.  
"Golden Crook" 14-16 Bantable Syracuse 17-19 Lumberg Utica N Y 21 Gayety Montreal.  
"Grown Up Babies" 14 Lyceum Columbus 20-21 Cort Wheeling W Va.

Hastings Harry 14 Miner's Bronx New York 21 Empire Brooklyn.  
"Hello America" 14 Gayety St Louis 21 Star & Garter Chicago.  
"Hello Paros" 14 Standard St Louis 20-21 Grand Terre Haute 22-23 Majestic Indianapolis Ind.  
"High Flyers" 14-15 Watertown 16-17 Oswego 18-19 Inter Niagara Falls N Y 21 Star Toronto.  
"Hip Hip Hurrah" 14 Columbia New York 21 Casino Brooklyn.  
Howe Sam 17-19 Park Bridgeport 21 Colonial Providence R. I.  
"Innocent Maids" 14 Gayety Philadelphia 21-22 Broadway Camden N J.  
Irwin's "Big Show" 14 L O 21 Orpheum Paterson.  
"Jolly Girls" 14-15 Armory Binghamton 16-19 Hudson Schenectady 21-22 Watertown 23-24 Oswego 25-26 Inter Niagara Falls N Y.  
Kelly Lew 14 Casino Philadelphia 21 Miner's Bronx New York.  
"Liberty Girls" 14 Grand Hartford 21 Jacques Waterbury.  
"Lid Lifters" 14 Star St Paul 21 Gayety Sioux City Ia.

**Victor-MARTYN and FLORENCE-Maude**

in their artistic novelty

**"AT THE TENNIS-COURT"****KEITH'S ROYAL THEATRE, Next Week (Oct. 14)**

Oct. 21 - Paterson and Garden, N. J.  
22 - Grand, Philadelphia  
Nov. 4 - Maryland, Baltimore  
11 - Garrick, Wilmington, Del.  
18 - Alhambra, New York  
25 - Columbia, New York

Dec. 1 - Alhambra and New  
2 - Schenectady and Syracuse  
11 - Alhambra, Buffalo  
18 - Alhambra, Detroit  
25 - Alhambra, Rochester

Jan. 15 - Keith's, Dayton  
22 - Keith's, Columbus  
29 - Keith's, Toledo  
Feb. 5 - Empress, Grand Rapids  
12 - Opus  
19 - Leavitt

Feb. 26 - Keith's, Cincinnati  
Mar. 5 - Keith's, Indianapolis  
12 - Hip, Cleveland  
19 - Hip, Youngstown  
26 - Davis, Pittsburgh  
Mar. 26 - Alhambra

Direction,

**H. B. Marinelli, Inc.****GEO. YEOMAN and "LIZZIE"**

In "Editor of the Assassinated Press," by James Madison

BOOKED SOLID UNTIL JUNE  
THIS WEEK (Oct. 7), **TEMPLE, ROCHESTER**  
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# AL JOLSON'S BIG HIT IF YOU DON'T THINK THIS IS A GREAT SONG "TELL THAT TO THE MARINES"

No doubt you have been wondering who publishes  
this Wonderful Song

AL JOLSON'S  
BIG  
HIT

IF YOU  
DON'T THINK  
THIS IS  
A GREAT  
SONG

"TELL  
THAT  
TO  
THE  
MARINES"

AL JOLSON'S  
BIG  
HIT

IF YOU  
DON'T THINK  
THIS IS  
A GREAT  
SONG

"TELL  
THAT  
TO  
THE  
MARINES"

**ARTIST'S COPY**  
**You Keep Sending 'Em Over**  
**And We'll Keep Knocking 'Em Down.**

Words by **SIDNEY D. MITCHELL.** *Moderato.* Music by **HARRY RUBY**

*I'll ready*  
Our Yank-ee sol-diers fight-ing in the trench-es over there? All  
The Kale-er told the Ger-mans that the Yank-ees were a bluff. But  
sing a lit-tle air. That makes the Ger-mans swell. The Hun-ns at-tack and then our boys go  
they learn soon e-nough. That fight-ing Yank-ees are tough. And ev-en though the Hunns don't know our  
at-tem with a swing. It drives the Ger-mans crazy. To hear the Yank-ees sing:  
languish ver-y well. They quick-ly maké for cov-er. Each time the Yank-ees yell:  
*Chorus.*  
*p-f* You keep send-ing 'em over. And we'll keep  
knock-ing 'em down. We'll plant 'em und-er the clov-er.  
Six feet und-er the ground. Send  
on ev-ry Hun. { No mat-ter how tall. The big-ger they come. The  
Don't ev-er look one. The fast-er they come. The  
hard-er they fall. So you keep send-ing 'em over. And  
soon-er or lat-er dose. }  
You'll keep knock-ing 'em down. *f D.C.*

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John Conrad, 401-43 Calumet Bldg.  
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bia Chicago.  
Marion Davis 14 Jacques Waterbury 21 Hart-  
& Season's New York.  
"Merry Rounders" 14 Empire Toledo 21 Lyric  
Dayton.  
"Midnight Maidens" 14 Eaglewood Chicago 21  
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"Mile a Minute Girls" 14 Newbitt Wilkes-  
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GOING EAST OR WEST

Can break jump at ACADEMY, BUFFALO  
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For Experienced Woman Principals

"Military Maids" 14 Gayety Louisville Ky 21  
Lyceum Columbus O.  
"Million Dollar Dolls" 15-16 Barchel Des  
Moines Ia 21 Gayety Omaha Neb.  
"Mischievous Makers" 14 Gayety Brooklyn 24-26  
Camp Dix Wrightstown N.J.  
"Mento Carlo Girls" 14 Worcester Worcester  
Mass 21 Gayety Brooklyn.  
"Oh Girls" 14 Casino Brooklyn 21 Empire  
Newark.  
"Orchestra" 14 Cadillac Detroit 21 Eaglewood  
Chicago.

SUCCESS  
PRODUCERS**BROADWAY'S**SUCCESS  
PRODUCERSWords by SAM HERLICH  
Music by CON CONRAD**OH!  
FRENCHY**

What can we say about this song that you are not already acquainted with? Audiences love it so much that it is simply impossible to stop with it. It is the real novelty of the year.

By  
CREAMER and LATTON**AFTER  
YOU'VE  
GONE**

The following is the verdict of every artist who has heard this song: "The first song in 500 years that can stand comparison with 'You Made Me Love You' and 'Some of These Days.'" We are not afraid of criticism, so send for a copy and let us know what you think of it.

Words by LEW BROWN  
Music by WILL CLAYTON**WATCH, HOPE  
AND  
WAIT  
LITTLE GIRL****(TILL I COME BACK TO YOU)**

We never advertise a song until it has the endorsement of the profession. This one has stood up under every criticism. It is the sweetest and most original war song yet written. The story is a letter from a soldier in France to his sweetheart over here. A great chance for business.

Words by AL HARRIMAN  
Music by JACK EGAN**WHY DO THEY  
CALL THEM  
BABIES****(WHEN THEY MEAN GROWN UP LADIES)**

Do you need a comedy song? We could quote a lengthy list of many of the biggest performers in the country who say this is one of the best funny songs in years. Comedy songs mean more to you than they do to me, so it's your move.

CHICAGO:  
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WE WILL SHIP 5000 PAIR STREET SHOES  
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Address VARIETY, New York

"Pace Makers" 14 Trocadero Philadelphia 24-26 Broadway Camden N. J.  
"Paris by Night" 14 Gayety Minneapolis 21 Star St. Paul.  
"Parade of Virtues" 17-19 Camp Dix Wrightstown N. J. 21 Trocadero Philadelphia.  
"Pennywinners" 15-17 Camp Dix Wrightstown 18-19 Grand Trunk St. Empire Hoboken.  
"Pirates" 14-15 Cort Wheeling W. Va. 21 Victoria Pittsburgh.  
"Puss Puss" 14 Gayety Detroit 21 Gayety Toronto.  
"Razzie Dazzie" 14 Empire Cleveland 21 Cadillac Detroit.  
"Record Breakers" 14 Lyceum Washington D. C. 21 Gayety Philadelphia.  
Reveries Al 14 L. O. 21 Gayety St. Louis.  
"Resonant Girls" 14 Star & Garter Chicago 19-22 North Dear Motine St.  
"Right Beers" 14 Columbia Chicago 21 Gayety Detroit.  
"Social Follies" 14-16 Broadway Camden 21 Nesbit Villen-Barre Pa.  
"Social Males" 14 Star Cleveland 21 Empire Toledo.

"Speedway Girls" 14 Gayety Sioux City 21 Gayety Kansas City Mo.  
"Sporting Widows" 14 Majestic Jersey City 21 Peoples Philadelphia.  
"Star & Garter" 14 Colonial Providence R. I. 21 Gayety Boston.  
"Sup Lively Girls" 14 Empire Newark 21 Casino Philadelphia.  
Sydney Rose 14 Corinthian Rochester 21-23 Baskett Syracuse 24-26 Lumberg Union N. Y.  
"Tempters" 14 Century Kansas City 21 Standard St. Louis.  
"Trail Hitters" 14 Howard Boston 21 Worcester Worcester Mass.  
"20th Century Males" 14 Gayety Buffalo 21 Corinthian Rochester.  
Watson Billy 14 Empire Albany 21 Casino Boston.  
Welch Ben 14 Gayety Toronto 21 Gayety Buffalo.  
White Pat 13-14 Grand Terre Haute 15-19 Majestic Indianapolis 14 Gayety Louisville Ky.  
Williams Mollie 14 Empire Brooklyn 21 L. O. "World Beaters" 14 Victoria Pittsburgh 21 Penn Circuit.

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Several of the actors who played in Russell Janney's radio-a-banquet, a heavy task at the Studebaker, allege that they have not yet received their salaries.

Morris Silver, who booked cabarets for the W. V. M. A. when there were cabarets to book, has been given the talent for the new season. He is now in charge of the talent to be placed in this most magnificent local picture paladium.

The Hull House Players, highbrow settlement amateurs directed by Laura Dainty Palhans, will this season give three acts played by Rutherford Mayne's "The Turn of the Road," and two by Edward Knebel—"A War Comedian" and "Sovereigns." Voice.

COLUMBIA (Frank G. Parry, mgr.),—"The Million Dollars" (14 weeks).  
CROWN (Art. Moeller, mgr.),—"The Bluebird."  
ENGLEWOOD (E. M. Bonds, mgr.),—"The Aviators."  
GARRICK (J. J. Garrity, mgr.),—"Seven Days' Leave" (6th week).  
HAYMARKET (Warren Irons, mgr.),—"Irons & Clarence Barlowe Room" (10th week).  
HIPPODROME (Andy Talbot, mgr.),—"Great Morris Players in 'A Pair of Sixes' and vaudeville."  
HOLLAND (Rollo Timponi, mgr.),—"Rainbow Girl" (10th week).  
LA SALLE (Nat. Royster, mgr.),—"Oh, My Darling" (10th week).  
DOLY Sisters (10th week).  
NATIONAL (John Barrett, mgr.),—"The Man They Left Behind."

## CORRESPONDENCE

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

"Senator" Francis Murphy, who is touring the W. V. M. A. time, has added fifty members to the American Theatrical Association since his departure from Chicago on the 10th of East St. Louis, and F. E. Stauder, of Fort Wayne, Ind., both members. David Howard has brought to the full membership of Billposters' Union No. 1, adding 250 new members. In all about 400 members have been added this summer. The regular meetings will begin the middle of October. The new advisory board, comprising the members, is as follows: Mrs. J. Ogden Armour, Nathan Ascher, Martin Beck, F. Jay Comstock, Edwin Clifford, George M. Cohen, Lincoln J. Carter, A. L. Brainerd, Joseph Erber, Joseph M. Finn, William Fox, Frank A. F. Gaspardo, Max Goldstein, Harry Houdini, Marcus Helman, Samuel James, J. Murphy, F. F. McManis, James C. Matthews, Alva Nativova, Harry J. Powers, Louis M. Schick, Thomas S. F. J. Schaefer, Joseph M. Schenck, F. E. Stauder, Adolph Zukor.

BLACKSTONE (H. J. Powers, mgr.),—"Dark."  
COHEN'S GRAND (Harry J. Ridings, mgr.),—"Follies-Made Man," with Grant Mitchell (7th week).  
COLONIAL (Rollo Timponi, mgr.),—"Fred Stone, 'Jack O' Lantern' (6th week).  
CORT (U. J. Herman, mgr.),—"Lombardi, Ltd." with Leo Carrillo (6th week).

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Assisted by  
**Miss Lillian  
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in "ONE AFTERNOON"

Direction, THOS. J. FITZPATRICK

**ALHAMBRA, NEW YORK,**  
this week (Oct. 7)

**PALACE, NEW YORK,**  
next week (Oct. 14)

The Creator of  
**SCOTT MOORE**  
in  
**"WHERE THINGS HAPPEN"**  
Orpheum Circuit



week's bill, there being several distinct hits. One of these starts the show, Matie King, the toe-dancing beauty who has been prominently displayed in numerous \$2 shows, and she went at it and over the top bravely. She carries a considerable production and several changes of nappy and becoming costume and a male partner named Marshall Hall, who lights on his feet and pleasant personality while the beautiful Matie does all her work on her hip-locks. That she did not expect this reaction is indicated in her program matter, which reads: "Bert and I have had their fling, so now you will see Matie King." The prudish spot did not keep her from getting rousing applause before and after. Allen Stanley, a tall girl with Chautauqua technique, singing several popular exclusive numbers with nappy panny lyrics and

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## "MY CAIRO MAID"

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A Daddy Song that is a Daddy Song

## "OUR DADDY SOLDIER BOY"

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## "TOWN TALK"

Read in Star Fox Club by Finesse Olsen

## "Underneath The Gentle Moon"

By Johannes N. Hall

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such rhymes as "history" and "kissed me," as well as typical Yank rube dialect in the verse of a song about Dixie, did only fairly. She might emulate the never-forgotten Clarence Vance if she would stick to crooning dinky lullaby and topical songs, as she has a rather pleasing delivery for that style of material. But her present "hook" is without a spark of coherence or sentiment, even the service flag song, which is designed for applause, but which rings tinny and counterfeit. "Somewhere in France," the trunch quartet with comedy and atmosphere, pleased, though the novelty of that line of endeavor has been pretty well worn by now. Bert Fitzgibbon followed, as funny as ever and suttier. He broke his stick and his hat and has the assistance of two song pluggers who stepped in out of nowhere and with no apologies at all, but a nut act is a nut act. Bert had them wild with joy throughout.

George White, headlining with his four Broadway beauties, bit the house hard. In addition to his nifty stepping the whole act showed class in production and personnel. White's brigade constitutes probably the most beautiful four faces and the most attractive eight legs in vaudeville, the women being of the type seldom seen in this branch of the sport, being typically "Ziegfeld girls." And that isn't all - some of them can dance. The act carried weight from the start and finished powerfully. Wellington Cross, with miscellaneous songs, including a long medley of musical comedy choruses, and finding a climax in "Your Boy and My Boy," worked next to closing, followed by the Ishikawa Japs, who closed in their usual clean-cut manner. Last, PALACE (Earl Broward, mgr.: Orpheum). -Paul Gordon and America opened a bill with the usual Palace run. The introductory act got lanche on small talk - very snappy - droily put over by Gordon, whose naive

amateurishness at gagging has a charm that was never intended. Miss America is a correspondence school soubert, with all the wistful movements thereof. Gordon rides many giraffe cycles boldly and well, and there is no question that his painful efforts to lift his act out of the dumps class have improved it. Jack Gardner and Marie Hartman did not show, in Chester Spencer, who was layed off, was called on short notice. His partner was ill, so he dug up a local multi-timer named Doty Wilson, and on about half an hour's rehearsal, they went on and romped away with one of the bits of the bill, comedy re-parates and all included. The girl, who has lively Joe's of blindness but a dimpled sort of chunky peachiness, piped a couple of numbers in this soprano, but not without attractive qualities, and Spencer recited, sang and fanned. For an impromptu team it was smooth and fluent. Miss Wilson will never rise to theatrical heights, but has a chance in musical comedy, and, on looks, would turn baroque upside down should she ever be drafted into a wheel show, as she is a looker who might not put matter at the Winter Garden, where they demand rookier and fiercer eyes, but, wherever wholesome pulchritude finds a market, there Miss Wilson should bring her wares. She certainly has stage sense, and her big-time debut didn't scare her for a nickel.

Three Darling Sisters, programmed to close, played Number 5, because of a necessary switch, and held the spot easily with their fast, hysterical bar stunts. They got at their business and executed it without frills or dicos, and on straight merit it got a good hand. Chief Conspicuous followed, singing several operatic numbers and encooring with the Marcellises in pure French. He is a Chilean and was raised in Paris. He landed the big applause of the show, even before he got to the French moustache with its patrician appeal.

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**MARTERA**

meter" and a wooden mallet that she suffered  
extremely. Chiropractors are expected to line  
up in proving that the treatment would have  
been beneficial if the patient had continued.  
Miss Chesterly, who is demanding \$5,000 dam-  
ages, took her place in the chorus last week,  
after a two days' absence.

Harry Becker arrived here from Los Angeles  
last week to take charge of McCarthy &  
Fisher's office, the latest music publishers to  
open a branch here.

Hooper and Burkhardt closed their Pantages  
tour at San Francisco to open on the Hippo-  
drome time.

Ona Janet Wallace, formerly of "Canary  
Cottage," filed suit for a divorce against Rob-  
ert Alexander Wallace, assistant treasurer of  
the Curran Theatre. Mrs. Wallace charges  
her husband with failure to provide for her-  
self and their child, the custody of which  
she seeks, together with alimony. The Wal-  
laces were married at San Diego in January,  
1916.

Ackerman & Harris made a trip to Portland,  
Ore., last week to attend a directors' meeting.  
During their Portland visit, a conference was  
held with Ed Kello, who provides over the  
Northwest bookings of the Hipp "B" B  
time.

George M. Cohan's "When You Come Back,"

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132 South 15th St. (New)  
124 South 13th St. (Open)  
(Oct. 1st)

published by Witmark, was heard at 13 of  
the local theatre last week.  
Ebbel Davis, for the past 20 weeks with the  
King Comedy Co., will retire at the end of

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Enclosed find \$ ..... Send VARIETY for ..... to

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this month to enter vaudeville with her hus-  
band, Fred Rich. Vera Ransdale, at present  
with the revue at the Follies-Louvre, will suc-  
ceed Miss Davis.

Rhea Mitchell has been engaged to play the  
leads with the Fulton Players at the Fulton,  
Oakland.

Eugene Roth, managing director of the Cali-  
fornia Theatre, returned from New York last  
week.

A. C. Van Slyke, formerly with Kolb and  
Dill, opens with Will King at the Hippodrome  
next week.

**"BUY A BOND"**

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Buy a Bond, Buy a Bond, Buy a Liberty Bond,

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Buy a Bond, Buy a Bond, Buy a Liberty Bond,

Buy one for your great army,

And if you're alone then buy one of your own—

That's a Liberty Bond's own plea.

# "Joe Jefferson's Rip Van Winkle Mrs. Leslie Carter's Du Barry and Other Famous Stage Characters That Noted Dramatic Stars Have Created Have Been Augmented by CHARLES ALTHOFF in 'THE SHERIFF OF HICKSVILLE'

"The Character Has Become a Stage Classic and Mr. Althoff  
Has Achieved an Artistic Triumph!"  
—Evening Telegram, Portland, Ore.

A bathing girl revue is an added attraction at the Idaho this week.

Bob Sandberg, of "Up in the Air," which went up in the air at Stockton, has joined "The Very Idea," due at Columbia this month.

Engagements through the Blake and Amber Agency last week included The Shipwreck Kids, with "The Very Idea"; John Keefe, formerly with Sallie Fisher in vaudeville, with the Ye Liberty Players; Ros. Berger, with Wilkes Players, Seattle; Maurice Rosenthal and Alfred Attridge, with "Common Cause."

Planagan and Edwards, featured with "Up in the Air," returned to vaudeville this week at the Orpheum, Oakland.

Edith Sterling, who came from Los Angeles to join the "Common Cause" show, was compelled to retire from rehearsal on account of illness.

Mrs. Dorothy Montfort-Bobbs, formerly in pictures, brought suit for divorce here last week, against Alfred Montfort-Bobbs, formerly a Panhandle manager in Canada, and now living in London.

## BUFFALO, N. Y.

By L. B. SKEFFINGTON,  
SHUBERT-TECK (John R. Oshel, mgr.).—Alma Tell in "Eyes of Youth."  
MAJESTIC (Peter C. Corneli, mgr.).—Lillian Tucker in "Three Faces East."  
ACADEMY (Julius Michaels, mgr.).—Academy Players in tabloid musical comedy, vaudeville and feature pictures.  
GAYETY (R. E. Patton, mgr.).—Rose Byrd in "The Show."

SHEN'S (Henry Carr, mgr.).—Joseph E. Howard and his song-bird revue; Bert Baker and Co.; Mr. Leo Deers; De Leon and Davis; John R. Gordon and Co. in "Mentless Days"; Armstrong and James; Helena Jackley.

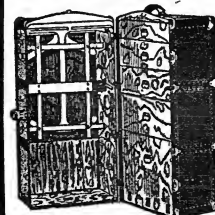
OLYMPIA (Bruce Fowler, mgr.).—"Sunshine Maid," musical comedy; Knight's Roosters.  
STAR (Peter C. Corneli, mgr.).—The Knickerbocker Players in "Johnny Get Your Gun."  
HIPPODROME (Harold B. Franklin, mgr.).—Douglas Fairbanks in "He Comes Up Smiling." First half; Sista Ferguson in "Heart of the Wilds," second half.

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Following its engagement here it will go direct to the Princess New York. A number of well-known musical comedy favorites will be in the cast. "Maytime" will be brought back to the Toek for one week more.

Spanish Influenza has not gained sufficient ground here to be regarded as an epidemic, but city and county officials are taking every precaution and preparing to camp on the trail of the scourge should it break out here in force. Many other places in western New York are not so fortunate, however. The epidemic is raging unchecked in many communities. In Bergen all schools have been closed and public assemblies forbidden. The same applies to Seneca Falls, where deaths are occurring daily, with the doctors and others too busy to talk of how bad the situation really is. Theatres and other public places, including the factories, are closed.

Harold B. Franklin, manager of Shen's Hippodrome, is in charge of featured publicity for the Fourth Liberty Loan in this district. He is pulling off many stunts that are taking the town by storm. One of the impressive events supervised by him was the erection and unveiling of a tablet in Lafayette Square to the men from here who have died in the service since the beginning of the war.

Another woman has been added to the roster of Buffalo theatre managers. Mrs. L. Stewart has taken over the Majestic, on

## "The World's Handicap"

was used in my act at

5th Ave. Proctor's, New York, on Aug. 26, 1918

and was mentioned by Sims in his review of that house in the current week's issue of Variety.

I purchased

## "The World's Handicap"

from George Kershaw, buying it outright, thereby procuring the sole right to use it.

Harry Von Tilzer witnessed the transaction.

After first hearing the recitation, George Kershaw told me that Ed. Lee Wrote was negotiating for the purchase of the same and I thereupon immediately bought it. This was at some time prior to my appearance at 5th Ave. Proctor's in New York.

The foregoing facts firmly establish my ownership of

## "The World's Handicap"

as my purchase and public recital antedates all other claimants.

**WILLIE WESTON**

(I am in possession of U. S. copyright and have registered my recitation with the N. Y. A. and Variety's Protected Material Department.)

**WILLIE WESTON**

Enrico Caruso will sing at the Broadway Auditorium Oct. 11. He will be assisted by Nina Morgana, soprano, and Elise Breckin, violinist.

Walker Whiteside comes to the Shubert-Teck next week in "The Little Brother." Later in the month at the same house will be the first presentation on any stage of the new Princess Theatre musical comedy. Fol-

Keith's Colonial, New York, Next Week (October 14)

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Only a few months ago the William Fox office for this territory was removed from Syracuse to this city. Now comes the announcement that owing to the steady increase in business the local exchange will have a sub-branch in Albany, under the management of E. H. Arnold. Manager Brady remains in charge of the local office, and A. L. Skinner has been appointed as his assistant. J. P. Kirsch, well known with Universal, is city salesman. O. B. Gooding has been appointed as representative in Rochester. Every Tuesday, morning and afternoon, current Fox releases will be shown at the local office.

The Mutual and General Film companies are now located in their new quarters at 308 Franklin street, next door to the Fox Film Company. Both concerns have separate entrances and other facilities. Formerly both were located on Pearl street. During the last year there has been a steady trend of film exchanges to Franklin street, further up town that most of the exchanges used to be located. Paramount, Select, Fox, Mutual and General are all located in this section now, all with splendid buildings built or remodelled especially for their needs.

### DENVER.

By EDWARD T. GAHAN.

ORPHEUM (Max Fabish, mgr.).—Mila Datto and Co.; Kennedy and Rooney; Willie Solar; Carl John; Mack and Williams; Cole and Donahy; Gilbert and Friedland; Official War Review and Travel Weekly.  
EMPIRE (Louis Levand, mgr.).—Four Kings; Ernest Hunt; Harrison and Conn; Grace and Ann Elder; Thomas and McDonald; Polard and his bull; Melody Sextette; Empress Weekly and German Boy Pictures.  
TADOR (William Diamond, mgr.).—Bobby Vail, in "Competition"; Ross, Wise and Co. Flinders and Keeney; Dot Gaitman; Reddington and Grant; Will Rogers; Ruth Roland, in "Hands Up"; and the Taber Weekly.  
AMERICA (A. G. Taber, mgr.).—First half, Comstock, Talmadge in "Mrs. McCarville's Boots"; second half, Alice Joyce, in "Every body's Girl".

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ISIS (Samuel Baxter, mgr.).—First half, George Walsh, in "On the Jump"; second half, Evelyn Nesbit, in "The Woman Who Gave".  
STANDARD (A. F. Moohan, mgr.).—First half, Ethel Barrymore, in "Our Mrs. McChesney"; second half, Edith Roberts, in "A Million Beas".  
PRINCESS (C. Sullivan, mgr.).—First half, Wallace Reid, in "The Man from Federal Range"; second half, Geraldine Farrar, in "Larnion".  
LUX (Edward Day, mgr.).—First half, Pauline Frederick, in "Roulette"; last half, Charles Kay, in "His Mother's Boy".

The managers of local theatres are doing their utmost in the interest of the Liberty Loan. Every playhouse in the city is lavishly decorated with American and Allied emblems. For the first time in several weeks the Broadway is dark this week, following "You're in Love". The house will open Monday with a week of Theda Bara, in "Salome," film.

Previous to the reopening of the Denham, where the Tom Wilkes Stock Co. became successor to the old Denham Company, Manager Ben Ketcham is having the interior and the lobby of the house touched up and several important improvements made.

The Paris is in darkness this week while numerous interior repairs are being made. The house will reopen Monday under the management of H. B. Ellison.

Appearing at the Auditorium here last Friday night, Mrs. Margaret Matzenauer, prima donna of the Metropolitan, scored a tremendous hit. Speaking of the war in relation to her profession, she stated that the world-wide struggle for supremacy has added to the success of music, declaring that writers are being inspired in their melodies with tragedy, emotion and emotions that have heretofore been only mediocre qualities in music.

### DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Robert, Brown and Co.; Briggs and Rann; Arthur Pickens and Co.; John and Winnie Heanline; Loney Haskell; Doris Dare; Taylor Trio.  
MILES (Gus Greening, mgr.; U. B. O.).—Frank Gardner and Co.; Grunt, Kraemer and Grunt; Donaldson and Geraldine; Goldie and Mack; Hans Leona; LaToy's Models; Liberty Singing will continue for third week.  
ORPHEUM (Tom Palatin, mgr.; Lawry).—Mary Dove; Emory and Elsie Elliot; Barlow and Hurst; Charles B. Lawlor and Daughters; Billy King.  
NEW DETROIT—"Turn to the Right".  
Nort, "Tailor-Made Man."  
GARRICK—"Rock-a-Bye Baby." Nort, "Odds and Ends."  
GAYETY (J. M. Ward, mgr.).—Ben Welch.



# "AN ARTIST AN ACTOR and MUSICIAN"

Is CHARLES ALTHOFF as 'THE SHERIFF OF HICKSVILLE'  
Butte (Mont.) "Miner"

**CADILLAC** (Sam Lowy, mgr.).—"Midnight Maidens."

The Temple subscribed for \$20,000 worth of Fourth Liberty Loan Bonds. The Broadway-Strand Theatre took \$5,000 worth.

Detroit so far has been practically free from the epidemic.

Bert Williams was recently appointed manager of the Palace (vaudeville).

Fred Warren, vice-president of Goldwyn, was in town for several days this week.

"The Finger of Justice," opened for Michlin by A. J. Gilligan, closed a two weeks' engagement at the Detroit Opera House, Oct. 6.

## NEW ORLEANS.

**ORPHEUM** (Arthur White, mgr.).—Sarah Padden, Humilines current program; Cunningham and Clements, started show nicely; Ray Show, rewarded for his smart manner and matter; DeWolfe Girls, had feminine-coating through satirical appeal; Arthur Dagon, warmly welcomed; Tony and Norma, registered; La Bergara and Sons, closed.

**TULANE** (T. C. Campbell, mgr.).—Cecil Spooner in "The Brat," with typical Spooner cast, running along profitably; this show, as framed, can't help but make money.

**PALACE** (Sam Ryan, mgr.).—First half: "A Night in June"; Allen's Chevrenee Minster and Delli; "In the Jump," film. Last half: "Childhood Days," film. Theres; Dasso and Debray; Hinkel and Mac; Aerial Mitchell; "The Daresdevil," film.

**CRESCENT** (Walter Kattman, mgr.).—First half: "Telephone Tangle"; Hihbsett and Mallie; Jim Doherty; De Voy and Dayton; Two Likies; "When a Woman Sings," film. Last half: Stoddard and Flynn; Van Cellies; Mack and Lee; two to fill.

**STRAND** (Foster Olroyd, mgr.).—Wm. S. Hart in "The Border Writress," film.

"Come Out of the Kitchen" is underlined for the future next week. Old Doctor Nor-ma, with "Old Old Kentucky" for a quarter-century, is in advance.

Leon Grandjean, long connected with the Bonhringer enterprises, has just been appointed general publicity man of the Saenger Amusement Co. It is reported Ernst Bonhringer himself is to resign from the company that bears his name.

Eddie Hogan, an old-timer, is the new doorman at the Orpheum. Hogan has been trouping for more than 20 years.

Herman Fichtengberg returned to New York during the week. Fichtengberg may locate in New Orleans again if the opportunity presents.

Sam Pepper, property man at Loew's Crescent, had his leg broken when a piano he was helping to move fell over on the member. He is at a local hospital, where his condition has been pronounced satisfactory.

W. J. Estoup, the local theatrical "aligner," has a little trust all his own now, doing the work for all the theatres in N. O.

Victor Mauseret, this city's theatrical printer for over 20 years, passed away Friday. The theatrical fraternity attended his funeral in a body.

Clarence Bennett is doing the advance work for Barney Oldfield. Last season Bennett was ahead of "let us."

The Saenger Amusement Co. is to operate a house at Hattisburg to be called the Strand.

In order to boost Liberty Loan sales here, the fire-department, on Saturday, sounded an alarm for the Canal street station. A huge crowd gathered and was given a solid, hearty laugh when Harry Jones, a soldier, and wearing a red shirt and a brown's helmet, descended from a ladder to explain the alarm was sounded purely for patriotic reasons.

B. F. Brennan has moved his celebrated agency to 115 University place. He still

claims to be only 30 per cent. agent and 90 per cent. gentleman.

## ROCHESTER, N. Y.

By L. B. SKIFFINGTON.  
**LYCEUM** (W. R. Corrie, mgr.).—William Rock and Frances White in their "Revue," first half; Richard Carle, in "Furs and Frills," second half.

**TEMPLE** (J. H. Fish, mgr.).—"The Master-singers," triple male quartet, featuring a stirring war song; Yates and Reed; Jas. Thompson and Co.; George Yeoman; Daise Rector Brothers; Eddie Weber and Marion Ridner; Lucille and Cookie.

**GAYETY** (J. Yale, mgr.).—"Golden Crook."

**FAYS** (Fred J. Barr, mgr.).—"The Jay Hippodrome"; Allen Wilbur; Melvin and Caron; Five Hands; Lorenzo and Gallagher; Thompson's Circus.

**VICTORIA** (John J. Farron, mgr.).—"Mix-Up" company in musical tabloid; film.

**FAMILY** (John H. H. Fausness, mgr.).—Harry Stewart and Co.; Scott and Campbell; Keassey and Fay; Margaret McDonald; Tom Mahony.

**PICCADILLY** (Howard W. Shannon, mgr.).—Film.

**REGENT** (William A. Callahan, mgr.).—Film.

One of the finds on the speakers' committee of the Fourth Liberty Loan drive is Bart

Calcy, stage manager of the Temple. Bart sets out on the street corners every day and "whoops it up."

"The Man Who Came Back" at the Lyceum all next week.

The Gordon, dark for some time, will open next week to show "America's Answer." After the run the house will again be dark.

One of the effective bits at the Temple this week is the throwing of the spot light on the service flag hung on the center of the drop. There are seven stars on it.

Laylita Darve, opera singer, made such an impression when she sang here last week that the Liberty Loan committee is endeavoring to arrange a return date.

Fred J. Barr, who assumed the management of Fays a short time ago, is a real showman. Another newcomer is Howard W. Shannon, at the Piccadilly. His act on "Glosters," which ran all week at the Piccadilly, was some of the best-dope ever planned in a local paper. Rochester needs a few real dopesters.

Another old-timer in the theatrical game, Raymond Fagan, is very much on the job nowadays. He has organized a committee of some 60 people and is doing "time" in the local houses for the Liberty Loan.

Rochester Lodge of the Loyal Order of Moose has broken into the film. For the past few Sundays the lodge has organized volunteer harvesting gangs among its members to save the crops in the surrounding country. Over a thousand strong, they have labored eight hours or more each Sunday, until their fame has spread. Sunday movie camera men for the weeklies "shoot" them.

## SYRACUSE, N. Y.

One of the two Camp Syracuse quartets which is staging Liberty Loan bonds into the pockets of Onondaga County folks is composed of five artists. They are Jack Rich, former manager of Jack Sanderson and other stars; William Arnold, pianist, who, before he donned khaki, had his own orchestra at Maxine's, New York; Sigur Rums, concert singer, and George Mahlon, also a prominent vocalist. Other professionals who have been materially assisting the local loan campaign include these men, now at Camp Syracuse for limited service: George Mahlon, vocalist; William Donabue, pianist; Victor Kasper, violinist, and Frederick Jacobs, baritone. The latter induced his wife, also a professional, to come here to sing with him. Kasper for years was first violin with the New York Symphony.

"The Riviera Girl," in which Grace V. Walsh of this city is starring this week, played the Empire here the last half of last week. The production is a typical war-time musical comedy. It is notable first by its absence of real chorus men, the chorus being filled with girls dressed as men. The cast was hard hit by the Spanish influenza during its local engagement. The disease epidemic here, claimed five of the chorus and one of the principals. In addition, Henry Monwary was on the sick list, but insisted upon singing his part.

Barbara Butler, of Ogdensburg, N. Y., daughter of Major and Mrs. Harry B. Butler, of that city, has been engaged by the New Film Co. to appear in its productions. Major Butler is a leading Ogdensburg dentist, who accented a commission to treat the officers of the war. Miss Butler has appeared in several Northern New York amateur theatrical productions.

By order of the Oswego Board of Health, all amusement places in that city were closed Oct. 3 in an effort to curb the spread of the Spanish influenza. The military and the disease was transmitted to Oswego by sick soldiers, removed to Fort Ontario, then from Camp Syracuse for treatment. The military at Camp Syracuse had its intention in a hospital company of Newsmen's draftmen in addition to closing the theatres. Oswego schools were ordered to suspend classes. The epidemic continues to exact a high death toll among both soldiers and civilians. So far the strictest men at Camp Syracuse who have been struck have succeeded in winning the battle. The highest cause of death is pneumonia, since the epidemic started was 24, reported on



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(1920)

# LAST WEEK AT THE PALACE, CHICAGO IN A NEW ACT

# FRANK MORRELL

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Saturday morning's casualty record. Civilians at the maximum totaled 5,000 in Syracuse and 3,500 in Oswego. Because several of the cast of "Curry On," the Fort Ontario soldier show, are ill from influenza and pneumonia, the performance scheduled for the Quirk at Fulton, N. Y., Monday, was indefinitely postponed.

The Hohman Opera House at Pulaski is the next up-to-date picture house to have a woman operator. She is Flora R. Hohman, daughter of Oscar Frank R. Hohman, and she replaced her brother, Francis W. Hohman, who left Friday for the Columbus, O., barracks with a National Army quota.

"The Highways," burlesque, at the Armory, Birmingham, T.S. It was succeeded by the Griffith film, "Hearts of the World," which played the remainder of the week.

The fall and winter season at the Madison, Oneida, N. Y., opened Oct. 4 with "The Flop," M. Kallert is again the house manager.

"A Daughter of the Sun," which played the Buttable here the last half of last week, was far above the usual melodramatic offerings to be seen at that house, both as regards cost and scenic embellishment. And as is generally the case when the Buttable has something besides burlesque, the show drew anything but crowded houses. Freda Tynners, Richard Earle and J. Lester Paul gave excellent interpretations. The only flaw in the production were the characterizations of Walter Ayers as Col. Richmond Grey and Edward Talbot as Dr. Edward Grant. Ayers gave a Down East brogue to his Kentucky colonel, while Talbot shouted his lines.

That she may do theatrical work for American soldiers in France, Miss Hester E. Hordford made application before County Clerk Percy Pickler of Jefferson County at Water-

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town last week for passports. Miss Hordford, St. Louis, Mo., as her home, but has been in New York for some time. In addition to her stage career, Miss Hordford is known for her literary ability.

Joseph H. Slater, of Watertown, actor, and later poet, has returned to his first love and is now appearing with a stock company owned by Al Lutzinger at New Bedford, Mass. Slater writes: "Doing very well until the Spanish influenza struck us. I always had the foolish idea that Spain was neutral."

Philip S. Perkins, burlesque reviewer on the Syracuse Journal until he was recently called into the National Army, has returned to this city in uniform. Perkins has been ordered as military clerk to the District Draft Board here. He expects to remain here until February.


Captain Harold Ross, Infantry, U. S. A., who made his debut in theatricals in Tambourine and Jambou productions at Syracuse University, was killed in action while leading his company, according to information received by the University officials from the War Department. Captain Ross was a lieutenant at Madison Barracks training camp, and received his second promotion shortly after landing in France.

"The Very Idea" played T.S. at the Lumberg, Utica; "A Daughter of the Sun," B.

## TORONTO.

NEW PRINCES (O. B. Sheppard, mgr.).—"A Tailor-Made Man." Next, "Furs and Frills," with Richard Carle.  
ROYAL ALEXANDRA.—"The Little Brothers," with Walter Whitelands and Yvonne Power. Next, "The Kiss Burglar."  
BIBB'S (J. Shaw, mgr.).—"Dolly Connelly," Montgomery and Perry; Aerial Shows: "For Pity's Sake," with Thomas Dury; Bert Swor; Kober and Quinn; Jimmie and Minnie Allen; Robert Everett's Novelty Circus.  
GRAND (A. J. Small, mgr.).—"Over There" (second week). Next, "Bringing Up Father" at Huna.  
LOUW'S (J. Bernstein, mgr.).—"Billet 12," war sketch presented by three local returned soldiers: Adams and Gohl; Speller and Mahow; Oxford Trio; Blanche Alfred; Bill Pruitt; special (M. P.), William Farnum in "The Riders of the Purple Sage."  
SHIBAS HIPPODROME (A. C. McArde, mgr.).—"Melody Girls; the Valdares; Zoster and Smith; Come and Welcome; Wink Bird; Ike and Imbo Smoits; special (M. P.), Mitchell Lewis in "Vine-Ten-Ten or the Law."  
GAVETT (F. W. Bussey, mgr.).—"20th Century Melodrama." Next, Ben Walsh.  
STAR (Dan F. Pierce, mgr.).—"Girls from the Follies." Next, "The American Burlesque."  
ALLEN (Jule and Jay J. Allen, mgrs.).—"D. W. Griffith's 'The Great Love'."  
STAND (Clarence Rabson, mgr.).—Mabel Normand in "Fet's Bad Girl" (first half); Constance Talmadge in "Good Night Paul" (second half).

The big war film production, "Crashing Through to Berlin," will be shown at the big Massey Hall, commencing Saturday, Oct. 12.



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# BUY BONDS

## CABARET

The Odeon Cafe, San Francisco, has added a chorus of six girls.

The Pelham Heath Inn celebrated its first anniversary, Oct. 8.

Ada Ayres replaced this week Miss Bradwell in the Maxim's revue.

The Ratle Brothers have decided to remain at the Century Grove.

Vi Quinn, of the Palais Royal, will leave the revue this week to start rehearsing a new act (produced by Frank Hale) entitled "A Soldier Boy's Dream." The act has seven girls and one male dancer and is under the direction of Pat Casey.

Mollie King and Willie and Gordon Dooley are to be retained in the new midnight show being prepared for the Century roof. The new revue is timed for late in October, but its premiere may not occur until next month. The roof is Morris Gest's own venture, William Elliott and Ray Comstock having withdrawn some time ago.

A chorus girl in the new revue at Healy's Golden Glades is something of a curiosity to her companions, because she "walked out" on a husband with an income of \$50,000 yearly. They were married but a week when the girl decided to return to the chorus, also her former apartment in New York leaving fat husband, income and handsome home.

Fannie Brice, who was booked to play seven weeks in the New York vaudeville houses, has cancelled. She was unable to appear through an objection from Flo Zeigfeld, who has her under contract and objected to her vaudeville dates prior to the opening of the new "Frolic" atop the Amsterdam. The new roof show will be ready in about three weeks.

Dave Lewishohn, first cabaret proprietor in Chicago, credited with having brought the word "cabaret" to America from Paris, when he first advertised his entertainment at the Congress Cafe under that title, is going out of business. Conditions have chiselled away his patronage until he is ready to make a separate peace and quit, and announces that he is going to California to retire on a handsome fortune which he made out of drinks and songs.

Tait's Pavo Real Room, San Francisco, is now in charge of Fanchon, who presides over the entertainment, her brother and dancing partner having entered the Officers' Training School. Commencing this week, a girl revue will be added. Fanchon, since alone, is not confining her efforts entirely to dancing, and has demonstrated she can also sing. A number last week, written by herself, tells of her former partner having joined the Navy and calls on the patrons to dance with her. The invitations are eagerly accepted.

The Zeigfeld Follies, Inc., and T. B. Harms & Francis, Day & Hunter, secured a judgment Monday against Andre Sherri for \$12,731.17 for the infringement of certain "Follies" songs to which the Harms-Francis, Day, Hunter concern has the publishing rights, and which Sherri incorporated in certain of his cabaret productions

in Chicago last season. Immediately following the discovery of the alleged piracy, Mr. Fiesel of Dittenhoefer & Fiesel, Flo Zeigfeld's counsel, entered an injunction and for an accounting of Sherri's books to determine the extent of his damages. After the case had been carried to and from the Federal and State courts, for the period since the infringement was committed, it finally ended in the Supreme Court with the above decision. The songs involved were written by Dave Stamper exclusively for the "Follies" production.

Child's restaurant at Columbus circle has become the show place of the city after one in the morning. A crowd collects each night or morning to look through the wide windows, watching those inside, among whom usually are some notables. Plenty of show people go up there after their performances to have a bite before going home. That Child's restaurant is conducted the same as the others, with the same price list for food which may be an attraction in itself for a large number of its patrons. The musical shows in town are well represented by Child's eaters after one. Others who go there are from the restaurants that turn them out at closing time. The crowd collects outside as much for the purpose of witnessing any excitement that may happen inside or out, as they do for any other reason. It's seldom the crowd is disappointed. Child's on the circle usually has a fight or two each evening after dark. It is on the sidewalk before it. One of the Winter Garden shows recently had a Child's restaurant scene and made it very realistic with Frank Fay, the principal, someone else of the company impersonating his former wife, Frances White.

"The 1919 Edition of the Golden Glades Revue" is Thomas Healy's latest contribution to the gaiety of Broadway after dark. It is on the top floor of the Healy establishment at Broadway and 66th street, jointly or separately, performed upon the ice rink that occupies the centre of the room. Fense Greer wrote the music, Garfield Kilgour the lyrics of the special numbers (and all are special), while the show is programmed as staged by Ad Newberger. Included also among those helpful to the production (though unprogramed) is Clifford Fisher, from whose suggestion quite the best thing in cabaret song numbers has been evolved. The Healy revue has a number of general novelties, several original in cabarets as well and some of the originalities only borrowed for the cabaret. It has many principals and 16 chorus girls. It's a good show. Healy's best for at Healy's Golden Glades there are two shows in one, on the ice and on the carpet. Each requires its own complement. That makes the entertainment expensive for the house, plus the production cost, not inconsiderable for the current attraction. Mr. Healy himself has ideas on production. They are expressed in the grand finale, "Victory's Pageant," with an accompanying band and patriotic number, "There's Nothing Too Good for Our Yankee Boys." It's a well thought out finish. The finale of the first part, patriotically French in foundation, "Les Gars Republiques," is also aptly placed and executed, with the girls in the French uniform marching down the steps from the balcony above to the carpeted ice floor. Mr. Fisher has two novel moments. The first is, and it comes too early, "My Japanese Love Bird," wherein he used the disappearing bird trick—which is the feature of the Le-

roy, Talma and Bosco magical act in vaudeville. The entire chorus, singing the song, holding small cages wherein may be seen a bird, and make the cages disappear from sight at the finish while standing close to the tables. It could be made more effective and probably will be. The novelty number Fisher introduced is called "Drink Up," with Peggy Parmelee, a former chorister at the Glades, nicely leading it. The girls have "magical" bottles, containing four kinds of drinks. Each carries the glass and walking over the table, they invite the guests to have a drink, pouring forth what may be asked for (if it is one of the four kinds contained within the bottles). Rather funny no restaurant producer previously thought of this device, blending in so well with the atmosphere of a restaurant cabaret. "Milady's Fan," once done in vaudeville as an act, has been transferred to the roof. It is a series of poses upon the stage and the setting of the turn greatly enhances the stage picture throughout the performance. The opening of the second part, "Raggy and I," with the girls in Oriental costume, contains the catchiest melody of the lot. "What a Lady Wears from Morn Till Night" is led by Helen Hardick with several novelty numbers entering on one. A lyrical cue dressed appropriately and making an attractive ensemble of dress and undress. Miss Hardick is the number leader, once again, of the show. She appears to be a Healy fixture. Another number led by her is a minuet, picturesquely pretty and entirely unexpected on the floor. Blye Brown is the ragger or jazzier in the acting department and will probably become more popular with more opportunity. The revue ran a trifle over an hour and half the opening evening. In the speeding up there may be more room made for some of those now restricted, including Musette, the nut dancing violinist, who is lively while present and that is as it should be. The "Tango," by Musette and Paolo, well dressed and danced, particularly by Musette, seemed in the way of the performance. No one wants the "Tango" nowadays. Yvonne Nadie sings a French song and Arya Nadie dances with a skimping dress that doesn't hide her bare limbs, bare nearly from the waist to the tips of her low shoes. That may account for Arya being there. Pixifax and Panle have a lonesome moment in the running, too late it would seem, if their knock-out comedy is to get over at all up there. On the ice the best section is, the first with a new team, Davidson and Dean doing nice work of the now familiar ice kind and Ethel Dean in the second ice section preceding a skating solo by a song solo. They should either be joined or the song discarded. Writem and Chas and Miss Pope are the other skaters. Miss Pope and Mr. Chas display a couple of new tricks in ice work when doing their double. There is a hockey match not to be taken seriously, but an opposing team of choristers on the runners. The ice sections might be transposed, since the opening one in the first part far exceeds the later effort.

In dressing Mr. Healy has maintained the expensive standard always set for upstairs. The Golden Glades has always a mixed show of continued interest, full of entertainment, and the 1919 edition is more so than ever.

### OWEN MOORE VERY ILL

In the early part of the week the condition of Owen Moore, attacked with Spanish influenza was very serious.

Mr. Moore was then at the Gedney Farms Hotel, Westchester, N. Y., attended by physicians from New York.

Besides a prominent figure among the players in pictures, Mr. Moore is the husband of Mary Pickford.

### ODE D'ARMOUR.

By JOE GOODWIN.  
Yesterday—when you were near,  
I knew not what you were,  
Now yesterday is but a hazy mist;  
The love I held you so lightly,  
The weight of your curves  
Have vanished with the lips I might have kissed.  
Today, if you were by my side,  
The world would wear a smile,  
The silver lining each cloud would see;  
Were wishes gifted with the power  
Of old Arabian Nights,  
A thousand times a day, love, you'd be near;  
Today I cherish every thought  
That links my life with yours;  
And treasure every golden hour we know;  
I seem to hear your softly whispered  
Words of love again,  
And out of darkness stiles the sun shines  
A power of greater force.  
Today, thy fate has us estranged,  
Is telling me our love was not in vain;  
And somewhere, somewhere, well within  
This loneliness heart of mine,  
I know I'll hold you in my arms again.  
Tomorrow—must dream of thee,  
And from each lesson here  
Find consolation in the need-to-be;  
Tomorrow, dear, I'll love you give  
Will not be lightly held;  
I'll treasure every thought for you and me.  
(Francis, Sept. 7, 1918.)

### WHATEVER THE COST.

Joe Parley.....Bruce Smith  
Joe Parley.....Charles Dudley  
Steve Donahue.....Pamphob  
"Black Jack" Fanning.....Gordon Backwell  
Paul Orland.....Patrick Calhoun  
Belle.....  
Joe Parley (Alma King) is the daughter of a whiskey smuggler and leads a wild, out-of-doors life, dressing and behaving as a boy. This is in the picture "Whatever the Cost"—a Flamingo picture.

Paul Orland and Belle, the wife of the proprietor of the Black Jack saloon, plot to learn from Fanning, the husband of Belle, where he gets his whiskey, and then, bleeding him, get enough money to begin a new life. Scouting about on his own hook, Paul discovers Jess in her cabin, attacks her and is put out at the point of a gun. A few days later, meeting John Parley, the father of Jess, Orland tries to persuade him into giving Jess to him in return for keeping quiet about the smuggling. In the struggle that ensues Orland shoots Parley. Jess finds her father dying, a pistol beside him, and swears vengeance on his slayer. She goes to the Black Jack to slay in the dance hall and search for the man who killed her father. Here she meets Orland again, and also Steve Donahue, who is loyal in the romance series. Orland attempts to slay her, but Jess, who has met once before, when Jess was dressed as a boy, but Steve does not let Orland attempt to assault Jess and Steve comes to her rescue. The pistol she is holding—the one found beside her father—Steve recognizes as his. So Jess is convinced that he is the murderer. But even then she is determined to avenge her father. Steve goes out to catch the smugglers and Orland follows him with a rifle. Then Jess girls alone. The smugglers are caught red-handed, the leader, Jess's uncle, alone his last trick. Jess rushes in between them and the rest escapes. Orland and Steve escape in a deadly conflict which ends in the ocean. Jess rescues the two of them. Orland confesses to the murder and Jess and Steve decide to live it together.

"Whatever the Cost" is a pretty good picture. It tells a worth-while story, and is well cast, and the acting is good. The girls have gotten under the skins of their parts, while the atmosphere created is clearly indicated. The end scene, the dance and the locations well selected. Miss King is a good actress and the picture, and the others give her excellent support.

### PICTURE OBITUARY.

E. H. Duffy, exchange manager for Mutual at the Regency, died at his home there Oct. 4 of influenza, following an attack of typhoid which left him in a weakened condition.

The four-year old daughter (Ruth) of Isaac Libson, died in Avondale, O., Oct. 6. Mr. Libson is the manager of several picture theatres in Cincinnati.

### JACK CUNNINGHAM

Staff Writer Robert Brunton Studios, Los Angeles

Recent Roles for Harricane, Keanan, Glauw and Kervilla

# BUY BONDS

43

## NEWS OF THE FILM WORLD

Alice Howell has not left the L-KO list.

Fritzi Brunette has signed a new contract with the Universal.

"Red Lanterns," with Nazimova, some time in December.

Morris Greenblatt has been elected treasurer of the Producers' Distributing Corp.

Billie Burke's next Paramount release will be "The Make-Believe Wife," Oct. 20.

John J. Burns, a well-known theatrical man in New England, has been appointed assistant manager of the Owl, Lowell, Mass.

World has purchased from Joseph Franklin Poland a comedy drama entitled "Relations." It will be a vehicle for Louise Huff.

Schwartz and Miller, owners of the Oxford and Rialto, Brooklyn, have leased for a number of years the Garden, Richmond Hill, L. I.

The Mae Murray picture of "Madame Bo Peep," now in the making, is to receive a new title.

"Nor, 4 will see the first of the 18 episodes of the Eddie Polo serial, entitled "The Lore of the Circus."

"Bonnie's Pride" is the next Goldwyn in which Mae Marsh will be starred. It is a retracted story.

Robert Ellis is Mary Alliston's leading man in the Metro's star newest picture, "Thirty Days," now in production.

The Klitz Gordon feature from "The Nurse's Story," a novel by that name, will be given a new title before release to the public screen.

"The Kaiser's Finest," a new seven-reeler, directed by Clifford Sauter, is expected within the near future.

Ruth Stonehouse is again on active duty after being ill for several weeks with appendicitis.

Evelyn Nesbit will shortly begin work on her second of the series of pictures she is to make for Fox. She will be under the direction of James Kirkwood.

S. L. Rethpalad has a private view of the new Maurice Tourneur production "The Woman," booked it at one of his houses for the week of Oct. 23.

The Theatre Francaise, Montreal, closed this season, has been leased to Julie and Jay Allen, who will present their "The Hearts of the World" for an indefinite period.

Texas Guinan has been engaged by World for "The Love Defender," which Taft Johnson will direct. Others in the cast are June Elvidge, Frank Mayo and Madoe Evans.

Colin Campbell has started work on the direction of "Tongues of Flame" with Marie Walcamp as star, this subject being taken from the Bret Hart story, in "The Carlingford Woods."

"Till We Meet Again" is now in eight reels with the cutting also apt to top off at least 2,000 feet. Dorothy Phillips is the star. Alan Hollander having directed it. It's a war picture in theme.

"The Temple of Dusk," the second of the Sessue Hayakawa features (Mutual), reaches the screen Oct. 1. Al. Sinner, at the Dryden (20th and Broadway), is playing late features.

Tom Conway has been appointed manager of the Theatre Francaise, Montreal, coming Oct. 7 with "The Hearts of the World" (Rim). Conway was for several years manager of the Gayety (burlesque) here.

E. Lanning Masters, the Lillian Walker press representative, is also supervising the publicity and scenic departments for the Screencraft and Renowned Pictures Corporation.

In the "Official War Review," No. 16, issued by the Division of Films, to be released by Pathe next week, American, British, Portuguese, Italian and French soldiers are shown on the fighting front.

The Bureau of Pictures, of the Division of Films, Committee on Public Information, has been moved from Washington, and is now installed in the New York office, 5 West 48th street.

Famous Players-Lasky have the following pictures to be released in the near future: Douglas Fairbanks in "Artists," Lila Lee in "Fanny Love," William S. Hart in "Brandings Broadway."

Ray L. Hall, loaned to the Government for service in the Division of Films, the Committee on Public Information in July, has returned to Screen Telegram.

B. S. Moss has contracted with the Select Pictures Corp. to carry the Hamilton (149th and Broadway) will have exclusive neighbor-

hood rights to first run releases. The contract is said to represent a yearly outlay of \$30,000.

R. B. Burdige has been appointed manager of the New York Triangle Exchange, succeeding Dan Michalove, who has gone South to look after the interests of the S. A. Lynch Enterprises.

Frank Reicher, a picture director of 536 West 138th St., New York, pleaded guilty to traveling at the rate of 27 miles an hour in an automobile on upper Broadway. He stated he was on his way to stage a patriotic picture in New Rochelle when arrested. He was fined \$25.

Carroll & Plunkett are negotiating for a Broadway theatre for their film story of the execution of Rose Cavalli. A matter of price is all that remains between the outright sale and further negotiations. The public will see the film in about ten days.

When Marion Davies makes her next Seinknick picture, "The Belle of New York," under the direction of Julius Stager, some of the scene will be filmed on the Amsterdam roof. In these scenes the star will perform in the "Midnight Follies" will appear.

Not until the war picture, "America's Answer," has been fully exploited and its territorial sales exhausted the present demands will any attention be given by the Division of Films to its fourth subject, "Under Four Flags."

F. M. Brockwell has returned to Goldwyn as manager of the St. Louis office, while Richard Wernick, until recently chief salesman of the Detroit office, has been placed in charge in Detroit, to take the place of the late M. Ralph Camp.

Forthcoming Paralta releases are J. Warren Kerrigan in "Come Again, Smith." He is at present at work on "The Unfinished Story," Louise Glaum will be seen in "The Goddess of Lost Lake" and Basilie Barricade in "Two-Guns Betty."

Going to their close connection to the Liberty Loan drive in their respective states, Peter Schaefer, president of the N. A. M. P. I. Exhibitors' Branch, and Frank J. Rambsach, chairman of the board of directors, were unable to visit New York for the present exposition at Madison Square Garden.

Maxine Elliott, through her attorneys, Chadbourne, Babitt & Wallace, began action, Oct. 7, in the Supreme Court, to obtain possession of \$50,000 in stock of the Goldwyn Films, which she says became hers in part payment for ten weeks' services, for which she was to receive \$100,000.

"The Licensing Raiser," the new Pearl White 15-episode serial, will be released Nov. 1. William S. Hart, the star, George B. Seitz produced and wrote the story

in collaboration with Bertram Mullhauser. The latter is responsible for the scenario. The serial will be released through Pathe.

Arrangements are being made for a Broadway showing of Robert Carson's novel outdoors feature, "Back to Nature," a one-reeler, which the Film-Renewal Co. is to produce. Carson winning a bet from Major Jack Allen about living a month in the open, living solely without funds, clothes, etc.

Dorothy Dilton has completed her newest Paramount, entitled "Quickhand." Three releases of Select's star series announced for the month, including "Temptation" in "Mrs. Lennigwell's Boots," Alice Brady in "Her Great Chance," Clara Kimbell Young in "The Road Through the Dark."

Marshall Nolan, general directing supervisor of the pictures manufactured under Harry Garson's name, including the Clara Kimbell Young and Blanche Sweet subjects, is personally directing the present subject, "The Unpardonable Sin," by Major Rupert Hughes. He will also direct the forthcoming production of "Cheating Cheaters," with Miss Young as the star.

The Educational feature, "The Romance of Coal," starring Peggy Adams, Hugh Thompson, J. H. Olinour and Stephen Gratton, is expected to be ready for release early next month. General Manager Hammons of the Educational Film Corp. is the director, and most of the technical staff are now concentrating their energies on the completion of this feature, which has for a setting the coal fields of West Virginia.

George H. Jordan (Sanson & Jordan) has been late placing books and plays with film concerns for screen production. His last customer to date has been Famous Players-Lasky which has obtained rights to the book, "Mrs. Wiggs of the Cabbage Patch," which Paramount will rename "Loverly Mary," with Marguerite Clark as the star, the Lasky, P-P office obtained Max March's "Here Comes the Bride" for \$5,000, "Good Gracious Annabelle" for \$10,000, "The Rescuing Angel" for \$7,500, George Barr McCubbin's "The Hollow of Her Hand" for \$5,000, while Tom Lane (Artists) bought the screen rights to George V. Hickey's "What's Your Husband Doing?" for \$5,000.

**HAWKS GOES WITH GOLDWYN.** Los Angeles, Oct. 9.

J. G. Hawks, long one of the mainstays of the Ince scenario staff, has been signed by Goldwyn and will have charge of the scenario department, succeeding Willard Mack, who will direct Pauline Fredericks. Hawks is to receive a big salary.

## ANNOUNCEMENT

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# BUY BONDS

## THE MAN FROM FUNERAL RANGE.

Harry Webb.....Wallace Reid  
Janice Williams.....Willis Marks  
Bradley.....Willis Marks  
Mark Brenton.....George McDaniel  
Frank Beekman.....Tully Marshall  
Dixie.....Lottie Pickford  
Freddie Leighton.....Alfred North

"The Man from Funeral Range," Wallace Reid's latest, and a Paramount feature, has some parts in the west in the story. The picture is thus saved from monotony, at any rate.

It tells the story of Harry Webb who comes for a fling at city life after years spent in the desert. He falls in love with Janice Williams, a cabaret singer of great charm and blameless life. They become engaged.

Mark Brenton is also forcing his attentions on the girl. Brenton and his partner, Beekman, a crooked lawyer, have been foiled in one of their deals in the west by Webb, so are already hostile to him. Brenton entices Janice to a room by a ruse, and here comes Dixie, another cabaret singer, in love with Brenton. She shoots him through the door. Webb rushes in and expecting Janice of having committed the shooting himself takes the blame. Janice is spirited away and Webb is convicted of the murder and sentenced to death. Beekman being the prosecuting lawyer, he escapes into the desert and is reported dead.

Years after he returns, heavily bearded, and begins negotiations for the sale of a mine of which he has become the owner. When Webb enters the room where the prospective buyer is he finds Beekman also there. They recognize each other. There are accusations on both sides. In a struggle Beekman draws a gun which explodes and goes wild. The bullet goes through a screen behind which are concealed the son of the buyer—whose name is Leighton—and the girl he has just brought home as his wife for his father's approval. She is Dixie, the cabaret girl who killed Brenton. Dying she confesses to the murder. So Webb is free to marry Janice, who, by a strange coincidence, is standing in a cabaret in the same place. Beekman is taken away a prisoner.

Mr. Reid is seen to fine advantage in a part which suits him admirably, while others who should be mentioned are Anna Little as Janice, Tully Marshall as Beekman and Lottie Pickford as Dixie.

The picture, while gloriously improbable, should prove a winner. As a production it is of high merit.

## TONY AMERICA.

Tony America.....Francis McDonald  
Bona Piccinna.....Yvonne Pavis  
Mrs. Piccinna.....Mrs. Harry Davenport  
Gullia.....Dorothy Gracie  
Mama Deah.....Rae Godfrey  
Hans.....Herald Holland  
Angelo.....Ludwig Lowy  
Vincenzo.....Dick Lonzo

The title of this Triangle picture is the name of a "Wop" emigrant who comes to the west on his arrival in this country. The principal role is taken by Francis McDonald as a poor Italian who lured to this country by a selfish padrone, and has to wage a bitter struggle for existence, but because his mad life with his low for a child, and ultimately lifts himself from his unhappy surroundings to start over again, under more favorable conditions.

The feature, which is in five reels, is unusual in theme and treatment. There is a great human touch in the story and it will appeal to the general audience of film enthusiasts. It is well produced, although the production must have been inexpensive, as the interiors are nearly all taken in the poorest part of the Italian quarter in New York, and there are a few park scenes.

Francis McDonald looks the Latin type, and apparently has an intimate knowledge of the Italian character. He is supported by a capable company. Yvonne Pavis (Bona Piccinna) plays opposite him. Miss Pavis as the faithful wife, who is in love with a "German peer," puts a lot of snap into her work. She is extremely dark and portrays all the characteristics of the lower type of Italian woman with intense realism.

There is very little that is humorous, yet its heart interest will appeal and it should make a fair program feature.

## JUST SYLVIA.

Sylvia.....Barbara Castleton  
Henry.....John Hines  
Zabulon Hicks.....Jack Drumler  
Octavia Hicks.....Gertrude Berkeley  
J. Orlando Dell.....Franklin Hanns  
Dangar.....Henry Warwick  
Frank Hayward.....Anthony Mann  
Annie.....Eloise Clement  
Mrs. Layton Del. Theresa Maxwell Conover

A live-wire World feature of starring Barbara Castleton, supported by John Hines, directed by Travert Vale. The picture is by Harry O. Hoy, while Hamilton Smith wrote the scenario. "Just Sylvia" is a love-making affair, with two or three plots all running at the same time. The main object of the picture is to separate Zabulon Hicks' wife and son from their millions, recently acquired through iron ore found in inside operations on their farm.

The usual number of bogus counts, and other titled persons, all anxious to place the old people in cozy and luxurious surroundings of their money, by fair or foul means, mostly the latter.

Miss Castleton (Sylvia) is first a model in a dreamlike and seductive costume, and finally Princess Sylvia Karlaya. If it were not for Miss Castleton and John Hines, the bottom would fall out of the picture, as he has been built around these two. The former has an attractive screen appearance and acts


## THE KING OF DIAMONDS.

Oliver Bennett.....Harry Moray  
Mrs. Bennett.....Betty Byrne  
Dr. Sanderson.....William Denison  
Harry Moray and Betty Byrne are starred in this six-reel Vitaphone feature, shown privately. Fine photography, picturesque scenes and handsome settings help to make a poor and far-fetched picture palatable. The story is built around the usual triangle. There are a few queer twists to the story, but the subject has not been differently treated than hundreds of other films on the same theme.

A lot is left to the imagination. Oliver Bennett (Harry Moray) is seen putting out to see at a picturesque seaside resort, pre-arranged on the Atlantic seaboard, and in the next flash he is in the heart of Africa, having

grown a long beard and looking years older. Several reels later he explains he was picked up by a freighter and landed at Cape Town. George Majors, as Dr. Amalie Toxams, the villain, puts a whole lot of glaze into his work and looks the part. One of his favorite pastimes is to inoculate his friends with various germs—mostly poisonous—and to watch the effect. As he particularly covets Bennett's wife, he immediately proceeds to pump the former full of bacteria which produced fever, at the same time saying he is treating him for a cold.

There are only five persons in the cast, and they all give an intelligent performance and do as much as they can with their various parts. But it is such an impossible story that they fail in their efforts to make it more than passingly interesting.



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## THE KINGDOM OF YOUTH.

Ruth Betts.....Midge Kennedy  
Jimmy Betts.....Tom Moore  
Mrs. Ella Rice.....Marie De Wolfe  
Count Duval.....Tom Baker  
Aunt Sophrena.....Jennie Dickerson  
Goldwyn and Salome actually got into  
for this film comedy that features Midge Ken-  
nedy and also Tom Moore. It is "Spongy-  
head," incidentally mentioned in a caption.  
Just much for the most part, it is charm-  
ingly mushy when it's mush, and good comedy  
when it's not.

There is a dash to the feature in all of its  
departments, from the playing to the mount-  
ing, even the love making, never overdone  
and always in good taste—which includes the  
kissing.

"The Kingdom of Youth" was written by  
Charles A. Logan, Clarence C. Badger, di-  
rected it. The photographer was Ned Van  
Buren and his scenes were sharp and clear in  
any focus.

Miss Kennedy can play Ruth Betts, and did.  
It was pie for her. And when the featuring  
part of the billing says "Supported by Tom  
Moore," it meant it. Two of the other prin-  
cipals "made" their roles. Marie De Wolfe, as  
a middle-aged woman trying to be younger, did  
as nice a piece of work as one could care for  
on the screen, and Jennie Dickerson as Ruth's  
elderly, motherly farmer aunt made herself  
noticed when in the picture.

The best bit of the picture is Ruth start-  
ing a fire on a pan before Mrs. Ella Rice's  
(Miss De Wolfe) boudoir door. Mrs. Rice is  
a widow with designs on Ruth's Jimmy (Mr.  
Moore). She was making up after a steam  
bath when Ruth was Mrs. Rice's maid. She  
made-up the widow looked like a nightmare,  
so Ruth contrived the fire to have her run out  
of her room in order that Jimmy might see the  
charmer as he. The trick worked.

The story starts off with a kiss that is  
abruptly broken late, for the film to go back  
and catch up to it by illustration of previous  
detail. Mr. and Mrs. Jimmy Betts have a  
family quarrel at the opening. Jimmy is  
puzzled through the attentions of count who  
owns a yacht, to his wife. Reproaching her  
just after she had the decision to go to an in-  
vitation of the count's to lunch "on the  
boat," Jimmy leaves the house in a huff, and  
Ruth, in spite, decided to take the count's  
lunch away, "just to show him."

In a rowboat bound for the yacht, Ruth  
paddles the boat all over the river and Jimmy,  
seeing her from afar, takes a motorboat, reach-  
ing the yacht just in time to dive in to save  
Ruth, who had fallen overboard while attempt-  
ing to make the gangway to the yacht from her  
rocky rowboat.

The sea bath is Ruth in a tank, hair flying  
and mouth open with a good-by expression  
while a caption says that drowning people re-  
ceive their lives in an instant.

The picture shoots back then for Ruth's re-  
view of her secret mission to Jimmy, and  
their coming period, until Mrs. Rice returns,  
asks Jimmy to manage her business affairs  
and Jimmy leaves to do it, leaving his wife at  
his aunt's home. When the aunt discovers the  
marriage she ships Ruth to Jimmy and then  
the intrigue commences. Mrs. Rice with  
Jimmy and the count with Ruth, the elder  
people maneuvering to separate the youngsters  
to further their own aims against each other.

Youth conquests, however, and Ruth's near-  
flash makes her see the light which happens  
at the ending, as the film jumps back again, to  
the deck of the count's boat where Ruth is re-  
turned to consciousness and sees her Jimmy at  
hand.

Several little bits of good direction are there  
for a laugh and the picture spares away  
an hour before you know it.

## THE FORBIDDEN CITY.

San San.....Norma Talmadge  
Mandarin.....Michael Rayle  
Wong Li.....A. B. Warren  
John Worden.....Thomas Meighan  
The Chinese Emperor.....L. Rogers Lytton  
Toy.....Norma Talmadge  
Lieut. Phillip Hamilton.....Norma Talmadge  
Norma Talmadge made her first appearance  
on the Rivoli's screen Sunday in "The For-  
bidden City," by George Scarborough, scenario  
by Mary Murillo, directed by Sidney A. Frank-  
lin—Salome release.

The first half of the story is more or less  
of a romance, "The Forbidden City," with the  
second part concluding the tale to the point  
where the child of the union of the American  
man with the Chinese girl grows to woman-  
hood. Miss Talmadge plays both roles with  
a skill and artistry that has endeared her al-  
ready big reputation as a screen favorite.

An American man, connected with the  
diplomatic service located at China falls in  
love with the daughter of a Chinese mandarin.  
They are secretly married, and enjoy infinite  
and rhapsodic happiness in their love. Hus-  
band is ordered to Shanghai. The mandarin is  
gone, her father has taken her to the  
Emperor in the hope she will be chosen as his  
royal highness' favorite. Unable to locate his  
wife, and believing her killed by her father  
for mating with a foreigner, he goes away.

When brought before the Emperor she re-  
veals a child nursing at her breast. The Em-  
peror, incensed, declares death for the favor-  
ite who does not preserve herself for her  
royal highness. Although the Emperor order  
cedes from his decree, and says, "You shall  
not be my favorite. The child shall be taken  
care of." To which she responds, "San San  
has given her soul to the American. I shall  
wait for him." The child is rewarded. You shall  
go free through the valley of peace.

As San San is escorted through a corridor  
she is stabbed to death by half a dozen of the  
Emperor's assassins. The half-American child  
shall live to be a warning that East and  
West can do no wrong.  
The daughter is reared as a jest to the  
court ladies. At the age of 18 she escapes

to the American embassy, and is sent to  
Manilla, where she becomes a nurse at a  
military base hospital. There she becomes  
betrothed to a young lieutenant. He takes  
her to his guardian, who is her father. For  
a reason not made clear the father refuses  
to sanction the engagement, and orders the  
lieutenant to Manilla. She is sent to kill  
herself, when called upon to nurse her father,  
who is stricken with illness. In his delirium  
he calls for San San, his wife, and the  
daughter, realizing the relationship, attires  
herself in her mother's native clothing, and  
nurses her ailing parent back to health. It  
culminates in a happy marriage for the  
daughter.

The scenic and atmospheric details are  
elaborately splendid, and the general acting  
and direction of a very high order. The pic-  
ture will stand a little cutting, and will then  
be sure to please everybody.

## SUCH A LITTLE PIRATE.

Patricia Wolf.....Lila Lee  
Obadiah Wolf.....Theodore Roberts  
Kory O'Malley.....Harriett Ford  
"Mad" Ben.....Guy Oliver  
Blorry Gledenshine.....Forest Seabury  
Harold Gledenshine.....P. Paris-Jones  
Mrs. Gledenshine.....Adole Farrington  
Lila Lee is starring this week at  
the Rivoli "Such a Little Pirate," a story by  
James Oliver Curwood, scenario by Monte J.  
Katterjohn, directed by George Melford  
Paramount. It is a fanciful tale for children,  
with pirate, etcetera.

Patricia (Lila Lee) is the grandchild of  
Obadiah Wolf, an old sea captain (Theodore  
Roberts). He weaves tale of bold busi-  
nesses for the child, telling her he and his  
ancestors swept the roving sea in search of  
treasure. He shows her a map tacked upon his  
bedpost, giving the location of hidden treasure.  
The bewitching adventure rough which  
they pass before they recover the treasure is  
related in clever subtlety, with the dialog in  
nautical terms.  
It's a clean, wholesome, simple, straight-  
forward tale not intended to be accepted seri-  
ously by grown-ups, and makes a diverting  
50 minutes' entertainment. The greatest en-  
joyment to be derived from witnessing the  
picture would be in taking with you the  
youngsters, pretty much as you would expect  
them to the circus.

Miss Lee makes a torable child inspired by  
the desire for adventure. You can picture to  
yourself old man Roberts as rattling, tip-  
ping old sea dog. He brings to it his usual  
bits of artistic detail. The other roles are all  
in competent hands.

## SALOME.

Salome.....Theda Bara  
King Herod.....Raymond Gray  
John the Baptist.....Albert Roscoe  
Francis David.....Bertram Grassby  
Salome.....Robert Hogen  
Queen Marianne.....Genevieve Blinn  
Naomi.....Yara Day  
Galba.....Alfred Fremont  
Theda Bara, the most famous film vampiress,  
is now with us in the titular part of "Salome,"  
surrounded by a tremendous spectacular pro-  
duction, furnished by William Fox. This ver-  
sion is based on the chronicles of Flavius  
Josephus, a historian of the first century,  
scenario by Adrian Johnson, directed by J.  
Gordon Edwards and photographed by John  
W. H. Barry. Some effective music was har-  
ranged for the feature by George Rubenstein.  
"Among those present" at the premiere Sun-  
day at the Lyric was an alleged student of  
Roman history who claimed the architecture  
utilized for the ancient settings was more  
Egyptian than Roman in style, that there  
should be some evidence of Mosaic decorations  
and that the genuflections accompanying the  
"Hail" greeting of the Roman of that day is  
incorrect. He also finds fault with the fact  
that Salome, a princess, should attend court  
accompanied by only one or two retainers in-  
stead of a retinue. This surely was not on the  
score of economy, as there were apparently  
thousands of supernumeraries utilized in the  
mob scenes.

Whether or not the settings are historically  
correct, there is displayed on the screen a  
large number of marvelous sets peopled with  
soldiers and natives that must represent the  
investment of a fortune of no mean propor-  
tions.

Miss Bara is in her element as the arch  
vampiress who, for no reason other than in  
luring every male to destruction that strikes  
her fancy, with the single exception of John  
the Baptist. The severity of her attire to aid  
in the attainment, was artistically handled,  
making it most fascinating and devoid of vul-  
garity. The doleful of a few of her num-  
berous close-ups might tend to quicken the action  
a little and hasten the inevitable climactic de-  
velopment, culminating in the death of the  
temperamental but conscientious temptress of  
mankind.

The half dozen or so principals are a fine  
selection of types who handle their respective  
roles effectively and with a dignity in keep-  
ing with the pretentiousness of the offering.

A radical departure from tradition is the  
portrait of John the Baptist minus a beard.  
Most of the Salome stories describe the vampire  
tongue cutting with the whippers of the  
body many times. Her severed head is said to  
have been cleanly shaved even while incar-  
cerated in a dungeon with no explanation as  
to the performance of so perfect a tonsorial  
achievement.

But all things considered, the William Fox-  
Theda Bara screen production of "Salome" is  
a pretentious, artistic, interesting presentation  
of the sensational order and gives every indi-  
cation of enjoying large financial success.

Frank Kronen arrived in New York today  
(Oct. 9), and from now until the end of the  
drive will act as a Liberty Bell speaker.

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Directed by HOWARD HICKMAN

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# BUY BONDS

## TOGETHER.

The entire picture of "Together" hinges upon and around Violet Macgregor, his star. The film is a Universal production.

Miss Macgregor receives very little assistance from the other members of the cast. Although the star has a dual role and plays three characters, yet the friend is the one who probably Chester Barrett could have improved his performance to a Universal standard. The limpy grade he got into and never left.

O. A. C. Lund directed the story, written by Lewis Welheim. It was a neat piece of business on a switchback that the director brought out—that of Miss Macgregor as a girl, laughing at a bunch of flowers given her by a youthful sweetheart (Mr. Barrett), to receive a slap in her face from him for her smile. It was totally a surprise bit seldom, if ever, used on the screen, but so neatly fitted to the situation a laugh resulted, and the immediate love reconciliation between the two young people squared it.

There's quite some comedy, all made by the star. It's a comedy-drama. Miss Macgregor plays twins, a boy and girl. They meet now and then with the double exposures blending. When they had to embrace each other upon discovery of their identities the dual characters each had a dummy person, with his or her back to the audience for that particular hugging.

One of the captions says, "Coincidence is laid on a spree." It may have been inserted to forestall coming events for in "Together" logic must have been main line.

The story merely serves for the purpose, and the telling of it for retrospective action as the young people read from the diary of the girl's departed mother. It is in this portion Miss Macgregor plays the part of the mother of the twins, or her own mother. A couple of precocious looking youngsters are brought in as the twins without either having anything to do other than not to fight against their elders handling them.

One of the twins, the girl, was left with her mother, and sent to a boarding school, while the other, the boy, taken and turned adrift by the father. He became a little crook, associating with others. The villain throughout the picture as played by Barney Randall looked no older when the daughter became almost of age than he wanted to not be loved by her than he had looked years before, when she was born, and he had broken up her parents' home with his unwarranted insinuations.

Quite something of a scrap is staged in a restaurant. Miss Macgregor is in the midst of it in both of her parts. That scene was taken in a dim light, and perhaps had a counterpart of the boy to hold the action and photograph.

The title, "Together," is from the terms of a will made by the father before he died providing if the two children were found before a certain date they would receive the estate, otherwise it went to the villain.

Miss Macgregor played throughout with a varying vivaciousness and a happy expression. It has been quite some time since a picture was seen when the girl leader of it did so much and creditable work.

"Together" will be a pleasant picture weekly release made so by the star with her playing and looks. Sims.

## THE BORDER WIRELESS.

Steve Ransom.....William S. Hart  
Ben Miller.....Wanda Hawley  
Helen Brandt.....Chas. Miller  
Carl Miller.....James Mason  
Frederick Schom.....R. von Riesen  
Von Helm.....Bernard Broder  
Esther Meier.....Marion Sanger

For the first time as a picture star, William S. Hart is called upon to laugh in his latest release, "The Border Wireless," a gaiety and intensely dramatic photoplay, written by Howard B. Martin, scenario by C. Gardner Sullivan, photographed by Joe August and directed by the star himself. There is no more legitimate reason for Hart to laugh in this picture than in any of his previous ones, but he does.

It's a good Hart vehicle. He is a fugitive from justice with a price on his head, and escapes from one western state to another. His route he assumes a girl telegraph operator from a drunken Mexican and is smitten at first sight. Under the guise of a wireless message, a band of German spies are conducting a wireless which relays messages from New York to Mexico and thence to Germany.

The war with Germany is declared and Hart is the first to notice. It is discovered he is wanted by the authorities and he escapes. The girl's brother discovers the wireless station and Hart and the girl rush to frustrate the sending of a message to Germany that German planes be sent. While Hart is having a strenuous fight with the gang of spies the girl sends a message for help to the military post and the soldiers arrive in the "nick of time." Throughout the fight Hart never misses a shot with his trusty revolver and heels over into the arms of the major who heads the rescue squad.

It is revealed he killed a bully who attacked him and clutch shows him in uniform headed for the other side to fight for America, with the girl waving a return. The selection of certain types for the spies is perfect. Hart is his usual sturdy, quick-triangular westerner, and Wanda Hawley, as the girl, is sweetly effective. Another good Hart release. Jelo.

A. M. Rotford, who has had charge of the magazine publicity with the Famous Players-Lasky Corporation, has joined the Motor Transport Corps in Washington. His place has not yet been filled.

## BONNIE ANNIE LAURIE.

Annie Laurie.....Peggy Hyland  
Buddy Laurie.....Henry Hissam  
Andy Macgregor.....Dan Mason  
Nena.....Marion Sanger

"Bonnie Annie Laurie," a Fox feature with Peggy Hyland in the title role, is an adaptation of the old song brought up to date, a plot woven in which deals with love, war, a struggling heroine and ultimate happiness for all. Peggy Hyland makes a Bonnie Scotch lassie and handles all the requirements one would look for who had heard the song.

The picture starts with Annie's betrothal to Donald Macgregor, who subsequently goes

off to war. Then a stranger arrives in the village. He is ill and has lost his memory, so Annie nurses him back to health and falls in love with him. She finally elopes with him, but a storm drives her back. But her old father turns her out. The stranger recovers his memory during the storm, remembers that he is an American officer named Hathaway, and soon is in the front-line trenches. But his story at Macgregor, and Annie, are now forgotten. At the front he meets Macgregor, and the two become fast friends. The Scot is wounded and loses his sight. And here comes Annie, who becomes his nurse. When she and Hathaway meet the old love is revived. But Macgregor, with his eyes bandaged, knows

nothing of this. Finally, when his sight is restored, he and Annie go back to Scotland, Hathaway, of course, going out of her life, which is as things should be.

The picture has some beautiful scenes which look as if they had really been taken in Scotland, and the attention to detail is admirable. In addition to the work of Miss Hyland, William Baiter as Macgregor makes a brava Scot and Sidney Mason as Hathaway does fine work. The old Scotch characters are admirably drawn. The photography is clear and sharp and the direction entirely satisfactory.

The B. A. Rolfe Productions has moved its general office staff to 18 East 41st St.

## Announcement

THE United States Government has asked that producers of motion pictures conserve various materials entering into the making of motion pictures, which are needed in the manufacture of munitions.

The Eastman Kodak Company has requested that producers reduce their requirements for raw film stock.

In the spirit of the times, which calls for absolute co-operation to further every war activity, the Famous Players-Lasky Corporation announces a reduction in its output for the present season.

The Success Series Pictures, scheduled for release at the rate of one each week during the year which began on September 1st, will be eliminated.

This reduction in the Company's output will result in saving approximately 25% of the total amount of positive film used by it weekly.

The Company feels confident that the exhibitors who hold contracts for this series will fully co-operate by substituting other pictures in the program of their theatres for the coming year.

The series will be discontinued after the twelfth release, viz., "The Eternal City," with Pauline Frederick, released November 17th, 1918.

Contract holders for this series are requested to exhibit the twelve pictures which have already been printed.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE LASKY, Vice Pres. CECEL B. DE MILLE, Director General

NEW YORK



## WOULD CURTAIL PRODUCTION.

Under date of Sept. 14, George Kleins sent a letter to the Priorities Commissioner of the War Industries Board at Washington, in which he recommends drastic curtailments in production and distribution, "for the good of the nation, and possibly also for that of the industry." The gist of it is to the effect that the industry help the government by lessening its activities, not increase them.

The recommendations are summarized as follows:

1. Production of Negatives. Stoppage of negative film production from October 1, 1918, to September 30, 1919, except such films as have value in war service; or Compulsory reduction of output to 50 per cent. of the output of the corresponding month one year ago; this output to be gauged upon the negative footage actually released during that month, without credit for productions not released or waste negative footage.
- Reduction of the number of positive prints made from these negatives by 75 per cent. that is to say, if 40 prints were issued of the production of one year ago, the new release should be limited to 10 prints.
- Permit should be granted to complete all productions not even though concerns had no corresponding production last year to avoid the waste of investments already made.
2. Distribution of Films. Prohibit the opening of new film exchanges. Existing distributing offices are more than ample to fill requirements. It can be without serious damage to individual concerns, all exchanges opened during a recent period, say, within six months, as it was a fact well known in the industry that the needs of the business could not take care of without the opening of new exchanges.
- Decline traveling salesmen who solicit film orders from theaters not desiring, and forbid the employment of men for this purpose.
3. Trade Paper. Reduce trade paper advertising of each concern by 50 to 75 per cent. of last year's space; or
- Reduce the advertising space of any single concern to a maximum of one page in each issue.
4. World advertising inserts. Reduce reading matter by 25 per cent.

## CHAPLIN BEHIND.

Los Angeles, Oct. 9. Charlie Chaplin is not a million-dollar-a-year comedian after all. His contract with First National called for more than a million for eight pictures within a year, but the comedian has only produced two, for which he has received slightly less than a quarter of a million dollars.

He was handed a check last week for "Shoulder Arms," the second picture.

## MUST RETURN FILMS TO U. S.

All film used by exhibitors, obtained from the Division of Films, for public presentation, must be returned to the War Dept. The Government film men check up the footage when it goes out and recheck it when it is returned.

Any exhibitor taking a 500-foot subject and only using part of it, must return the full footage. All Government films which have outlived their screen usefulness will be turned into war usage.

## LIBERTY THEATRE ITEMS.

After a week of darkness, the Liberty, Camp Fremont, reopened Oct. 1.

As a result of the announcement of Brigadier General Robert H. Bates that he would support adding entertainment at Camp Travis, plans were formulated Oct. 2 for a soldier show at the Camp Liberty Theatre.

D. G. McCreary has succeeded Clarence Jacobson as manager of the Liberty, Camp Lee. Mr. Jacobson has to return the management of the Fulton, New York City.

Picture houses all over the country are pledging themselves to turn over ten per cent. of their gross receipts for one day each month to the Splendid Division. This arrangement is to continue during the duration of the war.

The Commanding General of Camp Lee has requested the Liberty Theatre to arrange for immediate presentation of pictures at the Replacement Camp where the men are quarantined for overseas duty, and at some other point in the grounds could be taken care of can see the shows. These pictures will all be free. It suitable arrangements can be made, it is the intention to give dramatic performances in the open air.

## ORDERS PICTURE DESTROYED.

John F. Gilchrist, the License Commissioner of New York, has ordered the complete destruction of the film, "And the Children Pay," by Mrs. Jacques Tyrol, produced by Maytrix Photo plays, Inc., on the ground it is unwholesome and morally unfit for public exhibition. The commissioner threatens to revoke the licenses of any exhibitor who books the film.

The story deals with the folly of parents in not instructing their children in the ways of the world. One scene, taken in a Chicago Court, shows Clifford G. Roe, Assistant District Attorney of Chicago, Judge Goodnow, of the Chicago Municipal Court, and Mrs. Keith Adams, a well known Chicago social worker, actually posing in the scene. Besides their approval to the theme of the story, a canvass has been made among a number of the leading clergymen and rabbis of the country, all of whom have voiced their general approval.

On the ground that their theme is wholesome, the Maytrix people, upon their attorneys' advice, refuse to abide by the commissioners' ruling and intend booking the film in a theatre.

## STOPPING SUCCESS REISSUES.

Paramount will abandon next month its Success series of reissues, after placing on the market 12 of the announced 52.

The reason given is, primarily, to conserve film and man power. They have accomplished their object, to get into towns where the output had not previously been shown, and these places will be given service from last year's pictures.

## \$90,000 FOR "ENEMY WITHIN."

Ninety thousand dollars is the reported purchase price by the Lasky-Famous Players Co. for "The Enemy Within," which Chet Withey made as an "independent," and now becomes a "feature" for the regular Paramount program.

The Lasky offices control the picture outright.

## FOX MEN GO WITH UNITED.

William Alexander, with the Fox exchange department, is now district manager for the United Theatres Picture Co. on the Pacific Coast.

William Citron, former manager for Fox in San Francisco, has accepted the management of the S. F. branch for the United.

R. C. Montgomery, Fox offices, Seattle, is handling the United branch there.

## INCORPORATIONS.

Eddie Leonard Co., Manhattan, theatrical and stage, \$15,000; J. L. M. & M. Weber, E. Leonard, 116 W. 45th street, Manhattan.

A. & B. Fendling Corp., Manhattan, pictures, \$5,000; J. L. Diamond, E. L. Freckle, C. Aronwitz, 1790 Broadway, New York.

Clarendon Productions, Manhattan, pictures, \$10,000; J. J. McDonald, J. L. M. & M. Weber, E. Leonard, 116 W. 45th street, New York.

## MANAGERS.

Shen Theatre Co., Buffalo, with the Shea Amusement Co.

Shen Hippodrome Co., Buffalo, with the Shea Amusement Co.

## AUTHORIZATIONS.

Producers' Distribution Corp., New Jersey, buy, sell and lease licenses for exhibiting motion pictures, 1,600 preferred stock, \$100 each, active capital \$100,000; representative, P. G. Hall, 130 West 15th street, Manhattan.

## DISSOLUTIONS.

Shen Amusement Co., Manhattan; C. Wadsworth Co., Manhattan.

Sleeping Partners Co., Manhattan, produces film "Sleeping Partners," \$10,000; J. D. Williams, W. Jordan, C. H. Nicolai, 1495 Broadway, New York.

DELAWARE CINCINNATI

Exhibitors' Booking Corp. of Central Western States, to distribute picture films, \$500,000; J. D. Freck, P. D. Buck, M. A. Denver, of Wilmington, Del.

## INCE'S THOUGHTFUL PLAN.

Thomas H. Ince has worked out a plan to place on the screens in American training camps and overseas huts, pictures of relatives of the boys at the front. He proposes to carry out the idea assisted by a complete organization from his studio.

The plan was tried out at San Diego. At Balboa Park many of the relatives of the boys "over there" appeared before the camera to be filmed for that purpose. The press, military and civic officials are co-operating. One-third the population of San Diego turned out before the camera and the idea will be worked in the largest cities of the country.

Ince will, in addition, film other scenes calculated to cheer the boys at the front. These will be edited with the close-ups. C. Gardner Sullivan is writing the subtitles.

These films will be donated free, even to expressage.

## TESTING CENSORSHIP

Los Angeles, Oct. 9.

Suit was begun here to test the validity of local censorship. The picture exhibitors are backing T. J. Shirley, owner of the Banner Theatre, in an effort to overrule the barring of the film "Purity," starring Audrey Munson. The picture ran unmoleted several months ago, but was banned last week when Shirley attempted to show it.

## SECOND NO BETTER.

Suit for divorce, alimony and custody of their child has been filed by Rose Getz Lynch against Edward Lynch, assistant manager of the Metropolitan (picture) theatre. Both had been unhappily wed and divorced before they were married, Christmas Eve, 1916.

## NEW RIVIERA, CHICAGO, OPENS.

Chicago, Oct. 9.

Balaban & Katz opened their new Riviera at Broadway and Lawrence avenues Oct. 2. It is of the type of the Strand and Rivoli theatres of New York, seating 2,600.

S. Leopold Kohl's orchestra is the special attraction and is one of the finest in the country. The theatre is magnificent. The decorations are gray and blue, with amber lights giving the necessary warmth of tone. There is a beautiful playroom equipped with sand, toys, slides, etc., for children. Leading from this room is a well ordered emergency hospital with a trained nurse in attendance. The attendants use swagger sticks with much efficiency in directing patrons to their seats.

Lina Cavalieri was the opening star in "A Woman of Impulse."

The policy will be three changes of Paramount-Artcraft pictures weekly, with one dance number and one singing number.

## Kelly-Walthall Suit Coming Up.

Anthony Paul Kelly's case against Henry B. Walthall, the actor, comes up for trial next week in the Supreme Court. The litigation concerns the recovery of \$5,000, which Kelly alleges he paid Walthall to bind an option on the latter's services for a film which Kelly wrote and was going to produce.

## Frederick Warde Signs.

New Orleans, Oct. 9. Frederick Warde has signed with Diamond Rubie Chislim and Arthur B. Leopold, through arrangement with the Diamond Film Co. of New Orleans, to make a series of pictures at the close of his present tour in "Out There."



Triangle Presents

## Rosemary Thebe

whose recent portrayals in pictures of note have enhanced her reputation as a remarkable emotional actress

In

## "Love's Pay Day"

The beautiful romance of a Newfoundland fishing village—where adversity awakens the soul of a selfish woman to the realization of happiness in the love of an honest man.

Every Triangle Exhibitor will collect profits on "Love's Pay Day." Many Exhibitors will invest in War Saving Stamps.

You can play this for profits. Join the forces of Exhibitors who can afford to invest in U. S. Baby Bonds.

an October release.

## TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York



# BUY BONDS

## COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Oct. 5.  
Alma Rubens is recovering sufficiently to listen to offers from her film companies.

Frank Keenan did a lecture tour for the Loeb before departing for the East.

Frank Deal, the director, will sign a contract with William Fox.

Edith Polo goes to New York at the expiration of his Universal contract.

A new dark stage is being erected at the Branson studio.

Goldwyn has a representative here looking for a studio site.

Sidney L. Cohn has received notification he has been awarded a commission in the Army.

D. W. Griffith has taken his company to San Diego.

Daniel Whitcomb and William Parker have dissolved partnership in writing film stories. In other words, Damon has lost his Pythias.

William Desmond, who left recently for the big town, writes that Broadway is as grand as ever.

Billie Rhodes was honored by the Red Cross, local chapter, which made her guest of honor at a public tea recently.

Isidore Bernstein, vice-president of the National, is expected to return from New York this week.

Without referring to Culver City in particular, it is not what salary you get for but the salary you get!

Thomas H. Ince directed a photo production of San Diego people to be sent to the boys across the sea.

Wedgewood Nowell is playing heavy load with Kitty Gordon. Frank Keenan is on route east. He may sign a new contract with Pathe.

Frank Lloyd, Fox director, left for New York to direct William Farnum. Farnum has been sent some time.

Cecil B. De Mille was called unexpectedly to Fort Sill, Okla., supposedly on war propaganda work.

The Government, it is understood, will not grant a permit to Mary Pickford to build a new studio.

New administration offices have been completed for Sunbeam in Western avenue. Henry Lehman is in charge.

Ivan St. Johns, Triangle publicity man, has enlisted in the Artillery. His wife, Adala Rogers St. Johns, will succeed him at Triangle.

Billie Rhodes made her debut as a multiple-reel star at Tally's Broadway in "The Girl of My Dreams." The First National may take the film.

H. H. Van Loan, the story writer, has sold a story to Vitagraph for Earl Williams for \$1,200. This is said to be the biggest money paid a free-lance writer this season.

Wallace Worley, the Branson director, allows that Kitty Gordon is one of the most accommodating stars he ever directed. He hasn't as much temperament as a snowbird, he says.

Spike Robinson discovered that he was 45 instead of 46 and rushed to his draft board to get his handling license. They can send him to Siberia or France whenever they like, says Spike.

Eugene Pallette, former well known actor, now in the aviation service, was a visitor recently. When he dropped into the Metro studio Bert Lytell persuaded him to get into a picture being made at the time. He Pallette, in his uniform, will make an early appearance on the screen.

Don Messey is handling the advertising for the Photo Credits Film Trust, which, headed by Henry McGee, formerly with Universal, is producing a big propaganda picture. Messey was with Universal two years and Messey is a like period.

Jack Winn, at one time connected with Cohan & Harris and for some time past assistant manager of the Auditorium here, is devoting his spare time to the Liberty Loan drive. Jack is one of the Metro moguls hereabouts.

Bushman Still with Metro.

Francis X. Bruneau and Beverly Bayne will make at least one more picture for Metro. It is "The Ancient Enemy," an original photodrama by Archer McMackin. Work will be begun at once. John Ince will direct, with Frank Williams at the camera. Katharine Kavanaugh is supplying the working script.

## HEARST-PATHE ALLIANCE.

The Hearst-Pathe alliance combining the two film weeklies will cease with the expiration of the contract next month, at which time C. F. Zittel, general manager of Hearst's International film concern, will assume the distribution of the Hearst weekly.

There is every indication the Hearst-Pathe news weekly is doing a profitable business, and the only reason assigned for the dissolution of the combination would seem the desire on the part of Hearst to go it alone.

The announcement has been made by Director Charles S. Hart, of the Division of Films, Committee on Public Information, that the World Films, which is distributing "America's Answer," will also handle the distribution for "Under Four Flags," the third U. S. Official War Picture, which will have its first showing early in November.

## GABY-PILGER FILM.

The newly made feature in which Gaby Deslys and Harry Pilger are the co-stars, cameraed in Paris by Pathe and brought to this country for distribution through the Pathe program channels, was shown for the first time here last week.

A dramatic story with Gaby and Harry handling the leads was enacted, the subject being entitled "Infatuation" and covering six reels.

## FLAGG'S SERVICE SCENARIO.

James Montgomery Flagg is writing a picture scenario based on his famed poster, "Tell That to the Marines." Mr. Flagg has done a number of successful one-reel comedy films, but this is said to be his first serious picture scenario.

## WILLIS ASSISTING BERT.

Lloyd D. Willis, formerly assistant general manager of the Fox Corporation, has been engaged as an executive assistant to President Bert of the United Pictures Theatres of America.

Willis, when on the New York Times, was appointed secretary to Fire Commissioner Joseph Johnson, and was also at one time attached to the district attorney's office when the present governor (Chas. Whitman) held the office.

The United Pictures Theatres has made the following additions to their forces: E. J. Farrell, in charge of the Boston branch; G. J. Frank, in Detroit; William Citron and W. Bailey in San Francisco and Cleveland respectively; Louis Noto and H. Burnstone, Chicago office; Homer Howard, charge of Western New York, with offices in Buffalo.

## Goldwyn Pictures



*He Dared To Love The Daughter  
Of The Richest Man In Town. .*

A HANDSOME chauffeur on "thirty per" in war-time. A beautiful girl who made him forget all about the high cost of living—and loving.

The romance of a thin bankroll and a stout heart.

Obstacles, disappointments, adventures—none of these could keep Danny Murray, with the laughing eyes and the romantic heart, from winning. His motto was "You can't beat the luck of the Irish."

In the great game of Love he came, he wooed, he conquered. This will indicate to every live exhibitor how he can exploit and profit on

**TOM MOORE**  
**in Thirty A Week**

*by Thompson Buchanan  
Directed by Harry Beaumont*

Released everywhere October 21. This rattling, speedy story would make any likable personality a star over-night.

## GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President  
16 East 42nd Street New York City

## AMONG THE WOMEN

By PATSY SMITH

A great national program at the Palace this week. Mr. Proxy in the guise of President Wilson, started up considerable patriotic fervor, "Art" stirring War tableaux, Tricie Friganza with her lively camp stories and songs, and last but not least the Pelham Naval Band, all did their bit. The latter aggregation of enlisted men entertainers, a symphony orchestra and jazz band combined with singers, dancers and comedians thrown in for good measure made an incisive dent in the regular running of the bill.

"Art," living models depicting brilliant War Posters, presented by Messrs. Keith and Albee, is their initial effort in this field. They were the first to present what was then styled "Living Pictures," the sensation of those days. They ran for weeks at a time at the principal Keith houses, going out of vogue about the time the cinematograph came in. Re the inspiration for the "Art" pictures. Artistically patriotic it will stand the acid test on any program.

Miss Juliet was in white, the skirt veiled in red net, the same as at the Riverside last week—absence of class in her attire just taking the edge off her success.

Much credit goes to Dooley and Sales for the manner in which they held in the audience Monday afternoon—not going on until nearly six o'clock and following the antics of the Dooley Family and other opposition comedians at the Palace ostensibly for the purpose of selling bonds. Miss Sales opened in a frock of arsenic green velvet embroidered daintily in strawberry and iridescent sequins. Shoulder straps of imitation emeralds, held up the green sequin girldie bodice suggestion.

"Battling Jan" featuring Dorothy Gish, is melodramatic. Not the old sort that thrilled and chilled and spilled briny tears all over the Opery House, but the sort one goes to see nowadays to laugh over. There was a cheilid, a bad man, a crook and a rich man's daughter whose affections were betrayed by the crook. Tainted lucre was stolen and rescued by the heroine, etc. But not one really paid much attention to the story or situations. They just followed the little star and laughed at her funny little antics and beguiling mannerisms.

Heart interest in "The Goat," featuring Fred Stone, is nil. So much opportunity was lost to put a real punch in the film story that one is inclined to feel that the director had only Stone's "stunts" in mind. His more clever feats like throwing a coin and shooting it in the air, etc., might have been featured with closeups to advantage. Skating, lariat throwing and fast broncho riding don't mean much in these days in pictures. Stunts don't make picture stars as Chuck found out in the story. "The Goat" may be good propaganda for film fans who think they can act, but it doesn't spell success for Fred Stone in the picture field.

Rhea Mitchell's prettiness and becoming costumes stood out nicely on the screen—she registered in every flash but, was not allowed to do much. She affected satin materials. A skating tunic and skirt, trimmed with opposum and two good looking one piece dresses being of a heavy shimmering quality.

The biggest attraction in Peter Clark's "Oh Girl," at the Columbia this week is Abe Leavitt—if you don't think so, just get his record of the amount of Liberty Bonds he sold during the

week. He raised \$30,000 Tuesday night and he took off his coat, vest and collar to do it. Mr. Leavitt's seriousness convinced the audience in no time that he was not starting something he could not finish and they subscribed as they always will, cheerfully and freely, to such a man.

Someone, perhaps Pete Clark himself, is partial to blondes, for dark-haired girls were not much in evidence. They have seven women principals according to the program, but after viewing their work, one is inclined to murmur, "What's in a name?" Jessie Taylor leads a couple of numbers and attracts much favorable comment on her pretty face and physique. A black lace over gold was made daintily full through body for a large woman but was not really unbecoming. At the finale she was particularly good to look at in white tights, black satin body dress with butterfly in silver embroidered in front—and gauzy silver wings attached at the back. Listening to Fannie Vedder, forcing her voice the way she does, gives you a pain in the throat. To Eva Lewis falls some queer looking clothes—the most weird being a pair of blue worn at the opening. The skirt caught up in the back, will expose the blonde soubrette to many dangerous drafts during the season, to say the least. Miss Lewis, like a couple other "principals," just jumps in now and then an unexpected time without rhyme or reason, but perhaps this will all be adjusted with a few more rehearsals. Nothing seemed to run as programed. Cherie Doris, I believe is the name of the little party, who came out once in a while and practiced a few dancing stunts. By next season she ought to be able to put them in the regular show. A large blonde should pay a little more attention to her superfluous avoirdupois—it overflows her bodices at times and shows a most unattractive negligence. Black-lace and jet fountaining over white and a large black hat made a most attractive outfit for her.

The chorus in cherry satin bodices trimmed with wide silver braid and light green capes, draped on one side, pulled them aside disclosing cherry tights partially draped in short skirts to match bodices. This sort of thing is far more effective than a bare display of the full figure, no matter how pretty the figure may be. Later in green dresses for "How I Hate to Get Up" they pulled a string at a signal and the dresses reversed showing the girls in long nighties. Black satin frocks with irregularly sized orange satin appliqued circles, for the small girls, and orange skirts with loose fitting zouaves for the large girls and crazy quilt soubret outfits for the "Frenchy" pummel at the finale were spectacular and somewhat out of the ordinary. For a couple of the numbers, it appeared the costumes had been selected with no thought of the surrounding scenery, for the colors jarred in the most inharmonious manner. For the pickout number Mr. Leavitt called attention to one of the girls as being "the best 110-lb. drunkard in the show." She didn't look it.

If women could change their gowns as rapidly as the young man in the "Fashion a la Carte" at the American, the first half, there wouldn't be any need of dressmakers—just smart drapers would be in demand. When a woman, any other, in a gown like her own—there would be no necessity for tears; a couple of pins could be deftly removed and presto, the similarity would have disappeared. Of course there would always be the danger of removing too many pins—but with the

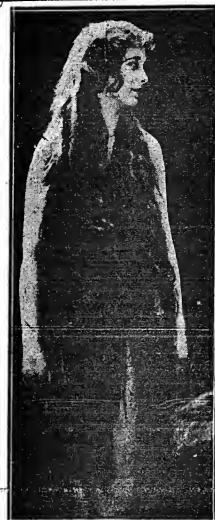
public educated up to abbreviated clothes as they now are—a little more or less exposure would attract no attention whatsoever. First with yards orange silk and brown net then black velvet, purple velvet, and with bundle of white net he produced stylish models in no time.

Girls in the same style/butterfly bow dresses as last year sang in between the drappings. Miss Hall (Gibson and Hall) a nice looking blonde woman wore a pink silk overskirt dress over a lace drop, trimmed with deep bead fringe. Edah Delbridge's pearl gray voile wrap should have something to cover the yoke lines—it looked like a mother Hubbard. Cuffs, collar and broad band at bottom were of paisley looking material. The Jap woman of the Haramura Co. was in a voluminous geranium kimono, and the young woman in the Jos. Bernard sketch much thinner I believe since last I saw her, wore pink satin brocade. There was a long straight panel in back, an overskirt and dainty dyed silk lace petticoat to match showing in front.

The Three Roman Sisters in solos, duos and trios were nicely costumed throughout. With a white shawl drapery, cherry slipper and head scarf were worn. One girl in khaki-colored satin uniform took the boys' end of ballet posturing, the girl being in blue and violet georgette. They all danced at finish in white flit net the lace with side drills of rainbow colored nets.

The subscriptions for Bonds only ran up to \$4,600 at the Alhambra Monday night and it was mighty hard pulling to get that. Following Ethel Clifton and Co. in "The Aftermath" didn't help much. The impression that the war would be over soon and money would not be needed seemed to gain credence—what about clothing and feeding the boys over there and getting them back to their homes?

Morley and the McCarthy Sisters replaced Ethel Hopkins in No. 2 position. Both the sisters and Miss Morley were in pink polonaise drapery over lace petticoats with a touch of blue ribbon at shoulders, waist, laces and falling from one side of skirts.



ETHEL HALLER

As Eve in Maurice Tourneur's production of "WOMAN."

The sisters change to kid makeups, which it would be wise for them to keep to throughout the act. One is a white satin buster boy with black Windsor tie and patent leather belt the other is a fluffyuffed pink organdie girle with bloomers showing slightly below the frock.

Josie Heather's offering this season still embraces Sister Bobby and Casey at the bat, I mean piano. In well fitted khaki uniform Miss Heather sings of the joys of being in Uncle Sam's motor corps. For "Little Mlle." she wears an unusually pretty gown of white satin. The overskirt and wide sleeves (which are in one with bodice) banded with broad strips of black and white fur. A high collar of the two furs finish the neck and a black pom-pom tops the big white satin tunic. A golden rod satin over silver lace, a pink and white check and a ascot muslin and gingham combination are all becoming changes. Lillian Fermyole, with Roy Cummings is a pretty girl who puts too much makeup on her eyelids. In peach colored uniform, Blossom Seeley had to close this long bill and went on after eleven. Her two boys who have gone after the "big job" this season were hardly missed. The introduction of a new act, a scotch muslin and gingham combination are all becoming changes. Lillian Fermyole, with Roy Cummings is a pretty girl who puts too much makeup on her eyelids. In peach colored uniform, Blossom Seeley had to close this long bill and went on after eleven. Her two boys who have gone after the "big job" this season were hardly missed.

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The courteous women ushers who have replaced the men at the Strand look very nice in their cadet gray uniforms with their dark blue velvet collars, cuffs and gold braid. As Ruth Betts, a young wife, says in a romantic appeal in "The Kingdom of Youth." A freak idea of the director, stopping the action of the story with a cut back, just as you see the heroine drowning at the bottom of the ocean, caused a laugh. Miss Kennedy is a prettily attractive coolie turtle dove throughout the picture. There is not a big moment in it for her, nor a big laugh. Marie De Wolfe as Mrs. Rice, a widow with a young heart at least, saved the story from drifting quite away on the wings of mandarin sentimental inanity. Miss DeWolfe is not really fat, just round and mature, well corrected to be sure, but always smartly gowned. Her transformation from her immaculate appearance, to uncombed, unconfined female, relaxing in the sanctum of her own private apartment, after a "beauty treatment," is of course screamingly funny. For while there are not so many women in any audience, over 30, who have not resorted to that sort of strenuous rejuvenation, it is always funny to laugh at the other woman falling for it. Miss Kennedy affects such plain tight bodices with all her gowns that her silhouette at times made it appear she was bodiceless. Her prettiest frock had a full overskirt with garlands appliqued around it, but she looked quite as attractive in a simple crocheted sweater with patent belt. It was in this latter that she fell overboard and while drowning, dreamed of her sweetly romantic past. A particularly stylish matrons gown worn by Miss DeWolfe, had metallic beaded fringe on a short irregular peplum flounce and an extreme decolette of beautiful lace sparkling with iridescent and pearls. A morning gown of white georgette was unusual, by way of its wide seal cuffs.

# BUY BONDS VARIETY

## NATIONAL PICTURE EXPOSITION IS BIG PATRIOTIC MOVEMENT

**Interesting Government Exhibits Occupy Half of Floor Space in Madison Square Garden, Showing Close Affinity Existing Between Industry and Every Branch of War Activities. Much to Interest Spectator.**

When Washington puts its official seal of approval on anything, as it has done on the National Motion Picture Exhibition, which opened in Madison Square Garden, Oct. 5 and closes Oct. 13, it helps it to be a success.

At the same time nothing could better illustrate the close affinity existing between every department of the Government and the picture industry than the fact, more than half the floor space at the Garden is taken up with war work exhibits, of one form or another.

While the exposition primarily may be devoted to the picture industry, it has been virtually handed over to the Liberty Loan Committee, which has turned the expert men of its organization loose, and they are selling bonds there. It would be a hard hearted citizen who could withstand the eloquence of these energetic salesmen, or the appeals of some of the fair picture stars, whose names are almost household words.

From a picture standpoint, the exposition is the largest and most comprehensive that has been held in New York. Every branch of the industry is represented, from the high candle-powered Cooper Hewitts to the smallest detail in the manufacture of the raw film.

The large producing companies all have floor space, in the shape of tastefully decorated booths, at which the male and female stars of the organizations are not handing out autographed pictures of themselves, but selling Liberty Bonds.

One of the biggest attractions to the general public is the studio for the making of pictures. The various companies have special nights allotted when their stars appear in action in regular release work. There is also a booth devoted to the exhibition of the projection machines of the early days of the business. This is fitted up as a replica of one of the old-fashioned theatres and shows the vast improvement which has been made in pictures in the last ten years.

The Stage Women's War Relief has a large display in the gallery, illustrating their war activities. This booth is in charge of Christine Blessing and

Miss Humphreys. They have a half a dozen sewing machines on which girls are working making garments for the Belgians and children of the North of France. They are also manufacturing kid-lined waistcoats for the soldiers, out of remnants of kid gloves. Any soldier wishing one of these warm garments is given an order to go to headquarters, 10 West 23rd street, where he is fitted.

The whole western end of the building is occupied by the Atlantic Coast Shipbuilders Association and the Emergency Fleet Corporation of the United Shipping Board. Here workmen from the shipyards, riveters, chippers and caulkers are at work. Suspended over the main entrance to the Garden is a 40-foot cargo ship model.

One of the largest and most attractive exhibits is that of the Woman's Land Army. It has the entire space on the south side of the garden, where they have a vegetable and flower garden under cultivation as well as all the small animals to be seen around a farm. Pretty farmerettes in their attractive costumes wield the various implements of agriculture and show by practical demonstration how they are helping to solve the problem of feeding the world.

To add further to the martial air, soldiers are on duty with drawn bayonets pacing up and down the Garden and guarding the Government exhibits, and the music furnished by a military band.

The whole air of the Garden is charged with patriotism. The Exposition has been turned into a gigantic rally and Liberty Loan Drive. At the same time it is demonstrated, the important part the motion picture is playing in the Government propaganda and how the industry is working with the various departments in Washington to help win the war.

Travers-Vail With Gail Kane. Travers Vale, well known as a moving picture director, has resigned from the staff of the World Film. He will devote all his time in directing features with Gail Kane.

### VICTORY DINNER ADJOURNED.

The Victory Dinner of the Motion Picture Advertisers' Association, scheduled for tonight (Friday) at the Hotel Astor, was cancelled Wednesday owing to the epidemic.

An attractive program had been arranged, including Sousa's Band, the Yale Glee Club of 80 voices, and among the speakers were Governor Whitman and his opponent for the coming election, Al Smith. A special message from Secretary McAdoo was promised and also a special message on the tax situation.

Some 1,500 people were counted on to attend the affair, at \$5 a plate.

### TRIANGLE'S CLEAN-OUT.

Los Angeles, Oct. 9. The Triangle has cleaned out all but three companies—Taylor Holmes, Olive Thomas and Harry Mestayer.

Two-thirds of the actors and executives have been dismissed with the entire scenario and publicity departments wiped out.

### ADMISSION TAX REDUCED.

Washington, D. C., Oct. 9. The war tax on picture tickets was reduced by the Senate Finance Committee yesterday. This will affect especially the patrons of the cheaper theatres.

The House bill which levied a tax of two cents for each ten cents or fraction thereof has been changed and now a tax of one cent on each five cent charge will be made.

The tax will now be two cents on every 15-cent admission and three cents on a 25-cent ticket.

The provision for a tax of one cent on children under 12 years of age was eliminated.

### APPROVE WAR FILMS.

Washington, D. C., Oct. 7. Pictures showing the atrocities of the Hun are helping to convert the "Conscientious Objectors" has been proven recently at a number of the camps. This statement was made by E. L. Hyman, Director of Pictures for War. Department's Commission on Training Camp Activities.

"To Hell with the Kaiser" was recently shown at Camp Pike and 15 objectors, after seeing the picture, stated their willingness to fight, some of these men having even refused to don the uniform previously.

As a result of the success of the plan at Camp Pike, Mr. Hyman has instructed all Liberty Theatre managers to put on extra-morning-patriotic performances whenever possible, showing such pictures as "Why America Will Win," "The Prussian Cur," "The Kaiser, the Beast of Berlin," and "The Unbeliever."

### TALKING OVER SITUATION.

At noon Wednesday and lasting until well into the afternoon, there was a special meeting of the N. A. M. P. I. to decide upon a concerted action with respect to the action to be taken by the various film exchanges regarding the closing of theatres throughout the country owing to the epidemic.

The general action of postponing all bookings instead of cancelling current releases was favored, but there arose the difficulty of systematizing such a plan for the reason that where houses in certain sections were open and receiving service it would result in book-keeping and shipping complications. No definite decision was arrived at up to three o'clock Wednesday.

### SUES SELZNICK FOR SLANDER.

Arthur H. Jacobs, known in film circles, has filed a suit against Lewis J. Selznick for the recovery of \$10,000 damages for slander with the intent to injure his name, fame and credit alleged. Henry J. & Frederick E. Goldsmith, counsel for the plaintiff, served the summons Monday.

In his statements, Jacobs alleges the defendant spread remarks before C. F. Zittel and other personages. Frederick Goldsmith, his lawyer, has a copy of a letter which Jacobs sent to the defendant, stating that "only a small minded person (meaning Selznick) could fabricate such scandal and slander. Because he takes pride in his record, Jacobs further offered to leave the decision to a committee as to his honesty and his rule in 'paying a hundred cents on the dollar'—to quote the letter—and suggests as such arbiters and referees, Millard Ellison, J. Kemper and Fred Newman, or even Fred Newman alone. The reason for mentioning Mr. Newman's name as the sole arbitrator is, Jacobs says, because Jacobs never met him while he is pal of Selznick's and says 'cards with you'—to quote the letter again. Selznick has 20 days to answer to the charges.

### MISS STEWART IN "LONG LEGS."

Klaw & Erlanger have disposed of the picture rights to "Daddy Long Legs."

The purchaser is not revealed, but the probabilities are the prize was secured by Louis B. Mayer for Anita Stewart.

### COAL SAVING BOOM.


Los Angeles, Oct. 9. The Government order reducing film productions is going to help Los Angeles. Companies will come here to save fuel, etc. Goldwyn has leased a portion of the Triangle plant.

**ACTION!! ACTION!! ACTION!!**  
**FRANK-ACTION-PARISH**  
**PARISH AND PERU**



After Night Show - STUDY... ACTION

To purchase a phonograph is a sound investment.



**BILLY BEARD**  
 "The Party from the South"  
 Featured Canadian Al. G. Field's Minstrels  
 Boston Box. PERCY MACK  
 Western Box. SIMON AGENT

Oct. 7-Colonial, Akron, O.  
 "14-Hippodromes, Cleveland  
 "21-theater, Buffalo  
 "22-theater, Toronto  
 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"**  
 But I have known a dog to fight with all his strength. And, whether wrong or whether right, to stick with him until the end. And I have known a dog to lick the hand of him that men would kick.



**OSWALD**  
 P. S.—Somewhere in Texas, Gert and Gody have retired for a few days. The folks here me all about it. There's a catch in it somewhere. T-R-R

**Actors**  
 who really  
**want to do something**  
 for  
**UNCLE SAM**  
 should lose no time in asking Winthrop Ames, at the Little Theatre, how to go about it.  
**EDWARD MARSHALL**  
 With Parkins's Bunch—Somebody in France

11 more weeks of the Keith time to follow; and then for the Orpheum time, Jan. 5.


**PAUL and MAE NOLAN**  
 Backed by these two famous Philadelphia Agents:  
**NORMAN JEFFERIES**  
**FRANK DONNELLY**

**ROXY LA ROCCA**  
**Wizard of the Harp**  
 is sailing for France


**APPLE SAUCE**  
 Keaps—How did you get your name, Chris?  
 Cornalls—I will tell you, Keaps. You see, my wife's name is Ella. I was out late one night, and when I got home I had to "cut" Ella.  
 Keaps—Put up your umbrella, you're all wet.  
 Cornalls—How did you get yours, Keaps?  
 Keaps—I got mine from the inside of a coat.  
 Oh, Barbara Hilda, where is my dog?  
 Cornalls—I see by VARIETY where your blonde envy is hidden in Julia's hair, and wait.  
 Keaps—Yep, she gave me the bum "steak."  
 Don't hold our town by the depot.  
 Sam goes for our Apple Sauce ads.

Next Week—Globe, Kansas City; Crystal, St. Joe.  
**KNAPP and CORNALLA**  
 ROSE & CURTIS, New York  
 BEEHLER & JACOBS, Chicago

**MAE AUBREY and ESTELLE RICH**  
 Song and Dance  
 Novel and Exclusive  
 Presenting their up-to-date feature, an original dance in black and white.  
 Playing Richard's Circuit Australia



**FRED DUPREZ**  
 Representatives:  
 American:  
**SAM BAERWITZ**  
 1403 Broadway, New York.  
 European:  
**JULIAN WYLLIE**  
 5, Little St., London, W. C. 2.



ACTOR—"Here's my Pictures—I turned down a Hundred Ham and Cabbage Dates last week—I want a yard and three-quarters or nothing. Same as I get in the West!"  
 BOOKER—"A yard and three-quarters! How do they pay you off—in Calico or Cheese-Cloth?" (Business of returning photos.)  
**JIMMY LYONS**  
 Low Circuit. Direction, MARK LEVY.


**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

**FRANCIS WILSON**  
 AND  
**WILSON**  
 IN A VARIETY OF DOINGS  
 BOOKED SOLID  
 Direction, SAMUEL BAERWITZ

A GOOD EGG  
 IS NOT ONLY GOOD IN PARTS—  
 BUT GOOD ALL OVER!  
**E. K. NADEL**  
 CLAIMS THAT  
**DOLLY GREY**  
 and  
**BERT BYRON**  
 ARE A PAIR OF GOOD EGGS


**HOLD THE PIVOT!**  
 and Let's  
 to the Conversation of  
 2—Second Class Seamen—2  
 (a) Can You Imagine that  
**"CPO to the ADJUTANT"**  
 Working Us  
 after hours. Let's tell him  
**TO "GOTER" H-L!**  
 (b) You tell him, KID, T! Mark Time!  
 —Curtain.  
**GIBSON and HALL**  
 Low Circuit. Direction, MARK LEVY.

**Pauline Saxon**  
**SI PERKINS' KID**  
 EL. **BRENDEL and BERT**  
 in  
**"Waiting for Her"**  
 Direction, D. EAST MURDOCH



**JACK MARLEY**  
 MAKING THE WORLD  
 SAFE FOR AGENTS

THE  
**"3" ARLEY'S**  
 WILLY FERNAND CHARLEY.  
 NOW WITH  
**BRANSH & SAILLY** NOW  
 EASTERN  
 CHAS. DUBOIS.



**BILLY DALE**  
 AND  
**BUNNY BURCH**  
 BOOKED SOLID  
 ORPHEUM CIRCUIT

**118-POILU-118**  
 Now Playing  
 "Oh! How I Hate to Get Up in the Morning"  
 with a Special Eagle  
**ALF. T. WILTON**  
 Sole Representative for this French Soldier

**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 RECKLIERS, Manager  
 Direction, EARL & YATES, Chicago



**ZUHN and DREIS**  
 BOOKED SOLID  
 40 WEEKS BLANKET CONTRACT  
 LOW and PANTAGES  
 Direction, IRVING COOPER

**"3 Brg Competition"**  
**Little Jerry**  
 The smallest man with the biggest voice  
 In Vaudeville Direction, J. Kaufman

**BLANCHE ALFRED**  
 and her SYMPHONY GIRLS, assisted by  
**"GERANT"** Conductor  
 Featuring the RAINBOW GIRL  
 in Novelty Dances  
 Direction, HARRY SHEA

**OSAKI and TAKI**  
 in a Difficult Routine of  
 Aerial Gymnastics  
 Direction, FRED BRANT

**DICK and CARRIE HENRY and ADELAIDE**  
 Original Novelty Introducing a  
 change in dancing.  
 Opening Pantages Circuit—Oct. 20th



# Alexander Pantages' Circuit

Seattle Chicago New York

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**CHICAGO OFFICE:**  
11th Floor, North  
American Building  
Oct. 7, 1918

## To the VAUDEVILLE PROFESSION:

This is to announce that I have been honored with the appointment of **CHICAGO BOOKING REPRESENTATIVE** for Alexander Pantages' Circuit, and to-day assume direction of the Chicago office at the above address.

With the addition of the Empress Theatre, Chicago; Miles, Detroit; and Empress, Cincinnati, freshly acquired on our consecutive string—now booking **THIRTY WEEKS** for acts of caliber consistent with **PANTAGES** standards.

## CONEY HOLMES

15 CENTS

# VARIETY

VOL., LII, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 18, 1918

PRICE 15 CENTS

The cover features a central profile portrait of Janet Adair. Surrounding her are four circular inset portraits: top-left shows a man in profile; top-right shows a man in profile; bottom-left shows a man in profile; bottom-right shows a man in profile. The central portrait is labeled "JANET ADAIR". Above the central portrait is a small shield-shaped label with the word "Pictures". Below the central portrait is a small shield-shaped label with the word "Variety". To the left of the central portrait is a small shield-shaped label with the word "Dramatic". The entire design is framed by two vertical columns on either side, topped with ornate capitals and decorated with laurel wreaths. At the bottom center, there is a small crest or logo with the text "EDGAR M. MILLER N.Y." below it.

Pictures

Dramatic

Variety

JANET ADAIR

EDGAR M. MILLER N.Y.

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**SHAPIRO, BERNSTEIN & CO.,** MUSIC PUBLISHERS  
LOUIS BERNSTEIN, President

---

Very shortly in every one of the five million homes represented by someone near and dear in the service, they will be thinking about their boy in the Colors and wondering what he is thinking about. The one big answer will always be—that boy is

# “DREAMING OF HOME SWEET HOME”

This beautiful ballad written by SERGT. JIMMIE HANLEY (now on the Metz front), lyric by BALLARD MACDONALD (now in Camp Melgs, Washington), is one that will live for many years and one that will be singable even if the war is over.

CHRISTMAS IS APPROACHING. We are all sending our presents to France and the one big thing in the thoughts of everybody at home is that the boy “over there” is

# “DREAMING OF HOME SWEET HOME”

This song should absolutely be in your repertoire.

---

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SAN FRANCISCO—209 Pantages Theatre Bldg.

# VARIETY

VOL. LII, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 18, 1918

PRICE FIFTEEN CENTS

## ENTIRE COUNTRY NEAR CLOSED; FEW HOPEFUL REPORTS RECEIVED

**Epidemic Spreading West. October 28th Now Set as General Reopening Date for First Cities Closing. Three or Four Reopenings This Week. Some Scheduled for Next Week. New York and San Francisco Only Big Cities Still Open. Either or Both May Close Any Time.**

Chicago, Oct. 16. St. Paul, Minneapolis, Omaha and South Bend reopen Monday (Oct. 21). Ft. Wayne reopened for one day and then closed, opening again Monday next.

Salt Lake and Ogden are closed. No gauge as to when local closing order will be rescinded. The deaths are increasing. Over 400 yesterday.

Washington, D. C., Oct. 16. There is no indication the theatres will be opened for at least another week and it may be longer. The epidemic is at its height here and 78 deaths and 1,728 cases in the last 24 hours have been reported to the authorities.

The Government has opened another hospital, making two, and the commissioners say they will not open the theatres, churches, or schools, or allow any public meetings indoors or outdoors until the epidemic has entirely abated.

Diplomatic Washington is suffering heavily. In addition to the wife of the Chinese Minister, Solon Menos, Minister from Haiti, died last Monday.

Kansas City, Oct. 16. While theatres were allowed to resume here Monday night, today's indications are that they may be forced to close again before the week is over.

Boston, Oct. 16. The Boston ban will be lifted at midnight Saturday (Oct. 19).

A few of the theatres are planning for Sunday night concerts, but the real opening will not come until Monday. In some of the Suburban cities such as Medford local boards of health lifted the ban for Friday's matinee to give the theatres a big Saturday.

Announced openings for Boston include "Maytime" at the Majestic; "Chu Chin Chow," Shubert; "Oh Lady, Lady," Wilbur; "Friendly Enemies," Plymouth; "Billeted," Tremont; Rob-

ert Mantell, Boston Opera House, with Park Square, Colonial and Hollis Street theatres yet to be announced. The ban was declared in Boston Sept. 27.

Montreal shows no improvement in the number of influenza cases and deaths. Since Oct. 1 over 15,000 cases have been reported and over 400 deaths have occurred.

Every place of amusement in the Province of Quebec has been ordered closed.

Hopes are entertained that the siege of colder weather will shorten the plague.

Buffalo, Oct. 16. Two more weeks of the closing order at least is what Health Commissioner Cram says he expects. Death rate here has averaged above 60 daily for the last four days.

All policemen and public employees have been cautioned to wear masks over nose and mouth. The public generally is adopting the same plan.

Lowell, Mass., Oct. 16. The local board of health after a conference with theatre interests announced that picture houses could resume Saturday (Oct. 19), other houses opening on Monday. Boston schools were opened Monday last (Oct. 14).

Los Angeles, Oct. 16. Local theatre managers anticipate the epidemic closing will continue for two or three weeks. It started last Friday. Health officials say there is small chance of an immediate reopening.

Yesterday 1,000 new cases were reported.

The theatrical managers are meeting today, with the intention of appointing a committee to ask landlords to waive rentals during the quarantine.

Film stars and other studio employees are being laid off without salary

through the closing. The Brunton Studio is practically the only one making films at present.

Denver, Oct. 16. Theatres here will reopen Oct. 27 if epidemic permits. No earlier date appears possible just now.

After a slight abatement the disease leaped upward again yesterday, and even open air theatricals are now barred.

Harrisburg, Pa., Oct. 16. There is no prospect of the closing ban in Pennsylvania being lifted. State Health Commissioner Franklin Royer stating today that he is giving the matter no thought at present, because the spread of the epidemic, has not abated.

"I will take up the matter when we have succeeded in wiping out influenza. This is the principal thing to do before we take up the question of permitting any public gatherings."

Dr. Royer has received no protests from any theatrical men and he is using the commendation of the Central Managers' Association, which last week pledged the State Health Department its moral support in its fight, to show other industrial interests in the State how the theatrical business, although losing thousands of dollars daily, is standing loyally by the State-wide closure order.

As matters now stand today there is no probability of any theatres in the State opening for at least a week.

Newark, N. J., Oct. 16. At a general meeting held by the board of health, it was officially announced that theatres would be allowed to open on Monday if there was no increase in the number of influenza cases by then.

Milwaukee, Oct. 16. Wisconsin has closed all of its theatres with no one having any opinion just now when they may reopen. Over 4,000 cases here.

San Francisco, Oct. 16. The only cities of any consequence theatrically now open on the coast are San Francisco, Oakland, Sacramento, and Fresno. Stockton closed last night.

Health Boards are holding conferences, with conditions very uncertain. Orders to close in any of the open cities are not unexpected hourly.

The people here have been advised to avoid crowds and gatherings. That resulted in slim theatre attendance at once.

Ackerman & Harris, with their vaudeville circuit closed, wired all their house managers to O. K. hotel

and restaurant bills of acts laying off on their time and to advance money to artists needing it.

Cincinnati, Oct. 16. The Health Board will make no announcement regarding reopening. Saloon keepers are making a persistent effort to secure a favorable opinion, but Health Board remains silent.

Some quarters predict a reopening Oct. 21. It is far from certain. A more generally accepted prediction is Oct. 28 for the theatres.

The epidemic is increasing among civilians and decreasing at army camps.

Health Officer Peters was taken down with influenza yesterday.

New Orleans, Oct. 16. The epidemic condition here has seen no change from last week. Nov. 1 is the earliest date now mentioned for local reopenings.

Portland, Me., Oct. 16. The Board of Health of Portland says it sees nothing in the epidemic condition to warrant reopening the theatres before Oct. 28. New cases yesterday, 100, making a total of 2,500.

At Westbrook conditions remain unchanged, and at Lewiston it is said Oct. 28 will be the earliest date for reopening. The situation has grown worse in Lewiston. Ten deaths reported yesterday.

It was expected in New York Wednesday Portland will reopen next Monday. Vaudeville booking men laid out their bills for next week in Portland accordingly.

Rochester, N. Y., Oct. 16. Local theatres will not reopen here next Monday, says Dr. Joseph Roby. The closure is to remain in effect for at least another week.

Dr. Roby points out that an epidemic runs about four weeks and that it would be foolish to lift the ban before all danger has passed.

The condition here is now not alarming, but the authorities will take no chances.

All military posts hereabouts are under strict quarantine.

Syracuse, N. Y., Oct. 16. If the present rate of improvement in the epidemic condition is maintained there is a good chance that the Syracuse theatres will reopen next week, probably Monday, it is stated here today.

But four additional deaths yesterday and the total since Sunday 20. From nearby towns five deaths in the same

(Continued on page 16)

The Fiddling Rube. CHAS. ALTHOFF.



# IN PARIS

By E. G. Kendrew

Paris, Oct. 2. Sgt. John W. Lott and Pte. Joseph Green, with the A. E. F. in France are giving a sketch to amuse their mates. They have called it "Wounded and Wooded," the former a colored nurse, and the latter a wounded soldier in love. Lott and Green are now attached to Base Hospital 20.

The Gymnase has opened with a French version of James H. Montgomery's "Nothing But the Truth," in collaboration with Pierre Veber, and rechristened "Verité toute nue." Max Dearly and Jeanne Cheirel hold the leads.

The Boite de Fursy is moving downtown, on to the Boulevards where the small "Select" picture house, is being renovated for the use of the Montmartre chansonniers.

The Olympia tavern (under the music hall) is in the decorators' hands, and will soon reopen for the first time since outbreak of hostilities.

The Grande Taverne, Rue Montmartre, is being changed and will start in as a café chantant.

Bertin, French transformationist and female imitator, is appearing at the Nouveau Cirque, on the bill with Carrie and Loretto Sylphides. Maurice Chevalier has migrated to the Alhambra for 15 days, prior to its new Casino de Paris revue which plays as usual with Mlle. Mistanguett.

At the Theatre des Arts a comedy by Henri Malin, named "Medor" will be produced within a few days.

Lucien Guity is busy with his second comedy, to be mounted in October by Hertz at the Porte St-Martin. The title will probably be "L'Archevêque et ses fils," with the author, Louis Gauthier, Joffre, Duquesne and Jeanne Desclous in the cast.

A new spectacular piece, now entitled "Les Millions de l'Oncle Sam," by Darlay and Gorse, will follow soon "La Course au Bonheur" at the Chalet, for which Germaine Etty and a newcomer, Mlle. Sodiane, are booked.

T. A. Welsh is in Paris for the purpose of making arrangements for filming the French sketch "Kiddies in the Ruins," which has been incorporated by Cochran in "The Better Ole." He is acting for the English concern Welsh, Pearson & Co., of London.

The wife of Grock, the musical clown, died Sept. 4th. He is now touring in England.

Emile Bouillon, owner of Casino at Billancourt (Paris), died, aged 64 years.

Business is extremely good, and the present season has started under propitious conditions. The proceeds of the entertainment tax in Paris during August reached 845,000 frs. The totals for the eight months of 1918 reach 7,046,000 frs., whereas the amount collected during 1917 was 5,601,000 frs.

The new French decree regulating the use of paper stipulates that programs of any place of amusement must be printed only on one sheet of which the dimension, folded or not, shall not exceed 8 1/4 inches by 11 inches. Posters must not exceed 100 decimeters (10 1/4 square feet). Several bills concerning the same establishment posted on one place must not exceed the foregoing measurements. This clause, however does not apply to the billings on the interior boards of a theatre or the exterior walls of the building, pro-

vided the posters refer only to the show being given in the establishment. Posters printed, stamped or declared for poster tax before February 20, 1918, may still be used, but the use of adhesive stamps for the poster tax is now forbidden. When authorization for the use of old posters is granted it must be shown by affixing an additional special stamp of one cent.

The Bouffes Parisiens will reopen within a few days with the Revue des Bouffes, in which the troupe of Quinson's Abri will be found. On the other hand the Abri will shelter a new small production, "Phiphi."

Rosenberg, who holds a war lease at the Athée, has revived "La Petite Femme de Loth," by Tristan Bernard, music by Claude Terrasse. This effusion, produced at the Mathurins in 1900, is hardly worthy of the author of "The Little Cafe," but Marguerite Deval does her level best to support her director in this musical comedy.

At the house of Moliere a revival of "Mercadet" has just been given. This is the version of Balzac's work made by d'Ennery. Feraudy holds the leading role.

The Comedie Francaise has also revived "Les Marionnettes," by Pierre Wolff, with Roger Gaillard in first male role.

Pierre Louys' "La Femme et le Pantin," produced some years ago at the Theatre Antoine, by Gemier, will be revived shortly at the Ambigu, with Regina Badet in her original role, and Pierre Magnier in that created by Gemier.

"A Toutes Jambes" ("All Legs") is the title of the revue with which Mme. Rasini will reopen the Ba-Ta-Clan. The show is signed by André Barde, Michel Carré and C. A. Carpentier. Gaston Lebel is appointed secretary of this house and Femina.

Leon Volterra will inaugurate his management of the Apollo by an operetta, "La Reine Joyeuse," by André Barde, music by Chas. Cuvillier. Mmes. Narikow and Jane Marnac will be in the cast, and possibly Albert Brasseur.

Max Maurey has sublet the Theatre des Varietes for the present season to A. Pairi, who will mount a new operetta, "La Dame de Monte Carlo," by Leglise and Kingrain, music by Germaine Raynal.

Manager Trabou will mount shortly at the Theatre Antoine a musical farce by Rip and Bousquet, music by Willy Redstone, with the terse title of "Les Petits Crevés, on Henri III et sa petite cour." Signoret plays a part supported by Girier, Renée Baltha.

A petition is to be circulated requesting the authorities to permit theatres to terminate shows at 11:30 instead of 11 p. m. as at present.

Amédée Pommier, an old poet, who lived for years by writing verse in honor of people quoted in the society directory, has died. He would leave the poem at their homes and then return a few days after for a mark of their appreciation.

Helene Lion, aged 15 years, daughter of M. Lion, manager of the Etablissements Aubert, Paris, died recently.

Mme. Liza Lehmann, singer and composer, well known in England, lately died there. She was married to Herbert Bedfore, a composer.

## "SICK ABED" UNDER NEW NAME.

London, Oct. 16. Nevill Graham has arranged to produce shortly "Sick Abed" under the title "Good Night Nurse."

## GERMANY'S ANSWER CHEERED.

London, Oct. 16. There were extraordinary scenes of enthusiasm in the theatres and music halls when announcements were made from the stage of Germany's acceptance of President Wilson's terms, the audiences rising and singing the national anthem.

## BUSINESS EXCELLENT.

London, Oct. 16. There are no new productions in London this week owing to the excellent business being done by all. Even the second rate shows are doing a paying business.

## WINDING UP ACTORS' ASSN.

London, Oct. 16. The Actors' Association will hold a meeting Oct. 18 to discuss the winding up of the organization. The members favor organizing a trade union.

## LONG RUNS CELEBRATED.

London, Oct. 16. "By Pigeon Post" celebrated its 300th performance at the Garrick. Muriel Pratt has replaced Madge Tithers. "The Lilac Domino" celebrated its 300th performance at the Empire Oct. 14 without alterations or additions. "You Never Know 'Y' Know" at the Criterion, has passed its 150th, and "Tabs," at the Vaudeville, its 200th.

## MRS. CASTLE HEADS BENEFIT.

London, Oct. 16. A "Helping Hand" matinee at the Adelphi at which the daughters of fallen and disabled soldiers, to be given Oct. 29, under the patronage of Queen Alexandra, will have a strong program headed by Mrs. Vernon Castle.

## BILLY CRAGG DEAD.

London, Oct. 16. Billy Cragg, a member of the Cragg Troupe, died of paralysis at Drinkwater.

## Queen Will Attend Centenary.

London, Oct. 16. Queen Mary has promised to be present at the Old Vic centenary matinee Oct. 23.

## \$15,000 for Theatrical Charities.

London, Oct. 16. Arthur Collins' "majority" matinee at Drury Lane realized over \$10,000, which was divided among the various theatrical charities. The sum was further increased to \$15,000 by a complimentary dinner given by the O. P. Club at the Criterion restaurant, with Lord Burnham in the chair. The attendance included Lord Leverhulm and many distinguished actors and literary men.

## Gertrude Elliott to Keep St. James.

London, Oct. 16. In spite of rumors that various managers have secured a long lease of St. James' Theatre, Gertrude Elliott exercises her option till September next. She has secured a comedy to replace "Eyes of Youth" when that becomes necessary.

## Artists' B. A. Will Hold "At Home."

London, Oct. 16. The Artists' Benevolent Association will hold an "At Home" at the Criterion Restaurant Oct. 20, with R. G. Knowles as chairman.

## Durton Replaces Percy Hutchinson.

London, Oct. 16. Percy Hutchinson, leading man of "The Luck of the Navy," at the Queens, has joined up and will be replaced by Langhorne Durton, Oct. 17.

## ELLEN TERRY IN THE HALLS.

London, Oct. 16. Ellen Terry is appearing in the halls in scenes from "The Merry Wives of Windsor."

## VESTA TILLY STILL IN OFFICE.

London, Oct. 16. Vesta Tilly continues as president of the Music Hall Ladies' Guild for another year.

## SIR HUBERT PARRY DEAD.

London, Oct. 16. Sir Hubert Hastings Parry, the composer, died Oct. 16. He was also a writer of prominence on musical topics, and a director of the Royal College of Music. Sir Hubert was born in Bournemouth in 1848 and was knighted in 1898.

## Lee White Marries Clay Smith.

London, Oct. 16. Lee White and Clay Smith were married last week. Both were married before. Miss White had a non-professional husband years ago and last year was divorced from her second husband, George Perry, with whom she appeared in vaudeville. Clay Smith's wife died three years ago.

## 3,000 Wounded See "Female Hun."

London, Oct. 16. A special matinee of "The Female Hun" at the Lyceum was attended by 3,000 wounded soldiers.

## Fiddle De Dee in Second Edition.

London, Oct. 16. A second edition of "Fiddle De Dee" has been presented at the Willesden Empire, featuring Jimmy Godden and Ovida MacDermott.

## IN LONDON.

London, Sept. 23. Sir Hall Caine has revised his drama, "The Prime Minister," now being joured by Eugene C. Stafford and H. Woodward, with Lydia Hayward, who understudied Ethel Irving at the Royalty, as the heroine.

James Sale, the popular conductor, recently, in conjunction with W. H. Boardman, of the Brighton Hippodrome, organized a grand concert at the Palace pier in aid of a fund for providing hand tricycles for limbless soldiers.



Eddie Buzzell and Percy Barker in "HAVE YOUR PICTURE TAKEN"

A delightful comedy with sweet songs and sprightly dances. This week (Oct. 14)—Royal, New York. Changed from second to sixth position at the Royal this week. Next week (Oct. 21)—Alhambra, New York. Direction, LEWIS & GORDON.

## EPIDEMIC CASUALTIES

**Charles Cunningham and Theodore Kerwell**, both of the Derwent Hall Caine act, died Oct. 15 of Spanish influenza.

**Andrew Troyer**, president New Orleans Local, No. 39, I. A. T. S. E., died in New Orleans, Oct. 15, of influenza.

**Sasuburo Tanaka**, of the Colonial act, 'the City Hospital, Auburn, N. Y., of influenza. He was a member of the Fujiyama Four.

**Bert F. Tichner** died in Philadelphia Oct. 15. He was interested in local politics.

**La Rue Scott**, the 22-year-old son of George Scott, died in Philadelphia Oct. 14. His father has a club booking agency in the Norman Jefferies office, Philadelphia.

**William Deering** died in Philadelphia Oct. 14 of pneumonia. He was one of the oldest booking agents in that city.

The mother of **Marie Edgington** (Gardner and Hartman) died in Staten Island on Oct. 14 of influenza.

**Eva Mull**, sobriety with the Dave Marion show, died of influenza Oct. 13 at the Knickerbocker Hospital, New York.

**Edward Averling**, formerly of Averling and Lloyd, died Oct. 13 in New York from Spanish influenza. He appeared last week at the Colonial but was compelled to retire from the bill Tuesday night.

The widow of the late Sol Berman, who prior to his death six weeks ago, was manager of the Jewel Exchange (pictures), died Oct. 13 in New York of influenza. After the death of her husband she was attached to the business staff of Universal.

**Mhand Ali** and his wife, **Clara**, died of influenza, Oct. 12, at the New York Hospital. Ali was with the combined Arab troupes at the Hippodrome.

**Joseph Galvin** and his wife, **Calvin** in vaudeville, died of influenza in a Cincinnati hotel on Oct. 11.

**Harry E. Allen**, brother to Dick Allen (Basil and Allen), died at Kirksville, Mo., Oct. 10, as the result of influenza. The deceased was 29 years of age.

**Steve O'Rourke**, known as "The Irish Tenor," died of influenza Oct. 10 in Philadelphia. Reporters state that his widow was also dangerously ill with the plague.

**Clarence L. Weiss**, head of the American Theatrical Exchange, died Oct. 10 of influenza after an illness of two days.

**Adelaide La Belle** (Addie and Shorty Morris), a sister to Ruby and Babe La Belle, died in Philadelphia Oct. 9 of influenza.

**Norman C. (Billy) Parker** died in York, Pa., Oct. 8, of pneumonia following influenza. He was 29 years of age, and leaves a widow, Ethel Walker (sister of Ned Walker, back and Walker), also a daughter four years old. Mr. Parker appeared at one time with Johnny Dooley, later as Eckert and Parker, and also with Muriel Morgan.

**Cynnet Heed**, of the Heed Sisters, died at Alliance, O., of influenza this week.

**J. E. Dempsey**, a Philadelphia ballad composer, died in that city of pneumonia following influenza last week.

The wife of **Harry Steppe**, featured comedian with "The Razzie Dazzie of 1918" (American Burlesque), died last week after a short illness with Spanish influenza. Mrs. Steppe was working with her husband's show at the time.

**George E. Doelling**, at one time of the Melody Four, died of influenza at Rochester, N. Y., last week.

**H. Krause**, age 48, a former circusman, died at the Nonpareil Hotel, Cincinnati, late last week, of pneumonia, without having received medical attention. The coroner was informed at attempts to locate a physician had failed. Cincinnati physicians are working 24 hours daily, said the coroner, and one-

third were away doing war duty. The dead man registered at the hotel from French Lick, Ind.

**Mrs. Pearl Robinson Lamkin**, age 40, who died last week at Chicago of influenza, was the daughter of John F. Robinson, the Cincinnati circusman.

**William and Marie Zeigfeld**, the matured children of Hugo Zeigfeld, an official in the Miner Lithograph Co., died within six hours of one another last week.

**Joseph Weidel** died in Philadelphia last week of pneumonia. He last appeared in vaudeville as pianist with Lillian Herlein.

**Walter Moore**, who managed the Valentine, Toledo, for a number of seasons, and of late attached to one of Plona & Levy's road shows, died last week of influenza.

The daughter, who **Andy Byrne**, musical director, Colonial, died last week of Spanish influenza plus pneumonia.

**Sergt. Frank F. King** died of influenza following influenza at Camp Dix, N. J. He was formerly leader of the orchestra of the Piccadilly Theatre, Rochester, N. Y.

**Jack Wallace** (Wallace and O'Brien) died in Chicago of influenza.

**Anna Katherine Isaac** (nee Schuler), wife of Frederick F. Isaac, proprietor of the New Haynes Hotel, Springfield, Mass., died of pneumonia in that town, with burial in Greenfield, Mass.

**Josephine Howard**, formerly of "The Follies," and who has appeared in London, died in Toronto of influenza. Miss Howard was Mrs. Josephine Campbell, wife of Captain Campbell, of the British Army.

**Clara Joel** is confined to her home at Beechhurst with influenza.

**Mary Rogers** (Will and Mary Rogers) is ill with influenza.

**Muriel Worth** is ill with influenza in New York, but out of danger.

**Howard Hickman**, a picture player, is ill with influenza at Los Angeles.

**Mrs. Dick Knowles** (Knowles and White) is recovering from influenza.

**Alexander Carr** appeared on Broadway this week, recovered from influenza.

**Battling Nelson** is at St. Luke's hospital, Chicago, with a serious attack of influenza.

**B. P. Shulberg**, of Paramount-Artcraft, is confined to his home with influenza.

**Margaret Allen**, actress, became ill the latter part of last week with Spanish influenza.

**Harold Lockwood**, Metro, confined to his hotel in New York with a severe attack of grip.

**Hattie Beal**, sobriety with the Sam Howe show, is convalescent following an attack of influenza.

**T. W. Williams**, a burlesque producer, was unable to report to his office for several days last week owing to gripe.

**Elie Pray**, wife of Billy Hall (Hall's Musical Comedy), has improved and was removed from Portland, Me., to her home at Lewiston, Me.

**Walter J. Kingsley**, the Keith theatres press representative, confined to his home for five days last week with influenza, returned to his office Monday.

**Mrs. Helen M. Babcock**, wife of Theodore Babcock, who is in Philadelphia doing Government work, was stricken with influenza, but is now out of danger.

**Harry Salvain**, brother of Paul Salvain, and associated with him in business, was seized with the influenza this week, which, quickly, developed into pneumonia.

**Arthur Horwitz**, the booking agent, was dangerously ill with influenza early in the week, as was his wife.

Going great guns. **RUBE CHAS. ALTHOFF.**

The latter was a former professional (Edith Livingston).

Three of the **Four Haley Sisters**, who were playing Keith's, Cincinnati, were stricken with influenza last week. They were placed under treatment at the Harlin Hotel in that city.

**Bessie McCoy Davis**, reported dangerously ill with pneumonia last week, was pronounced out of danger Monday at the West Side Dispensary, where she is recovering from influenza.

**Norman Jefferies**, the Philadelphia agent, was reported Tuesday to have shown decided improvement and high hopes were held for his recovery. Last week Mr. Jefferies was in a critical condition and at one time given up.

**Bennie Zeitman**, press agent for Douglas Fairbanks, who came east with the film star in connection with the Liberty Loan drive, was stricken with influenza, and is under treatment at the Michael Reese Hospital, Chicago.

**Lee Dalton**, a show girl with the Sam Howe show, who has been so ill with influenza for some time, was pronounced out of danger Monday for treatment. Fears are expressed as to her recovery.

**Robert (Bobby) Matthews**, stricken with influenza Oct. 9, which developed pneumonia and was reported to be in a critical condition at his home in New York City. Matthews plays "The Rounders" at Times Square, in vaudeville. Tuesday it was said he had a fighting chance.

**Yvette Rungel** (Mrs. Johnny Dooley) was pronounced out of danger Sunday after having three weeks' illness. Dr. Willis Ames constantly attended her. Influenza had developed into pneumonia, but the patient responded successfully to oxygen administrations, used as a last resort. Dooley, who became a mother early in the summer and who is looking forward to another increase in the family, contracted the disease while playing Washington last week.

### SOME GOLF BUGI

**Chicago, Oct. 16.** Mort Singer, interested in three Chicago theatres and booking chief of all W. V. M. A. houses, was standing in the lobby of the Palace Monday afternoon, awaiting final word of the impending shutdown of all Illinois houses. He was talking to Al Woods. Singer doesn't often raise his voice, but of late many things have occurred to make theatre magnates change their accustomed ways. The talk, at Singer pounded his palm with the other fist, was evidently regarding no small matter.

"It was off the week before last, when I first began to notice that something was wrong. Last week it got terrible. Saturday I was ready to quit for a while—what's the use struggling when you've got to win it? But today was the worst in years."

The Variety reporter moved closer; this sounded like live news.

"Today," repeated Singer, "on a beautiful day like this, all our business is going right for at least normal results—well, how bad do you think it was?" Woods shook his head dolefully and declined to guess.

"Five strokes above my average per hole!" cried Singer.

### CAPT. BAIRNSFATHER GOING HOME

Capt. Bruce Bairnsfather, of the British Army, who came to New York, intending to travel to Australia, has concluded to return direct to England, on the first available boat.

Some ailment, resulting it is said from Capt. Bairnsfather's participation at the front, has again asserted itself, putting "over" the Captain's proposed world's trip.

The Bairnsfather play, "The Better 'Ole," is to have its first American presentation Saturday night, Oct. 19, at the Greenwich Village Theatre.

### JACK SHEA'S STAR SUIT.

Jack Shea's vaudeville road show was booked for the first three days of October at Camp Denvers, an enforced cancellation coming through the influenza epidemic. Now Shea is considering as he has already started action for damages against the Government's Commission on Traiping Camp Activity.

Such a move isn't surprising to the booking talent who know Jack. He has the reputation of loving damage actions and in some quarters he has been given the middle name of "Law-suit."

### SALARY DEMAND REJECTED.

It is said the United Booking Offices has rejected the salary asked by Black and White for a return to vaudeville, with no present prospect of a big time engagement for the team being entered.

The recent report salary demand of \$1,000 from big time by Fannie Brice to re-enter vaudeville was not considered by the managers, it is said, for the simple reason they never received it. A proposal for Miss Brice to return to vaudeville at \$500 was somewhat vaguely submitted to the United Booking Offices, but no official attention was given it. Later Miss Brice signed with Flo Ziegfeld for "The Midnight Frolic."

### HITCHCOCK ACTS.

Raymond Hitchcock in New York through the epidemic closings in Boston, is reading three girl acts for vaudeville. The comedian is selecting casts for the turns which will all carry special productions.

This is said to be his first venture as a vaudeville producer.

### ASKED SALARY GUARANTEE.

St. Louis, Mo., Oct. 16. When the Orpheum asked what answer Bert Melrose of the Orpheum's bill would the Orpheum Circuit in New York he wanted a guarantee of salary wherever he would not continue over the time.

Mr. Melrose returned to New York.

At the Orpheum Circuit offices in New York Orpheum asked what answer had been returned to Melrose it was said that Bert Melrose evidently had not discovered he was in the midst of a national calamity.

### LAUDER REOPENING DEC. 9.

The return opening date of Harry Lauder over here, again under William Morris' management, is set for Dec. 9 in New York. Mr. Lauder will tour on this side for 16 weeks, then proceeding to Australia for a return engagement over the summer (winter there), again reopening in New York (on the Coast) in the spring of 1919.

Mr. Morris' "Yiddish" version of "Potash and Perlmutter" opened with the Jacob Adler stock at the 2nd Ave. theatre Tuesday night. Mr. Morris' finishing of the cast will be his two stars of the Yiddish piece, Sam Mann and Bernard Bernstein. The piece is at the 2nd Ave. for a run.

### SOLE HEADLINER.

Stella Hayden has advised the Orpheum Circuit she insists upon her contract clause that she shall be sole headliner be complied with, which means the cancellation by Miss Mayhew of her proposed engagement at the Orpheum, St. Louis, next week. The circuit has divided the headline billing for St. Louis between Miss Mayhew and Lucille Cavanaugh.

### Barney First Given Divorce.

Chicago, Oct. 16. Barney First has secured a divorce from his wife, Irene Victoria Dow, on the grounds of desertion.

# VAUDEVILLE

## MANAGERS IN U. M. P. A. STAND AGAINST MUSICIANS' DEMAND

**A. F. of M., Through President Weber, Startles Show Managers by Requesting Pay for Epidemic Lay-Offs. Federation Stirs Up Managerial Hornets' Nest. May Be Fought.**

The American Federation of Musicians came forth with an unusual demand upon managers this week—that all musicians on the road shall receive pay regardless of any conditions that may obtain, such as the present epidemic. The proposition was so divergent from the contract between the A. F. of M. and the U. M. P. A. that the latter refused to officially transmit the demand to the managers, which led Joseph N. Weber, of the musicians' union, to send word of the new "enforced" rules to the managers individually.

Mr. Weber's letter stated that "the position of the American Federation of Musicians concerning its traveling members who are laid off by reason of an epidemic is such that I beg to advise you that the federation is constrained to enforce the following rules in such cases":

"If a season is interrupted or is closed as the result of an act of nature, causing the musicians to be laid off, and between the resuming of the old and the beginning of the new season more than one week elapses then the musicians must receive for the second week of such lay-off a reasonable recompense of at least \$20 per week per man, and thereafter during the entire lay-off full federation salary each week.

"The proviso in the contract that no salary shall be paid for lay-offs cannot be construed as extending over one week, and the musicians cannot be kept on the road for an indefinite time without any wages awaiting the resuming of the old or the beginning of the new season.

"Furthermore, if during some continuous weeks in a season performances are lost by reason of an act of nature the deduction from the salary cannot, after the first week of such continuous weeks, exceed \$25 per man per week.

"The above rules do not apply if a company lays off in the home town of members or if members are returned to their home town at the expense of the company.

"The moral principle underlying the above rule is that wage workers are not in a position to suffer a deduction from their wages to the point of bringing themselves and families face to face with actual want."

The letter ends with the explanation that the new rules do not interfere with the lay-offs "by reason of force majeure for one week without pay and with a reasonable reduction from their salary during any one week or weeks of a season; but the federation is constrained to guard against having its members face actual want" and "was forced to take the position for the reason that a few managers, entirely ignoring the moral side of the issue, were disposed to leave them in such a position."

While the number of musicians possibly affected on the road is inconsiderable in comparison to that mentioned in the cities it was the general opinion among managers that the demand from the federation was "out of order," especially at this time, and the new "enforced" rules were a

"welch" from the provisions of the contract.

Managers take the stand of denying the demand, and should musicians on the road be unwilling to abide with the "act of God" regulation that covers all other employees in theatricals they can quit if they so elect. Should musicians voluntarily leave the attraction on the road, however, it is up to them to defray their own transportation back to the starting point.

The federation apparently did not consider what effect the demand would have on other company members. It is practically certain that should any such procedure be enforced and later apply to members of the company and road crews it would mean bankruptcy to managers should such an occasion arise as at present. The fear of the federation heads that musicians would face actual want is not borne out, for a number of managers are advancing sums to be affected by quarantine, and it is improbable that musicians are exempted.

Upon receipt of the communication from President Joseph N. Weber, of the American Federation of Musicians, wherein it was explicitly ruled by that body concerning the request for pay during the enforced lay-off period occasioned by the present epidemic, Sam A. Scribner, secretary of the Columbia Burlesque Circuit, replied in one of his characteristic letters as follows:

Oct. 15, 1918.

Mr. Joseph M. Weber, President, American Federation of Musicians, 112 West 40th Street, City, My Dear Sir:

Your letter of the 14th inst. to hand and contents carefully noted. In other words, if peace is not declared within the next 12 months, or if we fail to whip Germany as we expect to and the Germans succeed in getting an army into this country and we would have to defend New York City and remove the civilian population, you would still expect the leader of the orchestra to receive his salary.

Or, in other words, if the stars come down and Hell froze over—pay the leader!

I beg to remain,

Yours very truly,

Sam A. Scribner.

In the letter to Weber was enclosed a letter that Scribner had written to the Columbia Circuit manager in Washington the day before regarding the attitude of the circuit upon this matter.

J. Herbert Mack, president of the Columbia, declares that the burlesque men will spend every dollar they possess fighting the demand that the musicians be paid for a lay-off which the Federal, state and civil health authorities are responsible for.

**Eltine Tour Starts Jan. 1.**

San Francisco, Oct. 16.

The Julian Eltinge road show tour, with Mr. Eltinge heavily starred, under the direction of William Morris, will open on the Coast New Year's Eve. Mr. Eltinge will be surrounded by an imposing vaudeville program. Mr. Morris will handle the Eltinge tour in the same manner he does Harry Lauder's.

### CHIC SALE CHANGES AGENTS.

The change of agents by Chic Sale may be brought to the attention of the officials of the United Booking Office by Edw. S. Keller, who represented Sale for seven years, since he opened in vaudeville in the east for \$75 a week. The last engagement Mr. Keller secured for Sale on the big time was at \$450 weekly.

This week Sale was booked to appear at the Riverside, New York, next week at \$500, a figure set by the big time managers some time ago as the limit of his vaudeville salary, and which Sale steadfastly refused to accept, until taking the Riverside engagement. Before leaving vaudeville for a show Sale demanded \$600. He recently left the production and again demanded \$600, but was refused, then opened on the Gas Sun time for \$300, and when closing for the Riverside was represented by the Bostock Brothers.

No notice had been given Keller of Sale's change and Keller did not appear to mind losing the act until learning the Bostocks had booked it for a larger amount than Sale previously received. It was said Wednesday Keller would protest the change of agents without notice through the increase secured. It is recognized among the big time booking men and agents that Keller could have placed Sale at \$500 months ago, had Sale agreed to accept that amount.

### "SUNDAYS" AT CASINO.

The Shuberts will give Sunday concerts at the Casino, New York, while Al Jolson in "Sinbad" is playing an engagement there, and perhaps longer.

This gives the Shuberts three Sunday concert theatres in New York. The other two are the Central and Winter Garden, both at a \$2 scale, with a majority of the turns on Sunday at either house playing both.

The Casino is below 22nd street (30th) with no opposition nearby other than the Knickerbocker (pictures) and Broadway (pictures) a block or so away.

### MINSTRELS IN AUSTRALIA.

Sydney, Sept. 6.

The Fuller Circuit of vaudeville, the only regular vaudeville now left over here since the Tivolis (Rickard Circuit) went into revues, is playing minstrel first part in connection with variety programs, through the scarcity of vaudeville talent.

The Tivolis with the change of policy have been doing record business.

All theatres are doing well without the war now hurting theatres.

### TOGETHER FOURTEEN YEARS.

Billy Wayne and the Warren Girls, together for the past 14 years, or since the three were tots, under this name and also the Overtones, disbanded a week ago when Wayne joined the aviation corps and has left for Kelly Field, Texas.

The girls will continue in vaudeville with Rosalie Stewart's act, entitled "What Girls Can Do." The Morin Sisters are also in the act. The turn is composed of all girls.

### Chester Spencer's New Act.

Oct. 16.

Chester Spencer (Spencer and Williams) has formed a new vaudeville act with Dollie Williams, soubrette, who appeared with him in an emergency turn at the Palace last week, when Miss Williams was taken ill with influenza.

Mrs. Williams-Spencer will retire from the stage.

### One-Legged Dancer Retires.

Charles Bennington, the one-legged dancer of Bennington and Scott, has retired from the show business temporarily to accept a position with the Modern Artificial Limb Co. on 23d street.

### KEEFE SHORT AN OFFICE.

Up to Wednesday Walter F. Keefe, New York representative for the Pantages Circuit, had not located an office for the circuit in New York.

Mr. Keefe expected to leave the Loew Circuit suite in the Putnam Building early in the week and had arranged to take the larger portion of the Frank A. Keeney office space on the second floor of the same building. The arrangement fell through when Keefe wanted to rent direct from the building's agent, according to Mr. Keefe, while Keeney wished to sub-let and have Pantages run along with his lease.

There is little desirable office space in Times Square excepting in a couple of office buildings mostly noted for the general reputation of their many-sided tenants.

### NEEDED (?) TRANSPORTATION.

The Orpheum Circuit offices in New York City have just received a wire from an act at Minneapolis, where the Orpheum theatre had been closed by order of the authorities, reading: "Need \$30 for transportation. Users received immediately, shall leave here tonight."

Another wire was received from the Orpheum bill at Denver, where the Orpheum was also closed. The people of the bill suggested that the incoming Orpheum program be shipped somewhere else and they be allowed to remain in Denver, awaiting the reopening of the theatre. Their request was not favorably acted upon.

### COMBINATIONS AT 14TH ST.

Jerome Rosenberg, who is willing to sell his lease of the 14th Street Theatre, is meanwhile reverting back to the former policy of legitimate combinations for that theatre, probably with a view of determining its possibilities for a permanent dramatic stock organization at popular prices in the neighborhood.

This Saturday night, Robert Downings, who lately left the pulpit to return to the stage, will appear in "Ten Nights in a Barroom," and will continue through next week, after which another leg show or so will be booked in.

### NORWORTH BACK?

Jack Norworth is a vaudeville possibility since his show, "Odds and Ends," recently closed in Chicago. He intends doing a single act over the big time, opening, if possible, somewhere next week.

Harry Watson, assisted by two others, intends to offer the telephone and boxing scene as "Odds and Ends" as soon as he can get bookings. The act was offered to the vaudeville managers last Monday.

### SMOKING DISCONTINUED.

The New York Board of Health last week issued an order prohibiting smoking in any part of a theatre.

### SKELLEY UNDER CONTRACT.

Hal Skelley, formerly of Skelley and Savain and recently appearing in John Cort's "Fiddlers Three" (when Mr. Skelley was very favorably mentioned by the New York reviewers on the dailies) has been placed under a contract for five years by Mr. Cort.

### BEN FULLER HERE?

San Francisco, Oct. 16.

It is understood here that Ben Fuller, the Australian vaudeville manager, is on his way to the States.

### Cummings Changes to Big Time.

Lawrence Cummings, Lowell, Mass., Oct. 16. The Cummings, Fitchburg, Mass., a picture house for some years, is to change its policy to vaudeville. The U. B. O. will book the house owned by the Bijou Amusement Co.

# VAUDEVILLE

## NEW LIBERTY THEATRE CIRCUIT HAS LIST ALMOST COMPLETE

Former Array of Camp Playhouses Augmented by Recently  
Built Amusement Edifices. Few Yet Under  
Construction. Naval Base Provisions.  
Good Progress Noted.

The following information regarding its present chain of amusements in camps was secured from the Entertainment Committee of the Committee in Training Camp Activities in the New York Theatre Building:

CAMP	NEAREST CITY	CAPACITY
Dereau-Ayer, Mass.		3,000
Upton-Yaphank, L. I.		3,000
Merrill-Tenney, N. J.		3,000
Dit-Wrightstown, Pa.		3,000
Mede-Admiral, Md.		3,000
Lee-Petersburg, Va.		3,000
Greene-Charlotte, N. C.	(Tent)	3,000
Wadsworth-Spartanburg, S. C.		1,000
Wheeler-Mason, Ga.		3,000
Series-Greenville, S. C.		3,000
Jackson-Columbia, S. C.		3,000
Hancock-Augusta, Ga.		3,000
(To be increased to 1,500 within 90 days)		
Wheeler-Mason, Ga.		3,000
(A new theatre to be built)		
Gordon-Atlanta, Ga.		3,000
McCallan-Annapolis, Md.		3,000
(To be increased to 1,500 within 90 days)		
Sheridan (Coliseum)-Montgomery, Ala.		3,000
Pike-Little Rock, Ark.		3,000
Beauregard-Alexandria, La.		3,000
(To be increased to 1,500 within 90 days)		
Logan-Houston, Texas		3,000
(To be increased to 1,500 within 90 days)		
Travis (Majestic)-San Antonio, Texas		3,000
McArthur-Waco, Texas		3,000
(To be increased to 1,500 within 90 days)		
Bowie-Fort Worth, Texas		3,000
(To be increased to 1,500 within 90 days)		
Fort Sill-Lawton, Okla.		3,000
(To be increased to 1,500 within 90 days)		
Fulton-Fort Riley, Kan.		3,000
Dodge-Des Moines, Ia.		3,000
Grant-Rockford, Ill.		3,000
Chesler-Detroit, Mich.		3,000
Taylor-Louisville, Ky.		3,000
West Point Artillery Range-West Point, Ky.	(Tent)	3,000
Sherman-Chillicothe, O.		3,000
Cody-Deming, N. M.		3,000
(To be increased to 1,500 within 90 days)		

The following camps have theatres under construction, and will play on our regular percentage basis. They will have full stage equipment:

CAMP	NEAREST CITY	SEATING CAPACITY
Camp Mills, Minnola, N. Y.		1,800
Camp Humphrey, Va.		2,300
Camp Stewart, near Norfolk, Va.		2,300
Camp Kane, Wilson, Ky.		1,800
Porto Rico, large amphitheatre (titan only)		3,200

At the following camps the number of men have been increased to such an extent as to require another theatre in addition to the one now in the camps: Wadsworth, S. C.; Hancock, Ga.; Jackson, S. C.; Wheeler, Ga.; and Fayetteville, N. C.

These new theatres will have a seating capacity of 1,600 each. An additional theatre is being built at Camp Meade, Md., seating capacity, 1,350, which will mean two theatres in that camp.

**Naval Bases.**  
Newport, R. I.—Seating capacity, 1,000. Attractions two nights a week.  
Quantico, Va.—One hour's ride from Washington, D. C.—three times a month. No admission is charged, flat sum for each performance being paid.  
Charleston, S. C.—Two nights a month. No admission is charged, a flat sum for each performance being paid.  
Paris Island, S. C.—Same terms and conditions as at Charleston.

**MUSIC PUBLISHERS UNITING.**  
The plan submitted to several publishers of sheet music by Milton Weil, at a recent luncheon at the Republican Club, disclosed that a new movement is on foot to form what is to be termed "The Allied Music Industries" act as a Chamber of Commerce for the music trades. A committee of Ed Marks, C. K. Harris, L. Grey and Carl Fisher, with Mr. Weil, as chairman, was chosen to formulate plans.  
The committee will hold its first

regular meeting today (Friday) at the Republican Club where it will discuss the details. The formation of the new organization is for the protection of trademarks and copyrights and will not effect the activity of the Music Publishers' Protective Association.

**MUSIC FIRMS DROPPED.**  
At a recent meeting of the Music Publishers' Protective Association, it was moved that the following names be stricken from the books as they have ceased being active in the music business in the past 12 months and have also stopped being members of the organization. The William Jerome Music Co., Gus Edwards Co., Bernard Granville Co., Kalmear, Puck & Abrahams, Chas. Milgram Co., Newman & Douglas, Triangle Music Co., Times Music Co., Jeff Brennan Music Co., Maurice Richmond Music Co., Dally Music Co. (Boston), A. P. Wilcox Music Co., Burkhardt & Howorwith Music Co.

**N. V. A. RELIEF HUSTLING.**  
The relief committee of the National Vaudeville Association has been busy since the start of the epidemic. It has handled over 120 cases, where its immediate relief was a necessity.  
Some \$800 was expended by giving cash to the needy, and the services of the committee were greatly taxed, several working in twelve-hour shifts.  
One case was that of Alice Morse (Dick and Alice Morse). Mrs. Morse had a fifteen-month-old son and a two-month-old daughter to take care of besides herself. Her husband, Dick Morse, is in the service at Camp Dix, N. J. The matter was a loan only, but it needed immediate action, as the allowance from the Government made to Mrs. Morse was a day late in arriving.

**PAN HAS 4 LEFT.**  
Seattle, Oct. 16.  
But three towns on the Pantages Circuit remain open, Calgary and Edmonton, Can., and San Francisco. (Kansas City Pantages reopened Monday.)  
Vaudeville programs routed for Pantages theatres in the West are being held in the towns, moving onward as their routes progressed during the waiting spell, to be on hand at any time a town is reopened.  
The exception to this will be Minneapolis, the opening point of the time, for which no show is now being made up, until that city again starts.

**MUSIC PUBLISHER MARRIES.**  
Chicago, Oct. 16.  
Roger Graham, Chicago's music publisher, has married May Hill, his melody writer.

**McIntyre and Heath in Production.**  
McIntyre and Heath are going back into a production in November, under the booking direction of the Shuberts.

**The Wirth Family, Australian exquisites,** are joining the Cuban Santos Artigas circus for the winter. The outfit begins its season next month. The Wirths are replacing the Hannafords, who were stars with the Cuban show for the past several winters.

## PHILADELPHIA IN DOUBT.

Philadelphia, Oct. 16.  
This city seems destined to at least one more week of theatrical inactivity. The one ray of hope held out to the barred zone was the statement issued by Dr. Krusen of the local Health Board that he would notify the local Theatrical Managers' Association as to the possibility of reopening the theatres next Monday. This seemed hopeful until Dr. Krusen supplemented it by informing the Retail Liquor Dealers' Association all saloons must remain closed for another two weeks. As the original order for closing included saloons, churches and theatres the latest order was taken by many to mean that Dr. Krusen will lift the ban on all three at the same time.

There is still hope among the theatre managers, however, the authorities will be more lenient with the theatres. Dr. Krusen is a firm believer in amusement and a strong supporter of the theatres and has promised the managers every consideration. The epidemic, however, had had such a terrific grip on the city the authorities are determined that nothing will be permitted that would tend to bring a recurrence of the plague, and Dr. Krusen has announced emphatically that the theatre will not be lifted until the death rate returns to normal.

A total of almost 6,000 new epidemic cases were reported from Friday evening to Monday noon. This was a considerable falling off from the average for the past ten days, but the death rate remained at a trifle over 95 per cent, which is by far the highest in the history of the city.

Some few of the managers, becoming uneasy over the delay, and smarting under what they consider the injustice of the health authorities in permitting department stores to remain open, suggested a protest be made to Dr. Krusen, but the movement met with little support from the wiser heads, who ruled that co-operation with Dr. Krusen and the great fight he has on his hands should come from the theatre managers as well as the general public. It is believed the Health Board will permit the theatres to open Monday, Oct. 21, if the conditions warrant, but unless conditions change considerably in the next two or three days the opening order is not expected until Oct. 28.

Should the latter be the opening date it will in no way affect the bookings for local houses, except through the medium of another week's loss of business. Four new offerings will be shown in the legitimate houses. "The Little Teacher" will be the attraction at the Garrick; the Forrest will house "The Canary," with Julia Sanderson and Joe Cawthorne at its stars; "The Kiss Burgler" will invade the confines of the Lyric and "The Maid of the Mountains" will preside at the Shubert. "Tiger Rose," at the Elwood, "The Masquerade," at the Broadway, and "Leave It to Jane," at the Chestnut Street Opera House, will resume their interrupted engagements.

The B. F. Keiths for the week of Oct. 21 as scheduled is Lillian Russell, Williams and Wolfus, Juliet, Wyatt's Scotch Lads and Lassies, J. C. Nugent & Co., Alf Frant, The Royalties, Krantz and LaSalle, and Chingling.  
"The American Ace" headlines Oct. 28 with Dolly Connolly, Nash and O'Donnell, Lee and Cranston, and Retter Bros. in supporting.

## JAZZBO EIGHT SINGING.

Boston, Oct. 16.  
The Jazzbo Eight, through its attorney, Edward J. Angel, has brought suit in the Superior Court against the Trimout Theatres, Inc., booked through Quigley's Agency.  
The case is based on a "play-or-pay" contract. On Aug. 28, 1918, the act was engaged at the Trimout for Sept. 12-15. The day before opening the house manager notified the act it was canceled. Decision is pending.

## CHICAGO SHUT.

Chicago, Oct. 16.  
Chicago's theatres were closed beginning Tuesday, after 48 hours of almost continuous session of combined national, state and city health and war authorities. The move was made over the protest of the Chicago commissioner of health, Dr. Robertson, and was gavelled through the downtown villagers who control the State Board, with the State Council of Defense not aggressively taking sides.  
The order "went" for every playhouse in Illinois. Dozens of shows traveled to open Sunday and Monday and couldn't work Tuesday. Two premieres occurred in Chicago on Monday in legitimate houses and had to suspend immediately. The policemen's benefit at the Auditorium, with \$30,000 worth of seats sold in advance for "Oh, Boy," played two shows of its fourth.

The closing will affect the sale of Liberty Bonds, of which an average of \$300,000 daily was going from the stages. Several actors thrown into idleness at once organized to tour restaurants and hotel lobbies for the period of the shutdown, and began Monday by selling \$80,000 in the College Inn. The flying squadrons include Leo Carrillo, Wellington Cross, Franklin Ardell, Leon Errol, Louise Dresser, George Le Maire, Billy B. Van, Grace Valentine, George White and William T. Hodge. Mary Pickford was to have begun a tour of the theatres Tuesday. She worked the Blackstone Hotel lobby, instead, getting \$37,000 on her first appearance.

The "flu" has averaged 140 deaths daily in Chicago. The weather was mild at the time of the order, and while no promises were made, it was indicated that a frosty snap might open the doors, at that it hoped for to crimp the sweep of the epidemic.

## EPIDEMIC A. & H. CIRCUIT.

Chicago, Oct. 16.  
The entire Ackerman-Harris tour was ordered closed last week, as the intermittent closings because of the epidemic disorganized the whole route. The following theatres were therefore turned dark: Grand Fargo, N. D.; Rialto, Aberdeen, S. D.; Babcock, Billings, Mont.; Strand, Livingston, Mont.; Hip, Butte, Mont.; Bird, Anaconda, Mont.; Grand, Wallace, Idaho, and Hip, Spokane, Wash.

## SAN FRANCISCO, OCT. 16.

A wire received by Ackerman & Harris from the W. V. M. A., Chicago, advises that acts playing the Hip Circuit compelled to remain idle through the theatres closing are to remain on the Coast until conditions improve.  
The following theatres around Chicago were informed theatres around Chicago have also closed and no bookings could be secured there at this time.

## FEW OPEN SOUTH.

New Orleans, Oct. 16.  
With influenza prevalent virtually all of the theatres of the south have closed in order to help health authorities combat the infectious disease. Even those few remaining open are playing to empty houses, and they would prefer to close before an order is issued.

The theatres of this city refrained from operating the latter part of last week. The company which presented "The Brat" at the Tulane, and the members of the "Come Out of the Kitchen" organization, to have appeared this week, are remaining here temporarily. Many financial bills for this city have returned to New York, and the local vaudeville theatres are using their stands to advise the public to watch the newspapers for reopening dates.

Watch and wait for CHAS. ALTHOFF.



# VAUDEVILLE

## 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.

George A. Ewell was killed in action in France Sept. 15. His widow, Hazel Townsend Ewell, lives at 563 West 159th street, New York City.

Delina, a French café chantant singer, died in a French hospital from wounds received at the front. He was, privately, Victor Collin (reported to VARIETY from Paris).

Bandmaster Arthur H. Meyers, age 25, of the 34th Cavalry Band, died at Fort Bliss, Tex., Oct. 14, of influenza. He was formerly with the Cincinnati Symphony Orchestra.

Lieut. B. W. Kanter, formerly New Jersey representative for the Kleine System, was reported Oct. 14 as having died of wounds received in action about a fortnight ago. He enlisted in the service a year ago and was commissioned from the ranks.

Sergt. Dave Chase, 26th Inf., died Sept. 26 at the Officers' Training Camp, Camp Lee, Va. from the effects of influenza. The deceased was well known in stock and vaudeville and was also a member of the Green Room Club.

Elmer F. Hawthorne died of pneumonia on Oct. 15 at Camp Ogilthorpe, Ga. He was formerly of Philadelphia and an agent at one time associated with Charles Kraus. Mr. Hawthorne enlisted in the Service as a private.

Serg. Lawrence R. Peyton, of Denver, reported killed in action in France. Sergeant Peyton was for some time connected with a Coast picture company, playing prominent roles in the films, "My Best Girl," "The Goose Girl" and "How Could You, Jane?" His parents reside in Denver.

Lieut. Alan Ackerman, son of Sig Ackerman, manager of the Grand Opera House, San Francisco, before the fire, and secretary of the Shutes Amusement Park, was killed in action while leading his company at the Somme River. Lieutenant Ackerman was a first cousin of Irving Ackerman, of the Ackerman & Harris coast vaudeville circuit.

Sergeant Frank F. King died at Camp Dix, N. J., of pneumonia, resulting from influenza. He was formerly orchestra leader at the Piccadilly, Rochester, N. Y. His parents were at his bedside when he died. The last words he uttered were a request that the American flag be brought to his bedside. Unable to speak further, he saluted the flag and died.

D. L. Cornelius, manager of the Strand, New Orleans, from its inception, and until he entered the Naval Intelligence Service, press representative of the Saenger Amusement Co., New Orleans, passed away at the New Orleans Navy Yard, Oct. 12, of influenza. He possessed a distinctive and original style in writing that was very widely imitated. He was born at Pecos, Tex., 27 years ago, and was attached to the theatre since boyhood. The theatrical colony of New Orleans admired him greatly for his many sterling qualities.

Capt. Robert Stowe Gill, member of the "Lamb's Club" and "Actor's Equity Association, reported last week as injured in action in France, died of his wounds in a field hospital, according to later advice, from France. Gill acquired a commission at Plattsburg.

Harry J. Moseley, who last appeared in vaudeville with Lella Davis, but entered service at Camp Meade, Md., as a private, died in that camp Oct. 12 of pneumonia following a relapse of influenza. Moseley was 30 years old. He is survived by his mother, who lives in Chester, Pa. According to the camp authorities young Moseley was conscious until the end, and realizing that his condition was serious, said he was afraid to die, the attendants saying that he died like a brave soldier. Miss Davis, upon hearing of Moseley's condition, hurried to the home of his mother to comfort her in her bereavement.

Joe Timmons, a Los Angeles reporter in France, with the A. E. F., wounded while observing, near Verdun.

George Allen, of the I. A. T. S. E. Local 355, Sioux City, Ia., reported killed in action in France, is safe, according to word from that city. A letter was received there from him since the date of reported death.

George Anderson, husband of Fritz Scheff, has been wounded in degree undetermined, according to the casualty list made public by the War Department in Washington Oct. 15. Mr. Anderson enlisted in the Army last spring.

J. Broadway Rigler, of the 307th Inf. Band, was wounded in the left leg in France while returning, after delivering a message despatched by his colonel to the front line. His brother, Louis Rigler, of 632 Broadway, New York City, received word of his injury. The wounded man was formerly in theatricals over here.

Capt. William B. Harrigan, son of the late Edward Harrigan (Harrigan and Hart), mentioned in several dispatches for conspicuous bravery, has been wounded in action. It is thought that Captain Harrigan was a member of the surrounded battalion under command of Major Whitley, rescued after five days in the Argonne Forest.

Calvin Keith Thomas, 47th Co., 152d Depot, Batl., Camp Upton, N. Y. Morgah Coman ("Nothing But the Truth"), has joined the Navy.

Capt. Walter E. Yant, assigned to Headquarters, 6th Co., 158th Depot Brigade, Camp Sherman, O. Murray Weston, formerly of vaudeville and later with "Lilac Domino," rejected; dancers' heart.

Lester R. Koch is attached to the 26th Aero Squad, Edzell, Scotland (A. E. F.).

John H. Collins, Metro director for the past two years, although married, waived exemption and has been called. Frank Wyckoff (Producers Feature Service) leaves for military service next week.

Corpl. William J. Kelly, 19th Co., Fort Hancock, N. J., has been appointed sergeant.

Reed Albee was notified by his local draft board he is in Class A1 in the new draft.

E. John Kennedy, son of Elizabeth Kennedy, enlisted in the Marines, and is assigned to Paris Island, S. C.

The new Nurses' House at 11 West 10th street was opened by the Welfare Committee Oct. 10.

Galway Herbert ("Seven Days' Leave"), sergeant in the Canadian Engineers, at Seaforth Barracks, Sussex, Can.

Edward Rosenbaum, Jr. (William Fox publicity forer) was expelled physically by his Local Board Tuesday and placed in Class I-A.

Norman Kerry (Norman Kaiser, pictures), who lately went to Camp Polk, N. C., in the Tank Corps, has been made a sergeant.

James Montgomery, author, has received a commission as lieutenant in the Motor Corps Division and left last Saturday for Washington to qualify.

Victor Herbert has joined the 22d Regiment of Engineers, New York Guard, as bandmaster, with the rank of first lieutenant.

Johnny Ford, now a sailor, is entertaining throughout France, appearing with Robertson, formerly of the Baseball Quabert, also in the service.

Harry Rudder (I. Weber's offices) passed the physical examination and expects to report to camp within the month.

Jack Merlin, the card manipulator and monologist who enlisted in the cavalry at the outbreak of the war, received a commission as first lieutenant last week at the officer's training school at Camp Pike.

Capt. Albert A. Kaufman (formerly general production manager of Famous Players) has joined the A. E. F. in France. He has been assigned to supervise the work of all the cameramen in the Signal Corps.

The Nurses' Welfare Committee of the New York County Chapter of the Red Cross has turned over, in large part, the entertainment fund raised in New York to the Stage Women's War Relief.

### COSTUMES CALLED FOR.

Cabled requests from Paris received by James Forbes of America's Over There Theatre League call for urgent need of theatrical costumes from men and women.

Costumes are badly needed by the men over there for use in shows which they are preparing for the holidays that the A. E. F. may be treated to a real Merry Christmas.

Managers' warehouses have already been combed for costumes and the appeal is now for individuals to contribute.

All such costumes may be sent to the Oversea Theatre League, Little Theatre, New York City.

### VOLUNTEER CAMP SHOWS.

J. Baird Blaufox, 89th Squad, 42d Wing, Camp Mohawk, Ont., Can., is taking an active part in the entertainment and the men in camp. He has written and produced a number of playlets given at the regular Saturday night shows.

At an entertainment given at Camp Upton, L. I., recently, the following appeared: Jimmie Bolti, Solly Kutner, Joe Wala, Danny Keel, Mark and Armen, Willie Sober, Harry, Steve, Osterwald, Tieber and Goldie, Billy Conway, John White, John Murphy, Ed Cline, Jim Ward, Willie Fields, Service Four, Rooker, Trio, Willie Mark, Joe Sepins, Jack Patten, all members of "Yip, Yip, Yaphank." Alex Hurstman, theatrical manager of the 2d Co., had charge of the show.

At Destroyer Hall, Newport Naval Training Station, Oct. 12 (Columbus Day) to commemorate the opening of the hall, program arranged by Mark Levy, amusement director at the Station: Martyn and Florence, 4 High Steppers, Reichmann and Johnson, Flo and Olive Walters, Jimmy Lyons, Anthony Egan, Bill Jones, Coulter and Barger, Mykoff and Vanity, Nell and Kelly, 2 Little Stars, Jack and Fors. (The acts appearing, when returning to New York, expressed their pleasure at the consideration shown them by Mr. Levy.)

### UPTON'S RIALTO.

By JESSE WEIL.

With both the Liberty and Buffalo theatres closed for the past three weeks the camp has been very quiet, with no amusement for the boys. From all reports the epidemic is about over. George H. Miller, manager of the Liberty, thinks the theatre may open in a few days.

Lieut. Harry I. Day (formerly with Paramount) has been appointed service officer in camp, and has charge of all the theatres and amusements.

Sergeant Irving Berlin has been assigned to the Liberty. He has been working for the Liberty Loan Committee in New York City for the past two weeks.

John Cronin (formerly of the Punch and Judy Theatre), on special duty at the Liberty Theatre, has been made a sergeant. Albert Kronkie, Jr., also on special duty at the Liberty, has been made a corporal. Kronkie was in the theatrical business before entering the service, and has two medals for saving lives at Long Beach last summer.

Solly Kutner (in vaudeville as Solly Woods) has returned to special duty at the Liberty Theatre.

Lieut. Basil Broadhurst, son of George Broadhurst, has been relieved from duty at the Liberty, and received his orders for overseas service.

Clinton Russell, formerly in the Winter Garden, and now in France, wrote a letter to a friend in which he said, "When the boat was half way over I discovered five 'beer checks' in my pocket, and felt like committing suicide."

Harry Bailly, one of our best little Friars, was talking to George Sammis about an actor who was stopping at the Astor Hotel.

"Why that fellow played my house at a twenty-five-dollar salary," said Bailly, who was manager of the Alhambra. "What's he stopping at the Astor for?"

"Because it's handy to the Automat, I suppose," replied Sammis.

Sergeant Berlin walked in and caught Private Mallo asleep. He said: "What's the matter with you, haven't you been up yet—it's 11:15 now."

"Why, I just heard 'taps' blown," replied Mallo.

"Why, you nut, that's just the bugler practicing; he just woke me up," answered Berlin.

Lieut. Clever Kinkadee, author of "The Common Clay," and only France, the same rule, and discipline applied to actors at rehearsals as they do in the army; "a lot of failures would be successes then," he said.

"Yes," replied George Miller, "and a lot of successes would be failures."

Herman Timberberg says that when they catch the Kaiser the worst punishment he can think of to give him is to make him read this column every week.

Sergeant Dan Caslar, director of the Liberty Theatre Orchestra, has written a new song entitled "The Sweetest Thing in This Whole, Whole World Is a Pass to Town for Me." (Personally, I agree with him.)

### LIEUT. BERLIN?

Washington, D. C., Oct. 16. It is reported a commission as a lieutenant has been ordered issued Sergeant Irving Berlin.

## AMERICAN SOLDIERS IN FRANCE NEED 1,000 ENTERTAINERS

So Say Franklin and Green, Returned Home After Three Months' Entertaining Over There. Many Joys, Some Hardships and "The Greatest Experience in the World." Among the First to Go Over and First to Come Back.

"Where Are All Those Four-Flushing Actors That Were Coming Over?"

This is the question Burt Green and Irene Franklin say was the first they heard from the American soldiers in France, on the field, as they reached that scene of much action, as members of "A Broadway Bunch," one of the first Y. M. C. A. entertainment units to leave New York.

Mr. Green and Miss Franklin both appear to be of the impression some explanation is due the American soldier abroad why there are not more American volunteer entertainers over there. The reason, they say (and it is also understood in theatricals over here), is far from being altogether the fault of the American actor.

Americans volunteered in hosts at the first call of the Over There Theatre League. After the League had completed its sifting process, which seemed to require considerable time, War Department restrictions had to be complied with in order that passports might be secured, which resulted in many rejections of applicants, apparently discouraging many other prospective volunteers. In several instances of entertainers volunteering to the League they had cause to believe their applications would be favorably passed upon, consequently canceling all theatrical engagements in anticipation of a speedy sailing, to eventually learn that through some technical departmental objection, no passport could be issued. In several instances of vaudevillians who went through this procedure, it was with difficulty they again obtained bookings.

Franklin and Green do not overlook the "slacker entertainer" who shirked the opportunity to enlist for entertaining services, and have nothing but contempt for them, but they do say that it was not this class that brought forth the soldier's remark quoted at the commencement of this article. Rather, says Miss Franklin, if everything else is overlooked, it was a War Department regulation that no entertainer with a relative in the service or abroad could be furnished with a passport. If entertainers in sufficient numbers are to be sent abroad this regulation should be modified, Miss Franklin believes, for not only has it kept many applicants who could furnish the kind of entertainment wanted by the boys over there but it stops many others, who know of the conditions surrounding the granting of passports, from filing their applications.

Miss Franklin also stated quite pointedly that in view of the general desire of theatrical people to enlist for volunteer entertainment, the show business deserved the consideration of those in a position to make it known to the American boys at the front that the somewhat meagre supply of entertainers so far going over is not wholly blamable upon theatricals. One thousand entertainers in France would not be too many, say Franklin and Green. They were away from New York for three months, less nine days. In that time, with Corinne Francis and Tony Hunting (Hunting and

Francis), who were the other members of "A Broadway Bunch," as their unit (comprised only of the two-act) was called, they gave shows morning, noon and night, all of one hour and twenty minutes' duration, in several different spots, almost daily, and never outside the American lines.

Whether the war is ended or continues, say the couple, entertainers will be needed over there until all the boys return.

"Is your show high class or will we like it?" asked one soldier of the couple when they got to Paris.

"They are the boys we have appeared before in all the theatres of this country," said Miss Franklin. "They want vaudeville entertainment, the good, clean kind. Nothing else appears to interest them much."

Miss Franklin said musicians with their own instruments should apply to be sent abroad as entertainers, also groups of musicians who can play the popular numbers and definite entertainers of the accepted brand, the better known they are, the better, though reputation is far from being a requisite.

Tony Hunting with his dancing never failed to create a riot of applause," said Miss Franklin. In their show of 80 minutes, each team did two turns, with Mr. Green playing on the piano during waits and changes, keeping the boys enlivened through catchy airs that they whistled to. Miss Franklin and Miss Francis changed their gowns once for every show, despite any condition or weather. Often, said Miss Franklin, when changing into her rompers, preventing warm underdressing, she thought nothing short of pneumonia could follow, but (Continued on page 17.)

### CORRECTED RAIL RATES.

Chicago, Oct. 16. Through a possible telegraphic error, the tourist rate published last week of the trip starting at Winnipeg, thence to Portland, San Francisco, and returning via Denver to Missouri River points, quoted the war tax, incorrectly. The ticket cost \$110, to which is to be added \$1.10 (the Canadian war tax of one per cent). This gives that trip a total cost of \$111.10 (instead of \$122.10). In addition to the war tax in Canada being inconsiderable compared to the American rail rate tax, there is no additional charge for Pullman or sleeper travel in Canada. That point is of considerable value to acts playing the Orpheum time and attractions playing the Canadian Northwest. (The additional charge on American roads is one-half cent per mile regular and one-quarter cent per mile for tourist berths.)

Several additional tourists' trips are now available, the different routes mentioned being often used by professionals. Starting at Kansas City to Omaha, Oakes with stop-over privilege at Sioux City, Oakes to Billings, thence to Portland, Frisco, Los Angeles, returning via Salt Lake, Denver back to Kansas City, the fare is \$133.29, which includes war tax.

From Omaha to Billings, thence to Portland, Frisco, Los Angeles, returning via Salt Lake, Denver and Omaha, the fare is \$122.77, which includes the tax.

Starting at Denver, thence to Billings, to Portland, Frisco, Los Angeles, and returning via Salt Lake to Denver, the ticket is \$104.55, inclusive of war tax.

The rates for Texas, Florida and Denver points are not yet published, but a new additional schedule is expected by November 1, it covering all fares.

### MERRITT PROPOSING SHOW.

The soldier boys of Camp Merritt, N. J., may be seen in a theatrical production next month, to be called "Good Luck Sam."

The present plan calls for a cast of about 175, all soldiers.

Dooley and Nelson, with an enforced lay off and while at the Hotel Grant, Chicago, had an offer of three weeks in a Chicago cabaret, immediately accepted by them.

### JANET ADAIR.

The cover of *Vauvett* this week has the pictures of a vaudeville star—Janet Adair.

Hailed as the headliner of 1918, Miss Adair is just completing a tour of all of the B. F. Keith New York theatres, where, solely due to her ability, she topped the bills, occupying the most responsible spot on the programs.

"Song Definitions" is a most appropriate billing for this capable singing artiste, as she literally defines a popular number to her audience, securing the utmost from a lyric.

Her delivery—dramatic, yet simple—is aided by her clear enunciation. Her voice is sweet and resonant, and being lithe, graceful, young and pretty she is a fitting addition to the vaudeville headliners.

Booked solid under the management of Max Hart, this week (Oct. 14), at the Alhambra, is her last appearance in this city until Xmas, when she starts return engagements at all of the New York big-time theatres.

### SUPPURING LOAN DRIVE.

The Loan drive in the theatres of Greater New York intensifies as the end draws near, and theatrical celebrities are being recruited to replace the commercial canvassers. This has been found more effective. Experience has taught that comedians put the audiences in a more generous humor.

Up to Tuesday night the Friars' Club sold \$55,000 worth of bonds, the Greenroom Club \$31,700, the Metropolitan Club turned in \$250,000 in bond sales to the Theatrical Committee and the Lambs Club is piling up a total which will be announced at the end of the campaign. The Stage Women's War Relief has turned in \$94,800, the Palace Theatre \$72,000, the Selwyn \$48,000, and the Liberty \$46,000.

The total receipts up to and including Monday evening's takings for the theatres in Greater New York are \$23,527,350. The quota is \$50,000,000.

### Polyclinic, New York, Hospital Base.

Washington, Oct. 16. The Government has definitely decided to take over the New York Polyclinic Hospital for use as a military base hospital.

Official announcement of the action will be made this week.



Y GROUP IN FRANCE

An snapshot of Y. M. C. A. entertainers in France.

Reading from left to right, top line: DANIEL MEYER, Y Secretary HAL PIERSON, AMY HORTON, ABE ARMAND, KAYE CONDON, BURT GREEN, Y Secretary DONALD CAMPBELL.  
Second line: MADELINE GLYNN, IRENE FRANKLIN, PAULA SHERMAN, CORINNE FRANCIS.  
Seated: TONY HUNTING, DAVE LEARNER, HARRY ADLER, Y American publicity representative (name unknown).

## 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.

France, Sept. 11.

Editor VARIETY: Will any kindly disposed person send me some used material such as monologs, sketches, songs, old Madison Budgets—anything along comedy lines that you are through with. It will be appreciated.

Jack Vaughn,  
(Formerly with Roy E. Foxes), Bat.  
A, 146 F. A., Amer. E. F., France.

Vancouver, Oct. 5.

Editor VARIETY: Permit me to call your attention to Golden and Heins, a couple of those things in the profession who eke out a precarious existence making a living for the Columbia Phonograph Co. out of material lifted from me.

Walter C. Kelly.

Columbus, Oct. 12.

Editor VARIETY: After spending one year and seven days in the army, I have received an honorable discharge.

On my way home I met Rex Adams and Vera Thomas, who much to my surprise informed that I had been listed in VARIETY as killed in action.

I am very much alive and hope to return to vaudeville shortly. Would like to hear from my old partner, Billy Craig.

Claude Wade,  
(Craig and Wade).

Dayton, O., Oct. 11.

Editor VARIETY: Please express to the profession the thanks of the Fourth Liberty Loan Committee, of Dayton for the recovery of the artists for Dayton in Dayton the first week of the "drive."

Too much praise cannot be given Frances Kennedy for her valuable services, and the local committee feels that their success in putting this county "across" was due largely to the enthusiasm inspired by her efforts.

William H. Hanley,  
Chairman, Speakers' Com.

Albany, N. Y., Oct. 14.

Editor VARIETY: Re criticism of Billy Watson's Beef Trust at Syracuse.

In justice to myself, my many friends knew I opened with Mr. Watson's show at Syracuse, my name should have appeared on the program instead of Miss Gertrude Sommers, who closed in Rochester.

Beatrice Harlowe.

## HIPI HIPI HOORAY GIRLS.

George F. Bellafra's "Hippi Hippi Hooray Girls," at the Columbia, has been a colossal success in general construction, except on the production and which averages up far ahead of any other recent comedies. The principal comedian, Ben Pierce, has much exchange of stage dialogue that is amusing.

The Bellafra show is here seasonally, still maintaining a highly successful "musical camouflage," has a pet, pleasant-faced prima donna who really can sing and on the chorus company is strong. Musically and has an old department that again features the Six Diving Belles, but the comedy is the main point in the comedy. The principal comedian, Ben Pierce, has much exchange of stage dialogue that is amusing.

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militer of old age, emaciated, chalky, dried-up male, Jordan taking the play down from Pierce through the painstaking endeavor to make the character stick close to nature. He also does a dance as a rheumatic-paralytic might do and it made it stand out.

Henry Jones, colored, has a share of the supposed comedy to look after, and tries hard enough but his material, Jones sings better than he does anything else.

Peyrin G. Somers is a "Rube" and does well with the characterization, although there never a chance for him to make anything worth while.

Of the women Helen McLean predominates. It's her voice that does it. In Miss McLean (it was never in other seasons?) the Bellafra show has an asset. Miss McLean does not go in for any showy, flashy dressing but wears simple frocks that enhance her girlishness.

Thelma Sevelly danced more effectively than she sang. Tuesday night may have been an off night for her but the lack of spontaneous applause seemed to unnerve her.

Thelma Sevelly danced more effectively than she sang. Tuesday night may have been an off night for her but the lack of spontaneous applause seemed to unnerve her.

It is clean burlesque. Even the general dressing scheme takes any latent to run close to the right for the suggestive. Electrical effects also run some pips ahead of many of the shows.

The Liberty Loan period added a substantial sum to the amount previously subscribed at this house. A young man handling the entire sale, with blanks passed through the audience by the female principals of the show.

Mark.

## EVA MULL DEAD.

Eva Mull died Sunday afternoon (Oct. 13) at the Knickerbocker Hospital, New York, of pneumonia. Miss Mull became ill with influenza when the Dave Marion show was playing Providence two weeks ago, and entered the hospital upon her arrival in New York. Her condition for some time was critical, but she had passed the crisis, when a relapse set in.

Miss Mull was about 30 years old, lived in private life was the wife of Lew Talbot, manager of "The Lifters" (American Circuit). Mr. Talbot was in Minneapolis last week, and arrived before his wife died.

Miss Mull's aged mother is also very ill with influenza at the same hospital. Miss Mull's Spanish influenza developed into pneumonia.

Miss Mull was one of the best known of the present day burlesque soubtr.

## "TALE BEARER" KNOCKED OUT.

A bearer of tales, as he was called, was knocked completely out Monday night on Broadway when his tale telling was brought to a focus, leaving him in an unpleasing position.

The k. o. and k. o. d. are well known vaudevilleans. They were arguing over whether one of the artists had borne tales to the ears of a booking manager. The one artist who was unjustly implicated his fellow artist vehemently denied the charge.

The subject of the conversation happened to pass by. Appealed to, the booking man gave the tale bearer the very worst of his decision, whereupon the other vaudevillean knocked his fellow artist down and out.

The vaudevillean who struck the blow was upheld by his friends when they heard of the affray. They say he is a very decent, peaceful chap who minds his own business.

## W. C. Fields Engages for Australia.

Hugh McInerney through Willie Edelman, has engaged W. C. Fields to appear in the Tivoli revues in Australia for at least 20 weeks, following the ending of "The Folies." Mr. Fields is at present with "The Folies."

## FOLLIES OF PLEASURE.

No, it doesn't seem to be the worst show on the American Wheel, but it does come mighty close to being the very stupid. There is but one laugh in it, and besides that there is but one dancer that got over with the audience. That dancer was Victor Girls Revue, which was programmed as being protected by the three, was a "10,000 Challenge Chorus." Ten thousand what?

The chorus seems to have been encouraged to present the most absolute in suggestiveness in its dancing. Suggestiveness, however, is a very broad term, but when it becomes the same of vulgarity it is nothing short of painful, and one pities the women who have to resort to it on the stage to create an impression (?) on their audience.

"The Follies of Pleasure" is presented in two acts with the program giving Frank L. Basked credit for the production, production and execution. That last word fits the situation. The music and lyrics are by Ben Bergman, also the conductor of the show.

He at least does work hard and obtains results which are unusual with the type of show. The act has been the second week attractions generally have.

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## BURLESQUE TAKES \$1,000,000.

The Liberty Loan drive has been pushed with great vigor in all of the Columbia Amusement Co. theatres throughout the country.

General Manager Sam A. Scribner issued orders to all house managers to leave nothing undone to roll up a big result.

A large majority of houses on the circuit were opened and closed nearly two weeks ago, but the results up to October 6 in the closed theatres, and up to last Saturday in the houses remaining open, tabulate as follows:

Columbia, New York.....	\$31,250
Miner's, Bronx.....	37,950
Gaiety, Detroit.....	33,450
Gaiety, Brooklyn.....	24,950
Star, Brooklyn.....	25,350
Gaiety, Baltimore.....	13,850
Casino, Philadelphia.....	31,500
Empire, Newark.....	40,850
Palace, Baltimore.....	25,700
Columbia, Chicago.....	21,450
People's, Philadelphia.....	13,550
Gaiety, Buffalo.....	16,400
Gaiety, Washington.....	69,050
Gaiety, Pittsburgh.....	19,800
Lyceum, Columbus.....	15,600
Lyceum, Columbus.....	15,550
Cambria, Johnstown, Pa.....	30,000
Garden, Buffalo.....	12,500
Columbia, Milwaukee.....	11,000

\$71,550.

The result obtained at the Columbia, New York, was largely due to Abe Leavitt, who last week took subscriptions amounting to \$110,000. Leavitt worked alone and entirely unaided by any of the exceptional drawing cards supplied by the Liberty Loan Committee to other theatres.

At the Empire, Albany, the subscription ran far up into the thousands of dollars. Last Saturday the "Hip Hip Hooray Girls" assembled on State street, near the theatre in Albany, where a huge platform had been erected and upon which the tank used by the Six Diving Belles of that show had been placed, and in the presence of 15,000 people the divers performed their entire act. Following this the immense throng was appealed to and the subscriptions were quickly run up to around \$25,000.

To the figures given above representing the activities of the Columbia circuit should be added the individual subscriptions of President J. Herbert Mack, Mr. Scribner, Mr. Hydnick and the other officials of the corporation, which will bring the total from burlesque considerably above the million dollar mark.

## REGULAR ROUTES TAKEN UP.

The Columbia and American circuits decided this week that as the epidemic lifted its closing order upon their cities, shows of either wheel regularly assigned for the dates would then step in to fill the leaving the original routes as laid out.

Some shows in this way will lose their lay off period unless prolonging the season by supplementing the regular re-route wheel route ends. That manner was considered preferable, however, to putting back the route two weeks, suggested by some managers, owing to the impracticability of re-routing those shows which may play through the epidemic or a part of it.

## Musical Stock at Orpheum, Seattle.

Bert Lamont has become associated with Eugene Levy for the presentation of musical comedy stock in the Orpheum, Seattle. The house formerly held Orpheum circuit vaudeville, but the Orpheum switched to the Moore last season.

At present the epidemic has held up plans though several players have been cast for the company. They include Victor Morly for leads, Louise Mink, ingenue, and Donald Roberts, juvenile.

## NAZARRO SUES CLARK.

Following the departure of Pat Nazarro, Jr., from "Oh Girl" after the opening matinee at the Columbia last week, O'Brien, Malevinsky & Driscoll, acting for Pat Nazarro as guardian ad litem for his son, brought suit against Pete Clark, proprietor of the show for \$250, the week's salary Nazarro had been engaged for.

The younger Nazarro was engaged by Clark as a special attraction for the week. He gave but the one performance.

## Weber's "Darktown Follies."

Ike Weber's "Darktown Follies" will start rehearsals Monday morning in New York. The show will open Nov. 3.

Martin Fee will go ahead with Ben Probst covering the retreat.

# VARIETY

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Vol. LII. No. 8

The show business has never before undergone what it is going through now. Nearly 90 per cent. of all the theatres in the country are closed. The other 10 per cent. might as well be. There have been epidemics before, but never before of such wholesale dimensions, with the rapid sweep of the influenza causing official closing orders for all public gatherings.

When a calamity strikes any public other than the theatrical one, the show people are generally appealed to, and always respond, for benefits, to aid the sufferers. The players of the profession are in the midst of a calamity for them, with theatres closed, productions stopped, incomes lost off and illness prevalent. But there has been no suggestion from any of the show people, even those most seriously affected, for aid from the public, to date, nor has the general public, through its mediums, the daily newspapers, even intimated that the theatrical people might need assistance. The show business seems to be taking care of its own and it will very likely continue to do so, although the greatest financial sufferer of this plague.

With the epidemic closings remaining in force for any locality at least, three weeks, it seems, and perhaps longer, all theatricals, including pictures, will be under a strain that may reach to the breaking point for those producers of plays and films not financially protected.

New York City has borne up after all other principal cities, excepting San Francisco, closed. But Wednesday morning it looked as though New York would have to take some closing step during the week. Theatre managers will not have any extended regret over New York closing, if it does, for it has remained a question the past two weeks whether the houses open were not losing more money than those closed. With theatres closed the fixed charges remain as a dead loss, while for those open, the fixed charges are added with other expenses that the patronage might not meet.

While the losses to theatricals, running far into the millions, are, in the majority, "paper losses" through stoppage of the box office, they yet remain losses, more easily stood in this instance through managers "losing" what they never had. Only a prolongation of the theatrical season could recover any of the lost amount in part, and the weather always ends the season. Legitimate managers may still cover the same cities with the attractions they had routed when the epidemic started, but for vaudeville and pictures the lost weeks are gone forever.

So far the theatrical managements have been liberally inclined toward their playing staffs, to ease embarrassment, and the managements no doubt will continue in their liberal policy in

this respect as far as they are able to do so. The various theatrical associations are likewise lending all the assistance they possibly can to applicants, many of whom must have been caught totally unprepared for a sudden closing so early in the new season. All allowances should be made for the circumstances whenever help is called for or needed.

While the theatres in the cities closed will reopen in the same rotation perhaps as they closed, or earlier, the show business can be sent hope to readjust itself much before Christmas, if by then. It also has the Christmas period to contend with, besides the other things that may crop up meanwhile.

The picture industry was forced to a production-closing move through its distribution system, which would have been entirely upset in the irregularity of its releases had the new films continued to be sent out on prescribed dates. Picture theatres open (and those but a few comparatively) would have had new releases, that afterward would have had to be sent back to other houses opening later, with a subsequent confusion over "runs" following the dissolving of the picture time table. The picture production cessation has thrown another large number of theatrical people out of immediate employment. It is the picture heads who have been skimming along on very thin financial ice that may be the most seriously affected by the epidemic does not shortly cease.

But with all the gloom of the casualties among the show people, the illness (and they seem more fortunate as a class in more than other professions) of similar numbers (which eloquently speaks for their physical condition), and the pessimistic outlook for the immediate future, there is still the great news from the other side that the Hun is being licked, and licked good, almost as good as he should be. Let us hope that the war eventually will remove the German language from the face of the earth and the people of the German race allowed to choose the kind and mode of their further existence without military oppression and direction.

And the theatrical people, despite the misery that may be caused among them, in every season to be thankful, those who are fit physically, for there are boys back here from the front and boys who are coming back that may and will remind them of perfect health is a wonderful thing above everything else. Those who enjoy it should ever remember the others.

J. and N. Tait, of Australia, are negotiating for a number of vaudeville acts for the Christmas pantomime season over there.

"The Girl at the Helm," with a new book, is being gotten into readiness for the cantonments and one-nighters by Joseph Conolly and Frank Tannehill. The piece will be placed into rehearsal on Monday and opens in Newburgh, N. Y., Nov. 14.

Nellie Revell has struck a fast pace in her latest press work on "Fiddlers Three," succeeding in securing full pages in New York Sunday supplements on two successive weeks. She has gained fame as a Liberty Loan orator.

Polly Moran has been invited to go overseas as a member of the "Over There" Theatre League Entertainment Corps. Miss Moran filed an acceptance this week. She will play vaudeville up to the time of departure. Miss Moran is to hear what will be styled the "Sheriff Mary" unit.

It has been announced by the War Department that Christmas mail for Americans in Siberia should be in the mails before Oct. 25. Each package should bear besides the soldier's name and regiment the words, American Expeditionary Forces in Siberia, and should not weigh over seven pounds.

J. C. Nugent tells this one: A party of theatrical folk were dining at the Friars the other night. At an adjoining table were three aviators. Someone suggested spending the evening witnessing a performance of "Three Faces East" to which another responded: "I'd rather see three acres feast."

When King's, New Britain, Conn., reopened it will be known whether Sam Bernstein or Joe Shea is booking it. Bernstein supplied the bills for a long while until Shea recently visited Paddy McMahon, who runs the theatre, when a switch was in contemplation by the manager just before the epidemic closed the house.

Comstock & Elliott's new musical play, featuring Joseph Santley, has been changed from "Ole Yes" to "Ask Dad." It is due to open in Detroit Monday. The cast holds Ivy Sawyer, Juliette Day, Roy Atwell, Fred Graham, Joseph Allen, Evelyn Dorn, George Caine, and William Francis Conlon and Myron Collins.

"The Blue Pearl" company, which is playing the "subway" circuit, and which is scheduled for Loew's Seventh Avenue Theatre this week, starting Monday, did not open until Thursday, owing to Julia Bruns' injury in an automobile accident. Miss Bruns, who has a leading role in the play, was not seriously hurt.

Sam Bernstein was visited in his private office last week by an unknown who left Mr. Bernstein (absent at the time) a present. Mr. Bernstein is anxious to learn the name of the donor. The Putnam building tenants heard about the present the same day and have been laughing over it ever since.

Monday morning notices were posted in the office building around Times Square announcing all tenants and visitors desiring to enter offices below the fifth floor would be compelled to walk, as the elevators would not stop below the fifth by order of the Board of Health. By noon the signs were removed and the order rescinded.

"Take It from Me," the new musical show produced by Jos. M. Gaies and William Moore Patch, is scheduled for a premiere at the Pitt, Pittsburgh, Oct. 28. In the cast are Vera Michelena, Fred Hillerard, Nellie Laurel, Alice Hills, Leona Thompson, Ellen Rafferty, Dorothy Betts, Charles Warren, Tom Reynolds, Charles Mussett, Wm. Balfour.

Max Hart's case against Frank Tiney is on the day calendar of the Supreme Court, with trial scheduled for early next week. Hart, formerly Tiney's representative, claims he made a \$1500-a-week man out of Tiney, where formerly he was worth \$75. By his contract, the plaintiff alleges, he was to receive 10 per cent. of Tiney's salary. Hart is suing to recover it.

"The Amazing Interlude," which George Tyler is producing with Klav & Erlanger, is taken from the Mary Roberts Reinhardt stories which ran in the Saturday Evening Post some time ago, with the central figures three old maid sisters named Carberry, one main character being "Tish." The adaptation was made by Edward Rose, and the show will reach a premiere before the holidays.

Mary Nash has been engaged by A. H. Woods for the leading role in "The Big Chance," replacing Clara Joel. Woods wanted Miss Nash originally, but she was under contract to William A. Brady for "I. O. U."

Gerald Mullane, known in vaudeville circles, has decided to permanently retire from the show business and enter the real estate game in St. Petersburg, Fla., where he is at present located. One of the chief reasons for his retirement from the stage has been the illness of his wife, who must remain in St. Petersburg to get the benefit of the climate.

The New York Hippodrome Corporation is named as judgment debtor for the amount of \$1637.11. John F. Carew, a former stagehand at the Hippodrome, is the judgment creditor. Through his attorney, Max Franklin, the plaintiff, Carew, entered a suit for the recovery of \$1500 damages and costs for a broken left leg, sustained Jan. 23, 1917, while setting up the rink in the Annette Kellermann show. Justice Whitaker rendered the decision in the plaintiff's favor Oct. 7.

A major of the U. S. A., returned Sunday from France, coming over on a special mission, walks to the stage of the Palace, New York, Monday afternoon, during the bond selling, when Hal Forde, the Liberty Loan speaker for that performance, asked for any one who had seen service in France to stand up. The major made a short address, asking the audience not to applaud during it (which they started to do a couple of times), and then retired.

The Lyceum, Amsterdam, N. Y., again passes from the booking vision of Bill Delaney. Monday the house served two weeks' notice it once again was through with vaudeville, the fifth or maybe the sixth time in a year the Lyceum changed managements. It went onto the U. B. O. books for a like number of times within a like period. Delaney's most positive routine has been swearing off on Amsterdam. The house ran three acts and will probably try an all-film policy.

Among the American vaudeville acts in Australia are Kelly and Drake, Neiman and Kennedy, Ethel Vaughan, Jack Martin, Sam Rawley, Sahara, The Madleyes, Billie Scanlon, George Whitmore, Gillian Tripp, Artie King Scott, MacLean and Lee. American producers staging old-time revues with Australian chorus girls for the Fuller Circuit over there are Walter Johnson, Tom Havily, Al Bruce, Bert La Blac, Paul Stanhope. Revues fill in the last half of nearly all the Fuller's vaudeville programs.

Harry Langdon, in addition to the prop auto used in his act, has a Vellie car. Recently in Milwaukee auto thieves gathered it in, but the police recovered it. It was called to headquarters to identify the machine. The auto rustlers had scratched his name off, and he didn't remember the motor numbers. Langdon finally thought of a baggage sticker which the Harry Weber agency gives its acts. He had pasted it underneath one of the mud-guards. That served as sufficient identification to obtain his "boat."

Edward Tait, representing the Australian theatrical firm of J. and N. Tait, has arrived in New York and entered negotiations for several plays. The most important concerns an offer made to Charles Dillingham to take Fred Stone and the productions of "Jack O' Lantern" and "Chin Chin" to Australia, together with several members of the present cast of "Lantern." The Tait's success with "The Masquerader" last summer prompted the Stone offer. Mr. Tait has contracted with John McCormack for a number of recitals in the Antipodes.



# LEGITIMATE

## "SPECS" STUCK WITH TICKETS ARE HARD HIT BY EPIDEMIC

**All Hotel Brokers Handling "Outright Buys" Heavy Losers  
by \$1,000 That Averages Daily Loss of More Than  
\$1,000. Even "Cut Rate" Agencies Suffer  
Reverses Despite Available Tickets  
for Big Shows.**

The losses of the hotel theatre brokerage agencies during the last two weeks have been heavy. All of the brokerage agencies were caught with outright buys when the epidemic smash came, and since that time they have been bearing losses averaging at least \$1,000 a night in the twelve agencies operating, recognized as the leaders in the hotel theatre ticket field.

This week the men are being harder hit than ever before. Monday night was the worst they experienced since the first slump, and Tuesday night was no better. The business had been sliding downward for about five days prior to that date, but the big wallow came Oct. 5. Thereafter the losses averaged from \$20 to \$50 in the twelve theatres that the brokers held tickets for with the exception of the Hudson and Cohan & Harris, but even these houses suffered in business, although the decrease was not as marked as it was at the other theatres.

For the houses at which there were outright buys up to last week each agency was stuck with from \$5 to \$25 every night for "The Maid of the Mountains," at the Casino; at the Central, where there is a buy of 120 seats, which William A. Brady found, the ticket men are being left with \$10 per cent of their allotment of seats; for "Under Orders," at the Eltinge, there is a forced buy of 250 seats nightly without any return, and of these about 150 find their way to Joseph Leblang, to be disposed of at cut-rates.

This is also the case with the Cyril Maude show, "The Saving Grace," at the Empire. The brokers laid in 200 a night for this show without a return, and during the current week even the Leblang people have refused to take the dead wood off their hands.

The Jane Cowl piece, "Information, Please," at the Selwyn, has also hit the men hard. There were about 500 a night out with the brokers for this attraction, with a return privilege ranging anywhere from 20 to 30 per cent at the various brokers, and they are practically dumping their entire block to Leblang after the return is made. For the Leo Dittreichstein show 300 were out, and Leblang, without counting, is hitting the men harder than the Cowl show, even though the men have a 25 per cent. return. The Winter Garden without counting, is giving the brokers the right to send back 33 1/3 per cent, but even with that they are stuck regularly.

The losses nightly at the various agencies, computed by one of the men who is in constant touch with the affairs of the agencies, is as follows: McBride, \$100; Tyson Co., \$100; McBride & Bro., \$75; Tyson & Co., \$150; Broadway, \$150; Under Orders, \$75; Leo Newman, \$75; Louis Cohen, \$75; the Library, \$50; Alexander, \$50; J. L. Marks, \$25, and two downtown brokers a like amount. This brings the total of nightly losses to \$1,000, without counting the number of tickets left with Leblang.

One of the incidents brought to light by the slump is that on his return to New York with the "Follies" Flo Ziegfeld, for the Globe engagement, did business with four brokers despite the stand he took that the only arrangement that could ever exist between

the agencies and he would be that they would have to buy and take their chances at the box office. The brokers that made a direct deal for "Follies" seats are Louis Cohen, Leo Newman, the Broadway and Library agencies. These are being left nightly with "Follies" stuff.

Nearly every attraction playing in New York with the possible exception of "Friendly Enemies" and "Three Faces East" is available in the evening. The regulars listed at the Leblang office are, "Sleeping Partners," Bijou; "Sinbad," Casino; "Forever After," Central; "An Ideal Husband," Comedy; "Fiddlers Three," Cort; "The Awakening," Criterion; "Under Orders," Eltinge; "The Three Faces East," Maxine Elliott; "She Walked in the Sleep," Playhouse; "Maytime," Broadhurst; "Where Poppies Bloom," Republic; "Information, Please," Selwyn; "Sometime," Shubert, and "The Little Hero," Shubert.

The Leblang agency, even though selling at cut rates, is standing a loss of somewhere between \$300 and \$400 a night.

### HEAVY TAX ON "SPECS."

Washington, D. C., Oct. 16. The theatre manager who sells tickets for special attractions in excess of the regular price and the ticket broker or scalper are among those hit hard in the Revenue bill as passed by the House and adopted by the Senate Finance Committee.

The House tax on the profits of stands and hotels selling theatre tickets was set at five per cent on the amount of profit under 50 cents, but it was raised to ten per cent by the Committee. The House was satisfied with a 30 per cent tax on all profit over 50 cents, but the Committee raised this to 50 per cent on all such excess profits.

The House provision which levied a tax of 50 per cent on theatre managers who sell tickets for special attractions in excess of regular prices was adopted by the Senate Committee, but it lowered the tax on private boxes at the opera and similar performances from the House figure of 25 per cent to 20 per cent. The members of the profession are as follows: Trunks costing more than \$25; umbrellas and parasols costing in excess of \$4; waistcoats costing more than \$3 each; suits and overcoats for men over \$50; women's and misses' dresses over \$40; women's and misses' hats, bonnets and hoods over \$15; men's, women's and misses' shoes, pumps, slippers in excess of \$10; men's neckties over \$2; men's and boys' neck stockings over \$1 a pair; women's and misses' silk stockings over \$2 a pair; men's shirts over \$3 each; men's, women's, boys' and misses' pajamas, nightgowns, and underwear in excess of \$3 per pair; kimono, petticoats and waists in excess of \$15 each. For each of the above articles where the price paid is in excess of the price named list a tax of 20 per cent is levied.

A number of theatre managers were reported in conference with District Attorney Swann regarding regulation of ticket agencies.

### NO CHANGED LIGHT HOURS.

The Fuel Administration has definitely refused to in any way change the regulations concerning the days and hours for the lighting of theatre electric signs. Strong representations in Washington pointing out to the fuel control that one hour each night instead of four hours nightly on the last three days of the week, would mean added fuel conservation, won attention, but no concession. The fuel people admitted there would be a saving by such a regulation change, but refused to alter the present schedule.

The New York managerial representation was disappointed by the Fuel Administration's attitude. It had been figured out the proposed short schedule nightly would mean the saving of thousands of tons of coal. In the formal reply from the Fuel Administration, the latter said it had "turned" the Treasury Department on a plea to allow limited exemption during the Liberty Loan drive. The Treasury asked to be permitted to have illuminated loan signs in windows during the three weeks of the drive and also to be permitted to place electric lights outside the treasury building to light up the various loan posters. Both requests were denied.

The plan to permit side street theatres and all theatres a better service in the matter of electric signs and at the same time save coal was outlined in January several weeks ago. It was to allow the signs to burn nightly from 7:30 to 8:30 instead of the week and hours now permitted (Friday, Saturday and Sunday). It was shown that by such provision there would be an actual saving of five hours weekly for all signs in the entire territory included in the lightless nights edict.

In spite of admitting the saving, the fuel office merely pointed the treatment given to the Liberty Loan requests and maintained a flat refusal to change the regulations as they now stand in any way.

### "YIP YIP" SOLD FOR \$100.

The Shuberts, according to a report Monday, had purchased the effects and lumber used in the "Yip Yip, Yaphank" show for \$100.

This included the big boat scene, the Y. M. C. A. Hut and the uprights and platforms that were used in the jazz number.

The scenery was stored at the Williams storehouse since the show closed. The transfer people having donated the space. With the influx of shows from the road the space was needed and several members of the soldiers executive committee were out to receive bids on the scenery. The Shubert price was the best that was offered. The boat scene alone is said to have cost \$1,700; the hut cost \$550.

The scenery and none of the playing rights to the piece nor the music, both written by Serc. Irving Berlin.

### Camp Upton, L. I., Oct. 16.

The members of the "Yip Yip Yaphank" show, which played New York for a run, have been assigned to their various regiments, some having already gone overseas.

### FUND'S HOME QUANTINATED.

Upon the advice of the Home physician, Dr. Karl Kingsley, of West New Brighton, S. I., the Actors' Fund Home at Staten Island, which has 13 former thespians living there, has been placed under a two weeks' quarantine, pending some alleviation of the Spanish influenza epidemic in New York.

Not a case has been reported at the Home so far. No visitors will be allowed to enter the Home until the ban is lifted.

### TWO LAMBS' CLUB TICKETS.

After a spirited campaign by two factions of the Lambs' Club, the annual election was held last night. As in years past, the regular ticket was met with stern opposition by an independent one.

Those on the regular ticket were Joseph R. Grismer, for Shepherd; Chas. Stevenson, boy; Geo. V. Hobart, corresponding secretary; R. H. Burnside, treasurer; Henry Smith, Smith, treasurer and Grant Stewart, librarian. The five directors to serve four years were Maclay Arbuckle, Frederick Perry, J. Clarence Hyde, James E. Meigham and Emmett Corrigan, and for a director to serve one year, the place of Joseph R. Grismer was Chas. A. Prince.

The independent ticket carried the following nominations: R. H. Burnside, Shepherd; De Wolf Hopper, boy; Frank Craven, corresponding secretary; E. Milton Royle, recording secretary; Henry Smith, treasurer (which this nomination is unanimous), and Grant Stewart, librarian.

The five directors were David Warfield, William Collier, Walter W. Price, Sam H. Harris and Frank Case, while the record for the one year term was John L. Golden.

The nominations for the independent ticket were made by a committee of five, Silvio Hein, Herbert L. Jones, Glen MacDonough, De Witt C. Jennings and Raymond Hubbell.

### ADVANCE MEN WANTED.

The Y. M. C. A. has concluded it requires regular theatrical advance men to prepare the advance of its entertainers in France. While the duties will not be precisely the same over there as over here, they will approximate so closely that seasoned advance agents are being sought.

Men of over the present draft call age, 35 are eligible. There is a salary of \$185 monthly, plus the proper position, with everything paid by the Y. excepting board abroad.

Thomas S. McLane, chairman of the entertainment bureau for the Y. at 347 Madison avenue, is the proper person to whom application should be made. From six to eight advance men will be sent over.

### "OVERCROWDING" & "STANDEES."

All the theatres did not interpret exactly in the same manner the official order issued Oct. 9 to New York theatres by Wm. F. Doyle, chief of the Bureau of Fire Prevention.

Mr. Doyle's instructions read: "In accordance with the proclamation of the Board of Health, and by direction of the Fire Commissioner, you are herewith notified to take every precaution to prevent overcrowding at your theatre."

While some houses did not look upon the order as necessary, owing to the continued condition of business at their theatres, but Saturday and Sunday nights while some of the theatres sold out, others refused to take tickets, other theatres allowed standees to a limited extent, keeping within the spirit of the instructions.

### "PATSY" REWRITTEN.

"Patsy on the Wing," which Harrison Grey Fiske produced this summer in Chicago, has been rewritten and several changes made in the cast. Peggy O'Neil has been retained in the leading role.

The piece is scheduled to open for a preliminary road tour as soon as conditions warrant.

### YOUNG KLAU ILL.

Joe Klaw, who is ill with influenza, will start work on a new production upon his recovery, "Some Night," which closed Saturday will not be taken on the road, at least not until the epidemic has been checked.

## BROADWAY BUSINESS SLUMP STILL HURTING LOCAL SHOWS

**Continued Epidemic Depression Knocks Bottom Out of New York's Box Office Returns—Eight Shows Withdrawn—No Immediate Relief in Sight—General Shut-down Likely.**

Broadway attractions showed no recovery from the slump of last week, due to the epidemic and possibly in part to the Loan drive. If anything, business took another "nose dive" Monday. Attendance at some houses made several shows, looked on as successes, appear like failures. Business Saturday night last was a heart-breaker. Not over four houses held capacity, they being among the hits. Ordinarily nearly all attractions draw and figure on full houses on that day. Besides, last Saturday was Columbus Day.

Saturday saw the withdrawal of eight attractions, double the number announced, but not unexpected. In addition to "Maid of the Mountains," "Some Night" and "The Woman on the Index," others to bow out were "L. O. U." (lasted one week), "Penrod," "Ben Hur," "The Walk-Offs" and "Watch Your Neighbor." Both of the latter pieces are due to reopen on the road.

Further withdrawals are looked for at the end of the current week. One attraction sure to leave is "She Walked in Her Sleep." That makes the third production for George Broadhurst to move out, and a similar score for Oliver Morosco. Several openings scheduled for this week were postponed, they being "The Big Chance," premiere now indefinite, and "The Middle Woman" (Bertha Kalisch), now slated to open at the Harris next week. "Freedom," the patriotic play, will start at the Century Saturday night, and "The Better Ole" will open at the Greenwich the same evening.

Oliver Bailey presented his "A Stitch in Time" at the Fulton Tuesday, while the French Theatre (Vieux Colombier) began its season on Monday night. Scheduled also for next week is the initial performance of "Perkins," the first attraction this season at the Henry Miller Theatre.

The withdrawal of "Ben Hur" at the Lexington, after playing two out of a four weeks' engagement, was a disappointment. The show had been drawing around \$200 a performance, but had a weekly expense sheet of \$7,500 or more. "Ben Hur" has started its 20th season. The signs are that it has gone to the storehouse, there to remain until conditions on the road improve. Klaw and Erlanger's contract, however, with Gen. Lew Wallace, stipulates, it is reported, that "Ben Hur" shall be played for not less than 10 weeks each season.

"Maytime," though announced to stop at the Broadhurst last Saturday, continues. The change was due to road conditions, Milwaukee, the first date booked, having been closed by quarantine. The Hopkins had listed "Be Calm Camelia" for an opening at the Booth, but due to the bad business, the premiere has been made indefinite.

Reports Wednesday were that New York theatres might close Saturday. No official opinion was forthcoming and none was expected until a manager's conference on Thursday. The Broadway managers are one in the opinion that closing down all theatres would be of benefit, for the majority of attractions are losing money. The drop over the poor takings of last week were quoted as high as 75 per cent.

But one show was reported to have

slashed salaries. That was "The Passing Show" at the Winter Garden, where the company was informed late last week half-salaries must be agreed to or the show would stop. The show at best was not regarded as a success and has been holding but about one-third capacity lately.

### TELEGEN AT THE LAMBS.

Lou Tellegen has removed his residence to the Lambs' Club. His city apartment is still occupied by his wife, Geraldine Farrar.

### SHOWS IN CHICAGO.

Chicago, Oct. 16. Up to the time the health authorities closed all local theatres this week, "Three Faces East" (Western) had started capacity returns at the Olympic, "The Crowded Hour," at the Woods not faring so well, being liberally papered, as was "The Little Princess," with Walker Whiteside and Tyrone Power at the Princess. The Garrick became dark prior to the shutdown, "Seven Days' Leave" closing to such poor business that it was better to have no show in. "The Eyes of Youth," with Margaret Illington, left a week sooner than scheduled, and the White-side-Power piece was hurried in from Canada. "Friendly Enemies," too, was to have remained another week, as Woods desired to break the local record. As it was he only tied it in number of weeks and fell below it in number of performances. "Rock-a-Bye Baby," with Dorothy Dickson, comes into the Garrick later.

Business had been poor throughout, only Fred Stone, in "Jack of Lantern," getting big money and not playing to capacity at that. Fair patronage had been given to "A Tailor Made Man," at Cohan's Grand, to "Lombardi, Ltd.," with Leo Carillo, at the Cort, and "Oh, Look," with Harry Fox and the Dolly Sisters, at the La Salle. A small gross was recorded "Polly With a Past," with Ina Claire, at the Powers; "The Rainbow Girl," at the Illinois and the outlying houses. Hodge, in "A Cure for Curables," proved a mystery, getting no public attention, but hanging on at the out-of-the-loop Rudebaker. Picture theatres have been doing badly throughout since the "flu" panic. On top of an already terrible week, an enormous Liberty Loan parade Saturday afternoon murdered business for the rest of the week.

Burlesque shows unable to open current dates are: The Columbia, "The Sight Seers"; the Crown, "The Aviators"; the Englewood, "The Midnight Maidens"; and the Haymarket, Irons and Clamage burlesque, and the Star and Garter, the "Roseland Girls."

### LURID TITLE.

Milwaukee, Oct. 16. Before the epidemic closed the local theatre, "Fanny" had on view "The Confessions of a War Bride." The company, much better than the play, was led by Elizabeth Day and was dated in here for two weeks.

Announced to be the piece taught a moral lesson, no one who saw it during the few performances given could discover what the moral was.

### "COMMON CAUSE" OPENS.

San Francisco, Oct. 16. "Common Cause" opened Monday at the Columbia. It is by Crane Wilbur, produced by Gottlob, Marx & Pincus. A comedy-drama in three acts, it deals with a German-American whose sympathies are with Germany, until the final act, when his son, a captain of a German submarine, returns home, reviles the Kaiser and converts his father, who throws a tomato at the Kaiser's picture on the wall of his home.

While somewhat along the general outline of "Friendly Enemies," "Common Cause" differs in plot and action. Henry Shumey gave a faithful performance in the leading role with a capable supporting cast of what was voted a good show by the light audience at the opening.

### "ENEMIES" \$84,000 PROFIT

For the run of "Friendly Enemies" in its 12 weeks at the Hudson, New York, ending last Saturday, the A. H. Woods show has netted a profit of a trifle over \$46,000, together with another \$18,000 charged up as rent.

This piece, together with one or two other Broadway shows, has an advance sale with the ticket men of sufficient dimensions to ensure near-capacity at all performances during the epidemic.

### MENDUM APPLICATION DENIED

Medford, Mass., Oct. 16. George Drew Mendum, of New York, whose 96-year-old grandfather died worth \$100,000, has lost her legal battle for the appointment of a new conservator.

Miss Mendum, together with her brother, Edward B. Mendum, of Chicago, appeared Tuesday afternoon in the Suffolk Probate Court. She admitted she had been unable to borrow money from the present conservator of the property in anticipation of what she would receive when her grandfather died.

Judge White dismissed the case without prejudice.

### MOROSCO FINANCED "WALK OFFS"

No one but Oliver Morosco financed "The Walk Offs," by the Hattons. A report last week said the Hattons had proposed taking over the play financially to prolong its run on Broadway. Mr. Morosco closed the show Saturday last.

In reference to the report, Mr. Morosco stated this week he would permit no one other than himself to become interested in a production after he had produced it.

### GRAND POLICY NOT CHANGED.

Although Clarence Weis, deceased, held the leasing tenancy of the Grand, Brooklyn, that house will continue its new pop-circus combination policy inaugurated last week with the playing there of "Ten Nights in a Barroom" (Robert Downing), and which has "A Little Girl in a Big City" as its attraction this week. William Moxson is temporarily managing the Grand, Dave Weis, the regular manager, being absent on account of the death of his brother, Clarence Weis.

### Bayes Show Reopening.

All differences between Norah Bayes and her manager, H. H. Frazee, have been adjusted and the show will reopen with the same star.

Late changes in the show, now rehearsing in New York, have Clarence Nordstrom as one of its principals. Charles O'Leary is another new member. The parts formerly allotted to Hal Ford, Al Fields and Arthur Deacon have been redistributed.

Frank Smithson is stage directing. Miss Bayes offered to buy the show, but she and her manager couldn't agree on terms.

### MANAGER FOREST FIRE VICTIM.

Duluth, Oct. 16. It is reported here that Charles Marshall, manager of the Lyceum, and interested in a string of theatres in this territory, together with his wife and child, were victims of the tremendous forest fires which have been raging in this state.

Marshall had a large country estate right in the devastated district, and it is reported to have been totally destroyed, and the manager and his family were trapped in the district and could not make their escape.

### ORDERED TO PITTSBURGH.

All members of the John Cort production of "Gloriana" were notified Wednesday to prepare to go to Pittsburgh Saturday to open Monday, playing a week and returning to New York for an expected Broadway engagement.

### STOCKS OPENING.

Milwaukee, Oct. 16. Pabst is going to have test stock company when the theatres reopen. This has been promised by Harry McRae-Wenster, the Essanay's stage director, who will have charge of it. It is to be called the English Stock Company.

### Jewett Returns to Stage as an Actor.

Lowell, Mass., Oct. 16. Henry Jewett, director of Jewett Players at the play, has decided to return to the stage as an actor as soon as the ban on the theatres is lifted. Mr. Jewett was formerly a leading man for Julia Marlowe and Viola Allen.

### Foster Again Staging for Shuberts.

Allan K. Foster has returned to the Shuberts forces, resuming his post of dance arranger for the Shubert musical productions. He is at present working on "Molly O" and will soon start on the next Winter Garden show, due around the holidays.

### Oleott Play in Rehearsal.

Chauncey Oleott has started rehearsal of "The Voice of McConnell," written by George M. Cohan, who is personally staging the piece. Gilda Leary will be Oleott's leading lady. Others in the cast are Edna Leslie, Dixie Beaumont, Richard Taber, Harold de Becker, Margaret Williams.

### SHOWS IN NEW YORK.

"An Ideal Husband," Comedy (5th week).  
"Dedees," Balasoo (7th week).  
"Everything," Hippodrome (5th week).  
"Fiddlers Three," Cort (7th week).  
"Forever After," Central (5th week).  
"The Grand Duke," Grand Duke (5th week).  
"Friendly Enemies," Hudson (13th week).  
"Girl Behind the Gun," Amsterdam (5th week).  
"Going Up," Liberty (33th week).  
"Head Over Heels," Geo. M. Cohan (5th week).  
"Information, Please," Solwyn (3d week).  
"Keep Her Smiling," Astor (13th week).  
"Le Secret," Theatre Du Vieux Colombier (1st week).  
"Lustful," Gaiety (8th week).  
"Matinee Hero," Vanderbilt (4d week).  
"Maytime," Broadhurst (5th week).  
"Midnight Revue," Century Grove (23th week).  
"Midnight Frolic," Amsterdam Roof (3th week).  
"Nothing But Lies," Longacre (3d week).  
"Passing Show," Winter Garden (11th week).  
"Redemption," Plymouth (3d week).  
"She Walked in Her Sleep," Playhouse (10th week).  
"Singing Sam," Empire (3d week).  
"Sinbad," Casino (7th week).  
"Some Time," Shubert (3d week).  
"Sleeping Partners," Blum (3d week).  
"Stitch in Time," Fulton (1st week).  
"The Awakening," Criterion (2d week).  
"The Better Ole," Greenwich Village (1st week).  
"Three Faces East," Cohan & Harris (10th week).  
"Under Orders," Eltinge (5th week).  
"Unknown Pleasures," Lyric (5th week).  
"Where Poppies Bloom," Republic (5th week).  
"Ziegfeld Follies," Globe (3d week).

## A STITCH IN TIME

instinctive cat that lies hidden in his wife's soft and nuzzling nature.

# "THE SKIRT" SAYS—

(Speaking of Women—mostly)

## BY THE SKIRT

The Riverside audience Monday afternoon wouldn't become interested. When people feel that way why do they go to the theatre. Acts came and went and never caused a stir, excepting Marguerita. While the applause for her wasn't profuse, it was at least persistent. She sang five or six songs. Her gown was a pale orchid chiffon deeply banded in taffeta. A large sailor shaped hat was also worn. For "Carmen" an exquisite shawl was carelessly thrown over one shoulder.

The Watson Sisters (closing the show) are wearing last year's wardrobe. A screamingly funny act that deserved better treatment was "Johnny's New Car" (Harry Langdon and Co.). With Mr. Langdon as Rose and Cecil, one as a pale girl in black doubling as a copper in blue uniform. The other girl wore a red velvet jacket and white skirt and an unbecoming tunic.

Kate Elinore for an announced reason walked off in the middle of her monolog. Perhaps her burlesque Indian costume wasn't as funny as she expected. A modern evening gown was of pale green brocade draped over lace petticoats. Sam Williams looked like a coachman in a tan overcoat made double breasted, and a belt. Of the Brightons, Addie is dressed as a gypsy.

The single women of vaudeville will have to look to their laurels, as another star is in sight. At the Fifth Avenue the first half the house fairly rose to Sylvia Clark. Miss Clark is a small brunet with no special beauty, but she is there with that pleasing personality so essential on the stage. Her material ranks with the best. Miss Clark kids her first number in a clown makeup of white and green. She finishes her act in a simply made pink chiffon. The full skirt has a pointed flounce edged with ribbon. The bodice is plain with tiny sleeves. A belt of silver and blue added the right touch. The Wilton Sisters are too flashily dressed. They looked like chariot riders without the chariots. Their entrance number was done in cloaks of dark blue fish scales with collars of ermine with muffs to match. Small hats were of gold lace. Underneath were short dresses of pink of a deep shade. The skirts were in tiny ruffles edged in tinsel. The bodices reaching over the hips with cape back were of rose fish scales.

Nat Nasarzo, Jr., grown to be quite a little man, could be dressed more attractively in an eton suit or even a tuxedo. Anything rather than the badly fitting dress suit he now wears. In an act called "Mama Bay" a girl appears first in a Hawaiian dress of straw changing to a maid in grey. Another girl was in a white summer frock and large hat.

Corinne Sales (Dooley and Sales) wore her green velvet, changing to the mauve tulle.

Percy Ellekes has done wonders with his new revue at Maxims'. The four principals and eight girls put over a show far above the average cabaret. Mr. Ellekes has succeeded in designing clothes that are not only new in ideas, but distinctive.

Of the principal Veronica Marquis stands out most prominently. She is dancing better than ever, having added many difficult steps to her ballet repertoire, such as an Irish reel and Russian dance on her knees. Her dress was done in an extremely short white lace frock with wide blue sash. Purple satin Turkish trousers were worn under clouds of cerise chiffon accented with a pink tulle. In many layers it looked a rose color, was trimmed at small wreaths of French

buds. As an aviator this little miss was in white satin with a blue belt.

Two attractive girls in this revue are the Gosman Twins. Of blonde type and rather tall they sing and dance. The blonde had side draperies of mauve charmeuse. Leading the Oriental number they wore the white satin trousers draped in pink chiffon and blue head dresses. Still another costume was in pale blue net, the bodice and front panel being of silver sequins.

But the costumes of the chorus attracted most of the attention. The first set were eight different models, taking in every color and the costliest of materials. For another number each girl wore short, dancing frocks of the fluffy-tulle variety, again being in different shades. As aviators they looked smart in short purple satin pants and gold satin coats, made tight fitting, with patch pockets. Caps of the gold satin showed the lines of the aviator. The head dresses worn in the several numbers could well be used as models in any show.

A well known legitimate actor at present appearing in one of New York's biggest current successes, is chucking over the manner in which he escaped incarceration in Ludlow Street jail for non-payment of alimony. He secured a release of all back and future alimony by turning over to his ex-wife his equity in an upstate farm, valued at \$45,000. There was nothing in the stipulation to indicate that the live stock on the place belonged to someone else or that his equity was worth about \$500.

Gladys Brockwell, in the picture "Kultur," has the role of an adventuress, wearing the usual clinging gowns and numerous wraps. One jet gown was daringly cut, having but one shoulder strap, that trimmed with paradise seemed too plain. A becoming head dress was a bandeaux with a long hanging tassel.

Lila Lee, of Cuddles fame, films surprisingly well. When wearing real clothes little Miss Lee is really beautiful. In the picture "The Cruise of the Make Believes" there is no opportunity for dressing until late in the film. Then two pretty frocks of the garden variety are worn with large flop hats.

Tom Moore's leading woman in the picture called "Thirty Dollars a Week" has chosen for her film name Tallulah Bankhead. She is really prettier than her name. Her features are of the Edna May type. Throughout the picture Miss Bankhead wears several dresses all made on simple lines and mostly tailored. One evening dress had a hip puff and was of velvet.

MOROSCO'S SEA TALES. Oliver Morosco starts rehearsals on a new comedy called "Cappy Ricks" next Monday. The play is founded on sea yarns by Peter V. Kyne, which have appeared on and off in the Saturday Evening Post during the past several years. Edward Ross made the dramatization. Charles Abbe will play the title role. The play is designed for the Morosco Theatre after election.

Patriotic Week at Gimbel's, New York, commenced Oct. 15, the first rally of the kind to be held in a department store, arranged by the Stage Women's War Relief.

The opening of the new Frances Starr show, "Tiger Tiger," has been postponed indefinitely. Miss Starr is at present in New York and will remain here pending a resumption of rehearsals.

## CABARET.

The Park Hill Inn, Yonkers, N. Y., may reopen before the winter has set in.

Alfred Skea is now with Briegleb, O'Connor & Thomas. Skea formerly conducted a club and cabaret agency downtown, New York.

A. S. Maloney, proprietor of the Jardin de Danse, Montreal, died Oct. 13 in that city of pneumonia after an illness of a week. He is survived by a widow and one child.

Churchill's was due to have a new revue this week. Last week the restaurant filled in with a five-act cabaret bill. The feature of it was the Marvellous Millers.

"Here and There," the new revue at Reisenweber's, to open Oct. 22, will have as feature principals Ruby Norton, Midgie Miller, Margaret Severn and Stuart Jackson.

The Five Williams, an acrobatic quintet, have gone into the show at the Ritz, Brooklyn, booked by Wirth-Blumenfeld. The turn appeared with the Hagenback-Wallace circus during the summer.

The Atlantic City beach front hotels, according to report, or some of them, may be taken by the War Department for hospitals, if the number of wounded soldiers returned over here should require more hospital accommodations than have been provided.

The recent death of Wallace McCutcheon, of Brooklyn, father of Major Wallie McCutcheon, of the British Army, is but one of three deaths lately in the McCutcheon home, Brooklyn, is said. A young son of the McCutchens also died, and a sister. McCutcheon, Sr., was a theatrical manager some years ago.

Mrs. Frank Keenan's suit against the Hotel Claridge for \$10,000 damages comes up for trial in the Supreme Court next week. The litigation concerns the injury of the plaintiff 18 months ago by the revolving door of the hotel, crippling her for a period. O'Brien, Malinsky & Driscoll are her counsel.

Billy Weiman, proprietor of Weiman's Domino Room (181st street and St. Nicholas avenue), has engaged Sam Feinberg, the "jazz" pianist, to manage his show and also furnish the dance music with his Syncopated Five. The entertainers include Marion Robinson, Lillian Held, Ida Lawrence, Lillian Young, Louis De Crescent, Ben Davis and Charles Ross Falciglia.

Margaret Sullivan appeared in a Atlantic City cabaret for several seasons. The past week the New York dailies published the name of Margaret Sullivan, saying she was a cabaret singer, in connection with an investigation by the Federal Authorities regarding sources of information reached out for by German spies around New York for news of transport sailings.

Andre Sherri, the cabaret producer, had a judgment rendered against him last week for \$76,428, representing the amount he owes H. L. Manges, of Simon Manges & Son, dealers in carpets, rugs and linoleums. In March, 1918, the plaintiffs alleges, through his attorney, E. K. Harris, they furnished his home at 8229 Bay 42d street Brooklyn, with carpets, rugs and linoleums amounting to \$824.80. After paying \$150 on account, Sherri forgot about the balance.

Bookings by Billy Curtis, of the Broadway Booking Bureau, for the two weeks are as follows: - Miss Dorothy Emily Fitzgerald (Shanghai); Harry Murray, Hazel Wilbur, Miss

# VOLUNTEERS OVER THERE

VARIETY will maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There. These Artists will be enlisted in the American Expeditionary Force in France. Additions to the list will be made after each succeeding suit sails.

The League headquarters is at the Little Theatre, New York. The names of those are printed first, followed by individuals in alphabetical order. Recent departures are indicated by \* before names. Letters for entertainers on this list may be addressed to 120 E. 42nd Street, New York, N. Y.

WILL CRESSY and  
BLANCHE DATNE  
TONY HUNTING and  
CORBENNE FRANCES  
JAMES F. KELLY and  
EDDIE FOSTER  
HORACE WRIGHT and  
RENE DIETRICH  
JOHN CANTWELL and  
BETA WALKER  
HELEN MARCUS and  
KEMIN WHITELL  
MARY McFARLAND and  
FRANK VARDON and  
HARRY PERCY  
MARIE McFARLAND  
MADELLA ADAMS  
HARRY ADLER  
MAUDE ALLEN  
NELLA ALLEN  
LILLIAN ARNOLD  
ALFRED ARNOLD  
LUCIE BABCOCK  
VERA BARSTOW  
GEORGE BORTWOOD  
ELIZABETH BRYAN  
MART CAMERON  
LOUISE CARLLE  
BESSIE CARRETT  
BOBBIE COLLINS  
HELEN COLLEY  
MARGARET COLEMAN  
KATE CONDON  
MARION DANA  
HELEN DAVIS  
DOROTHY DONNELLY  
LEO DONNELLY  
MILDRED EVANS  
AMPERITO FARRAR  
MAY FARRAR  
MADELINE GLYNN  
HELEN GOFF  
NELL GOULD  
WILLIAM GOULD  
THOMAS J. GRAY  
GILBERT GREGORY  
GRACE HENRY  
AMY HORTON  
WILL J. KENNEDY  
GABRIELLA KOVA  
DAVID LEHRER  
MIGNON MCGIBNEY  
DANIEL C. MEYER  
LIDA McWILLIAM  
EDWARD MARSHALL  
MARGARET MAYO  
LOIS MEREDITH  
GEORGE AUSTIN MOORE  
WILL MORRISSET  
PATRICIA O'CONNOR  
ELIZABETH PAIG  
PRINCESS TSILAMINA  
NELL PEARSON  
DORA ROBERT  
DORA RONA  
MARGARET SCHAEFER  
PAULA SHERMAN  
BEN SHAW  
HENRY SOUVAINNE  
MARGARET SUMNER  
EDWARD WALKER  
MARGARET WILLIAMS  
INEZ WILSON

RETURNED FROM "OVER THERE"  
VOLUNTEER SERVICE  
IRVING FRANKLIN and  
BURT GREEN

Horn (Garden); Olga Marwig (Moulin Rouge); Babe Arbuckle, Evelyn Paul (Pekin); Janet Boddwell (Maxim's); Mary Donaghue, Swan Wood, Gladys Easter, Mary Harty, Manning Girls, Miss Basch, Miss Tongue (Tokio); Phoebe Bilsden, Mlle. Melba (Paris); Kavanaugh and Everett (Folies Bergere, Newark); Mable Lee (Strange); Sidney Fox; Leeming and Gray, Pearl Hunt, Arthur Higbee (Ritz, Brooklyn); Gladys Bijou, Lillian Rockley (Keeler's Hotel, Albany); Vera Griffen, Effie Janes (Deshler Hotel, Coney Island); De Cardos (Crown Hotel, Providence, R. I.).



## EPIDEMIC.

(Continued from page 3.)

time have been reported making a total of 25. The high point in the epidemic was reached last Saturday. There are about 800 cases of pneumonia here at present and the health authorities expect a recovery by three-quarters of more.

Conditions at Camp Syracuse and at the Syracuse University vocational training department, both including many from theatricals, are materially improved. While not a few from the show business were stricken, no death has occurred among them. But 146 soldiers are now ill.

Syracuse, Oct. 16.

Central New York points are not reporting as favorable a condition as exists in Syracuse just now. Fulton says the epidemic there is only slightly on the wane. Many new cases are reported at Rome. Slight abatement at Norwich and no chance there of a revocation of the closing order for another week. Afton, near Binghamton, closed its picture houses Monday. Auburn remains in the solid grip of the epidemic. Factories there are paralyzed through the situation is quite bad at Oswego, also Oneida. The Oswego death toll to date is over 300, population under 25,000.

At Watertown the situation today was termed "unchanged." Health Officer Allen, of Watertown, says crest of epidemic will be reached this week. It is the principal town of Northern New York. The city may not reopen before early in November.

Very few theatrical players are laying off in Syracuse.

Providence, Oct. 16.

It has been announced the aldermen will meet tomorrow (Thursday) to consider lifting the epidemic's closed ban. The aldermen will be guided by the report from the Health Department. The influenza continues to rage throughout Rhode Island with more deaths daily now than at any time during the epidemic. The number of new cases, however, is steadily decreasing and authorities are inclined to believe the epidemic has reached its height. They say numerous deaths are to be expected from the old cases under treatment.

Theatres in Providence and throughout the state remain closed, this being the second week. Saloons are running wide open and Billy Sunday is still allowed to preach on Sundays—only then three times. It would not surprise theatrical circles if the play-houses were forced to remain closed still another week, making three in all. This seems to be the prevailing opinion.

Since the epidemic started there have been more than 13,000 cases in this city actually reported by physicians to the Health Department.

The situation at Newport, which was the centre of the epidemic here at the start, is showing much improvement, and this city may be the first to lift the ban on the theatres.

Pittsburgh, Oct. 16.

The partial lifting of the ban to allow street parades and open-air meetings in the interest of the Liberty Loan has led the managers and public to hope that it will be extended to include theatres, although local health authorities say they do not look for such an extension.

State Health Commissioner Royer at Harrisburg, who issued the closing order, stated that it would be lifted when conditions permitted.

It is rumored that if in the power of the city health authorities it would be lifted at once.

There has been an increase in the number of influenza cases since Saturday, at which time a decrease was reported.

Atlantic City, Oct. 16.

While the closing order here is a preventative measure, with little illness in

Atlantic City at present, it is not thought that the theatres will reopen within another 10 days or two weeks, or longer.

The closing case in what is looked upon as the off-season.

Indianapolis, Oct. 16.

Whether or not the ban on theatres in Indianapolis is to be raised at midnight, Oct. 20 (the date first set), rests with the local board of health, according to C. Roltare Eggleston, manager of Keith's Theatre and vice-president of the Indianapolis Theatre Managers' Association.

The State board of health will lift its ban if epidemic conditions continue to improve, but this action will not affect the situation in Indianapolis, where it is under the control of city authorities.

Eggleston has been informed by Dr. Herman G. Morgan, secretary of the city board of health, that the local theatres will be given three days' rest in advance of lifting the ban.

While the number of new cases reported daily is lessening, deaths from the influenza and its complications is increasing. This tends to the belief among local managers that while the ban may be lifted Sunday night throughout the State, the situation in Indianapolis will remain the same until the middle of next week.

More definite information will be available Friday as to the progress of the epidemic here.

A total of 121 cases with 295 deaths have been reported to date.

Pittsburgh, Oct. 16.

That the Pittsburgh theatres may reopen the latter part of this week is denied by the city's health officials.

Influenza cases increased the first part of the week, causing some uneasiness by the authorities. When a 48-hour period brought out but a few cases over 800, it was believed the epidemic was on the decline.

The report yesterday, however, gave small encouragement, as more stringent rules for preventing a further spread will probably be taken.

Nothing can be learned about any prospective date of reopening.

Atlanta, Oct. 16.

There is no epidemic of influenza here, with health conditions very good, but Board of Health will not permit theatres to reopen. It is, however, allowing the Southeastern State Fair to run full sway with cheap carnal attractions under poorly ventilated tents. Here they to breed an epidemic it would prolong the closing of the theatres.

It seems positive the local theatres, nothing untoward occurring, will reopen by Oct. 23 and perhaps somewhat earlier.

Neighboring towns will likely reopen at the same time as Atlanta.

About 15 vaudeville acts and six tabloids are laying off here, besides Charles' Aunt, "Bringing Up Father," "So Long Letty" and the Maude Adams company.

Butte, Oct. 16.

Montana is closed, excepting Bozeman, Lewiston and Helena.

The condition in Butte, which has about 250 cases, is believed under control.

Nothing definite as to reopening.

Hamilton, Ont., Oct. 16.

Board of Health proclamation, effective today, closes all public institutions and theatres for at least two weeks.

Chicago, Oct. 16.

Vaudeville theatres in Davenport and Sioux City, Ia., booked by the W. V. M. A. were closed today by the epidemic.

The influenza scourge still grips the country, its weight resting most heavily upon theatricals, but by Wednesday there was a rift in the clouds of depression hovering over the field of amusements. It was then definitely

announced Boston will open Monday (Oct. 21) and some Massachusetts cities were expected to resume at that time or soon after follow in the wake of the Hub. Contrary reports from Maine say the quarantine will continue there. Kansas City lifted its quarantine Monday (Oct. 14). New London and Norwich, Conn., opened that day, while four cantonnements dispersed with influenza fences.

Counterbalancing the eastern openings was the sudden closing of Chicago, quarantine being announced there after Monday night's performances and affecting the entire state of Illinois. Two days prior Wisconsin went under general quarantine.

From coast to coast this left but a group of important cities free of the influenza ban this week, including San Francisco, Sacramento, Stockton, Fresno, Vancouver, Calgary, St. Paul, Detroit, Grand Rapids, Kansas City, Toronto, New Haven, Hartford, Bridgeport and New York.

But there was a feeling of optimism that a large number of cities would emerge from quarantine before next week. Announcements were looked for at any minute for reopenings.

Toledo closed Monday and that practically shut up Ohio, yet wires arriving from several Ohio points it was hoped to resume theatricals before the end of the week. Encouraging reports came from Denver, where the city, looking to a resumption next Monday. Similar news came from Cincinnati, Indianapolis and St. Louis. The latter city went under quarantine with but 122 cases reported and that a possible opening there this week is not unexpected.

The governmental health heads believe the disease has about reached its peak in the east, but that the epidemic is sweeping westward. Still some of the southwestern towns reopened Monday, principally in Texas (San Antonio opened Tuesday). The uncertainty of the strength of the epidemic in the various sections of the country, makes it advisable for attractions and vaudevillians to remain in the quarantined towns where billed or to be close by.

About 70 per cent of the closing are state wide quarantines, thus affecting all municipalities whether hit by the epidemic or not. That, however, makes for a quicker conquering of the disease it is conceded. Included in the state wide quarantines are Massachusetts, Rhode Island, New Jersey, Delaware, North and South Carolina, Mississippi, Kansas, Washington, Pennsylvania, Indiana, Colorado and several others.

Estimates of the theatrical losses due to the needless quarantines places the sum at \$50,000,000 in gross receipts. This means a loss to the government of \$5,000,000 in admission taxes. One of the large legitimate producing firms is said to be standing a loss of from \$100,000 to \$200,000 daily, but the loss to individual managers and professionals is far greater. A number of managers not possessed of unlimited belongings are financially embarrassed, some seriously so, for not only have receipts stopped, but salary advances to attractions laying off and other expenses have proved a heavy drain. Some managers are professionals who such attractions are being allowed up to a maximum of 75 per cent of their salary, as an advance to be earned when the shows resume. Managers who have brought their acts back to New York were compelled to stand the dead railroad fares, not a few bringings attractions in.

New York city showed first an even balance early in the week, but Tuesday the number of cases jumped 900 over those reported Monday. Health Commissioner Dr. Copeland insisted the situation was well in hand and that there was nothing to be alarmed at. No positive order closing the metropolitan houses was looked for though the business in many theatres remained so bad the managers would have welcomed darkened houses until the scare was past. Rumors Wednes-

day were that New York would close Saturday, but there was no verification. Regulations against standees until further notice were followed by others prohibiting smoking in any parts of theatres and a prohibition against the admission of children. This latter regulation was withdrawn after it had been pointed out that comparatively few children contracted influenza, but the damage was done where youngsters formed a large part of the matinee draw.

New York state failed to remain open long and closed as predicted. Buffalo went under quarantine Thursday last week, other towns following. On the same day Utica stopped. That city was the first town booked by Wilmer & Vincent and although not a strong spot on their time; was the last of their cities to remain open. This week started off with Elmira and Ithaca open, but the former stopped Tuesday, leaving the college town the only place not under quarantine in the state except New York, Cleveland, Youngstown and Akron. O., closed Saturday last, leaving the central west, save the Michigan cities, entirely under quarantine.

A crisis in closing pertained to northern New Jersey, closed as a state. Yet Hoboken and Union Hill directly across the river from New York remain open. The only reason given of the cities were stockholders in the theatres.

Prospects Wednesday for opening in Philadelphia and southward along the Atlantic coast were not bright. The state of New York, however, announced the general ban would be lifted when the death rate showed a decline. Washington advised conditions were worse instead of better and that the capital might not reopen for 30 days.

The situation among the cantonnements was much brighter and the feeling among headquarters of the Commission on Tuesday was that the camps that practically all the camps would be open by Oct. 23. Four camps are operating this week, Devens (Ayre, Mass.), Funston (Kansas), Bowie (Texas), and McArthur (Texas). All are showing pictures for a starter, although Devens, which started Oct. 12, will have its first regular Thursday of this week, the attraction being "The Nightingale." Camp Grant (Rockford, Ill.) wired the Commission conditions were favorable for an opening Monday next, which will not be interfered with by the state of Illinois. Camp Dix, N. J., is expected to lift the quarantine next Monday (Oct. 21).

There was such a pressing demand for entertainment in the camps during the quarantine the Entertainment Committee of the Commission sent wires to all camp theatre managers to see the commandant and ask permission to open theatres if the proper disinfecting and ventilating arrangements could be provided. That brought about the opening of Camp Funston and every other row was only permitted to be occupied. A petition to open pictures was circulated in Camp Dodge, without immediate results.

The Commission booker has already lined up a number of attractions to be dispatched to the camps immediately upon their opening. Several shows are waiting the word in the south, while one or two are in Canada. The latter will be sent along the circuit from the other end with Camp Custer or Grant the first to open. During the quarantine the Liberty theatres have been generally overhauled by the men, the scenery having been freshened and the dressing rooms made more comfortable.

Fantastic stories regarding Spanish influenza have been circulated. Some have enemy origin as the base. Medical experts say the stories are baseless.

The facts are, however, that the disease has appeared in many portions of the world. It ravished Scandinavia, also Spain (from where it received the "Spanish" prefix), and at present is spreading throughout South Africa.

# OBITUARY

The mother of Mrs. George Gottlieb died Oct. 16 of influenza.

William Deering, one of Philadelphia's oldest booking agents, died Oct. 14 at his home there, of pneumonia.

The mother of Sam Meyers, manager of the Palace, New Orleans, died Oct. 13, in Philadelphia, of influenza.

Norman C (Billy) Parker, of the

IN LOVING MEMORY  
of My Dear Brother-in-Law  
**NORMAN C. PARKER**  
Who passed to the Great Beyond  
Oct. 8th, 1918.  
**NELLA WALKER MACK**

team Eckart and Parker, died at York, Pa., Oct. 8, of Spanish influenza.

Andrew Troyer died in New Orleans Oct. 15 of influenza. He was 32 years of age and president of the New Orleans Local, No. 39, I. A. T. S. E.

Jack Wallace died in Chicago of influenza. He was of Wallace and

IN LOVING MEMORY  
of My Dear Husband  
**NORMAN C. PARKER**  
Who passed away Oct. 8th, 1918.  
**ETHEL W. PARKER**

O'Brien, in vaudeville, known on the middle western circuits.

Wilson N. Miller, known as the "Minstrel Basso," died at Roseville, Cal., last week. The deceased was for many years with Lew Dockstadter.

Milton Oppenheim, aged 25, son of William Oppenheim, the stage-door

DOOLIN.—At the home of his parents, Mr. and Mrs. Michael S. Doolin, 712 Genesee St., Rochester, N. Y., Friday, Oct. 11, 1918.

**GEORGE H. DOOLIN**, aged 28 years. Besides his parents, deceased is survived by three brothers—Arthur P., William J. and Eugene Lee Doolin, the latter at Camp Greenleaf, Georgia. Remains were removed to Ward's Mortuary Chapel, 1185 Main St. East, from where the funeral services were held at 8:15 o'clock Monday morning and 9:00 o'clock at St. Monica Church. Interment at Holy Sepulchre Cemetery.

tender of the Riverside, died Oct. 7, of Spanish influenza.

Bessie Searle, vocalist, died at her home in Philadelphia, Sept. 18, after a long illness. The deceased was 55 years of age and the wife of Val Vino.

Adelaide LaBelle (of Adie and Shorty Morris), and a sister to Ruby

IN LOVING MEMORY  
of  
**EDWARD (CHAPPIE) AVELING**  
May his soul rest in peace.  
**EDDIE CANTOR**

and Babe LaBelle, died in Philadelphia, Oct. 9, of influenza.

Francis Fitzgerald, proprietor of the Times Cafe, in the Fitzgerald Building, 1482 Broadway, died Oct. 10, from angina pectoris, at his home, 14 West 72nd street.

Joseph Weidel, appearing with Lillian Heilman as her pianist, died Oct.

IN LOVING MEMORY  
Of My Partner and Pal  
**HARRY J. MOSELEY**  
Died Oct. 12th, 1918,  
at Camp Meade, Md.  
God rest his soul.  
**LEILA DAVIS**

9 in Philadelphia of pneumonia, following influenza.

Henry Ringling died of heart and other internal disorders, Oct. 11, at his home, Baraboo, Wis. The deceased was the youngest of the six brothers prominent in the circus world.

Albert A. Ellis, son of Mrs. Perkins D. Fisher, died suddenly in Cleveland

IN FOND MEMORY  
of  
**JOHN J. KEATON**  
Who died Oct. 8th, 1918.  
Gone but not forgotten.  
By His Loyal Partner,  
**GRACE KEATON**

Oct. 5. Services were held there Oct. 7, being attended by his mother and family.

The mother of Marie Hartman (Gardner and Hartman), aged 52, died last week as the result of a paralytic stroke, in the Smith Infirmary, Staten Island.

George E. Dooling, formerly of the Melody Four, and previously asso-

IN LOVING MEMORY  
of My Darling  
**MOTHER**  
Who passed on Sept. 27th, 1918,  
**IVA LANCTON**  
(Mrs. Chester Graham)

ciated with a number of music publishers, died last week at Rochester, N. Y., his home town, from influenza.

John Mead, a widely known hotel manager and proprietor of the Union House, Greenfield, Mass., died at his home last week. The deceased was well known to the theatrical profession.

Joseph Galvin died of Spanish influenza at the Harlin Hotel, Cincinnati, Oct. 3, after being ill but three days. He was of the team of Kelly and Galvin, and had been playing Keith's

IN LOVING MEMORY  
of Our Cousin  
**HARRY J. MOSELEY**  
Who died Oct. 12th, 1918,  
at Camp Meade, Md.  
God rest his soul.  
**MIGNONETTE KOKIN**  
**CRAS, GALLETTI**

in that city. The body was interred in Cincinnati.

George E. Baldwin, husband of Lillian Redmond, died at his home in New York, Oct. 13. Lillian Redmond played for years in the companies with her sister, the late Helen Red-

IN FOND MEMORY  
of  
**EDWARD HARRIS**  
Who passed away Oct. 19th, 1917.  
Never to be forgotten by his parents.  
Mr. and Mrs. SAM L. HARRIS

mond, widely known in musical comedy.

Col. Randall A. Harrington, proprietor of Rocky Point, the largest summer amusement park in Rhode Island, and a prominent factor in Rhode Island politics, died Oct. 13 at a private hospital in Providence, R. I., after an illness of about a year. His home was in Warwick, R. I. He was 64 years old.

Stephen O'Rourke died Oct. 9 in Philadelphia, following an attack of influenza. The deceased had appeared in vaudeville and musical comedy. He was a tenor singer and brought at-

IN FOND MEMORY  
of My  
**Dear Departed Partner**  
**BILLY PARKER**  
He was a friend worth having.  
**JOHNNY ECKERT**  
and Family

tention to himself through his voice. Bart McHugh, the Philadelphia agent, promoted Mr. O'Rourke into prominence. He was about 33 years of age and unmarried.

George M. Welty, former theatrical manager, died Oct. 12 at a New York

IN FOND MEMORY  
of  
**JOE GALVIN**  
Gone but not forgotten.  
By His Pal  
**HARRY BURNS**

hospital. The deceased was 60 years of age, and had recently made his home at the Hotel Claridge. Born in Dixon, Ill., Mr. Welty some years ago was a partner of William A. Brady in theatrical ventures on the Pacific Coast. Coming to New York, he was a member of Springer & Welty, printers.

Sanburew Tanioka, age 39, of the Fujiyama Four, in vaudeville, died Oct. 15, at the City Hospital, Auburn, N. Y.

**EDITH STRICKLAND**  
My Schoolmate and Lifelong Neighbor  
May your soul rest in peace.  
**AL W. BROWN**

of influenza. He was taken ill while the act was at the Jefferson, Auburn, Oct. 4. The other members of the turn cancelled all engagements to remain by his side. The remains were shipped to New York Wednesday for interment.

J. E. Dempsey, a writer of many ballads, died in Philadelphia last week of pneumonia, following influenza. Among his best known songs are

IN MEMORY  
of Our Dear Departed Pal  
**JOE GALVIN**  
GARVIS OWEN  
JEFF LIDONATTE

"Garden of Roses," "Down Honolulu Way," "Soldier's Rosary," "It's Never Too Late to Be Sorry," "The Greatest Day the World Will Ever Know" and "Germany, You'll Soon Be No Man's Land." The latter number had just been completed.

Charles Marshall, owner of the Lyceum (legitimate) houses in Duluth and Superior, Wis., was drowned Monday morning, together with his wife and two children, wiping out the whole family. They were fleeing the Minnesota forest fires, reached a lake and

got into a boat to cross. The boat capsized. Marshall was one of the best known managers in America, being an official of the Walker circuit and active in all booking matters in the northwest.

Edward ("Chappie") Aveling, age about 27, died of Spanish influenza in New York, Oct. 13, after being ill four days. He retired from the bill at the Colonial Tuesday night last week, collapsing just after the start of his act. Aveling had spent several seasons had been appearing with Albert Lloyd (Aveling and Lloyd), but this season appeared as a single act, having only recently tried out a new monolog, which was highly eported. The Colonial was his first big time week alone. He started as a theatre employee in Philadelphia. Teaming with Lloyd the act quickly forged ahead as a standard comedy two-act. The turn first drew attention in Chicago.

Clarence L. Weis, directing manager of the American Theatre, changed died at his home, 201 West 108th street, New York, at 6:55 a. m., Oct. 11. A widow survives. Clarence Weis was a son of the late Albert Weis, who died in May. The death of his father was a severe blow, but the son continued the exchange bookings. Recently he caught cold and Spanish influenza developed. The burial services were conducted Oct. 14 under the auspices of the Pacific Lodge of Masons. Clarence Weis was born in New York, but moved with his parents to Galveston, Texas, when a mere youth. When the New York offices of the Weis booking system were established in New York father and son moved here, where they were permanently located.

## AMERICAN SOLDIERS.

(Continued from page 9.)  
she passed through it without illness, as did Miss Francis.

The routine of the show was for Mr. Green to make an announcement, play an overture, with Hunting and Francis following with their "Love Lozenger" act (Mr. Hunting not dancing in this). They were followed by Miss Franklin, who did eight songs in her "Blue Sammie" dress, when Hunting and Francis returned with their "Flower Shop" turn, and Mr. Hunting dancing as a solo played the banjo to some. Closing the performance, Miss Franklin returned in her romper suit, singing seven more numbers, Mr. Green playing for the entire performance. (In one town Mr. Green had a piano with 27 "dead" keys in it.)

During the day they gave shows, as early as ten in the morning, to audiences varying from 400 to 1,500, according to location and crowds. In one but they repeated the show three times, in order that the 1,500 boys could all see it, the hut accommodating but 500. They might give a show unexpectedly, and at times all Miss Francis. Once, while the two couples were passing a long ammunition train at a standstill, they noticed the sol in swimming. Misses Franklin and Francis got out with Miss Francis playing her banjo and Miss Franklin singing, the girls having their backs to the river while the soldiers returned to the banks and dressed themselves, becoming their audience for a full performance.

Franklin and Green brought 200 pounds of souvenirs back with them, arriving in New York last Sunday on the boat which had Secretary of War Baker.

Franklin and Green both vouch for their visit in France as "the greatest experience in the world."

Mr. Hunting and Miss Francis remained abroad, overstayng their volunteer period of three months. Franklin and Green, when leaving for the other side, had all their theatrical engagements. Mr. Green is a veteran of the Spanish-American War.



Milton & DeLong Sis  
Gilbert & Friedlander  
Kane & Wiley  
Kane & Wiley  
"Somewhere in Fr"  
PANTAGES (p)  
(Sunday opening)  
"Temptation"  
Rose Wynn Co.  
"Flinders Keepers"  
Cook & Oskman  
Dunbar Cantone  
Wm H Rogers  
Lansing, Mich.  
BIOY (abo)  
Juggling Delude  
Alfred Sisters  
M Taylor Waitress  
San Francisco Murphy  
"Circus of Min"  
24 half  
Flying LeMarrs  
Black & O'Donnell  
Circus Fata Co  
Princess Four  
Riding Lion  
Lancette, Neb.  
ORPHEUM  
DeHaven & Parker  
Bloss City &  
Columbia & Victor  
Marie Le Co  
Cervo  
Amoro Sisters  
Oculin & Glass  
Los Angeles  
ORPHEUM (p)  
(Sunday opening)  
"Gilt on Magazines"  
Clark & Hervey  
Mallette Sisters  
Fisher & Bertram  
Creole Fashion Plate  
Eddie Ford  
Bumson & Baldwin  
Albert Verchapp  
PANTAGES (p)  
Permaline & Shelly  
"Fruit Soft"  
Victoria Trio  
Rekoma  
(One to fill)  
HIPP (half)  
Kip & Kipp  
Janis & Gaudy  
Marlette  
Dennis Sisters  
O'Rourke  
Marlette & Altkoon  
Big Jim  
24 half  
Moore & Greer  
Tom & Earl Almond  
Ward Baker Co  
"Hun Chasers"  
Surre & Lee  
Deodato Co  
Louisville, Ky.  
ANDERSON (abo)  
Kosloff Co  
Coxley & Dunlavy  
Catie Iron  
Elate Williams Co  
Bob Hall Bros  
Radlum Models  
3 Maxims  
Lewett, Mass.  
KEITH'S (ubo)  
Joe O'Meara  
Greene & Parker  
Carlie & Romer  
Lilla Morris  
"The Decorators"  
Hank Brown Co  
Catie & Dudy  
Madison, Wis.  
ORPHEUM (wva)  
Moore & Grant  
Cahill & Romaine  
Martha Hamilton Co  
"Four Buttercups"  
Lohse & Sterling  
24 half  
Tommy Ray  
Cahill & Romaine  
Pat Barrett  
Belmont Fenton Co  
(One to fill)  
Memphis, Tenn.  
ORPHEUM  
D H Cline Co  
B Pittsburg  
Gordon & Rice  
Bessie Browning  
Arant Bros  
Milwaukee, Wis.  
MAJESTIC (orb)  
Santo & Hayes  
B Smith  
Hann Weller Co  
Rose & Moon  
L Cavanaugh  
PALACE (wva)  
(Sunday opening)  
Forelane  
Mann & Malloy  
Lela Deane Co  
Tommy Ray  
"Halo People Hello"  
Byrd & Early  
24 half  
Tyler & St. Clair  
Dyer & Rice  
Martha Hamilton Co  
Bernard & Myers  
"Four Buttercups"  
Theater Circuit  
Hannepolls  
ORPHEUM  
Christie McDonald  
Paul Decker  
Margaret Farrell  
Landon Bros  
Herman & Shirley  
Rodgers Bros  
GRAND (wva)  
Howard Irwin & H  
Isabelle Miller Co  
Fred Lewis  
(One to fill)

PALACE (wva)  
Hugh Musical Duo  
DeWitt & Gunther  
Blossing & Rider  
Repper Kennedy & R  
Freer Baggott & F  
(Sunday opening)  
PALACE (wva)  
Bernard & Myers  
Nail & Primery Co  
Jan Barrie  
Dunbar Cantone  
Wm H Rogers  
24 half  
Nelson's  
Doherty & Soalla  
Kingsley, Dano Co  
M Taylor Waitress  
Howard & Fields  
"Circus of Min"  
24 half  
PRINCESS (ubo)  
Colored Gens  
Donald Roberts  
Jocelyn Sisters  
Foster Ball Co  
Valeka Suratt Co  
Armstrong & James  
LORW (low)  
Skating Rink  
Vivian & Nagel  
Williams & Mitchell  
Miss America  
(One to fill)  
Moore Jav. Snak.  
ORPHEUM (wva)  
Santo & Hayes  
Manning Sisters  
Nail & Primery Co  
Quest & Newlyn  
"The Mystic Garden"  
Clark & Hervey  
ORPHEUM  
J B Hymer Co  
Bumson & Baldwin  
Albert Verchapp  
PANTAGES (p)  
Permaline & Shelly  
"Fruit Soft"  
Victoria Trio  
Rekoma  
(One to fill)  
HIPP (half)  
Kip & Kipp  
Janis & Gaudy  
Marlette  
Dennis Sisters  
O'Rourke  
Marlette & Altkoon  
Big Jim  
24 half  
Moore & Greer  
Tom & Earl Almond  
Ward Baker Co  
"Hun Chasers"  
Surre & Lee  
Deodato Co  
Louisville, Ky.  
ANDERSON (abo)  
Kosloff Co  
Coxley & Dunlavy  
Catie Iron  
Elate Williams Co  
Bob Hall Bros  
Radlum Models  
3 Maxims  
Lewett, Mass.  
KEITH'S (ubo)  
Joe O'Meara  
Greene & Parker  
Carlie & Romer  
Lilla Morris  
"The Decorators"  
Hank Brown Co  
Catie & Dudy  
Madison, Wis.  
ORPHEUM (wva)  
Moore & Grant  
Cahill & Romaine  
Martha Hamilton Co  
"Four Buttercups"  
Lohse & Sterling  
24 half  
Tommy Ray  
Cahill & Romaine  
Pat Barrett  
Belmont Fenton Co  
(One to fill)  
Memphis, Tenn.  
ORPHEUM  
D H Cline Co  
B Pittsburg  
Gordon & Rice  
Bessie Browning  
Arant Bros  
Milwaukee, Wis.  
MAJESTIC (orb)  
Santo & Hayes  
B Smith  
Hann Weller Co  
Rose & Moon  
L Cavanaugh  
PALACE (wva)  
(Sunday opening)  
Forelane  
Mann & Malloy  
Lela Deane Co  
Tommy Ray  
"Halo People Hello"  
Byrd & Early  
24 half  
Tyler & St. Clair  
Dyer & Rice  
Martha Hamilton Co  
Bernard & Myers  
"Four Buttercups"  
Theater Circuit  
Hannepolls  
ORPHEUM  
Christie McDonald  
Paul Decker  
Margaret Farrell  
Landon Bros  
Herman & Shirley  
Rodgers Bros  
GRAND (wva)  
Howard Irwin & H  
Isabelle Miller Co  
Fred Lewis  
(One to fill)

St. Paul  
PALACE (wva)  
(Duluth split)  
Lorrain & Mitchell  
Rose & La Duo  
Jussling Nielsen  
Salt Lake  
ORPHEUM  
(Sunday opening)  
"Where Things Happ"  
Dunbar Cantone  
Lou Holtz  
Tempest Co  
Jossling Nielsen  
Lance Wallin S  
Wanner & Palmer  
Helen Moran  
Lella Shaw Co  
Victoria Four  
Gloria Haynes & M  
"Frontier of Freedm"  
(Two to fill)  
Springfield, Mass.  
B'WAY (low)  
Clifford Kennedy Co  
Corbett Sheppard & D  
S Roselle  
(Two to fill)  
24 half  
Geo & Lily Garden  
"Don't Lie to Mama"  
Mumford & Thompson  
(Two to fill)  
Stockton  
HIPP (half)  
Mallette Sisters  
Fisher & Bertram  
Creole Fashion Plate  
Eddie Ford  
Bumson & Baldwin  
Albert Verchapp  
PANTAGES (p)  
Permaline & Shelly  
"Fruit Soft"  
Victoria Trio  
Rekoma  
(One to fill)  
HIPP (half)  
Kip & Kipp  
Janis & Gaudy  
Marlette  
Dennis Sisters  
O'Rourke  
Marlette & Altkoon  
Big Jim  
24 half  
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Theater Circuit  
Hannepolls  
ORPHEUM  
Christie McDonald  
Paul Decker  
Margaret Farrell  
Landon Bros  
Herman & Shirley  
Rodgers Bros  
GRAND (wva)  
Howard Irwin & H  
Isabelle Miller Co  
Fred Lewis  
(One to fill)

ILL AND INJURED.  
Sam Michael (Straus & Franklin) is out again after a recent illness.  
Joe Paige Smith still at home, reported much improved this week.  
John Powers (John and Jessie Powers) was reported quite ill with heart trouble Wednesday.  
Lottie Walton (Bert and Lottie Walton), ill with influenza today, causing act to leave Bushwick, Brooklyn, program.  
Jack Rose (Mike Bernard and Jack Rose) operated upon successfully at American Hospital, Chicago, Oct. 14. Nell Elsing rushed to Hanemann Hospital, Chicago, Oct. 12, after her performance at the Lincoln Theatre. Miss Elsing was taken down with influenza.  
American Hospital, Chicago: Richard Lyle ("Cure for Curables"), operated for abdominal condition; Irene Reed (Haymarket Stock burlesque), operated for abdominal condition; W. Gradick (musician with Clifton-Kelley shows), rheumatism. With influenza: Rose Morrissey, Mrs. Amelia Newman, Oscar White.  
IN AND OUT.  
Myrtle Young, out of the Century Roof show, influenza.  
McCowan and Gordon out of Poli's, New Haven, illness. Replaced by "Loyalty".  
Marion and Elmore left the Hamilton bill Monday evening, May Curtis replacing them.  
Wilmer and Rogers out of Poli's, Bridgeport. Replaced by Jenka and Allen.  
Burns and Frabit out of 23d Street first hall, illness. Kramer and Morton substituted.  
Charles Olcott out of Harlem Opera House first hall, illness. Neil McKinley and Company substituted.  
Hampton and Blake out of 5th Avenue hall, last half of confiction of stamp of act.  
Helen Jackeely out of Sheas', Harlem, illness. Nip and Tuck replaced them.  
George Damerel & Co. replaced Al Raymond at the Roy Monday. Raymond complained of a heavy cold.  
Ethel Hopkins out of the Bushwick Monday. Illness. Replaced by Julian Hayes.  
Law and Gene Archer and Jim and Betty Morgan out of Alhambra this week, illness. Replaced by Lord and Fuller and Harry Breen.  
Lane and Harper quit at the Wilson, Chicago, when Miss Lane was taken with gripe Thursday at the matinee; replaced by Frank and Gracie Demont.  
CAMP'S CHI BOOKING OFFICE.  
Harry Lorch, in charge of the stock shows for the cantonment theatres, has been assigned the booking of shows and vaudeville for the camps within the Mississippi River basin. He has taken offices in the Century building, Chicago.  
The Commission has given up the idea of stock companies under its control. Instead several musical shows have been booked for the southwestern cantonment. They are the La Salle Stock, Billy Allen Company and Wolfolk's Stars. The first named has eight complete productions and the latter two have six productions each. Each company holds from 24 to 28 people. The stocks will play for one to four weeks in each camp and will afterwards repeat with a different show.  
Malcolm L. McBride at the head of the Entertainment Commission of the Commission was in New York Wednesday coordinating the new Chicago branch of the New York hegemony. Franklin H. Sargeant chairman of the Dramatic Division gave a dinner to the New York Commission members at the Century Club Tuesday night at which time Raymond B. Fox did the clock spoke on "The Morale of the Army." Besides Mr. McBride, others present included Augustus Thomas, J. Howard Reber and Daniel Frohman.

MARRIAGES.

Fred Carmelo, Carmelo Musical Comedy Co. to Vera Perfect of the company, at Saskatoon, Can., Sept. 25.  
Cosmo Bellew ("Somewhere in France") to Nancy Powers ("Tailor Made Man") in Chicago, Oct. 12.  
George Duller, R. A. F., and Bessie Hyams, daughter of Mr. and Mrs. George Hyams, were recently married in England. Mr. Duller is a noted champion rider abroad. Mrs. Hyams is a sister of the Lloyds. Mr. Hyams is the Epson race course trainer.  
It is reported that when Otis Skinner concluded his engagement at the Lyceum in "Humpty Dumpty" he will tour the country in a revival of his former success, "The Honor of the Family."



# NEW ACTS THIS WEEK

**Blanche Ring.**  
Songs.  
16 Mins.; Full Stage (or One).  
Colonial.

It seems strange for Blanche Ring to appear in vaudeville minus an out-and-out Irish melody. Yet that is so with her present turn. It was even stranger that someone didn't call for a popular Irish number, for Miss Ring went over strong enough and there were many in the house to wish her well. Miss Ring's routine is along the lines of her return appearance about the middle of last season, except that the Dublin brand of song is absent. Instead of a pianist accompanying, she is carrying a leader, William Corneille. In an outfit of silver and blue, she looked resplendent. There were no costume changes and none were needed for the costume is a creation. Miss Ring announced that her songs would be war songs, and she held to that save for a medley of choruses. After an introductory number she gave "The Dooleys Are Doing Their Bit," just semi-Irish and really a war song. "An American Ace" and the chorus number followed, without starting anything. Then came the finisher, "Bing 'Em on the Rhine," remained from last season. The chorus calls for the call of "Help!" from the house, an old trademark. Ring sings. All it needs is a starter, and after that the catch line choruses, guarantee manifold encores. Few houses will not respond heartily for the "Help!" shout. At the Colonial it grew louder at every encore. Miss Ring at the close announced that she had a son 23 years old, who was a lieutenant in the artillery. Quite unusual for her to talk about her family. She never did it before, but she surely has plenty of reason to be proud.

Idee.

**Frank Callan.**  
Songs.  
8 Mins.; One.

Frank Callan's act is of pop house mold, with a song play mostly of something that refers to the boys over here and the fighting Irish family that is doing its bit over here and so on and so forth. Callan doesn't take any chances on leaving the stage at any angle but pulls quickly from one song to another. His routine needs rearrangement and he also needs a good closing number.

Mark.

**"Brewster."**  
Dog-Act.  
11 Mins.; One.  
Fifth Avenue.

"Brewster" is a Boston bull that goes through several routines, announced by the good looking man, trainer as "education"—the dog understands what he says. It's seldom a dog act has been presented by so clean looking a fellow and that helps it greatly. The dog's best trick is to kick like a horse. The trainer often hands it a cream candy, but even at that the dog won't allow him to touch its tail, a trait of the Boston bull. It makes a diverting little turn that can never be very big.

Simé.

**Cornella and Adele.**  
Songs and Dances.  
9 Mins.; One (Special Drop).  
Columbia (Oct. 13).

Cornella and Adele are a couple of young people, the boy holding up the turn for the girl. They go through the small time division with an acrobatic dance. Some talk started through a special restaurant-drop and a song or two gave the act little assistance. Among the talk are a few old boys, and the newer portion loses much of its effectiveness in the delivery by both the principals.

**Florence Walton.**  
Dances.  
12 Mins.; Four (Interior).  
Palace.

Florence Walton, of Maurice and Walton. The program says this is the "first appearance on the stage without her husband, Maurice, who is serving his country in France." In the turn at the Palace, assisting Miss Walton is a youthful, dark-haired chap, named Leon Leitrim, a woman dressed in the costume of a Pierrot who danced with Miss Walton at the opening; and an orchestra of white men, eight in all, that rendered excellent musical assistance under the direction of Mr. Dolon. The stage was given this same Mr. Dolon for a violin solo that was well received. Miss Walton appears in splendid health and displays some new stage outfits that caught the eyes of the feminine immediately. Miss Walton appears a trifle bigger in general physique outline, but danced gracefully with both her partners. The boyish Leitrim seemed nervous and perhaps was somewhat agitated by stage fright on his Palace appearance. But he showed ability and grace and handled Miss Walton admirably when his confidence became restored as the act progressed. Miss Walton combined a waltz with a fox trot and one-step concoction of her own conception to all appearances, and throughout made no play for grandstand attention. Her turn seemed short, but what was offered was in good taste. Her name carries prestige and with her husband in service that enhance her stage worth.

Mark.

**"Two of a Kind" (2).**

Dramatic.

12 Mins.; Three (Interior).

It's war sketch neither well played nor well constructed. Every trick and turn of old-fashioned melodrama done than anything else. For a time the audience believes that the pair—the two of a kind—a man and a woman—are spies in the employ of the Imperial High Command when it turns out they are both with Uncle Sam, one a Red Cross Nurse and the other an army officer. After a sort of verbal blind-man's bluff, the girl discloses her true color, showing a Red Cross bag and then swings an American flag across her shoulders. Just when she gets the drop on the supposed Herr Karl von something or the other, a man enters and says "we've got the both of them" and then the officer reveals his identity. Looks as though the act was framed in a hurry for the small time.

Mark.

**Three Alfonso.**

Acrobatic.

6 Mins.; Two.  
American Roof.

Three men doing the ordinary acrobatic routine with a few original tricks and head work. The act is a little Comedy is tried but fails. Straight acrobatics will do better for the three-day houses.

**MICHIGAN, LUCKIEST STATE.**

Detroit, Oct. 16.

Michigan seems to be the luckiest state of the union so far with the epidemic.

Detroit has gone through so far without favoring any closing steps. Grand Rapids is the next largest city in the state to escape it, and all of the principal towns have remained open. Not any extensive number of influenza cases so far, have been reported.

The Butterfield vaudeville circuit in Michigan is said to be the only circuit in the country that has suffered no closings during the epidemic.

**"On Manila Bay" (6).**  
Musical-Comedy.  
19 Mins.; Full Stage (Special Set—Exterior and Effects).  
Royal.

Fifth Avenue.

"On Manila Bay" sounds like a "girl act," but it is not, although carrying six principals, all excess excepting two. This couple, boy and girl, of whom the boy, Teddie McNamara, is featured (and the girl, Miss Dore, is well), together with the effects, compose the turn that starts off right smartly, then slides back and goes to a dull comedy finish that leaves it in the small time division. The act is not unlike another of its kind that had a real water scene with warships and exploding cannons, played by an Australian family some time ago. That act had a girl in it, who stood out and this may be the same family, also act, somewhat changed. The name of the other act is forgotten, but there is a striking similarity between the two in the effects. The scene is the shore on Manila Bay and the attack by Dewey on the Spanish fleet, U. S. warship going along the back drop, preceded by a short verse by Mr. McNamara, before the bombardment commences. Then the act proceeds, into an ensemble song at the finale, when McNamara does a "Follow the Leader" bit of business around and across the stage, with all the principals at the finish crawling on their hands and knees after him. It's very bad, this section. The opening is the best, and it is here the young woman called "Mazie" as her character name, with a pretty face and voice, does a melodious little number of "Angels," the best music in the turn. She does another song, then the boy and she do a double, after which the young man does a song. The remainder of the company appearing at intervals. The remainder includes someone in blackface that doesn't make anything of an act in blackface noticeable. With the finish running to the bombardment and some of the vulgar nonsense out of that part, with rewriting, the act should make the better small time and small big time. As a matter of fact, however, the boy and the girl as a two-act could carry the turn by themselves.

Simé.

**Wheeler Boys.**  
Acrobatic.  
5 Mins.; One.  
Fifth Ave.

Acrobatic with some new tricks, none sensational, but both boys working fast all the time, heaping quite a deal of acrobatics into the five minutes. They talk a little, indicated by one calling the other "Duke" as he appeared, then relapsing into silence for a couple of minutes, when both break out, unecessarily. Good opening turn.

Simé.

**James Reynolds.**

Monolog.

12 Mins.; One.  
Columbia (Oct. 13).

Of engaging personality, James Reynolds appears bound for the big time as a singing monologist or monologist with songs. He talks glibly and currently, with much new matter well handled, and found no difficulty in landing the Columbia audience Sunday-afternoon. Mr. Reynolds looks quite young, although evidencing he is no beginner on the stage. One or two of his jokes were quite broadly written, and got over to a resounding laugh each time.

Simé.

**Herman and Clifton.**

Songs.

20 Mins.; One.  
City.

Man and woman doing a straight singing turn. Pleasing voices, with good routine of songs, but little else. The couple start fairly well. The team have a nice act, which will fit well in the better small-time houses.

**Cedric Girls.**  
Singing and Musical.  
17 Mins.; One.  
Royal.

The Cedric Girls (formerly Nelson Sisters) are doing a pleasing turn, but as yet not big time. They go through without a change. The pianist never leaves the stage, not giving the violinist a chance for a solo. Their melody (and their songs) are in conversational form of popular airs in conversational form of popular airs. The girls get off to a fairly good start, but after that the act runs flat with the introductory violin song which should be dropped. They seem to have all special material in songs, but not one above the average. With a few better songs, material brushed up and a change or two made, the girls probably will do for the better houses.

**Wilton Sisters (2).**

Musical and Songs.

15 Mins.; One.  
Fifth Avenue.

It was in 1914 the Wilton Sisters first appeared around here, then as kiddlets, singing, playing piano and violin. They don't look much older now and are doing more, having added toe stepping, also a "Blues" song and a speech. The girls make themselves too old in their manner and especially the "speech," which looks to be an aping of elders, while the girl who plays the piano can also sing tries for too much, like "I Hear You Calling Me." Not alone it is a strain on her uncultured voice, but it is beyond her, excepting as a childish effort. And that it may gain the act a little applause isn't sufficient recompense. Their harmony singing should be given all of the vocal attention, the "speech" removed, the toe-dancing stopped until the girl can do it, and the opening song changed. It has a catchy melody, but the point ("Save the rich boy for me") has been an obvious gag in vaudeville for years and hurt the finish of the number when brought out. The speaker makes the violin player and she just about plays the instrument well enough to try nothing but rags upon it. The girls should make a neat juvenile turn properly dressed for it, doing less and doing that better than the lot they are attempting now.

Simé.

**CITY.**

Everything at the City Monday night seemed to be on the run. The show ran along in pretty good shape with two exceptions, when the spot light was played on the wrong end of the stage, the singer having to enter in the dark and walk into the spot. The patrons were always on the run down the aisles for seats in front. The Liberty Loan speaker also ran up a large total of subscriptions with the aid of an Indian chief and princess. For every hundred dollar bond received the chief sang a song in his language and was accompanied by the princess at the piano. He sang in Indian, French, Spanish, Italian and French, the last bringing a \$1,000 sale. The business was capacity and the show for the first half consisting of seven acts and pictures, was enjoyed.

Harry Fisher and Co., in their comedy bicycle turn, opened, giving the show a flying start. The girl in black lights adds nothing with her dance, and it should be dropped, sticking to straight riding. The final act, a trick was a good closer and sent them over. Herman and Clifton, the Baymen-Bond and Co (New Acts) preceded the Liberty Loan break and passed. Mack and Vincent, with pleasing singing and piano playing, followed and scored. They have an abundance of personality, possess good voices and should be in the two-hour houses. "The Little Vampire," a light musical comedy turn, held down the fifth spot and got by. The turn, nicely dressed but otherwise rather light. The story is weak, having only a few laughs near the end. The girls in the chorus is poor, although the principals are up in this but all their work needs going over. At present it is a poor act even for small time.

Ben Herd, next to closing, lived up to the show which was a very good one, a well-earned hit. The comedy created by the unders telling at him to play when he attempted to sing and dance. The act at the City and greatly added to his returns. The Vaudeville in their serial turn closed a little after 11.

Roy Cummings was a comedy bit. The audience was ripe for some rough-and-tumble stage antics such as he offered and his returns were never in doubt. His business with his own drop is away from the stereotyped and is an improvement over old slapstick methods. Florence Walton (New Acts) appeared just before the Peiham Bay musical period. Mark.

Kate Ellinore and Sam Williams have a neat little comedy vehicle in their new act entitled "A Reel or Real Fun," in which they use the same trussing methods previously employed. Miss Ellinore did a sort of a monologue in which she spoke of the comedy points of women in politics, the war on the other side and the oil drop was raised to show Sam Williams seated at a grand piano where he sang two songs on the patriotic order, one of which he announced was suggested by Miss

## COLONIAL.

Perhaps vaudeville, is the better house anyway, hasn't been hit as hard by the epidemic as the majority of the legit houses.

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The Cedric Girls (New Acts) held the second spot and passed, followed by Moran Wisner who did well, keeping up the spirit. Swift and Kelly held attention and pleased.

For an encore Miss Clark sang "When Come Back" and for another, "Smiles," though she raised "Smiles" with a reference to her salary at the show. Sylvia Clark there—certain. She's short on size but on entertainment. 54







# IN VICTORIA, BRITISH COLUMBIA HE ROCKED THE HOUSE

With irrepressible laughter and peculiar eccentricities," said the Victoria "Daily Times" of CHARLES ALTHOFF in the SHERIFF OF HICKVILLE. - - - "And even the blasé Mormon maids of Ogden giggled and laughed at the stunts the Rube, CHARLES ALTHOFF, performed."—Ogden "Examiner."

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Webb Amy

Webb Teddy

Weber Emil

Wells Harry

West & Fields (C)

Weston Flo

Wharton Mrs Nat

Whelan & Young

Wilder & Lyke

Wilder  
Wilhart Eliza  
Willard Morris  
Wilhart Betty  
Williams Constance  
(C)  
Williams F O  
Williams Grace  
Williams Mario  
Williams Sid  
Willard Dolly  
Wilson Billy (SF)  
Wilson F  
Woods Frank  
Z  
Zimmerman Willie  
(C)

**BURLESQUE ROUTES**

(Oct. 21 and Oct. 28)

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"Auto Girls" 21 Star Brooklyn 28 Olympic  
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St Paul.  
"Bon Tom" 21 Majestic Jersey City 28 Peo-  
ples Philadelphia.  
"Bostonians" 21 Columbia New York 28 Em-  
pire Brooklyn.  
"Bowery" 21 Palace Baltimore Md 28 Gay-  
ety Washington D C.  
"Broadway Belles" 21 Lyceum Washington D  
C 28 Trondere Philadelphia.  
"Burlesque Review" 21 Gayety Washington D  
C 28 Gayety Pittsburgh.  
"Burlesque Wonder Show" 21 Gayety Pitts-  
burgh 28-30 Park Youngstown 31-2 Grand  
Akron O.  
"Cheer Up America" 21-23 Park Youngstown  
34-36 Grand Akron 28 Star Cleveland O.  
"Follies of Day" 24-26 Park Bridgeport 28  
Colonial Providence R I.  
"Follies of Pleasure" 21 Gilmors Springfield  
Mass 28 Howard Boston.  
"French Follies" 21 Gayety Baltimore Md 28  
Lyceum Washington D C.

A BIG HIT AT THE ROYAL THEATRE, THIS WEEK

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1918

Week of

Oct. 21—Shea's, Toronto  
" 27—Majestic, Milwaukee  
Nov. 3—Majestic, Chicago  
" 6—Orpheum, St. Louis  
" 17—Orpheum, Memphis  
" 24—Orpheum, New Orleans

1918

Week of

Dec. 5—Majestic, Fort Worth, Tex.  
" 12—Majestic, Dallas  
" 19—Majestic, Houston  
" 26—Majestic, San Antonio  
1919  
Week of  
Jan. 5—Edgewater, Austin, Waco, Tex.  
" 12—Majestic, Little Rock

1919

Week of

Jan. 15—Orpheum, Kansas City, Mo.  
" 22—Orpheum, Des Moines  
Feb. 2—Orpheum, St. Paul  
" 9—Orpheum, Winnipeg  
" 16—Orpheum, Calgary  
" 23—Orpheum, Vancouver, B. C.  
Mar. 2—Orpheum, Seattle  
" 9—Orpheum, Portland

1919

Week of

Mar. 15—Orpheum, San Francisco  
" 22—Orpheum, Oakland  
" 29—Stockton, Sacramento, Fresno  
Apr. 5—Orpheum, Los Angeles  
" 12—Orpheum, Salt Lake  
" 19—Orpheum, Denver  
" 26—Orpheum, Lincoln, Neb.  
May 3—Orpheum, Omaha  
" 10—Orpheum, Minneapolis

# AN ECHO FROM THE TRENCHES

"Somewhere in France" August 8, 1918.

My dear Mr. Witmark:

Enclosed please find manuscript of "AS YOU WERE" and lyrics. As you know "as you were" is a military term and used a great deal. I think you can see the possibilities for a nice little song from this title; hence I am submitting my attempt at same.

The boys seem to like it and sing it a whole lot as it is so pretty and easy. I feel sure that it would take with "our music buyers"—good for quartettes.

Kindly extend my best wishes to everybody and especially yourself.

Very sincerely,

(Signed) CLARENCE GASKILL,

Co. "A"—311th M. G. Bn., A. E. F.

We carefully examined the manuscript and saw more than the possibilities of "a nice little song"; we saw possibilities far greater than GASKILL ever dreamed of; for in his "nice little song"

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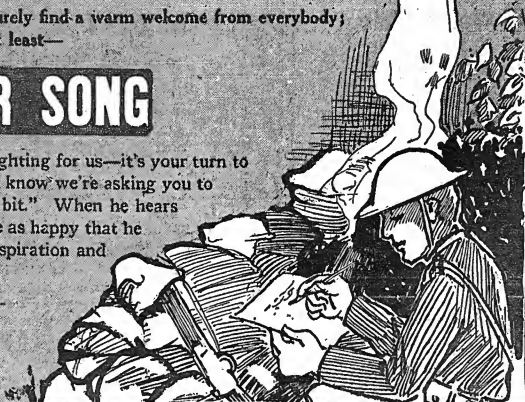
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and not improved. It was a riot, at that. Leo Beers, neat and good to gaze upon, quietly got himself a little bit with his piano playing and pianologging. Not much new material. Kane, Meyer and Moore, to an existing audience, based on their popularity and were heavily applauded by those who had the chance to hear them. Left: WILSON AVE. (Water Bush, mgr.; W. V. M. A.)—Nelson and Horley opened with drawing room sleight of hand. It had the parlor atmosphere and belonged in a parlor, not in a theatre. The tricks were weak and the technique amateurish. At the end, too late, the male member turned some clever shadowgraphing to advantage. Menlo Moore's

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"On the Veranda," stole the show. It is a big, fast, snappy, clean musical satire on college life, and the singing, dancing and dancing are apropos of the best theatres. The girls are pretty and the men fit their jobs. Moore's usual consuming taste and extravagance adorn the offering. The special act set would do credit to Ziegfeld. Fred Elliott in "Home Talent" did some comforting with his broomstick and string, then rigged it up and got a lot of times out of it. His gagging registered and there were many laughs, none more hearty than Elliott's own. Lane and Harper sang and danced to no purpose. The woman in the act appeared to be ill, and no fair line could be drawn.

PALACE (Earl Steward, mgr.; Orpheum).—For the first time this season there was a disappointment at the Palace Monday, when 20 big-time shows were laying off in town. There was, however, one switch. Frankie Heath refused to go on No. 2, as placed. Mayo and Lynn had a 4-act double with her. The two men went better than Miss Heath after all.

Howard and Helen Savage, in their sumptuous produced sharp-shooting act and their weird skill and daring at firing and facing the bullets, got more gasps than applause. The house was small at this period of the entertainment. Mayo and Lynn had a hard start so early with their conversational introduction, but began getting the little crowds which had braved the influenza germ. Some of the repertoire is unbelieveably poor for such a meritorious act and includes a few fifteen lines "Are you paying a little attention to me?—As little as possible!" "What do you

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A Right Weekly

CHARLES SCHWENK, Editor

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think of my execution?—I'm in favor of it." "What are you looking at?—Looking at partner!" Nothing. "Tally singa but one song and a snatch of 'Home Fires' at the tag. He should sing at least three and take up some of the time wasted in tiring the audience with pointless repetitions of points. Some of the talk is bulky, though the idea of it all is motley, it being that of the English as who mislabeled the comedy intent of John Lynn recites 'Home Fires' seriously at the end and 'Tally's rich voice blends in for the re-train, making a corking climax at the close. No. 3 was 'Children of France,' one of the most ridiculous dramatic misconceptions ever shown here, both in writing and acting. It is needless to detail what happened in proof of this beyond the fact that, at the climax, when a boy in the garb of a hero of France, peering, a German super-monger to save his little sister's life and honor, cries: 'I am a man, and I am ready to die for my beloved France,' there were laughs heard in the house. Harry Stanford is featured, and plays the Hun, seeming to be the only member of the cast of four who has been a professional. The act died Monday afternoon despite the open-and-shut patriotic appeal. Miss Heath repeated her now familiar four-song comedy routine, doing nicely.

Robert Bosworth in Jack London's 'The Sea Wolf,' with a strong support and a tremendously good, very little performance, clutched the house, held it thrilling, sang down to an after-echo of silence and set to a storm of appreciative applause. The act is a repeat in Chicago, but seemed to go stronger even than in its first showing. Stella Mayhew, now working alone, sang some of her old songs and some new, a rag and a dinky rag among the latter. Stella is an old village favorite and the service flag on the piano, for her better, did not hurt her, either. She was as cheerfully greeted as she was cheerful herself, and never faltered for a second in the act. Harry and Harriet Seaback, in their neat bag-punching and gym comedy turn, closed with a dash of pep, good athletics and a mighty attractive girl.

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Doc Leahy, of San Francisco, came down for the Muratore engagement at Shrine Auditorium.

George La Mond has succeeded Nat Holt as manager of the Kinkas.

Cigarettes are not thriving in this locality since the nine o'clock closing law went into effect.

The Community Theatre in Hollywood is doing a healthy business.

Acts for small out-of-town theatres are scarce, according to booking men.

Charles Pike is missed by the Stud Club, the rattle's most prominent organization of sharks. He is in New York.

Crane Wilbur was here looking for players for his Oakland stock company. He was anxious to pick up a leading woman, a juvenile, an ingenue and a director.

Betty Bennett has gone to San Francisco to be leading woman in Ed. Price's Alcazar stock. Thurston Hall, also of this place, will be the leading man.

During the period of closed theatres waiting performers had good opportunity to visit the studios. And they did—hardly strong.

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ORPHEUM (Fred Henderson, western mgr.; agent, direct)—13. Entertaining bill. Alberta Rasm, with Paul Sandberry, and company assisting, appreciated. James Watts, assisted by Rex Story, closed well. Lew Pines and O. H. Cushing, was big laughs. Mrs. Dorsey's Celebrations (holder) repeated successfully, as also did Imhof, Conn and Corone (h. c.) and Julius Thansen (third week h. c.). Lighter Girls and Newton Alexander were the outstanding feature, stopping the show completely. Yvette and Sarafon (h. c.) scored in the opening position. James J. Morris, billed as "Jaded attraction," was switched to Oakland and will be here next week instead.

PANTAGES (Burton Myer, mgr.; agent,

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direct)—13, Average show. The Norvalles, opened nicely. "Whittier's Barfoot Boy," pleased. Wheeler and Foster, fair. Regal and Mack, registered. Sherman, Van and Hyman, went big. "Oh, Charmed," tabloid, with good singing chorus, closed well. CASINO (Lester Fountain, mgr.; agent, Ackermann-Harris)—15, Fair show. Jack and Gill, held opening spot. Parade's Ma-rimba Band, did not show. Miller, Packard and Lind, acted well received. Jack and Gill and the Three Harvards (in closing spot) proved show's best bet. The Frodo, scored. Adler and Clark, fair. Myrtle Crewe and Co. were switched to the Hippo-drome. "Latter" and "Latter," pleased. HIPPODROME (Edwin A. Morris, mgr.)—16, The Will King Co. is still drawing big business here, and from present indications the musical comedy aggregation will continue for a long time, or as long as King wants to remain. The popularity of the various principals is on the increase, judging from the reception they are accorded on their

entrance. Lew Dunbar, who handles the popular comedy parts opposite King in the productions each week, has by his clever work, firmly established himself as a big favorite. As for Will King, he has no competition out this way and predominates in every department in the particular line of entertainment. That the combination of vaudeville, pictures and good short musical comedies in a success has more than been proved by Ackermann and Harris, this form of entertainment having broken all records for attendance at this house and at the Casino when Will King was at the latter house. The vaudeville this week was above the average, and though consisting mostly of singing turns, contained sufficient variety for a well-balanced bill. Lyman and Clarice Wood, following their opening, for which two places are used; they play saxophones, banjo and violin, keeping up a good line of patter throughout their routine. Also demonstrating that they can sing, The Three Harmony maids, Dorothy Baldwin, Louisa Dunsberry

and Carrie Cook, were on second with popular and operatic selections, scoring big with a good routine of songs, mostly from "Waterloo," "Berlin" and "Boyd's" catalogue.—The Three Lees presented some of the fastest club juggling seen at this house; two of the boys were formerly of the Juggling Novelties. Doyle and Elaine, black and tan comedienne, with descriptive songs and dances did very well. Shaffer, Leonard and Fisher closed the vaudeville portion with good harmony and comedy singing. ALCAZAR (B. D. Price, mgr.)—"Salome" (picture, 3d week). CURRAN (Homer F. Curran, mgr.)—"Business Before Pleasure" (2d week). COLUMBIA (Gottlieb & Marx, mgr.)—"Common Cause" (1st week). HIPPODROME (Edwin A. Morris, mgr.)—Will King Co. (stock) and A-H & W. V. A. vaudeville. MAJESTIC (Ben Muller, mgr.)—Dal Lawrence Stock Co. PRINCESS (Ben Levy, lessee & mgr.)—Bert Lever vaudeville. WIGWAM (Joe F. Bauer, mgr.)—A-H and W. V. A. vaudeville.

Lewis and Lake musical comedy company is scheduled to open at the Orpheum, Seattle, Wash., Oct. 28.

Eddie Pomeroy, musical director for the Lewis & Lake tabloid, at the Pantages last week, closed with the San Francisco date.

The Orpheum, Oakland, got off to had start this season. Business is fairly below last year.

Mrs. Alexander Pantages, who is a visitor this week, will, according to a statement given to the papers, sail for France shortly to join the entertainment force. Mrs. Pantages is a violinist.

Rhea Mitchell has joined the Fulton Players at Oakland.

Mae Chesterly, the chorus girl of the Will King Co., who recently started a damage suit against Jas. Cook and a Dr. Richardson for alleged injuries received as a result of a chiropractic treatment, has had the entire King Co., including the 15 chorus girls, subpoenaed to testify at the trial. Elly Quinn has been signed by the Alcazar Stock.

"The Little Teacher," with Maude Fealy, which closed a two week engagement at the Columbia last week; will, according to reports, cancel the balance of the Coast time, following the Los Angeles date, and jump direct to New York.

The Ed O'Brien Musical Comedy Co. returned here last week after a lengthy engagement.

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ment at Joyland Park, Sacramento, which  
closed for the season.

The Richmond, in the Park-Residio dis-  
trict, an elaborate picture theatre, opens  
Oct. 30.

Joe and Vera White, who recently played  
the Hippodrome Circuit, have entered the  
picture field, and are now with the National  
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The Orpheum, Salt Lake City, starting the  
week Tuesday night, is now a Wednesday  
night opening. Nine performances will be  
given instead of eleven.

Leipzig, billed as Nate Lincoln, at the Or-  
pheum here last week, requested that his own  
name with which he is identified with, be  
used. The lobby display was changed ac-  
cordingly after Tuesday.

The Warren Ellsworth Musical Comedy,  
which was compelled to close at the Liberty  
Theatre in Camp Fremont on account of the  
quarantine, is scheduled to open at Camp  
Kearney, San Diego, for a run.

Shirley Holmes Blake, in the chorus of the  
Will King Co. at the Hippodrome, has filed  
suit for divorce against her husband, Virgil  
Blake, a non-professional.





# Announcement

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#### ATLANTIC CITY.

By CHARLES SCHUBER.

Bright sunshine and pure ocean air again brought the throngs to the shore Sunday for a good breathing spell away from the grip-ridden city centres, and the hotels had another big day.

Strother, the "human spider," scaled the side of a Boardwalk hotel Monday night, and when he reached the top stood on his head while agents of the local Liberty Loan Committee circulated through the crowds who watched the exhibitors and sold many bonds.

Many managers have taken advantage of the enforced vacations they are enjoying by indulging in pleasures not ordinarily vouchsafed them. E. J. O'Keefe is touring in his new car; M. H. Russell is off deep fishing; Fred R. Moore is spending a week in a house boat; Mort Lewis is "resting" at home; Jules Aronson is enjoying his leisure in furnishing a new apartment he has just leased, while Joe Swatling takes a daily sun bath in a roller chair in front of his theatre.

#### BUFFALO, N. Y.

Never before in the history of Buffalo has the public experienced such conditions as

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have been in effect for the past two weeks. For two weeks all street car traffic has been at a standstill. On top of that, theatres, saloons, churches and all places of public assembly have been entirely closed, due to the epidemic. Buffalo has been hard hit by the latter, the daily death roll from the dread affliction hovering well above the sixty mark.

A few weeks ago the city council, consisting of only five members, as Buffalo has a

commission form of government, voted to permit the International Railway Company to increase car fares to six cents. The people felt that they and their interests had been sold to the traction company, and public indignation was at a high pitch, culminating in the overwhelming reversal of the council's action at an electoral referendum. Following this the railway company refused to grant an increase in wages to the car men, although the company had been ordered to do

so by the National War Labor Board. The company alleged that it was unable to grant such an increase, not to mention dating the increase back to the time set by the board's retroactive order. The men then went out on strike. The company has violated its franchise by refusing to operate any cars, although the Appellate Division of the Supreme Court last Saturday ordered the company to resume service. The traction company was allowed until Tuesday morning to act upon the order of the court, but announced that it was impossible of compliance. With all Buffalo waiting, with transportation of any kind at a premium, the epidemic hit Buffalo hard. Late last Thursday the city officials issued an order closing all places of public assembly, including the theatres. The order was effective at 5:30 o'clock Friday morning.

Notwithstanding the enforced closing of all local theatres, the management of every one of them is preparing to ring in the orchestra and lift the curtain the moment the embargo is raised. While things are shut down members of several show companies are having a chance to view the beauties of Buffalo—if they can or wish to do. Buffalo is a pretty dead place to be stranded in just now in the opinion of a number of professionals sojourning here. With the lid so tight, all kinds of things simply do not happen. Burlesque companies proceeded to the place where they would otherwise have played this week and

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HAPPEN"  
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Orpheum Circuit

laid over. At the end of the week they will move on to the point where they hope to open next Monday. It is announced that burlesque wheels will play out their full number of weeks by extending the season well into May if necessary.

### DETROIT.

By JACOB SMITH:  
—TEMPLE (O. G. Williams, mgr.; U. B. O.).  
—"Only Girl"; Henry Henle; Parsons and  
Irwin; Fields and Conway; Ned Norworth &  
C. Frank Hanson Duo; Milla Nadie.  
—MILES (Gus Greening, mgr.; Fantasy).  
—Charles McGood & Co.; Angeline, Harvey &  
Gaines; Harvey Holt Trio; Roberts & Roberts;  
Madeline & Riddle; Domingo.  
—ORPHEUM (Tom Faland, mgr.; Low).  
—Cesar Rivoli; Earl's Dogs; Honor & Du-  
bard; Harlow & Hurst; Rosalie Asher; "Who  
Is He?"  
—NEW DETROIT (B. C. Whiting, mgr.).  
—"Tailor-Made Man," Next, "Fido-  
Shubert-Garrick (Richard H. Law-  
rence, mgr.).—"Eyes of Youth," Next, "Ask  
Dad."  
—GAYETY (J. M. Ward, mgr.).—"Puss  
Puss."  
—CADILLAC (Sam Levy, mgr.).—"Billy Wat-  
son's "Orientalis."

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## SHEILA TERRY

AS "DAISY" WITH

### "ON MANILA BAY"

At the 5th Ave. First Half of This Week (Oct. 14-16)  
Where She Scored a Big Hit

Thirty-six airplanes flew over Detroit Oct. 12 and dropped 100,000 heralds announcing the engagement of "America's Answer" at the Majestic, starting Oct. 13 for two weeks.

Tom Moule will heretofore book the shows into the Madison and Washington Theatres for John H. Kunker. Both are picture theatres.

James Steele, who recently resigned as central division manager for the Famous Players-Lasky Co., was a Detroit visitor last week. He controls the Lincoln Square Theatre here and the Washington-Strand in Bay City. Mr. Steele plans to devote his entire time to his chain of eight houses.

Paul Bush, recent manager for Goldwyn in St. Louis, has been appointed manager of the Detroit Universal Exchange.

C. H. Miles, of the Regent and Orpheum Theatres, Detroit, has bought seven shares of the United Picture Theatres stock and secured first run. Other theatres to sign for United are the Rialto, Java and Gladwin Park, Detroit; Orpheum, Ann Arbor, and Eddie Zorn, of Temple Theatre, Toledo.

"The Birth of a Nation" opens for a week at Colonial, Oct. 27, first time in Detroit at 25 cent price.

### DENVER.

By EDWARD T. GAHAN.  
Saturday night of this week will mark the end of Denver's week of dark playhouses, and indications are theatres, public meeting places, schools, etc., will not be opened again until Oct. 25. During the first theatreless week the epidemic here claimed 46 persons, while up until last Saturday night over 1,000 cases had been reported to the health authorities. Toward the early part of this week, however, the plague had apparently

abated, but City Health Commissioner Sharp-ley maintained his original declaration that the ban would not be lifted on theatres, etc., until they had been closed for three weeks.

It is conservatively estimated that a not loss of \$15,000 a week is being sustained by local playhouse managers as the result of the closing order. However, not a semblance of disapproval has been seen or heard upon the part of the managers, who have instead of walling over their losses seem to it that the Denver public was not to be deprived of all amusements, and at the same time boosted the fourth Liberty Loan drive.

Three big open-air performances were staged on the Capitol Building plaza last week, the first one Tuesday evening, another Thursday night and a patriotic band concert on Saturday night. The Thursday night show, put on through the courtesy of the theatre managers and a number of vaudeville artists, attracted more than \$2,000 per cent to the largest amount that ever attended a vaudeville show in this city. Over \$50,000 was subscribed toward the Liberty Loan, the majority of the buyers taking one \$50 bond.

Inability to secure the services of stone cutters may result in Denver's big Greek theatre not being completed this fall. The gigantic open-air playhouse, in the course of erection in the Civic Center, is far from being completed, although it was hoped by the city officials and the contractors in charge of the work that the work would be finished early this month. The big structure, the greatest in the Rocky Mountain region, is to be erected at a cost of \$180,000, and will be of Turkey Creek sandstone, the stage floor being of brown marble. The amphitheatre will seat more than 5,000 persons. It is intended for band concerts, pageants, theatricals and public meetings. Upon the columns will appear bronze tablets containing the names of Denver's benefactors.

## THE FAYNES

Touring South African Theatres

HAMILTON, ONT.

By GERALD L. HOGAN.  
The epidemic has seriously hit the local theatres in their box office receipts. Theatres crowded before the advent of the "flu" are now having difficulty to meet expenses, and in some cases have lost money. "Kiss Burglar," 11-12, very poorly attended. Saturday evening about 100 people in house. Majority in on "paper."

The City Council, Board of Health and the Local Medical Society are considering closing all theatres. Newspapers advising to stay away from all public gatherings.

Loew's Theatre is advertising "The house of perfect ventilation," and state that not one employee, though mixing with thousands daily, has been affected. Also issuing a health bulletin. Manager Turner has stated that he would have masks made for his patrons if business dropped off more than it has.

Under the direction of Charles Pitt, Manager Geo. Stroud, of the Savoy, is offering with his stock company, "Mother Carey's Chickens" this week (14th). Next week, "Here Comes the Bride."

LYRIC (James Wall, mgr.).—Clara Howard; Rose and Moon; Morris and Russell; Ball Bros. & Co.; headlining, Harry Beresford & Co. Also Ames and Winthrop.  
OPERA HOUSE.—14-15, poor houses (Monday a holiday). "The Bird of Paradise," 15-16. "Over There." San Carlo Opera Co. closes the week.  
TEMPLE (Allen House, mgr.).—Films.

### NEW ORLEANS.

By O. M. SAMUEL.  
Arthur Lucas has appointed Blanca Bak manager of the New Orleans Goldwyn office, to succeed Karl Bugbee. Miss Bak is the second famous film manager in this city, the other being Anna Resnais, in charge of the World exchange.

R. M. Chiselm has just been appointed art and publicity director of the Diamond Film Co. Chiselm has not heretofore achieved any artistic laurels, but has long been long on publicity.

There were several meetings of picture theatre managers here looking to means of ameliorating the conditions caused by the closing of these places of amusement, but

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nothing definite was arrived at.

Mando Adams was touring the southern theatres at the time they were closed, and it is presumed she will resume when the ban is lifted. She had been advertised to appear at the Tulane next week. Al G. Field's Minstrels were to have followed Miss Adams, but that organization is also reported as having closed temporarily, and returned to the home headquarters at Columbus, O.

N. E. Thatcher, dramatic editor of the "Times-Picayune," has been designated a member of a committee that will have charge of the distribution of Government films in this territory.

Theda Bara is expected here this week with her film company. The Fox people are to make a picture in N. O. starring Miss Bara. J. Gordon Edwards will attend to the direction.

### PROVIDENCE.

By KARL K. KLARK.  
The big tabernacle in which Billy Sunday is conducting his campaign here (Sunday's only) now on account of the epidemic) is to be given to the State Council of National Defense as a Victory Temple at the conclusion of the campaign. Plans are now under way to have the big structure taken apart after the campaign and to have it transported to and set upon the public mall, Exchange place, in the centre of the city.

Rev. Josef Roemblatt, pastor of the First Hungarian Congregation Chas Zedek, New

### NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Preferred 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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York, is looked to sing here at Fay's Sunday afternoon, Oct. 27. Stuart Ross, recently of this city, now of New York, will be soloist and accompanist.

Liberty Loan posters have taken the places of the usual flashy bills on theatre fronts here since the house closed. Several managers are taking advantage of the shut-down to renovate and clean up their houses.

It has been announced now that the new Keltie Theatre in the process of construction, will be opened in December. The structure is fast nearing completion.

For the first time since Billy Sunday has been here the collections were made public last Sunday. They amounted for three services on that day \$1,000, not considered large for the crowds that attended.

### -ROCHESTER, N. Y.

Just before the lid was clamped down, due to the epidemic, the Ciesbach Hofbrau held its annual "Victory Luncheon." As cabaret goes nowadays the Hofbrau is easily the best place in town, and naturally has a nice clientele. Anyway, their Victory event went over with a bang. The management issued a public invitation to their patrons to come and dine on Saturday, "on the house." That is, the luncheon was on the house for every guest who entered a subscription for a Liberty Bond. Cards were placed at each table and any patron who signed one of them was not required to pay for his food or drinks. About \$5,000 was subscribed.

The order of last Wednesday closing all theatres and schools was further extended Saturday night to apply to all churches, saloons, soda fountains and similar public places. The death rate here has not been very heavy so far, numbering half a dozen a day. Every town in Western New York is enforcing like mandates.

Most theatre managers have given over the advertising space on the front of their theatres to Liberty Loan publicity. The Family Theatre has attracted unusual attention by the striking display and wording which covers all of the usual sign space in front. Manager H. H. Pennyvessey claims to be the artist himself.

Following the closing of the theatres a still more stringent order was issued Friday night closing all bars, soda fountains, churches and other public meeting places. The orders now in force say that all places affected shall remain closed until Oct. 21, or so long thereafter as public health may demand.

Seldom, if ever, have Rochester theatre men

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# MORRIS DARE

## IN "MODERN SONG STUDIES"

LAST WEEK  
TEMPLE, DETROIT

NEXT WEEK (Oct. 21)  
SHEA'S, BUFFALO

OCTOBER 28  
SHEA'S, TORONTO

(If theatre reopens)  
Direction, ROSE & CURTIS



"NO, sir, as soon as I can shed this royal raiment and get busy with ALBOLENE to remove this makeup, I'll go with you to the hotel for something to eat."

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For the make-up box 1 and 2 ounce tubes. Also in 7½ and 1 lb. cans.

ALBOLENE is sold by druggists and dealers in make-up.  
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taken part in a more impressive event than the funeral of Lieutenant Philip Harry Farren last week. Young Farren, a government airplane tester, fell to his death. He was formerly connected with the Victoria, of which his brother is manager. The band and training battalion of the Kodak Park School of Aerial Photography attended the funeral. As the cortege left the church a squadron of airplanes from Baker Field, Rochester, plunged down in the long "dip" with which the bird-men salute a brother who has fallen. The machines hovered over the procession to the cemetery, at a height of about 200 feet. After the usual volleys had been fired and "taps" sounded the aviators circled low over the grave, dropping flowers on it as they passed.

The Lyceum celebrated its 30th anniversary the other day. The first show ever presented on the Lyceum stage was "The Wife."

## MORRIS & FEIL

Gardeners

## STAN STANLEY

Audience Daisy

BILLY EVYLEEN  
PURCELLA AND RAMSAY  
JUVENILE AND SOUBRETTE  
WITH  
MOLLIE WILLIAMS GREATEST SHOW

POLLY, OZ<sup>A</sup> AND CHICK<sup>N</sup>  
CUTE CLEVER CLASSY

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SYRACUSE, N. Y.

By CHESTER B. BAHN.

Work on the new Keith Theatre on South Salina street is making rapid progress and there is every indication the new playhouse will be ready for the premier on New Year's.

The perennial report about the old Grand Opera House here is again in circulation. The theatre has been closed for months. It is now said that the auditorium is to be extensively remodelled, given a street level entrance and devoted to either stock or variety. From the standpoint of the man in the street, stock

would have a better chance here than opposition vaudeville. Syracuse already has two variety houses, and the new Keith will give a third. Stock companies, as a rule, are always popular locally.

Provided the necessary governmental permission can be secured, C. Eugene Plummer will erect a picture theatre at Palisadi, N. Y., early next year. The theatre will be located on a site adjoining the old Salmon River Hotel property.

While the epidemic took a firm grip on theaters last week, the city authorities decided against closing of the theatres and other places of amusement.

Rorick's Glen Park, at Elmira, is being equipped by the Elmira Water, Light and Railroad Company as an emergency hospital for cases of influenza, should the epidemic increase its hold on the city. Both the theatre and pavilion are to be used. Cots and bedding for 100 cases will be provided.

Marjorie Tooker, the "Film Girl" of The Syracuse Herald, has been accepted for Y. M. C. A. war work overseas. Miss Tooker's column has been one of the features of the theatrical section of the daily and Sunday Herald.

### TORONTO.

ROYAL ALEXANDRA (L. Selman, mgr.).—"Kiss Burglar." Next, "Getting Together." PRINCESS (O. B. Sheppard, mgr.).—"Furs and Frills," with Richard Carle. Next, Leo Tolstoy in "Blind Youth."

GRAND (A. J. Fay, mgr.).—"Bringing Up Father." Next, "It Pays to Advertise." SHEA'S (J. Shea, mgr.).—"Joseph W. Howland and Co." John R. Gordon and Co., Bert Baker and Co., Edith Clifford, Armstrong and James, Helene Jackley, DeLeon and Davis. LOWE'S (J. Bernstein, mgr.).—"Miss America." Williams and Mitchell, Lockhart and Ladell, Vera Dubois, Wm. Slate, Knight and Sawelle. Special (film), Clara Kimball Young in "The Claw," and Fatty Arbuckle in "The Cook."

SHEA'S HIPPODROME (A. C. McArdle, mgr.).—"Dolls and Lusherr, Leighton and Kennedy, Nippon Duo, Martin and Courtney, Three Oranges, Hadji Sambo and Co. Special (film), Fannie Ward in a "Japanese Nightgown."

STAR (G. F. Pierce, mgr.).—"American Burlesque." Next, "The High Five." G. JETTY (F. W. Bussey, mgr.).—"Ben Wecht's 'Big Show.'" Next, "Puss Puss." ALLEN (John Jay Allen, mgr.).—"Douglas Fairbanks in 'He Comes Up Smiling.'" film.

MASSEY HALL (N. Wiprow, mgr.).—"Crashing Through to Berlin," film. STANLEY (C. Robson, mgr.).—"Birth of a Nation," film.

# MAY B. BRILLIANT

## "THE GIRL FROM OVER THERE"

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NEW YORK OPENING SOON



# MOVING PICTURES

## AMONG THE WOMEN

## NEWS OF THE FILM WORLD

By PATSY SMITH

The women have to bow to the men at the Palace this week. The Pelham Naval Band, "Somehow with Pershing," Van and Schenck, Willie Weston, Roy Cummings, Krantz and La Salle and even the men in the Valanova Troupe make the women of the bill look like 30 cents, as far as talent goes. Even Florence Walton, in her prettiest frocks, showed up badly without her regular dancing partner—Maurice. Besides both Pierrot and Leon Letrim appeared to be afraid to lead Miss Walton and there was no spirit in the offering whatsoever. Her two gowns were made on the same lines, which was a mistake. The first, of silver lace, had a grillwork overskirt and short cape falling from neck at back, made of robes of pearls and the other had overskirt and cape of bluebird chenille fringe, almost as long as the frock. Blue velvet ribbons crossed in front, apparently holding the cape up. A diamond necklace and two handsome bracelets worn above the elbow, added to the brilliancy of the costumes. Pierrot was in black and white, brilliants outlined her black face mask.

Lillian Fermoyle, with Roy Cummings, has sure got knees there is some excuse for showing. Jacqueline Dyras, who plays the French girl in "The Palace with Pershing," just hit the blouse Falacies right with her real French accent and round baby face. The Valanova women furnished just the proper degree of color and pep in the opening spot.

Despite the good bill at the Royal this week, it slumped at the finish. The first half was so speedy that after the Bond sale the rest of the show couldn't catch up.

Bessie Clayton must be given credit for her showmanship in surrounding herself with capable people. An impressive drop with two great Roman heads on either side of the gray, black and gold border started the act off nicely and Jimmy Carson, who sang the prologue, did all right until he started picking out friends in the audience. Miss Clayton opened in a dainty pink chiffon with small ruffles put on in scallops at the hem. Dancing with John Guiran she was in saxe blue sparkling with iridescents and with Tom Dingle she wore a black fringe dress. White opalesques trimming embroidered in black sequins hung over bodice top and in long points at sides—broad bands of the same form cuffs on the tiny bloomers underneath.

Mary Kelly (Swift and Kelly) in a matronly suit of white trimmed with satin, did not look as well as usual and a large black hat shaded her face too much. The Cedric girls were in solid draped georgette. One in flesh was girdled with beryl blue and a May rose, had a rose and silver sash.

Maude Florence (of Martyn and Florence) was in an indifferent white net trimmed with opalesques and white hat, and Peggy Parker (Buzell and Parker) was attractively clothed throughout. Orchid satin was made up with anple green and had a small good looking hat to match. A voluminous blue satin wrap was lengthened at the bottom with two silver flounces, which also appeared in arm slits. With her last change a black spangled transparent net over gold satin bloomers, there was a pretty conceit in the way of a basket pocket applied on the side of the skirt which looked like a vanity bag. It was of red green and black silk tufted to look like fruit.

"The Little Liar," featuring George Damerel, ostensibly a singing act, without a singer, closed the show. The search for a perfect left shoulder, knee, elbow or dimple dates back through

tabloids, sketches, musical comedies, etc., to "Mikado" days and the beauties of Katsusha's left shoulder blade. The act opens in a gaudy futuristic set. The girls in gay sport suits, knitting bags attached to walking sticks and Myrtle Vail in Olympic blue velvet suit trimmed with white fur, made a brilliant picture. The chorus in American beauty dominos and hats lined with national blue, line up and show nude shoulders that won't do. The finish has Miss Vail in ribbon pajamas and the girls in bright colored silk ones.

"The Queen of Hearts" reaches heights of a big feature production at times and gives Virginia Pearson ample opportunity for changes of types of gowns. Adelaide Lawrence, who substituted for Miss Pearson at the age of 15 or 16 and was unnecessary, rather spoiling the story inasmuch as she bore not the slightest resemblance to Miss Pearson, who appeared two years later. Miss Pearson, by the aid of clever photography, could easily have taken the youthful part. A little more responsiveness in the love scene would have helped and the absence of a villain in the story robbed it of thrills. Miss Pearson is most gorgeously rayed in the scene where she reopens her late father's gaming house, and is toasted as the "Queen of Hearts." She is in white when clinging gown decked heavily with pearls and brilliants and alluringly draped in misty malines.

In "The Forbidden City" Norma Talmadge plays a dual role—San San, a daughter of a Chinese Mandarin, who dard love and marry an American, and later on, Toy, their daughter. As San San she was splendid—her makeup and the embroidered splendor of the native raiment being specially becoming to the youthful dark haired star. As Toy, she lost a lot of detail that would have made the character stand out stronger. As the American girl, she wore simple clothes. One chiffon cloth had a large maple leaf design, not up to Miss Talmadge's excellent taste. Always she was lovely.

At the Columbia Tuesday the Shirley Sisters opened the show, and must have arrived late, as they surely forgot to comb their tousled locks. With flesh georgette dancing dresses they wore wide shirred crowsing capelines to match. One in liberty blue silk had self-toned net drop trimmer with bands of liberty spangles, the other in cherry silk, net and spangles made a vivid contrast. Will Ward didn't wear the same old wig for some reason, but his girls compensated. The scoubret (if she should be called that—perhaps she's the "lead"), in short black net skirt, embroidered in rose and blue spangles, was mighty cute looking, but should wear tight instead of loose. Violet Besson did beautifully with the title role in "Maid of France." Fanny Stedman, in white shawl and red hat, did her "Spanish" warning the audience up a bit. A white silk silver brocade had a deep georgette yoke in skirt and its broad sash lined with turquoise.

Blanche King was in a charming gown of electric blue and silver scroll brocade, the skirt draped to a panel back, split open, showing a silver lace petticoat. The bodice, hung in back, was blue and white, lined with pearls in brilliants and beads. A wide low girdle of gold, embroidered in brilliants, showed in the front only. The gorgeousness of the Asahi Troupe's mandarin in keeping with their spectacular scenery and kimonos.

Roife has established offices at 18 East 41st street.

Beatrice Morgan has been engaged to support Jimmy Wehler.

"Smiling Bill" Farrington is severing his connection with Goldwyn.

Dr. Herman, the mesmerist, has signed a contract with Pathe to do a series of pictures.

"The Gypsy Trail," Bryant Washburn's first Paramount starring vehicle, will be released Oct. 20.

Carson Ferguson has been engaged to support J. Warren Kerrigan in "The Drifters," a Jesse H. Hampton production.

The next Paralta play to be released through the Hookhoun Corp. is "The Law That Divides," starring Katherine Clifford. The date is Oct. 21.

Owing to the illness of Harold Lockwood, Metro's "The Yellow Dore," which was started a few days ago, has been stopped pending the star's recovery.

The picture in which Anna Case will make her first appearance on the screen, has been titled "The Golden Chance," under the supervision of Julius Stinger, by International Films.

Harold J. Binney is directing Vangie Valentine, the former "Follies" girl, in the first of a series of eight productions, "Velvet and Rags," by George Edwards Hall.

The Lee children—Katherine and Jane—left last week for the Coast. Their next feature to be released will be "Toll It To The Marines."

A change in the release date for the vanderbilt houses contracting for the feature, "Wings of Man," has the picture available Oct. 11 instead of Oct. 25, as formerly announced.

A series of ten one-reel pictures produced by C. L. Chester under the supervision of the Committee on Public Information, will be released through Mutual in the near future. They are entitled "Our Nation Aroused."

As a result of the influenza and the consequent closing of theatres where "America's Answer" was booked, the tours of the last two companies playing the "O. O. Official War Picture" have been canceled.

George Bowles, for several months general manager of Feature Films, Committee on Public Information, will shortly sail for France as European representative for Griffith's pictures.

J. B. Zimmerman, formerly with the World, has been added to the sales force of the Paramount-Artcraft, and will cover the Brooklyn territory under the supervision of Harry D'Amico.

George Bowles has resigned as general manager of the feature film department of the Government Division of Films. Bowles has accepted a foreign post with the Epoch Producing Corporation.

A shakeup is imminent in the board of directors of the First National Exhibitors' Circuit, with some important changes predicted at the general meeting of all the stockholders is held within the near future.

Barrie Williams procured a license Oct. 15 to marry Miss Florine M. Waits of New York. Mr. Williams gave his brideprice as Sacramento, Cal., and 30 years of age. Miss Waits is 23 and born in South Norwalk, Conn. Another has been married before.

Famous Players-Lasky star now working in the east are Elsie Ferguson in "The Green Orchard"; William Faversham in "The Silver King"; Marjorie Clark in "The Golden Bird"; Shirley Mason and Ernest Truax in "Ood Darn the Kaler."

The United Picture Theatre has made a number of new district manager appointments in the west. Milton Simon is the new United branch manager in Cincinnati; H. J. Bayley in Cleveland; T. W. Gohart in Omaha, and Harry C. Arthur in Portland, Ore.

In order to expedite the furnishing of war pictures to newspapers, magazines and other publications, the Bureau of War Photographs of the Division of Films is installing a photographic laboratory at Broadway and Madison street, New York, where all prints for publicity purposes will be made.



AMERICAN FILM CO. INC. PRESENTS

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in

# "Rosemary Climbs the Heights"

by BERNARD MCCONVILLE Directed by LLOYD INGRAMMAN

Dainty Mary Miles Minter has firmly established herself in the hearts of the fans. Big theatres everywhere know from experience they can bank on capacity attendance when a Minter picture is the attraction. Her first picture of this new series has fattened the bankroll of the houses which have shown it. It is playing to capacity this week and is booked for weeks ahead.

Now Playing:  
Mary Miles Minter in  
"The Eyes of Julia Deep"

Visit your nearest Pathé Exchange and see this newest Mary Miles Minter offering, "Rosemary Climbs the Heights." You can't miss it! Follow the lead of such exhibitors as Marcus Loew, Turner & Dubek, Ruben & Finkelstein.

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# A STATEMENT TO EXHIBITORS

**B**Y reason of the fact that a majority of theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or re-issued pictures for a period of four weeks commencing Tuesday, October 15th, and ending Saturday, November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly, released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

Affiliated Distributors, Inc.

Edgar Lewis Productions

Famous Players-Lasky Corporation

First National Exhibitors Circuit

Fox Film Corporation

General Film Company

Goldwyn Distributing Corporation

International Film Service, Inc.

Ivan Film Productions, Inc.

Kalem Company

Metro Pictures Corporation

Mutual Film Corporation

M. H. Hoffman Exchanges

Pathe Exchange, Inc.

Select Pictures Corporation

Triangle Corporation

Universal Film Mfg. Co.

William A. Brady Picture Plays, Inc.

William L. Sherry Service

World Film Corporation

W. W. Hodkinson Corporation







# MOVIE PICTURES

## COAST PICTURE NEWS

By GUY PRICE

Los Angeles, Oct. 12.  
Margaret Cullington is now with Universal.

Joe Brandt, of Universal, is in town.

Gladys Brockwell was fined \$5 for speeding.

Molly Malone is now in Universal comedies.

Ferry Hartman is directing L-Ko comedies.

Georges Du Maud is the new manager of the Kineema.

A new roof has been placed over the transoms of the Brunton studio scenario staff.

Tod Browning is known as the ingenious director at Universal.

Billie Rhodes appeared at the California Fair held at Riverside.

Charlie Rush, for some time assistant to Cliff Smith, the director, has joined the army.

Walter Hiers is now with Ince as leading man.

C. H. Walle of Triangle was married last week to Blanche Butler.

William Parsons, head of National Film Corporation, is in New York.

Mark Larkin, Mary Pickford's publicist, is in San Francisco.

Tom Geraghty is now scenario writer for Metro's western studio.

Pierre V. Kory, musical critic of New York, is here.

Letters at this office for Ada Vivian and Ruby Miller.

Jack Cunningham, the writer, has returned from Big Bear.

S. H. Friedlander, former San Francisco manager, is going in for independent bookings.

Frank Schroeder is now studio manager at the Kline Vidor plant.

Julian Blithage drew a tremendous crowd to the Taak a week ago.

Edna Barle is shortly due back from the East, where she went to visit her father.

John Olavey, a scenario writer, has made application to the Officers' Training School.

The Macaulay propaganda picture will go into production next week.

Cliff Smith is resting up while waiting for a new connection.

Jack Hoyek, who was out with "Hearts of the World," has returned to this city.

Bert St. John, who came here from Detroit to manage Citrus Auditorium, is gradually putting that house on its feet.

The Robert Brunton studio void bonds in the sum of \$150,000 at the task before Spanish has stopped activities. This was the record.

George B. Morris, manager of the accounting office at Triangle, has gone over to Universal City in a similar capacity.

David Carson Goodman has been succeeded as head of Triangle's scenario staff by Nina Wilcox Putnam, a magazine writer of note.

Dwight F. McKinney, at one time publicity man for Miller's Theatre, is now editing a paper in the training camp at Fremont.

Frank Roth, until recently with the N. Y. World as feature writer, is doing publicity with the Lehman Company in Hollywood.

Nell Holt, the Hip's new manager, started his regime with quarter-page ads in the local dailies. The receipt showed a big increase.

Elliott Kirby and wife, Quenne Kirby, for alleged attempt to defraud the Government.

Tom Ince is back on the job again after a hurried trip to San Francisco, where he staged a movie for soldiers.

William Parker and Reed Heatless are collaborating. Both formerly held newspaper desks here.

Nell Shipman has moved in from the beach and is comfortably ensconced again in her beautiful Glendale home.

Howard Gay, the actor and director, is now in the Canadian army, stationed at Van couver.

Edna Emerson, who came here to join the

Francis Ford company, has returned to the east.

Allen Forrest is paying his first visit to this neck of the movie woods. He has been ill in the north several weeks.

The new Ince studios at Culver City are bearing completion. The company will move in early in November.

Tom of Henry Lehman's company have joined the Officers' Training School. Lehman is a member also.

The deal between Pathe and Roy Stewart, in which the latter was to have been starred, is off, according to report here. The pair may get together later, but it is doubtful.

Thurston Hall has quit the movies (he was last with Universal) to return to the speaking. He opens with Ed. Price's stock company at the Alcazar in San Francisco.

Many of the picture actors and directors are "outfitting" everything they possess in Liberty Bonds. Some of the boys have mortgaged their salaries for months to come.

George Elwood Jinks, for 15 months continuity man with Triangle, has left that co. (so have all other writers) to take a position with the Jesse D. Hampton Co.

Mrs. Hank Mann, whose husband is in France with the 6888 Central Postal Directory, lost her pet dog last week and made fervent appeals through the local dailies for its return.

William Fox has sent the Lee Kiddies to this city, with Virginia Parsons, Theda Bara and William Fairbanks to room at the Alcazar. The producer may come himself later.

William Russell, who thought he had flu and his doctor confine himself to his bed at the Alcazar for several days, is back on the job again, fully recovered.

Bill Jacobson, once a newspaperman, later in vauville with Wadsworth Young of the San Francisco "Chronicle" and still later with Keith & Bill as manager and actor, is here trying to get interested in the film game.

William Russell, the picture star, was taken ill while stopping at the Alcazar. It was thought for a time he was suffering from Spanish flu, but on his present production will be held up several weeks.

Wellington Player, recently married, is back from his honeymoon and is now holding forth in a Hollywood bungalow. He became prominent in film circles for his work with Famous Players, Goldwyn and other firms.

Joe Rock, of Vitaphone fame, along with his old-time partner, Montgomery, has set his new auto to the mechanic hospital. He tried to climb a tree but the tree showed a dislike for the auto.

F. H. Gibson-Gowland, a local actor with the Griffith company, is heir to an estate in England. He whereabouts had been unknown to relatives for many years until one day recently a brother spotted him on the screen in a small theatre in an inland town on the British Isles.

Frank Keenan, it is understood, will not renew his contract with Pathe. When the actor left Los Angeles for the East he planned to complete details of organizing his own company. His productions will continue to be made at the Robert Brunton studios.

A certain picture star called up Liberty Loan headquarters. "I want to know whether you will give my picture to the papers if I appear on the T. B. is asked. "Uncle Sam doesn't want that kind of patriotism, and moreover, if you can't catch within a hundred yards of the Tank we'll treat you as if you were the Kaiser himself," was the reply.

Someone asked Bothwell Browne, the feminine impersonator who is making film here, why he had not been "kicked on the tail of his name, saying that 'e' is always out of 'each,' and for ever 'each' without ever out of 'danger' and in 'their' all the time."

And Browne smiled and answered as follows: "Because 'e' is the best of 'each' and the commencement of 'each' and the end of 'trouble.' Without it there would be no 'mea,' no 'life,' no 'heaven.' It is the center of 'honesty,' makes 'love' perfect, and last but not least, without it there would be no 'editors' and no 'news!'"

Ed Grauman, owner of Los Angeles' biggest house, purchased a car four days ago and left it standing in front of the Alcazar. Two hours later he returned from the theatre and went to his theatre. At midnight—or six hours afterward—he discovered that he had forgotten all about it, waiting at the curb and he went to the spot where he left it. It was not there. Moral: if you own a car, be it to your watch-charm.

### SCRAMBLING FOR FILMS.

There is a general scramble on the part of the bigger houses in New York in an endeavor to continue to present first-run productions during the period the industry is to discontinue making releases.

The managements of the Strand, Rivoli and Rialto are fighting hard for productions.

The Strand has secured the Perret feature, "Lafayette, We Come," from the Affiliated Distributors' Corporation after bidding against their opposition for the week of Nov. 3, with an option to continue to run it the following week. In the event that the option is exercised it will be the first time that the house has held a picture over for the second week at any time during its history.

### "MICKEY" SOLD.

All screen rights to "Mickey," with Mabel Normand as the star, and which was made by Goldwyn, has been relinquished by its sale to the Epoch Production Co. (J. J. McCarty, general manager), which will arrange its bookings that also put the picture on tour in some districts. It may be likely the picture will be given another Broadway house presentation with McCarty making plans to that end.

The press work for the film will be handled by Theodore Mitchell, who was general publicity director for the McCarty corporation, which handles both "Intolerance" and "The Birth of a Nation."

### DeMille Favors Flying Corps.

Los Angeles, Oct. 16.  
Col. R. DeMille leaves in four weeks for Washington, and thence to France. He hopes to secure a commission in the flying corps. He has been a student of aviation for some time.

### Petrova Leaves McClures.

Mme. Olga Petrova has severed picture relations with the McClures, her last subject being "The Panther Woman," now in completed shape and prepared for release within the next fortnight by the Superintendents Co. Petrova is in New York rehearsing with the speaking play she will appear in on Broadway shortly.

### LePicard in Divorce Court.

Mrs. Marcel A. LePicard, wife of the camera man, applied to Justice DeLancy of the Supreme Court for an absolute divorce from LePicard. They have been living under a separation agreement, whereby Mrs. LePicard received \$35 weekly, which sum she is asking for as a weekly allowance in the divorce action.

### INCORPORATIONS.

Scotti Grand Opera Co., Manhattan, \$5,000; A. Scotti, C. F. Strenner, A. H. McGinnis, 317 West End avenue, Manhattan.

Fox Superior Motion Picture Co., Manhattan, \$10,000; S. E. Rogers, N. Frankel, C. W. Ames, 33 East 42d street, New York.

Fox Picture Exhibits, Inc., Manhattan, \$10,000; same as preceding.

Fox Picture Display Co., Manhattan, \$10,000; same as preceding.

William Fox Photo Play Co., Manhattan, pictures, \$10,000; S. E. Rogers, N. Frankel, C. W. Ames, 33 East 42d street, Manhattan.

William Fox Play Co., Manhattan, \$10,000; same as preceding.

Pittenger-Picard Play Co., organized under the laws of Maine. Capital stock \$25,000, par value \$10. The officers are the Corporation Trust Co. of Portland, Me.

EXHIBITORS' BOOKING CHARTER. Exhibitors' Booking Corp. of Central States, to distribute pictures; J. D. Prock, F. D. Buck, M. A. A. Denver of Wilmington, Del.

CHANGE OF NAME. American Standard Picture Machine Co., Eddyville, to Master Machine Tool Company.

### TOURNEUR'S "COUNTY FAIR."

Sought for years as the subject of a moving picture, Neil Burgess' "County Fair" has been produced for filming by Maurice Tournour.

### "DOLLY" COLD.

"Dolly of the Follies" has gone to the storehouse after A. H. Woods sent it there. The players are seeking other berths, barring those retained by the Woods forces, which placed Walter Jones and Hazel Dawn in one of the new Woods shows. Harry Tighe is returning to vaudeville, according to report.

### FIFTH CALVERT FILM.

With the finishing touches made on the latest Catherine Calvert subject, "Family Honor," the Frank A. Keeney Company will do no more film manufacturing until after the abatement of the epidemic. No release date has been set on the subject, which makes the fifth Miss Calvert has completed since starting the Keeney contract.

Proposed activities of the Jewel Carman films under Keeney's direction have been called off pending the settlement of her contract status with both the Fox and Keeney offices.

No successor has been named to Arthur (Doc) Oliver, Keeney's press representative, with none to be named owing to the cessation of releases. The Sherry Service, which distributes the Keeney output, will handle what publicity is deemed necessary.

### Fairbanks' Second Story.

Encouraged by the success of his "Laugh and Live," Douglas Fairbanks has written another book, entitled "Making Life Worth While"—another "message" from a man who professes to know how to keep himself happy and well and is willing to pass the system along to others.

The first edition of the new book will be mailed to the other side as a holiday gift to the America soldiers.

### Empire, Portland, Damaged by Fire.

Portland, Me., Oct. 16.  
The Empire, one of the largest picture houses in the city, was badly damaged by smoke and water, Oct. 11, as the result of a fire in an upstairs pool room in an adjoining building, causing a loss of about \$50,000.

The theatre will be ready to reopen by the time the epidemic ban is lifted.

### DEATHS.

The wife of Sol Berman, former manager of Universal's New York exchange, who died a few months ago, succumbed to pneumonia Oct. 11, as the result of influenza. A daughter five years old survives.

Mrs. Sol Berman, widow of the late Sol Berman, who died six weeks ago while in charge of the New York exchange of the Jewel, died Oct. 13. Since the death of her husband she was attached to the Jewel Exchange, became ill of Spanish influenza Oct. 11.

A. D. Flinin, Paramount-Artcraft representative at Kansas City, died Oct. 10, of pneumonia, following an attack of influenza.

Bert F. Tichnor died in Philadelphia Oct. 15 of pneumonia. He was secretary of the Stanley Co.

### JACK CUNNINGHAM

Staff Writer Robert Brunton Studios, Los Angeles

Recent Releases for Harrison, Kansas, Glens and Kerrigan

## SCRAMBLE FOR PICTURE STARS UNDER NEW BIDDING PLAN

Film Companies, In Effort to Land Players, to Make Bids  
Under a "Gentlemen's Agreement"—Managers to  
Submit Offers In New Way.

Quite informally and seeking no publicity for their action, the majority of the more important film producing concerns have entered into a "gentlemen's agreement" to refrain hereafter from competing for each other's stars. This attitude has prevailed now for some time, but they have further amended their harmonious working relation by not competing for the picture rights to legitimate plays.

There is no disposition on their part to avoid paying fair prices, but it is their desire to discourage the practice of competing for the plums by bidding up the available pieces on the market. Hereafter when a manager has a play he is willing to release for pictures he cannot, through an agent or direct, notify all the film concerns to submit competitive bids. He will be compelled to set a price on his wares, and it can then be peddled on that basis.

The prices for film rights have taken a decided drop of late. A few months ago, for instance, an offer of \$75,000 for "Daddy Long Legs" was refused. Last week it sold for \$40,000.

In accordance with the plans of the majority of the large picture concerns not to show any new releases for the next four weeks, starting October 14, Select, World and Pathe did show their regular weekly trade show Monday.

### POLLOCK-JOHNSON LETTERS.

The Authors' League Bulletin, in its latest issue, carries the correspondence between Channing Pollock and Julian Johnson, over the rejection by Mr. Johnson as editor of Photoplay Magazine, of three articles written for it by Mr. Pollock.

Mr. Pollock received \$500 each for the articles, or \$1,500 in all.

Mr. Johnson's letter, dated Sept. 3, last, details a number of reasons why Photoplay Magazine did not publish the stories.

Mr. Pollock's reply as published in the Bulletin dated Sept. 4, is as follows:

"Dear Julian: The only gift between our religions is that I write what I believe. There isn't an opinion in that unfortunate series of mine that you didn't find unendured, at the Columbia Yacht Club. If, holding these opinions, I am unwilling to burst into a monthly song of praise—it, as I warned your people at their first tremble, when the articles were under present consideration, I can't write in handbuds. It isn't because I have lacked experience with Little Men Afraid of Losing Their Adventure."

Only a motion-picture mind, accustomed to unvarying and unending zooms and the unimportant and the mediocre, could see these stories as destructive. What you mean by construction, Julian, you will find described at the end of the first article. . . . At any rate, "The Platoonmaster" offering this series as its opinion, but as mine—with apologies—and the opinions of a few other misbegotten souls, like Booth Tarkenton and Basil King.

The only thing that annoys me is that it has taken six months of stalling and specific denial to get your admission of cold feet. I'm too busy now to praise—it, as I warned your people at their first tremble, when the articles were under present consideration, I can't write in handbuds. It isn't because I have lacked experience with Little Men Afraid of Losing Their Adventure."

CHANNING POLLOCK.  
In justice to the Photoplay Magazine, it should be said that the price agreed upon for these articles was paid before their completion, and after my notes and correspondence

has been gone over by the Vice-President and General Manager, James B. Keith.  
In justice to myself, it should be said that the articles contained nothing that was not set forth fully in these notes, and discussed even more fully before they were begun. Also that after their delivery, on July 22nd, Mr. Johnson wrote me: "I think these stories are corking" and assured me that they would be published in October.

CHANNING POLLOCK.

### "DEADLY SINS" RECONSTITUTED.

Studio C-15 via the General Film, the McClure Magazine serial, "Deadly Sins," which was originally cameraed with Shirley Mason as the principal feminine figure, supported by Holbrook Blinn, H. B. Warner, Ann Murdock and Nance O'Neil, retitled, re-edited and otherwise re-embellished, was released to the screen, with Bert Ennis handling some new and special publicity.

The picture is the property of the Frederick Collins Film Company.

### LIMITING NEWS WEEKLIES.

The firms that are placing news weeklies on the market have cut down the number of prints released during the present emergency. The Universal is placing but 20 prints on the market and the others are following suit, cutting their number of prints proportionately.

It was stated early this week that the only reason for continuing the output of news weeklies was that the theatres in New York City were remaining open and that if New York were closed the news weeklies would also be declared off.

### GOLDWYN ARRANGEMENTS.

Arrangements have been made in the general executive offices of Goldwyn for all of the producing stars and companies to go west for future productions following those now in course of manufacture, with one member of the quota, Geraldine Farrar remaining in New York to open with the Metropolitan grand opera at the Met. Nov. 15.

Miss Farrar is at Fort Lee on a Goldwyn subject that will be re-titled before it is released. It is the fourth she has made for Goldwyn, with further work optional following her open season.

Tom Moore at present is the only Goldwyn star on the western coast, making "Go West Young Man," which Harry Beaumont is directing.

Abraham Lehr, at present studio manager of the Fort Lee studio, who returned last week from the Pacific Coast, will have charge of the Triangle (western) studios, now in possession of Goldwyn when the present eastern stars and companies go west for their winter's work.

The Goldwyn stars, comprising Mabel Normand, Madge Kennedy (half way finished with "Primrose" at Fort Lee) will take the remainder of the present subject's views in California; Mae Marsh, who has just finished "Southern Heart" with her next feature to be decided upon her arrival on coast.

Just when Mabel Normand's "A Perfect 36," recently completed, will be released depends upon the resolution adopted last week by the manufacturers to release no more new pictures until the epidemic has abated.

### "HEARTS" MAKING RECORD.

Griffith's "Hearts of the World" is piling up a record in the epidemic casualties to general theatricals, with its removal from the 44th Street to the Knickerbocker.

Notwithstanding that nearly all other Broadway houses have been playing to a desert of empty rows, the "Hearts" film has been doing surprising business, drawing a large percentage of their patronage from among men in uniform.

### PROPOSITION TO WALTHALL.

Negotiations are on between the board of directors of the Elks Film Corporation and Henry Walthall (in "The Awakening") (spoken drama, at the Criterion) for the latter to work upon a new starring basis wherein the Walthall company will make a picture, with Walthall sharing. Walthall has not given any decision, but has the proposition under consideration.

The Elks has a similar proposition with William Desmond and his producing company.

The Elks concern has gone in for greater office activity, having taken over the entire third floor suite formerly occupied by the World Film in the Leavitt building in West 46th street.

### BAKER WITH UNIVERSAL.

Tarkington Baker has been appointed general publicity representative for the Universal and started this week, coming from Indianapolis to accept the position.

Baker has been the managing editor of both the "Star" and the "News" in Indianapolis and won his spurs prior to that as a publicity representative with the Shuberts.

### FILM OF ALL STARS.

The Commission on Training Camp Activities has evolved a novel feature film for showing in the cantonments. Portions of the pictures posed in by the various picture stars for the Liberty Loan Drive have been assembled together, making a feature of four-reel length.

This product is claimed to hold a greater assemblage of stars (about 30) ever exhibited on one film before.

### "WORLD" REOPENING.

"The Hearts of the World" companies in the States of Indiana and Kentucky are to resume next week. The company in the former State starts at Kokomo, while the Kentucky show opens at McCauley's, Louisville, for the week, both dates start the 28th. Leon Victor, who is handling the routing for both shows, was in New York this week rearranging dates.

### PICKFORD TRIAL DUE.

Corra C. Wilkennings's suit against Gladys Mary Moore (Mary Pickford) for the recovery of \$400,000, which the plaintiff claims as agent's fees, is on the day calendar of the Supreme Court and will probably come up for trial within the coming week.

The plaintiff, through her former attorney, Henry Staton, and now through her present counsel, George Edwin Joseph, claims the sum mentioned as commission on a contract which she secured for the picture star with the Famous Players' Corporation a couple of years ago. The case was to have been called some time last spring, but owing to Miss Pickford's activities in the third Liberty Loan the suit was temporarily adjourned. By her contract the star was assured \$25,000 for the year, with 50 per cent. of the profits accruing from her films. Miss Pickford, through her attorneys, O'Brien, Malinsky & Driscoll, entered a general denial.

Miss Pickford is on her way east.

### Y. M. C. A. FILMS.

A number of departments are taking care of the Y. M. C. A. film activity. The United War Work division, cooperating with the Y film work, has mapped out a prolonged campaign, taking some special subjects that will be used in the local Y huts as well as those on the battlefields.

Herbert E. Hancock, in charge of a camera outfit, took the Y film entitled "Around the Clock With a Sailor," the scenes taken at close range at Pelham Bay. A special picture was taken in the Bronx of the Motor Transport Service with 600 trucks shown. This is planned for local theatre distribution.

Eddie McManus, with his office in the Rivoli Theatre building, is handling the general publicity for the Y's special staff.

The Community Film Service, direction of George Dunham Foster and wife, is in charge of the feature film distribution for the Y.

The Y makes a general distribution weekly to reach the sailors, soldiers, marines, reserves, recruits, and the public.

### WILL MAKE 12 FEATURES.

The Rev. Thos. P. Dixon is planning an active comeback in the producing field. He has made about two pictures in the past year since "The Fall of a Race" was produced. One, "The One Woman," has been taken by Select for distribution.

Mr. Dixon's present plans include the making of 12 features during the coming year. They will be marketed under the brand of the Mayflower Photoplay Corporation.

The offices for the present will be in the Heidelberg Building. Harley Knowles has been selected to direct the first of the series of pictures that the company is to make.

### STARTING PRODUCTIONS.

Travers Lane is also to start a production next Monday. The feature will have Gail Kane as the star and the filming will be done at the Biograph studios.

Carl Hanbaugh is to do a new picture for the Warner Brothers and the cast is being selected this week. Work will begin almost immediately.

### TRADE PAPERS CUT DOWN.

The "Moving Picture World" was the first of the regular line of picture trades papers to make its appearance during the week. The paper was extremely cut down and consisted of but 92 pages. Of these there were about a dozen advertising pages.

The other trades publications, it is expected, will be just as severely hit.

### GRAHAM GOING ABROAD.

J. C. Graham, of the Famous Players-Lasky foreign market division, is slated to go abroad within the next two weeks. He will visit London and the continent.

### MARINE FILM FINISHED.

The third of the series of service pictures being made under the auspices of the Y. M. C. A. by H. E. Hancock has been completed. It is in two reels and is entitled "Around the Clock with the Marines." Hancock spent three weeks at Quantico, Va., making the picture.

It will be followed with a number of war industrial subjects including the munitions plant workers, ship builders, etc.

### Harry Reichenbach's Sad Loss.

Since Harry Reichenbach left for France on a commercial mission, his father and one brother have died, with his sister-in-law, also over here, now dangerously ill with pneumonia. Mr. Reichenbach has not yet learned of his loss.

# VARIETY

## DECISION TO CLOSE STUDIOS FOLLOWS NEW RELEASE BAN

**Film Producing Concerns Sign Agreement to Cease Studio Activity for Four Weeks—Vitagraph Only Dissenting Firm—Picture Men Adopt New Safeguard.**

By the early part of the current week all the regular film producing concerns had signed the agreement to refrain from releasing any new pictures for four weeks, and to shut down their studios for a similar period as soon as pictures now in the making were completed, with one exception—Vitagraph. Walter W. Irwin, of Vitagraph, has pushed himself into the limelight in the past, professing to be always ready and willing to do things for the good of the industry, and his refusal to join the others is somewhat of a surprise.

With but one exception all the releasing concerns are laying off a number of their executives, and the exception has adopted a plan of withholding 50 per cent. of all executives receiving salaries of over \$25 a week for the four weeks of inaction, paying the money so withheld at a later date.

While the closing down of the studios is not a Government order and the actors under contract could insist on payment for their enforced lay-off, it is not known that there was much objection on the part of the players. The majority of the exchanges in New York laid off a portion of their sales and office forces this week. The General, Mutual, Universal, Sherry and the First National all gave enforced vacations to various members of their staffs.

Pathe, which is a house of serials, educational and war pictures, releasing the Official War Review, is the only film producing firm to be least affected by the new ruling. While all Pathe feature films are equally affected by the new ruling, they will suffer the least, since most of their feature films have already been released. Their serial pictures, educational and war films are in no way affected.

S. L. Rothapel, the director of the Rialto and Rivoli, said that he would keep his houses open, unless ordered closed officially. "In the feature films he is booked up a number of weeks in advance, but whether the features booked will be released to him is unknown. No reissues will be booked by him," said Mr. Rothapel.

The cessation of film activities, it is believed, will bring the magnates together for a better understanding, and it is predicted that those who are sincere in their determination to stick together will arrive at some sort of a distribution amalgamation that should prove of mutual benefit.

A meeting of the distributors and producers was held at the National Association rooms Tuesday afternoon behind locked doors and was continued Wednesday forenoon, when another adjournment was taken until Thursday morning. Up to Wednesday nothing definite was arrived at, but a number of matters were discussed, principally the bidding for stars.

Adolph Zukor, discussing the Pickford situation, pointed out that the offer made to the star by the First National necessitated the doubling the cost of service to exhibitors in order to take in the salary offered her. He showed that in some instances he was compelled to cut the price where the exhibitors proved to him by their books they were not making any profit by playing her.

R. A. Rowland stated he understood the United Pictures Theatres people had offered Nazimova \$20,000 more per release than he was paying her, and so on.

The subject of George Kleine's open letter to the officials in Washington was brought up, and a discussion arose whether to frame an answer or ignore it. This will be determined later.

When the epidemic scare has subsided there is a strong likelihood of the industry getting together on some sort of an amalgamation, though at the present time no one seems to have worked out a definite plan. Zukor was skeptical of such a scheme, but said he would always be glad to listen.

Samuel Goldfish and R. A. Rowland seemed to favor the movement.

Wednesday there was every likelihood the local board of health would shut down every place of amusement in Greater New York after Saturday night.

There is talk of forming a more comprehensive national association

### U. S. FILM'S CHICAGO OFFICE.

Chicago, Oct. 16. Charles S. Hart, director of the film division of the Committee on Public Information, opened a western office in the New York Life building, and has placed in charge Robert Rickson and Frank A. P. Gazzolo, local producers and theatre managers.

The activities will embrace distribution and management of war exhibitions, official films, also official "stills" soon to be widely circulated, and the first two government releases, "Pershing's Crusaders" and "America's Answer" in the middle west territory.

### NO FILM ADMINISTRATOR.

Washington, D. C., Oct. 16. No official body here having jurisdiction has contemplated the appointment of any administrator for the film industry, as has been reported.

There is no present possibility of such an administrator being appointed.

### METRO CALLS OFF TWO.

There were two productions called off at Metro's New York studios this week, one because of the general shut-down and the other because of the fact that one of the directors was called into service. The first was the Bushman-Bayne picture, which was to have been directed by John Ince, and the second the Viola Dana picture, which her husband, John Collins, had started and exterior scenes had been taken for two days. Collins was called into the military service by his draft board, and Miss Dana will go to the coast to work there. John Ince will not direct the Bushman-Bayne team later, as he is also going to the coast and they are to remain in the East.

### Films for S. W. W. R.

In order to meet the ever-growing demands made upon the War Women's War Relief, they have added a Division of Films.

The Division was created in order to enlarge their scope. All money expended has been earned by the talents of the S. W. W. R. members, they making no appeal for funds.

The Division of Films proposes to make a series of two-reel subjects by authors of note and enacted by players of fame. The first one will have as its stars Macklyn Arbuckle and Percy Haswell, written by Charles Hopkins Adams, with art lines drawn by James Montgomery Flagg.

headed by Adolph Zukor that will have power to combat inimical federal and state legislation, censorship and other evils as they manifest themselves. This has been an object lesson to the film producers who have come finally to a realization that co-ordination is

### ALLEGED CLOSING AN EXCUSE.

Los Angeles, Oct. 16. Several of the studios here are closed and the players laid off without pay.

One or two producers have protested against the closing on the ground that only those firms in financial straits want to shut down in order to declare a sort of moratorium as affecting their contracts.

### \$40,000 FOR "DADDY LONG LEGS."

Mary Pickford is to play "Daddy Long Legs," though it was reported Louis Mayer has secured the play for Anita Stewart.

Miss Pickford is said to have purchased it personally, paying \$40,000 for the film rights. Paramount bid \$35,000, stopping at that amount.

The picture rights to "Pollyanna" have also been disposed of, it is said, for \$38,500.

### WALTER CHANGES MIND.

Although sometime ago denouncing pictures as an inadequate form of dramatic expression, Eugene Walter has now contracted to furnish three scenarios for Norma Talmadge. His first will follow Miss Talmadge's "Heart of Wetona."

### BIDDING FOR CAMERA MEN.

The split between Hearst and Pathe has led to some lively bidding by both companies for the services of the various camera men the joint companies employed. Thus far Pathe has secured Blauvelt and Fassold, formerly with the International.

The Hearst people are still under contract to supply the Pathe with the news subjects, but Pathe is also covering the big news features.

For the Liberty Loan parade Saturday Pathe had three men and the Hearst outfit had the same number, with the result several duplications were made.

### ONE PRODUCTION STARTED.

Despite that the members of the N. A. M. P. I. decreed that the well-known moving picture industry was to close down for four weeks, Mme. Blache is starting a production at the Pathe studios on Park avenue next week.

The production will have Dolores Cassinelli as the star, with Albert Roscoe as her leading man.

### FOREIGN BUYER HERE.

Faust Monat, the Parisian film broker arrived in New York this week, and will remain here for about a month obtaining material for the French market. Monat is making his headquarters at the Beacon Films.

**PARISH AND PERU**



**WILL CHASE THE GROOM OUT OF ANY THEATRE**

THE ACME OF VERSATILITY

**Get on the firing line!!**  
**DO YOUR BIT!!**

Enlist in the Overseas Army of Fun  
See Winthrop Ames, at the Little Theatre,  
in 44th Street, New York City

It's great to hear  
"Sammie" Laugh

**EDWARD MARSHALL**  
Chalkologist

*Je le parle un peu Français*

**MAE AUBREY**  
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Songs and Dances  
Novel and Exclusive  
Presenting their up-  
to-the-minute Yean-  
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traordinary program in  
Black and White.

Playing  
Richard's Circuit  
Australia

**FRANCIS WILSON**

AND

**WILSON**

IN A VARIETY OF DOINGS  
BOOKED SOLID

Direction, SAMUEL BAERWITZ

**JACK MARLEY**

**MAKING THE WORLD  
SAFE FOR AGENTS**

**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

To purchase a pho-  
tograph is a sound  
investment.

**BILLY BEARD**




"The Party from  
the South"  
Principal Comedian  
Al. G. Fink's Minstrels  
Entire Rep.  
FIVE BACK  
Western Rep.  
EMMON ARROWAY

10 more weeks of the Keith time  
to follow; and then for the  
Orpheum time, Jan. 5.

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**NOLAN**

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A Dreamer Lives Forever,  
A Toiler Dies in a Day!

DOLLY  
**GREY**  
and  
BERT  
**BYRON**

PAT CASEY'S PET ACT

THE  
"3"  
**ARLEY'S**



BALANCE ON  
FOR HEAD

FERNANDE WILLY,  
CHARLEY,  
BOY  
SINGING & BALLEY.  
ST. LOUIS  
CHAS. B. BARNETT

**ZUHN DREIS**

AND

**DREIS**

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40 WEEKS BLANKET CONTRACT  
LOWE and FANTAGES  
Direction, IRVING COOPER

Oct. 14—Hippodrome, Cleveland  
" 21—Shea's, Buffalo  
" 28—Shea's, Toronto  
Nov. 4—Open

Week Nov. 11, open on the Orpheum  
Circuit at Milwaukee until week May 4  
at New Orleans.

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**HARKINS**  
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**ROXY LA ROCCA**

Wizard of the Harp

Our Arthur  
Must Be Musically Inclined!

**JUST THINK!**

He Only Started Taking

**UKALELE LESSONS**

2 days ago and would you believe it—  
He can now whistle the "Rosary"

**GIBSON & HALL**  
Loew Circuit. Direction, MARK LEVY.

Strolling Along 5th Ave.

**2-OLD SALTS-2**

(Epsom & Rochelle) noticed  
the Liberty Loan

Flag & Banner Decorations!  
One wanted to know if it was

**A BLOCK PARTY**

The other Died laughing!  
**SIG FRANZ TROUPE**

Loew Circuit. Direction, MARK LEVY.

**BILLY DALE**  
AND  
**BUNNY BURCH**

BOOKED SOLID  
**ORPHEUM CIRCUIT**

"I Dely Competition"

**Little Jerry**

The smallest man with the biggest nature  
In Vaudeville Direction, J. Kaufman

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS, assisted by  
"GERANT" Conductor  
Featuring the RAINBOW GIRL  
in Novelty Dances  
Direction, HARRY SHEA

**"A DOG"**  
(Costumed)



"And I have known  
a dog to bear  
Harrison's pain  
from day to day  
With him who had  
been glad to  
live bread and meat  
since the war.  
No dog, however mean  
is guilty of ingrati-  
tude."

**OSWALD**

P. S.—What am I  
going to follow this  
week with? I'd rather  
see dog-biscuits.

This Week  
Globe, Kansas City; Crystal, St. Joe.

**KNAPP**  
and  
**CORNALLA**

ROSE & CURTIS, New York  
BEEHLER & JACOBS, Chicago

**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 FLO  
**BRENDEL AND BERT**

in  
**"Waiting for Her"**  
Direction, B. BART McHUGH

**118-POILU-118**

Now speaking on why he was discharged  
from the military service.

**ALF. T. WILTON**  
Sole Representative for this French Soldier

**JOSIE O'MEERS**

The Dainty English Wire Artist  
Direction, M. S. BENTHAM

**OSAKI and TAKI**

In a Difficult Routine of  
Aerial Gymnastics  
Direction, FRED BRANT

**HENRY and ADELAIDE**

Original Novelty Introducing a  
change in dancing.  
Opening Pantages Circuit—Oct. 20th



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World's Best Songs

**AL JOLSON**

**W. B. S.**  
World's Best Songs

featuring this song in

**"SINBAD" AT THE CASINO THEATRE**

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If you hear

**"TELL THAT  
TO THE  
MARINES"**

Did you  
hear it  
at the  
**STRAND**  
this week  
by kind  
permission  
of  
**MR. HAROLD  
EDEL**

**FRANK  
CARTER**  
featuring  
it in the  
**"FOLLIES"**  
at the  
**GLOBE**  
by kind  
permission  
of  
**MR. FLO  
ZIEGFELD**

By **AL JOLSON, HAROLD ATTERIDGE and JEAN SCHWARTZ**

Sung in any theatre, **DON'T** forget  
that it's published by

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**SAN FRANCISCO**  
Arthur Behm, Pantages Theatre Bldg.  
**MINNEAPOLIS**  
Richard Reeves, 315 Loeb Arcade  
**DETROIT**—Charlie Dale, Whitney Opera House Bldg.  
**PITTSBURGH**  
Geo. Olcott, 405 Cameraphone Bldg.  
**ST. LOUIS**  
John Conrad, 400-10 Calumet Bldg.  
**BUFFALO**  
Murry Whiteman, 351 Main St.  
**SEATTLE**  
Harry Kirschbaum, 401 Chickering Hall

**W. B. S.**  
World's Best Songs

15 CENTS

# VARIETY

VOL., LII, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 25, 1918

PRICE 15 CENTS



# SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS LOUIS BERNSTEIN, President

**TO ARTISTS** laying off at the present time, owing to unavoidable conditions, we would suggest immediately getting in touch with us for three of our wonderful new numbers not yet in print.

**THE FIRST** is a little light appealing ballad, unlike any of the type of ballads we have ever published before. The song has no reference whatsoever to the war conditions.

**THE SECOND** is a wonderful light novelty comedy number. It is not a war song but refers to a soldier who received a ten day pass to go on a honeymoon, and is full of life, snap and ginger.

**THE THIRD** is a song that we purchased from a publishing house in New Orleans that has not yet been done around the country, but which every publisher has been trying to buy for the past year. It is a song somewhat on the style of "Beautiful Doll" or "Pretty Baby" song, and without a doubt will be a wonderful success either as a single or double. This song also makes no reference whatsoever to the war.

**IN ADDITION** to these we have some other wonderful novelties and ballads. We would advise artists all over the country to get busy and learn these songs to be ready with new material when the theatres throughout the country start to open again, which we have reason to hope will be very shortly.

---

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240 Tremont St.

**SAN FRANCISCO—209 Pantages Theatre Bldg.**

# VARIETY

VOL. LII, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 25, 1918

PRICE FIFTEEN CENTS

## MANY REOPENINGS NEXT WEEK; GENERAL REOPENING NOV. 4

**Encouraging Reports of Epidemic's Decline. Some Reopenings This Week. Cold Wave Predicted to Rapidly Reduce Disease. Coast Entirely Closed. New York and St. Paul Only Big Cities to Continue Without Stoppage.**

The end of the continent wide influenza epidemic, the most devastating blight ever visited on American amusements, is in sight. Several cities along the Atlantic coast lifted quarantine this week and an encouraging number have partially announced opening of public places beginning next week. Perhaps the most welcome news of the week was the weather prediction from Washington that a cold snap will be prevalent throughout the country by Friday, which if true means that quarantine will be banned with a rush.

Boston opened Monday with a number of Massachusetts towns in the van but a greater number holding off until later in the week or next week. Newark, N. J., also opened on that day, but legitimate shows failed to get started until Tuesday, unable to transport productions. Jersey City emanated from quarantine Monday as did the smaller Mass. towns of Salem, Lynn, Brockton, Dorchester, Norwich and Quincy, with Newport, R. I., also open.

Among the cities which announced openings this week are Worcester, Mass., Thursday, with Syracuse, Binghamton and Canton (O.) due to start Friday (Oct. 25). Indiana reported a general quarantine lift effective Saturday, although Indianapolis may wait until next week. Providence and Woonsocket will open Monday, October 28, at which time there is a possibility of Kansas City resuming.

Philadelphia was figured as a strong possibility for opening Monday, but Wednesday the State Board of Health voted to continue the ban, and Baltimore may start Saturday. There is, however, little chance of Washington lifting quarantine for another two weeks. The capital with its highly congested conditions is about as hard hit as any place in the country. Two southern cities reported ready for resumption Monday are Newport News and Charlotte (N. C.). Cincinnati is another possibility.

Save for the general opening movement in the cantonments, the week opened discouragingly with theatrical activities almost at absolute zero. The few cities in addition to New York,

which remained open last week, closed with startling suddenness. Theatres, cafes and dance halls were shut down in Frisco Friday night, Oakland following the next day, which meant the closing of the balance of coast territory, that held out against the epidemic. Detroit and Grand Rapids announced continuance late in the week, but the governor of Michigan ordered the whole state closed Saturday. Toronto gave way Saturday. Reports that Montreal would soon open were nullified by wire advices Tuesday that though there was a falling off in the number of cases for a few days, the casualty list again was mounting high and all chances went glimmering. Macon, Ga., one of the few southland towns, closed Saturday.

There remained open a smaller group of important cities than last week, the short list holding New York (which has weathered the epidemic thus far more fortitately than any other city, figuring population percentage), Boston, Newark, St. Paul, New Haven, Hartford, New London and several smaller Connecticut and Massachusetts towns. Messrs. Darling, Goldie, Davis, Samuels and Alonzo were the only U. B. O. bookers with more than one house open this week. Out of 32 houses classed as big time and supplied through the U. B. O., only seven operated Monday. One was in Boston and the other six in New York city (Palace, Alhambra, Rivendale, Colonial, Royal, Orpheum, and Brunswick). But one house on the entire Orpheum circuit was open, St. Paul. The Loew circuit was as badly off.

Analysis of the progress and decline of the influenza epidemic shows that the disease wave lasts for a minimum of three weeks in the centres most strongly stricken. That was true of Boston and of a number of cities where the scourge first attacked. There is no finality in the three-week period, however, for a number of places, some insignificant and others of first class size, are prominent exceptions. Omaha, one of the cities in the west to close a now in its third week and gives no definite sign of opening, yet may start

(Continued on page 7)

### INTERSTATE PAYS SUBSISTENCE.

The Interstate Circuit, vaudeville, having a circuit of six theatres mostly in Texas, is paying each member of all acts laying off on the Interstate time \$3 daily for subsistence during the enforced closing. The Interstate plays seven acts to a program. This week all of its houses were closed excepting Houston, reopened Monday.

The payment made by the Interstate is in accordance with the terms of its artist's contract. That provides for the amount daily "during an epidemic."

Some seasons ago in an Interstate town a local epidemic closed its theatre. To hold the professionals there (faraway from the theatrical centres) the Interstate paid the artists \$3 daily for living expense, and thereafter incorporated in the contracts the epidemic clause in the event of a repetition in any other Interstate town, without foreseeing nor mentioning a general epidemic.

Karl Hoblitzelle is president of the Interstate.

### FARRAR BOOK BARRED.

Los Angeles, Oct. 23. Complaint has been placed by the California Loyal League against Geraldine Farrar's book, "The Story of an American Singer." It was written by Miss Farrar and may be barred from the libraries if those interested in its publication do not clear the charges.

So far no answer has been received from the singer or the publishers.

A reference in the book to the Kaiser and Crown Prince is alleged to be strongly pro-German.

Miss Farrar is now in the East.

### COHAN AND HARRIS, AN ACT.

Matt Cohan, pianist, and Rose Harris, comedienne, have formed a vaudeville two-act that is to be billed as "Cohan and Harris," it is said.

Matt Cohan says he doesn't mind the similarity of the team's name to that of the legitimate theatrical firm. Al Lavarr is booking the act.

### TINNEY GIVEN CAPTAINCY.

Frank Tinney has been commissioned a captain in the Quartermaster Corps of the Army.

### Work in Munitions While Laying Off.

Lowell, Mass., Oct. 23. During the enforced closing of the theatres here, many of the members of visiting companies, also the employees of the houses, secured temporary employment in the munition factories.

Just a niddling hit.—CHAS. ALTHOFF.

### "Y" EXPLAINS.

Professional critics were considerably worked up over a slur upon actresses printed in what is apparently an official "dope" sheet printed and distributed in the Y. M. C. A. When the matter was called to the attention of the "Y" heads, one of the leading officials of the association immediately called James Forbes of America's Over There Theatre League on the phone and disclaimed all responsibility for the article nor any intention to offend. The official also stated that the person who wrote the slurring yarn had been forthwith dismissed from the "Y" payroll.

The "dope sheet" was posted on the Lambs' Club bulletin board with the queried comment over the item, "Is it worth noticing?"

### JOE PANI SUED FOR DIVORCE.

Action for absolute divorce filed several months ago (Aug. 5) by Louise S. Pani against Joseph L. Pani, proprietor of Woodmansten Inn and heavily interested in "Castles By the Sea," had its first echo on Wednesday when a hearing was held on the wife's plea for counsel fees of \$5,000. A plea for alimony asks that the sum of \$200 per week be granted.

Through her attorney, Herman L. Roth, the wife alleges that Pani treated her cruelly immediately after their marriage in April, 1917. She alleges that she gave him \$30,000 of her own money and that parties which he held at Woodmansten and at Long Beach made his home unfit for her to live.

In the papers of the wife, who was professionally known as Louise Alexander and who once danced with Jos. Smith, gaining a name for her work in "The Queen of the Moulin Rouge," is set forth that Pani made profits to the amount of \$75,000 last season, and that he averaged from \$40,000 to \$50,000 yearly. She believes him to be worth about \$150,000 at present.

Statutory grounds is the basis for the divorce claim, the wife to name several well known persons.

### MET'S RECORD SUBSCRIPTION.

The subscription for the coming season at the Metropolitan Opera House (the hooks closed Saturday) is said to reach \$800,000, a record for the house. A former attaché of the management of the house, when it was first opened 20 years ago stated at that time there was much elation when the subscription list reached \$80,000, and the expense for the season totaled \$40,000 for artists alone.

### UNITED CHARITY DRIVE NOV. 11-18

The united drive of all the war charities for \$170,000,000 is to be held from Nov. 11 to 18.



## IN PARIS

By E. G. Kendrew

Paris, Oct. 10. The Y. M. C. A., having secured the Palais de Glace, in Paris, intends giving vaudeville shows in the building for the benefit of troops. At the inauguration, Oct. 3, there were over 2,000 khaki-clad boys for the first audience. E. C. Carter opened the proceedings by an address. This first show of the Y. M. C. A. at the Palais de Glace promises great things in the entertainment line for the boys in Paris.

It is rumored Marcel Petit, of the Olympia, Paris, is anxious to have a theatre. He has Dumienne, formerly a bookmaker, backing him.

Victor Ullmann and Maurice Bernhardt, managers of the Theatre Sarah Bernhardt, have signed Madame Stomone for the revival of Edmond Rostand's "Aiglon," in which she will play the Duke of Reichstadt.

Quinson, the theatrical magnate in Paris, having favorably considered a new effort by Maurice Rostand, son of Edmond, for future production, has fixed on a certain actress to create the part intended for another woman. The two women, well known and of talent, desire to hold the role. It appears young Rostand is much worried about his piece.

Paris Theatres. Comedie Francaise, Opera Comique, Odeon Trianon (repetoire). "Nothing but the Truth" (Gymnase); "General Post," etc. (Theatre Albert); "Circle of Lingerer Death," etc. (Grand Guignol); "28 Jours de Clairette" (Empire); "Les Petits Creves" (Antoine); "Petite Femme de Loti" (Athenees); "Course au Bonheur" (Sarah Bernhardt); (Edouard VII); "Folle Nuit" (Edouard VII); "Cheminée" (Porte St. Martin); "Botru chez les civils" (Palais Royal); "Nono" (Vaudeville); "Vieux Riches" (Sarah Bernhardt); "Gare Regulatrice" (Scala); Reves at Bouffes-Parisiens, Casino de Paris, Folies Bergere (Zig-Zag), Cigale, Mayol, Michel, Caumartin, Imperial, Cadet Roussel, Bata-Clan.

Mlle. Marie Leneru recently died. She was an authoress and playwright. Her last piece was "La Triomphatrice," produced at the Comedie Francaise since the war.

Mme. Fusy de Well has died. Her husband is M. de Well, who formerly had a lion act, which he succeeded in escaping from Belgium with at the time of the German invasion.

The death is announced of Madame Robert Planquette, widow of the French composer, author of "Les Cloches de Corneville," etc.

Another fire occurred recently in the Pathé factory at Joinville among the stock of old films. A workman was killed, and a woman now in hospital injured.

### "HIS ROYAL HAPPINESS" NOV. 4.

London, Oct. 23. Bernard Hislin will present Sara Jeannette Duncan's romantic comedy, "His Royal Happiness," at Eastbourne, Nov. 4, preliminary to its London production. The heroine is Renee Kelly, who portrays an American president's daughter who marries an English prince. There will be a strong supporting company.

### REJANE SPLENDID IN NEW PLAY.

Paris, Oct. 23. Bataille's comedy "Notre Image" was produced at the Theatre Rejane Oct. 18 and fairly well accepted.

Madame Rejane is splendid in a psychological study of a mother's sacrifices for happiness for her selfish daughter.

### A. H. WOODS LOSES ACTION.

London, Oct. 23. A. H. Woods' action against the executors of Sir Herbert Tree and Michael Faraday, claiming damages for breach of contract with regard to the production of "Within the Law" in London and the provinces, was tried before Justice Bailhache in the High Courts, both sides being represented by a strong array of counsel. A verdict was rendered for the defendants with costs. The action was started about five years ago.

### DEATHS IN PARIS.

Paris, Oct. 23. Pedro Gailhard, former director of the Paris opera, is dead. Silvestre French, comedian, died Oct. 15, aged 80. Renee Bartha, a clever revue artiste, died Oct. 19. Giovanni Succi, the famous Italian fasting man, is reported dead. French press, though reports from Rome state he is still living.

### KNOWLES' OPERATION HERE.

London, Oct. 23. R. G. Knowles is making his last stage appearance at the Victoria Palace prior to sailing for America to undergo an operation. The other features on the program are Jack Pleasants, Cicely Courtneidge, Phil Ray and the New Zealand Pierrots direct from the front, with excerpts from their own revue, entitled "Eyes Front."

### POOR OPERETTA.

Paris, Oct. 23. "Dame Mottie Carlo," an operetta, produced at the Theatre Varieties, Oct. 20, was poorly received.

### HARRY LAUDER GETS "PAPERS."

London, Oct. 23. Harry Lauder has received his "calling up" papers.

### IRVING WILL RETURN TO ST. GE.

London, Oct. 23. H. B. Irving's health is greatly improved and he will return to the stage shortly, his war work permitting.

### EXPERIMENTAL THEATRE.

London, Oct. 23. Miles Malleston, author of "Youth," is starting an experimental theatre in London.

On the committee are H. W. Massingham and John Galsworthy.

### Sunday Performances for Red Cross.

London, Oct. 23. The Olympia Shoreditch and the Holborn Empire gave Sunday performances in aid of the Red Cross. Collections in aid of the Red Cross at other places of entertainment during October are well supported. The Palladium has collected \$1,750 during the week.

### Miller Starring Henry Ainley.

London, Oct. 23. As a result of securing a 14 years' lease of St. James's theatre, Gilbert Miller has made a contract with Henry Ainley to star for three years.

### To Present "The Governor's Lady."

London, Oct. 23. Sir Alfred Butt, in conjunction with Mollison Kidd, is presenting shortly Alice Bradley's "The Governor's Lady."

### NEW COMEDY OF ODD TITLE.

Paris, Oct. 23. The production of Lucien Huitry's second comedy, "L'Archeveque et son Fils" ("The Archbishop and His Son") at the Porte Saint Martin Oct. 17 was the great event of the Paris season. It was carefully mounted by Hertz and interpreted by the author, Louis Gauthier, Joffre and Mmes. Desclot, Nory. The new work is a success. The story concerns family disputes and extols the toleration of Archeveque (the name of the leading role). It is not ecclesiastic but the title causes curiosity. The story opens prior to the war and terminates at the present time. It will be followed later by a piece by Grillet, in which Franklin will figure.

### "ZIG ZAG" BIG DRAW IN PARIS.

Paris, Oct. 23. Albert deCourville's London Hippodrome revue "Zig Zag," playing on a percentage at the Folies Bergeres, is making money. The takings average over \$2,000 a performance since opening. Oct. 12. Matinees are given Thursdays, Saturday and Sunday. Though the French papers are lukewarm in their praise, it is a great success. The principal features are "Scotland Forever" from the London Empire, Shirley Kellogg's Sicilian comic drama from "Hotch Potch" and the Dutch scene; also the finale tableau of the Allies. Wal Pink, the author, is here aiding in the production. DeCourville is returning to London shortly for a fortnight.

### SETTLEFORD SECURES SCALA.

London, Oct. 23. E. Settleford, an actor, has secured a lease of the Scala, long a cinema theatre, which reverts to the legitimate Nov. 11 with Matheson Lang's "The Purple Mask," which will be transferred from Prince's to make room for Charles Cochran's production of "Jolly Jack Tar," a musical drama of the sea, book by Seymour Hicks and Arthur Shirley, lyrics by David Burnaby, Charles Heard and Harold Simpson, music by Herman Darewski.

### VOLTERRA TAKES THEATRE

Paris, Oct. 23. Leon Volterra has secured a lease of the Theatre Rejane, assuming the direction later, with M. Rottenburg as manager.

### H. DUDLEY BENNETT DEAD.

London, Oct. 23. H. Dudley Bennett, a well-known provincial manager, died Oct. 16, of pneumonia, aged 52.

### MAUGHAM'S "UNKNOWN."

London, Oct. 23. Somerset Maugham has completed a new war play entitled "The Unknown," to be given a production shortly by Vedrenee & Eadie at the Royalty.

### "Three Faces East" in England.

London, Oct. 23. Gilbert Miller has secured the English rights to "Three Faces East" and will make an early production at Wyndham's with H. B. Irving playing the Emmett Corrigan role of the spy.

### Unity More Marries Captain Haig.

London, Oct. 23. Unity More, the well known musical comedy ingenue, was married Oct. 19 to Capt. Nigel Haig, cousin of Sir Douglas Haig.

### Ray Kay Has Influenza.

London, Oct. 23. Ray Kay, of the cast of Andre Charlot's "Tabs" at the Vaudeville, is down with the influenza.

### LONDON BOX OFFICE RECEIPTS.

London, Oct. 23. Theatrical business here is still booming. Most of the receipts for last week, ending Oct. 19, are as follows: "Chu Chin Chow," His Majesty's, third year, \$17,000. "As You Were," \$14,000. "The Maid of the Mountains," Daly's, \$13,500. "Yes, Uncle," Shaftesbury, \$12,000. "Going Up," Gaiety, \$12,000. "The Boy," Adelphi, \$11,000. "The Purple Mask," Prince's, \$10,000. "Roxana," Lyric, \$9,000. "Fair and Warmer," Prince of Wales, \$9,000. "The Naughty Wife," Playhouse, \$8,500. "Nurse Benson," Globe, \$8,000. "The Freedom of the Seas," Haymarket, \$8,000. "The Luck of the Navy," \$7,000. "Nothing But the Truth," Savoy, \$7,000. "Soldier Boy," Apollo, \$7,000. "By Pigeon Post," Garrick, \$7,000. "The Law Divine," Wyndham's, \$7,000.

### PARIS REVUE HIT.

Paris, Oct. 23. Volterra produced at the Casino a revue "Parikiri," Oct. 19. It is a success. It is gorgeously mounted. The principal scenes are a New York roof garden, Oyra's magic staircase, Andre Charlot's sloping path and the precious stones ballet. Mistinguett, with Oyra, present Regina Flory's dancing act, "The Opium Smokers," from the London Gaiety, splendidly. It is the best feature of the show, though Flory objects to the lifting of her creation. Maurice Chevalier, Dorville and Hilma May are very good, but the latter's first tableau has been suppressed. Big business is anticipated.

### "THE SOUL'S AWAKENING."

London, Oct. 23. J. Stewart and Elsie Carleton's play, "The Soul's Awakening," was successfully produced this week at the Kensington.

### PALACE'S SMALL PROFIT.

London, Oct. 23. The balance sheet of the Palace (Sir Alfred Butt) theatre shows a profit of only \$850 on the year's trading.

### DAREWSKI PURCHASES SHEARD'S.

London, Oct. 23. Herman Darewski has purchased Sheard's old established music publishing business, including all plates and copyrights.

### SIR ALFRED IN PARIS.

Paris, Oct. 23. Sir Alfred Butt is here supervising the progress of his Mogador Palace, due to open in January or early in February. Jacques has been appointed his producer.

### Australians See "Chu Chin Chow."

London, Oct. 23. Oscar Asche gave a special matinee of "Chu Chin Chow," Oct. 21, at His Majesty's, for 1,300 officers, representing ten Australian forces.

### New Revue for White and Smith.

London, Oct. 23. Lee White and Clay Smith will appear about the middle of December in a new revue written by Harry Grattan.

### Madge Titheradge Heads Bill.

London, Oct. 23. The Coliseum features this week are Madge Titheradge, Clarice Mayne, Neil Kenyon, Julien Henry and the Russian Ballet.

## EPIDEMIC CASUALTIES

Julian L'Estrange died Oct. 22 at his residence at 224 West 53d street, from influenza. He was 38 years of age.

A. H. LaBelle, owner of four theatres in Ybor City, Fla., died Oct. 22 of influenza.

R. W. Lynch, vice-president of the Triangle Distributing Co., died at the French Hospital, San Francisco, Oct. 21, of pneumonia induced by the influenza.

Alice Lindahl, featured player in a road company of "The Man Who Came Back," died of influenza in Pittsburgh, Oct. 21, where the show was laying off. Four other members of the company were also taken down with the disease.

A sister of Arthur Gordon (formerly of Fisher, Gordon and Lutz) but now in the Navy, died in Philadelphia, Oct. 21, of influenza.

James Chapman (Tracey), of Sterling and Tracey, died in New York Oct. 21 of pneumonia.

Harry Fosch, about 35, orchestration writer for the Chas. K. Harris Co., died Oct. 20 of pneumonia. A widow survives.

Shoji Tanaka, Japanese (picture player), died Oct. 20 of influenza in Bellevue Hospital, New York.

Danny Cotter, treasurer of the Garrick Theatre, died of influenza Oct. 20 in New York. He was ill but a few days.

Harold Lockwood (pictures) died Oct. 19 at the Woodward Hotel, New York, of influenza. The deceased was 29 years of age and born in Brooklyn.

Bobby Matthews (vaudeville)—formerly of Matthews and Ashley—died in New York Oct. 19 of pneumonia, at his home, 2703 Broadway.

Doris Fellows, prima donna of the Halton-Powell cantonment show, died Oct. 19 of influenza at Camp Funston, Kan., where she went to assist in the performances for the soldiers.

George McIntyre (McIntyre and Dooley) reported to have died at his home from influenza, Oct. 19.

Mrs. George Edwards, wife of the sales manager of the Kendis-Brockman Music Co., died Oct. 18 of influenza.

Billy Cunningham (Cunningham and May), according to report, died at the City Hospital, Boston, Oct. 18, from influenza.

Harry Salvain, age 45, restaurant proprietor, died Oct. 17 at the People's Hospital, New York, of pneumonia.

Harry Marks, adopted son of Mae Russell (Philadelphia booking agent), died Oct. 17 from pneumonia, following influenza, at the Stetson Hospital, Philadelphia.

Giovanna Bardi, grand opera singer, died Oct. 17 at the Italian Hospital, New York, of pneumonia.

Mrs. George Roberts, wife of the assistant manager of the Hotel Grant, Chicago, died at the Oak Park Hospital, Chicago, Oct. 17, of influenza.

The wife of William A. Johnson, editor of the "Motion Picture News," died Oct. 15 in the Lincoln Hospital, New York, of influenza.

Flossie A. Jones, president of the Waushesha Amusement Corporation which control four picture theatres in Waushesha, Wis., died at the Hotel Webster, New York, Oct. 16, after ill four days.

Alfred P. Noome (13th Chair) died at Columbus, Ga., Oct. 16, of influenza. The deceased was 37 years of age and had only been sick one week.

Cleo Dalton, age 21, a chorus girl with the Sam Show (Columbia Wheel), died Oct. 15 in the Lincoln Hospital, New York, of influenza.

Irving Jones, secretary of the German Film Corp., died Oct. 14, in Boston, his native city, from influenza.

Theodore Kertzo, of Chicago, age 51, died there Oct. 31, of influenza. He

was a member of the Actors' Equity Association.

A sister to Mrs. Bart McHugh died in Philadelphia last week.

Harold P. Quicksell, dramatic editor of the Philadelphia "North American," died of pneumonia in that city last week.

The mother of Joseph Miller, manager of the Orpheum, Kingston, N. Y., died last week of influenza in Brooklyn.

Hattie Cohen, aged 29, sister of Henry L. Newman, the music man, died of influenza in New York last week.

Felix Ardat died last week in New York of influenza. He was a composer, at one time associated with Gus Edwards and at his death, employed by the Aeolian Co. The deceased was 22 years of age.

Fred Lorraine, advance agent of "The Naughty Wife," died of influenza at Hagerstown, Md., ten days ago.

Mrs. Fred Tanney, wife of the manager of The Regis, Hotel, Chicago, died of pleuro pneumonia, induced by the epidemic.

Mrs. Anna Carson Lantz, wife of Meyer Lantz, treasurer of the Olympic, Cincinnati, died of pneumonia, from influenza. She retired from the stage, marrying her present husband, professionally she was known as Anna Carson Golden.

Dave Green, booking agent, influenza.

George Cohen, Poughkeepsie, is ill with influenza.

Harold J. Binney, picture producer, ill with influenza.

Chas. Raab, manager Cortlandt Theatre, New York, is ill.

Lottie Pickford is reported ill on the coast with influenza.

Joseph Klaw, influenza, reported out of danger Tuesday.

Jeanette Lowrie is recovering from a mild attack of influenza.

Harry Saks Hechheimer, theatrical attorney, at home with influenza.

Harry Appel, band leader and composer, is critically ill with pneumonia.

J. J. Mack, of the Belaire Carnivals, is recuperating in Chicago from pneumonia.

Wife of Saul Abrams, treasurer of the Longacre, recovered from influenza.

Billy Hibbitt (Hibbitt and Malle) is recovering from influenza at his home in Louisville, Ky.

Mrs. "Pink" Humphreys is at the Washington Hospital, Chicago, suffering from influenza.

The wife of Nathan Gordon, the New England film man and theatre owner, is ill with influenza.

Myrtle Everett (Mrs. Dan Futch) is convalescing at Atlantic City, following an attack of influenza.

Ed Keough, manager of McCarthy & Fisher, Chicago office, reported seriously ill with influenza.

Owen Moore (pictures) is recovering, having passed through a dangerous illness of pneumonia.

Charlie and Bob Kuhn and Ina Buford (Three White Kohns) recovered from influenza in New York.

Frederic Edward McKay was confined to his home the early part of the week with the influenza.

Charles St. Claire, repertoire stage director, is ill with influenza in the Bellevue Hospital, New York.

John E. Otto, part owner of "The Kiss Burglar," is quite ill in the Carleton Hotel, Toronto, of influenza.

Ben Atwell, advance representative of "Seven Days Leave," confined to his hotel in Lansing, Mich., all the glorious

Vertina-Saxton (Bartman and Saxton) reported seriously ill in New York with pneumonia following influenza.

Jimmy Morgan (Jimmy and Betty Morgan), after a fortnight's illness

(Continued on page 16)

## MORE UNITS LEAVE.

Three additional units have departed for A. E. F. circuit in France under the auspices of America's Over There Theatre League. Included is a single entertainer unit—Burr McIntosh.

The units with their titles are:

"The Cheerful Philosopher"

Burr McIntosh

"The Tanke Girls"

Evie Bowcock

Louise Coffey

Elizabeth Griffin

Stella Hoban

Blanche Savoie

"The Variety Show"

Harry Ferguson

Frederick Livingston and

Winnifred Williams

Ida May.

It was explained by the League here is an erroneous impression regarding War Department regulations regarding entertainers who have relatives in the service. The League states there is no such stipulation which a volunteer entertainer is asked to observe is that if he or she has a relative at the front, such entertainer must promise not to attempt to see a soldier. It is asked to sign a slip to that effect at the time passports are issued.

There were several rulings against sisters who had brothers abroad, but that was rescinded. The wives' rule was also changed. At first a wife was not allowed to go over if the husband was in the service. A modification of the regulation was made which permits a wife to go over as a hospital worker for the Red Cross, but it does not apply to the Y. M. C. A. as yet. No regulation exists, say the League officials, which prevents husband and wife going over as entertainers.

## STOPPING DUPLICATE ACTS.

The vaudeville managers have decided an end must be put to duplicate acts that arise mostly through the dissolution of a stage partnership.

It seems quite probable from the attitude of the managers that if the respective partners of an act about to separate can not agree upon a division of material employed, if to be used in future, that the managers will adopt a method of their own for determination.

Heretofore it has not been unusual when an act divides it neglected to divide its material or the best portions, with each member of the dissolved act claiming the right for future use, in each case most often with one or more partners. The users or members of the broken partnership made various claims why they should continue with the material. In all instances it has been noted by the managers only the best stage material of a disrupted turn was again employed.

This resulted in several duplicate turns, doubling the quantity of the same material, and oft times resulted in a booking that brought the same stage material back to a house under another name.

The managers in their decision to rectify this situation make no exceptions as to how an act may dissolve. They say there must be an agreement reached by the parties to the act just what material is thereafter to be used by either, in no case to conflict if continued in vaudeville.

## FAST RUNNERS, THOSE HUNS.

Lieut. Chester N. Stratton, former U. S. O. booker, now attached to the 302 Supply Train, A. E. F., wrote to his Palace building friends (the letter being received by Harry Mundorf), stating his Unit was all the glorious battles with General Pershing's Army which we have been reading about.

The letter said the Huns ran so fast they didn't have time to poison several thousand cases of beer left behind in the St. Mihiel salient.

## SHOW BUSINESS IDLE.

With the show business idle, booking offices have been "hanging out" places. Booking men and agents meet and talk.

The legitimate executives appeared to be in possession of less information than the vaudeville people over prospective reopenings. The legists sought vaudeville for authentic knowledge.

Other than the New England towns, and the few New England towns reopening this week, there was little if any booking. The Loew Circuit had nothing open outside New York. The United Booking Offices had eight big time houses on its sheet Monday morning out of the usual 52. The Orpheum Circuit had one house open, St. Paul. Pantages was entirely closed. Poli's still held its three open theatres—Bridgeport, New Haven and Hartford—expecting Worcester to reopen Thursday (Oct. 24).

The most important vaudeville booking men in the country were now the Edw. Darling, Lawrence Goldie, Jeff Davis and Jake Lubin. Darling has the New York and Brooklyn big time, also Boston. Goldie books the Keith and Proctor small time houses in and around New York. Davis had eight of his New England towns reopen this week. Lubin handles the Greater New York houses on the Loew Circuit.

Everyone speculates how long the theatres would keep the theatres closed, what was the minimum length of it, why business was not better at the houses open, if it would immediately grow better when other theatres reopened, and how long it would require the show business to settle back into its normal state.

Much bantering was indulged in. Hardly anyone, from those heavily interested in theatres to agents who had their entire income cut off and artists out of salary and engagement, appeared depressed. The epidemic, however, was accepted as an unavoidable situation.

Many agents with long lists of acts did not have a single one working.

One act asked its agent if it could appear in a Fox house without bringing reproach upon itself from big time.

At the Monday rehearsal in the New York vaudeville theatres Monday a few complaints were registered by turns on the programs. One act, notoriously exacting, made his customary demands, though knowing 100 other acts that could take the headline spot he occupied were ready to do so.

Monday's matinee at the Palace, New York, reflected the closed conditions of theatricals and the number of professionals in New York. The audience had the aspect of a professional matinee. Over 1,000 were turned away from the Palace box office that afternoon.

## AFRAID OF HIS WIFE.

Memphis, Oct. 23. A large open knife, an ice pick, and ground glass in saw were weapons used by Mrs. Mabel Claire Rochester Magerum, in vaudeville, according to the divorce suit filed by Johnny Magerum, local business man.

He alleges she made several attempts to kill him, and on one occasion he "would surely have been murdered in his place of business but for the timely intervention of friends." He also charges she "took French leave of him" last month and he knows nothing of her whereabouts. They were married in November, 1911.

## Best Clark Going to Australia.

Willie Edelen, acting for Hugh McIntosh, has engaged Bert Clark for Australia for 40 weeks, to appear and assist in producing a series of reviews to be presented there by McIntosh, who will sail for home by the first available boat.

Source: H. B. RUEB CHAS. ALTHOFF.

# VAUDEVILLE

## CRISIS IN MUSICIANS' MATTER TO BE REACHED NEXT WEEK

**No New Developments in Lay-off Demand for Salary from Managers. Federation's Request Not Effective Until This Saturday and Next Week. Managers Refuse to Pay Musicians During Enforced Closings.**

According to Thomas Gamble, the New York representative of the American Federation of Musicians, there have been no further developments in the matter of salary payments during the epidemic as requested of the theatrical managers through a written communication from President Jos. Weber, of the A. F. of M., last week.

According to the nature of the request the musicians wanted no money for the first week, but expect to receive \$30 per man for the second week's layoff, which terminates this Saturday, with nearly all of the companies shut down by the order of the authorities throughout the country.

Individually the managerial interests have come out flatfootedly with the statement they will not pay the musicians for the second, third or fourth week that an act of Providence has been responsible for.

The United Managers' Protective Association took no recognition of the Weber request, with the individual manager handling the matter inasmuch as Weber sent the "notices" to the managers direct.

### NO CASINO SUNDAY SHOW.

Late last week the Shuberts rescinded the order to give a Sunday vaudeville performance at the Casino. It was intended to continue the Sunday Casino shows during the occupancy of the house by Al Jolson in "Sinbad."

The change in plans is said to have occurred after the Shuberts concluded a Sunday performance at the Casino with Jolson featured, would only mean the patronage of the Winter Garden and Central might be diverted to the other house, with Jolson there as the big card. Also, the epidemic condition figured in, while the Shuberts may have considered that three "Sunday" \$2 vaudeville concerts on the Sabbath, all on Broadway under the same management, and no great variation in the respective programs, might be one too many.

At the Central, Sunday night, Rock and White, with Jack Gardner, did an hour and 20 minutes, closing that performance, condensing the Rock and White road show of two hours and a half to the shorter length.

### STATELAKE RUSHING AHEAD.

Chicago, Oct. 23. Chicago is marvelling at the rapidity with which the new Statelake building is proceeding skyward. Its ninth floor is about completed, and the theatre, a part of the 12-story structure, is predicted to open during February.

The Statelake will represent an investment of \$2,000,000. The Martin Beck coterie of showmen who have promoted it with Mr. Beck at their head, say that in normal times the investment would have been about an even two millions.

### ACTORS' EQUITY ON TAX.

The Actors' Equity Association this week sent the following letter bearing on the proposed war revenue tax on admissions:

New York, Oct. 22.  
Senator Simmons,  
Chairman, Finance Committee,  
U. S. Senate, Washington, D. C.  
Sir:—It appears to the Actors' Equity Association that the proposed additional tax of 10

per cent. on theatrical amusements is unwisely excessive, for the following reasons:—

1. It may defeat the very object the Commission has in view by closing many theatres and so reducing the amount of income to the Government. The theatre-going public, of which the rich are always in the minority, will find it easy—by non-attendance—to dispense with the payment of the tax.

2. A great injustice will be worked to managers and actors alike who by the closed theatres will be deprived of a means of support. This would be scant justice to the men and women of the theatre whose loyal efforts (as the President has acknowledged) have not only contributed to the morale of our soldiers, but have also added many millions of dollars to the various Liberty Loans.

3. This additional tax will work an injustice to the public at large by depriving it of the compensatory amusement and pleasure so necessary in the strenuous times in which we live.

Therefore your petitioners, the Actors' Equity Association—with its thousands of members—respectfully asks for due consideration of the arguments presented herewith that, in its opinion, justice be done and an essential industry be not injured. Respectfully submitted,  
(Sgd.) Francis Watson, President.

### B. S. MOSS UNIT.

B. S. Moss is raising a unit of five vaudeville artists for the Over There Theatre League.

### Mentions Oklahoma.

Ed Schiller, the Loew Circuit Southern representative, was in New York this week saying he expected to add some Oklahoma cities to the other Loew time South.

### LOEW'S WESTERN LAYOUT.

When conditions permit, the booking of the Loew western houses, along with the same circuit's Canadian theatres, will be taken charge of in New York by Jake Lubin, general booker for the circuit, with Charlie Potsdam, Mr. Lubin's assistant, having the immediate arrangement of the bills, subject to Mr. Lubin's supervision. The western time, as linked for Potsdam's attention, will consist of eight full weeks, composed of the Miller, Milwaukee; McVickers, Rialto, Chicago; Miles, Cleveland; Miles, Detroit, and the Loew houses at Toronto, Hamilton and Montreal.

The Empress, St. Louis, was not retained by the Loew people and will probably remain on the Pantages string. The Empress is a split-week. Its location was another obstacle considered.

The bills, as made up in New York for the Loew western houses, will be looked over with openings filled in when required by James C. Matthews, the Loew representative in Chicago. Mr. Matthews has some bookings of his own in the middle west which will be placed on the Loew western books, although probably booked from Chicago by Mr. Matthews, using such of the Loew acts going west as may be desirable for the time.

Other than the Loew Circuit houses proper on the western list are Matthews' other houses: Liberty, Terre Haute; Palace, Danville, and Lincoln Square, Decatur.

### KEEFE MOVES.

The Pantages office with Walter F. Keefe has moved to the Fitzgerald Building, having left the Marcus Loew Circuit offices last Saturday.

With Mr. Keefe, besides his private secretary, went Bob Lawrence, also attached to the Pantages New York staff.

### UNPROVOKED ATTACK.

Al. Siegel, pianist with the Sophie Tucker act, who was set upon by two strangers in Baltimore, Oct. 4, while the Tucker act was playing there, and suffered a fracture of the jaw, returned to New York after being treated in the Johns Hopkins Hospital, but took a change for the worse Monday, with another operation necessary Tuesday afternoon.

Siegel's injuries came wholly unexpected—a drunken man first striking him at Kernal's Hotel check room for no apparent reason whatsoever, and later, when Siegel was about to call an officer, the man's friend (sober) knocked Siegel completely down and out, the jaw being broken by the blow. Both men got away, but their identity is known, and warrants are out for their arrest.

Young Siegel bears a good reputation for his own conduct and ability. Why he was singled out for a brutal attack is beyond the conjecture of Miss Tucker and the other boys in her act. Siegel is the sole support of a widowed mother who resides in Harlem.

### FORK SWALLOWER.

Syracuse, Oct. 23. To the night superintendent of St. Joseph's Hospital here came Adam Stackhouse, circus performer, and said: "Anything I can do for you?" asked the superintendent.

"Yes," said Stackhouse blithely. "I swallowed a fork."

He had to repeat his statement several times. The superintendent summoned a physician.

"What's this talk you are giving us?" demanded the M. D.

"I swallowed a fork," Stackhouse insisted in well-rehearsed tone.

They rushed Stackhouse to the operating room and took an X-ray. It showed the fork in the stomach, times up.

Now Stackhouse is recovering from the operation. He says private performances of his fork swallowing stunt hereafter are barred.

### PHILLY'S G. O. H. BURNED.

Philadelphia, Oct. 23. Nixon's Grand Opera House was damaged to the extent of about \$15,000 by a fire which started shortly before noon Sunday. The flames gutted several properties in the block on which the theatre stands causing an aggregate loss estimated at \$300,000.

The fire started in the garage of the Black and White Auto Co., completely destroyed. The firemen saved the opera house from greater damage. One of the walls of the theatre building and a portion of the roof fell in. It will probably be two or three weeks before the house is ready to open. The Grand plays pop vaudeville. W. Dayton Wedgath is the manager. The house has been closed since Oct. 3 on account of the epidemic.

### STOPPED ADVANCING.

Monday a girl act producer posted a sign in his office to the effect that no money would be advanced to members of his acts and that "all artists unable to pay their own expenses during the lay-off had better get other engagements until houses open." The lay-off period meant no money during the theatre closing due to the epidemic.

The producer said that he had advanced \$500 to artists in a week and a half. Several of his people had already "jumped" to other turns.

### Empire, Paterson, Goes to Fox.

The Fox Circuit has the Empire, Paterson, N. J., through a lease from the Northern New Jersey Realty Co. It is the former Billy Watson burlesque house.



THE SINGING BEAUTY  
AL SHAYNE

Supported by JOE SULLY

PALACE, NEW YORK, THIS WEEK (Oct. 23)

AT ROYAL, NEW YORK, THIS WEEK (Oct. 23) THE LAUGHING HUT OF THE BILL STOPPING THE SHOW AT EVERY PERFORMANCE and garnering a ton of applause. AL SHAYNE has the most pitiable facial expression of the character comedians and, in addition, possesses a wonderful voice of three registers. Presenting an original comedy act, the only one of its kind, registered by U. S. copyright, with VARIETY and the N. Y. A. All infringement will be prosecuted to the full extent of the law.  
Direction, CLAUDE & GORDON BOSTOCK.

# VAUDEVILLE

7

## THEATRES TOTAL \$42,124,780 FOR FOURTH LIBERTY LOAN

**Allied Theatrical Interests Make Magnificent Showing in Drive. Influenza Epidemic Severe Handicap. Palace Again Leads Houses.**

Despite that the theatres in New York City fought a tremendous handicap during the Fourth Liberty Loan drive, Chairman E. F. Albee, of the Allied Theatrical Interests Committee of the Rainbow Division, announced that the total that had been secured in subscriptions was \$42,124,780. When it is considered that in the drive for the Third Loan the theatrical interests were only allotted \$10,000,000 for their quota, the showing achieved in the effort just concluded was remarkable. The theatres suffered the severity of setbacks in their entire history because of the frightful epidemic which raged throughout the drive.

This, coupled with the opposition of rival committees which made inroads on the theatres to obtain a portion of their quota and the peace talk which was prevalent, undoubtedly was the reason for the total not having reached \$50,000,000.

The total is a tremendous tribute to the efficiency of organization and untiring efforts on the part of those in all branches of the amusement field who were heart and soul in the work.

In addition to the efforts to secure subscriptions from those who attended the theatres, the profession itself came forward and bought liberally. Of the larger individual subscriptions registered with the committee are those of William Fox \$125,000; Sam S. Scribner and R. D. Hyman of the Columbia Amusement Co., \$100,000; E. F. Albee and a group of friends, \$159,900; and late Saturday there was a subscription of \$40,000 from George M. Cohan, Mrs. Agnes and Mrs. Helen F. Cohan.

The various groups of theatres about New York turned in subscriptions as follows: Klaw & Erlanger houses \$8,437,350; Shubert houses, \$5,168,250; Marcus Loew Circuit, \$2,169,000; William Fox Circuit, \$1,654,850; B. S. Moss Circuit, \$496,700; Columbia Amusement Co. theatres, \$340,650; the F. F. Proctor theatres, \$803,450; and the B. F. Keith theatres, \$8,474,600.

There were three of the latter houses that went over the million mark, with the Palace, as in former loan drives, heading the list with a total of \$3,052,650. The other two were the Riverside with \$1,635,750 and the Orpheum, Brooklyn, with \$1,522,000.

An itemized list of the individual houses and the amount of subscriptions secured are as follows:

Academy of Music	100 Broadway	20,100
Adolph	100 Broadway	20,100
Albee, E. F.	100 Broadway	300,000
& friends	100 Broadway	300,000
Alhambra	222 1/2 Broadway	35,250
Alhambra	222 1/2 Broadway	35,250
Alhambra	222 1/2 Broadway	35,250
American	82 1/2 Broadway	100,400
Allyn	150 Broadway	51,600
Levy's Am.	150 Broadway	51,600
Amplex	117 1/2 Broadway	10,200
Amplex	26 1/2 Broadway	670,000
Antioch	3 1/2 Broadway	6,150
Ator	148 1/2 Broadway	350
Atlantic	170 1/2 Broadway	800,400
Auditorium	300 Broadway	65,400
Allyn	300 Broadway	138,150
Auditorium	300 Broadway	138,150
Avenue B.	19 1/2 Broadway	58,900
Avon	1 1/2 Broadway	67,200
Bay Ridge	111 1/2 Broadway	2,100
Bedford	214 1/2 Broadway	650
Belasco	1 1/2 Broadway	850
Blitz	67 1/2 Broadway	18,500
Belmont	11 1/2 Broadway	85,800
Bliss, L. & W.	22 1/2 Broadway	38,400
Booth	22 1/2 Broadway	25,700
Booth	61 1/2 Broadway	134,800
Booth	1 1/2 Broadway	850
Brooklyn	104 1/2 Broadway	108,600

Columbia	3,000 Harlem O. H.	141,850
Concord	1,700 Harlem	250
Columbia	498,600 Harlem	30,600
Colonial	21,900 Heights	2,700
Grand Bk.	1,000 Hoptopson	4,700
Grand O. H.	Home Crest	850
Ellyn	4,550 Hoptopson	223,850
Greeley Sq.	25,800 Hurlst & S.	60,000
Greenpoint	256,160 Imperial Bk.	4,700
Green Room	1,450 Irving Pl.	6,500
Club	602,100 Jamaica	134,700
Halsay	206,700 Jamaica	14,300
Hamilton	3,900 Jefferson	49,350
Hamilton Bk.	3,900 Jefferson	1,150
Hampton	700 Keeney's	62,650
New Moon	6,150 Kenmore	1,200
Hippodrome	426,650 Kenmore	21,450
Highway	1,400 Klaw & B.	553,450
Happy Fields	1,450 Langer	553,450

(Continued on page 32.)

### LOW TOURIST TRIPS.

Chicago, Oct. 23. Winter tourist trips with special fares to various sections in the Southwest and Southeast with Chicago as a starting point became effective here last week. Several trips are of especial interest to professionals, and though expensive by the railroad men the new tariffs are very satisfactory for the rate is practically two cents a mile to some points and under that to others.

The rate concessions are surprising but in line with the tourist schedules which also favor the West. The trips cost (all inclusive of war tax) are: Chicago to Albuquerque, N. M., and return, \$33.17; Chicago to Phoenix, Ariz., and return, \$19.96; Chicago to San Antonio, and return, \$76.59; Chicago to Galveston, and return, \$66.41; Chicago to Jacksonville, and return, \$62.08; Chicago to New Orleans, and return, \$55.11; Chicago to Columbia, S. C., and return, \$52.61.

All trips are obtainable on all routes out of Chicago, and return may be made on any road.

The rates quoted are for coach travel. Pullman or sleeper are subject to the extra charge per mile.

Winter tourist rates with both St. Louis and Kansas City as the starting and finishing point, have also been published, and the tariffs are in line with the satisfactory costs out of Chicago.

### FEEDERS ON STRIKE.

The press feeders in the printing plants of New York went on strike Monday, asking for \$6 more weekly. Before the war feeders on automatics received \$18 weekly, and those on hand-fed presses \$16. Since the war the former have been raised to \$29 a week and now want \$35; the latter receive \$26 and want \$32.

But one printing plant acceded to the request. Many publications have been delayed through the strike, printing plants having to arrange make-shifts for their press crews, although the pressmen remained at their posts.

Several of the lithographing plants in New York were also affected by the strike.

### BOSTON REOPENED.

Boston, Oct. 23. Boston reopened Monday, with big results in the downtown theatres, but not so fancy in the neighborhood pop nudistville and picture houses.

Those with the middle and low. CHAS. ALTHOFF.

### MANY REOPENINGS NEXT WEEK.

(Continued from page 3.)

Monday, Watertown, N. Y., hidden among the trees, has been within the grip of the epidemic for several weeks and announces that at least two more weeks must elapse before quarantine will be lifted.

Considerable pressure again was brought, especially by legitimate theatre interests, to have at least New York houses closed, which, it was figured would end the continued slump and prevent further losses. Dr. Royal S. Copeland, New York's health head, stood out firmly against closing amusements, and it is virtually certain that the metropolis will weather the epidemic without recourse to quarantine measures. There was a marked decline in the number of cases early in the week, the daily list going under 4,000.

Los Angeles, Oct. 23.

Monday the health officials stated that in their opinion the theatres could not reopen before Nov. 4, at least.

The epidemic has caused a complete tie-up among theatres against closing amusements, and it is virtually certain that the metropolis will weather the epidemic without recourse to quarantine measures. There was a marked decline in the number of cases early in the week, the daily list going under 4,000.

Many appeals are reported having been made by players left here, to actors' associations.

"Parlor, Bedroom and Bath" and "The Little Teacher" are held pending outcome. It is reported both companies will be disbanded, and players returned to their starting point.

Maude Fealy, starred in "Teacher," is now negotiating with Lasky for pictures.

Legitimate players, through studios closing, have no opportunity of securing immediate studio engagement which otherwise might have obtained.

Chicago, Oct. 23.

The earliest period of lifting the influenza quarantine in Chicago and the State of Illinois is expected for the latter part of next week. A half million doses of anti-influenza vaccine have been received here from the Mayo brothers, and is being distributed. The number of deaths due to the epidemic has declined about 25 per cent during the week.

St. Paul, Oct. 23.

This city remains open. It is the only municipality within Minnesota not under quarantine.

Minneapolis may keep closed for some time yet, the earliest opening date mentioned being Nov. 3.

Newark, Oct. 23.

Monday morning, Mayor Gillen decided in favor of reopening amusements, with immediate notifications sent to the theatres.

Keeney's managed to get open at 4 p. m. Monday, and the Newburgh burlesque show at the Empire did not start until Tuesday. Proctor's opened for its regular matinee performance.

St. Louis, Oct. 23.

A meeting has been called for Thursday, Oct. 24, to hear arguments from theatrical interests as to why theatres should not immediately resume. In some quarters opinion is expressed that there will be no lifting of quarantine Monday next, although that is a possibility.

Reports from Omaha are that it may permit theatres to open Sunday, Oct. 27.

Portland, Me., Oct. 23.

This city and many of the towns in Maine expect to open Oct. 28. There will be a meeting of the Board of Health today or tomorrow to settle on a course to pursue.

Syracuse, Oct. 23.

The epidemic ban will be raised here Friday morning, it is announced by Commissioner of Safety Walter Nich-

olson. The epidemic steadily declined the past week.

Some cases of small pox have been reported, but it is not expected that it will become serious.

The Empire will reopen Friday night with Howe's Travel Pictures. The Weiting will have Thurston, the Magic all next week, and "Turn to the Right" will be all next week at the Empire. The Temple and Crescent will resume vaudeville with the Friday matinee.

The ban goes off the same day in the suburbs.

Oneida will probably lift it Oct. 28. Watertown expects it to remain on two or three weeks longer.

Rome may call off the middle of next week.

Binghamton will remain closed next week also, unless conditions there show decided improvement before, Elmira is in the same position.

Washington, D. C., Oct. 23.

The Public Health Service late reports indicate the epidemic is decreasing, although the death rate jumped upward yesterday, the number of new cases, however, decreasing fifty per cent. Health Commissioners state that they have the situation under control. The toll of deaths for a week ending Tuesday 9 p. m. is 1,220, with 20,900 cases reported.

The two burlesque companies at the Lyceum and Casino theatres here have been disbanded, the managers having held them together as long as possible in the prospect of an early opening, of which, however, there is no sign as yet.

S. Walker, doorman of the Shubert-Belasco, has gone into the undertaking business temporarily and the highest salaried violinist in town is acting as a professional pall bearer.

Denver, Oct. 23.

Dr. W. H. Sharpley, Health Commissioner, said that the closing order may be lifted Sunday, but advised managers not to advertise reopening until Saturday, declaring action depends entirely on abatement of the epidemic. If no improvement closing order will remain in force at least another week.

Seattle, Oct. 23.

Over 5,000 cases of influenza here, but the peak has probably been reached. The Board of Health gives next Monday as the tentative opening date. The Orpheum, Pantages and Hippodrome bills are held here. The Wilkie Stock Co. is ready to open with "What's Your Husband Doing?" Two road shows billed at the Metropolitan are marking time.

Every city on the Pacific Coast is now closed tight. Nov. 15 almost certain to see the ban removed.

Atlanta, Oct. 23.

The situation has improved much. Theatres are tentatively reopening next week, Oct. 28th reopening looking positive. Neighboring cities will do likewise providing conditions continue to improve.

Some close Oct. 19 and will possibly reopen Nov. 4.

Should the local houses open either tomorrow or Monday, they will be able to operate only part time due to lack of power because of the falling off in rain.

Harrisburg, Oct. 23.

The State Health Commission is preparing a plan that may result in the local Boards of Health in the State having jurisdiction over the rescinding of the closing order.

The epidemic has reached its crest in Eastern Pennsylvania, but is still spreading close the western counties. In the Philadelphia district it is believed that 350,000 people had the "flu." For

(Continued on page 14.)



# VAUDEVILLE

## 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.

**Robert Patrick Jorgan and Ralph Talbot**, former electricians at the Hippodrome, New York, were killed in action in France, with the A. E. F. The service flag at the Hippodrome now holds five gold stars.

**Jack C. Russell** enlisted in the Naval Reserve, died of influenza at Pelham Bay last week. He was a former single act in vaudeville and was a member of the N. V. A.

**Emile Nicolas Mayer**, son of Daniel Mayer, concert director, died, Oct. 18, at the Military Hospital, Portsmouth, England, of pneumonia, the result of being gassed.

**Ray Townley**, private at Camp Upton, L. I., died recently at the camp of influenza. He was formerly with the Boston branch of the United Booking Office.

**Albert G. Finn**, better known as Bert Ford, and his wife, Lillian McNeill, deny Mr. Finn has been injured at the front. He has been on the fighting line since Nov. 1 of last year and is in perfect health. He recently met his brother, Frank, on the battlefield during the changing of regiments. Mr. Finn is expected back shortly on a furlough.

**Harvey Brooke**, a former professional now in France, reported killed in action some time ago, is alive and well according to a letter sent the N. V. A. under date of Sept. 17. He is enlisted under his private name, James R. Fallon.

**Theodore Bernstein**, formerly with Ray Bernstein in the Putnam Building, has been promoted to second lieutenant in the Medical Corps at Camp Upton.

**Pvt. Lee Cahn**, Co. B, 308th Inf., A. E. F., in France, incorrectly reported killed in action some time ago, was severely wounded and is in a base hospital.

**Victor Trumbull**, connected with the Orpheum offices in Chicago, is reported at a base hospital in France, severely wounded by shrapnel.

**Private Sol Patera**, a brother of Paul Edwards (Gold, Reese and Edwards) was wounded in action in the Chateau-Thierry battles.

**Cornel Donald Stuart** (Marines), youngest son of Ralph Stuart, reported missing in action, Sept. 15.

**Frank Bosar**, brother of the Bosar Sisters, reported missing in action.

**Cornel Theodore A. Wilde**, 326th Inf., and brother of Harry Wilde ("Kiss Burglar"), was hit by flying shrapnel and is now in a base hospital in France. He was wounded in the leg and arm.

**Bugler John A. Ward** (Northland and Ward), Co. B, 314th Inf., A. E. F., Eli Seal (Gold and Seal) at Camp Humphreys, N. C.

**Frank Tinney**, appointed captain, Q. M. C. Army.

**Freddie Berrens** (Musical Berrens), first-class musician on U. S. S. New Mexico.

**Bernard Goldberg** (Barney Stone, Stone and Manning), 11th Co., Naval Training Station, Gulfport, Miss.

**Herdon Edmond** (General Film

Co.), located at Baltimore, has been called.

**Harry Lyons** ("A Live Wire") has joined the Royal Flying Corps in Toronto. He has been granted time to finish his season.

**John J. Collins** (United Booking Offices) was inducted into the army last week as a sergeant in the Motor Corps Division.

**Fred LaReins** (vaudeville), enlisted as an auto mechanic at the Agricultural and Mechanical School, in Rochester, N. Y.

**Edward H. Chânel** (former treasurer of Valentine, Toledo, Ohio) has charge of the K. of C. Building, Camp Boone, Great Lakes, Ill.

**Ben Kraus**, former advance agent, and **Lew Brice**, both with the Headquarters Co., of the 51st Pioneer Inf., in France, say they both want their friends to write them.

**Jack Denny** (Browning and Denny) ordered to Camp Upton six months ago, has returned here after a period in an officer's training camp, having been commissioned a second lieutenant.

### VOLUNTEER CAMP SHOWS.

**Sergt. John W. Lott**, and **Pvt. Green**, both professionals, and of Base Hospital No. 20, A. E. F., France, are being "borrowed" from one hospital to another to give their act, "Wounded and Wowed."

**Val Marconi** (Marconi Bros.), assigned to Hospital duty, A. E. F., in France, associated with William H. J. Keegan, of Philadelphia, a K. of C. field secretary, helps doing his regular duties, helps entertain the sick and wounded.

The War Hospital Entertainment Association is sending no artists to its various hospitals, but is providing picture entertainment for these institutions and will continue to do so until the end of the epidemic.

"As You Were" is the title of the musical comedy which will be presented by the men in the ranks (Engineers) at the opening of the Liberty Theatre, at Camp Humphreys, Va. The theatre will be completed early next month.

Among the artists at a K. of C. entertainment recently given back of the lines in France were **Sergt. Francis J. Burns**, late of the Hippodrome; **Pvt. Eddie Cox**, formerly at the Winter Garden; **Jerry Graves**, and other professionals. Some of the men are attached to the Stevedore regiments.

**Sergt. Eddie Hart**, 301st Stevedore Regt., and **Pvt. James P. Dooley**, Base Hospital Depot No. 1, A. E. F., in France, are entertaining the soldiers in the various base hospitals in their sector.

At the Federal Naval Rendezvous, 52d street, Brooklyn, Oct. 16, the following acts gathered by the U. B. O. appeared: **Belle Carmen**, **Lillian Teece**, **Ryan and Joyce**, **Arthur Whitelaw**, **Embs and Alton**, **Jack Inglis**, **Eddie Fitzgerald**, **Holt and Rosdale**, **Sid Towns and Otis Spencer**, **Stan Stanley Trio**, **Florence Timponi**, **Jack Marley**, and **Minnie Blaueman** at the piano.

At the Isolation Camp, Pelham Bay, Oct. 19, under the direction of **Joe Schenck**: **Oliver May**, **Barlow and Bennett**, **Sperling Sisters**, **Arthur Lloyd**, **Armstrong and Tyson**, **Sallie Birch**, **Jimmy Britt**, **Grindell and Esther**, **Billy De Vere**, **Dorothy Curtis**.

### GERMAN (?) BOND SELLERS.

A part of the German propaganda and spy system over here was exposed last week on the B. F. Keith Circuit, the expose occurring accidentally. It will probably be brought to the attention of the Treasury Department for prevention against repetition at the next Liberty or Victory Loan drive.

A woman was apprehended as a suspect, through having taken loan subscriptions and failing to turn them in, at the Harlem Opera House. Examined at the West 125th street police station, the woman refused all information about herself and was finally allowed to depart.

The Fourth Loan had thousands of volunteer sellers, men and women, in New York. No prescribed method of identification other than for those who handled cash bonds or books had been provided. Volunteers who sold subscriptions not calling for cash payments were accepted promiscuously. They were allowed admission anywhere on their stationery, and Liberty Loan salesmen (or women) and had access to all gatherings, including theatres, when sales were in progress.

**Srs. Hugh Herbert**, at the Harlem Opera House, selling with the others, received a subscription blank filled out for \$500. Walking toward the stage another woman asked her for it, saying she would turn it in. Later, Mrs. Herbert thought that somewhat unusual, and, furthermore, concluded as she had made the sale the credit should be hers. Informing an attaché of the opera house staff, they searched through the audience until Mrs. Herbert identified the woman. When questioned in the manager's office of the opera house, about the only information brought out was that the woman had several filled-out subscription blanks she was evidently withholding, including Mrs. Herbert's. The opera house called up the Keith headquarters in the Palace building. It was informed to have a policeman called in and subject the woman to a thorough examination. Refusing to answer any of the patrolman's questions, he conducted her to the police station.

The Keith people say the woman could have been one of a very large band working as sellers with a similar intent. In that way they could suppress a very large volume of Loan subscriptions without any positive manner of locating the buyers or lost subscriptions after the Drive closed.

### CAMP HUMPHREYS' SHOW.

Washington, D. C., Oct. 23. When the epidemic has subsided Camp Humphreys, Va., is to have a musical comedy production of its own, written, produced and played by men in the camp.

The title is "As You Were," and has to do with army life. The lyrics and music were written by **Private Victor Fox**, both of New York.

Private Fox is of the Headquarters Company, Third Regiment, and is producing the piece with the assistance of the camp song leader, **J. W. Reynolds**, both under the supervision of **Major Totten**, director of training camp activities.

The show is to be in two acts and eight scenes. The cast will be made up entirely of soldier talent, and will include 60 men and a score of "chorus girls." An orchestra of 30 odd pieces has been organized.

### BOYS' BAND SOLD OVER MILLION.

The B. F. Keith's Boys' Band, a patriotic military musical organization, equipped and maintained wholly by A. Paul Keith and E. F. Albee, worked continuously during the Liberty Loan campaign. The boys, under the direction of W. B. Sleeper, are credited with having sold over \$1,000,000 in bonds.

### UPTON'S RIALTO.

By JESSE WEBB.

Camp Upton, L. I., Oct. 21. George H. Miller, manager of the Liberty, and Harry Baily, manager of the Rialto, have received permission to open Thursday, Oct. 26. The Liberty will open with a ten-act vaudeville show. The following three weeks and for the balance of the season the attractions will be musical comedy and farces. The Buffalo will continue playing six acts and pictures.

There is a rumor that **Charlie Chaplin** is to come to camp and box six fights with **Bennie Leonard**, following which will be a song writing contest between **Irving Berlin** and **Sam Willard**.

Al Johnson says "if the war is still going on when prohibition goes into effect a lot of fellows who claimed exemption will enlist for over-sens service immediately."

(Saluting officers certainly develops the muscles in your right arm.)

"Since everybody in camp has to wear a mask on account of the influenza, it is now considered good form (besides being safe) to make faces at any soldier who happens to happen to be in the morning show. We are living the hope that when the order comes to remove the masks we will be recognized. One look at the mask and the soldier who wears the report spread all over camp they were drafted men to go. One is never sure who they are in the United States or a member of the "Ku-Klux-Klan." Around the corner quarters it is said that the show has already quit and sent part of the harem to camp.

**Eddie Cantor** says if the "wear a mask" order ever hits New York a lot of husbands will be in your right arm.

**George Dwaney**, formerly of the Three Armstrongs, is now a motor cycle rider in camp. **James Buncie** says it's safer in the front line trench than riding him.

**Bobby Higgins** was stopped by an officer and asked why he did not wear a mask. "Oh, I'm not taking any chances to catch anything as long as everybody else wears one," he said.

**Lon Burstein**, formerly with John Cort and now on special duty at the Liberty, bought a Mercer a few days ago and started to town with it. After getting about ten miles he had to call up camp for a truck to tow it back. He is now trying to be transferred to an overseas outfit and the soldiers that sold it to him.

**Phyllis Dawson**, formerly with Metro, has been working for the Liberty Loan for the past three weeks. She said she lost her voice and can't go to work in pictures again until recovering it.

**Benny Leonard** is wearing a mask, so it is always wise to know who is behind the mask.

### CLEVELAND DOES SOMETHING.

Cleveland, Oct. 23. The Telling-Belle Vernon Co., Ohio's largest distributors of dairy products, made itself exceedingly popular with nearly a 100 artists who were forced to lay over in Cleveland on account of the "flu."

This concern announced through Tom Sawyer, motion picture and amusement manager of the Cleveland News, that they would pay the living expenses of all players in Cleveland and enlist their services in boosting the Fourth Liberty Loan.

Monday last week the amusement department of the News looked like a booking office, and, instead of being a mournful looking bunch, everyone was happy. Many of the professional girls who enlisted and granted kisses to bond buyers on street corners, with the chill air from Lake Erie blowing a cold mist all over the city, deserve a great deal more credit than they will ever get.

**Martin M. Bailey**, president of the Products Plating Co., known as the Billy Sunday of the Liberty Loan workers, had the girls under his charge, and to note him they are the cleanest and biggest hearted people I have ever known. Taking their misfortune with a smile, they have worked harder than they ever have before in their lives, and I am proud of every one of them.

They sold nearly \$50,000 in bonds. The Priscilla Theatre served lunch every day to all artists, and gave over the entire theatre to serve as a club and recreation place during the time the ban is on.

## E. F. ALBEE Advises Emergency Fund

The present condition of theatricals is most discouraging and a calamity of this kind must necessarily cause a great hardship to artists all over the country. It comes to us like a thunderbolt out of a clear sky.

Inasmuch as we never had a precedent to guide us, theatrical managers as well as artists were entirely unprepared for this, and after a long summer lay-off both are in no condition to stand prolonged idleness. The question arises, "What are we to do?" I fully admit I haven't up to the present figured out any proposition to take care of this situation. Each theatre in the different towns have done what they could, consistent with their own condition in caring for those in distress.

This trouble can't last much longer and out of it all will no doubt come some good. The theatrical profession on a whole is a happy-go-lucky sort and calamities of this kind should teach us all a lesson. One solution would be brought about by the working together of every single element in vaudeville—the artist, the manager, the booker, etc., etc. If a fund were started, to be called, let us say, the "Emergency Fund," and to be used only for emergencies, great good could be accomplished and situations like the present one met to the fullest extent. The National Vaudeville Artists was started to prepare for emergencies like the present one. Unfortunately, the N. V. A. is a new organization, has been compelled to spend a good deal of money to make a start, and according to general conviction, has achieved many of its aims and ambitions. If it were a little older it might be able to handle the present situation. As matters stand now, vaudeville people must go along as bravely and cheerfully as they can, stand shoulder to shoulder, and meet conditions with fortitude.

To repeat, out of the present difficulty something good and lasting is bound to come in the way of preparation for unforeseen trouble. I advise that we wait until the present conditions have passed away and that then we all get together and see if we can't prevent a recurrence of any great hardship to vaudeville artists, no matter what emergency may arise in the future. As to the future, if the artists will have confidence in each other, and are willing to contribute a small amount each year to be laid aside and invested with the proper safeguard as to its being distributed when needed in the proper way and for the benefit of all, you will have accomplished something that will not only raise the standard of the vaudeville artists, but will save suffering, and in the future you will be able to meet the conditions if any similar calamity should occur.

I should like to hear from artists on this subject, also from any that are in immediate need. We expect that most of the theatres throughout the country will open in the next few weeks.

*E. F. Albee*

# BURLESQUE

## BURLESQUE MEN ENCOURAGED AS CIRCUITS' CITIES REOPEN

**Boston's Resumption Helps Noticeably. Other Wheel Points Give Promise. Few Houses Operative. Producing Managers Anxious to Work Idle Companies.**

The Columbia and American burlesque circuit offices Tuesday heard that resumption of amusement activities was expected to take place in Philadelphia Monday. The opening of the Boston play centre this week restored Gaiety and Casino there to the Columbia list, while the American was enabled to replay the Howard there.

Newark and Jersey City are running shows again. "Oh, Girl!" starting Tuesday. "Bon Tons" got under way at the Majestic, Jersey City, Monday.

The American was daily expecting to resume in Camden and Wrightstown, the latter being adjacent to Camp Dix, where the epidemic is reported as being under decided check.

Philadelphia reopening next week will permit the Columbia shows to play the People's and Casino, with the American returning to the Trocadero and Gaiety there.

The circuit houses open as well as those expected to start this week are:

Columbia—Columbia, New York; Empire, Brooklyn; Hurig & Seamon's, New York; Casino, Brooklyn; Grand, Hartford, Conn.; Bridgeport; Miner's, Bronx, New York; Gaiety, Boston; Casino, Boston; Majestic, Jersey City; Empire, Newark. Next Week—Casino, Philadelphia; People's, Philadelphia.

American—Olympic, New York; Star, Brooklyn; Gaiety, Brooklyn; Empire, Hoboken. Next Week—Trocadero, Philadelphia; Gaiety, Philadelphia; Broadway, Camden, N. J.; Dix, Wrightstown, N. J.

### QUICK ACTION AT COLUMBIA.

The Columbia, New York, last Friday night, during the bond sale, saw quick action, when a disturber in an upper box was rushed out of the theatre onto the fire escape by half-a-dozen sailors, who turned him over to a policeman, when they had finished with him.

Ralph Rockway was making the Liberty Loan speech. The man in the box remarked, so that the entire house heard it: "You have said enough about the Germans \* \* \* but whatever else he intended uttered was lost, for by that time the sailors had him."

Everything happened so quickly neither the performance nor the audience was disturbed, and Mr. Rockway continued.

Another man the same evening who did not stand up for the Star Spangled Banner was unceremoniously ejected by the house staff.

### BURLESQUE CHANGES.

Roehm & Richards have placed the following in burlesque shows: Bob Nugent and Al Storie (replacing Jack Hubb and Ralph Torpise), "Innocent Maids"; Jack Armsby replaces George Banks, "Trail Hitters"; Fred Taylor, Danny Murphy and Eva Lewis replace Harry Hills, Harry Bentley and Dora Schree, "Oh Girls"; Norma Bell, with the Crescent stock, Brooklyn.

### DEATHS IN BURLESQUE.

Cleo Dalton, chorus girl with the Sam Howe show, died Oct. 15 at the Lincoln Hospital, New York, of influenza, after an illness of a little over a week. The remains were removed to Campbell's Mortuary and will be sent

to Texas, where the deceased lived. Cleo Dalton, ingenue with Sam Howe's show, died at the Lincoln Hospital, New York, Oct. 20 from influenza. She was 27 years of age. Miss Dalton had been off the stage for three years, returning when her husband, John Dalton, now a lieutenant, went to France with his regiment. Services were held at the Campbell Funeral Church, Oct. 24, and the remains taken to the late home of the deceased at Houston, Tex.

### HOUSE OPENS—SHOW AWAY.

Monday morning, when Newark suddenly and without previous notification, notified the local theatre to reopen, Pete Clark's "Oh Girl" company was on vacation. By the time Mr. Clark had gathered his people it was Tuesday afternoon, and the first performance was given that evening, though the other Newark houses reopened for the Monday matinee.

Last Saturday, in Brooklyn, after the final performance, Pete told the company to take a vacation for a few days and he would let them know when to return, but to report to him by Thursday, Oct. 24.

### CARTER INCREASING STOCKS.

San Francisco, Oct. 23. Monte Carter, manager and lessee of the Oak, Seattle, announces he will place a show in the Royal, Vancouver, B. C., to alternate with the show at the Oak, Seattle. Two other new companies for northern territory will also be organized by Carter, who has retired from the stage to devote his time entirely to the managerial and producing ends.

### SUPPLY BUREAU.

Bert Weston, general manager of the Cooper Amusement Company, is starting a burlesque bureau to cover the various needs of burlesque such as the placing of books, songs and lyrics, the casting of shows and the engaging of players.

His staff, which includes Billy K. Wells and Ray Perez, will occupy offices in the Columbia Building.

### Judgment for Darktown Follies.

Hughy Bernard, Ike Weber and Fred W. Stair, owners of the Darktown Follies, have recovered a judgment in the Ninth District Municipal Court for \$328 against the Metropolitan Scenic Studio, for breach of contract for failure to deliver all the scenery ordered in June.

Plaintiffs were represented by Harry Lewis.

### Make Up Temporary Act.

With the closing of their show, Harry K. Morton and Zeilah Russell frantically made up to play around New York, opening Monday at the City.

Epstin & Sofranski is their agent.

Theatre at Fort Benj. Harrison, Ind. Indianapolis, Oct. 23.

Fort Benj. Harrison, near here, is to have a Liberty theatre, seating 2,000. The announcements follow despatches from Washington saying the fort will be enlarged at a cost of \$3,000,000.

### THE BOSTONIAN.

"The Bostonian" with Frank Finney at the Columbia this week does little in any line upon the stage there. The show has a couple of lively spots, but throughout there is a drag to it, and the two parts under the one head of "Bits of Hilar" reaches a slow ending but a long last act. The first part seemed longer.

The principal comedian, Harry J. Hafford, composed the music with the piece staged by Mr. Finney and Phil Ott, another comedian in the show. It runs in two acts and several scenes.

The music is the biggest mark against the entertainment whether it is written for the special lyrics or interpolated. All the songs, possibly with an exception of two, are slow in 1770, tempo and therefore necessarily slow in action, leaving the 18 choruses girls but little to do.

One big laughing scene in "The Dynamite Lunch" and this starts the house off with its many humorous signs posted on the back drop. Hare-lipped talking by the principals brings much laughs and there is some business that helps, but the scene also drags.

Perhaps it has not struck Mr. Finney that more lively numbers would bring success and thus fill in the time that now appears to be padded out to make the required running time. The performance might have been better had a number received a legitimate encore and the same of two reasons.

In the padding is a "chorus number" without a leader, placed in "one" (as a chorus girl remarked) to cover the wait for the next act. It was to give the girls an opportunity to show what they could do. The girls did it, but they showed they could do nothing. One of the chorists was introduced as "Hazel Stinson, of Brooklyn, our mosquito land did as well as the rest. If the idea of "Mosquito" dropped out from someone's opinion that that number stunk the audience, it wasn't such a poor appreciation, given without considering the fact.

A trench scene closing the first part should be at once devoted from its present dramatic use to trevelty. The audience wanted fun and when it ran seriously all the way, they literally walked out on it like the dramatic and the attempt, laughing only at the one "gag" in it. There is a good idea at the finish of the Yankee coming over the top from the other side, but it is not worked up to and loses any strength it might hold by reason of that.

An operatic scene with characters in appropriate costume got little excepting from Finney's remarks about the several principals. The final act is in one scene, "The County Four House" aimed toward a burlesque such as has been done with prison scenes, but the burlesque lapses quickly and in its place comes a number, one after another, then much dialog and the plot seems to have been revived in this section to wind it up.

Hazel Kirke among the women is comely, looks to be the best dressed, but is made to sing several of the slow numbers, dotted "single," also to cover a wait, when she utters two lullabies in a row. The slow-singing stuff runs right along, up to the time when, in the last act, Jack Witt may be, or Mary Pudg, perhaps, sings a couple of numbers in a bass that is made profound with accompanying warr.

It was Miss Nelson, however, at a moment near by one of the very few fast songs, but it is too late.

The show is not marked for counting, that department just ambling along in the average manner. Nettie Nelson is another woman principal who wears tight in one scene, although tight is not made a feature.

It was Miss Nelson, however, as an aviator who was the only one to draw applause on her appearance in the ensemble. Gladys Parker may be the sourest, but she does little.

Mr. Finney is the only funmaker. Mr. Ott wears a gloom look for his share and contri-

butes a dance, but Finney seems to rely upon himself. That may be why Ott doesn't do more.

Frank Finney has always stood very high among burlesque producers and comedians, also as an author. He comes around each season with a new show and a new pattern. In this case he is trying to do the very best advantage, but it doesn't look as though this performance had received enough attention. A show and its people are not a success if not made the most of, and while there is much in the show, the burlesque pattern it follows it does not rank with some of Finney's shows of the past appearing on the scenery end. One or two sets do not seem to be the best interior and the poor house exterior.

"The Bostonian" calls itself over the circuit this season on Finney's reputation, but the show can stand a lot of firing up during the trip around, that might have happened to it ere this.

### BEAUTY REVUE.

There is a remarkable difference between this attraction and that called the "Follies of Pleasure," which was the show at the Olympic last week. It is hard to believe that the show is so different. The same are the same, but they are, and the name of Rubie Bernstein, but what name is this? The "Follies" leans to the dirt, this one is quite the opposite and leans principally to ensemble numbers in act and in its nature it does so.

Bernstein has spread himself regarding on the costumes and the production. There are ten changes for the choruses of 16, and all of the costumes are of this type. The show is well trained and their work has a union that is in the form of this type of show of that individual starring by the members of the ensemble, and the result is that the numbers are not so good as they are.

The show itself is a fast-moving burlesque entertainment that goes right along with music, being coming fast and getting over. The chorus is well trained and their work has a union that is in the form of this type of show of that individual starring by the members of the ensemble, and the result is that the numbers are not so good as they are.

The performance is entitled "Stolen Sweets" and is in two acts, the book having been furnished by Eddie Dale, who is also the principal comedian. It is in two acts, both of the acts being inexpensive, but adequate. There are eight numbers in each act, both of the acts being inexpensive, but adequate. There are eight numbers in each act, both of the acts being inexpensive, but adequate. There are eight numbers in each act, both of the acts being inexpensive, but adequate.

In addition to the comedian two other principal men are carried. They are Harry Hafford and Henry Currier. The former is the straight comedian, his work is a snappy manner and does a corking lot of rough clothes. He also has a voice and leads numbers in perfection. In the second act he stepped the show with the "Tell It to the Marine" number and an imitation of Al. Johnson singing "Dixie Melody" in a moment near riot for him.

The show is strongest, Ada Lum and Helen Gibson stand out like a house afire for looks and work. The former is a striking beauty, and wears the six giraffe that she showed to perfection, while the latter, a blonde of a decided type, was just as striking from a sartorial standpoint in a quartet of creations. Both displayed considerable talent in full-length tight in the finale of the last act.

The sourest is Florence Whitford, who looked cute and put over a couple of numbers nicely. The major portion of the number led by her, however, fell to Helen Gibson, who delivered.

Several spots were given over to specialties. Miss Gibson and Henry Currier gave a strong handstand just before the close of the first act, and Dale and Lum specialty in the second act were well worked out with comedy.

Dale goes "Dutch" through both acts, with George Bartlett doing "Jew." The two are almost constantly working together, and they say off rough stuff and a little of the best legitimately.

Mr. Bernstein has a good show in "The Beauty Revue," and it is a pity that it has to follow his other one.

### IMPRESSION ABROAD.

Dennis F. O'Brien has received a letter from Hugh J. Ward, in Australia, which indicates the impression the fighting boys of the U. S. have on the peoples of our allied nations.

Mr. Ward said: "Isn't it great to see Uncle Sam striding on with his beard bristling, his eyes glaring and his Lincolnlike moral, physical and mental strength behind the whole intention? I am looking forward to next year being a wonderful time for the great Democracy of America. Any country that has been so other nations will be completely wiped out and purified by the great crucible now burning in France."



### VIOLA MAYER

The accomplished daughter of JOSEPH MAYER (the program publisher) who is now touring the country with her show.

Miss Mayer, a cultured pianist, is also playing the accompaniments for Elizabeth Henry, vocalist, who is touring the country in France.

# VARIETY

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The Milwaukee Free Press had the following editorial last week markedly in contrast to an editorial published in the Chicago Tribune, which lightly treated the predicament the players of the theatrical profession find themselves in:

## The Plight of Actor-Folk

A good deal has been said about the hardship which the closing orders, due to the influenza have worked to the theatres of the country. But how about the actors? It would be interesting to know what provision, if any, owners or managers of theatrical attractions are making for the welfare of their companies during the period of enforced idleness; especially for the small salaried people, who are rarely ahead of the game in a monetary way.

Theatre closing is now practically in effect from one end of the country to the other. In New York the show shops are still running, and there are other cities, here and there, which persist as oases in an amusement-barren land. But these will not serve to keep a road show moving.

With the vaudeville circuits from Chicago to the Pacific Coast shut down and their links in the East sadly weakened, the variety artist is in as bad a way as his fellows of the "legitimate," and probably worse. With few exceptions, he is his own master dependent upon a booking agency, and booking agencies do not pay salaries at any time.

With three and possibly four weeks of idleness confronting a large body of actors and other theatrical entertainers, it becomes a matter of public concern how those who are without funds are to exist during that period.

Minor players and performers may be hardened to such experiences, for sieges of unemployment are not unfamiliar in the average thespian's life. But in this instance, where idleness is enforced by governmental order, it would be reassuring to know that provision has been made for those unprepared to meet the emergency.

If that has not been done the public, which owes so much to its entertainers in this time of emotional stress, should be advised so that it may take steps for the relief of those who need it.

The Nelson, Logansport, Ind., is now operated by Brown & Murray (local).

Zola Terrell has returned from Australia.

The Frances Starr show "Tiger! Tiger!" may follow Ott Skinner at the Lyceum.

David Warfield will not be seen in a new play until early in the spring after the revival of "The Auctioneer."

John T. Murray, now in "Maytime," has been engaged for a production to play both London and Australia.

Amsterdam, N. Y., to his list for three acts, split week policy.

The William Fitzgerald "Fads and Fancies," management Nat Phillips, laying off in Allentown, Pa., reopens Oct. 28 at Camp Devens, Ayer, Mass.

Manny Canner, formerly treasurer of Shubert-Riveria, is now at the 44th Street for William Fox, who is showing "Salome" (film) there.

Dr. Harry W. Martin, of Chicago, reported last week in New York to have died at Camp Custer, has been and remains in good health.

When Mrs. Vernon Castle returns from her present trip abroad she expects to go on to the speaking stage, having an offer for a proposed musical production.

Mark Levy and Tom Jones have dissolved partnership. While the Levy brothers are in the service Sylvia Sternberg (Mark's stenographer for five years) will do the bookings.

A dinner was given in the Monastery of the Sisters of Mercy to the officers of the Quartermasters Department, the host being Captain Jack Gleason.

Molly McIntyre is reported slated for the principal feminine role in Frank Mandel's new show, "A Perfect Day," to be produced in New York by the holidays.

An inside "gambol" is scheduled to take place in the Lambs' Club Nov. 4, with some of the members having contributed some special sketches bearing on the war and otherwise.

A beefsteak was tendered Johnnie Collins Wednesday night by his friends in the U. S. O. preceding his departure Thursday for Ft. Hamilton, N. Y., as a member of the Motor Corps.

Nellie and Rose Beaumont (sisters) are joining Mercedes road show, starting for the cantonments. The girls will do Billy B. Van's former act "Props." They replace Eva Mudge in the show.

The dramatic criticisms in the New York Globe, since Louis Sherwin quit to join the Goldwyn special publicity department, are now unsigned. Several offers to criticize on other papers, out of town have been made.

Pauline Hall, for years a prominent figure in musical comedy, made a brief return to public life one day last week when she appeared at the little portable, open-air "Liberty Hall" at 42nd and Broadway for the Liberty Loan.

Although negotiations were made for Victor Morley to head the musical stock company at the Orpheum, Seattle, this winter, Morley remains unsigned. Mr. Morley is still in New York.

Bobbie Dale, who, since "Sinbad" opened, worked in the chorus, will get his first opportunity to show what he can do at a principal next Monday night when he does a special dance with Johnny Burke.

The musicalized version of "Seven Days," which Otto Harbach has prepared, is to be produced jointly by Arthur Hammerstein and the Selwyns. It goes in rehearsal next week. The cast is being selected.

A notice has been posted on the N. V. A. bulletin board that "important war announcements" are in that office for the following: Sidney Warren Corcock, Joseph C. Andre, Clarence Bryce Kennedy and Florenz Delliesie.

Owing to war conditions in London the "The A. A." will resume the book-

African circuit through their New York offices. Their contracts include fares both ways, with direct sailings from New York.

Eva Mudge (Mrs. H. H. Will-Jorgensen), "The Military Maid," who retired from vaudeville four years ago, left New York Oct. 23 for San Francisco, from where she will sail to Tokyo with her husband, who has secured a railway contract from the Japanese Government.

Joe Weber is suing John J. Hamilton, of 420 Fourth avenue, for the recovery of the cost of cloth which he gave the defendant to make shirts from, for his nephew, L. Lawrence Weber. The shirtmaker misunderstood the order and made shirts according to Joe's measurements.

Major Doyle may still be growing and he won't admit he has stopped. Ordinarily persons stop growing (in height) at the age of 21 but the Major says he grew a foot between 25 and 35. He remembers because he used to be able to walk under a table at the former age. Doyle is now past 40 and is nearly four feet in height.

President Wilson misses his theatre going in Washington, the managers there believe. The President has been at least a weekly attendant at some Capitol theatre since the season opened. When in New York on his recent trip the first arrangement made for the President's entertainment was for theatre tickets.

With the epidemic putting a quietus on booking activities, the fifth floor of the Palace was enlivened Monday by an agent rushing in to demand who paid off Brooks at the Grand Opera House, Brooklyn. Said agent excitedly explained that one of his sets was paid off fifty cents short—and he was in earnest.

In the recent proceedings before Judge Phillips in which Sangre & Jordan were the plaintiffs against James Montgomery, over the musical version of his play, "Ready Money," the latter offered at the suggestion of his attorneys (O'Brien, Malevinsky & Driscoll) to put up a bond of \$5,000 to respond to any future injunction proceedings which might be brought against him. The offer was accepted.

C. R. Lamb, owner of an apartment house located at 360 W. 22d street, has entered a judgment against Bayard Veiller, playwright, for \$729.75. The plaintiff, through his attorneys, Spencer, Lloyd & Wierum, allege Veiller leased an apartment, in the houses mentioned for one year and 11 months, and that the defendant defaulted for about seven months. The amount represents rental for the defaulted period.

Belle Baker, reported during last week taken away with influenza, was mingling with the throngs continuously. One evening at a restaurant when a returned soldier from France with but one arm asked Miss Baker to buy a bond she purchased a \$50 one from him, then gave the bond to the soldier as a present. Another erroneously rumored epidemic casualty was Bobby Heath, of Philadelphia, who, by that time, had fully recovered in his home city.

A summons was served on Weber and Fields last week on the charge of breach of contract with Adele Rowland. The plaintiff alleges she was engaged for a leading role in "Back Again," with the understanding that her billing would be second to Weber and Fields. Henry J. & Frederick E. Goldsmith, the plaintiff's attorneys, say that their client was engaged at \$600 per week for the run of the play, and \$700 on tour.

reported as in the service, has written Secretary Chesterfield of the N. V. A. to write him care of Co. 23d, Fifth Battalion, C. O. T. S., Camp Lee, Va. Another vaudeville Association member, William F. Hines, of the 23d Co. Central Officers' Training Camp, at Camp Gordon, Ga., asks all N. V. A. members who can to send him "a few scripts, jokes, stories and the like" that might be used in camp shows there.

Mrs. Frank Tinney has entered suit against Warschauer & Roth, of 14 East 33d street, for the recovery of \$1,000. Some time ago Mrs. Tinney left two gold-mesh pocketbooks, which she claimed were imported from Paris, with the defendant for repairs. As a result of a fire which broke out in the Warschauer & Roth place of business, both pocketbooks were lost. The plaintiff, through her attorneys, O'Brien, Malevinsky & Driscoll, sued for the value. The defendants offered to settle—to supply Mrs. Tinney with a couple of new pocketbooks.

James Croffoth, the fight promoter and a rich man in his own right, having retired from public attention when the ban on the k. o. process was raised throughout the country, has reached New York to act as chairman of the committee which will handle a series of big sports entertainments in the forthcoming drive for the different charity organizations now being carried on war work both here and abroad. Some big boxing bouts will be staged, with all of the champs expected to do the "bit," but also defend their titles against contenders.

Stanley, son of Arthur Jefferson, a London manager, has been missing for some time. The last letter his family received was over a year ago and Mr. Jefferson, who is now in New York, is asking help to locate the son. Jefferson, junior, was with the Keystone Trio ("The Nutty Burglars") at last reports and previously had been with a magician. Any information regarding the missing man should be sent to Mr. Arliss, care of Dixie Hines, 1400 Broadway. Jefferson may have enlisted with the British mission.

Charlie Foy, twenty, and son of Eddie Foy, has entered suit against Parker's Garage, of West 51st street, for the recovery of \$500 which he paid the defendant on a Mercer automobile, on account of the \$700 total cost. The auto was purported to be of the 1913 vintage, but its date of manufacture dated from 1909. In time the clutch on the auto refused to clutch and Parker advised Foy to bring his machine to the garage. Foy did—and never got it back again. Parker refused to part with the car until the balance of \$300 due on the full purchase price was paid. Foy, claiming to be a minor, naming Leo Newman, the ticket broker, as his legal guardian, enters a suit for the recovery of the \$500 through his attorneys, O'Brien, Malevinsky & Driscoll.

Through the efforts of the Actors' Equity Association, the members of Orr & Welch's "High and Dry" company recovered a full week's salary last Friday in the Third Municipal Court before Judge Murray. After the show had run for a week in Boston, last spring, every member of the company received written notice the season would end, definitely, in two weeks from date, to be followed by a supplementary season. At the end of the second week's run Orr & Welch decided to close. The actors, through the A. E. A., entered suit for the recovery of their full salaries, on the ground the two weeks' notice constituted a waiver or modification of the contract. The A. E. A., to avoid court litigation, offered to arbitrate, which the production firm refused to do. Clarence Ne-



# LEGITIMATE

## ACTORS' FUND BENEFIT SERIES TO BUILD UP LOW FINANCES

**Trustees Favor System Whereby Profession Can Swell Treasury's Coffers. Resources Being Fast Depleted. Daniel Frohman to Organize Worthy System.**

At the first fall meeting of the board of trustees of the Actors' Fund of America, Daniel Frohman, president, pointed out that in consequence of the war's demands and the splendid achievements of the theatrical profession in raising millions of dollars for Uncle Sam, the Actor's Fund has naturally suffered, whereas the demands on the now slender resources have been unusually great.

In view, therefore, an unusual effort must be made this season to secure money for the fund toward its annual expenses of over \$75,000. Mr. Frohman proposed that the benefit activities be extended this year to a larger number of cities, including St. Louis, Pittsburgh, Philadelphia, Cleveland and Washington, in addition to the annual performances in New York, Boston and Chicago.

The board of trustees granted full authority to Mr. Frohman to organize this extensive system of benefits after the New Year, and asks that the theatrical profession will aid in this effort to sustain this great professional charity in the cities named.

David Gerber, legal counsel for the A. F. A., proposed a plan regarding the establishment of a ruling whereby the fund is to receive the income from endowment bequests that might be created for the benefit of the Actors' Fund.

### LAMBS' UPHEAVAL

For the first time in about 18 years the entire independent ticket was elected at the Lambs Club last week. It was a resounding defeat for the old-line men in the club, with no reason assigned other than the membership craved new blood in the executive control of the organization.

The present officers are R. H. Burnside, shepherd; De Wolf Hopper, bey; Frank Craven, corresponding secretary; Milton Royle, recording secretary; Harry Smith, treasurer; Grant Stewart, librarian. The new councilmen are David Warfield, William Collier, Sam H. Harris, Walter Price, Frank Case and John L. Golden.

Jos. R. Grismer, the retiring shepherd, has had four successive terms in office, and George V. Hobart, who preceded him, had either seven or eight terms.

### THE USUAL KIND.

Pittsburgh, Oct. 23. Ira S. Bassett, business man and evangelist, who has been made a defendant in a voluntary bankruptcy petition, is at present in a local hospital suffering from a nervous breakdown.

During his revival services Bassett was noted for his caustic remarks about the theatrical profession, claiming theatres and their accessories and promoters were instruments of the devil.

It was only recently Bassett was held for court on a serious charge made by Rose Houtz, who alleges that at various times the defendant had improper relations with Gertrude Woodward, said to have been a member of the Bassett evangelistic party.

Following the hearing, Bassett was released \$500 bail for trial in the criminal court. Congressman Stephen G. Porter represented Bassett at the hearing, and attorneys T. M. Marshall

and Louis V. Barack represented the prosecutrix.

It developed at the hearing Mrs. Woodward is the daughter of the late Dr. B. B. Marheineke, former U. S. immigration inspector here, and that her husband is Lieut. Harold Woodward, U. S. A. She was formerly employed at the Commercial Club, of which Bassett was secretary. The relations between the two covers a period of four years. Finally Mrs. Woodward, then Miss Marheineke, was married to Woodward, and a few months later a child was born. Woodward immediately disclaimed parentage of the child, and left Mrs. Woodward, who subsequently sued for a divorce on a charge of desertion.

### McCORMACK DRAMATIZED.

The new Chauncey Olcott play, "The Voice of McConnell," which George M. Cohan has written and which opens in Baltimore next week, providing the influenza ban is lifted from the theatres there, is reported to be a dramatization from John McCormack. Olcott plays the role of McCormack, and the latter's manager, McSweeney, is also reported in the cast.

### BOOKINGS CHAOTIC.

With the reports getting out that certain territories were to open the booking offices for the legitimate attractions were swamped with wires. All of the outlets from centers to which the shows gravitated when the closing orders swept the country are jammed up with attractions trying to get out to pick up the dates standing.

Everyone of the managers of shows are trying to play two or three dates to break their jumps to take up routes. The booking offices have notified managers not to consider any date outstanding for the next three weeks until the agent of the show either wires or arrives on the ground with confirmation of the play date.

In all of the booking offices two sets of books are being carried over the emergency with the shows rerouted to cover the possibility of errors. It was stated that, in the event that Pennsylvania did not open within the next week there would be another extreme measure of rerouting necessary to carry shows around that state to pick up dates standing.

### K. & E. House in Cleveland.

Cleveland, Oct. 23. It became known here that a theatre building here for sometime is being constructed for K. & E. operating through Robert McLaughlin, the playwright, who has interested local capital in the venture. What is in back of the idea of secrecy regarding the building of the new house is not known, but the new playhouse will be ready for plays in the spring. Mr. McLaughlin is sponsoring for a stock company here.

### ROSE MULLANEY WEST.

Rose Mullane, for several years chief assistant to Chamberlain Brown, the agent, left Saturday for Los Angeles.

Miss Mullane made the trip in company with the two kiddies and their mother. While on the coast she may take a flyer in the agency business there.

### FUND FOR WOUNDED SOLDIERS.

A further appeal to members of the legitimate profession is being made by those in charge of the "Fund for Wounded Actors." This organization, connected indirectly with the Actors' Equity Association, works in conjunction with the Stage Women's War Relief.

It was formed Sept. 1. At that time actresses and actors were asked to contribute a small percentage of their salaries to the cause, the object of which is to provide for the wives and children of actors, many of whom are suffering deprivation by reason of their dependence on the small pay necessary from the Government, and at the same time care for the wounded professionals when they return to this country.

The sums asked for range from 50 cents weekly, for those receiving \$35 to \$50, to \$5, from a salary of \$200 and upward, proportionately. These amounts to be, by their written permissions, withheld by the treasurer of the company, who will forward the total weekly collection to the treasurer of the fund. Those who feel they may afford more than the prescribed scale may contribute as much as they like.

The "Scroll of Honor" system has found favor with many of the contributors, who have obligated themselves to subscribe weekly, until June 1, 1919. The subscriptions are signed upon honor cards, enclosed in envelopes, which may be sealed, and handed to the representative of the fund with the company, or forwarded direct to the treasurer of the organization in New York. These names are inscribed on the Scroll of Honor and will be preserved as a memento of the Fund.

Another advantage of this system is that it does not embarrass and discourage the small contributors, who, by means of the cards and envelopes, may hand his donation privately to the fund's representative, or mail it each week direct to New York.

The officials of the fund are George Arliss, chairman; Thomas A. Wise, first vice-chairman; Frank McIntyre, second vice-chairman; Richard A. Purdy, treasurer; Frank Gilmore, assistant treasurer; Grace Griswold, secretary; Knickerbocker Theatre Building, 1400 Broadway, New York.

### SHUBERT'S "KISS BURGLAR."

The Shuberts have made an arrangement to take over the William P. Orr production of "The Kiss Burglar." Orr took the show on tour this season, but closed in Detroit, several of the principals returning to New York with complaints.

The new management will place the piece in rehearsal this week and start it on tour as soon as the country reopens.

### Gilbert Miller Secures St. James.

London, Oct. 23. Gilbert Miller has definitely secured a long lease of St. James' Theatre, when Gertrude Elliott's tenancy expires.

### Owen Nares' Starring Agreement.

London, Oct. 23. Owen Nares has entered into a three years' starring agreement with Sir Alfred Butt, which materializes after Christmas at the Queens.

The opening piece will be by Horace Annesley Vachon, adapted from Mrs. Belloc's, "A Chink in the Amonoi."

### \$125,000 for Box at Charity Matinee.

London, Oct. 23. A Working Girls' War Savings matinee will be given at the Victoria Palace Oct. 26, the girls providing their own entertainment.

Solly Joel has paid \$125,000 for a box and presented it to the Princess Patricia of Connaught.

### PHILADELPHIA BAN ON.

Philadelphia, Oct. 23.

Anticipating favorable action by the Board of Health regarding the lifting of the ban which has kept the theatres in this city closed since Oct. 3, the managers began early preparations for the expected openings next Monday, Oct. 28.

Late today the Pennsylvania State Board of Health refused to lift ban on theatres permitting them to resume Oct. 28. No promise for opening was given.

Keeping the theatres closed this week caused several shifts in the bookings. A continuation of the closing order for another week will prevent "The Follies" from playing Philadelphia this season. The original booking was for two weeks, and it was understood that if the Forrest did not open Oct. 28 to let "The Follies" in the show would not be seen here, as no engagement for less than two weeks could be secured. The time allotted for "The Canary," with Julia Sanderson and Joe Cawthorne, expires this Saturday.

"Tiger Rose" will be unable to fulfill its four weeks at the Broad. The piece goes West from here, while Ethel Barrymore in "The Off Chance" is the succeeding attraction at the Broad. Similarly Guy Bates Post in "The Masquerader" was to have played four weeks at the Adelphi, but is booked to open in Baltimore next Monday if that city reopens. Arrangements have already been made, according to reports, to bring "The Masquerader" back here in the spring. "Eyes of Youth" will be next week's offering at the Adelphi.

The Shubert probably suffered more from the closing order than any other theatre in town, as "The Chin Chow" was playing to capacity houses when the epidemic hit the city, and arrangements had been made to extend the engagement an extra week. What will reopen the Shubert is not yet known.

The bookings of "The Little Teacher" at the Garrick, "The Kiss Burglar" at the Lyric, and "Leave It to Jane" at the Chestnut Street Opera House still hold good, the run of the latter show having been extended. "Miss Simplicity," the Rida Johnson Young piece, will be the next attraction at the opera house.

### MUSICAL FARCE WILL DO.

Boston, Oct. 23. "She Took a Chance" will do. Monday night at its metropolitan premiere it ran like clock-work with the laughs timed as neatly and the farce running as smoothly in musical comedy form as it did originate from Fred Jackson's pen under the name of "A Full House."

May Vokes was her customary riot and Dolly Weir also scored.

Others in the cast worthy of mention were Wanda Lyons, Mary Milburn, Eleanor Gordon, Ben Linn, Ray Raymond, Alfred Gerrard and Eddie Dowling.

The score contains no exceptional or heavy numbers, but went big, the heaviest applause and encores coming on "When Love Is Away," "Happiness," "There's Something About You" and "Bubbles."

A good chorus and snappy costumes have added much to "A Full House" even as they have done to a more successful farce a season or two later.

Joan Havox suit against Bert Williams for the recovery of some of his songs and lyrics, which Williams was to use in the "Follies" this year, came to a final settlement, out of court, this week. Harry Saks Hechheimer, the plaintiff's counsel, accepted a cash payment.

## BUSINESS SLUMP STILL ON WITH NEW SHOWS COMING ON

**With Loan Drive Over Conditions Still Bad. "Flu" Epidemic Now Blamed. Attractions Coming and Going.**

The curve of business in the Broadway legitimate houses is still describing a deep-concave arc and the curve of profits in the majority of cases has dipped below any theoretical charted lines.

It was thought by some that with the Liberty Loan drive over, business would show some small tendency to increase, but Monday's draw for the most part was even poorer than last week, proving the loan did not keep the theatre-lover away. The epidemic is now acknowledged to be the principal factor in the depleted box office takings.

Another group of attractions trek from Times square this week they being "The Matinee Hour" (Ditrichstein), which leaves the Vanderbilt dark; "A Stitch in Time" out of the Fulton; "Going Up" leaving the Liberty and to be succeeded by John Cort's "Gloriana"; "The Follies" finishes a three-week Broadway repeat at the Globe, the attraction aimed for Philadelphia, if the quarantine is lifted there and the house remaining dark until "The Canary" opens on Nov. 4 and "Tiger Rose" leaving the Manhattan to be followed by David Warfield in "The Auctioneer." Sudden added closings last week, other than announced, were "Humpty Dumpty" with Otis Skinner at the Lyceum, now dark (Mr. Skinner is to tour in a revival of "The Honor of the Family"), and "The Awakening" at the Criterion (also dark). That attraction is stated to be closed "temporarily," but never had a chance, even with conditions favorable. "Maytime" finally departed also. "Keep Her Smiling" leaves the Astor next week and is due to be succeeded by the Shuberts' musical, "Little Simplicity," renamed from "Miss I Don't Know." "Peter's Mother," a new Brady show, opens at the Playhouse Monday.

Eight new attractions entered the lists this week: "Perkins" (renamed from "The Man from Toronto"), with Henry Miller and Ruth Chatterton at the Miller; Bertha Kalisch in "The Riddle: Woman" at the Harms; "De Calm, Camilla," at the Booth (opening next week); "Ladies First," with Nora Bayes at the Broadhurst; "Not With My Money," at the 39th Street; "The Comforts of Ignorance," at the Bramhall Playhouse, and "Freedom" at the Century (postponed from last week). "Freedom," the big patriotic spectacle is being backed by downtown money. It is said that 1,000 wigs are used in the course of the piece. The production cost of the spectacle is set at \$100,000, with a weekly salary list of \$9,040.

Managers are completely up in the air regarding closed conditions on the road, several stating that they did not know what to do. Decisions to close attractions and bring them in were made by others. "Springtime," being called back from Kansas City and "The Man Who Came Back" being drawn in from Pittsburgh. Other attractions further away are lying low waiting for a lifting of epidemic bans and reports from them are that the companies are taking the situation philosophically.

An instance of the sudden shifting of conditions attends to delayed try-

out of "Ask Dad," a new musical play which Elliott & Constock were to have opened in Detroit Monday. The managers were advised by wire Friday the town would remain open, but the show arrived on Saturday only to face the closing order given over night. The company is being held there waiting for some city to open that they might have a premiere. After waiting a week in Cleveland, "Flo Flo" also jumped to Detroit upon advice of it remaining open, but found it was a case of going from one quarantine to another.

The brightest angle for the legitimate field thus far during the epidemic is the good business enjoyed by attractions which opened in Boston Monday and Tuesday, and there is optimism that with the passing of the epidemic patrons will be hungry for amusements and business will thus flourish more heartily than expected before the holidays. But at present many managers are under a financial strain. It is doubtful if some will be able to weather it. New production has dropped to a new low water mark.

An added handicap to prompt resumption of bookings comes with the suddenness with which towns are opening up, without proper notice attractions will be forced to play at boards without an opportunity to put up bill board paper or secure the proper press notices.

New England openings and the general opening of the cantonnments give hope that within two weeks the epidemic will have passed off, save for the western points, the last to become affected.

Camp Devens got off to an excellent start last week, the Liberty theatre drawing \$3,500 in three days. The other camps with their openings are: Upton, now open (vaudeville for the last half of week), Merritt, Oct. 27; Meade, Oct. 21; Dix, Oct. 24; Lee, Oct. 28; Jackson, Oct. 27; Gordon, Oct. 18; Pike, Oct. 20; Dodge, Oct. 27; Grant, Oct. 21; Custer, Oct. 27; Sherman, Oct. 26; Green, Oct. 27; Wadsworth, Nov. 1; Hancock, Nov. 1; Wheeler, Oct. 27; McClellan, Oct. 27; Beauregard, Oct. 20; Logan (only camp east of Mississippi not closed during epidemic), Travis, Oct. 21; McArthur, Oct. 20; Bowie, Nov. 1; Fort Sill, Oct. 27; Camp Funston was not under quarantine either.

Indications at midweek were that many openings next week in civilian territory throughout the east would somewhat lift the gloom pall in the theatrical circles. As expected, a number of quarantines are lifted it will mean a rush for acts and attractions, for the majority of quarantines are with little notice in advance. Bills in the western cities for Orpheum and Pantages houses are being held in the various towns booked, there to resume the routes as quarantines are lifted.

### LOWE WITH A. H. WOODS.

Through a special arrangement with Oliver Morosco, Edmund Lowe will be under the management of A. H. Woods as leading man for Florence Reed in the production of Channing Pollock's "Roads of Destiny."

The piece was placed in rehearsal this week. As expected, a number of quarantines are lifted it will mean a rush for acts and attractions, for the majority of quarantines are with little notice in advance. Bills in the western cities for Orpheum and Pantages houses are being held in the various towns booked, there to resume the routes as quarantines are lifted.

### BREAKDOWN HALTED PLAY.

Because Willard Mack, author of "The Big Chance," suffered a nervous breakdown and has been taken to a sanitarium, his play, "The Big Chance," to have opened at the 39th Street last week, was postponed and will open at the 48th Street, Monday night.

The production was tried out on tour and the author was to have made several changes prior to the New York opening; his collapse prevented this, and the play will halt until he has recovered.

It received unfavorable notices when shown outside New York.

Peter's Mother, originally scheduled for the 48th will open at the Playhouse on Tuesday.

Early this week it was stated the play was withdrawn because of the influenza scare, but that it would be seen in New York shortly.

### MURATORE THREATENS SUIT.

San Francisco, Oct. 23. Lucien Muratore, a famous tenor, scheduled to appear in concert at the Curran last week, where he had been booked to sing under the original contract with Frank Healy, threatened to bring suit for damages against the impresario for canceling this and other engagements. Healy called the concert off on the ground of the uncertain state of the public mind since the epidemic.

Muratore, who was to receive under a contract \$2,200 for each concert, refuses to accept the epidemic as good reason, as public assemblies had not been forbidden in San Francisco at that time.

### "THE BETTER 'OLE'." OVER.

"The Better 'Ole," a comedy based on the irresistible humor of Captain Bainsfather, the English cartoonist who leaped to fame with his funny pictures of trench, provided one of the season's most brilliant openings at the little Greenwich Theatre Saturday night, under the direction of the Coburns.

The piece will remain downtown for four weeks and then be brought to Broadway. The object of presenting it at the Greenwich was to establish the house. The Greenwich has a seating capacity of 399, and the scale for "The Better 'Ole" is \$2.50.

### "TRIED OUT" IN NEW YORK CITY.

The new show, "Not with My Money," opening regularly at the 39th Street tonight, had two tryout performances in the same house, Wednesday night to Pelham Bay invited sailors and Thursday evening to soldiers from Long Island camps.

With out-of-town points closed, New York itself was made "the dog."

### TYLER HASN'T "TISH."

The stage version of the Mary Roberts Reinhardt stories which appeared in the Saturday Evening Post under the title of "Tish," and since adapted by Edward E. Rose, have not been secured by George C. Tyler.

Augustus Pitou has the stage rights that series and is to present May Robson in them.

Mr. Tyler has "The Amazing Interlude," written by the same authoress, and Mr. Rose is working on the stage adaptation at present.

### Detroit Opera House Opening Set.

Detroit, Oct. 23. The Detroit Opera House, now under the Stair-Shubert management, will reopen with the San Carlo Opera Co. when the ban is lifted. The original reopening date was set for October 27.

Rose Hubbard, treasurer of the Garrick, will manage the opera house, although Richard H. Lawrence will be general manager of both Garrick and opera house for E. D. Stair.

### JOLSON BACK AT GARDEN.

The signs just now are that the successor to the current "Passing Show" at the Winter Garden, New York, will be the return engagement there of Al Jolson in "Sinbad." It's apt to occur Nov. 11 or 18.

Jolson and "Sinbad" so far have had a continuous New York run, but in different houses. Opening in the Garden, and stopping in the midst of a phenomenally successful engagement to give the company a summer's rest, Jolson returned for the new season at the Century, surprising the theatrical city with his strength at the box office, in that house, playing to between \$18,000 and \$19,000, closing the Century's six weeks' engagement to \$14,000, just as the epidemic started, and then moving to the Casino, where the Jolson show is now.

Jolson at the Casino, during the troubled conditions has played right through to between \$1,400 and \$1,500 on nights, doing \$3,200 last Saturday (on the day). With Jolson's apparent sureness as an individual draw in a situation that would test any card or attraction, his progression again to the Garden, which recently surprised the racing fraternity by winning at 30-1.

When Jolson "Sinbad" returns to the Garden, William and Gordon Dooley will go into the show. Frank Fay is scheduled to leave the "Passing Show" and go on tour in "Girl o' Mine," in which he was featured last season.

Included in the cast for the new and next Winter Garden show are the Watson Sisters, Jay Gould, Lou Hearn and Chic Sale.

### "TEN NIGHTS" DRAWS.

"Ten Nights in a Barroom," with Robert Downing, drew an overflow crowd to the 14th Street Theatre Saturday night, when the piece opened there, starting a new policy of "combinations" at that theatre, managed by Jerome Rosenberg. It was the first night the 14th Street had held capacity with any policy for months.

An admission scale running to 85 cents (inclusive of war tax) for the first six orchestra rows was put into effect. This week's results with the same play are being awaited by Mr. Rosenberg to see what may be expected of the continuation of the dramatic policy, with a possibility of dramatic stock being installed there.

A porter around the theatre was ordered to allow a pass to go down, and is patrolling the sidewalk in front of the theatre as the "horrible example," while the old time booze play is on the boards.

The Sunday vaudeville shows at the 14th Street are now being booked by Harry A. Shea.

### WOODS CHANGES TITLE.

The title of the farce in which A. H. Woods is to present Hazel Dawn has been changed from "Go Easy, Mable," to "Up in Mable's Room." The piece is being staged under the direction of Bertram Harrison, and is to be seen on tour early next month.

One of the surprises in the cast is Enid Markey, the well known picture star, who has appeared in the "Tarzan" pictures recently. Others are John Cumberland, Walter Jones, Dudley Knowles, Harry Bradley and Evelyn Gosselin.

### "Follies" Going to Philly.

If Philadelphia reopens Monday "The Follies" will move there, leaving the Globe Saturday.

San Francisco, Oct. 23.  
The spreading of the epidemic through the State and along the entire coast has caused all theatres to close. Impression here two weeks more will be required. There are 6,000 cases with about 200 deaths already reported. Public wearing gauze masks. No theatrical casualties reported.

# "THE SKIRT" SAYS

(Speaking of Women—mostly)

By THE SKIRT

Gertrude Hoffmann said she wouldn't come in until she had something real to show and she has kept her word. Her single act at the Palace this week is well nigh perfect. A Spanish dance is done first in a black and yellow dress. The waisting coming over the hips is yellow, while the black skirt has huge flowers at the hem. A white shawl heavily embroidered was exquisite. The stage set was splendid. Her Salome dance was daintily dressed, or unadorned rather, in a black net skirt with the chains of brilliants. An aesthetic dance done in a flame colored piece of cloth to a special arrangement of one of Sousa's marches was explicit in every step.

Miss Hoffman then did imitations. Her costumes, perfect in every detail, were changed in a tiny dressing room at the rear of the stage presided over by two maids in very short fronts of satin with an apron in front and a bow behind. Tiny caps had huge mauve streamers.

Roy Cummings with that rare gift of keeping an audience in an uproar, was the applause hit of the bill Monday. Lillian Fernow, with Mr. Cummings, is still showing the short pink frock and red white sport suit with Loretta McDermott (with Frisco) was nicely gown in an orchid dress made real short with dull blue under dressing. Velvet ribbons crossed both front and back. Another frock was of gold satin made knee length. The bodice had one green side, while jet in points banded the skirt. The under dressing was in green.

Sadie Burr's (Whitting and Burr) one dress proved unbecoming. The material was emerald green chiffon trimmed in silver. The dress gave Miss Burr peculiar lines. A Chinese costume was cleverly done in pale blue satin and chiffon. The long pants fitting the calves tightly, fared well at the hips. The kimono-like top was embroidered in crystal. The small peaked hat was becoming. There was also a short dress of yellow made in innumerable ruffles.

Coral Melnotte, with Dixie Norton, wore clothes made full and fluffy. One dress was with ruffles run through with wide ribbon. Miss Norton is in boy's clothes of good lines, most of the time.

Business at the Colonial was heart-rendering Tuesday afternoon, even with Nan Halperin as headline. And Miss Halperin has better numbers than ever. Two are really classics, "Clothes" and "The Military Wedding." The stage is set with a boudoir to suit the most fastidious. Miss Halperin's familiar kid was dressed as ever in black velvet followed by a school girl in tan pongee. As the del she appears in a gorgeous crimson cloak worth over a mauve chiffon gown. The mauve has petticoats of several shades. The skirt, made full, had side trimmings of silver and blue ribbons. A pink satin night gown was worn under a lace negligee. The bride was uniquely dressed as a Red Cross nurse in ivory white chiffon.

The Dancing Dolls (with Johnny Singer) make three indifferent changes. Loretta Marks (with Leon Hennings) is a pretty brunet who dresses nicely. Her entrance is done in a pink taffeta made full and plain. The four ruckings on the skirt were in the same taffeta. There was a wide sash. A Chinese costume was in crystal and chiffon. A rather elaborately trimmed dress had a long basque of crystals with net skirts. A wedding veil was ingeniously used first as a bustle. Mr. Hennings' tuxedo was badly ripped under one arm. The dancing of the new Lovenberg Sisters act is all right, but the singing! And the act never ends, it

goes on and on. Harry Carroll got nothing until he announced he would sing "Rainbows." It is strange no one sings that song quite so well as Harry Fox. The Watson Sisters, soon to burst into the Winter Garden, aren't wasting money on new clothes. These are hard times.

The Frank Finney show at the Columbia is long and monotonous, with very few real laughs. Nettie Nelson, the principal woman, is a good looking blonde who dresses fairly well. She looked her best in an exaggerated aviator's costume consisting of gold colored tights instead of the regulation breeches. A dress had a pale blue skirt and a bodice in steel and a pink ruffled skirt.

Hazel Alger for a specialty number appeared first in a pale blue velvet cloak having a near-ermine yoke. Underneath was a pink taffeta dress having blue net panels and mauve ribbons. She also wore a Spanish costume over which was thrown a red shawl.

The chorus is short on looks, and badly dressed in nearly all the numbers.

## WITH THE MUSIC MEN.

Serge Irving Berlin, in Teaneck, has recovered from a severe attack of influenza.

Shapiro, Bernstein & Co. have issued the new Gem Dance Folio for 1919, which contains all the songs published by that concern in the past year, arranged in dance form.

Pat Howley, said to be the pioneer music publisher in New York, is about to re-enter the publishing field. He has had an office in West 42nd street for quite some time, but for the past few years has devoted his attention entirely to vaudeville enterprises.

A movement is spreading among American song writers to abolish the second verse in popular songs. A leading lyricist has said that since few now use the second verse on the stage and elsewhere, it seemed a waste of time for a writer.

L. Wolfe Gilbert and Anatole Friedland came into town this week after three months away from New York to the Sphero Circuit. They brought with them a new song called "Singapore," which they wrote during the influenza lay-off in Denver.

M. Witmark & Son have taken over the entire catalogue of the late Gus Edwards. A Music Co., including "Laddie Boy," "Au Revoir," "That Old-Fashioned Way," and others. Mr. Edwards joined the Witmarks some weeks ago.

Ed. Madden has returned, opening an office in the Strand Theatre Building, where he will write songs and special material. Madden is the writer of "Bluebell," "Moonlight Bay," "Silver Bell," "Run Tom Tiddle," and others.

Al Jolson has added a new song to his "Sings" repertoire with the title of "The Young Man Who Came to Town." One of the authors, says it is not about the influenza. Private Bert Grant and Sam M. Lewis helped him write it.

"As You Were" is a song sent to Witmark's by Clarence Gaskill, who wrote it in France, where he was with the Fifth Machine Gun Battalion. The title is "As You Were When I First Met You, That's How I Want You To Stay." The new song number is "Mary, the Baby and Me," by Paul Gungaham and Jimmy Monaco.

The Maurice Richmond Music Co. intends to release out of George M. Cohan's old patriotic songs, including "Stand Up and Fight Like Hell," "He's a Yankee Doodle Dandy," and others. The songs will be copyrighted in the name of the company, which will receive recognition as a great song writer. Al Bryan has been engaged to set new lyrics to the famous old Cohan tunes, and they will be put out as a special "war edition."

Shapiro, Bernstein & Co. music publishers, through their attorney, Alfred Bookman, has entered suit against the Victory and Hill Publishing Co., of Augusta, Me., publishers of a monthly called "Hearts and Home," which is alleged to have been circulated. The litigation concerns the printing of the lyrics of "The Girl in the Heart of Maryland," a song published in Section 52 of the Copyright Law, the plaintiffs are entitled to \$1 for every infringement which was made or sold by the infringers. Ballard MacDonald and Harry Carroll are the authors of the song concerned.

## CABARETS.

Joe Hess and Mildred Lovejoy have returned to the Moulin Rouge in a dancing specialty.

Terrace Garden has opened dancing on the style formerly at the Grand Central Palace.

Bonita, the Spanish dancer (not the Bonita in vaudeville) has been engaged for the Ritz, Brooklyn.

Veronica, the dancer at Maxim's, is expected to return to the show there next week, after a serious stage of influenza for three weeks.

The new version of Ziegfeld's "Midnight Frolic" is in rehearsal. The numbers, as usual, are by Gene Buck and Dave Stampers. Special numbers from other songwriters may be interpolated.

The revue which opened at the Piccadilly Restaurant (Brooklyn), the middle of last month, has been dismissed and the place will have a straight cabaret bill. The only turn retained from the revue is "The Three Rounders."

Harry Salvain died at the People's Hospital, New York, Oct. 17, of pneumonia, following influenza. He was a brother of Paul and Ben Salvain. The deceased owned the Tokio restaurant in New York and was interested in the Ritz restaurant, Brooklyn, which he also directed. He was about 45 years of age and unmarried.

The resumption of the active gas Sundays last Sunday saw in New York rain during the afternoon, which rapidly thinned out the cars. Not a large number were on the roads anyway. The order to discontinue the gasless Sundays came just about at the time when numberless cars are laid up for the winter.

The cabaret field is being flooded with vaudeville artists laying off as a result of the epidemic. A large percentage are seeking temporary engagements to fill in the idle time. As a result, every cabaret and club agency in the city claims to have twice as many acts on their books than they can find work for.

Tony Shayne, formerly of Calvert, Shayne and Bissland, is the only one left of the trio. He is now working at the Alamo (125th street). Ed Bissland left the act while on the road with the burlesque show last season to accept a position in a ship building yard, and Bob Calvert retired for the duration of the war to work in a mercantile office. They may re-form as a trio again after the war.

One of the stories around during the Loan drive was of a fellow who had been at a theatre and restaurant the same evening, buying bonds at both, incidentally putting away a large quantity of liquor. After the last restaurant put him out at one, he went over to a Child's place. A waiter asked him what he wanted, he held over: "I'll take \$10 worth of ham and eggs if any other two men in the place will take the same amount each."

Probably the most stupendous theatrical entertainment ever given at hotel was held at the Claridge Saturday night from 11.30 to 3.30 Sunday morning, all the artists doing two turns, one in the main dining room and the other in the grill. It was in aid of the loan drive and from it over half a million dollars was realized. Those who contributed their services were Jack Norworth, Sophie Tucker, Frank Fox, Blanche Ring, Willie Weston, Emma Carus, Bob Hall, Pearl Regan, Eddie Cantor, Pelham Band, Tavis Belge, Natalie All, Charles Judels, Arthur Ashley, The Caninos, Pat Rooney, Dooley and Sales, Trixie Friganza.

## VOLUNTEERS OVER THERE

VARIETY will maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Great Theatre League Units to entertain the American Expeditionary Forces in France. Additions to the list will be made after each succeeding unit sails.

The League headquarters is at the Little Theatre, New York.

A number of names are printed first, followed by individuals in alphabetical order.

Recent departures are indicated by \* before names.

Letters for entertainers on this list may be addressed to Rue d'Agnes, Paris, France, care Y. M. C. A.

WILL CRESSY and  
BLANCHE DATTY  
TONY HUNTING and  
CORINNE FRANCES  
LARRY HAYES and  
EMMA POLLOCK  
ROBERT WRIGHT and  
BESSIE DIERICH  
JOHNNY CANTWELL and  
LARRY  
HENRY MARCUS and  
EMILY WHITEELL  
MARY HOLT and  
MARIE McFARLAND  
LARRY ANDRON and  
HARRY PERRY  
FREDERICK LIVINGSTON and  
WILLIAM WILLIAMS  
MABELLE ADAMS  
GILBERT GRIGG  
MAUDE ALLEN  
NELLA ALLEN  
WILL ANNALLES  
ALFRED ARMAND  
DUCIE BARCKO  
VELLA BASTOW  
GEORGE BOTSFOORD  
BOB BUCK  
ELIZABETH BRICE  
MARY CARMON  
LOUISE CARLISLE  
BESSIE CARRETT  
HOWARD T. COLLINS  
HELEN COLLEY  
NANCY COLEMAN  
KATE CONDON  
HARRY DAVIS  
HELENE DAVIS  
DOROTHY DONNELLY  
BOB DOWDY  
MILBRED EVANS  
LARRY FARRAR  
MRS. FARRAR  
HARRY FERGUSON  
GEORGE GLITZ  
HELEN GOFF  
BETTY GOULD  
WILLIAM GOULD  
THOMAS J. GRAY  
GILBERT GRIGG  
ELIZABETH GRIFFIN  
GRACE HENRY  
LARRY HAYES  
STELLA HOBAN  
LARRY HOBAN  
GARDA KOVA  
DAVID LERNER  
IDA MAY  
MIGNON McGINNEY  
BURR MCINTOSH  
DANIEL C. McIVOR  
LIDA McWILLIAM  
EDWARD MARSHALL  
MARGARET MAYO  
LOIS MEREDITH  
GEORGE AUSTIN MOORE  
WILL MORRISSEY  
PATRICIA O'CONNOR  
ELIZABETH PAIGE  
LARRY PEARSON  
RAL PEARSON  
DORA ROBERT  
LARRY ROBERT  
BLANCHE SAVOIE  
PAUL SHAEFFER  
PAULA SHAEFFER  
BERT SNOW  
LARRY SNOW  
MARGARET SUMNER  
RAYMOND WALKER  
MARGARET WILLIAMS  
INEZ WILSON

RETURNED FROM "OVER THERE"  
VOLUNTEER SERVICE  
IRVING FRANKLIN and  
DURTON GREEN

## "THE CURE" BRIGHT.

"The Cure" is the title of a newspaper which is published in the interest of the Base Hospital at Camp Upton, L. I., "rather often." It is a bright four-page sheet containing news of those confined in the hospital, but its main object "is the hope that it may help some patient to forget a sore toe." It is full of amusing cartoons, interesting pictures, some cleverly written stories. Corp. Milton Hochenberg is the Editor-in-Chief.



# OBITUARY

Daniel Cotter, treasurer of the Century Theatre, New York, and the Century roof, died Oct. 20 of influenza. He was 28 years old, and although in New York but one season, was one of the most popular box office men on Broadway. Mr. Cotter, familiarly called "Danny," was treasurer of the Garrick, Chicago, for a number of

seasons, coming to New York at the behest of Morris Gest last fall. A brother was killed in action during the spring and Danny and a third brother planned immediate enlistment. His mother dissuaded him, though the other brother is now in the service. A few months ago his brother, with the old New York 69th Regiment in France, was killed in action in France. Cotter was better known in Chicago

## IN FOND REMEMBRANCE

of

## LEE HARRISON

who passed away

October 28th, 1916

Though gone he is not forgotten

by

his lifelong pal

WILL H. COHAN

## IN LOVING MEMORY

### James Chapman (Tracey)

Who passed away Oct. 21st, 1916.

HIS DEVOTED WIFE

JESSIE BLAIR STIRLING

seasons, coming to New York at the behest of Morris Gest last fall. A brother was killed in action during the spring and Danny and a third brother planned immediate enlistment. His mother dissuaded him, though the other brother is now in the service. A few months ago his brother, with the old New York 69th Regiment in France, was killed in action in France. Cotter was better known in Chicago

## IN MEMORY

of My Loving Wife

### ADDIE MORRIS

Who passed away Oct. 4th, 1916.

SHORTY MORRIS

perhaps, than he was here, where, prior to coming east he was treasurer of the Garrick Theatre. Cotter was popular with Chicago newspaper men. One of his closest pals along Broadway was Herman Fuch, treasurer of the Central.

Julian L'Estrange, who died Oct. 22 from influenza, although an Englishman by birth, had identified himself during the past few years with the

In Loving Memory  
of the Best and Noblest of Mothers.  
MARRIE FRANCES BINGHAM  
who passed away Oct. 20th, 1909, and whose  
devotion and unselfishness I appreciate more  
and more as time goes by. LESLIE.

American and particularly the New York stage. Before coming here he played for years in London, where he achieved the reputation of being an actor of unusual polish and distinction. He was particularly successful as an exponent of the so-called drawing-room form of drama. He married Constance Collier several years ago, and was playing with her in "An

## IN BELOVED MEMORY

Of Our Only

### SISTER HATTIE

Who departed this life on

Tuesday, Oct. 15th, 1916.

May her soul rest in peace.

Harry L. and Dave Newman

Ideal Husband," at the Comedy, at the time he was taken ill. The deceased was 38 years of age. He died at his home, 224 West 52d street, New York.

Harold P. Quickall, dramatic and music editor of the North American, Philadelphia, died last week in Hahnemann Hospital in that city of pneumonia following influenza. He was 27 years old and leaves a widow, a daughter, Dorothy, and his mother. He was the son of the late Fred Foster Quick-

## IN FOND MEMORY

of

### JOE GALVIN

A Sterling Performer:

Gone to His Last Engagement,

But Never to Be Forgotten.

PHIL KELLY

Theodore Kehrwald, of Chicago, a player in the legitimate, died there Oct. 13, of pneumonia following influenza, at the age of 51. In response to the request of his sister, Julia Kehrwald, the representatives of the Actors' Fund of America met her at the Grand Central Station and assisted in caring for the remains and making

## IN MEMORY

of Our Dear Departed Pal

### JOE GALVIN

GARRY OWEN

JEFF LIDONATTL

funeral arrangements. The funeral was held at the Campbell Funeral Church, Oct. 21. The deceased was a member of the A. F. A. and the Actors' Equity Association.

Robert (Bobby) Matthews, age about 40, died at his home, 2703 Broadway, New York City, Oct. 19, of influenza. He was well known in vaudeville, where he had been a player for years,

## IN FOND MEMORY

of

### ALFRED P. NOOME

Who departed this life Oct. 16th, 1916.

Gone but not forgotten.

associated for a considerable term with Herbert Ashley. Following their dissolution, Matthews produced production acts with himself starred, playing "Old New York" just previous to his illness. He had become identified with a "dope" character. Mr. Matthews intended to go to Washington with a device he had invented for aeroplanes.

Alice Lindahl, featured in the road company of "The Man Who Came

## IN FOND MEMORY

of My Two Pals

Edward (Chappie) Aveling

and Bobby Matthews

May their souls rest in peace.

GEORGE LEMAIRE

Back, died of pneumonia, following influenza, in Pittsburgh, Oct. 21. Miss Lindahl was considered one of the cleverest of the younger actresses, and was well known as a coming star. Her husband is John Cromwell, former stage actor for W. A. Brady, but is in the service, assigned to Camp Gor-

don. He obtained leave and went to Pittsburgh to arrange for the funeral.

James Chapman (Tracey), aged 34 years, a nephew of Sandy Chapman, died Oct. 22 of pneumonia, at his home, 418 West 48th street. Chapman was in vaudeville with his wife up to the time he became ill. His widow is Jessie Blair Stirling. He was formerly of the Stirling Highlanders and was at one time with the Jane Hood act, "Lass O'Lochmond."

Thomas E. Jackson, who died Oct. 14 in the Kings County Hospital, where since 1909 he had been under the care of the Actors' Fund, was buried in the Fund in Maple Grove cemetery. Jackson was of the old school of actors, and 84 when he died. A widow and son survive.

The father of Clyde Cooper (Ley and Cooper) died at his home in San Francisco, last week of pneumonia. Clyde, in New York at the time, left Sunday night to be home for the funeral. The deceased was 60, and is survived by a wife and nine children.

John Coogan (carpenter with Lottie Mayer's Diving Girls), of the Chicago Hospital, New York, after an operation for hernia. The body will be shipped to Chicago. The deceased was 58 years of age.

Giovanni Bardi died Oct. 17 in the Italian Hospital, New York. The deceased was well known in grand opera circles. An Italian by nativity, the remains will be shipped to Italy for final interment.

Mary Isabelle Ryan died at her home, 241 West 43d street, New York, Oct. 16, from the effects of a paralytic stroke. The deceased was 63 years of age, and at one time was one of the best known circus performers in this country.

The mother of Grace Foster, of the Polyanna Shop in the Strand building, died in Milwaukee, Oct. 19, through a misdirected telegram, Miss Foster was not informed until Tuesday.

Edith Reynolds (sister to Grace Seymour) died at her home, 156 West 35th street, New York, Oct. 7, of bronchial pneumonia.

Lolo Milton (Milton and Rich) died of heart failure, Oct. 21, at her home, 3234 Southport avenue, Chicago.

## IN AND OUT.

Daisy Jean, reporting ill, replaced this week at the Royal, Bronx, by Harry Holman and Co.

Murray Bennett did not open at the Jefferson the first half, Cliff Clark replacing him.

Capes and Snow were out of the Jefferson bill Tuesday due to Snow's injury of his knee Monday afternoon. The Gallarini Sisters substituted.

## BIRTHS.

Mr. and Mrs. Lester Walters, Oct. 9, son. Mr. Walters is with the Pat Casey Agency.

Mr. and Mrs. John T. Murray, last week in New York, daughter. Mrs. Murray is known professionally as Vivian Oakland (Oakland Sisters).

## PRODUCTION ENGAGEMENTS.

Alexis Kosloff, for "Sinbad," Stetson and Hiber, "So Long Letty" in New Orleans. Morosco & Hughes placed the act.

Emilie Lea has replaced Jessica Brown in "Gloriana," which opens at the Liberty next Tuesday. Miss Brown had an attack of influenza.

Mlle. Marguerite and Frank Gill have been signed by Arthur Hammerstein for "Somebody's Sweetheart," opening Nov. 18. Meantime they will remain in vaudeville.

## EPIDEMIC CASUALTIES.

(Continued from page 8)

with influenza, able to be out Tuesday.

Alma Tell and Margaret Anglin, both heading road companies of "The Eyes of Youth," attacked with influenza.

Grant Allen, former advance agent for "Odds and Ends," and now associated with Sam Shannon, ill with influenza.

Jack Conly (Conly and Webb), ill with influenza and responding to treatment in a hospital in Youngstown, Jeanette Kahn, private secretary to Henry Chesterfield, became ill at the N. V. A. quarters Monday and had to go home. Influenza.

Nora Kelly, Mrs. Harry Danforth and Max Corr (latter the secretary to David Beecher) are ill with the influenza in Chicago.

Babe LaBelle, her husband and two children suffering from influenza. Mrs. LaBelle at present is in the hospital in a serious condition.

Joseph Grant, assistant treasurer of Universal, and general manager of their exchanges, has the influenza at Flower Hospital, New York.

Emily McCann, in the girl act "Who's Who," was stricken with influenza in Boston. Her child was also taken down with the disease. Both are recovering.

William J. Wilson, ill with influenza in St. Louis last week, recovered sufficiently to come on to New York, where he is under the care of his physician at a hotel.

Transfield Sisters were in the Memorial Hospital, Niagara Falls, N. Y., for ten days suffering from influenza. Both are recovering and may have left the institution this week.

Pat McDonald, of the Broadway traffic squad, champion shot putter, and known to all the frequenters of the Times, has the influenza, has the influenza. Early this week it was reported he was in a high fever.

Burrell Barbarella, who was seized with influenza while in the "Oh, Boy" company at the Shubert-Riviera Thursday last week, is somewhat improved. Hal Ford has been temporarily assigned his stage role.

Charles Campbell (Dave Marion's show), while playing Hartford, Conn., was stricken with influenza, which later developed into pneumonia. He is at present in St. Francis Hospital, Hartford, in a critical condition.

Loretta L. Letty, secretary of the Shedy Agency, had attack of appendicitis, after influenza. Reported doing well following an operation.

enja patient. Mr. Shedy obtained a room in a hospital and provided for the best of attention.

Doreen Day (Mrs. Phil Kelly), known as "The Female Harry Lauder," is at Garden City, L. I., recovering from influenza. Miss Day replaced Kelly and Galvin on the bill at Cincinnati, when Mr. Galvin died and was later attacked by the disease.

Dr. McCann, a physician for the Actors' Fund, attached to the West Side Hospital, in West 42d street, ill with influenza, reported Tuesday afternoon noticeably improved. Dr. Anderson had been working day and night since the epidemic started and became ill as a result.

Joe Schenck (Van and Schneck) seriously ill with influenza up to Tuesday, when he was reported out of danger. Broadway reports the early part of the week where he had died. While Gus Van was announcing Monday at the 23d Street his partner's illness, someone stole Van's car which had been left in front of the theatre.

At the American Hospital, Chicago: Margaret Howard (Rankin and Haward), "doubtful pneumonia." Leo Berenski, "Bessie Bole," Helen Kiduus (May and Kiduus), ill with influenza; Rose Morisey, Oscar White, Mrs. Bessie Knox (sister of Billy Swede Hall), recovering from influenza, with Miss Morrisey probably having left the hospital by this time.

**In Yanderville Theatres**

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Agencies booking the houses are noted by single name or initials, such as "Orpha," Orpheum Circuit; "B. O.," United Booking Office; "W. M. A.," Western Vaudeville Managers' Association; (Chicago); "C.," Circuit; "Low," Marcus Low Circuit; "Mos," B. S. Mos "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H.," Ackerman & Harris (San Francisco); "P. H.," Pantages and Hoddins (Chicago).  
—The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

\* before name indicates act is new, doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

New York

**PALACE** (ubo)  
Lillian Wald  
\*Harry Watson Co  
\*Mille Nitta-John  
\*Glad Gravenko Co  
\*Al Shase  
\*Klause & Termini  
\*Chabowen Co  
(Two to fill)  
Lillian Wald (ubo)  
Avon Comedy &  
Swift & Kelly  
\*Harris & Howard  
\*Wacker One  
Harry Hines  
\*Harris & Howard  
Hallin & Fuller  
\*Birds & Feather  
Chaplin picture  
**COLONIAL** (ubo)  
Four Brothers  
Morton & Glass  
Carm Morton  
\*Harris & Howard  
Mosconi Bros  
Harris & Howard  
\*The Brightons  
Chaplin Film  
Four Brothers (ubo)  
Beale Clayton Co  
Williams & Wolfus  
\*Harris & Howard  
V Berger Co  
A & F Standan  
\*Harris & Howard  
Apollo 8  
\*Harris & Howard

**ROYAL** (ubo)  
Ruth Grey  
\*Harris & Howard  
Mr & Mrs J Barry  
\*Harris & Howard  
Klein Bros  
\*Fraser Finley Co  
\*Harris & Howard  
Darras Bros  
Chaplin Picture  
H D O  
22 half (24-27)  
Clifton & Dalry  
Harris & Howard  
Wm Ebs  
\*Harris & Howard (23-30)  
Mayor Leslie  
J C Welgert

Kamp & Rollinson  
Tommy & Babe Payne  
\*Harris & Howard  
Clerk & Ward  
\*GREGORY (ubo)  
\*Harris & Howard  
John Reynolds  
Holden & Herron  
\*Harris & Howard  
Racker & Winfield  
\*Harris & Howard  
Sherwin Kelly  
Lodge & Baker  
\*Harris & Howard  
Quigley & Fitzgerald  
G & MANCEY (ubo)  
Romana  
\*Harris & Howard  
Thompson & Berri  
Anna Chandler  
Jim Renney  
Carm Eunny's Pets  
22 half  
Jim Renney  
Anna Chandler  
\*Harris & Howard  
\*Harris & Howard  
(Three to fill)  
**NATIONAL** (ubo)  
\*Harris & Howard  
Nai Tai Tai  
Dale & Neville  
\*Harris & Howard  
Geo & May LaFerre  
\*Harris & Howard  
Barlowe & Bennett  
Guy Woodward Co  
\*Harris & Howard  
Carm Eunny's Pets  
**ORPHEUM** (ubo)  
\*Harris & Howard  
Oliver May  
\*Harris & Howard  
Bobbe & Nelson  
Venetian Orpheus  
(One to fill)  
(Two to fill)  
Frawley & Wolf  
\*Harris & Howard  
Jenson & Jenson  
\*Harris & Howard  
\*Harris & Howard  
\*Harris & Howard  
(One to fill)  
\*Harris & Howard  
Remetta  
Harry Ross  
Tommy & Babe Payne

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REGENT (half)  
Masters & Kraft  
Howard Lane  
Discount (Two to fill)  
**BROOKLYN**  
DUBSHICK (half)  
Eddie Lebowitz (half)  
Fred Allen  
"Boat Seller"  
Mabel Sellers  
Clark & Myers  
"Clark Sisters"  
Harzer  
Kharml  
"Romano Sisters"  
ORPHEUS (half)  
Nan Halperin  
Andrew Mack  
"Baker"  
Montgomery & Perry  
"Baker"  
Kerr & Weston  
"Henda Arona Sosa"  
John Lee  
**GREENPOINT** (half)  
24 half (24-27)  
Charles W. Wines  
Marie & Anna Clark  
"The Wines"  
Van & Schenck  
(Two to fill)  
24 half (28-30)  
"What Girl Can Do"  
(Five to fill)  
**PROSPECT** (half)  
24 half (24-27)  
Louise  
Lou & Jean Archer  
La Follette  
"The Wines"  
3  
"What Girls Can Do"  
(One to fill)  
24 half (28-30)  
Danahem & O'Malley  
John T. Doyle Co.

FULTON (low)  
Beth Challan  
Arthur & Ballard  
Moran & Wheeler  
Ara Sisters  
Muller (half)  
Maestro Co  
Olay May  
Dale & Merrill  
Jimmy Lyons  
Vesnelian Oryps  
"The Wines"  
WICK (low)  
Allen & Francis  
"Emily Smith"  
Muller (half)  
(Two to fill)  
"Stanley Review"  
15 Meadowbrook La  
"Baker" & Esther  
(One to fill)  
**FLATBUSH**  
Schubert  
Barr & Edith Kuehn  
Capt. Kilder  
Baptist Church  
24 half  
Marlene & Hankins  
Masters & Kraft  
Discount  
Herry Rose  
Potter & Seamon  
(One to fill)  
**BALTIMORE, Md.**  
HIP (low)  
Orben & Dixie  
"The Girls"  
(One to fill)  
**GARDEN** (moths)  
"Two Many Shirts"  
Harris & Francis  
Baker & Rogers  
(One to fill)

**Song & Dance Rev**  
2d half  
Anstett & Canvia  
Nita Johnson  
Griffith & Dog  
The Bingeres

**Calgary**  
**ORPHEUM**  
Gua wards' Revue  
Swor & Avey  
H & G Ellsworth  
U Clayton Co  
Wallace Galvin  
Page Hack & Mack

**Denver**  
**ORPHEUM**  
"Where Things Ha  
Mrs T Whiffen  
Lou Holtz  
Florence Tempest C  
Kitaro Japs  
Tracy & McBride  
Beespe Clifford  
Dr. Mainer. In.

(Sunder) **ORPHICUM**  
 Fern & Davis  
 Campbell  
 Keane & White  
 Reno  
 "Reunions in Fr"  
 Dorchester, Mass.  
**GRANKLIN** (now)  
 "The Granklin"  
 "Hunter & Brown"  
 The Freshies  
 (One to fill)  
 2d half  
 Francis & Gilmore  
 Mack & West  
 Billy Devore  
 The Freshies  
**Duluth**  
**ORPHICUM**  
 (Sunder) **ORPHICUM**  
 Christie MacDonald  
 "The Granklin"  
 Margaret Farrell  
 Lander Bender  
 Miller  
 Rodriguez  
 East St. Louis, Ill.  
**SEBASTIAN**  
 The Belmonts  
 "The Belmonts"  
 Jarvis & Harrison  
 Lawrence & Devany  
 "The Belmonts"  
 Turner & Grace  
 West & Stanley  
 Marjorie Lane  
 Ed & Lottie Ford  
 "The Belmonts"  
 (Terra Haute split)  
 Joe Barton  
 Terry & St. Clair  
 Lorraine & Banister  
 "Hello People Hotel"  
 Kemo Kyles & Melrose

Cervo  
 A Moskova Ballet  
 Campbell  
 Leighton Bros  
 Eddy Duo  
 "The Belmonts"  
 1d  
 Los Angeles  
**ORPHICUM**  
 (Sunder) **ORPHICUM**  
 Mack & Lockwood  
 Brendel & Bell  
 Emerson & Baldwin  
 "The Belmonts"  
 Rev Frank German  
 Ann Creighton  
 "The Belmonts"  
 Whipple Muxton Co  
 Minneapolis  
 "The Belmonts"  
 Grace LaRue  
 Tulle Ring Co  
 "The Belmonts"  
 Tina Lernor  
 Roy Horns & Co  
 "The Belmonts"  
 Horace Golden Co  
 New Haven, Conn.  
 "The Belmonts" (abo)  
 Wise & Wise  
 Wile Johnson  
 "The Belmonts"  
 2d half  
 Catherine Miller  
 "Loyalty"  
 Harris & Lyman  
 "The Belmonts"  
 (One to fill)  
**PALACE** (tbo)  
 Red  
 Moore & White  
 Myrtle Hanson Bros  
 "The Belmonts"  
 Yucatan  
 (Big Picture)

Harry Meehan  
(One to all)  
24 half  
Leigh & La Grace  
(Two to all)  
Kannons City, Mo.  
ORPHEUM  
(Sunday opening)  
Sarah Padden  
Blson City 4  
Maria Le Co  
LeMaire & Grouch  
Wills Soia  
Amores Sisters  
Vadie & Gysl  
PANTAGES (p)  
(Sunday opening)  
Eastmen Trio  
Reddington & Grant  
Billy Elliott  
Tebby & Hay  
Galelli's Baboons  
Denishawn Dancers  
Lincoln, Neb.

Cerro  
A Moskova Ballet  
Smith  
Leighton Bros  
Eddy Duo  
Ward Marks Co  
Loa Angeles  
ORPHEUM  
(Sue) Conning  
Mack & Lockwood  
Brendel & Bert  
Lejoff  
Emerson & Baldwin  
Dillmore  
Rev Frank Gorman  
Ans Creighton  
Vernon Union Piste  
Whipple Muston Co  
Minneapolis  
ORPHEUM  
Grace LaRue  
Julie Ring  
Margaret Concole Co  
Tina Lerner  
Roy Hornak  
Co "Emile"  
Horace Golden Co  
New Heaven, Conn.  
ORPHEUM  
Wise & Wise  
Nathan  
Two (fill)  
John  
22 half  
Catherine Wiley  
"Loyalty"  
Harris & Lyman  
C. C. Rice Rev  
(One to fill)  
PALACE (tubo)  
Red & White  
Moore & White  
Myrtle Hanson S  
Bonita & Hearn  
Yucatan  
(Big Picture)

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NEW YORK  
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<b>Osmah, Neb.</b> <b>ORPHIUM</b> (Sunday evening)	<b>Melrose Station</b> <b>Fisher Henry Co.</b> <b>Eddie Forer</b> <b>Henry Preston</b>
<b>Millie Dan</b> <b>Clair &amp; Gless</b> <b>Frank Gladder</b> <b>Gaulter's Toy Shop</b> <b>Columbia &amp; Victor</b>	<b>San Francisco</b> <b>ORPHIUM</b> (Sunday evening)
<b>Franklin R. E.</b> <b>SCENIC (who)</b> <b>Franklin</b> <b>Rotino &amp; Bonati</b> <b>Eddie Burton</b> <b>Marlin &amp; Gless</b> <b>24 half</b>	" <i>Merrid via Wira</i> " <b>Clair &amp; Gless</b> <b>Sylvia Loyal Co.</b> <b>Smith &amp; Austin</b> <b>Clair &amp; Gless</b> <b>Al Herman</b> <b>Max Campbell</b> <b>Joe Jones</b> <b>Walter O Kelly</b>
<b>Vacation Doo</b> <b>"Corner Store"</b> <b>(One to two)</b>	<b>Seattle</b> <b>ORPHIUM</b> (Sunday evening)
<b>Philadelphia</b> <b>KEITH'S (who)</b> <b>Rotino</b> <b>Dinal &amp; Rubin</b> <b>Clair &amp; Gless</b> <b>Nash &amp; O'Donnell</b> <b>Lee &amp; Cranston</b> <b>Amos &amp; Gless</b> <b>(Three to fill)</b> <b>"Lick the Moon"</b> <b>Best &amp; Jerry</b> <b>Witch Melny &amp; Mont</b> <b>"Come On Free"</b> <b>24 half</b>	<b>Hedley Arts &amp; Victor</b> <b>Flower Brower</b> <b>Burt Carl Trio</b> <b>Clair &amp; Gless</b> <b>Mr &amp; Mrs O Wilde</b> <b>"The Organ"</b> <b>See Bethlehem, N.</b> <b>PALEACE (mess)</b> <b>Clair &amp; Gless</b> <b>Cliff Clark</b> <b>All Ranch Co</b> <b>24 half</b>
<b>Gallieria Sisters</b> <b>Chase &amp; Gless</b> <b>Emmett Welch Miss</b> <b>Clair &amp; Gless (Miss)</b> <b>Gallieria Sisters</b> <b>Mabel Bardine Co</b> <b>Clair &amp; Gless</b> <b>"Come On Free"</b> <b>24 half</b>	<b>Best &amp; Jerry</b> <b>Jack &amp; Tommy Weir</b> <b>Clair &amp; Gless</b> <b>Springfield, Mass.</b> <b>Maxon &amp; Morris</b> <b>Maxon &amp; Weir</b> <b>Amos &amp; Gless</b> <b>Bob Mills</b> <b>Wilkins</b> <b>24 half</b>
<b>Nolan &amp; Nolan</b> <b>Flisbery &amp; Strong</b> <b>"Nathan"</b> <b>Willie Smith</b> <b>Witch Melny &amp; Mont</b> <b>Witch Melny &amp; Mont</b> <b>Witch Melny &amp; Mont</b> <b>(One fill)</b>	<b>The Hinnings</b> <b>Clair &amp; Gless</b> <b>Scott &amp; Christie</b> <b>Clair &amp; Gless</b> <b>(One fill)</b>

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

**GLOBE (mons)**  
 Bartello & Co  
 Harry Hatcher  
 Hall & Carter  
 Evans & Wilson  
 Lutter & Brown  
 Stoddard & Haynes  
 Thres & Quinan Bros  
 J. W. & J. E. Avery  
 A. B. White  
 Billy Brown  
**ORPHEUM**  
 Tva  
 C. J. Morton Co  
 Vokes & Dan  
 J. W. & J. E. Lanette  
 Frisco  
 Florence Duo  
 Helen Hanson Co  
 Providence, H. L.  
 EMMA LOU  
 Geo & Lily Garden  
 The Henshaw  
 Scott & Charles  
 Cook & Lorelei  
 The Henshaw  
 2d half  
 Margo & Morris  
 Bob Mitt  
 Anderson & Burt  
 William Pickins  
 "Miss America"  
 2d half  
 Gladys  
 Sesakie Bros  
 The Henshaw  
 Melvyn  
 Yelroy Sisters  
 Miller & Fuller  
 Zeno & Miller  
 The Henshaw & Phil  
 Maidie Deland  
 Chas Ahearn Co  
 2d half  
**ORPHEUM**  
 (Sunday opening)  
 "The West of the"  
 Deesee & David  
 John Mack  
 Bart Twins  
 Herman & Shirley  
 J. W. & J. E. Lanette  
 Courtney Sisters  
**ORPHEUM**  
 2d half  
 Syracuse, N. Y.  
**CRISCEST (ubo)**  
 Kennedy & Smith  
 Louis & Kennedy  
 Ben Hibbert  
 (Thurs. 2d half)  
 2d half  
 Willie Hale & Bro  
 Geo & Lily Garden  
 Hank Brown  
 Ben Hibbert  
 (Thurs. 2d half)  
 2d half  
 Trenton, N. J.  
**STATE ST (mons)**  
 Alroy & Reas  
 "No Way Here"  
 The Henshaw  
 (One to fill)  
 2d half  
 CHS  
 Curtis Hardy Co  
 Katherine Hardy Co  
 The Henshaw  
 Vancouver, B. C.  
**ORPHEUM**  
 Beaumont Richards  
 "Petticoats"  
 Lambert & Ball  
 Merita's Duo  
 Kathryna Murray  
 David & Richards  
 "Artistic Treat"  
 2d half  
 Woonascaet (ubo)  
 EMMA LOU (h.)  
 Sultan  
 Venetian Duo  
 "The West of the"  
 2d half  
 Forrester & Fuller  
 Eddie Brown  
 Manlio & Duffy  
 2d half  
**ORPHEUM**  
 "Puturillo Revue"  
 "The West of the"  
 Laughlin & West  
 Oskel & Takt  
 John Mack  
 Muller & Coogan  
 J. W. & J. E. Lanette  
 PANTAGES (p)  
 Henry & Adelaide  
 The Henshaw &  
 Jones & Sylvester

**NOW REHEARSING**  
with Joe Gaites' Show  
"TAKE IT FROM ME"  
**FRED HILLEBRAND**

120TH ST (ubo)	Clark & Verdi
2d half (24-27)	2d half
Maple	*Elliot
Sophy Turner & B	Suttons & Tobin
S Smith & Kaufman	Chas Mack Co
(1 to 2) (21-27)	Chas Mack Co
2D ST (ubo)	Wm Chin Seng
2d half (21-27)	2d half
D. Sothen	Adels Oswald
Thorndike & Curren	Chalmers & Brown
2d half (21-27)	2d half
Martin & Webb	(One to five)
Dooling & Sales	Palermo Du
Three to five	Celvin & Thornton
AMERICAN (low)	2d half
2d half	(Two to five)
Marlow Sisters	HAMILTON (moos)
Frank Le Dent Co	Broce
Harmon & Francis	Forster & Seamon
*Constantine's Dance	2d half
2d half	George Armstrong
*Doris Hardy Co	B S Ellis Co
Carly McCallough	2d half
(One to five)	2d half
2d half	Stearns Sisters
Stearns Sisters	Wm Cabell
Wm Cabell	Kinkaid Killies
Kinkaid Killies	2d half
2d half	Wm Harnes
Wm Harnes & Co	(One to five)
Corbett Sheppard & D	JEFFERSON (moos)
(One to five)	Bennington & Scott
VICTORIA (low)	Fred C Hagen Co
2d half	Edwards & Barnes
2d half	Murray Bennett
Wm & White	(Two to five)
Wm Cabell	Harry Hart
Harry Hart	2d half
*Corbett Sheppard & D	Stone & Walton
2d half	
Martin Du	

## SPANISH INFLUENZA

Programs listed here this week are for cities expected to reopen by Oct. 28. It is not at all definite.

All artists affected by quarantine should keep in daily communication with their agents or booking offices, to be instantly located if they are wanted.

Probable reopenings are mentioned in VARLEY'S news story of the epidemic this week, but that should not be accepted as a certain guide, as reopenings may occur anywhere as suddenly as the closings were ordered.

Any act billed, in doubt, should communicate with its agent or booking office.

Trucker & Band Three to fill	Boston KEITHS (two) Blanche Ring Chick Sale Maggie Webb McKay & Ardine Sant	Fall River, Mass. McKee & Cleveland The Kitties Seymour & Seymour Mullins (two) Joe Cook "Cabaret de Luxe" 22 half Geo & Lily Gard Hickley & Cleveland "Don't Lie to Mama" Harvey DeVora 3 Hartford, Conn. Gordon & Gordon Kimball & Kenneth DeVora 3 Maurice Samuels Co DeVora 3 "Kitties" Seymour & Seymour 2 Geo Randall Co Joe Cook Cabaret De Luxe 22 half Hartford, Conn. FOLI'S (two) Maggie & Maggie Catherine Mitty Joe Cook & Dawson "Mushrooms" (Big Picture) 22 half Clark & Alwood Moore & White Lillian Stanton 3 Hallen & Hunter Yule	22 half McLies & Chase De Wolf & Chase Pearl Abbott Co Mullins Co Tennessee Ted New Orleans, La. ORPHUM Derwent Bert Fitzhugh Hartford, Conn. Beate Browning Garner & Harting DeVora 3 New Rochelle, N.Y. Frank & Clara Lutz The Faltinos One to fill Mihal 22 half (Two to fill) Derwent GARRICK (most) Nolan & Nolan Chase & Chase Willie Smith Love & Love 22 half Pay & Jack Smith Arthur Lutz Among These Pro (One to fill) Oakland, Cal. A Ranch Bullet Leigher Bros & A Joe Yates
Trucker & Band Three to fill	Boston KEITHS (two) Blanche Ring Chick Sale Maggie Webb McKay & Ardine Sant	Fall River, Mass. McKee & Cleveland The Kitties Seymour & Seymour Mullins (two) Joe Cook "Cabaret de Luxe" 22 half Geo & Lily Gard Hickley & Cleveland "Don't Lie to Mama" Harvey DeVora 3 Hartford, Conn. Gordon & Gordon Kimball & Kenneth DeVora 3 Maurice Samuels Co DeVora 3 "Kitties" Seymour & Seymour 2 Geo Randall Co Joe Cook Cabaret De Luxe 22 half Hartford, Conn. FOLI'S (two) Maggie & Maggie Catherine Mitty Joe Cook & Dawson "Mushrooms" (Big Picture) 22 half Clark & Alwood Moore & White Lillian Stanton 3 Hallen & Hunter Yule	22 half McLies & Chase De Wolf & Chase Pearl Abbott Co Mullins Co Tennessee Ted New Orleans, La. ORPHUM Derwent Bert Fitzhugh Hartford, Conn. Beate Browning Garner & Harting DeVora 3 New Rochelle, N.Y. Frank & Clara Lutz The Faltinos One to fill Mihal 22 half (Two to fill) Derwent GARRICK (most) Nolan & Nolan Chase & Chase Willie Smith Love & Love 22 half Pay & Jack Smith Arthur Lutz Among These Pro (One to fill) Oakland, Cal. A Ranch Bullet Leigher Bros & A Joe Yates

# NEW ACTS THIS WEEK

**Gertrude Hoffmann.**  
Dances and Imitations (about 60 changes).  
39 Mins.; Full Stage (Special Sets and Hangings).  
Palace.

Gertrude Hoffmann has reverted to a "single," her first vaudeville appearances had impersonations in "one." In the present act Miss Hoffmann has devoted all the care that attended the staging of her lengthy revues, which was a vague she created. The new turn is a whole production with several full stage sets of particularly effective one-color scheme lighting. From the construction of the settings it should be not difficult to transport the act, and it was probably with that idea it was so designed. In these days of heavy rail traffic, it is very wise to eliminate the factor of carrying a large supporting company. As it is, there is a stage crew, two maids and several of the extra musicians, who are not disappointed. The turn is in two sections, the first having Miss Hoffmann in classical dances and the latter portion impersonations, the longest part. Perhaps some would have been disappointed had she enwrapped her little form in too many clothes. So she didn't and that made her dancing alluring. What she failed to use in drappings, she made up in wigs and she has a corking collection of them. After Max Hoffmann warmed up the musicians, the first dance found Gertrude in a Spanish number, not so hefty when one has seen the "Land of Mystery." "Salome" followed, the stage dress being admirably impressive. Maybe Miss Hoffmann was to use here the snake which one of the lobby pictures depicted as not nothing more dangerous than a veil was visible. A change of sets found the artist out for her third and final dance. The program did not state details, but from the Sousa march played by the orchestra, the dance was descriptive of the Allied battle for freedom. The black plash front curtains were quickly drawn apart to find Miss Hoffmann with an American flag perched atop a pedestal, with a map arrangement showing her position as about the top of North America. A stage width flag also dropped in front of the picture and Miss Hoffmann then appeared to state that when she danced some people wondered why she didn't do imitations, and when she did the latter some wondered why she didn't dance. So she would play it safe and do both. The impersonations were accomplished by Miss Hoffmann dressing the characters in view of the audience, not being stingy by any means. Ann Pennington, Eddie Foy, Fanny Brice and Bessie McCoy Davis furnished the quartet imitated. None of the impersonations was long, the costume changes came in so much time. For a finish Miss Hoffmann did an idea of a trip to Coney Island, the drummer calling out the various resorts intended and Gertrude using all the devices that a well-accomplished trap drummer ever used. In addition she had a little calypso. There has been no skimping in the new Hoffmann turn. Her billing as being "vaudeville's greatest versatile genius" is extravagant. But as for production, it is large along the generous Hoffmann lines. In that respect the act sets a new mark for singles on stage, and also mark that it is "Gertrude Hoffmann" after all—she doesn't need a "troupe." *Idee.*

**Fleurette.**  
Aerial.  
7 Mins.; Full Stage.  
City.

Fleurette is neat appearing, going through the usual routine of trapeze, rings and teah-bolt. Her rigging is up to date and works mechanically for her next stunt. She works fast, has a clever routine and will do for an opener in the better small time houses.

**George Whiting and Sadie Burt.**  
Songs.  
21 Mins.; One.  
Palace.

Wm. B. Friedlander has supplied Whiting and Burt with this season's song routine, all exclusive numbers. The team used one of his numbers a year or so back. It was called "I'm Going to Kill You With Love." It was "corker" and not played out. The number very likely led to Mr. Friedlander having been commissioned to supply an act in entirety. In melody the new crop doesn't hit the score of the "Kill You With Love" number, but as a whole it's a creditable and likable product. The billing stated that the act was a "barrage of song characterizations" which might mean that war numbers prevail. Only one could be claimed of that type and it is of a comedy nature. For an opener they offered "I Can't Get Along With You," followed with a sort of kid number "Sleepy Head." With Miss Burt soloing from a little bed rolled on for the song. Mr. Whiting followed with his own single, the best lyric of the lot, called "Takes a Lot of Jack to Keep a Jill." A double number called "A Nurse in Nursing" was amusing, and then for the finish there was a Chinese song. That too was very well worked out, Whiting getting fun out of telling the story of "Sue" and "Sam" when the numbers were rung. The chorus of the number is mostly in Chinese, or what sounded like it. Evidences at the Palace were that the team was well pleased for the season. *Idee.*

**Erwin and Jane Connolly.**  
"The Tale of a Shirt" (Comedy-Drama).  
21 Mins.; Full Stage (Laundry Interior).  
Riverside.

"The Tale of a Shirt" has Jane Connolly as a little orphaned laundry girl who, with no one to love her, picks the owner of a shirt left there about her as her sweetheart. She kept the shirt laundered nicely each week, pinned a service star on her sleeve and wrote letters to herself purporting to have come from the sweetheart in No Man's Land. The owner of the shirt comes in. This role of Jim, a coarse, untutored type of soft-shirted man, is played by Erwin Connolly, who did him up when it came for a swing on patriotism, the words coming from Connolly more eloquently than they would have flown from the lips of such a type as he intended to portray. There is considerable dialog. It is after closing time, with the girl hugging the shirt and reading the last letter. Jim learns her story. She is longing, craving for love and finally wins Jim over, with a pathetic twist toward the finish that was splendidly done by Miss Connolly. Jim declares he will go to war then and there and leaves the shirt for the girl to keep to remind her to claim it and her. Miss Connolly's love-seeking, wistful feminine figure, who fought against big odds, but finally won her heart, made a bulky impression. However, the playlet seems to miss general fire, being tediously overdone, but with a sentiment that may prove its salvation. Not as good as previous efforts of the Connollys, but perhaps able to serve them as a vehicle during these long days and nights of war. They have worked hard and try at times not to let the theme swing into dreamy daydreams, but the call for dramatic play on dialog more than any flings at heroics, stretches almost to the breaking point before the final curtain. *Mark.*

**Tom and Babe Payne.**  
Novelty.  
12 Mins.; Full Stage.  
American Roof.

Tom and Babe Payne (formerly known as the Payne Children) look like amateurs, and more like a sister turn than boy and girl. They have sure-fire war songs, but don't keep them, and can hardly do an act.

**"Hands Across the Sea" (12).**  
Singing and Dancing.  
39 Mins.; Full Stage. (Special Settings).  
Colonial.

"Hands Across the Sea," with Estelle and Adelaide Lovenberg and Simon Neary, supported by a company of nine others, is a sort of tabloid minus dialog, the story, such as it is, being told in song. There are several special sets, a number of changes of costume and some novel singing and dancing which, taken as a whole, comprises a rather pretentious vaudeville offering. It opens with a scene depicting the deck of a ship. Ensemble singing and dancing in what looks like Tyrolean costumes, with Neary attired as captain of the vessel. Tyrolean and Neary and the Lovenberg girls offer a classical vocal selection, one of them doing roudales and yodling. The girls exit and Neary announces in song that he is the captain of the vessel and on his cruise around the world had gathered a number of animals, which he introduces one by one, bringing in the various animals representing the allied nations—the British lion, Australian kangaroo, Russian bear, American eagle, etc. The animals do a funny dance. Drop lowered in "one," the Lovenberg girls and two smaller girls in sort of toy soldier costumes before a drop that looks like Trafalgar Square, London, doing some extremely neat wooden shoe clogging. Drop up for Donnybrook fair scene, all attired as Irish lads and lassies. Neary sings another man as an old tad sings and plays bagpipes, all do an Irish reel, Lovenberg girls sing Irish ballads, Neary and Estelle drop in, sing falsetto. Drop in "two" Neary singing a patriotic ditty, bringing on the entire company, one by one, attired as allies for ensemble wooden shoe stepping. Too much of the same thing, which retards the speed of the presentation. Eliminating some of it and cut to 25 minutes "Hands Across the Sea" should prove a real vaudeville offering. *Jolo.*

**McConnell and Austin.**  
Cycling.  
9 Mins.; Four (Special Drop).  
Riverside.

Man and woman. Man first appears "straight" in summerish attire and after a few tricks, switches to a boobish make-up and rides some comedy wheels, later appearing in black lights for fancy riding. The woman goes in for a display of the figure, wearing several outfits that helped out. She also does an ordinary "straight" trick routine. The couple do a special display of cycling atop the bikes, unicycle fashion. Good act of its kind, but neither startling new or away from the other cycling acts of this calibre. *Mark.*

**Morton and Russell.**  
Singing, Talking and Dancing.  
30 Mins.; "One" and "Two."  
City.

Harry K. Morton and Zeffah Russell, at opening, walk across stage backwards, bump into one another and then talk, following with song. Their start is away from the ordinary flirtation opening and helps the couple get under way sooner. Mr. Morton is in a semi-nut make-up for the opening, doing a solo and dance and changes to evening clothes, during which the turn goes to "two" for a piano selection and war song by Miss Russell. A few "gags" by the duo, and a song and dance by both brought the turn to a close. They were called back for an encore, responded, and were brought back a second time when the man appeared with a "cider box" which he did not play, although the applause warranted another encore. The fiddle trick is an old vaudeville stunt. The act as it stands is acceptable for the better small time houses.

**Frisco Assisted by Lauretta McDermott and Joxa Band.**  
Dances.  
12 Mins.; Full Stage.

Popularity or fame (or whatever you wish to call it) is an overnight thing in the show business sometimes. Frisco is the fellow who claims to have invented the jazz dance; tickled Broadway with the "heat" and his funny "steps" about a season ago and since then has been working all the while. At the time of his first appearance in Chicago with Brown's band, he had to be pushed onto the stage. Frisco had visited the Longacre Square previously, but briefly, appearing at the Montmartre cafe when, as he tells it, the Shuberts "gave him the air." That sent him back to Chicago, which to him is the city of jazz. He capered about the cabarets there occasionally. Most of his time was spent in that section of the Loop known as "Randolph and Clark streets," especially in a little late-hour lunch room known to the "bunch" as "The Greasy Vest." Many professionals and others were wont to stop in there now and then. To them Frisco always served a laugh or two, his stuttering not impeding, but rather accentuating his humorous sallies. While in Chi, Frisco taught the mysteries of the jazz dance to Loretta McDonald. When she landed in Ziegfeld's "Midnight Frolics" (then downstairs in the "Follies") Loretta appeared on Broadway too. First she was in the short lived "Words and Music," then to a cabaret and lately she has been atop the Century in the "Midnight Revue." They are now "tossing it off" in the present act, having for music Bert Kelly's "Dixieland Jazz Band" (the billing of "Dixieland" was dropped in the Palace programs this week). The latter, also supposed to be from the Loop, figure partially in the turn, but it is principally Frisco and Loretta who are the billings. Frisco is the most imitated dancer in the world. (What Frisco means is Broadway. At present that is the world to him.) Between them the pair offer six dance numbers, none long, which always is a good feature of Frisco's "stuff." First they open with the "Cry Baby Trot," with Loretta looking very nice in a short-skirted costume silken frock. Next is the "Dixieland" number, they change costumes for the "Kitchen Stove Rag," which has them outfitted a la the Bowery. They could have made that typically Chicago and given some of the real brand of the shimmy, but seemed careful in doing but just a trace of it. Frisco follows with his own jazz dance, which he announced he originated (and he didn't stutter in saying it). Loretta in her silken knickers did the imitation. A waltz number by both is succeeded by Frisco's mis-step dance (with the straw hat). To him it is the comedy number. It is funny. The finish has the pair in the "Yellow Dog Rag," probably so called because Loretta wears another nifty short frock of yellow satin, trimmed with black and bright green by emerging thighs. Figuring the presence of the jazz band, Frisco has probably framed the turn as it is for around New York, where it is sure to score as much on his name as the odd dances." *Idee.*

**Klass and Termini.**  
Musical.  
12 Mins.; One.

The same Klass of Klass and Bernie act. Klass and Termini open with a combination of piano and violin, with the former giving way to the accordion, with the boys hitting up a pleasing piece with the topical music. The act was well received, in fact several encores were demanded. The men work harmoniously and on their musical ability alone should be able to obtain continuous bookings. *Mark.*

Schooler and Dickinson, in their pleasing  
turn, closed intermission  
and scored solid. The  
small time for a while and can hold down the  
Olive May. In songs, made a good impression,  
in appearance and work and went over.  
The routine, getting a laugh  
passed by. The semi-dramatic playlet "Aber-  
nethy and Wileys," a man and a woman,  
managed to pass. The turn  
very well put together and the crying voice of  
the "Abernethy" was a  
Quelley and Fitzgerald in the next-to-closing  
spot did nicely with their comedy talk and  
singing. The "Abernethy" was a  
encore, followed by their dancing. The  
liked and helped the team "sing up a well-  
known song."  
Kate and Wiley, in an acrobatic and aerial  
turn, closed, holding 'em seated for the War  
Review

(Continued on page 21)



# VAUDEVILLE

## ARTISTS' FORUM

Confine letters to 250 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.

Boston, Oct. 17.

Editor **VARIETY**:

In **VARIETY**, under the Fall River billing, I noticed an act billed as Corbett, Shepard and D. I wish to inform the profession and managers that I am not connected whatever with the above mentioned act, as I am in the Navy. Furthermore, I have no intentions of going with the act after the war.

I also heard from a reliable source that Mr. Shepard informed the Kaufman Bros. I joined the Navy owing to an argument that I had had with Mr. Shepard. Such is not the case. When we closed at Keith's, Boston, Mr. Shepard, Mr. Dunn and myself parted friends. I, therefore, cannot understand why he should have made such a statement to the Kaufman Bros.

Frank J. Corbett,  
Receiving Ship "Annex,"  
Framingham, Mass.

Cleveland, Oct. 18.

Editor **VARIETY**:

With all theatrical companies laying off all over the country, in Cleveland there are ten or more, also many vaudeville acts.

I want to tell you about A. A. Comey, general sales manager of the Telling-Belle Vernon Co., who originated and promoted the idea. Monday last a big luncheon was given, and every one was asked if they would take part in the sale of Liberty Bonds this week.

Mr. Comey was prepared to spend \$1,000, paying each girl \$10 for the week, and they work just a few hours a day.

I don't think too many good things could be said about him, it is certainly a big hearted idea, and coming at a time like this when everybody in the show business is laying off. Am sure every girl here appreciates it.

Eleanor Pierce,  
(One of the girls.)

2nd Co, Fort Slocum, N. Y.,  
Oct. 20, 1918.

Editor **VARIETY**:

I have a request to make of you in regards to some material for some vaudeville acts.

I am stationed as above, together with my friend, Al Schack, and to the enjoyment of the boys up there, vaudeville acts for our own company.

As our repertoire has been exhausted, we would very much appreciate further material, and if this is not possible, say the "Madison Budget," any issue. However, we leave it to the judgment of those who will kindly favor us.

Billy Fleming.

New York, Oct. 19.

Editor **VARIETY**:

Again yesterday I had to pay 15 cents for **VARIETY**. I paid 15 cents the first time the week before, but I thought then it was a mistake and you were just trying it out.

(Are you actually going to charge 15 cents every week? For what? Not for **VARIETY**. Of course not. Then what?)

I got so I didn't mind paying 10 cents, although I remember when I thought that was nine cents too much, knowing the newsboys must make something for selling. But 15 cents makes me inquire, for what?

Don't say I don't have to buy it. I know that. But I would like to get a line why you figure it is worth 15 cents.

How much should it cost to look

at the front page? Probably six cents. But I can see it for nothing on the newsstand. What is the inside worth in cash to a near-sighted reader? Where does the difference come in?

What do you read in **VARIETY** that's worth remembering? Nothing. When you buy something you generally carry it away with you. If you can carry nothing you see in **VARIETY**, where is it worth anything?

What is it, the high cost of paper or the high cost of Broadway? What kind of paper would you call **VARIETY**?

Anyway just keep track, as I am going to. There's a kickback every week to me of 14 cents, for it's worth no more now than it ever was before.

If you publish this letter this week I will call it square for this once.

Johnson Laidlaw.

## DETROIT CLOSED.

Detroit, Oct. 23.

Gov. A. E. Sleeper with the State Board of Health closed all theatres, public gatherings, midnight, Oct. 19. Dr. James W. Inches, Detroit health officer, fought against closing Detroit, but was overruled by the Governor. For a big city, Detroit has a comparatively small number of influenza cases.

Dr. Inches had charts to prove that in every large city throughout the country where theatres were closed because of the epidemic, there was an increase in the number of cases after the closing.

No assurance is given that the theatres will be closed for a week only, although that is the hope of the owners and managers.

A further announcement regarding next week is expected tomorrow or Friday.

## BOTH AT BRIDGEPORT.

For the first time since the Ringling Brothers acquired the Barnum & Bailey circus their two "white top" outfits, the B. & B. and the Ringling Bros. shows will make Bridgeport, Conn., their winter headquarters.

Heretofore the R. B. show wintered in Baraboo, Wis., the home of the Ringlings.

## LUCIE LACOSTE.

A handsome young woman is Lucie Lacoste. Her pictures adorn the ovals on the front page this week of **Variety**.

Besides youth and beauty, Miss Lacoste, who is French, is an authoress, playwright and actress. She is now appearing in vaudeville in a playlet, "Petticoat Loyalty," written and staged by her, also played by the young woman and a company of two. Several books from her pen have been published over here and found quite some popularity.

Possessing high dramatic power to an exceptional degree, Lucie Lacoste, with her beauty and youthfulness, seems destined for Broadway.

Her present playlet, one of the many she has written for vaudeville, and admitted to be the best of her short-story writings, deals with the loyalty of American boys now fighting over there for Democracy to their sweethearts left behind in America. It is a theme not before touched upon on the stage, is written in a gripping way with a broadness given to the subject even in the brief time it consumes as a playlet that holds the audience intense to the final moment.

## RATS' CASE REPORT.

Attorney Lewis Schuldenfrei, the referee in the investigation of the White Rats' financial affairs, ordered by the Supreme Court and completed several weeks ago, is going into the service, having been assigned to an officers' training school.

Before leaving the city Mr. Schuldenfrei will submit his report on the investigation to Justice Mitchell.

The referee denied the motion of Attorney J. J. Myers to compel Goldie Pemberton, the petitioner in the case, to appear for examination.

## JACK SHEA DENIES.

On his own letter head, which has a picture of himself to stamp it as genuine, Jack Shea says he is not suing the Government, and he doesn't want the report that he intended to spread, as he hopes to secure the restoration of his camp route.

Mr. Shea charges that all the actors are asking him why he sued the Government, and it is very annoying, for in normal times that would require so much time to explain he would have none left to place bookings.

Harry Stubbs, booker of the Training Camp Commission, says he doesn't think Shea intended to sue, and his relations with him, says Mr. Stubbs, have been very pleasant.

## ILL AND INJURED.

Bernard Daly, after an attack of grip, is out.

Max Winslow (Waterson, Berlin & Snyder) is confined to his home with an internal ailment.

Jo Paige Smith was expected to return to his office Thursday. He was out walking Tuesday for the first time since his illness.

John H. McCarron, the booking agent, after an illness of 10 days, had recovered sufficiently by Monday to venture out.

George Van, club booker for the W. V. M. A. in Chicago, collapsed in a heart attack in his office, Oct. 21. He will recover.

Dolly Hackett, in Denver for the past six months recovering from a nervous breakdown, has returned to New York. She is shortly to appear in a musical comedy production.

Hazel Boyne, recently with Maurice Diamond, ill with pleurisy, but reported recovering. The act was compelled to leave the 81st Theatre bill, 1st half, last week.

Ruth Burtwick, of the playlet "Petticoats," suffered a nervous breakdown and is under treatment in a Chicago hotel. The attending physician reports her condition grave.

Arthur Bramhall, of the Keeney offices, was reported ill with a severe cold Tuesday. His wife has gone to Maine in the hope of benefiting her health.

Henry W. Savage suffered a badly cut forehead and a fractured rib when he and the horse on which he was riding fell over a steep embankment in the suburbs of Hot Springs, Va., Oct. 17.

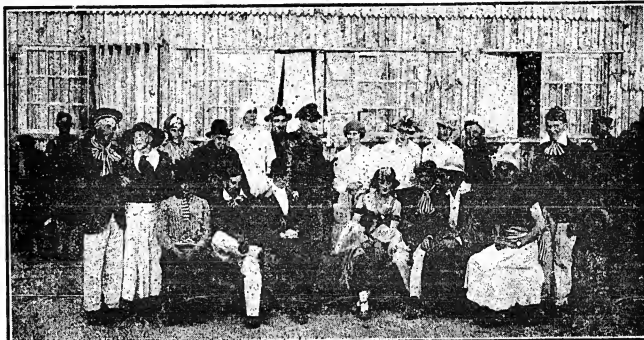
B. Eden Payne, the stage director, recovering from appendicitis. His condition was grave for a time. He is now recuperating at Great Neck, L. I., having been forced to leave the hospital at Flushing, L. I., because of the number of influenza patients.

At the American Hospital, Chicago: Helen Simons, chorus girl, stock burlesque, operation; Richard Lyle ("Cure for Curables"), very much improved following operation; Jack Rose (Rose and Bernard), leaving hospital after operation; Irene Reed, completely recovered after operation.

## Sid Lewis Divorce Suit Withdrawn.

Chicago, Oct. 23.

Sid Lewis, who recently filed divorce proceedings against his wife, Hildegrade Stone, on charges of desertion, has withdrawn the action. The couple have decided to patch up their differences.



Y. M. C. A. THEATRICALS

Artists in stage costume, ready for the entertainment at a Y. M. C. A. (Red Triangle) Hut in France. Photo sent to **VARIETY** by the Paris correspondent, endorsed on the back: "An 'Over There' actor put on this show," likely referring to a volunteer entertainer of the Over There Theatre League, New York. The show was given in an American camp. Some doughboys are in the background. The artists may be of any or several nationalities.

(Continued from page 19)  
**ROYAL.**

*Fred.*  
**HARLEM OPERA HOUSE.**

Kitner and Reaney open with another Hawaiian melody, well harmonized off stage, with one of the men entering in blackface for a laugh. Their special drop represents a ship. They scored with songs and chatter. Following "The Rising Generation," the ten "kids," the "Queen of the Sea" feature closed.

Morton and Russell (New Acts) preceded the Universal Current Events picture and scored strongly. "Recollections," a straight singing picture, and three women, followed. The picture and managed to pass. The turgid is dressed in colonial style with a drop to represent a southern mansion. There are no more like the same lines. It is a small timer which will be liked by family audiences.

Hugh Harbord and his comedy act entitled "The Great Laugh" got laugh after laugh and was the first turn to do anything worth while.

Mr. Burke, with his high thin voice and baby game played off to the hilt, was the next to grab the applause honors of the show. His piano was sure-fire at the CHY. He was brought back for two encores and could not have been better. The next was "The Winner" in the hat throwing turn closed and held 'em in for the feature.

Joe Cook had the closing spot with his own one-man vaudeville show. He was enthusiastically received. A five-reel feature, "The Beter Half," starring Alice Brady, closed the program.

David Bispham, a member of the committee, whose son was lost in action, said: "It is the duty of all mankind to see that the fighting man's need for music shall be carefully considered."

100

Cation Lu (C)	Hill Jack
Cavanaugh Jack (C)	Holden Ed
Clark Blille	Howard James

## BURLESQUE ROUTES

"Blus Bird" 28 Star St Paul 4 Gayety Slown  
City Ia.  
"Bon Tons" 28 Peoples Philadelphia 4 Palco  
Baltimore Md.

U. S. and Canada  
St., Chicago, Ill.

\_\_\_\_\_

# MAY B. BRILLIANT

## "THE GIRL FROM OVER THERE"

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Larger amounts up to \$5,000

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"Burlesque Revue" 28 Gayety Pittsburgh 4-  
6 Park Youngstown 1-9 Grand Akron O.

**CHARLES ALTHOFF STAR**

HICKVILLE SHERIFF IS FEATURE  
OF PANTAGES BILL.

Billy Kelly and Warren Body, in Son  
and Chatter Act, Win Applause.  
Music and Comedy Via.

If there's any rubie type in all vaude-  
ville funnier and more closely adhering  
to our accepted and tradition mind pic-  
ture of the back-woods yokel than  
Charles Althoff, he hasn't yet intro-  
duced his act. Charles is so far the  
most media-wearer.

He staggers onto Pantages stage  
clutching a small wooden box as if its  
weight pulled him to earth, and under  
his arm is an ancient fiddle all done  
up in a woolly sack.

His antics with his violin are com-  
pulsing. He plays "Home Sweet Home,"  
and no one cries, it's so funny. Then he  
gives us a quavering edition of "Bill-  
ever Threads," with his chords all wrong.  
He chats affably in a squeaky voice  
about what a power he is as the Sheriff  
of Hickville and we laugh at him till  
we're weak. One lovely melody, Fritz  
Scheff's "Kiss Me Again" theme, he  
plays and the audience is loth to let  
him depart.

He appears again on the bill as Sullivan and  
are another luminous star.

"MORNING OREGHIAN," PORTLAND

## NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Freight 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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"Girls from Joyland" 28 Howard Boston 4 Gayety Brooklyn.  
"Girls of U S A" 28 Columbia Chicago 8-5 Berolci Des Moines Ia.  
"Golden Crock" 28 Empire Albany 4 Casino Boston.  
"Grown Up Babies" 28 Victoria Pittsburgh 4 Penn Circuit.  
"Hastings Harry" 28 L O 4 Orpheum Paterson.  
"Hello America" 28 Gayety Detroit 4 Gayety Toronto.  
"Hello Gares" 28 Gayety Louisville Ky 4 Lyceum Columbus O.  
"High Flyers" 28 Garden Buffalo 4 Empire Cleveland.  
"Hip Hip Hurray" 28 Emp're Newark 4 Casino Philadelphia.  
"Innocent Maids" 28 Nesbitt Wilkes-Barre 4 Majestic Scranton.  
"Irwin's 'Big Show'" 28 Majestic Jersey City 4 People Philadelphia.  
"Jelly Girls" 28 Star Toronto 4 Garden Buffalo.  
"Kelly Law" 31-2 Park Bridgeport 4 Colonial Providence R I.  
"Liberty Girls" 28 Hartig & Seamon's New York 4 Empire Brooklyn.  
"Lid Lifters" 28 Century Kansas City Mo 4 Standard St Louis.  
"Maids of America" 28 Empire Toledo 4 Lyric Dayton.  
"Marie Dore" 28 Casino Brooklyn 4 L O.



## BOBSY SABIN

Howard Chandler  
Christy's  
CHILD MODEL

With Marion Davies

DIRECTION

JULIUS STEGER

Address, care VARIETY, New York

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"Cheer Up America" 28 Star Cleveland 4 Empire Toledo.  
"Follies of Day" 28 Colonial Providence R I 4 Gayety Boston.  
"Follies of Pleasure" 28 Worcester Worcester 4 Howard Boston Mass.  
"French Frolics" 28 Lyceum Washington D C 4 Trocadero Philadelphia.

I'm an Audience act—and a very good one, too—but I never knew there were so many attempting to do an audience act. They are so plentiful as the Indians, and after their first show they are just as welcome as that dreaded disease. I saved the way and a lot of punks thought it was easy going; but they find out the road is rather rocky.

### To Cop An Act

Decide on the style you want to do; then go and see all the acts of that type, pick out the best part of each, put them all together and they will—400 single or 100 double.

These you attempt to steal my act really benefit me, as the managers, after seeing the imitator and then me, the original, then how good I am. Not that I think I am great, but result count.

STAN STANLEY,

The best bad looking man in vaudeville.

### My System

I had a line in my act suggested by a natural statistic. Jumble Brown said he was using a similar act; so I took it out immediately, and even avoided it. Others should follow my example, and show business would be benefited.

### Nothing New Under the Sun

I brewed around a book call the other day and came across an American Joe Miller, published in 1850, found a lot of good stuff—and they are so new, nobody can say they were never seen before.

Audience Daisy

MORRIS & FEIL, Gardeners

The best bad looking man in vaudeville.

# JEROME H. REMICK & CO.



# NEW

THE LAST ONE  
WE GAVE YOU  
"SMILES"  
WAS SOME WINNER  
EH, WHAT?

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# OVER

## Till We Meet Again

Lyric by  
RAYMOND B. EGAN

SONG

Music by  
RICHARD A. WHITING

Slowly

PIANO

VOICE

There's a song in the land of the li-ly — Each sweet-heart has  
Tho' good-bye means the birth of a tear drop — Hel-lo means the

heard with a sigh — O-ver high gar-den walls This  
birth of a smile — And the smile will e-raise The

*poco ritard.*

sweet e-cho falls As a sol-dier boy whis-pers good-bye —  
tear blight-ing trace When we meet in the af-ter-a-while —

*poco ritard.*

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# JEROME H. REMICK & COMPANY

**READY SOON**

A New  
Song by

LEE S. ROBERTS  
J. WILL CALLAHAN

Writers  
of

**"SMILES"**

## NINE NEW NOVELTIES

"Tackin' 'Em Down"

GUMBLE-DE SILVA

"When They Do the Hula Hula on the  
Boulevards"

BRYAN-LAWRENCE

"Comprenez-Vous, Papa?"

BRYAN-LAWRENCE

"Germany, You'll Soon Be No Man's  
Land"

KENNEDY-BURKE-DEMPSKY-DOWNING

"I've Got the Blue Ridge Blues"

WHITING-MASON

"Give a Little Credit to the Navy"

GUMBLE-KAHN-DE SILVA

"We Never Did That Before"

EDWARD LASKA

"In the Land Where Poppies Bloom"

VAN-SCHENCK

"You Cannot Shake That 'Shimmee'  
Here"

VAN-SCHENCK-WELLS

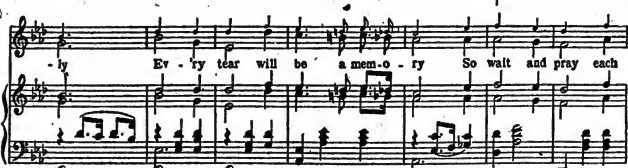
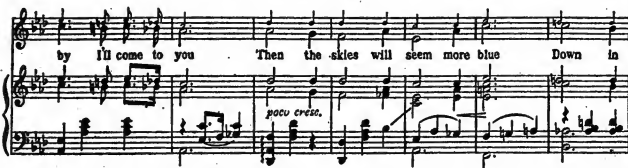
4-REMICK HITS-4



Here is a song that brings joy to a weary heart—that fills to overflowing the bosom burdened with war-time anxiety. A song that hits on all six cylinders of musical success—here is music with a capital M—the slingingest, smilingest song sensation in a month of Sundays! Success? Well—you should smile. The greatest fox trot ever written.

### "Till We Meet Again"

CHORUS *a tempo*



Till We Meet Again 3



### For Your Boy and My Boy

You'd do anything in the world for Your Boy and My Boy, wouldn't you? Certainly! These lyrics and sing the new timely song, "FOR YOUR BOY AND MY BOY," by Kahn and Van Alstyne. A song with the heart of a mother and the thrill that will fill your soul with the fire of victory. Remembered as one of the boys at the front hear that you are singing this song, it will be that a ray of sunshine from home. We are receiving the endorsement and one of the Twelve Federal Reserve Districts on "For Your Boy and My Boy." Johnson is singing it every performance at the Century Theatre, New York. The idea came for the Liberty Loan Drive Sept. 20th. Put it on right away and be right.



### I'll Love You More for Losing You Awhile

"Absence makes the heart grow fonder," "Distance makes the heart grow closer," and all other good axioms are translated into a newer, more modern music. This is the supreme music. A song that starts a new era and ends it just as quick. A song that tells and thrills—and, "Through that good-bye line breaks my heart, remember this—sing this song today and learn the sequel to this heart sob. A song with the bouquet of roses—a song that should be on everyone's lips before the season ends."

By KAHN and WHITING

Writers of "Mammy's Little Coal Black Rose," "And They Called It Diddle-land" and "Tulip Time in Holland."

### When We Went to Sunday School

By KAHN and VAN ALSTYNE

A song of school—and the Golden Rule. A song whose every note finds quick accord in the same beat and heart throbs of childhood memories. A close-up of the day when you were an innocent cut-up. Just here is the chorus—it's easy to read and worth reading:

When your pa was teacher 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 little old mother said, "Love one another."  
It seemed like a wonderful rule,  
And you're never taller than you were, dearie,  
When we went to Sunday School.

A song that will make them stop, look and listen—that increases the

# THIS IS THE BALLAD HIT!

that is sweeping all other ballads off the face of the earth

# "THAT'S WHAT GOD MADE MOTHERS FOR"

**That's What God Made Mothers For**  
By LEO WOOD

**White Melody**

**VOICED**

I dreamed I saw my dear old mother, of his long, no good-bye, And I've  
watched you from the time I rocked you in your cradle dear, I've  
seen her heart was break-ing and the tears shone in her eyes. She  
dreamed for you and planned for you and longed to keep you near. But  
white, perched, "My dear, let our part-ing grieve you an - y more. But  
now this, time comes and your giv-ing, to some day, tell above."

**REFRAIN**

To watch over you when a ba - by, To sing you to sleep with her song,  
To try to be near you to comfort and cheer you, To teach you the right from the  
wrong. To do all she can to make you a man And a - ver a dis-satisfied man.  
To sigh for you, cry for you, you are my life for you, That's what God made Mothers for.

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## CHICAGO

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Mort H. Slinger has hung a beautiful service flag on the elevator floor of the Majestic building, representing Capt. J. B. McKown, Lieut. Ray Whitfield, Barney Walker, Hamilton Coleman, William Trumbull, Victor Tishman, Victor Trumbull, Arnold Hinde, Billy Campbell, Gene Ellis, Charles Ellis and William Odenbaugh. Two \$50 bonds were raffled on the W. V. M.

A. Gorr. One was won by the stenographer, who clubbed together, and who then round the bend and divided it up in war savings stamps; the second was won by Dorothy Raymond, the private telegraph operator on the floor.

Jack Yoo, booking manager for the Butterfield Circuit, has resigned, and will be re-

placed by A. E. Denman, publicity manager, effective Oct. 27.

A report that Dr. Harry W. Martin, the theatrical physician who is a second lieutenant at Camp Custer, had died, was found erroneous. It was a physician named Dr. Harry G. Martin, also a lieutenant, also at Camp Custer.

Unless the "flu" embargo is lifted shortly, "Oh Look" will not resume here, as the Rock and White show has a definite booking contract for a near date.

The show people were foremost in the flurry which attended the Garrison wind-up of the Liberty Loan drive here. The lobby of Hotel Sherman was cleared Saturday evening, and with a jacking band for an orchestra, a fifteen-act bill of notables was run, with solicitation between the turns, lasting till 1 a. m. The speech-makers were Leon Errol and Harry Fox and Francis Murphy. Murphy auctioned off (in Liberty Bonds) a fourth loan button presented him, he says, by Ben McKown, for \$10,000. He asked \$5,000, and two men bid it. They tossed a coin for it. In the show were Maurice Burkhardt, Gene Mack, Arant Brothers, Ross Hoffman, Harry Fox, Leon Errol, Harry Marx, Harry Barrett, Allen Stanley (in uniform), Jim Toney and jazz dancers, Walcott and Woods (of Beanie and Woods) and Miller and Peacock. Earlier in the day a gigantic outdoor show was given on State street, the busiest avenue on earth. Specialties were put on by Hyson and Dickson, Jefferson de Angelis, Norma Lee, Joseph Burton, Mildred Livingston, Franklin Ardel, Gil Mack, Nick Lucas and James Miller. All traffic was stopped while a pad was laid out and a bareback riding act and bear act from a small circus laying off here performed. Chicago went about \$50,000,000 over the allotment.

## LOS ANGELES

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Carl Walker, manager of Pantages, is slowly recovering from influenza. He was near death for some weeks.

Richard Dix has postponed his trip east. He may do a couple of pictures.

Morocco stock players treated themselves to a barbecue in the mountains.

Mel Hamet, manager for Williams H. Crane, is in town handling "The Good Gracie" coming Oct. 28 in "The Very Idea," which he opened in San Francisco a few weeks ago.

Mr. and Mrs. James Corrigan have returned from Berkeley, where they were called on account of the serious illness of their son, who is in the navy.

Crane Wilbur, who came down to coral a few flyers here this October, announced that a new play, written by him and called "Common Cause," will be produced in San Francisco by Kier and Fringer. It will be taken on the road.

Carlyle Robinson, former local press agent, is now a lieutenant at Little Rock, Ark.

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With the closing of the theatres here Saturday practically every theatre on the Pacific Coast is now closed.

G. Mann, formerly district manager for Fox on the Pacific Coast, is now managing director of the Rialto, having purchased it. Laurie's interest in the house, Howard Sheehan retains his connection.

G. M. Anderson is expected to arrive here this week. Work on his new picture studio will begin around Nov. 1.

Pending the final hearing of a divorce suit of Emil G. Wright and Doyle, against his wife, who in Gould and Gold, now playing the Flip Circuit, the custody of the four-year-old daughter, Ellice, was given to a Mrs. Beck. Mrs. Wright recently declared that she had been forced to search for her daughter, who the claims, has been placed with relatives of her husband. Wright charges desertion and asked the custody of the child.

The Matland Players opened their season last week in the ballroom of the St. Francis Hotel. Three plays were presented, "Maid of France," "The Drums of Oude" and "The Four-Flushers."

Petrio Marino is the new leader of the Pantages' orchestra here, starting last week.

Arthur Behm returned from his trip to Los Angeles last week. During his visit there he was a guest of Jas. J. Jeffries.

J. J. Cluxton left for Los Angeles last week

for a conference with Alexander Pantages, who is spending the summer in the Southern city.

According to a report from Portland, Ore., three chorus girls of "Help, Police," tab playing the Pantages Circuit, were compelled to seek aid from the Y. W. C. A. in that city, when the act had to lay off on account of the epidemic.

### ATLANTIC CITY.

By CHARLES SCHUBERT.  
The resort had its first auto traffic on Sunday in two months and the result was one of the biggest October Sundays the city has known. Motor traffic was particularly heavy from Philadelphia and New York and inter-vening centres.

Although they gave the police the original tip that led to the expose of a wholesale conspiracy to loot theatrical baggage shipped over the Adams Express, leading to the arrest of five men, who were later charged with stealing over \$25,000 worth of goods in systematic thefts covering a period of two years, Mr. and Mrs. Jack Kirschner and Grace McGinity of Philadelphia have decided to vigorously fight extradition to New Jersey.

M. H. Russell, manager of the Colonial, is still at sea "bashing."

### BOSTON.

By LEN LIBBY.

KETTES (Robert G. Larsen, mgr.; agent, U. B. O.)—Opened to capacity after the three weeks of enforced closing because of the influenza epidemic. House was turn-away, as were many of the legitimate houses, and the bill turned out far better than it looked on paper with Low Docksteder as headliner.

Little Sylvia Chase, who won Boston decisively on her last appearance here, was even stronger than before, having secured all new stuff. She was billed earlier on the bill than her set justified, but her triumph was none the less complete. The Darras Brothers did not open, as billed, the Ferrares being substituted. The act was saved by the snappy work of the women "understander," and the male would tone up the act decidedly if he

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would either drop his present feeble attempts at comedy or else brush up on it sufficiently to put it over. Kerr and Weston followed and for speed in acrobatic dancing furnished the best performance of his kind of the season. The singing of both, however, intended to bridge over the breathing spells, was exactly what would be expected from persons not vocally fitted who attempt it while practically winded. Charley Graepeln and Anna Chanco in another of their delightfully human comedies were their usual welcome, although their "sore lip" duet, the "We've got to have a baby of our own" seemed to be a little strong for conservative old Boston, where such things are spoken of as whippers. Somewhere in France, without Northworth went over fairly well, although it seems a relatively short time since he put over the same act in person in Boston. Herbert Clifton's female impersonation act was a genuine novelty, and his audacity in putting across lavishly gowned impersonations of the use of a wig seemed to please the audience. Billrose and Williams found their new stuff not as snappy as their old, although Williams seems to be steadily coming to the front in the few moments he enjoys as a single. Dordstadter found his monologues tough sledding for the first five minutes, after which he found the house and finished neatly. Harold DuKane, with his two partners, June Edwards and Olga Marwig, proved a real surprise in clothing, and held the house tight. There are a number of far better known mole dancers who can walk a page out of DuKane's book in the matter of graceful self-decoration. For periods of a half minute DuKane was in perfect synchrony with his partners, not dancing a step, merely keeping in motion and furnishing a really delightful background to her.

Next week the combination of Blanche Ring and Chio Sole, hooked up by the novelty of "Satan" looks like good enough weeks. BOSTON (Charles Harris, mgr.; agent, U. B. O.)—"The Master Crook" headed the bill. The vaudeville included Chas. Sumner, Val and Ernie Stanton, Fred and Gertrude Rhine and Story and Clark. Excellent.

BLOOM (Ralph Gluma, mgr.)—Pictorial. Fair.

BROADWAY (Al Somerese, mgr.; agent, U. B. O.)—"Behind the Scenes in Italy" pulled heavily from the foreign quarter, which is within ten miles of the most cosmopolitan house in Boston. The pop bill included O'Don and Ware, having secured all new stuff. She was billed earlier on the bill than her set justified, but her triumph was none the less complete.

ST. JAMES (J. R. Somes, mgr.; agent, Quigley)—Pictorial's "Johanna Enliven" featured in the billing with a pop bill including "The Montemorelli, New Service, The Killins and Egan and Demar. Good.

GLOBE (Frank Mosher, mgr.)—Pictorial.

GOODY (Victor J. Morris, mgr.; agent, Loew)—Frescut and Hope Eden in their telepathic novelty topped a bill and drew over better than on their last showing here on Loew time. The film features was the Fairbanks "Ho comes Up Smiling," with a supporting vaudeville bill including Wilkins and Wilkins in "The Tango Lesson," the Juggling Hennessys, Brown and Barrows, Moton and Morris and Phil Davis. Excellent house.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.)—"Three Mounted Men" featured, with a supporting bill including Chas. Treadwell, Mack and Pagie, Selma Straus and Co., Dunn Sisters and Arthur DeVoy and Co. GORDON OLYMPIA (Frank Blockale, mgr.)—"On the Jump" the feature picture, with a pop bill including The Five Young Americans, Fure and Wilson, Labellot, Rose and Ashton and the comedy "10-40 West."

FAIR (Thomas D. Barlow, mgr.)—Pictorial, the new Kellermann film featured. Capacity.

SHUBERT (E. D. Smith, mgr.)—"Chu Chin Chow," with the heaviest advertising campaign of the season, opened Tuesday night to a house with a heavy turn-away and the "Specs" busy on the scene. Will run tight to capacity for weeks to come.

COLONIAL (Charles J. Rich, mgr.)—Dark this week.

PLYMOUTH (E. D. Smith, mgr.)—"Seventeen" opened Monday night and is the type of production ideal for this house and should hold up well.

WILBUR (E. D. Smith, mgr.)—"Oh Lady, Lady," the new picture, with a good house and three new songs added to the score by Jerome Kern may bring some repeat business.

MAJESTIC (E. D. Smith, mgr.)—"Maytime" was transferred here from the Shubert in order to permit turning over the latter house to "Chu Chin Chow," for which his big stage was particularly adapted. Good business Monday night.

PARK SQUARE (Fred E. Wright, mgr.)—"Friendly Enemies" opened this Monday night and Plymouth (a Shubert house) Monday night and will continue its big run at this house apparently for a week.

TIEMONT (Charles J. Rich, mgr.)—"She Took a Chance" opened Monday night. Reviewed elsewhere.

HOLLIS (Charles J. Rich, mgr.)—Margaret Anglin "Blissful" opened this week Monday night, drawing her typical audience, and because of her new vein of comedy will probably have one of her best weeks this week.

CABINO (Charles Waldron, mgr.)—"Blissful Waters" "The Show" opened this week. GAYETY (Thomas H. Henry, mgr.)—"Star and Gertie" show. Big.

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Howard (George E. Lohr, mgr.)—"The Trail Show," supported by house bill including Paul Barie, The Banjo Trio, Ode and Kaye, Danes and Pory, Eddie and Timmons and Felix Leclair.  
The Copley Square, scheduled to open in stock with "The Chinese Puzzle" did not open until Wednesday night because of Henry Jewett's decision that the production was not up to the theatre's standard in the matter of theatrical Jewels. In continuing his non-star repertory policy, but in this production is to appear in person for the first time in the three seasons he has been staging productions. \$1.50 top has been dropped to \$1, with satisfactory results apparently.

Robert Mantell in "Richeleu" opened the long-closed doors of the beautiful Boston Opera House for its repertory season, and was well received. "Richeleu" being a decided success under his interpretation. Boston has been slow to really embrace over Mantell, but this engagement seems to bid fair toward winning him approval.

Frank Francis, featured in "Going Up" will open the Colonial next Monday night. The house is dark this week, the "Follies" having vanished with the influenza epidemic and going ahead on its bookings without finishing its engagement here.

Ole Skinner will open at the Hollis St. Nov. 4 in "The Honor of the Family," the Balzac comedy in which he won much marked success about ten years ago. "Business Before Pleasure" on the same date will replace "Ole Lady, Lady" at the Wilbur.

The Castle Square Theatre will again break out with stock Nov. 4. This house, which a few short years ago was stock sold mine for John Craig, has of late been in pictures. William C. Mason will be stage director. It was in this same house during the summers of 1905 and 1906 that Mason achieved the supposedly impossible success of putting across summer operas and making money.

**BUFFALO, N. Y.**  
L. B. SHEPPINGTON.  
In Buffalo things are doing. They have the influenza. They have a street car strike. Passengers on leaving a train are greeted by policemen wearing masks, very white and clean, and everywhere Red Cross workers, soldiers and sailors are seen similarly protected. The most interesting of the disturbing signs is the absence of street cars. However, the walking is good.  
Street car service is not entirely stopped. To maintain the health of the city, the company causes one or two cars to make solitary trips once or twice a day. They are not patronized by passengers who pay, but armed guards have free rides on them. The public is afraid to take the cars.

The worst feature of the suspended service in the demoralization of business. Buffalo is a city spread out over a lot of territory and distances are far. One can go for miles through residential sections. Many people find it almost impossible, or at least extremely inconvenient, to come downtown.  
Early in the week were two new and interesting developments in the strike situation. William A. Morgan, Buffalo capitalist, offered to buy the railway, but the city council cited "obstacles." He now offers to bear the expense of the strike to settle the question. He estimates this expense at \$50,000 and is willing to put it up at any time. However, the city fathers, having no money, have no "obstacle." They say that according to the city charter six months must elapse before another referendum. The city council must provide for a special referendum, but are apparently opposed to anything. Mr. Morgan says he is willing to pay the expense of a referendum because he has more confidence in the voters of Buffalo than he has in Mayor Buck and Commissioner Bagley. The railway

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**INDIANAPOLIS.**  
By WILL B. SMITH.  
The Huntington Motion Picture Co. of Huntington, has filed preliminary certificate of dissolution at the Indianapolis.  
J. F. McF., of Indianapolis, has taken over the Alcazar from Fritz Wolfenbach.  
Hawkins & Rice have taken over the Pater Palace.

BERNARD BURKE presents

CHARLES

JOSE

# KLASS and TERMINI

in "A MUSICAL HIGHBALL"

PALACE, NEW YORK, NEXT WEEK (Oct. 28)

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Direction, STOKER & BIERBAUER

## NEW ORLEANS.

By O. M. SAMUEL.

Report has it that when the Lyric reopens it will be under the management of Gus and Charles Loewenberg. Each of the Loewenbergs was bequeathed \$75,000 about three years ago, and they have added to this through the successful operation of nightclubs in the south.

E. V. Richards, general manager of the Sanger Amusement Co., is seriously ill at his home here with influenza. Richards' entire family has been stricken.

Several of the New Orleans picture theatres are paying their employee half-salary during the present enforced idleness.

The picture Theda Bara is filming here at present is to be called "The Light." "The" is there on the interior jazz. She's been spilling chatter in the prints about one's potentialities, about the criticism directed at her "Cleopatra" costume, which she states an Egyptologist selected (probably in order to get the exact line or head), about her astrological self, in which she positively informed the public she was born under Pisces, about concentration, creative instinct and spontaneity. "The" has her sister, Lola Bara, along this trip. She also has a brother, who is in the service. Maybe he's the Paul Bara the comics talk about. Theda Bara sells herself 100 per cent. She's a feminine Barauna, and, in demand, the greatest show woman of them all.

Arthur White, manager of the Orpheum, has placed the celebrated St. Charles street temple of amusement in antiseptic and deodorized shape. However, it is hoped when the house reopens the humor diffused and suffused will be infectious. White has installed a splendid N. V. A. room, referred to in some theatres as Not Very Auspicious.

The Societe des Concerts du Conservatoire de Paris appears here in concert at the French Opera House about the middle of November.

## PHILADELPHIA.

Bobby Heath is stealing Mark Twain's stuff in his announcement to the world that "reports of his death have been greatly exaggerated." Bobby was taken ill at the opening performance at Keith's Sept. 30 and was confined to his home for several days. He has completely recovered.

Jim and Marion Barkins have returned to their home to await the reopening of the theatre.

# OLIVE MAY

LOEW CIRCUIT

IN SONGS

Direction  
MANDEL & ROSE

atres. They are booked to play Toronto next week and then start over the Orpheum time.

During the enforced closing of Keith's, the house has been renovated from gallery to basement. New carpets have been laid and the theatre will appear like new when reopening.

H. T. Jordan, manager of Keith's led a big drive for the Fourth Liberty loan in the lobby of the theatre Saturday and was assisted by Tommy Grady, Bobby Heath, Jitzy Raymond and several other well known artists. Sam Gold played piano for the singers and Grady's speech was pronounced a classic. Several thousand dollars were raised.

## PROVIDENCE.

By KARL K. KILAK.

The Paris Symphony Orchestra, originally booked to appear at the Billy Sunday tabernacle here Oct. 10 but postponed because of the influenza epidemic, will appear here Oct. 28, it was announced last week.

Billy Sunday was confined to his hotel here a few days last week with a bad cold. Ma Sunday, who went to her home in the west when the influenza resulted in closing up of the tabernacle on week days, also reported seriously ill. Sunday is recovering.

The dance hall is suffering equally with the theatre these days as the result of the epidemic. Rhodes, that famous "down the Paxtun" resort, was closed by the ban on public gatherings in that town.

Managers here are now awaiting to see just what Billy Sunday's plans are, principally because during the first two weeks he was here he took thousands of dollars away from the show houses. After the two weeks he was closed on week days because of the epidemic. Billy was slated to remain here six weeks. That period ends next week. Managers now are waiting to see if the campaign will be prolonged on account of the ban. One

thing is sure and that is that if the tabernacle is to be paid for and if Billy is to get his campaign money he must be continued.

The high boarding which has obstructed all view of the front of the new million dollar Keith Theatre was removed this week and Providence people had their first view of the handsome white front of the tribune to the late B. F. Keith.

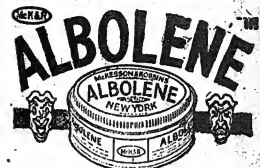
## ROCHESTER, N. Y.

"Galation after the big foot" the way one theatre man described Clinton avenue south, as it looks these nights. It lacks but the mourning-draped figures to complete the picture, and by the same token it lacks figures of any kind. A few people pass along and the smallness of their numbers makes them the more noticeable. When an automobile took its bare people on the inside press their faces against the glass to see what is going on.

As soon as the theatres are reopened the family will hold a contest to decide which is the most popular song written and composed by local people.

Although the theatres are closed the men who run them are by no means idle. In addition to availing themselves of the opportunity to make repairs and to decorating many of them have become efficiency experts in ways and means for a theatre manager to occupy himself while his house is dark.

In Rochester the epidemic has never at any time reached a really alarming stage when it is compared with conditions in many other cities. The highest death rate for any period of 24 hours has been 25, with the deaths divided among influenza, bronchial pneumonia and lobar pneumonia. It is expected that public places will be allowed to reopen next Monday, although definite information will not be available until later in the week. Theatre men are not enthusiastic about opening, according to the remarks of some of them. They seem to



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fear that business will be curtailed to such an extent that they will have to operate at a loss.

The Seymour Opera House at Danville is now a public hospital.

## SYRACUSE, N. Y.

By CHESTER B. BAHN.

Encouraged by official forecasts that the influenza epidemic will have spent its force during the week, Manager Francis Martin of the Empire announces its expectation to reopen Oct. 28 with "Turn to the Right." The engagement is for the entire week.

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Francis R. Lieb, former baritone at Rick's, Elmhurst, is another man to object to his German name. Although of Swiss extraction, Lieb did not relish the Teutonic "love" tang, and so in the future announces he will be known as Francis Barnett. Barnett is a son of General Herman Lieb, of Grant's staff, and a brother of Herman Lieb, actor-producer.

The 25th anniversary of the Lyceum, Ithaca,

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## The Western Vaudeville Managers' Association

MORT SINGER, General Manager—TOM CARMODY, Booking Manager  
Majestic Theatre Building CHICAGO, ILL.

will be celebrated Oct. 25-26. "The Man Who Stayed at Home" will be there.

It's a long jump from war-making in the film and playing the actual war drama in France, but that's the jump that Sergt. Frank W. Carroll, of this city, took. Carroll is now back here, coming to boost the Fourth Liberty Loan campaign. He enlisted in the Canadian Expeditionary Force in 1914, after a screen career of six years. He has been wounded

three times and gassed twice. Carroll states he is an eye witness of many German atrocities and declares that the Canadians haven't taken a prisoner that they can help taking.

Harry Sleschter, formerly trombone player in the Star Theatre orchestra at Ithaca, is now a member of Company O, Third Chemical Battalion at Edgewood Arsenal, Edgewood, Md.

Harry Gillen, brother of Manager Fred J. Gillen, of the Stone and Armory theatres,



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Binghamton, died of influenza last week at  
Oswego, N. Y.

TACOMA, WASH.

By BURT MMURTRIE  
Plans have been completed for the building  
of a new Ackerman-Harris house in this city,  
on the site now occupied by the Hippodrome  
and Times building. Work will start with the  
lifting of the War Department ban on all  
building materials. The house will cost \$300,-  
000.

Acts now playing the Ackerman-Harris time  
are billed into the Seattle house direct from  
Yakima, coming to Tacoma from Seattle, and  
remaining in this city for a full week, play-  
ing three days at Camp Greene (Hippodrome),  
formerly the Orpheus (playing the Lewis and  
Lake Musical Stock), after which the acts  
play Portland.

All theatre in this section are closed owing  
to the epidemic, gaining more headway each  
day. Mayor Eddell says it will be some time  
before the local houses will resume.

The old Pentagon houses, operated as the  
Victory by Edwin F. James, has been torn  
down, and in its place erected one of the finest  
houses of the northwest. An all girl orchestra,  
under the direction of Gladys Brooks, has  
been engaged, with Beta De Lee.

Honoring Valentine Grant, the Sydney Ol-  
cott picture star, whose work with Walker  
Whitefield in "The Melting Pot" won her such  
wide recognition, who is spending the autumn  
months on the coast, a special demonstration  
is to be given by some of the companies at  
Camp Lewis, arranged by several of the for-  
eign officers. Miss Grant has become a great

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**THE FAYNES**  
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favorite with the boys at the camp, and has  
completed final arrangements for presenting  
the picture play, "The Belgian," in which she  
starred with Whitefield at camp, the proceeds,  
along with a similar benefit to be given at the  
Rialto Theatre, Tacoma, to go toward the Bel-  
gian fund.

Florence (Habe) Egan has taken over the  
orchestra at the Camp Greene Hippodrome, put-  
ting in a 12-piece girl orchestra.

Mildred Davis, former Tacoma girl, with  
Pathe for two years, is in town to spend the  
autumn months with her family.

All cabarets have been temporarily closed.

**VANCOUVER, B. C.**  
By H. F. NEWBERG.  
EMPERESS (Geo. B. Howard, mgr.).—After  
playing "The 13th Chair" for two weeks, the  
Empress Stock, presenting "It Pays to Ad-  
vertise," Margaret Harriot, the income, hav-  
ing the leading female role. Capacity houses,  
the play being given an excellent production.  
21, "Birds of Prey," with Edythe Elliott in  
lead.  
AVENUE (Vie Scott, mgr.).—14, "The Un-  
married Mother," presented by company known

as the Unity Players. Road attraction. Mat-  
inees daily for ladies only. Business very  
good.

IMPERIAL (L. A. Rostein, mgr.).—Dark.  
ROYAL (Chas. E. Royal, mgr.).—14. After  
seven weeks of Hippodrome Circuit-yaverville  
this week, films. No reason given for change.  
Some time ago it was rumored that for the  
duration of the war at least the theatre might  
discontinue as a part of the circuit owing to  
the difficulty in getting the acts across the  
border. The real reason may be that most of  
the northwestern houses of the circuit are  
closed on account of the epidemic.

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Direction, C. W. NELSON

## Women of the Stage!

LALLA SELBINI  
SUGGESTS  
that the women of the stage now obliged to lay off  
through the epidemic  
**DO HOSPITAL or  
RED CROSS WORK**  
It Kills Time and Helps to Kill Huns



## BANKRUPTCY IN PICTURES LAID TO WAR CONDITIONS

Continued from page 7)

At the Greenwich Village Theatre Monday evening ("The Better 'Ole") there was a very recherche audience. There was Eleanor Robson Belmont with her husband and three others, Charles Bancroft Dillingham and a few friends, James Forbes, and so on. Mr. C. Irwin, erstwhile vaudeville manager, is "in front" for the Coburns. On the square is what looks like an antique shop. The proprietor is Clivette, the former vaudeville shadow-graphist. He has a lot of oil paintings, mostly of the "old masters," the pedigree of all very glibly and wholly irrespective of fact. He has paintings purporting to be 'original Corots, Whistlers and heaven knows who else, bronze pieces supposed to have been made 190 B. C., and a lot of other "old" stuff. The old masters you might get it while you waited.

**Cincinnati** relatives of Harry Rheinstrom, aged 34, a former resident of that city, were notified this week he had been killed in an accident at his job. Rheinstrom leaped into notoriety in 1910 when he married Edna Loftus against the wishes of his relatives. He was said to have been arrested on a charge of bigamy at a wedding ceremony. Rheinstrom's mother had him tried on an insanity charge, and he was sent to a private sanitarium. He was released after a few months and rested on a charge of loitering. After she was dismissed and Rheinstrom released on a habeas corpus action, the woman was arrested on a charge of insanity and was committed to a hospital and was there. The couple settled in Los Angeles, on a chicken ranch, but separated as a result of many quarrels. Rheinstrom was said to have remained in Los Angeles. Reports have reached this city, saying he had died in an insane asylum. Rheinstrom's mother was a millionaire Cincinnati distiller.

An occurrence far from the ordinary and, as far as results are concerned, distinctly distasteful, attended the Liberty Loan sale at the Riverside Sunday night loan workers operating in the hall, which was closed usually over Saturday. A speaker had more or less successfully conducted proceedings, and was about to exit when he took a bullet from his pocket and hurled it from the Hun gun at Chateau Thierry, and, although he had almost forgotten it, was just about to mention it, when he thought of one more thing he wished to "accuse" the audience of. He said that the figure was raised to something over a thousand dollars a patron in the rear of the house sent word by an usher asking how much he would accept for the \$200.00. The speaker proceeded. Someone in the box suggested \$500.00 be asked. The man in the back agreed. The speaker had started off, when another voice said, "I'll take it for \$100.00. I'll take it for more than if that was the case he might just as well try to work the price up to \$600.00. At that juncture a sailor seated in the front aisle, who had been asked to give the bid, he had accepted it, having been a sporting proposition made to allow the show to proceed. The loan worker replied that the sailors were right and that the bid was (Bonds and Powers) was about half way through, when four naval officers came down the aisle and arrested the sailor, the charge said to be making sedition. The speaker then asked the out someone called out he was pro-German. The confused god denied that, and brought forth several Liberty Bonds to disprove it. The entire house was in a commotion and one of the while the team on the stage signalled the orchestra and walked off. The man who bid the \$500.00 made himself known. He was a Wildcat, a sailor, and he had no interest for the sailors but obtained no attention.

Los Angeles, Oct. 20.

During the past four years, the film industry has been struggling to maintain two decidedly expensive guests, whose insolent exactions have forced many of the weaker theatres and studios into bankruptcy. They are Mars and Bellona, the austere god and goddess of war, who have stalked through the play-houses, studios and exchanges, raising the cost of materials, levying taxes and boosting salaries; until many of the gentlemen, who reaped handsome profits in the past, are in a nervous quandary at the close of each month concerning whether the ledger will show a balance pro or con.

Southern California producers, whose operating expenses have increased in several cases from 25 to 30 per cent. over the pre-war period, are seriously considering shifting part of the burden on the exchanges, which, faced with a reduction in their output, due to the closing of small theatres and studios, would naturally be inclined to pass the expense on to the exhibitors. Of course the exhibitors will pass the bill down to the dear public, who will gladly pay advanced admission rates, in addition to the ten (and perhaps twenty) per cent. government war tax!

The silver lining in the clouds that settled over filmdom, and which now appear to be lifting, is the decision of the Government that the industry is essential to the winning of the war. This pronouncement has double significance. As a medium of propaganda, the motion picture theatre has many points of advantage over the press, and as a source of revenue to Uncle Sam it is a mint. But the serious question which is puzzling the gentlemanly controllers of the industry is the extent to which the Government, on the one hand, and the labor unions, on the other, are likely to confiscate the billion without disrupting the business.

With a tax of one-quarter per cent. on raw film and one-half per cent on finished film; a ten (or twenty) per cent. tax on admissions to theatres; and advance in the salaries of players, operators, photographers, carpenters, property men, clay-modelers, electricians, musicians and even washers, averaging about 25 per cent., and higher pay among the mechanics at the studios, the film industry is beset on every hand by an army of Olivers asking for more.

With 1,100 members of the I. A. T. U. S. E. on strike, the studios of Los Angeles recently experienced the first time in the history of the motion picture industry demand was for a raise in wages from \$5 to \$6 per diem, the working day to eight hours, with time and one-half for overtime and Sundays. Griffith, Astor, Fisk, Chaplin, Fox, and the other big studios, including Sennet, Universal, Warner, York, and the studios acceded to the demands of the union, but nine of the producers determined to fight. Extra men were hired to replace the striking men, the mechanics; but being gentlemen of leisure, they refused duty. An order restraining operators, or grips, from working in the theatres is a retaliatory measure threatened by the Federal Labor Court.

Meanwhile, to fight the proposed

"Motion Picture Producers Service Association," a union organizer is at work among the players who resent any arbitrary attempt on the part of their employers to select a chosen list of 500 players and turn the rest, residue and remainder out to grass. Thus the H. C. of L. and the B. E. L. U. M. are causing unrest among not only mechanics but artists, and the end is not in sight.

Now comes the Eastman Company, fathers of the celluloid business, with instructions to the motion picture boys, not to dump any more film on the junk heap, but carefully to metamorphose it into the brand new article and use it over and over again, ad infinitum. Also that the wastage of film in the production of pictures, sometimes amounting to 10,000 feet in the making of a five-reel play, must be reduced to a minimum. Producers are likewise reminded of the Federal dictum that only one negative shall be made, unless the picture is to be exported.

Accordingly, a general curtailment in the production of motion picture drama is noted in the report of the National Board of Review. This is clearly shown in the following table, compiled from official figures, which indicates a falling off of over 100 per cent in the number of subjects. However, the number of reels has not been materially reduced, owing partly to the reissue of old pictures.

Year	Subjects	Year	Reels
1916.....	2,200	1916.....	4,850
1917.....	1,525	1917.....	4,056
1918.....	1,010	1918.....	3,171

A moribund diagnosis of the situation will reveal the workings of an ever-present and wholly different factor, which exists in every industry running its inexorable course also through the world of nature. It is the law of evolution, which ruthlessly sweeps away the old and makes the fittest to survive. Owners of small studios are being forced to the wall, not so much on account of the war; but because they do not have the facilities to satisfy the ever more exacting tastes of the public for a greater and better picture. Exhibitors who conduct small show-houses are in exactly the same predicament; for how can they hope to compete with the million dollar motion picture palaces which are rapidly increasing in number and location? But, if twenty billion dollars to be released this year for war purposes, why worry?

And so it has occurred to us that our imperious guests, Mars and Belona, are not to blame for all of our troubles. In fact, like every other evil, war has brought some blessings in disguise. Exhibitors say that never before have the minds of the people been so stimulated to the appreciation of the best in the photodrama—that the slap-stick and the risqué are rapidly disappearing to Limbo, while the live-reel comedy and real drama are stepping into the ranks left vacant by their fallen comrades. "Semper excelsior" ever higher, is the trumpet call that rings down the corridors of these momentous times.

Producers, players and exhibitors are meeting emergencies as they arise, magnificently. Firmly and nobly let us ride the gale, while woe to those who rock the ship.

[illegible]

# SUCCESSFUL SCENARIO WRITERS RECEIVE HIGH REMUNERATION EXHIBITORS' RECORD RECEIPTS PRIOR TO INFLUENZA SLUMP

**C. Gardner Sullivan Heals the List of Famous Photoplay Producers. Monte Katterjohn Holds a Unique Place in Industry as One of the Foremost Continuity Writers.**

Writers of original screen stories of from three to five years ago hold high positions in the scenario end of the motion picture industry. But it would take a particularly clever person, with forcible originality, to establish himself now as a screen writer.

For the cycle has gone around to the published stories, and unless you can present your story in book or magazine form, your chance for screen recognition is small. But those who have already established themselves as writers of original stories ride the top wave of success.

There is no doubt that the author of 258 scenarios, C. Gardner Sullivan, a former newspaper man, for the past two and one-half years the chief writer for Thos. H. Ince, heads the list of famous photoplay writers. His salary equals that of a railroad president, and periodically he receives princely offers from other producing companies who would have him install his typewriter within their respective domains.

Hampton Del Ruth for years controlled the story destinies of Mack Sennett. He helped establish the famous Keystone brand and eventually his salary reached the proportions of a trust magnate. The "building" of a comedy scenario is an entirely different process from that of writing a dramatic screen production, and in the comedy line no name stands higher than that of Hampton Del Ruth.

Walter McNamara and John Grey were two of the men Mr. Del Ruth gathered about him. Mr. McNamara, though formerly a writer and director of dramatic production only, brought his keen sense of Irish humor into the writing of comedies made at the Mack Sennett Studio.

Anyone would naturally know that a decided sense of humor would be a necessary requisite for anyone qualifying for the scenario department of a comedy studio. Thus it was that John Grey remained an unobtrusive, but wholly valuable cog in the Sennett Scenario Department for two years. Frank E. Woods, supervising director of stories at the Lasky Studio, made an important step in the right direction when, about five years ago, he resigned the editorial chair of the New York "Dramatic Mirror" to take his stand as an original writer of screen stories. For several years he was first aid to Mr. Griffith in getting together stories for Griffith productions. His name is one which is held in high respect throughout the industry.

Mary H. O'Connor, a writer of novels, was pulled on the payroll of the Vitaphone Company five years ago in the West. Her judgment regarding what will or what won't make screen material is about as infallible as that of erring human beings can be. Miss O'Connor was a valuable member of the D. W. Griffith scenario department, where she became assistant to Frank E. Woods. She is now serving in this capacity at the Lasky Studio.

Jeanie McPherson has successfully established herself as a writer of big productions. "Joan the Woman" was hers. Mary Pickford's "A Little Amer-

ican" duplicated and, in the opinion of many, surpassed this success.

Anita Loos was established first as a sub-title writer. Her reputation in this particular line still clings to her, though the writing of sub-titles is the smaller part of her story-writing ability. Anita's salary has made a fairy-story-like leap since those days. She is one of the independently wealthy women of the industry.

Frances Marion is another name, which suggests a yearly salary very little less than that of the President of the United States. Mary Pickford found Miss Marion of inestimable value in a story way and hence experienced a personal loss in her departure for France as a war correspondent.

Anthony Kelly (he's known as "Tony") persistently wrote and as persistently sold original photoplays to various producing companies. With each script, his selling price experienced an advance. For a firm to procure a Tony Kelly written story or continuity was at once a guarantee as to scenario value. An accumulation of ideas which Mr. Kelly labeled, mentally, "not screen material," had been converted by him into a stage-play and this had his New York presentation. A few weeks ago, a new film firm will pay higher than ever for Tony's scenario services.

Agnes Johnson, a young New York girl, whose mother was a clever newspaper woman, has attained considerable success in the east as a writer of ingenue stories. During the past winter she attended a class at Harvard University, where she distinguished herself as a writer of short stories, and now has a play under consideration by a New York producing manager.

Though the name of Maurice Tourneur, director, is established, yet the writer who has been with him for several years in the preparation of his stories, has not been showered with mention even though his salary is a large one. This writer is Charles E. Whittaker, a man particularly well-versed in a knowledge of story-values and a fund of story inspirations.

Jack Cunningham, a writer of screen stories for more than eighteen months, established himself in the Pacific Coast colony as a prolific writer of continuity. Long hours and hard work mean nothing to Mr. Cunningham. This fact combined with the "Do it now" policy has won him particular recognition as a continuity writer.

A name that stands out more prominently than most screen writers, is that of Monte Katterjohn. Mr. Katterjohn's policy is "When you do something let the world know about it." As a result of his personal enterprise combined with his ability to hand a director "something new," Mr. Katterjohn holds a unique place in the photoplay writing world.

Revert to the pioneer days of scenario writing and find that Neil Shipman was the first writer to establish the price of \$100 a reel for an original scenario. The Vitaphone was the first to pay Miss Shipman this high rate of scenario tax. It was for a two-reel screen story written by her eight years ago. Miss Shipman has written a number of feature screen successes since then, but she still treasures the copy of that eight years

**Country Flooded with Money Brought Call for Cheap Entertainment. War Wages Boosted Business.**

Something of what the highbrow tipsters might define as the law of compensation is keeping the film business at the top notch as a big money making proposition despite the war.

The individual exhibitor from coast to coast, taken as an average, is making more money today than before the big fight started. Everybody remembers that when the "Lusitania" was sunk and the fury of war ran riot all around our compass, exhibitors anticipating an immediate declaration of retaliation from Washington prepared for the worst, planned to draw in stakes, following a similar precaution discussed excitedly by the governing boards of the big producing companies. The exhibitors and the manufacturers got the surprise of their life when the agitation of the country through its war fever packed film houses as they had never been packed before.

Experts gauged the impetus to business as a transient current that would subside as soon as public feeling died down. But the big picture business that the pre-war fever started strangely kept up. Men in the presiding chairs of the big corporations, who knew the period was critical and that mistakes of over-production might spell colossal calamity for the entire film field, drew long breaths of relief as they saw the exhibition end stick at the maximum degree even though they themselves as expert psychological analysts couldn't explain either the rise or its continuance.

But with the elapse of days, weeks and months the perspective cleared, and the advisers for the big corporations were able to state authoritatively just what had happened—what had hopped the business up and kept it there when the market judgment, man for man, had been that a frightful flop was imminent. It was a manifest of the mob unrest. The people of the country as a mass wanted relief from tension; wanted diversion. Pictures offered it, conveniently, cheaply and in varying measures satisfyingly. Thus big business where everyone had expected a slump.

When Washington let months and months pass without making the "Lusitania" disaster the provocation for a war declaration, and public clamor eased up, the exhibition business did drop off, and markedly. The experts, faced the problem anew. Why hadn't the added patrons of the films made by the war stuck? Postal card inquiries were sent to leading exhibitors by one big distributing company asking the question. The emphatic deflation following the emphatic rise. The answers took many directions. Many attributed the decreased attendance to local conditions; many blamed the war. The disturbance on this side due to the upheaval

ago screen story which brought her the princely sum of \$200.

Lois Zellner, recently arrived in Los Angeles from the east, has made an enviable record as a successful photoplaywright, four of her plays being released for production within thirty days. At the Ince studio, R. Cecil Smith, formerly in the automobile business, John Lynch, once a theatre manager, and J. G. Hawks, have written some exceptional photoplays.

abroad; many confessed their inability to explain.

The declaration of war from Washington to Berlin came overnight, while the film men were in their doldrums. Then a wall. The exhibition business and the producing business were facing collapse, if not total annihilation. Men with big houses in prosperous neighborhoods even were among the jeremiads. Again a miracle! Again a shocking pleasing surprise! Again, morning, afternoon and night, crowds! Again faces unknown to the managers of the houses. Everybody expected everybody else to think now of only serious things and necessarily give the showhouse of all kinds the go-by.

"The old saw that war was what Sherman said it was was dinned in households, on street corners, on barrooms, in schools, and even in churches. The privations recorded in newspapers of the countries on the other side already involved would soon be ours. Foodstuffs and all economies must jump to fabulous standards. Even the pennies must be watched.

The exhibitor got this din at first hand. He got it in his lobby, in his auditorium, in his home circles. He and his fellows of the films decided the big business they were now enjoying was but a spasm, a convulsion. The actual declaration of war meant that a day of reckoning was in sight, just over the hill perhaps. Whatever the period of grace, the deluge might be, the end was in sight. The picture business was a dead one, viewed as a staple investment, and must continue a hazardous uncertainty until after the war, whenever that might be.

Exhibitors, waiting for their finish, and preparing for it, and planning their entries into other avenues of endeavor found the suspended sword didn't fall; that with every added day of war preparations business, where it was possible, got even better than it had been. Then came the increase of munition stores, added territory, added mills, added foundries, added populations.

About this time the rank and file of exhibitors and producers began to get sudden rays of light. The millions, billions and quint-billions that the government was spending were circulating. Men who had never had money for luxuries were now supplied in excess; men who had been liberal spenders became prodigal; neighbors who had been tenants soon became landlords.

Reduced to a concrete discovery, the producers and exhibitors awakened to the fact that the war had developed a picture fever among millions of people who had never entered a film house. It had kept as patrons beside the added colonies the habitual fan, and attracted him often because every day's war news found him at some time in the 24 hours seeking recreation that might act as safety valves for himself and his family. Then the war tax that had at first scared him out to his amusement to be a source of added revenue at his own box office, in justifying him in taking an added small percentage at the same time.

Prior to the general closings business continued its forlorn wave, with the outlook in towns that remained open that it will keep on.

Jolo.

# San Francisco reports:

## "ONE MORE WEEK!"

"America's Answer," the government's own war film, was booked for a week at the Rialto Theatre in San Francisco.

It drew such big crowds that the Rialto management "decided to continue the engagement *one more week*"—so as to let everybody see it.

"America's Answer" is making attendance records wherever it is being shown.

Make arrangements to secure this thrilling war feature, *now*, if you have not done so already. It is one of the war films produced by the U. S. Government for the people of this country and our Allies.

War features so far produced under the Government's auspices are:

The Official War Review (Weekly)—Pathe  
Pershing's Crusaders—First National Exhibitors  
America's Answer—World Film Corp.  
Our Bridge of Ships—General Film Company  
Under Four Flags—World Film Corp.

All presented by

COMMITTEE ON PUBLIC INFORMATION

George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

### 'America's Answer' To Continue Next Week at the Rialto

#### Government's Own Great War Pictures Holds Public Enthralled

**B**ECAUSE of the large demand for seats at the Rialto this week, it has been decided to continue the engagement of "America's Answer" for one more week. The engagement positively will end Saturday night, October 5.

Few pictures have drawn the praise that has been heaped up on this, the Government's own official feature. No production has ever brought the fund of information about "our boys" that has come with this picture from battle-scarred France.

It carries thrills in every episode and a story in every scene. "America's Answer" is a comprehensive survey both of what Uncle Sam has done with "your money," and the adventures that have befallen "that boy" since he set foot on the soil of France.

The picture tells more of the great magnitude of Uncle Sam's efforts—the greatest undertaking of all time—than could be carried in reams of printed columns. It is drama in which the actors are the stalwart sons of America and the theme is the story of their daily life.



OFFICIAL SEAL OF THE PEOPLE'S FILMS

Note: The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

Syracuse, Oct. 23. "Carry On," the soldier show of Ft. Ontario, Oswego, N. Y., intended for the 44th Street Roof, New York, Oct. 21, has been indefinitely postponed through the illness of members of the cast.



## MOVING PICTURES

## CHAPLIN'S "SHOULDER ARMS."

"Shoulder Arms," with Charlie Chaplin, ran off at the Strand's last show Sunday in 36 minutes. It is showing for a pre-release week at that house. Eugene says it's in three reels. It's the second Chaplin as a First National man and the First National calls the Chaplin, "The Million Dollar Comedy Series."

In "Shoulder Arms" Chaplin is a doughboy. At the finish he captures the Kaiser, Crown Prince and Hindenburg. At the opening he is the most advanced member of an awkward drilling squad. His trouble with his feet is terrific. After a long hike and all in, Chaplin goes to bed. He has heroic dreams of what he accomplishes as a private in the trenches over there. Following the capture of the three prizes, a couple of privates rudely awaken him in his tent to the tune of "You're Got to Get Up."

Chaplin wrote and directed the story, the opening slide says. There are so many new bits of comedy and situations in this new angle of fun making that there will be none to say: "Oh, I know where Chaplin got that stuff from. Thirty years ago in England, etc." His camouflage as a small tree, during which he runs through a wood to escape from a German in one of the best and most original pieces of comedy work ever put on a screen—and perhaps anywhere else. And please don't say that came from the screw-driver thing. There is some slap stick, laughably worked in, also "pie throwing" with limburger cheese substituted. That occurs in the trenches. Chaplin in the American trench receives no mail, but finally a package of cheese. To disgust, he throws it over the top and in the German trench opposite, it hits the Hun officer in the face. The trenches are good production bits. There is fun also in the dug-out, with the water, and a floating candle burning one of the boys' exposed toes. The chances are that that would have been found nowhere but in a Chaplin.

"Shoulder Arms" includes much more action than generally found in a Chaplin comedy. It is cheerful of action all the time, there is more "production" to this also, the laughs are many, and had Chaplin held back the subject until after victory it would have been even a bigger comedy, although one must still laugh heartily notwithstanding what the subject matter forces into memory, but it's never mournful fun.

Chaplin has done his biggest and best with "Shoulder Arms." It will do more to quiet his analysts than all the other Chaplin pictures, from the first one. "Shoulder Arms" with Charlie Chaplin in uniform, without his derby hat and cane, says that Charlie Chaplin is a great film comedian—the greatest—legitimately, and if all his comedy hits are his own—just suggested to him by others—then he ranks the same as the screen's low comedy author. *Sime.*

## POWER.

Ted Hartigan.....Holbrook Blinn  
Nancy.....Mabel Trunnelle  
Bill Shannsey.....Ferdinand Fitzmarsh  
Dick.....John Carlston  
Phillip J. Blifton.....Blighter Cooper  
Police Commissioner.....Carlton Macy  
"Power," with Holbrook Blinn in the leading role, was made by the Adama Film Co., and the operator is further informed that it was made in Trenton, New Jersey, or New York, wouldn't have done as well, as there was no special reason to go so far to take such a very poor picture.

Lighting and photography are way below the average, blurred and indistinct.

The picture is reminiscent of what was considered possible five years ago and may be a release, although the film impressed as being old and worn. The title means nothing and the story is feeble, poorly told and uninteresting. It is in a weak way the kind of picture Holbrook Blinn is identified with and does best.

Ted Hartigan is a politician who is secretly the owner of a gambling house. He possesses a daughter who is in love with Dick Shannsey, the son of one of his lieutenants and himself in the confidence of Hartigan. As soon as Hartigan has placed the elder Shannsey in a position of power, however, he turns against his chief and works with another politician named Blifton in an endeavor to promote a deal to which Hartigan is opposed. He opposes his son's marriage with Hartigan's daughter, advocating the charms of Blifton. The two men plan a raid on Hartigan's gambling house for a certain night, but he gets wind of the plot and, through his power, arranges that the raid take place the night previous. He then contrives to have his rivals there and Blifton is caught. Shannsey he gets out after he has compelled him to sign a paper promising to pay him twenty thousand dollars. This, of course, keeps Shannsey quiet, although it looks to anybody else like just plain blackmail. "The deal is never pulled off and the check is given by Hartigan as a wedding present to young Shannsey and his daughter, purporting to come from the elder Shannsey. The three then seek the peace of ranch life for the rest of the existence. The picture is the worse for being greatly padded. Mr. Blinn, a stirring actor, is wasted in the part of Hartigan. The others work hard under equally onerous conditions.

## THE IRON TEST, NO. 3.

Carol Holloway, featured with Antonio Moreno in this Vitaphone serial, has been called one of the gamiest girls in pictures and after her work in the third episode, she is certainly

entitled to the honors. She has a number of neck-breaking opportunities in which she seems perfectly at home. The third chapter is entitled "The Blade of Hate." One of the most hair-raising is when she leaps from a horse to the hands of Antonio Moreno as the latter hurls her head down from a trapeze. The trapeze is high in the air.

There is merely one chapter after another of accidents and misfortunes to the hero and heroine.

Robert Carson is assisting Oscar Lund in the making of a new picture.

Agnes Mace has added to the stock company of Famous Players.

## SHOOTIN' MAD.

Broncho.....G. M. Anderson  
The Girl.....Joy Lewis  
John Cowan.....Dave Hartford  
"Bull" Martin.....Fred Church  
The Father.....Harry Toad  
G. M. Anderson, now programed as Gilbert Anderson in the featuring, and as above in the cast programing, is the centre of a western at the Strand this week, presented by Wm. L. Sherry. It looks new, although it could be a re-release in whole or part.

Nothing noteworthy in the two-reeler. It's the Broncho Billy stuff, good enough in its way and fine then for Essanay, but completely eclipsed since then, through the flood of west-

erns and other westerns ever so much better. Some of the extravagant gun play brought a titter from the Strand audience Sunday. That conveyed the opinion better than anything else might have done. When Anderson first appeared in the picture there was a slight ripple of applause as though a few present recalled "Broncho Billy," but it looks as though Anderson would have to build himself up all over again in films, in houses anyway catering to the grade of clientele the big Broadway screen theatres do. *Sime.*

Sydney S. Cohen has purchased from Hyman & Scharf the North Star, occupying the entire block on Fifth avenue, between 106th and 107th streets, New York. Seating capacity, 1,500.



MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman"  
GEORGE MOORE.

MAURICE TOURNEUR PRODUCTIONS  
ANNOUNCES

## "WOMAN"

Written by Charles Whittaker

Directed by Maurice Tourneur

Will be given its pre-release showing at the

## RIVOL THEATRE

Broadway and 49th Street, New York, week beginning

SUNDAY, OCTOBER 27

Rights to "SPORTING LIFE" in the following countries are still available:  
South America, Panama, South Africa, China, Japan, Dutch East Indies,  
Italy, Spain and Russia.

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# KATTERJOHN FILMS

## FOUR SPECIAL PRODUCTIONS

will be issued during the ensuing twelve months; four superlative story-pictures released at intervals which will insure the maximum expenditure of time and thought in their making; each an original conception by

## MONTE M. KATTERJOHN

—who will strive to give you special pictures of extraordinary theme and quality; "specials" worthy of the name because of their artistry, technical details, carefully selected casts, general production bigness, and coherent, entertaining story values.

These will range from six to seven thousand feet in length.

All production details will be under the individual management of the author—an arrangement which marks the inauguration of a new departure in the creation of quality motion picture entertainment.

We believe you will want to exhibit these greater-than-state-rights specials because of their tremendous box-office power—created towards pleasing all of your patrons.

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*We invite  
suggestions  
from exhibitors*



*Write us  
your opinion  
now*

Well balanced bill at the Fifth Ave., the first half, with Stan Stanley and Paulines, Leopards featured. Miss Pauline is above the average woman in size, fearlessness and strength of brawn and mind—but spoils the impression with a yellow soubretish wig. Carbed in black velvet snug bloomers, bodice and long panel back, the whole trimmed with yellow fringe, she handled five leopards like a man. She is the first woman I have ever seen work in an animal cage with eye glasses.

Mabel Burke in navy one-piece dress trimmed with buttons, opened the show with an animated ill. song.

Miss Florences' first two frocks are the best. A gold lace over turquoise is particularly becoming, but she could very well save herself expense and trouble by dispensing with all but the opening frock. It's a white green trimmed, baronet satin, sport outfit just made for the atmosphere of the set. The last costume is entirely out of the picture, in fact the last three are.

Miss Hartman (Gardner and Hartman) convinced the audience the moment she stepped on the stage that she was no new comer. She knows how to read lines, and their talk is clever and evidently original. She is a fine looking blonde and was draped in lustrous corn-flower satin in semi-Greek lines. Shoes and hose of the same color as gown, however, would have improved the tout ensemble.

Bert Baker's splendid support were in the same gowns as when recently reviewed, as was petite Mrs. Stan Stanley.

Emma Stephens was an animated picture in point d'sprite net and lace, before her apple green velvet drop.

"The Banty Revue" at the Olympic week is a re-hash of "The Charming Widows" of last season. The chorus make a rugged background for an Auburn haired end girl is the prettiest and both end girls deserve special mention on their vivacity. Ada sum of up as coldly tolerant as the young soubrette, and the purest of interest in the purported "specialty" she does with Eddie Dale. Helen Gibson had the burden of the work and was a delicate orchid overskirt applied with silver lace motifs over a silver lace-skirt. Sheer lace wings, and a lace-trimmed skirt, and a becoming silver lace hat and white. An opal bodice silver lace wove and white necks was her only becoming gown. It might be improved if opalesques were substituted for the white. Whiffoor, the soubrette, didn't take her part seriously, never looking at anyone she had lines with—smiling them off. The difference was to what they meant. She had the peculiar faculty of looking pretty one minute and uninteresting the next. The girls were some sort of coloring on her eyelids—they were white. A pink and white ribbon fringed and a shaded violet banded in silver were

A purple velvet drapery embroidered in brilliant design over shaded chiffon and a smart purple turban, worn at opening was about the most attractive outfit Miss Lum wore. Some of her gowns were made over from last year, and had too much trimming. For instance, for her specialty she was in a turquoise blue georgette foundation with pink velvet ribbon apliqued in Roman border design, gold finishing the lower edge. Two strips of accordion plaited orange chiffon fell down back. An overskirt of Nile green georgette with gold lace insert-

ings, outlined with the pink velvet ribbon, had a five-inch border at bottom of white fur. Two shades of green feather topped a small mushroom hat of turquoise georgette. Some combina-

for the finale of the first act the girls carried great half circle placards on their backs with two tabs hanging from bottom. At a given signal they opened up, covering the girls completely, the tabs forming pants—the whole showing soldier boys against a red white and blue background. The idea is good, but crudely worked out. Peacock blue and Nile green made good looking opening costumes for the girls. Black and white for the "Dinah" number, an orange, lemon and nickel number, and a green for the "Peckout number, and the gown for "The Betties of B'way" were above the average shown on this Wheel.

A festive program of eleven acts packed the Alhambra Monday afternoon with a live, wise audience. Buzzell and Parker, No. 2, put over a walloping hit that wasn't forgotten throughout the show. The odd little basket pocket arrangement is on Miss Parker's last change. It's a charming gown of orchid and green.

The setting for the Leon Kimberly and Helen Page turn is an apartment house drop, with vestibule opening. A curtain of wide panels of flesh pink and deep green is stencilled in black, and a gold brocade cyclorama studio interior is stencilled in brown. Chilson Ohrman wore her pretty gown of silver brilliant cloth and black velvet, and has revived her kittenish wiggle of last season—which isn't being done this season at all.

Mabel Russell is now in full maid's attire—short skirt, apron, etc.—when husband Eddie Leonard calls her out for a bow, after the plant in the audience has called for her.

"Ruth Royce, in as tough a spot as could have been picked, stepped out and made good," as she always does in any old spot. She was in a delightful frock of lavender and silver scroll brocade, the skirt draped up on one side and falling loose over the other hip, disclosing a lace foundation. The tiny lace bodice had wide gold lace sleeves. A box eon was bordered with blue fox, as were the sleeves, and touches of apple green in the frill at neck, facing of top skirt and in piping on bodice and girdle made a pretty contrast.

The female end of Walker and Texas (roping act) is not only pretty, but brings to the Wild West cowgirl and boy costumes a touch of femininity in the way of embroidered silk shirts and fresh velvet divided skirts (she changes three times) that adds to the act.

If Tommy Payne (of Tommy and Babe Payne, who open the show) at the American the first half has a mommer she ought to spank the stage aspirations out of him, and if its Babe Payne that encourages him she ought to spank him. But she hasn't. And so some thing. There is some hope for the girl, she has a bright, lively personality, but no hope for the boy, if he persists in his stage career in the clothes he is now wearing. It's un-likely that he will ever be a star in such old-fashioned wardrobe, which must have been handed down from the old circus or museum spangled age. This looks like a western product. The Sharashima Brothers just escape a big laugh with their name, a slight mis-spelling error would make it Shagashima.

Few would want to go to the trouble the woman of the Flagg and White act does. She is made up quite half way down her back, and looks so thoroughly a handsome mulatto there is

some excuse for the old-time business of pulling a glove off. A metallic cloth dress was veiled in green chiffon embroidered in opalesques. A green hat faced with white, gloves and footwear were all in spotless harmony with the clean make-up.

The girl of Schooler and Dickinson has such a young face she should wear more youthful frocks. Not that her present ones are not good, but their lines are too old. She has a wholesome pretty manner, and can dance as well as sing. As soon as the boy in the act dances with her (at the finale) you realize what a good pianist he is.

Olive May is a far more dignified, staple single than usually at the American. Pink net over silver cloth, with Irish green net drapery over shoulders and arms, was becoming to her blond type. The woman in "Sherman Was Wrong" appears to be a graduate from a dramatic school, with her crying drawl and affected impersonation. She has a splendid opportunity to stand out in the playlet by being a regular girl, but misses it.

Kate and Wiley made a pretty picture in their white silhouette gymnastic posings.

S. L. Rothapfel is making another experiment at the Rivoli next week, when he offers only a feature picture and his musical auxiliaries. Not even the news weeklies will be shown.

The picture is the big Maurice Tourneur production, "Woman," written by Charles Whittaker.

Speaking of it Rothapfel said: "It is the only picture I have ever seen that merits such an action on my part."

**Henry Seigle Recovering.**  
Henry Seigle, New York sales manager for the Select, was removed to his home this week from the French Hospital, where he underwent a series of major operations. He will return to the office next week.



The announcement relating a new producing organization, to be known as KATTERJOHN FILMS, heralds the inauguration of a new departure in picture production.

MONTE M. KATTERJOHN, one of the screen's best known writers, will be in direct personal charge of all production departments of the new organization.

"It is rather the unusual thing," says Mr. Katterjohn, "for the creator to assume complete charge of the production of a series of motion pictures, but the innovation is simply a logical development of the prevailing tendency among producers. It has long been realized that the importance of story values is of paramount importance, even those producers have recognized this fact have been content to sacrifice story to studio precedent, with a consequent impairment of the value of their completed pictures."

Mr. Katterjohn will be in New York shortly to arrange for the production and distribution of Katterjohn Films.

Even with the enforced closing down of all picture producing by the standard producing companies that signed the agreement there are apparently enough features in sight to supply the pre-release houses in the country.

This week the Strand, with the Chaplin picture in its safe, is insisting on running it as per contract. While there was a rush to see it the health board refused to permit standing room, and when all seats were occupied they were prevented from selling any more tickets. As a result, whenever the house emptied, it took fully half an hour each time to refill the seats.

For next week the Rialto is running William Desmond in "The Pretender," and the Rivoli, Lina Cavalieri in "A Woman of Impulse," both released some time ago, but never shown at these theatres. The following week the Rivoli has Maurice Tournier's new feature, "Woman."

The three big pre-release houses in Times square are scouting around in search of features made prior to the shut-down by independent manufacturers, but never yet shown in New York. The majority of such pictures have been turned down in the past, but will prove acceptable in the emergency.

Owing to a strike of feeders at the printers in New York all the metropolitan playhouses were compelled to resort to single-sheet programs for their patrons.

Chicago, Oct. 23.  
The embezzlement of \$54,000 is charged in indictments against officials of Lincoln Pictures Classic. The affair was a stock scheme for negro race films.

Defendants are Henry Belmar, president; Frederick Gennison, scenario writer and sales manager; directors, Herman Lies, William Seymour and Frank Forester.

Something of a revolt was reported at the Universal executive offices last week over a proposed salary reduction due to the condition of the industry through the epidemic.

All employees in receipt of \$25 and over were notified that during the temporary closing down of production their salaries would be cut 50 per cent. and I. O. U.'s for the other half given them, payable when business assumed normal proportions. Later this was rescinded and the "other half" promised verbally.

When pay day arrived even the verbal promise was not forthcoming. Among others, Dr. Baer, assistant to Harry Levey in the industrial department, refused to accept the money tendered and after protesting to R. H. Cochrane, was paid in full and quit. Others who protested were given two-thirds, whereupon the remainder who had accepted half pay rose up and yelled.

Sioux City, Ia., Oct. 23.  
Resolutions were adopted last week by the local union of the Motion Picture Operators, affiliated with the I. A. T. S. E., requiring better sanitary conditions in the picture houses throughout the state.

**Staff Writer Robert Brunton Studios,  
Los Angeles**

### Recent Releases for Barriscale, Keenan, Glaum and Kerrigan

## COAST PICTURE NEWS

## BY GUY PRICE

Los Angeles, Oct. 10.  
 Syd Chaplin has returned from the east.  
 Frank Beall is directing for Fox.  
 Thomas H. Ince leaves shortly for Chicago.  
 J. B. Chapman is handling the Brunton studio publicity.  
 Al Ray, manager and owner of Miller's, has returned from a deer hunt near Kernville.  
 Sam H. London, author and producer, is making a tour of the territory.  
 Viola Dana is en route west to do another series of Metro pictures.

Theda Bara is coming back to California within a few weeks.

Bill Desmond starts work at the Willis and Ingalls studio next week.

Sam Wark, road man for Haworth, is en route to Los Angeles.

Kenneth O'Hara, former publicity man with local film companies, is now in the tank corps.

Jack Cunningham has brought his parents from the east.

Joe Rock is training his new car to climb telephone poles.

Hugh Fay lost one of his pet Mexican beans.

The Lucky Home Guards are trained to the 10th degree of perfection.

Harry Northrup has concluded his engagement with the Fairbanks Co.

Ed Durling is daily expecting to be called to the colors, Route 1, the tanks.

George Fitzmaurice, the Astra vice-president and director, is now a confirmed Californian.

John Jasper has resigned as Chaplin studio manager. Alf Roosen, brother of the famous Billie, succeeds him.

Low Oddy has returned from New York, where he reports the high cost of seeing the bright lights soaring every night.

Walter Edwards, the director, took a vacation recently. It was his first real one in more than two years.

Word was received here that Dannie Zellman is slowly recovering from the influenza in Chicago.

Low Oddy has moved into the Hollywood Hotel, to experience the sensation of being looked at during longhorns.

Charlie Gunn, who recently deserted the film, will return to the speckles, via the Morocco, as soon as the flu order is rescinded.

J. G. Hawke has assumed control of the Goldwyn scenario department, succeeding Willard Mack.

The Misses Shaw and Campbell, Orpheum touring, are vacationing with their relatives here.

The Community Theatre, patronized chiefly by the movie crowd, was closed by the Spanish influenza ban.

Walter Wright, the director, is anxious to get into the serious end of film directing. He is growing tired of comedies.

Albert Capellani and party, including June Mathis, author, and her mother, have arrived. Capellani will direct "Mlle. Mathisima," a due shortly.

Other stars who will turn their faces westward before the end of the month are: Minny Watkins, Emily Stevens, Ethel Barrymore, Hale Hamilton.

A committee of local newspaperwomen, comprising Grace Kinsey, Florence Lawrence, Cynthia Gray, Pearl Rail, Mrs. Florence Parks and Mrs. Guy Price, have awarded Dr. Homer J. Arnold, of Los Angeles, first prize in the Carmel Meyer "Kaiser's Message" contest.

When the Goldwyn Co. moves west, one of the hapdest directors in the world will be Reginald Barker, who is handling Geraldine Farrar. Barker has been anxious to return here ever since he went to New York.

Belle Bennett and Thurston Hall, former picture players, received big ovations upon

their appearance at the head of Ed. Price's Alcazar stock company in San Francisco, according to report brought back from the Bay City.

## ROTHAPFEL HAS CONVICTIONS.

One Sunday afternoon Samuel L. Rothapfel watched the first show at the Rivoli. At its conclusion he ordered eliminated from his animated pictorial, or news weekly, scenes showing the results of the terrific explosion in New Jersey and the signs on the front of the house changed so there would be no announcement advertising scenes of the explosion.

To a Vaudeville representative, who happened to be present, Mr. Rothapfel explained that the after-effects of the explosion were not pictures of the explosion itself, and hence, it was not keeping faith with his audience.

This brought about the subject of exhibitors editing pictures according to their own ideas, a practice very much frowned upon by producers, but with no remedy in sight.

"I don't like to cut pictures as a rule," Mr. Rothapfel said, "but occasionally it is necessary. Many pictures are spoiled by bad cutting and assembling. In my opinion a director should assemble his own picture. If he can't assemble, he can't direct."

"Sometimes people working with pictures become stale. As an outsider I feel that often a situation may be changed for the better, made more dramatic, better psychology interpreted by closing up a scene, the tempo improved, and so on. Then again there are certain things I won't permit to be shown in my houses—a snake, for instance, which may have an effect upon a delicate woman."

"In many instances the stars have too much leeway, hogging most of the scenes, interfering with the progression of the story, more than satisfying the picture with their personality."

"I claim that a story can have drama no matter what its other qualities. A man walking across a room may thereby project drama, if properly done."

"Lack of material is all nonsense. Every story ever told can be retold with a new vein and from a new angle."

"There has been no appreciable advance in the motion picture in the past two years. In my opinion the next big step will come from a source unheard of at the present time and from someone new to the field. I think it will be through the medium of photography 'behind the eye,' instead of the front, bringing to the industry the pantomimic art in its highest form as applied to the camera. The day of the close-up showing the tears on the actor's face is a thing of the past. You must allow for the imagination and intellect of your audience."

It was suggested to Mr. Rothapfel he was basing conclusions on his own superior audience, and that pictures were not made exclusively for his clientele, but for average audiences. To which he replied:

"There is no such thing as an average audience. They vary constantly, and one is as intelligent as another."

"Do you mean to say," persisted the interviewer, "that the patron of a ten-cent movie can appreciate psychology as well as your Kialto and Rivoli clientele?"

"Absolutely. I received my original education as an exhibitor in a mining town and found my audiences there were as quick to absorb the psychology of a picture drama as my present patrons. The psychology, of course, must be sound. Meat is meat, whether served to you at Rector's, Astor, or on the Bowery."

"But," persevered the interviewer,

## THE FALLEN ANGEL.

John Smith, 34, was convicted and sentenced to an intermediate prison sentence of from six months to three years in the Court of Special Session, Monday, after having pleaded guilty to passing worthless checks.

Smith first showed on the Film Kialto about six months ago, claiming he was "Tiger" Smith, an ex-cyclist; that his grandfather had died in Denver, and in the settlement of the estate he had received several millions. At the time he was in tow of Lester Park and E. Lanning Masters, who were promoting the Lillian Walker Picture Corporation.

Smith stalled after he had led them to believe he would finance their proposition. At his trial it developed he had duped several picture actresses, handing out promises of marriage and starring contracts with a lavish hand. Getting checks cashed on the strength of his promises, the checks were found to be worthless and his arrest followed.

## RAPF'S PROPAGANDA FILM.

Harry Rapf has completed a war propaganda feature which he will have ready for release in about two weeks. Rapf is keeping the title under cover at present. The picture was made under the direction of Frank Kane from a story by S. Jay Kaufman, of the Evening Globe. The scenario was written by Coolidge S. Stetler.

A number of the important scenes were taken at Camp Merritt, N. J., and the member of the Women's Motor Corps of America under command of Mrs. Leo Carroll play an important part in the picture.

One of the last scenes that were taken depicts an entertainment behind the lines abroad, and Irene Franklin and Burton Gorman appear in this, the filming having been done immediately after their return from France last week.

## STARS START WEST.

A trio of Goldwyn stars are now on their way to the Coast. They are Mae Marsh, Mabel Normand and Pauline Frederick.

It was reported that Miss Frederick would remain in the east this winter, but last minute arrangements were made for her to leave.

## Brandt Back with Grip.

Joe Brandt, of the Universal, returned to New York this week cutting his trip by three weeks. On his return he was suffering from grip, and did not put in an appearance at the offices of the company.

## ANTI-BOOZE FILM.

The Federal Council of the Churches of Christ of America, which is behind a campaign for prohibition under the title of "Strengthen America's Campaign," are about to release the first of a series of pictures, that they have had made under the direction of Harry Levey, of the Universal's industrial department.

One of the slogans of the campaign is "Fight Booze with Films."

"suppose you served the Bowery hungry man with pate do foie gras? Would he enjoy it?"

Quick as a flash Rothapfel rejoined: "What is pate do foie gras?"

"Chicken livers."

"Correct. Your Bowery man eats chicken livers also. Different garnishment does not alter the fact. The illiteracy in the picture business is not on the patron's side—it exists in the producing."

An intention to query Mr. Rothapfel on the proposition that if pate do foie gras were not chicken livers what the answer then might be was stopped through the day coming to a close.

## CHAPLIN HELD OVER.

"Shoulder Arms," the second of the Chaplin pictures for the First National, is to be held over for a second week at the Strand, where it received its first New York showing this week. The decision of the Strand management was rendered late Tuesday afternoon, but prior to that time contracts had already been entered into between the United Booking Office, Marcus Loew, and the Broadway for runs of the picture.

Ten of the Keith theatres in New York and Brooklyn will play the picture beginning Monday. As the Chaplin film runs 35 minutes the booking of it at the vaudeville houses will mean the elimination of at least two acts from the bills.

The Broadway has booked the picture for a full week, and the Loew houses are to play it a full week where there is vaudeville, and in the regular picture houses a two-day run will be given.

The price that the First National has received for the picture is \$49.50 a week for each of the houses. In its contract with the U. B. O. the charge is made on the basis of two reels at \$25 a reel, with the third reel being charged for at the rate of 25 per cent. of the total for the first two, bringing the daily rental to \$62.50. The same arrangement exists with the management of the Broadway.

The Strand's pre-release showing was contracted for with a \$1,000 flat rental, and a percentage of the profits over \$15,000 gross on the week. The second week's arrangement could not be learned, but it is believed that it will be the same as that held by the other houses.

Although the First National Exhibitors' Exchange would have much preferred holding the local exhibition of the new Chaplin film, "Shoulder Arms," until after the general reopening of the theatres, the New York theatres upholding the contracts decided the picture should go through as per previous arrangement.

## ALL SERVICE'S STORIES

The Mayflower Photoplays Corporation have closed a contract to obtain all the picture rights to the writings of Robert W. Service, the Canadian poet. They have the stories published in three volumes, "The Spell of the Yukon," "The Rhymes of a Red Cross Man" and one other.

Four of the Service poems have been pictured and were hits.

The Mayflower will select several of the others and start immediately on the making.

## ADMISSIONS CUT DOWN.

Syracuse, N. Y., Oct. 23.  
 While the majority of Central New York film houses are steadily raising prices, the Strand, Ithaca, announces a reduction "in spite of the increased cost of film and overhead expense." The cut ranges from five to ten cents. The Strand books Goldwyn, Fox and Chaplin features.

## MILLER JOINS MAYER.

Bernard Miller, with Universal as private secretary to Carl Laemmle, has resigned and will in the future be with Louis B. Mayer, of Boston.

The Mayer offices at 12 West 45th street, will be opened Nov. 1. Miller will act as personal representative of Mr. Mayer, with Joseph F. Lee retaining as chief of sales and confidential man to the producer.

Lichtman's Exchange Trip.  
 Al Lichtman, of the Paramount-Artcraft, left Monday for a week's trip to the various exchanges of the company.



## MOVING PICTURES

WHICH OF THESE TWO ARE YOU,  
AN EXHIBITOR OR A PRODUCER?

Adolph Zukor, President of Famous Players-Lasky Corporation, Explains Why It Is Impossible to Be Both.  
"It Is for You to Decide Which Path Your Interest Lies."

By ADOLPH ZUKOR.

(VARIETY has felt for a long time that a definite expression should be made by one of the leaders of the industry on one of the greatest problems at present confronting the motion picture industry: the duplication of effort and the resultant confusion caused by exhibiting-producing combinations. It requested the President of the Famous Players-Lasky Corporation to write on this important subject, and the following is the response.)

After careful deliberation, I have decided to comply with VARIETY's request for a frank expression of opinion on the vital issue that has been developed in the industry by those factors in the trade which are playing the double role of producer and exhibitor. I have been asked repeatedly by exhibitors throughout the country to express my opinion on this important matter, but have always withheld from facing that task because of the belief that my present position and that of the Famous Players-Lasky Corporation might be misconstrued through such a declaration.

VARIETY's specific recognition of the situation, however, and its request for a definite statement of fact and opinion can not now be ignored without the same possibility of misconstruction of motive. I therefore feel it my duty, not only to my own company, but to the industry at large, to paint the true picture of a situation which, if permitted to continue, will soon be beyond the control of any one factor, or all the factors, in the industry.

The evil of producing and exhibiting combinations is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress, if indeed it does not set it back beyond the point at which it first took its place among the organized industries of the day. It has been permitted to develop this far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

Let us suppose that we are facing each other and have just decided that we wish to remain in the business in which we are engaged. Do you believe you can produce, distribute, and exhibit motion pictures, all at the same time, with equal ability in all of these three distinct fields? Frankly, I am sure you don't. Then why do a thing if it is not the thing you can do best—or why do other things in addition to the thing you can do best, thereby taking away from the maximum results you could accomplish by concentration upon that one thing? The day of butcher and baker and candle-stick maker embodied in one personage has passed—forever. In the modern industrial and commercial world, under the fusion of keen competition and the application of highly scientific processes, it is the specialist—the expert in an individual field of thought or activity—who alone survives. Young as the motion picture industry is, it has progressed so rapidly and so far within a short space of time as to develop unique talents and create a new variety of specialists. No less true than the physical law that a body cannot occupy two places at the same time is the psychological law that a mind cannot do two separate things equally well.

The tremendous opportunities along new avenues of activity which the motion picture opened up attracted to the industry men with keen and agile minds, men with an inclination toward original thought. These men, obeying the natural law of mind and will, sought that strata of the trade into which their native talents and tendencies best fitted them. So D. W. Griffith, Cecil B. DeMille, Thomas H. Ince and Maurice Tourneur singled their dramatic genius with the new-born screen art, and emerged as the foremost creators of the photoplay; so S. L. Rothapfel, Moe Mark, Harold Edel, Eugene H. Roth, Sid Grauman, John H. Kunskey, and many other great exemplars of the art of exhibition—for it is an art in the same degree as that of production—found themselves attracted to the theatre end of the business, to the temples that they knew would be reared in which the people might worship the new amusement-god; so Jesse L. Lasky, Wm. A. Brady and Max Karger contributed their combined administrative and artistic experience and became the great producing executives of the industry; so Hiram Abrams and Walter E. Greene, W. W. Irwin and Richard A. Rowland applied their sound business sense to the new commercial problems which the industry presented for solution, and developed into the foremost distributors of the photoplay. These men all specialized, and in the fields in which they concentrated their efforts have attained their greatest success and prestige.

After years of constant thought for the betterment of the industry, for the progress of the organization with which I am associated, and for my personal advancement to the highest point of efficiency which I can possibly reach, I am convinced that the most important question I can ask myself, or any member of my organization, is: "ARE YOU SPECIALIZING?" If you are, you are insuring your business or the branch of it in which you are engaged. If you are not, your business is disintegrating, whether it is paying you dividends today or not; for the man who is specializing while you are not will control your business before you have become aware of his interest in it.

But even a more important problem for your business than the fact that you are specializing in your branch of it is the security that comes of the knowledge that others are also specializing in their branches of the industry; for unless there continue to be producing specialists, scenario specialists, financial specialists, the greatest and most elaborate theatres will not have attractions for their screens, the best equipped studios will not have material for production, the best managed exchanges will not have sufficient film with which to maintain themselves, and the industry will retrograde first and disintegrate finally, because of the lack of specialization. Translate this thought into everyday terms of your own business. The only way a retailer can assure himself of

a constant quantity and quality of any product is to encourage the manufacturers of that product to produce it at a profit to themselves. The only way a manufacturer can assure himself of a constant revenue is to make that product as well as he possibly can and then sell it to the retailer at a price so low, in proportion to the quality, that the latter can sell it again at a profit to himself. But the quality of the goods must be high enough to sell itself over again. That is the big problem in every industry today, and in the motion picture business as well. **THEY MAKE THE VERY HIGHEST POSSIBLE QUALITY AT THE LOWEST POSSIBLE SELLING PRICE.**

We should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad-open field of endeavor in its every branch. The exhibitors now enjoy the advantage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well established they are in a position to produce pictures far ahead of release date, giving the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all the exhibitors in the country as prospective customers, are encouraged to make greater efforts and expend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the productions on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and its growth is stunted. The retailer of every other business examines all the samples of the product in which he is dealing, and selects the best; the same is the retailer of the picture industry, and should follow the same merchandising principle of examining all the samples and selecting the best for his requirements.

**Why build barriers about your own business—why limit your own field—why create your own competition?**

The are psychological influences which impair the efficiency of the exhibitor who produces or the producer who exhibits. The exhibitor judges human nature in the aggregate by the comparatively small number of people who visit his theatre. Very often there are sectional differences of opinion. We see the manifestation of this principle in politics, and with plays and novels. The exhibitor-producer is apt to read the nation's amusement desires by the box office receipts in one type of theatre, and in most cases the best type of theatre—for the small exhibitor can have no interest in a producing company.

It seems amazing to me that while the producer has always appreciated the intricate groups of knowledge necessary to an exhibitor for the successful carrying on of his business—comprising a mastery of architectural values, the importance of light effects and other mechanical matters, not to mention a knowledge of exploitation and the public at large—the exhibitor has always underestimated the importance of the units and the specialized knowledge and experience that go into the making of a successful producing concern.

Producing motion pictures is a specific and difficult art. It calls for organization and development along many new avenues of thought; it requires a capable scenario department for the selection of material and for the preparation of it, when it is secured, to the needs of the stars and in accordance with the desires of the public; for a staff of directors that can take the task and the transmute life and reality into it; for a list of players, all of whom represent dramatic ability, but each of whom must possess a certain individuality to invest the whole scheme of their work with variety (one of the most essential factors in continuously pleasing the public). All this means organization and constant improvement. It means years of experience, and I can safely say that it required six years of constant effort and unending labor to bring the organization of the Famous Players-Lasky Corporation to the state of efficiency it has now reached, and it will take twice as long to duplicate this record, for the reason that the raw materials, both physical and personal, were at our disposal with which to fashion the greater, in a greater degree than they could now be available to any other unit in the industry, existent or future.

Have all the producers and distributors adhered to the important principle of specialization in their chosen fields? If they had, the following could never have been possible.

A certain star attains great eminence and a powerful public following. She is worth a hundred times the salary of an equally famous stage star, because of the peculiar mechanism of the photoplay which permits her to crowd a hundred theatres simultaneously instead of only one. She has a contract, which eventually expires. The producer with whom she has been identified for years, who has proudly and gladly watched her progress and has assisted that progress as much as possible, wishes to renew that contract, with a substantial addition as a tribute to her augmented popularity and greater ability—gained under the excellent producing conditions with which he has surrounded her. A group of exhibitors joined on a cooperative basis offers her a bigger sum than the producer cannot ignore his investment in that star, his efforts of years, his associates and their interests—he is compelled to offer still more for the contract which he could have obtained without the counter-offer for far less.

#### WHO PAYS? THE EXHIBITOR!

The producer wishes to pay this star, as he does every other star, in accordance with her box-office value. He wishes her to have all the money that can be derived from the theatres, provided that there remains a profit for the exhibitors. He knows that as a basic principle of human nature, the more money she receives for her services, the greater incentive she will have for more devoted effort. But he does not wish to pay her a sum based upon inflated box-office values, even if they are inflated by the exhibitors themselves through their producing competition, because it creates an artificial and unhealthy condition for the whole industry, including the producer, the exhibitor, and even the star in question.

This situation, in which retailers deliberately and systematically arrange to pay more for the product they have to buy than they would normally have to pay, has no parallel in all the annals of business, and is unequalled in any other industry in the world. The exhibitors are not only creating their own competition by contesting the plans and policies of established producing companies, but they are directly paying the cost of this competition in the form of higher box-office values, even if they are inflated by the exhibitors themselves through their producing competition, because it creates an artificial and unhealthy condition for the whole industry, including the producer, the exhibitor, and even the star in question.

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If the producer makes a picture that he knows will take in altogether \$100,000 it is certain that he is not going to spend \$125,000 to make it, even if the type of subject requires that amount, or a greater sum, for adequate treatment. This inevitably means deterioration of quality, and therefore retrogression of the entire industry. If the exhibitor, therefore, who can afford to pay more for pictures than the price he would like to pay, faces this fact and is content to accept a less quality for less money, he may and can have his desire fulfilled almost immediately, and he may even make more money temporarily by such a change. I am prepared to go even this far in order to frankly face his view; but will he retain his present public and attract a new following to his theatre if he does not show better and better pictures all the time? This statement is not unsupported by actual fact. Take the history of the industry—look back upon the producing concerns who started out with a very promising producing program, with ambitions to produce an excellent quality of pictures, and many of whom indeed actually produced excellent pictures in the early stages of their existence. The exhibitors began cutting their rentals, and the quality of the pictures began to drop just as quickly and as surely. The high salaried technical experts were discharged; men of lesser ability replaced them—and trademarks that had fair to challenge the world's attention as representative of a high quality product deteriorated, and in many cases have become a joke in the trade and to the public.

It is not necessary for me to mention names to establish that fact. Every exhibitor in the country will think immediately of at least three concerns that entered the business under very auspicious conditions and with a high quality product to present to the trade. The exhibitors have driven these concerns to the minor positions they occupy today, only because they recognized their power to obtain that product for less money. They paid less and they got less. Not only did they lose in this respect, but they deprived themselves of a much bigger benefit by destroying a producing competition that would have exerted a much larger influence upon their business by creating a stimulus for better quality than on any other picture.

Cheap pictures are more easily made than good pictures because they do not require the same amount of heart-breaking thought and energy, aside from the difference in money, but a series of cheap pictures today in the majority of theatres throughout the country would kill the industry more quickly than it would have been killed five years ago but for the advent of better pictures, for the reason that the public now more discriminates than it was then, and would, therefore, tire of the cheaper product far more quickly and permanently.

Upon what does the future of the motion picture industry depend? Upon the man-power and woman-power engaged in it. Do you recall what Andrew Carnegie said when he was queried as to which he would rather lose—his organization or his plants? He replied that he would rather lose his plants ten times than lose a single part of his organization, for without the latter the plants would be idle, but with it he could build his plants again in a year.

Drawing a little analogy, when the Famous Players studio burned down on September 11, 1914, the company could not have proceeded to rehabilitate its plant; it did not have the loyalty of a splendid organization with special abilities. Such an organization develops only from the principle of specialization. Every man knew the part he was to play in any emergency and was equipped to perform it with speed and accuracy. The fact that this organization was equipped so perfectly and made it possible for us to keep on the job, without the loss of pictures to exhibitors without a moment's interruption, thereby protecting him from loss or even inconvenience. This was a direct manifestation of the power of good to the exhibitor himself in supporting fully the plans and policies of reputable producing companies. Such results are built only upon concentrated efforts. Upon the men and women, the boys and girls, in the studios, theatres, exchanges and executive offices of producing and distributing companies, depend whatever greater glories are yet to crown the motion picture art.

Let them grow and develop in one sphere of activity, let them become experts, specialists. Do not let them scatter their energies and distribute their talents over so wide a field as to have no weight in any one. This appeal extends to the leaders as well as the followers, to the chiefs as well as the subordinates, engaged in whatsoever branch of the industry. Let us coordinate all our work, producing, distributing, exhibiting, to the best of our mutual interests—which all the better elements of the trade are now trying to do—but let us avoid such a close unification that the exhibitor becomes wholly or partly a producer, or the producer, slightly or extensively an exhibitor.

For then it will be nobody's business!

Another important defect in the present relations between exhibitors and producers emanates from a tendency on the part of exhibitors in certain cities throughout the country to dominate the business of exhibitors in smaller surrounding communities, creating for themselves an artificial power over these smaller exhibitors, and in this manner limiting their choice of subjects. Already there have been evidences of dictation to the smaller exhibitors as to which pictures they should or should not be permitted to procure. I have always been unalterably opposed to this dictatorship because it is bound to limit the natural growth and independence of the smaller exhibitor and therefore hinder the advance of the entire industry. If the business is to progress it must advance upon the basis of free and unhampered selection of product for exhibitors, large and small, and the exhibitors alone can cure this evil by a resolute refusal to be drawn into any allied booking scheme, even if the results promised are of temporary benefit to themselves. It is only the man who looks ahead who will be in the business a few years hence, and all temporary profits should be measured by what his status in the trade will be months after that profit has been made and spent.

I see it today as clearly as I saw the need for better pictures in 1912 that if the producer and exhibitor do not coordinate their interests and permit full and unlimited activity in their own spheres, the industry will drift into the same chaotic condition out of which it emerged only in recent years.

If exhibitors establish or rent studios for the production of pictures, the producers will have to build theatres, not in order to rebuke the exhibitors, but for the simple reason that that will be the only means open to them to protect their producing investments. Such a condition would result in ruinous competition in both branches of the industry—but the producer would have the advantage because he would already have the goods to sell, and the ability and experience to make the better pictures.

I hope the situation never develops to such a point. So does every one else who has analyzed the business and looks forward to a brighter future for it. Every branch of the motion picture business is big enough, at present and for future growth, without seeking new ways to conquer. There are only a few men in each generation who are possessed of inordinate ambition, and it is a curious fact that invariably they fail. Let the motion picture industry, which has become a symbol to the world of Twentieth Century industrial organiza-

## DIRECTOR SUES PRODUCER.

Harry Revier has started a suit against Carl E. Carlton for \$2,250. Revier is a director and produced the "En L'Air" picture for Carlton at the Wharton plant, Ithaca, N. Y. In the picture Bert Hall, the aviator, and Edith Day ("Goin' Up") are co-starred. Carlton claims to be personal representative for Miss Day, and the program at the Liberty states Cohan & Harris are presenting her with his permission.

Revier alleges Carlton withheld the amount sued for from the salary that he was to have received for directing the picture while the company was at Ithaca.

Goldsmith & Rosenthal are representing Revier.

## UNIVERSAL'S CO-OPERATIVE PLAN.

The Universal is about to inaugurate an advertising plan whereby the producing organization will share with the exhibitor the cost of advertising its product in the daily papers that carry motion picture departments. The plan was conceived by Tarkington Baker, last week appointed general publicity representative of the Universal and given free rein to work out his plan with the exhibitors.

Mr. Baker is to leave within the next week for a trip across the continent visiting the exhibitors and the Universal exchanges and outlining the plan to them. The scheme entails the making of the film salesmen of the various exchanges publicity men for Universal films for the territory that they cover. That will mean when covering a town for sales they will also visit the local papers.

The theory on which the plan is based is that which is in vogue in the legitimate field where the visiting attraction at the theatre shares pro rata with the local manager on the cost of the daily paper advertising.

Heretofore the plan of the producing companies has been to conduct a national advertising campaign to drive home a trade mark in the minds of the public, etc. The Universal is not going into the bill posting angle as yet.

Baker is also to inaugurate a special picture service to the picture editors of the papers. For this purpose he is going to Los Angeles to install a new method of publicity at Universal City. He is particularly qualified to handle this end because of the success that he achieved with the motion picture department which he inaugurated on the "Indianapolis Star," which now carries the biggest picture department both in news and advertising in the Middle West. The rest of the papers of the Scheffer string between Chicago and Louisville, of which the "Star" is unit, are also to inaugurate departments of a like nature in the near future.

"Good-Bye Bill" is the title of a comedy recently acquired by Famous Players in which Shirley Mason, Ernest Truax and J. Herbert Fisher are the stars. The story is being written by John Emerson and Anita Loos.

tion, which within the span of a few years has taken its place among the old and foremost industries of the world, which has become one of the greatest blessings to humanity and an agency of yet unguessed value to future generations—let this industry be free of such disturbers!

Let it not be said when the full history of the motion picture art is written that its glory was blighted and its radiance dimmed by a would-be Caesar or Napoleon, one in destroying himself destroyed also the spirit and will of the constructive workers of the industry.

I appeal to all those who have sought the motion picture as a life-work, and who have found in the world of the studio, the exchange or the theatre an answer to the ambitions within their hearts calling for expression. I appeal to them to protect their worlds from invasion—not that they might go on making more money, but that they might expand their abilities and increase their efficiency the better to contribute to the motion picture's greatness.

"WHAT BRANCH OF THE BUSINESS ARE YOU IN?"

"WHAT IS YOUR FUTURE?"

"WILL YOU HAVE A STUDIO OR A THEATRE?"

As surely as there is a natural law of competition, as surely as there is an irresistible impulse for self-preservation, as surely as there is a point beyond which competition becomes an evil instead of a benefit, so surely, if you want both, will you have neither.

## DISTRIBUTORS CONFERRING.

The old saying that "everything is for the best" is exemplified in the shutting down of the film industry for four weeks on account of the epidemic.

It has resulted in getting the distributors together for the first time where all are willing to listen to a series of discussions on the practicability of amalgamating their respective distributions and refraining from competing with one another for stars, thereby increasing the cost of service to exhibitors without yielding them any larger profits.

Adolph Zukor thus far fails to see any advantage to Paramount-Artcraft by entering a distribution amalgamation, but is willing to be "shown." William Fox, heretofore refraining from even considering an alliance with anybody, is now understood to be giving "an ear" to the plan, with all the others not only amenable but anxious to devise some scheme to reduce the cost of distribution.

At the present time the average cost of distributing pictures is 30 per cent. It has been figured out that by a mutual alliance this can be reduced to approximately 12 per cent.

Several other conservation ideas are to be worked out in addition to reducing the cost of distribution, such as limiting the output to give all the productions a wider field of distribution, the combining of producing units in a smaller number of studios, subletting of actors under contract when they are idle, etc.

There is some talk tending to the formation of a commission body of producers along the lines of the National Commission in baseball to regulate the salaries of the stars and to prevent the bidding for the service of picture favorites by members of the organization. When a star is under contract to one member of the organization and another member wishes to secure the services of the player, a trading arrangement must be made.

It is claimed that the big increase in salaries is due entirely to competition in recent years. Up to the time Chaplin was signed by Mutual, Mary Pickford had a drawing of \$4,000 a week, which Artcraft was forced to increase to \$10,000. Should the First National engage her for \$250,000 a picture every other star of consequence may demand more money.

The First National, according to members of the industry, occupies an anomalous position in competing for Miss Pickford at increased salary. The Strand people, who are interested in the New York franchise of the First National, and are on the directorate, this year asked for a reduction on the service price of Pickford releases on the ground they couldn't afford to pay Paramount's figure. Yet they do not appear to object to secure her for their own organization at more money.

The enforced four weeks' shut down due to the epidemic has taught the producing companies to insert another clause in all contracts providing for such a contingency in the future.

# LIBERTY

## \$3,000,000 PROFITS—ONE PICTURE

(Reproduction of this article is forbidden without consent.)

Much has been written from time to time about the huge profits made by motion pictures, but a brief resume of the promotion of "The Birth of a Nation," by far the most successful of all photoplays, may place it in the lead of all.

The picture was started with a capital of \$40,000, furnished by H. E. Aitken (then president of the Mutual Film Corporation). Before much progress was made it became necessary to levy an assessment of \$20,000. Director David W. Griffith said he could go no further without more money. W. H. Clune, of Los Angeles, was induced to invest \$10,000, and then \$5,000 again.

More and more money was necessary as the picture proceeded to completion. A man named Wynnepny, proprietor of the Globe Dairy Lunch Room in Los Angeles, was persuaded to put in \$3,000, another named Hampton (who had the Ford automobile agency in Pasadena) \$5,000, and a Mrs. Granger invested \$5,000. (Mrs. Granger later, by the advice of her attorney, sold out at a profit of about 400 per cent.) In addition several of Griffith's employees, having the utmost faith in him, put in their savings—part anyway, and when they wanted to go still further with him he refused to permit them to risk all they had. The picture, completed, cost about \$110,000, which in those days was considered enormous.

Although the scenario rights could have been purchased outright from the Rev. Thomas Dixon, a deal was made for it on a royalty basis.

The idea of charging \$2 admission originated with Aitken while at luncheon one day with Griffith and J. W. McCarthy, general manager of the enterprise. When the picture opened at the Liberty Theatre, New York, the boxes and a few orchestra seats were set aside at that price, but after the opening night the schedule was changed to include all of the orchestra and a portion of the balcony at the \$2 scale.

The Liberty was rented in the spring for \$1250 a week and remained there for six months on that basis, after which the picture voluntarily increased the rental to \$2,500 a week. It ran at the Liberty for 44 weeks to a total of approximately \$480,000. From the opening night it played to capacity until the hot weather, dropped off during the summer and went back to capacity in September, playing to \$13,000 a week.

At the Illinois, Chicago, and Tremont, Boston, the \$1,250 weekly rental price was charged, permitting ample leeway to exploit the picture from those centres.

Up to date the picture has made \$3,000,000 and the stock has paid its investors over 800 per cent.

### DISCUSS LOCKWOOD'S DEATH.

The Metro executives were conferring during the week over the death of Harold Lockwood, their bright film star, and the advisability of sending out for general release Lockwood's latest completed picture, "Pais First." Metro did not seem to be exactly certain of the ethics in the matter, where the star of a film passes away before it is generally released, although "Pais First" was shown at the Broadway, New York, two or three weeks ago, before Mr. Lockwood was taken ill.

At the time of his sickness Mr. Lockwood was making "The Yellow Dove," another Metro feature, which represents to the firm at this time \$75,000, it is reported, with Metro having insured Lockwood for \$25,000 on account of it. The conference also deliberated over the "Dove" picture.

Local film people agreed Lockwood's death was a severe blow to Metro as a releasing institution. Personally popular in the profession, Harold Lockwood was a film star, in certain sections of this country was claimed to have been surpassed by no other male star of the screen. In Australia Lockwood led all picture stars at the box office, with no exceptions.

The Metro executive offices were closed Tuesday, the entire staff attending the funeral.

### TRADE PAPERS GRIEVE.

At the Associated Motion Picture Advertisers' Association meeting last week a committee was appointed to report on the attitude of some of the film trade papers with regard to the cessation of all trade paper advertising for four weeks, owing to the epidemic. The committee will be taken on certain publications that refused to accept the temporary cancellation of advertising contracts, some going so far as to publish copy furnished them before the notice of cancellation.

A report was around this week that one of the trade papers had made a demand for immediate payment of an outstanding advertising account with the standard film concerns that were its regular patrons.

One or two of the publications appeared to take the temporary loss of the advertising very much to heart, one paper in particular grieving via a page announcement.

Nathan at Synophony.

Al Nathan, former manager of the Broadway, and recently connected with the Holman Theatre, Montreal, is now manager of the Symphony at Broadway and 95th street.

### ROOSEVELT FILM FINISHED.

The feature picture of the early life of Colonel Roosevelt, in the making under the direction of William Nigh for McClure, has been completed and is being cut.

The picture will be marketed immediately after the present ban on the releasing of productions is removed.

### A. M. P. A. ELECTION

The annual election of officers of the Associated Motion Picture Advertisers was held Oct. 17. The sole ticket was unanimously elected. P. A. Parson (Pathe) is president; Jerome Beatty (Paramount) vice-president; Allan Rock (Affiliated), secretary; Paul Gullick (Universal), treasurer. The latter two re-elected.

The Board of Governors are Arthur James (Metro), Paul Lazarus (Vitaphone), John C. Flinn (Paramount), Edward Rosenbaum, Jr. (Fox) and Chas. W. Barrell.

The election was held at Rector's. Saturday night the new officers were inducted into office at a dinner at Moquins.

The new membership committee of the organization consists of Julian M. Solomon (Paramount), chairman, and W. W. Lewis (Select) and Bert Adler.

### CHAPIN SUIT SETTLED.

Frederic Chapin's suit against the Star Company, publishers of the N. Y. "American," was settled out of court last week.

Chapin, a scenario writer, sold the script of "The Sea Wolf" to the Paragon, which in turn sold the production rights to the International. The latter, for publicity purposes, had the picture novelized, running the novel version of the film in three editions of the Sunday American. Chapin sued for \$5,000 for the novelization rights. Chapin's counsel, O'Brien, Malvinsky & Driscoll, settled the case for their client.

Chaplin, Charlie and Syd, Not Apart. Los Angeles, Oct. 23.

Charles and Syd Chaplin have not come to the parting of the way as reports have had it. On the other hand, the brothers are on the very closest terms.

The comedian made a statement to that effect this week. "Syd and I are very close," he said. "The reports that we have split or will split are untrue. Syd still is handling my business affairs, and will continue to do so."

### Big Price for Free Lance Story.

Los Angeles, Oct. 23.

H. H. Van Loan is said to have received the biggest price of any free lance writer this season for his scenario of "An American Ace," bought by Vitaphone for Earle Williams.

Mr. Van Loan is at present turning out another original story, for Dorothy Dalton.

### OFFICIAL SIGN REMOVED.

Universal is making a multiple reel feature entitled "Keep the Home Fires Burning," purporting to show the industrial activities of our Government in aid of the war.

In working up publicity for the feature they telegraphed Washington, apprising the Labor Department of their activities. In response to the wire David K. Niles, chief of the Film Division of the Department of Labor, came to New York, visited Universal, and, after a conference, permission was given to put up a sign reading: "U. S. Dept. of Labor, Film Division, producing 'Keep the Home Fires Burning,' Harry Levey, Deputy."

It is understood the Committee on Public Information, Division of Films, heard of it and, recalling the protest by U. against the method of distribution of the Division of Film's pictures, registered an objection to Secretary of Labor Wilson. In any event Chief Niles is reported to have written a letter to U. withdrawing official support.

The sign has been removed.

### OWEN MOORE RECOVERING.

Owen Moore, escorted by his physician and nurses, walked around the grounds last Sunday of the Westchester hotel, where he has been confined for three weeks with pneumonia, resulting from influenza.

It was the first time since Mr. Moore became ill he could leave his room. At one period of his sickness his condition was particularly grave.

### NEW BLUEBIRD STAR.

Priscilla Dean is the latest Bluebird to be added to the Universal list which now contains Monroe Salisbury, Carmel Meyer, Ruth Clifford, Edith Roberts and Violet Mersereau.

Monroe Salisbury signed a new contract for a year with the Bluebird last week.

### MACAULEY CO. STARTING.

Los Angeles, Oct. 23.

The C. R. Macauley Producing Company, which has a contract to make a big propaganda film, will begin shooting Oct. 27.

Macauley, famous New York cartoonist, has been active in the Liberty Loan campaign here. He drew a series of patriotic cartoons and went up in an aeroplane and dropped copies of them to the people of the surrounding country.

### NEW COAST CO.

Los Angeles, Oct. 23.

A new company with a new star has been launched here. The company is Mission Productions, and the star is Gloria Joy. Sherwood MacDonald is in direct. Productions will be made at Brunton Studio.



**HALT!**  
ADVANCE AND GIVE THE  
COUNTERSIGN



**"PARISH AND PERU"**

IS THE COUNTERSIGN  
FOR THE BEST IN  
VAUDEVILLE

THE ACME OF VERSATILITY

**HELLO,  
JACK COOK!**


Send me some late music

**12 Rue d'Aguesseau**

Sorry old pal Lieut. Paulding messed  
things up.

**EDWARD MARSHALL**

Merci beaucoup.



**MAH  
AUBREY**  
and  
**ESTELLE  
RICH**

Songs and Dances  
Novel and Exclusive  
Presenting their up-  
to-the-minute Vau-  
deville features in an  
exquisite atmosphere in  
Black and White.

Playing  
Richard's Circuit  
Australia

**FRANCIS  
AND  
WILSON**

IN A VARIETY OF DOINGS

BOOKED SOLID

Direction, **SAMUEL BAEHWITZ**

**JACK  
MARLEY**

MAKING THE WORLD  
SAFE FOR AGENTS

**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**

To purchase a pho-  
nograph is a sound  
investment.



**BILLY  
BEARD**

"The Party from the South"  
Friedrich Comedian  
Al. G. Field's Minstrels

Eastern Exp. **FIVE MACK**  
Western Exp. **EDMON AGENTS**

9 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 BAEHWITZ**  
1499 Broadway,  
New York.

European:  
**JULIAN WYLLIE**  
6, Little St.,  
London, W. C. 2.




**DOLLY  
GREY**  
and  
**BERT  
BYRON**

**PAT CASEY'S PET ACT**

THE  
99 3 99  
**ARLEY'S**

**WILLY,  
FERNANDE  
CHARLEY.**

Extraordinary  
Gymnastic Act.



**ZUHN  
AND  
DREIS**

BOOKED SOLID  
40 WEEKS BLANKET CONTRACT  
LOWE and PANTAGES  
Direction, **IRVING COOPER**

Oct. 21—Shea's, Buffalo  
" 28—Shea's, Toronto  
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**

**ROXY  
LA ROCCA**

Wizard of the Harp

Had a great time in America  
this summer.

**GIBSON and HALL**  
Low Circuit. Direction **MARK LEVY**

**"THE FLEW"**

Has stepped Acts  
from  
Playing Benefits  
and Clubs for awhile  
so its efforts were  
Not in Vain.

**I THINK**  
the disease originated in  
Slaten Island  
as most of the Patients  
die inside of

**3 DAYS**

Batteries for today's Game  
Ships ..... Pitching  
Spanish "Flew" ..... Catching

**SEXTON and FARRELL**

More Circuit. Direction **MARK LEVY**

**BILLY  
DALE**  
AND  
**BUNNY  
BURCH**


BOOKED SOLID  
ORPHEUM CIRCUIT

"3 Bety Competition"

**Little Jerry**

The smallest man with the biggest voice  
In Vaudeville Direction, **J. Kaufman**

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS, assisted by  
"GERANT" Conductor  
Featuring the RAINBOW GIRL  
in Novelty Dances  
Direction, **HARRY SHEA**



**OSWALD**  
Care of  
**RAWSON**  
and  
**CLARE**

**IN FLEW ENZA**

Chris—Notice VARIETY has raised the price  
from 10 to 15.  
Bob—Oh— "material" must be good.  
Chris—And I think our act is out of sight.  
Bob—Yes, I know a lot of people who can't  
"see" it.  
Chris—It will improve a whole lot with age.  
Bob—That's what kills most folks (and some  
scoff).  
Chris—My gal's a big corner.  
Bob—What's her name? Sue City?  
Chris—Hare you been talking about my girl?  
Bob—No, with "her".  
Chris—Some of the wild ones call me the 101st  
Bulian.  
Bob—You mean in Bulian.

IT'S A FAKE  
**KNAPP and CORNALLA**  
**BEHNER & JACOBS, Chicago**  
**ROSS & CURTIS, New York.**

**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**

**BRENDAL and BERT**  
in  
**"Waiting for Her"**  
Direction, **H. BART McHUGH**

**118-POILU-118**

Now speaking on why he was discharged  
from the military service.

**ALF. T. WILTON**  
Sole Representative for this French Soldier

**JOSIE O'MEERS**  
The Dainty English Wire Artist  
Direction, **M. S. BENTHAM**

**OSAKI and TAKI**  
in a Difficult Routine of  
Aerial Gymnastics  
Direction, **FRED BRANT**

**DICK and CARLIE**  
**HENRY and ADELAIDE**  
Original Novelty Introducing a  
change in dancing.  
Opening Pantages Circuit—Oct. 30th



**The Most Elaborate Single Act Ever Presented  
in the History of the Theatre**

**A Fabulous Investiture of Scenic and Electrical Effects**

*Sensational*  
*Novel* *Stupendous*

**THE INIMITABLE**

# **GERTRUDE HOFFMANN**

**Vaudeville's Greatest Versatile Genius**

**IN**

**A Series of Dances and Impersonations with**

**Special Stage Settings and  
AUGMENTED ORCHESTRA**

**Under Direction of MAX HOFFMANN**

The Press of New York  
is unanimous in declaring  
Miss Hoffmann's individual  
offering as effective, start-  
ling and entertaining as her  
former productions.

**PALACE,  
NEW YORK, THIS WEEK**

**(OCTOBER 21)**

**Representative, ARTHUR KLEIN**

BUY BONDS

# VARIETY

VOL. LII, No. 6

NEW YORK CITY, FRIDAY, OCTOBER 4, 1918

PRICE TEN CENTS



**Managers**

**Producers**

**Artists**

*Announcing*

# **MR. ROY K. MOULTON**

**Famed for His Humorous Writings  
in the**

*New York "Evening Mail"*

—**"Much Ado About Nothing"**

*New York "American"*

—**"City Life Section"**

(and numerous short story magazines)

**after repeated requests from many of the best known  
artists to furnish them with stage material,  
has been induced by**

**EDW. S. KELLER**

**to devote some of his time to the vaudeville field**

**MR. MOULTON**

**will write material hereafter through arrangement with  
his theatrical representative**

**WILLIAM GRADY**

(Edw. S. Keller Office)

**MR. MOULTON may be addressed care**

**William Grady, Edw. S. Keller Suite, Palace Theatre  
Building, New York City**

# BUY BONDS

# VARIETY

VOL. LII, No. 6

NEW YORK CITY, FRIDAY, OCTOBER 4, 1918

PRICE TEN CENTS

## KLAW & ERLANGER "SYNDICATE" LIKELY BIG COMPANY PLAN

**Unsuccessful Efforts to Reconcile Marc Klaw and Abe Erlanger Possibly Leading to Levy Mayer of Chicago Promoting "Syndicate" Affiliations into Large Corporation. Mayer Lately in New York City.**

The presence in New York lately of Levy Mayer, the Chicago attorney, was generally conceded to be for the purpose of once more endeavoring to effect a reconciliation between Marc Klaw and A. L. Erlanger. From present indications there seems to be small likelihood of a resumption of friendly relations, neither one evincing the slightest inclination leading to personal conversation with the other.

Those closely allied with the heads of the theatrical syndicate feel that if Mayer, who enjoys the friendship and confidences of both parties, cannot readjust the estrangement, such a thing is well nigh impossible.

It is understood that, finding Marc and Abe both obdurate, Mayer submitted to each in turn a proposition to organize a gigantic corporation, backed by middle west banking interests, to take over the entire Klaw & Erlanger and allied theatrical holdings, paying the theatrical managers partly in cash and partly in stock of the holding company. According to the report, while neither was willing, offhand, to commit himself to such a plan, both indicated they might seriously consider such a scheme if submitted in concrete form.

The tentative plan is said to include the theatre and production investments of all the syndicate allies, such as Al Hayman and Charles Frohman estates, Al Hayman, Nixon & Zimmerman, Rich and Harris estates, Dingwall estate, Charles Dillingham, Cohan & Harris, David Belasco, Daniel Frohman and the southern and western magnates.

In due course the scheme might even be so expanded to take in the Shuberts and their multifarious legitimate theatrical activities.

While the promoting of so gigantic a scheme might not be easily put through in financial circles at this time, it is within the realm of possibility in the not remote future. The work of

expert accountants in computing and classifying the various holdings in the numerous subsidiary corporations would alone occupy many months, not to mention the diplomatic task of satisfying the representatives of the respective interests and their counsel.

With the conclusion of the world conflict in sight and the resumption of normal financial conditions a man of Mayer's standing would have comparatively little difficulty in promoting such a holding corporation. He promoted the capitalization of as large a company as Sears, Roebuck & Co., the biggest mail order house in the world, and the name of Levy Mayer as the prime mover in such an undertaking would go a long distance toward having the consolidation underwritten.

### RENT TILTED \$15,000.

Boston, Oct. 2. A. L. Erlanger has taken a renewal of the lease of the Colonial Theatre here, at an increased rental of \$15,000 annually. The present lease expires with this season. It is held by Klaw & Erlanger, and both members of that firm as well as the estate of Charles Rich are interested in it.

In the new deal, Marc Klaw and the estate withdrew, Erlanger inducing Charles Dillingham and Flo Ziegfeld "to take a piece" of the Colonial under the new lease.

What brought about the tilt of the Colonial rental is not known, but it is said a competitive bid was placed, with Erlanger determined to retain the house.

### PITTSBURGH TRYING \$250.

Pittsburgh, Oct. 2. The Nixon, playing legit attractions, has announced a \$250 orchestra scale for Saturday nights.

The folding man. RUBB CHAS. ALTHOFF.

### MANAGER'S REPORT PUBLISHED.

Milwaukee, Oct. 2. Probably for the first time in the theatrical record a house manager's report of an act playing his house was published in a daily paper. It occurred Sunday when the "Sentinel" over the signature of Catherine Pannill Mead, printed Manager Charles Braun's verbatim report on Mayme Gehrue and Co., recently appearing here at the Miller theatre (Safe). It was headed "Copy of a confidential report sent to Seattle, Chicago and New York."

The "Sentinel's" article was brought about through a story taking Miss Gehrue's version of her local engagement printed in the column of a notorious press agenting paragrapher on a New York daily. It reflected upon Milwaukee as "a strong German city." Miss Mead placed the facts before her readers to set Milwaukee right. The New York story mentioned the stage manager was a German. His name is Houlihan.

### TANGUAY DISCOVERS PROPHET.

Duluth, Oct. 2. The Duluth "Herald" Sept. 26 carried an advertisement notifying the public that "You Who Should Know That What the Bible Has Tried to Tell You Can Be Plainly Shown By Butler Jack." The advertisement was placed and paid for by Eva Tanguay, appearing at the Orpheum, Duluth.

An interview carried the information that Miss Tanguay was "a nut on the stage, but a bible student off," and that she was a devoted student of the bible. In Butler Jack, a local evangelist, Miss Tanguay said she had found "a new prophet."

### AN OFF MONDAY.

Monday of this week around New York fell off markedly in the average patronage at the theatres of that day. By many it was attributed to the Liberty Loan excitement. Others thought the Spanish influenza epidemic might have kept many away.

Among the vaudeville houses only the Palace played to capacity at both Monday performances.

### WOMEN TO REPLACE MEN?

Cincinnati, Oct. 2. J. J. Shubert, here Sunday, to see "Maytime" predicted that before long if the war continues women will be replacing men upon the stage.

Mr. Shubert also said that through the shortage of baggage cart traveling attractions may have to appear with house scenery.

### V. M. P. A. DINNER.

The Vaudeville Managers' Protective Association will hold its second annual dinner, probably limited to members of the organization, Nov. 13 at the Hotel Plaza, New York. It will be a get together gathering for a general talkfest over the conditions in the variety field, which the V. M. P. A. wholly represents.

Last season the association tendered a dinner to John J. Murdock and Pat Casey, as guests, in recognition of their efforts in behalf of the V. M. P. A. and its scene of activities.

### HUMOROUS LOAN SPEECHES.

Jean Havez is writing a group of Liberty Loan speeches for use in theatres by loan workers, his idea being to inject humor in the addresses.

Havez is doing the work without remuneration. He maintains that speeches which are successful should possess a theatric quality, which many used by loan workers have not. The stunt came after requests from men for whom he has written after dinner speeches (one of Jean's star specialties) applied for the prepared addresses and offered pay.

Many of the speeches now used are written in Washington by the Committee on Public Information.

### PROPAGANDA ACT WITHDRAWN.

Sergt. Bowman and Corporal Shea, looked upon as a propaganda act in vaudeville for the Tank Corps, to which they were both attached, ended their vaudeville tour at Pittsburgh Saturday. They were ordered to report to the Corps in New York.

It obliged the cancellation of a long tour of 300 weekly routes for the act in the United Booking Offices. The proceeds of the turn were for the benefit of the Corps Welfare League.

Burton & Dudley were the agents. Arthur Guy Empey and Corporal Shea will, it is said, go on a short lecture tour for the Loan, and then make a tour in aid of the "Tanks."

### NO EXEMPTION CLAIMS.

Chicago, Oct. 2. Seven agents on the eleventh floor of the Majestic Theatre Building formed the Class A Draft Club, not one of them having filed a claim for exemption. They are Jess Freeman, Vincent Duxey, Guy Perkins, Nat Kalchheim, Willie Berger, Paul Powell, and Will Harris.

Jess Freeman had his A1 classification card back and certified before half the local selects got their questionnaires.



# BUY BONDS

## IN PARIS

Paris, Sept. 18. Thomas Wood Stens, of the Carnegie Institute of Technology, where he was at the head of the dramatic section, is now serving in France with the Y. M. C. A. and producing under the direction of the red triangle, a Joan of Arc pageant, to be performed at Domremy, birthplace of the maid of Orleans, and in other centres. Mary Young is impersonating Joan of Arc, John Craig, holding the role of the Bishop of Comborn. About 80 American soldiers will have parts. The costumes to be used were intended for a picture film to be produced by a French concern, but the work was interrupted by the war. It is possible the show will be seen later at the Metropolitan Opera House, New York, under the direction of Ben Ali Haggin and Ben Iden Payne.

Oscar Dufrénes has mounted his big revue of the season at the Concert Mayol, with the title "Revue of Revues." It is a creditable show, attracting big business. He has also produced a sort of operetta-revue, "Mam'zelle Pantalon," at the Bouffes du Nord, which he is now running as a vaudeville house.

Lena Ashwell continues the series of English plays at the Theatre Albert I, and is meeting with encouragement.

Revels remain the order of the day, all the houses having opened since Aug. 30 (inauguration of the Paris season), only offering well known pieces for public approval. New productions are rare and none are announced beyond the couple already reported in these columns. The Athenée will inaugurate its season with a revival of "La Femme de Loti." The 2-act opera bouffe by Tristan Bernard, music by Claude Terrasse, with Rozenberg and Marguerite Carré. This biblical distortion was created in 1900 at the Mathurins by Abel Tarride and Marguerite Deval.

Homer Rodeheaver, the song leader with Billy Sunday, has arrived in Paris, and is busy showing the Y. M. C. A. to which he is attached, how to bring out the human voice to the best effect. After visiting the hospitals here he will go to other parts of the country.

Paris Theatres: Comedie Francaise, Odeon, Opera-Comique with repertoire; operetta (revivals) at Empire, Trianon, Ba-Ta-Clan. "None" (Vaudeville); "Botru chet les civils" (Palais Royal); Course au Bonheur\* (Chatelet); "Nouveau Riches" (Sarah Bernhardt); "Train de 847" (Ambigu); "Le Chemineau" (Porte St-Martin); "Gardiens de Phare" etc. (Grand Guignol); "Folle Nuit" (Edouard VII); "Afgar" (Antoine); "Une grosse affaire" (Scala); Comedies in English, with Lena Ashwell at Theatre Albert I. Revues at Casino de Paris, Mayol, Folies Bergere, Abri, Cigale, Caumartin, Cadet Rousselle; varieties at Alhambra, Nouveau Cirque, Cirque Madrano, Olympia, Cursaal, Eldorado, European. \* (Revivals).

### EDWARD COMPTON LEFT \$285,000.

London, Oct. 2. The will of the late Edward Compton has been proved at \$285,000. He left \$5,000 to each of his five children and the residue to his wife, formerly Virginia Bateman, an American actress.

### DRURY LANE PAGEANT SUCCESS.

London, Oct. 2. At Drury Lane, Louis Parker's pageant illustrating the history of the theatre, celebrating Arthur Collins' 21 years' management of the Lane, is a pronounced success. Leading stars im-

personated historic artists from 1662, when a patent was granted by King Charles, to the present day. The proceeds given to theatrical charities.

### "TIGER, TIGER" FOR DORIS KEANE.

Doris Keane has acquired English rights to Edward Knoblock's play "Tiger, Tiger."

David Belasco will produce the piece in New York.

### LONDONERS IN PARIS.

Paris, Oct. 2. Albert deCourville has arrived in Paris and is producing "Zigzag" at the Folies Bergere shortly. Andre Charlot is visiting the French capital.

Agent Rottemberg, from London, has arrived in Paris conn'cted with Volterra's enterprise at the Apollo.

### Coal Rations for Picture Houses.

London, Oct. 2. The Coal Controller has decided to strictly ration the lighting and heating of the cinema houses. The poorly attended places will likely be closed and the others will have their hours curtailed.

### Folies Marigny Revue Produced.

Paris, Oct. 2. Perkins reproduced his revue at the Folies Marigny last week with fair success.

It is running smoothly now, though the season is late for the Champs Elysees.

### Carol Cannon Lecturing.

London, Oct. 2. Miss Carol Cannon has organized a tour of Y. M. C. A. huts, giving Shakespearean lectures under the direction of Acton Bond. They are proving highly successful, playing to packed audiences.

### "HULLO AMERICA" HIT.

London, Oct. 2. Sir Alfred Butt's revue, produced at the Palace Sept. 25, entitled "Hullo America," written by Hastings Tuner, music by Herman Finck, is a splendid entertainment. Elsie Janis scored a triumph, well supported by Stanley Lupino and Will West, but Owen Nares is unsuited to the role allocated to him.

### RESTORING TERRY'S THEATRE.

London, Oct. 2. Albert deCourville has secured a long lease of Terry's Theatre on the Strand, which for some years has been used as a cinema house, and will restore it as a playhouse.

### GEORGE ROBESY MAY BE CALLED.

London, Oct. 2. It is rumored George Robesy, the star at the Alhambra, will shortly be called to the colors. Many think he should be allowed to continue at his present splendid war charity work.

### "CHARTREUSE" OCT. 4.

Paris, Oct. 2. Ginisty's version of Stendhal's novel "Chartreuse de Parme" is due at the Odeon Oct. 4.

### The Female Hun Presented.

London, Oct. 2. Walter Melville presents tonight (Oct. 2) at the Lyceum, a war drama called "The Female Hun."

### Clarke Leaves "Zig-Zag."

London, Oct. 2. George Clarke has left the cast of "Box O' Tricks" at the Hippodrome to play his original part in "Zig-Zag" in Paris. His successor is Garry Lynch.

### Henry Hamiltons Estate, \$125,000.

London, Oct. 2. The late Henry Hamilton, author of numerous Drury Lane plays, left \$125,000. He bequeathed all his manuscripts, produced and unproduced, to his friend Yorke Stephens.

### ACTORS FORM TRADE UNION.

London, Oct. 2. The Actors' Association has been reorganized to include all people connected with theatres and variety and proposes to establish a trade union. Theatrical employees who proposed to strike for higher wages will not do so, the matter having been amicably adjusted.

### SWEDEN'S THEATRES CLOSED.

Paris, Oct. 2. A report from Stockholm states several theatres in Sweden have been closed because of Spanish influenza.

### FRANCK'S OPERETTA.

Paris, Oct. 2. Franck is producing shortly at the Theatre Edouard VII an operetta, "Daphnis et Chloe."

### Two Long Runs.

London, Oct. 2. "Nothing But the Truth" at the Savoy has passed its 300th performance.

"The Chinese Puzzle" at the New theatre has celebrated its first century.

### Miller Regular Tenant.

Paris, Oct. 2. Gilbert Miller has taken the Savoy Theatre on a yearly tenancy. He has also purchased the 14 years' lease of St. James Theatre.

### Palladium Bill.

London, Oct. 2. At the Palladium the bill includes Beecham's opera ballet and chorus, presenting a scene from "Carmen." Billie Mersen, Wilkie Bard, Maidie Scott, Percy Henri, Hilda Glyder, Tom Wong Trupee.

### "Post" in English in Paris.

Paris, Oct. 2. Lena Ashwell will produce "General Post" here in English at the Theatre Albert.

### Public Competition for Conjurers.

London, Oct. 2. Nevil Maskelyne held a public competition Sept. 27 for embryo conjurers, the prize being a year's engagement at his St. George's Hall. The winner was a 16-year old boy named Conyers.

### Bertram Miles at Alhambra.

London, Oct. 2. Bertram Miles, manager of Shepherds Bush Empire, succeeds Edward Foster as manager of the Alhambra.

### Ready for "Chu Chin Chow."

London, Oct. 2. Whenever a successor to "Chu Chin Chow" is needed Oscar Asche will write, produce and act in it, in partnership with Grossmitt & Laurillard. It will be another eastern play with music.

### Marie Ambrose Heads Bill.

Paris, Oct. 2. At New Cross Empire, Marie Ambrose is topping the bill with a specially built organ costing \$7,500; also Flora Cromer, Frank Whitman, Fred Curran.

### Thorndykes in "Merchant of Venice."

London, Oct. 2. The Old Vic reopened Sept. 28 with "The Merchant of Venice." Sybil Thorndyke appearing as Portia, and her brother, Russell Thorndyke, as Shylock. They are playing to packed houses.

### Revival of "Carmenita."

Paris, Oct. 2. Madame Rasini is reviving "Carmenita" at the Theatre Femina Oct. 4.

### Lee White and Clay Smith to Marry.

London, Oct. 2. Lee White and Clay Smith will be married shortly.



THE 30th WINNER  
SID OWENS

### "SNAPPY SONGS AND STORIES"

Offering 12 minutes of refined entertainment without a dull second. Endorsed as a success by U. S. O. managers and the press of this country. Assisted by OTIS SPENCER, the accompanist of Headliners. Booked solid (U. S. O. CIRCUITS exclusively) by BERNARD BURKE.

## LOCAL DRAFT BOARDS DECIDE ALL THEATRICAL EXEMPTIONS

Provost General's Office at Washington So States. Covers Theatricals and Pictures. Individual Cases Acted Upon by Boards as They Come Up. Employer May Request Exemption for Essential Employee.

Washington, D. C., Oct. 2.—Major Shaw of the Provost General's office, when requested by the Washington correspondent of *VARIETY* to state the status of theatrical and film people under the present Draft, as both industries have been placed in the essential classification, replied no statement would be given out specifically.

The District Draft Boards, said Major Shaw, will decide whether an exemption claim is to be allowed and the Major added it all rests with the District Boards. Though theatricals and pictures are essential, individual cases must be acted upon as they arise.

"That theatricals have been placed in the essential class for regulation under the 'Work or Fight' order, does not mean, however, Major Shaw stated, that professionals or those attached to theatricals or pictures are wholly essential. An employer may ask for exemption for a necessary employee, one whom the employer will affirm is essential to the successful operation of his theatrical business, but it will be a matter for the District Board to pass upon whether the claim shall be allowed.

District Boards and the parties concerned will be governed in these matters by Revised Selective Service Regulation No. 959A.

At the Advisory Boards of Local Draft Boards Nos. 158 and 115, in the Fitzgerald Building, New York (these boards having jurisdiction for the largest theatrical areas in the city), it was stated the opinion as expressed in Washington was the same as understood in the Boards.

Attorney August Drever of Advisory Board No. 158 stated the 18-45 Draft Law subjects all theatrical people of those ages to call. When an employer, stated Mr. Drever, makes an affidavit in support of an exemption claim that the employee cannot be replaced, and that the employer will undergo hardship and loss if the employee is drafted, the affidavit will receive consideration by the Board. This applies to all employees of a theatre, it was said.

Mr. Earl, of Advisory Board for No. 115, said each applicant desiring for exemption will be judged upon the merits of his claim, as presented.

Regarding the "Work or Fight" order this Board (115) has construed the intent of the law that it does not affect a professional entertainer, disturb his professional occupation, nor will it compel him to go into some other business while connected with a theatre in some useful capacity.

### STANLEY MURPHY BENEFIT.

Through the courtesy of Charles Dillingham the Globe theatre will be the scene of a benefit performance Oct. 20, at which funds will be raised for the treatment and support of Stanley I. Murphy, the song writer who is at present in the Central Jail (L. I.) Sanitarium, suffering from a mental disease.

The arrangements are in charge of Henry I. Marshall, who formerly collaborated with Murphy in several popular song numbers. Murphy is at present poorly off financially, due to

his extravagances of the last few months.

Those who have indicated a willingness to appear at the benefit are W. C. Fink, Eddie Cantor, Will Rogers, Louis Mann, Emily Ann Wellman, Harry Carroll.

Tickets for the affair are now being printed and will be sold by Murphy's friends.

### WEEK'S SALARY CLAIMED

Bessie Leconte has filed a complaint with the National Vaudeville Artists Tuesday, demanding her salary from the management of the Scollay Square theatre, Boston, where she claims she was unwarrantably cancelled this week.

Miss Leconte reported Monday and was told that her act had been taken out of the bill. She immediately returned to New York where she consulted Arthur Horowitz, her agent, and then proceeded to the complaint department of the N. V. A.

Horowitz was asked by the N. V. A. if Miss Leconte had been booked at this theatre by him, and the booking manager of the Scollay Square theatre was also consulted. The manager claimed that two weeks ago he notified Horowitz of Miss Leconte's cancellation. Horowitz claims he did not receive any notification and the matter was turned over to the Joint Complaint Bureau, which has taken the matter under advisement for adjustment.

The Joint Complaint Bureau is composed of one executive of the Vaudeville Managers' Protective Association and one from the N. V. A.

### FLIER DOING SINGLE TURN.

After falling 1,000 feet with his machine, George H. Perkins, honorably discharged from the Service, is returning to vaudeville as a "single act." When last before the footlights Mr. Perkins was of Martin and Perkins. The fall occurred recently at Ft. Sam Houston, Texas, where Mr. Perkins was assigned after joining the Aviation Corps. Fully recovered from his injuries, he has received permission to wear his fier uniform upon the stage. John C. Peebles will have the booking of the new turn. It opened at Proctor's, Newark, Monday.

### NOSE NOT "BULLET-PROOF"

Norfolk, Va., Oct. 2.—"The Bullet-proof Lady" did not live up to her billing Monday at the Colonial when she lost some of the tip of her nose through a stray bullet. The act got mean during the show, however, and is at the theatre for the remainder of its engagement here, ending tonight.

The lady, unafraid during the shooting turn when she was shot in the nose, is trying to bore a hole through her, from which she secures her title, holds a small target in her mouth. It was during this part that a bullet removed a small piece of flesh.

### Mazie King at Youngstown.

Youngstown, O., Oct. 2.—A report that a Mazie King had died did not mean Mazie King, the dancer, who is at the Hippodrome here this week.

### CORBETT INSISTS ON 50-50.

James J. Corbett may appear in vaudeville with Ed Tinney, in the same act they gave in the late "Doing Our Bit" show, but if so, and Corbett states it positively, he will demand an equal share of any salary the two-act receives.

George O'Brien is representing both parties in the vaudeville proposition. It is said there is an offer of \$2,250 for them on the big time, while another story is that the figure is of a lesser figure up to date. This week they were expected at the Hippodrome, Cleveland, but through failure to agree between them, George White and his dancers were substituted.

Corbett and Tinney are not on speaking terms. Their distant personal relations date back to about the time both went with the Shuberts in "Doing Our Bit." Shortly before, Tinney had appeared in "The Century Girl" at the Century, receiving \$1,000 weekly, and doing very little to promote the performance. When in negotiation with the Shuberts and asking the same salary, the Shuberts blushed to the Century 80. They said Tinney should cut his salary accordingly, to about \$750 according to the Shubert calculation.

Tinney thought it out and asked the Shuberts how far they would go for him and Corbett, after the Shuberts had seen Corbett and Tinney at a benefit performance. The Shuberts replied \$1,500 a week.

When Corbett was approached by Tinney and asked how he would like a long run on Broadway in a musical production, working with him (Tinney) Corbett said he liked the idea very much. It was splendid, Corbett added, and Tinney, noting the anxiety, asked Corbett how much he expected. Corbett said he wouldn't squabble over terms if Tinney were satisfied, and it was thought at the time of the engagement Corbett and Tinney were "splitting" the weekly money.

Tinney had a couple of conversations with Corbett, saying it was tough work, but he brought the Shuberts up to \$300 for Corbett, and afterward said he had fought it out again, making it \$400, at which figure Corbett closed (Tinney taking the Shubert contract at \$1,500, giving him \$1,100 for himself).

They opened with the show and Corbett declared "the facts in the case," whereupon all conversation ceased between himself and Tinney. Tinney said to Corbett he "had outgeneraled" him. Corbett is taking no chances this time.

### ANNOUNCED NEW BABY.

Washington, D. C., Oct. 2.—President Wilson watched the performance at Keith's Wednesday evening last week. While Bob Hall was doing his single turn, he announced word had just reached him in the theatre his wife had given birth to a boy in New York. Mr. Hall stated he would name him son Woodrow.

The President sent one of his secretaries to Mr. Hall's dressing room, to acknowledge the honor, setting a precedent in the annals of Presidential visitations to local theatres and with Keith's.

### Eddie Carr Sticks to Act.

Chicago, Oct. 2.—Eddie Carr has announced his intention of remaining in vaudeville, declining the proffered engagement with William Morris' Sophie Tucker show.

Clark and Verdi on Loew Time. Commencing next Monday Clark and Verdi (with their old act) will commence a tour of the Loew Circuit, booked for 15 weeks. Irving Cooper placed the turn.

Fits any bull anywhere. CHAS. ALTHOFF.

### MARRIES GALLANT CAPTAIN.

Syracuse, N. Y., Oct. 2.—While filling an engagement at the Majestic, Elmira, N. Y., Amanda Gray announced her marriage two weeks before to Captain R. C. Fryman, of the British Royal Flying Corps, holder of three English and two French war crosses.

Captain Fryman is now stationed at Hamilton, Ont., as an instructor. While an active flyer, he is credited with bringing down 62 planes belonging to the enemy.

Miss Gray and the officer were engaged back in 1914. When the war broke out Capt. Fryman enlisted at Toronto, sailed for England and after three months training, won a lieutenant's rank. He saw service first in Egypt and later in Belgium and France. He has been in the hospital seven times, once after a fall of 5,000 feet. Captain Fryman has 12 inches of silver in his leg, a silver bridge in his nose and four and a half square inches of skin from his bride's side grafted on his face.

Miss Gray has been on the stage six years. Two men from her act are in the Service.

### GIRL ACT OF NAMES.

An all-girl act called "What Girls Can Do," made up for feminine turns, who have been appearing as "singings" and "doubles" is now in rehearsal and is planned for headline use.

Featured will be the Morin Sisters and Pauline Chambers, the latter formerly a Zeigfeld girl. Others are Queenie Dundin, Selma Bratz and Ardelle Cleves, the latter a violinist, also formerly with Zeigfeld. Miss Chambers was principally used as understudy for Frances White and Ann Pennington in the "Follies."

"What Girls Can Do" will have special lyrics, songs and music, the latter coming from Grammer and Leighton, the colored writers.

Rosalie Stewart is producing it.

### NAUGHTY SONG BANNED.

A police sergeant of the 105th Precinct, Brooklyn, called at the Greenpoint theatre Monday evening informing Hazel Boyne if she persisted in repeating the song, "Take A Little Bit Off," the act of Diamond and Boyne would not be allowed to complete the Greenpoint engagement. Dressing in tights, while singing the number was also placed under the ban for the young woman. Miss Boyne complied with all instructions.

The act was lately formed, with Maricce Diamond as one of the team. It "broke in" at the Greenpoint the first half. The last half it will play the Fifth Avenue, minus the naughty number.

Complaints received at the police station in Brooklyn Monday that Miss Boyne was singing a song calling for the display of her attractive figure in black tights, through adhering to the lyric, brought the official scrutiny.

### "SHOW WORLD" SUSPENDS.

Another of Chicago's local theatrical weeklies has passed away. It is "The Show World," edited by Will Reed Dunroy.

The paper had a run of 17 consecutive weeks. Mr. Dunroy devoted its columns entirely to locality items. With the passing years and the demise of the local papers as they are born, it is almost convincing Chicago will not support a local conclave.

### CHIC SALE WITH SUN.

Akron, O., Oct. 2.—Chic Sale, who closed with "Doing Our Bit" last week, is now playing for Feiler & Shea here, starting next week on the Gus Sun time, at \$20. net.

Sal is said to have asked the big time managers \$600 weekly.

# BUY BONDS

## TOURIST TICKETS AVAILABLE AS ANNOUNCED BY R.R. BOARD

**New Coast Fares Advance 10 Per Cent. on Old Nine Months'  
Rate—Tariffs Held Up to Last Minute Causes Route  
Shifting—Summer Tickets Taken Up October 31.**

Four legitimate shows aimed for the coast switched bookings away from the Northwest last week, as there was no assurance then the new nine months' tourists' tickets would be issued.

Managers were advised the tickets would be obtainable but that the tariffs had not been published. The showmen took the stand they could not and would not attempt to operate on surmise and if published rates could not be obtained, they would withdraw from the territory, which was done. It was requested that the names of the attractions pulled out should not be made public, since the producers were well known and a charge of being unpatriotic might be launched against them. It was decided not to send them west of the Mississippi river basin.

The new tourists' rates, however, were made operative weekly (Oct. 1). The increase over the old nine months' tickets is approximately 10 per cent, the rate anticipated in January several weeks ago.

From Chicago to the coast and return via Seattle, Vancouver, San Francisco, Los Angeles, Salt Lake City, Denver and Chicago, the new nine months' rate is \$143.77, as against the old nine months' rate of \$129.50. To get the actual cost, the war tax must be added to the new rate bringing the total to \$155.27. From Chicago to the coast and return to the Missouri river points not including the northwestern territory the new nine months' rate is \$119.81 as against the old rate of \$110. Tax added to the new rate brings the total to \$129.30.

The new nine months' rates are based on approximately 90 per cent of the old one-way fares but there is a marked difference between the tourists' rates and the straight fares charged in the east. The new nine months' tickets have an advantage over the old tickets of similar limit for, although they called for no deviation from the straight line (also true of old tickets), upon application at San Francisco for a change of route for the return, the tickets will be exchangeable for another line. This is possible through government control. It is also insisted upon in New York that the old method of "maneuvering" tickets, or partial payment plan is in force.

The three-months' tickets are to be taken up on or before Oct. 31 and the new rate applied pro rata on the money value of the balance of the ticket to the unused. There may be no three-months' tickets next summer, as the new rates are scheduled to cover the entire year.

The tourist ticket increases over the three-months' tickets is considerable, for the summer rates were (including tax) \$117.29 over the northwestern route and approximately \$97 via the direct trip from Chicago to the coast and return. The increases were based on the old nine-months' tickets and the summer rates were never intended to furnish a hint. It is noticeable that the old difference between the direct line and the northwestern route was about \$20 while the new rates only showed a difference of approximately \$15.

The new nine-months' tourist rates from New York to the coast are, including tax, \$180.95 direct and \$194.40

via the northwestern route, the old rates having been \$149.30 and \$159.34 respectively. These rates, however, include the comparatively heavy tolls of the trip from New York to Chicago and returns, that being added to the round trips from Chicago at about 90 per cent of the present fares.

There are, however, no theatrical calls for tourists' rates from New York and back, most vaudevillians and road attractions figuring the coast trip from Chicago.

The managers of the affected attractions figured their position as peculiar in the unofficial quoting of tourist ticket rates. They said that while the three months' tickets were available, such tickets would only be valid until Oct. 31, allowing but about one-third of the coast tour to have been accomplished. If after Oct. 31, there should be no new tourist rate and they would be compelled to pay straight mileage, it might be ruinous. Rather than take the chance they stopped. The new rates issued Oct. 1 removed that alarm.

The switching partially bears out the contention set up before the Railroad Administration in Washington that if there were no concessions permitted soon there would be few shows remaining on the routes.

It is reported from the Capital that the rate concession recommendation advocated by the board of control was being held up through the illness of one of the board. Other reports have it that concessions, if any are made, may not come until after the Fourth Liberty Loan Drive was over, but that there is a bright outlook for certain concessions.

Complaints about the rate increases as affecting theatricals throughout the country are being received. Most concessions in movements in the east as that territory is more thoroughly supplied. Musical shows able to travel a week of one nighters last season for approximately \$400, are now facing transportation bills that run from \$700 to \$800 weekly. Business in general among the one nighters has only been fair thus far, the exceptions being few.

### NIXON SPLITTING.

Philadelphia, Oct. 2. The Nixon started a split week policy with its vaudeville this week. It has been playing a full week.

Acts booked for this full week are said to have been notified late last week they could keep the engagement here, to the extent of the last half, if they desired.

The Nixon is Fred Nixon-Nirdlinger house, with acts playing the final day of the week (Sunday) at Atlantic City without extra compensation but having transportation paid.

Notice was received in New York on Wednesday that all acts playing Nixon-Nirdlinger houses next week (Oct. 12) would be paid in Liberty Bonds.

### BILLY JACKSON ALONE.

Chicago, Oct. 2. The proposed agency by Billy Jackson and Morty Forkin will be conducted here by Mr. Jackson only. Mr. Forkin is going into the Service.

The Jackson Agency will book with the United, Orpheum, Association and

### THE HOWARD SALARY MATTER.

The question of responsibility for the salary ordered paid last week by E. F. Albee to Clara Howard for Miss Howard's last week at the Temple, Detroit, has settled itself among Charles Bierbauer, Miss Howard's agent, and Carl Lothrop, who books the Temple, in the United Booking Office.

Both were adjudged at fault as the result of the investigation conducted by the Vaudeville Managers' Protective Association, and each will be called upon to share equally the amount given Miss Howard. The investigation will probably be concluded by the end of the week.

Miss Howard was informed at the last moment by her agent the week of Sept. 23 (last week) at Detroit was off, after she had been advised to appear there. Returning to New York to spend her unexpected vacation, Miss Howard presented the facts to Mr. Albee, who immediately ordered a check given the young woman for the full amount of her salary. Mr. Albee passed the matter over to the V. M. P. A. for investigation and adjustment.

The facts revealed that Mr. Lothrop, who books the Temple, was asked by Mr. Bierbauer if Lothrop wanted to play Miss Howard Sept. 23-30 at Detroit and Rochester (Lothrop also booking the latter town). Mr. Lothrop replied yes. No "slip" was turned in of the booking nor was a contract issued, both customary in connection with a pre-booking in the agency. Sept. 20 when the Clara Howard booking was mentioned by Mr. Bierbauer to Mr. Lothrop it developed the latter had not entered it in his book. With the Detroit bill for the 23rd then filled no change could be made.

Mr. Bierbauer claimed he thought the booking was made at the time of the first conversation.

The Rochester bill for this week (Sept. 30) was filled in by the U. B. O. at another point, leaving no financial loss for the Rochester error.

### MISS BRICE BOOKED.

Fannie Brice returns to vaudeville next week, being booked for seven weeks, for the New York houses only. Miss Brice has been out of the "two-a-day" for three years, having devoted most of that period with the "Follies." Recently she starred in "Why Worry" which wouldn't do.

When in vaudeville before Miss Brice drew \$700 weekly but the present booking is for \$1,000 weekly. It is understood that she will be in the new Ziegfeld "Midnight Frolic," due next month on the Amsterdam roof.

Max Hart secured the vaudeville booking.

### DISPUTED COMMISSIONS.

Several instances of late have arisen in the United Booking Offices whereby commissions due on engagements of acts have been paid to one agent, although booked by another.

These have been brought about mostly through acts leaving one agency for another, after the first agent had secured time, or in cases where claims have been made by agents that the agent booking did not have first claim.

### SHOWMEN'S MINE.

Chicago, Oct. 2. A number of the local vaudeville showmen, headed by Tink Humphrey, have secured the controlling interest of a copper mine in Utah.

### STARRING FOY FAMILY.

Negotiations are pending for Eddie Foy and his kids to be starred in a musical comedy before New Years.

### WILLIAM MORRIS UNIT.

William Morris is organizing a unit of entertainment to be sent overseas by the Over There Theatre League.

### U. B. O. BOOKING GORDONS.

The United Booking Offices is now placing the bills for the Gordon Bros., Olympias at Lynn and New Bedford, Mass. Jeff Davis has charge of the bills in the U. B. O.

The two houses were formerly routed by the M. R. Sheedy agency, together with the Gordons' Olympias, Boston (titled on the Sheedy books). Sheedy has booked for the Gordons since they took up vaudeville. He is understood to hold stock in the Boston Olympias. It's reported the Gordons informed Sheedy they were replacing vaudeville with pictures and to discontinue the bookings. Sheedy later heard of the change to the U. B. O.

The Lynn and New Bedford Olympias will use one big act as a feature and three other turns for a program.

### ASSISTING DELMAR.

Fred G. Singh is now assistant to Jule Delmar of the U. B. O. booker. Delmar's southern bookings were greatly increased through army cantonnements.

Mr. Singh was general manager of the Lasky moving picture activities when that concern was in its full bloom. He also had experience in Keith theatres some years ago.

### TINNEY'S "OUTSIDE MONEY."

Frank Tinney is boasting about the success of his "outside propositions," claiming that a cafe which he owns at Hempstead, L. I., is turning a weekly profit of \$700 and that \$200 additional is coming in from a Japanese "roll game."

Only a little more is needed to allow him to go fishing every day, says Frank. He will probably enter vaudeville soon, only waiting for his leg to become strong.

### Vaudeville Preferred.

Cook and Save, now in vaudeville, and last season in burlesque, were engaged to appear in John Cort's new production, "Hasten, Hasten." They rehearsed with the show for a week and a half and figured, they liked vaudeville best. They forwarded two weeks' notice to the Cort offices and asked the vaudeville booking managers for more time.

### Ciccolini in Chicago Opera Co.

Ciccolini, the Italian tenor who has been in vaudeville, is engaged to sing leading roles with the Chicago Opera Co., by director Campanini. He starts in Milwaukee Oct. 14, going thence to Chicago for the regular season.

The tenor has a lifetime contract with the Edison Co. to make records for them.

### Bonita and Hearn May Rejoin.

Low Hearn and Bonita may rejoin in vaudeville for "business reasons." The United Booking Offices will give them a route if reunited. Recently Hearn and Miss Bonita (then Mr. and Mrs. Hearn) were divorced on the Coast.

### Carrie Jacob's Bond's "Allegiance."

Syracuse, Oct. 2. Carrie Jacobs Bond sang her latest composition, "Allegiance," Wednesday, before the Kiwanis Club in this city. The number is still in manuscript form. This is its first public rendition.

### Joan Sawyer Learning to Jazz.

Frank Hale and Joan Sawyer are contemplating putting on a new dancing act in vaudeville which will carry its own big band. Hale will devote three weeks to teach Miss Sawyer jazz dancing.

### Removing German Stigma.

C. Arthur Pifer says he has changed the spelling of his name to Eifer, to avoid the stigma attached to the German spelling.

## SHOWS AND BILLS CANCELED AS CITIES FIGHT EPIDEMIC

**Spanish Influenza Spreading Throughout the East—Boston and the State of Massachusetts Closes All Places of Amusement—Number of Victims Growing, With Players and Vaudevillians Among the Stricken—Ban to Last Another Week.**

Boston, Oct. 2.

The closing of the theatres of Massachusetts represents a loss in receipts of \$1,120,000 up to next Sunday night when the 10-day period would have ended, according to the most accurate estimates available. On Wednesday, however, the situation among amusements was even more serious for it was definitely announced that the theatres would not open next week.

The panic into which the authorities were stampeded by the press as the result of the epidemic of Spanish influenza in eastern Massachusetts and which resulted in mandatory orders in most cities, including Boston, has knocked seasonal theatrical bookings askew in many a city.

In other instances companies are taking a non-salaried lay-off and in more than one instance, the lay-off has been welcome to shows that faced a heavy net loss if they had been compelled to keep open, as the public would not have maintained one-half of normal attendance.

Not only have the theatres and picture houses at been compelled to close either public opinion or official edict to close the doors but county fairs, wrestling matches, dances, banquets, conventions, boxing exhibitions and even the major sports of the city and schools have also been closed up for either the period ending tonight or next Monday night.

There has been a heavy exodus from this city in the past few days of members of Boston and Massachusetts companies going back to New York to look the current attractions over during the lay-off.

There are 100 legitimate theatres and 400 picture houses outside of Boston in this state. Boston itself has 81 picture houses and theatres, every one of which is closed for a 10-day period. Over 3,000 persons are permanently employed in Massachusetts theatres.

In the theatres outside of Boston the daily patronage in admission tickets sold, according to state and tax figures, is in excess of 600,000, and calling the average admission at 15 cents, this would mean a receipt loss of \$900,000 in 10 days. The Boston loss in 10 days is estimated at \$220,000.

The theatre men in Boston, where the real test case of the last Thursday afternoon, did not die without a game fight against the panic-inspired decision of the city officials. The tenor of the fight by the local managers against the officials was based on their contention that the Elevated railway is allowed to jam its cars to the point of suffocation during rush hours, and department stores, market places and office buildings elevators were allowed to crowd people together without even criticism. When the final show-down came, however, the managers protected themselves by admitting their preference for a mandatory closing order rather than a requested closing. This stand was taken because of the possibility of serious litigation for broken contracts and bookings for both legitimate and film attractions in case the managers closed their houses "upon mere request." Among those who represented the Boston houses were Francis M. Nay, representing D. Smith of all the local Shubert houses, Charles J. Rich of the Hollis, Colonial and Tremont

theatres; M. Douglas Flattery who represented all the Loew interests and heavy financial amusement interests of his own; P. G. Serrierio of the Park; and David A. Lourie speaking for the picture interests in the smaller houses. The list of openings scheduled for next Monday at the present writing leaves out the return of "The Folies" at the Colonial. It was playing here to over \$20,000 when leaving. The other houses will open as follows: Robert Mantell in repertoire at the Boston Opera House, "Officer 666" at the Copley; Laurette Taylor in "Happiness" at the Hollis Street; "Experience" at the Majestic; "Parlor, Bedroom and Bath" at the Park Square; "Friendly Enemies" at the Plymouth Theatre at the Shubert; Lou Tellegen in "Blind Youth" opening at the Tremont, and "Oh Lady, Lady" at the Wilbur.

The cafes have reaped a harvest during the closing period as they continue open as necessities and the wandering populace spends its evenings and most of its money in these establishments which have so-called cabarets that are in reality merely table singing.

Spanish influenza, which physicians say is a form of pneumonia and often leaves victims with recognized features of that disease, has hit theatricals in the eastern portion of the country harder than anything since the war started. Over 30 cities in the New England states are under strict quarantine, every form of amusement has ceased and practically the entire theatrical cantonment circuit east of the Mississippi has been put out of business.

The epidemic sped with unlooked for rapidity and as sudden deaths began to mount upwards, municipal authorities clamped the lid down tightly. The disease was first noticed in the trenches in France and its presence here was traced to returned transports. Some cities have been under quarantine for a week or more. Managers hoped Wednesday number of the municipalities announced as closed for two weeks would raise the quarantine by next Monday (Oct. 7). A longer period of quarantine is not unexpected.

Vaudeville was affected more than any other field. No fewer than 200 acts are laying off in New England or have returned from the affected districts. The quarantined towns form a circular zone with Boston as the hub and extending in the states of Massachusetts, Maine, New Hampshire, Vermont, Rhode Island, Connecticut and upper New York state. Boston was the first city to quarantine. Schools, theatres and picture houses were ordered closed Thursday last week. A partial list of the other quarantined cities up to the middle of the week had: Springfield, Worcester, Pittsfield, Dorchester, Fall River, Lowell, Lynn, New Bedford, Lawrence, Salem, Brockton, Holyoke, Adams and Quincy (Mass.); Woonsocket and Newport (R. I.); New London, Meriden, and Norwich (Conn.); Burlington, Brattleboro, Bellows Falls (Vt.), Bath, Bangor and Portland (Me.), Oswego, Fulton and other upper New York state points.

The closed vaudeville houses, the United Booking office has about (Continued on page 24.)

### ALL NEW N. V. A. CLUB HOUSE.

Work on the new N. V. A. clubhouse on West 46th street steadily progresses, but it is not expected to be finished until the Christmas holidays. When completed it will be as finely equipped as any club or hotel in New York.

There will be an enormous kitchen, complete to the last table, two dining rooms, one of the grille type, and the other where appointments and service will be the features. For the club members' private use will be a theatre complete in every way. All the rooms are to be thoroughly modern.

Little save the original steel frame has been left of the former White Rats clubhouse, and even some of the structural steel beams have been removed by the builder. The exterior walls have been removed, and a new decorative covering is being placed. When opened the new club will be totally different inside and out.

### ALL TOPEKA ON STRIKE.

Topeka, Kan., Oct. 2.

Stage hands and musicians acting in concert have gone on strike here in all theatres. A road call has been issued affecting crews of all visiting attractions and becoming effective Oct. 12.

Crews with attractions will be allowed to operate, but without the assistance of any local men.

Some delay in starting up and striking sets is anticipated and the orchestra leader of one of the shows due in this week may be compelled to play the entire score alone on the piano.

The New York office of the I. A. T. S. E. says the Topeka local 206 stands in word the condition is not as serious as reported.

The Alliance recently placed the road call on the Majestic, Topeka, also the Roy Crawford-owned houses.

The local Alliance has a report saying that the Crawford stage was handled by women teachers and dock workers, but that they were not satisfied with the treatment accorded and were leaving their posts.

### FOREIGN LANDS WANT ACTS.

From all foreign points New York has received requests for acts. But few are reported as eligible to leave the U. S. at present though many are agreeable to go.

The provisions for passports have been made so severe, together with the 18-45 Draft now in effect, very few desirable turns are available.

The provisions are extraordinarily stringent regarding passports for women. It is said at least 10 separate investigations are conducted and must be reported, before the authorities will issue, if the reports are favorable, a passport permitting a woman leaving the country.

South America seems hardest hit at present, having grown dependent upon the States since the war, with its supply cut off from France especially. Brazil is the largest user. (Sequin Tour) of material from the States.

### MARYLAND'S MUSICIANS RETURN.

Baltimore, Oct. 2.

The differences between the Maryland Theatre and its union orchestra have been adjusted, through a compromise, and the former orchestra returned Monday to the pit.

Following their departure a female orchestra was employed, later enlarged to a non-union orchestra of 12 pieces, eight women and four men, including an organist.

"Epstein Returning to Agenting." M. S. Epstein will continue as his former vaudeville agenting, around Nov. 1. At that time will be associated with him George Sofranski, now of Thalheimer & Sofranski.

Singing is bettering. RUDE CHAS. ALTHOFF,

### ILL AND INJURED.

Charles Cartmell (Cartmell and Harris) has changed three weeks against one carbuncle.

Jo Paige Smith is again confined to his home, this time suffering from a severe attack of neuritis.

Gertrude Moulton, who underwent a serious operation Sept. 13 at the French Hospital, is improving rapidly.

Low Hearn was confined to his rooms at the Princeton Hotel early this week with a mild attack of Spanish influenza.

During the week a notice was posted on the bulletin board of the U. B. O. reading: "Do not visit Jo Paige Smith, per doctor's orders."

Johnnie Simons, the Chicago agent, is recovering there from an attack of influenza, which has confined him at home for a week.

Aaron Jones, upon returning to Chicago from New York last week, is reported to have been confined to his home with grip.

Ray Owens, general manager for Frank A. Keeney, was held to his home in New York this week with a heavy cold.

Sid Townes, who was to have opened at Camden, N. J., last Monday, was suddenly taken ill, and is now at his home in Bath Beach, L. I., suffering with influenza.

Bobby Pandur has been released by the efforts of friends from an asylum, where he was detained for some time through showing symptoms of a mental illness. Mr. Pandur believes he has recovered his former mental status.

Martin and Webb were in a new act at Hurtig & Seamon's last Sunday. At the matinee Martin accidentally hit Webb on the nose. Throughout the remainder of the turn Webb had to use a handkerchief. At night Webb's nose was swollen, but he finished the engagement.

### MARRIAGES.

Edna Walton ("Daddy Long Legs") to John Driscoll Gray of New York at Toronto, Canada, last week.

Hazel Brooks to Harry Styles at New York City, Sept. 29 (both of "Yankee Doodle Boy Due.")

Dorothy Behr, dancer, of Elmira, N. Y., at New York, Sept. 27, to R. Lionel Cabrera, non-professional, of Havana, Cuba.

Harry J. Fitzgerald, the vaudeville agent, to Marjorie Beverly in New York last February. Miss Beverly was with "The Folies" for several seasons. She has retired from the stage.

Amelia Rice Baker (with a musical show) to Corporal William Howard Kemp (non-professional), stationed at Camp Forest, Tenn., Sept. 21, on the stage of the Liberty Theatre, Camp Greenleaf, Tenn., after the performance. The bride, whose home is in London, stood under an English flag while the groom stood under an American flag.

### BIRTHS.

Mr. and Mrs. Bob Hall, at Flower Hospital, New York, Sept. 25, ton.

Mr. and Mrs. Charles Stutzman (Stutzman and Delmar) at Pittsburgh, Aug. 20, daughter.

### Miss La Coste's Latest.

Lucile La Coste, the French authoress, who has written a number of war sketches, has added a new playlet to her list, "Petitcot, Loyalty," and in which she is now appearing herself.

Miss La Coste has written a number of successful books, among them "Tears" and "Mimimetti." Two of her recent vaudeville plays to be produced are "A Soldier of France" and "Shadows."



# BUY BONDS

## 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.

Will and Frank Novotny, brothers of Charles A. Novotny (William L. Sherry Service) died Sept. 25 at a Connecticut Army Encampment, from Spanish Influenza.

Lieutenant William Smythe, of New York, an aviator killed in action in France, was engaged to marry Frances Ziegler, daughter of Henry M. Ziegler, former Cincinnati theatrical manager.

William Doubervand (Billy Don), formerly stage manager of the Tivoli, New Brighton, England, and at one time of the Empire, Stockport, died from wounds in France (reported from Paris).

John H. Oaks, proprietor and manager of Oaks Magical Co., died Sept. 23, at Great Lakes Training Station, Ill. The deceased was 29 years of age and held the rank of yeoman in the Navy.

Corp. Albert H. Allee, formerly manager of the Columbia, Attleboro, Mass., died last week at Fort McHenry, Baltimore. Death was due to Spanish influenza, which developed into pneumonia.

Lionel M. Schallmann has been in a base hospital in France for six weeks as a result of being gassed.

Lieut. Donald Meek, Aviation Corps, Fort Worth, Texas, was injured Sept. 27 in an airplane accident. He was formerly a prominent stock actor in New England. His home is in Lowell, Mass.

Kenneth Stuart, wounded at Chateau Thierry, has been invalided home. He is at the Naval Base Hospital, Brooklyn. Mr. Stuart, who is the son of the late Ralph Stuart, was shot in the face, shoulder and leg. His brother, Ralph, also in the Marine Corps, is with the forces abroad.

Lieut. M. F. Wesson has been wounded in France. He was hit when the Germans shelled his infantry unit. Lieut. Wesson started in theatricals while at the Syracuse, N. Y., University. The faculty received word of his injuries Wednesday.

Frank Dekum has joined the navy at Pelham Bay, N. Y.

E. H. Warren (Bacon exchange of General Film) awaiting orders.

Philip Tongue ("Peter's Mother") Naval Reserve, awaiting call.

Carey Morgan (songwriter) in the Navy as Chief Quartermaster.

Gussie Martell (Martell Troupe), with the motor cycle section in France.

Allan Kearns ("Very Good Eddie") is a second class cook in the Navy.

Sidney Verman (pictures) ordered to report at Spartanburg, N. C., Oct. 7.

Harry A. Wallace (Harold B. Atkinson) is with 9th Co., 3rd Bn., 152nd D. B., Camp Upton, N. Y.

Hal Crane, after spending eight days at Camp Meade, Md., rejected, physical disability.

Jamie Kelly is a first lieutenant of engineers, at Camp Alexandria, Alexander, Newport News, Va.

Nathan Salander, appointed sergeant in the Medical Corps at Camp Greenleaf, Ga.

Jack O'Connell (Philadelphia Local No. 3 L. A. T. S. E.) stage manager of the Liberty, Camp McClellan, Ala.

Eddie Plicer, brother of Harry Piler, ordered to a Southern camp Sept. 28.

Barney Stone (Stone and Manning)

transferred to the Aviation Corps at Gulf Port, Miss.

William Fall, Jr. (formerly of Utica, N. Y.), assigned as manager Liberty Theatre, Camp Sherman, O.

E. George Scheer, 4th Co., Central Machine Gun Corps, Officers' Training School, Camp Hancock, Ga.

Palmer Hines ("The Razzle Dazzle of 1918" American burlesque) ordered to report.

Pvt. Harry Tozer (animal trainer) transferred to 3d Co., 1st Battalion, 151st Depot Brigade, Camp Devens, Mass.

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At Bensonhurst, L. I., Sept. 25, the following bill was given by the United Booking Office for the sailors stationed there: Levy Children, Sam K. Naisa, Wynell Everett, Brewster, the Great, Embos and Alton, Ethel, McDonough, Carrie Lillie, Neil McKinley, Jack Dempsey was stage manager.

Following is the program of the entertainment held at Hudson Street Hospital Sept. 26 under the direction of Helen Lyons: Amelia Summerville, Jay Sweet, Jack Terry, Freida Englehardt, Mrs. Carrie V. King. Mrs. Lyons at the piano.

A special vaudeville performance, arranged by Albert Von Tilzer, was given at the Federal Rendezvous, 52d Street, Brooklyn, Sept. 25. Those taking part were O'Gorman Bros., Bee Palmer, Van and Schenk, Jane and Katherine Lee, Review Quartet, George Jessel, Johnson and Crane, Klein Bros. Volunteering from Pelham Bay Training Station: Pelham Quartet, Mack and Lynn, Wallace Bradley, Dell Chain, Violini, Sidney Phillips, Jack Russell, George Shottler, Ernest Golden.

At the Y. M. C. A. Hut, Montreal, Sept. 26-28, Lew Dockstader, William and Mary Rogers, Madison and Winchester (from the Princess), Stone and Boyle, Buddy Walker, Largay and Snee (Loew's).

Under the auspices of the War Camp Community Service, at the Walter Reed Hospital, Washington, Sept. 27, matinee given by Business Before Pleasure at Pol's for the wounded soldiers and sailors and those about to go overseas.

Harry C. Browne, a Spanish-American War veteran, and now appearing in "Oh, Lady, Lady" in Lowell, Mass., during his spare time is appearing at the various hospitals where there are wounded soldiers. He entertains the men with negro stories and banjo solos.

A minstrel first part was staged by Private Alex Furstman (better known to the profession as Alex Hamon) for the benefit of the boys of the 1st Platoon, 2d Co., 152d Depot Brigade, Camp Upton, L. I., of which he is a member. He was assisted by Lieut. Seitzinger, Lieut. Henderson, Lieut. Lapore and Sergt. Murphy.

The Farber girls, Constance and Irene, now appearing in "Sinbad," are in the line of entertainment to be given by the Stage Women's War Relief canteen at 251 Lexington avenue Sunday night, Oct. 6.

Owing to the various quarantines made necessary by the spread of Spanish influenza the activities of the War Hospital Entertainment Association were greatly curtailed during the past week. The following entertainments were presented:

U. S. Marine Hospital, Staten Island, N. Y., Sept. 26;

Rose Fowler, Mrs. Tom Lewis, John Palmer, Lillian Bradley, Gertrude Vanderbilt, pictures;

U. S. Army General Hospital, No. 1, New York City, Sept. 27;

Elizabeth Gardiner, Bryan and Brod-

Beatrice Kay, Herbert Rawlinson, Nellie and Sara Kouns, Sam Hearn, Jack and Dora Crisp, W. J. (Sailor) Reilly with Frank Dleich;

U. S. Debatation Hospital, No. 2, Fox Hills, S. I., Sept. 30;

Elizabeth Gardiner, Prince and Butt, Rae Mann, Dunninger, Baby Gladys and W. J. (Sailor) Reilly with Frank Ulrich (the same bill as the preceding

given the same day at the U. S. A. Embarkation Hospital, No. 3, Hoffman Island).

### CAMP TRAVIS SOLDIER REVIEW.

San Antonio, Tex., Oct. 2.

Soldiers stationed at Camp Travis near here, will stage a review entitled "Fair Enough" within the next month.

The show, which will carry a cast of over 200 soldiers, many of whom are former professionals, will be staged at the camp's Liberty Theatre, and then taken to San Antonio.

Wade Boteler, divisional dramatic director, is in charge of the show, assisted by William Branch, camp correspondent and newspaperman.

The book; music and lyrics will be the joint work of Shannon Fife, scenario writer, and a private in the camp personnel office, H. Thompson Rich, former editor of "The Forum Magazine," corporal in the camp psychological office; Capt. Adrian Levy, formerly a writer of lyrics, and William Branch, who has written several vaudeville plays.

The money raised by the production will go for the camp dramatic fund.

### WHEN LOAN INTEREST IS EXEMPT.

Interest on bonds of the second, third and fourth Liberty Loan issues is exempt from the income tax under certain conditions, explained this week by the Liberty Loan Committee, in accordance with a recent ruling of the Treasury Department at Washington. The interest on an amount held by any one person up to \$45,000 of the second and third issues is exempt, provided that person holds at the time of making his next income tax return \$30,000 of the bonds. It is the event the joint interest of all the bonds held will be exempt from taxation, during and for two years after the termination of the war.

The same relative proportion of holdings for the second, third and fourth Loans applies in smaller amounts, such as \$3,000 of the second and third would require a holding of \$2,000 of the bonds to secure the income tax exemption on the interest of the whole during the year.

### WOMEN! BUY LIBERTY BONDS!

Come! Women aid to buy the spades To cover the graves of Hunns we crave, We must go to it like a Man, We've the Vote—must help Uncle Sam to KAN THE KAISER—Yes, we can! If you'll all dig down and be content To give and give and give some more, A thing we've never been called upon to do before, Deny! Deny! Yes, that's The Word—it doesn't hurt.

It makes us feel—it makes us understand When duty calls we must respond.

It is no SACRIFICE. The SACRIFICE is "OVER THERE,"

BE—D.

—Sallie C. Goldsmith.

### OVER THERE LETTERS.

A number of additional letters from entertainers and others over there, all written about Sept. 3, were received this week at the "Over There Theatre League." They are descriptive of conditions, the appreciation of the units' work both in the "Y" huts of the A. E. F. in France and in the English training camps of our men.

From C. W. Lowrie, Religious and Entertainment Director:

"The Yankee Doodle Fife" Company have been making a tour of all our camps and "Y" huts, and the testimony of all is that it is the finest group of entertainers in this circuit, since talent has been coming here. That is a fine

(Continued on page 24.)

### Relatives and Friends

of

## Theatrical Men In the Service

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**\$6 Domestic; \$7 Foreign**

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Through Departmental regulations, THEATRE, STAGE and all complimentary copies, including those to men in the Service.

tholomew) transferred to Co. K, 4th Prov. Reg., Camp Sevier, Greenville, S. C.

Anthony Paul Kelly left Monday for Washington to join the historical branch of the motion picture department of the Navy.

David Goldman (Fifth Avenue Entertainment Co.), orchestra leader, registered under the new draft, ordered to report at Fort Slocum, N. Y., Oct. 4.

Joe Levy, stationed at the Newport Naval Station, is in New York on a short furlough, after recovering from an attack of influenza at his post.

James L. Skilly (Skipper, Kennedy and Reeves) has entered the Central Officers' Training School at Camp Lee, Va.

Edwin Stone ("Where Poppies Bloom") will receive his commission in the army this month and enter the service.

Gordon and Gordon—Bert and Ernie

(Continued on page 24.)

# BUY BONDS

## "THE SKIRT" SAYS—

(Speaking of Women—mostly)

### BY THE SKIRT

The Skirt says the newest fall fashions were sadly overlooked by the women on the Royal ball this week. The dressing is all of the fluffy variety so popular the last two seasons. I thought we had seen the last of gold and silver lace and net with new draperies of soft taffeta, but, alas, there is little else around the vaudeville houses so far. The latest enquette is the long narrow line and the only one dressed that way up to date is Mollie King in her clinging white chiffon.

Sister Gertrude, as Fred Rial calls her, was dressed in a pink chiffon with insertions of lace and turquoise blue ribbons. A small hat had a lace brim. The bodice was unnecessarily long in the back. A short skirt that seemed overtrimmed was of pink with an apron of cream sequins. Black jet was used on the bodice and hung on strands over the skirt. Short white satin pants and black and black satin skirt of black embroidered in iridescent.

The McCarthy sisters and Morley were in pink taffeta with lace petticoats. There were other indifferent changes.

Lillian Fernyle (with Roy Cummings) was pretty in an extremely short frock of red and blue. The type. In apricot pussy taffeta the short skirt was wired at the hem, revealing nicely trimmed panties. Bell sleeves were of chiffon. Of course there were socks and bare legs. Another becoming costume consisted of white cloth polo trousers and a red sleeveless coat with a white shirt underneath. A soft red felt hat was worn.

Jessie Brown (Kalmier and Brown) in representing different bugs was hugely successful. Miss Brown's butterfly surpassed any butterfly ballet ever shown around here. The body was covered with tiny crystal ruffles over pink, and the wings were in blue, silver and gold beads. The effect was gorgeous. As a "Lady Bug" the dress was in orange colored ruffles edged in black. The fire-fly costume consisted of blue and pink chiffon cut in several layers of petals heavily sprinkled in gems. Mr. Calmar's fire-fly costume was of green metallic cloth embroidered in brilliants.

Jean Sothern wore but one dress worthy of note. It was in her entrance number, done in ecru lace made in four flounces with a bodice of old blue.

Dooley and Sales on after eleven (and still going it at half past) found Miss Sales in a green velvet, full of skirt and short of waist with a bewilderment of rose. A change was made to a ruffled fuch of Mauve.

At the American the first half was a sketch that would be tolerated in stock burlesque. It is called "Don't Lie To Mama." The scene is an ordinary tenement bedroom with a woman lying in the bed. She was swathed in pink chiffon as was another woman principal. Here is a non-essential.

The girl of Stetson and Huber, opened in a cloak of a pale green broad material. There were no sleeves and was hung at the hem with white fringe. A fluffy hat had feathers and a white feather fan was carried. Underneath was a "bride's" dress of white, ruffled to the waist line. Pale green ribbons were at the belt. A small hat had a scanty veil attached. There was another frock of Mauve and green ruffles. A head dress had three huge feathers.

Wilkins and Wilkins are a likeable pair. Mr. Wilkins has a pair of feet that actually talk. Miss Wilkins was

in black. The skirt of net had a bustle effect in taffeta. White shoes were worn.

Arthur Revue is the last word in economy. In impersonating different people, they are represented by figures painted on the drop. The heads are blank, and by thrusting his face through, Mr. Burton does the several impersonations, assisted by a woman who steps before the drop introducing each number. The woman appeared first in a yellow velvet cloak trimmed with black jet. Underneath was a black net and jet dress. There was a much soiled white net and crystal dress and also one made of black velvet with colored ornaments embroidered on the velvet. The bodice was trimmed with jet fringe. A white dress was covered in red net cut in points.

George Primrose and his Minstrels made a nice stage picture in their green satin coat and black satin trousers. Mr. Primrose was in red. Here is an act not in the draft.

It is well worth the trip over to the Bushwick, Brooklyn, if the bill is as usual as good as this week; but it isn't so pleasant having an usher stand next to you eating peanuts.

Eppie Weston (with Donald Kerr) appeared first in a short pink taffeta draped over lace petticoats. An eccentric costume was carried out in black and white stripes.

Lillian Herlein goes in for wraps, showing three in her wardrobe. The first is of ermine, woven over a black jet and steel gown. There was a panel back. A sparkling black and white blue cloak made with two lace ruffles hid a gown of pink brocade draped over gold lace petticoats. The third coat seemed to be of solid pearls. Underneath was a gown of American beauty sequins. There was a head-dress of white aigrettes.

The Will J. Ward act has four girls at pianos, all gowned in blue brocade and lace tulle. A change is to net dresses in several shades. A dancer wore a gold frock, and a singer a dress of chiffon in several shades.

One dress worn by Herbert Clifton could well be copied by any female. The skirt of pink taffeta was abundantly draped on net.

A slumming party from Times Square visited the Jefferson Market night court recently and found there a charming girl who had lately been engaged in welfare work. She was recognized by some of the visitors as Maida Craigen, a prominent member of the famous Booth-Barrett-Mojedja combination of Shakespearean stars.

A detachment of wounded Marines was on the Century Roof the other evening, guests of the management. About 70 were in the group, all lately returned from France. They had seen "Simba" down stairs the same night, also as guests. When Mollie King on the Roof closed her turn proper, she came back and very graciously said she would sing "Smiles" to the Marine boys. Walking to the rear where they were seated, Miss King sang the song especially for them, shaking hands meanwhile with several, and at the conclusion of the song kissing a Marine who had lost a leg. It brought her thunderous applause amidst which could be heard many "Bravos!" Another Marine, who had an internal wound, seated next to the kissed one, remarked to the sergeant with the detachment as Miss King left: "Just my luck. I couldn't have lost a leg instead."

### LOEW'S WESTERN BOOKINGS.

With the severance of the booking relations between the Marcus Loew and Alexander Pantages circuits in New York City, to take place through the vacation by Pantages of his suite in the Loew agency here by Oct. 15, and practically "talked to death" among those interested, the questions follow as to the future bookings of the present Loew connections in the west.

Walter F. Keefe, representing the Pan time in Chicago office, has also been booking the Miles houses at Detroit and Cleveland, one in each city. Keefe may carry those houses with him into the new office Pantages will open in the Metropolis. Keefe-while Chicago (Rial and McVicker's) resides the Princess St. Louis, (looked upon now as a Loew house, brought into that agency by Eddie Shayne). The Miller, Milwaukee, a Saxe house, is another one. Keefe books, and considered unalterably attached to the Loew end.

The future lineup appears to be the Pan time with Keefe booking from New York, and James C. Matthews in Chicago. The Chicago offensive at that end, with the probability of the Miles time added.

The remainder of the present Loew bookings west, J. L. & S. and the Miller, with the Princess will be placed, it is said, in the Loew New York office, where they may be routed on a book to be opened there by Charles Potsdam, who will have in addition the Loew theatres at Toronto, Montreal and Hamilton (Canada). That Potsdam will handle those theatres, however, is merely a surmise though it has been settled Mr. Potsdam will close the Loew agency.

What disposition is to be made of the Loew Chicago offensive that Matthews also has in charge, just now is problematical. There may be a nominal representative there, perhaps Matthews, who continues for Pantages, though Matthews is not looked upon as a likely hold over following Pantages retirement from the Loew headquarters in New York.

It was rumored around the Putnam building during the week that Alexander Pantages, in Los Angeles at present, had been advised Joe Schenck was about to start on a trip to that city (with his wife) and that Pantages would wait there until Schenck arrived, in the hope he could persuade Mr. Schenck to intervene with Marcus Loew and prevent the apparently unsurmountable disruption of their booking connection.

One story is that after all other reasons why Loew might have been lead to the step taken by him to have Pantages leave, that the intent of Pantages to invade Chicago if conditions favored had something to do with it.

Mr. Keefe is said to have been seeking an office location this week. That Keefe will remain with Pantages is confidently expected by those who understand the relations of all the parties concerned in the exodus.

### SHUBERTS' STAR FOR "BETTY."

London, Oct. 2.

That the production of "Betty," starring the Shuberts in New York, will shortly be made, it is concluded through the Shuberts being reported to have cabled an advance to producer Barnes of the piece over here. The advance is said to include his passage to New York.

Another report that sounds definite is that the Shuberts will star Elsie Ferguson in the piece on your side.

### DARE DEVILS AT CAPITOL.

Washington, D. C., Oct. 2.

What appears to be a final disposition of all baseball parks, at least for the duration of the war has been decided upon. Although nothing officially has been announced from various plans under way, in this city in particular, it would indicate that the parks are to be used for circuses and outdoor sports.

With Clark Griffith, the manager of the Washington (Senators) Americans as sponsor, the "First World's Congress of Dare Devils" opened here Tuesday night, with Schreyer featured. Announcements were out for a Monday night but the American League Park was not in readiness.

"An extensive lighting system has been installed which rivals the day light, and the diamond is practically wiped clean to allow for the erection of the apparatus used for the various "thrillers."

Business has started off well, and the engagement is for an indefinite period. The Senators were shown to reach Clark Griffith to get an authoritative statement as to this park, and others of the League, but it was impossible to get in touch with him.

The Dare-Devil Amusement Co., D. D. Schreyer, general director, which staged a congress of dare-devils at Madison Square Garden some weeks ago, has been shown in Washington, booking it through Sydney Wire who is handling the general publicity for the show. The show is for special war charities, with the show giving a percentage of the gross to the various organizations on different days.

The show is due to close Oct. 12. Perry & Gorman, the circus agents, state that the Congress of Daredevils will return shortly to play the Garden for two weeks. They leave Washington for a short trip south.

Burns O'Sullivan, formerly assistant manager of the Barnum-Bailey show, is now managing the Daredevils.

### ENGINEER WAS ASLEEP.

Cincinnati, Oct. 2.

The blame for the wreck of the Hagenbeck-Wallace circus train at Ivanhoe, Ind., June 12, has been definitely placed on United States Railroad Administration, on Sargent, engineer of the troop train which ran into the circus outfit. Word was received in Cincinnati that W. P. Borland, Chief of the Bureau of Safety of the Railroad Administration announced: "This accident was caused by Engineer Sargent being asleep, and from this cause failing to observe the stop indication of automatic signal No. 6, were killed and 167 injured. The circus was a Cincinnati organization."

Condemnation is visited upon the wooden construction of the circus cars, and the lack of safety on aerial lumps, and also upon the spacing of automatic signals along the Michigan Central line as permitting the too close operation of trains. In this wreck, 67 were killed and 167 injured. The circus was a Cincinnati organization.

### NEW PATRIOTIC SONG.

A new song, "Give a Little Credit to the Navy," written by Gus Kahn and dedicated to Commander Franklin of the Pelham Bay Naval Academy, will be sung by Gerald Chain and Sydney Phillips in the Liberty Loan act at the Palace next week, performed by the Pelham Boys' Band. The turn will consist of 25 musicians and five entertainers.

### SERIAL TRAVESTY SKIT.

Joe Hart is shortly to produce a vaudeville act on serial pictures. The playlet is called "The Metal Mit" and is by Anthony Paul Kelly. Half of the turn will be in film form.

**Readily Available.**

After spending several weeks in New York recruiting a full company of stock burlesque players from principals to choristers, to open this month at the Dauphine, New Orleans, Lew Rose returned home before the starting date and decided to abandon the project for the present.

# BUY BONDS

11

## VARIETY

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Vol. LII No. 6

Cohan & Harris have put their No. 3 "Going Up" in rehearsal.

Jack Shea has called off his camp show, due to the Spanish influenza.

Now that the slacker raids are over John R. Rogers is back on Broadway.

Benny Bernard (not Benny Leonard) is staging the musical number, at the Crescent, Brooklyn.

Willis Meyerson, out of theatricals for the past two years, is now with Ad Singer.

Assistant Manager Duffy, of the 5th Avenue, New York, has been given the management of the 3rd Street.

George B. Greenwood, of Atlanta, arrived in New York last week for his annual fall visit.

The Golding scenic studios have moved from Brooklyn to the 14th Street theatre.

The Eddie Clark show, "Not With My Money," comes into the 39th Street theatre some time next week.

William Harris is casting the new Fay Bainter show, "Zuzu of the Chorus." It is by Fred Jackson.

Jack Lewis, associated with Arthur Klein for the past two seasons, is again agenting on his own.

The Four Holloways have received passports and will sail some time this week for England, their home.

Joe Mann has in prospect a show featuring Harry Stuart for the Cantonment Circuit, opening about Nov. 14.

The Criterion is now being managed by William Seymour, succeeding William Newman, who has joined the navy.

Arthur Hammerstein may open the musical version of "Seven Days" about Thanksgiving. Otto Hauerbach and Rudolph Friml are reconstructing it.

The new show that Patricia Collinge will appear in this winter is to be styled "Tilly," adapted from a story of that name.

The first Sunday concert of the Society of American Singers of the

"Old Lady 31" is going out, but not until the Liberty Loan drive is over. Lee Kugel, who produced it last season, will again put it on the road.

Rehearsals of a musical production soon to be seen on Broadway were postponed recently because of the difficulty in securing the necessary quota of chorus men.

Frank Tinney is reported having invested some of his surplus cash in a curio establishment at Hempstead, L. I., with soldiers the best buyers. A store manager has been installed.

Bill Pruitt, who has been working in a factory in Detroit, returned to vaudeville on the Loew Circuit in his old act this week under the direction of Harry Pincus.

Robert C. Moore, an attorney, formerly in the office of O'Brien, Malevinsky & Driscoll, is taking an office in the Putnam Building, sharing Bert Lamont's suite.

Norton and Nicholson, having two weeks open, jumped from New Orleans to their home in Flushing, where they spent eight days, thence jumping back to Fort Worth, Texas.

When "The Four Husbands" opened at Allentown, Pa., Kajiyama interpolated his handwriting specialty in the performance. His appearance with the company is an experiment.

The western company of "Three Faces East" opens in Buffalo Oct. 7, jumping from there to the Olympic Chicago, where it opens Sunday Oct. 13, expecting to remain there all season.

Willie Delany, who prefers plain "Bill," is now booking White's Hippodrome, McKeesport, Pa., making 12 houses on his U. B. O. book. The house was supplied by Johnny Collins last season.

Cohan & Harris will put the new Chaucery Olcott play in rehearsal in about three weeks. They are also organizing another "Going Up" company and another "Three Faces East," making three of each.

Arthur S. White is acting as house manager for Keith's Orpheum, Brooklyn, where he is relieving J. Kerrigan, who is working for the fourth Liberty Loan drive in Brooklyn. Mr. White will be in charge until Oct. 20.

Victor Hyde, cabaret producer, has been putting on the musical number at the Union Square theatre for the past four weeks and has been engaged for the remainder of the season. The house has stock burlesque, changing shows weekly.

Owing to the similarity of the title with some of the picture features now on the screen, O. E. Wee and E. J. Carpenter have changed the name of "The Kaiser be Damned" show to "The Girl of the Secret Service." Its first date under the new title was at Easton, Pa., Oct. 4.

Mary Blackburn, through her attorney, Nathan Burkan, secured a judgment against William P. Orr for \$662.70 Sept. 27 in the Ninth District Municipal Court. The amount was the sum which Orr owed the plaintiff in payment for costumes for his production of "The Kiss Burglar."

Madeline Harrison (formerly of vaudeville) has left New York for Sydney, Australia, to take leading roles in J. C. Williamson's shows. Miss Harrison has been engaged for a year. She will have Maryann Miller's roles in the "Follies." Williamson has the Australian rights to it.

As a result of the recent inspection trip in which representatives from the I. A. T. S. E. of the U. S. and Canada, the American Federation of Musicians and the United Booking Offices, confirmation was made this week that the union condition in Richmond had been amicably adjusted for the ensuing season.

Louis K. Sidney, who recently resigned as manager of Fox's Jamaica theatre, left for St. Louis Monday night, where he will temporarily manage the Liberty there, which Fox opened this week. The manager at the house became ill and Mr. Sidney was pressed into service at the eleventh hour. Sidney will be there about six weeks when he will return to New York to assume the permanent management of the Academy of Music. John Spagna, Sidney's assistant for several years at Jamaica, is now in full charge of the Long Island theatre.

The Republic theatre, New York, is named as defendant in a suit entered by Johanna Ostertag, a young girl, who purchased a balcony seat for "Parlor, Bedroom and Bath," which she viewed on the night of June 21, 1918. The plaintiff alleges the gown she wore—cost \$75—was torn and damaged on a tack, protruding from her seat.

"Bill" Bradley, whose theatrical studios are the most complete in New York, has opened a branch establishment in Los Angeles. Mr. Bradley, in addition to supplying furniture and settings for dramatic shows, takes care of most of the picture studios in and around New York, and the coast branch was opened with the idea of going further into that field.

Ryth Gomez, an actress, whose mother is conducting a rooming house, lost a set of furs costing a substantial amount last winter. While traveling in the subway and transferring at the Third Avenue station last week she noticed one of the ticket takers was Marie Farewell, who disappeared at the time she missed the furs from her room. She had Miss Farewell arrested and arraigned before Magistrate Blau who held the defendant in \$1,000 bail for the Grand Jury.

Following this week's engagement at the Standard, the William Morris Yiddish production of "Potash and Perlmutter," with Sam Mann and Bernard Bernstein in the title roles, will go to the Metropolitan in Newark for a week's stay. The Academy of Music in Brooklyn will be the next stop. Negotiations between Morris and B. S. Moss, the owner of the Prospect Theatre, in this city, are under way for a four weeks' engagement at that house. Philadelphia will be the next stand.

Joseph Wilnot, of "He Didn't Want to Do It," is defendant in a suit which Rosalie Stewart, a theatrical manager, has brought against him, through her attorney, Harry Saks Hechheimer. According to contracts signed May

## 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 League's headquarters is at the Little Theatre, New York. The Name of Teams are Printed First, Followed by Individuals in Alphabetical Order. Recent Departures Are Indicated by \* After Names. Letters for entertainers on this list may be addressed 12 Rue d'Aguesseau, Paris, France. Care Y. M. C. A.

IRENE FRANKLIN and BURTON GREEN  
WILL GREEN and BLANCHE DAYNE  
TONY HUNTING and CORRIENNE FRANCES  
JAMES F. KELLY and EMMA POLLOCK  
HORACE WRIGHT and RENE DIETRICH  
JOHNNA CANTWELL and RETNA WALKER  
HENRY MARCUS and ERMIEN WHITELL  
MARY McFARLAND and MARIE McFARLAND  
MABELLE ADAMS  
HARRY ADLER  
MAUDE ALLEN  
NELLA ALLEN  
AFRED ARMAND  
LUCIE BABCOCK  
VERA BARSTOW  
GEORGE BOTSFOOT  
ELIZABETH BRICE  
MARY CAMERON  
LOUISE CARLYLE  
BESSIE CARRITT  
HOWARD T. COLLINS  
KATE CONDON  
MARION DANA  
HELENE DAVIS  
DOROTHY DONNELLY  
LEO DONNELLY  
MILDRED EVANS  
AMPERITO FARRAR  
MRS. FARRAR  
MADELINE CLYNN  
HELEN GOFF  
RITA GOULD  
WILLIAM GOULD  
THOMAS J. GRAY  
HILBERT GRUBBS  
GRACE HENRY  
AMY HORTON  
WILL J. KENNEDY  
DAVID LERNER  
MIGNON MCGRINEY  
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LIDA McMILLAN  
EDWARD MARSHALL  
MARGARET MAYO  
LOIS MEREDITH  
GEORGE AUSTIN MOORE  
WILL MORRISSEY  
PATRICIA O'CONNOR  
H. P. PEACOCK  
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PAULA SHERMAN  
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INEZ WILSON

An all-feminine unit, consisting of three entertainers, sailed under the auspices of America's Over There



# BUY BONDS

## LAMBS DOING GOOD WORK BUT NOT BLOWING ABOUT IT

**Maintains Fund Whereby Marines, Soldiers and Sailors "On Leave" Are Fed and Entertained—25 Men Dined Daily—Club a "Unit" on Loan Purchases.**

Seeking no publicity to glorify itself the Lambs' Club has quietly developed a fund from its members out of which marines, soldiers and sailors home on leave from the front are regularly fed and entertained at the clubhouse and public places of amusement.

An average of 25 service men are dined at the club every evening. Those desirous of visiting theatres are escorted as guests of the committee.

During the loan drive the club will do all its purchasing as a unit, instead of having the members spread their purchases in all directions. In this connection the club is anxious to make a showing and a special committee has been appointed to look after the bond purchases by its members.

### "MR. BARNUM" TOTALLY CLOSED.

The notice to close "Mr. Barnum," while expected by almost everyone else, was a surprise to Thomas A. Wise, the star and co-author with Harrison Rhodes.

The day following the evening of the posting of the closing notice at the Criterion, Wise called upon Charles Dillingham to inquire the reason for making no effort to push the show to success in New York or sending it on tour.

Dillingham is understood to have replied that, if permitted to make certain changes in the piece before production, the result might have been different and upon Wise inquiring why they weren't done, was informed that Mr. Rhodes has refused to permit any alterations in the manuscript.

Upon Wise convincing the manager he was no party to such a prohibition and would gladly have welcomed any alterations tending toward improving the piece, Dillingham expressed his regret that Wise should be the innocent sufferer through the abrupt closing and told him his salary would continue until he secured an engagement elsewhere. This the actor declined to accept.

Wise has an offer to star in Canada in a revival of "General Post," but is holding off awaiting the decision of A. H. Woods on a play written for Wise by Hayden Talbot, entitled "Hail Columbia."

### SANGER & JORDAN LOSE.

Monday a case before Judge Philbin in the Supreme Court brought out what rights govern a contract between an author and a brokerage firm. Sanger & Jordan were the plaintiffs. James Montgomery was the author of "Ready Money" and "Oh, Look," the musical version of his play, was the defendant. O'Brien, Malevinsky & Driscoll represented the defense.

Sanger & Jordan, by rights of previous contract with the author, which gave them a 55 per cent. interest in the legitimate play (first produced as "Ready Money"), also claimed an equal interest in the musical comedy version, produced as "Oh, Look," and which is now under the Elliott-Comstock-Gest control.

Montgomery held his contract applied only to stock rights and covers no interest in the musical version. The court seemed to agree with him

and denied the injunction. Montgomery further offered to give a bond to respond to any injunction which might be made against him.

### TWO WEEKS' NOTICE.

A suit begun by the Actors' Equity Association against W. P. Orr will shortly be heard in court, the case turning on an odd angle of the two weeks' clause in the A. E. A. contract as regards new shows.

The case concerns "High and Dry" (first called "A Dry Town"), which opened in Boston last summer. The theatre to which it had been loaned at the expiration of two weeks' without notice, but instead each member of the company was served with a two weeks' notice at the beginning of the second week. The A. E. A. contends that by so doing the management agreed to continue the attraction for at least two weeks after notice. This Mr. Orr replies was not intended and that the original two weeks contract clause protects him.

Around A. E. A. headquarters it is thought that the Association is getting so friendly with the managers it is necessary for few cases to reach the courts. There are several cases pending against managers for not maintaining the stipulated rehearsal clauses. The standard contract permits a drama to rehearse four weeks and a musical show to consume not over six weeks, otherwise the companies are to receive half salary for the period beyond the limit. The A. E. A. is attempting to collect half salary terms for several companies rehearsing over the time.

### MILLER THEATRE STILL DARK.

The date has come and gone for the announced Ruth Chatterton's opening at the Henry Miller.

As yet no decision has been made on a play for the star. Two plays were tried out on the road some weeks ago, but neither seems to have been acceptable. Meantime the theatre remains dark.

This week it was definitely decided by Henry Miller to discard both plays tried out and to continue for the remainder of the season in "A Marriage of Convenience."

It is possible the Miller theatre will open its season with Florenz Ziegfeld's American production of the London play "By Pigeon Post."

### "FREEDOM" NEXT AT CENTURY.

The spectacular production of "Freedom" will follow the Al Jolson show, "Sinbad," at the Century, New York. Jolson leaves there next week, for a road tour.

### Warburton for Dramatic Stock.

P. F. Shea and E. B. Kinsilla have leased the Warburton-Yankers, for one year, with an option of three more years, and will reopen the house Monday with a stock company.

The first attraction will be "The Brat," to be followed by "Mary's Ankle."

### MANAGERS' CHANCE.

An opportunity is present for the theatrical managers of New York to do a most worthy bit for the wounded U. S. Marines, now returning from France after their battles at Chateau Thierry and other points on the Western Front.

The boys are coming back in small squads, many convalescent and all in need of diversion, so mentioned says Lieut. George Kneller, the officer in charge of headquarters at 24 East 23rd street, by amusement-seeing shows.

So far Lieut. Kneller has received invitations to have the wounded marines visit a few theatres, very few, principally at the Century, where he has taken squads of them two or three times in the last few months. The lieutenant does not seem to be of the opinion his wounded men should demand theatre courtesies, but he is eagerly agreeable to having them attend any theatre, matinee or night performances, where they may be invited.

Theatrical managers who may wish to give the wounded men their greatest pleasure at present may communicate with Lieut. Kneller, at his headquarters, 24 East 23rd street, advising him of the time the marines will be received and the number of seats allotted to them for that performance.

As the wounded men are continually changing, sent to base hospitals after reaching New York, the invitations received by Lieut. Kneller will benefit the most recent arrivals. Lieut. Kneller is in charge of the U. S. M. C. for this district.

### REGULATING QUINT-UP.

A general order has been sent out to all Shubert theatres regulating the method of counting-up and instructing house managers to instruct company managers to take up the tickets on the doors instead of the regular ticket taker. The company manager also is to possess the key to the ticket box.

The order is designed to limit responsibility for the box office funds and to provide no chance of dishonesty on the part of box office men. When the new order became known among producers who book through the Shubert office it was looked on unfavorably, saying that it was far fetched to expect a \$100 a week man to annex a \$12 per week man's job.

### PRESS DEPT. IN SECTIONS.

Wallace Ham, for many years press representative for the late Joseph H. Brooks, is now handling publicity for the Ray Comstock and William Elliott attractions. Mr. Ham was on the road last season, but recently was on the New York "Herald" staff, resigning that post last week.

Will A. Page remains as publicity man for the Elliott, Comstock & Gest attractions. Although the three-firm is interested jointly in some productions, there are a number in which Gest, Comstock and Elliott are concerned alone, and others which the individual members sponsor, although all three names appear.

Mr. Elliott has "The Maid of the Mountains" on his own, but with Mr. Comstock controls the several musical plays produced at the Princess within the past few seasons. Among Mr. Gest's own ventures are the Manhattan, Century and Century roof show.

### Sunday Mats Fall Down.

Chicago, Oct. 2. The added Sunday matinees, after four which failed to draw, were discontinued at the Princess, where Margaret Livingston is playing in "Eyes of Youth." Miss Livingston gave extra matinees here in "Within the Law" some years back, and has since evicted a penchant for them. The piece leaves here in three weeks and will tour coastward.

### BROKERS SHOW "DEAD WOOD."

A further examination of theatre ticket speculators by the district attorney's office was held this week and it was intimated the street operators would not be further censured. Assistant district attorney on Monday advised a quartet of street men not to come to his office again or risk receiving ten days in jail.

The head of the United Cigar stores informed the district attorney that no more ticket men would be allowed to operate with their stores as a base.

Some of the recognized brokers were also called. One admitted they made some money, but when a whole collection of "dead wood" for current success was shown, the officials told the men to be on their way.

The district attorney was particularly anxious to learn where the brokers obtained opera tickets. It was shown that such tickets were "picked up" from various persons.

### SMITHSON'S ENGLISH PRESENT.

Frank Smithsonian, after a year in England, producing shows at Albert de Courville, left the shores with a couple or more records to his credit. The first was that Mr. de Courville presented him with a present of \$300 as he was about to sail. Mr. Smithsonian returned to New York last week.

Another record was that he, as an American producer, remained continuously in London for one year under the same English management (de Courville) without returning to the States. In that time Mr. Smithsonian staged 46 shows for de Courville.

This week Mr. Smithsonian is in Philadelphia, touring up "Cloriana" for John Cort, engaged for that work almost immediately after landing. It is said he has been approached by two or three Broadway producing managers to put on a musical production, based upon the story of the ideas he successfully conceived for the English shows.

### "POST" STILL POUNDING.

Chicago, Oct. 2. The appointment of John J. Garrity as manager of the local Shubert houses, generally regarded as an overtone toward patching up the battle between the Chicago "Evening Post" and the Shuberts has failed to put over any conciliation so far. The "Post" is still hammering, though Garrity, himself, is popular. Last week the "Post" claimed the Shuberts' advertised "branch box office" in the Garrick lobby was a scalping station.

The "Post" carries every day a statement in boldface type to the effect that it has barred Shubert houses from its advertising columns because their management refuses to submit to fair and truthful criticism.

The direct result of the campaign has been the practical destruction of scalping here, with a loss to Shuberts of many thousands.

The ticket scalping business is so good here that Ernie Young had his wife's alimony reduced from \$40 a week to \$10 by showing his books.

### "BETTER 'OLE' SET.

At the Greenwich Village theatre, Oct. 19, when "The Better 'Ole" by Bruce Bainsfather and Arthur Eliot, based on the former's famous cartoon-series, "Fragments from France," is to be produced by Mr. and Mrs. Coburn, Charles Coburn will appear as Old Bill, a comic cockney character, with Mrs. Coburn as Victoire, a French girl. Charles McNaughton will play Bert, Colin Campbell completes the male trio of principals.

Percival Knight is staking the comedy, with Elliott Schenck looking after the musical end. Ernest Albert designed and painted the scenery. The chorus is also included. Several songs are interpolated.

## NEW PRODUCTIONS DELAYED UNTIL CONDITIONS IMPROVE

**Theatrical Returns Show Slump With Present "Drive" and Spanish Influenza Unmistakable Factors—New York Receipts Away Off—Few New Premieres Planned—Shuberts Reviving Old Pieces.**

The effects of the Fourth Liberty Loan drive or the Spanish influenza epidemic were indelibly stamped on slumped box office receipts early this week, showing that business was off from \$200 to \$500 a night over last week.

New York takings on Monday were hit harder than in some other zones outside of the Spanish influenza districts, for the health department here warned against gathering in public places.

Some of the Broadway hits were not hard hit, but the majority of attractions suffered heavily. It is claimed a number of houses would be supplied with new shows, but there is a temporary stopping of new pieces, producers preferring to wait until after the drive and scare are over. This week there are, however, no less than seven new attractions having premieres, the two added to the first list announced being "I. O. U." at the Belmont and "Information Please" at the new Selwyn. Next week two male stars are due, William Collier in "Nothing But Lies" at the Longacre and Leo Dittich in "The Malinee Hero" at the Vanderbilt.

A shortage of rapid attractions has led to the Shuberts again putting on "Girl O' Mine," which was not a Broadway success and "The Meeting of Molly," tried out four times but never brought to Broadway. Bertha Kalish in "The Riddle Woman" is due to succeed "Some Night" at the Harris Oct. 14.

### ADELIN O'CONNOR MARRIES.

Syracuse, N. Y., Oct. 2. Col. Henry D. Thomason, commanding officer at Fort Ontario, and Adeline O'Connor, of Malden, Mass. (late of "The House of Glass" and "The Yellow Ticket") were married at the quarters of Col. Thomason last week by Lieut. Gustave Unterkoefler, Catholic chaplain at the post.

Col. Thomason is 39 years old, and his bride is 35. It is the officer's third matrimonial venture, and his bride's first. Miss O'Connor came to Fort Ontario recently to assume the leading role in "Carry On," the production staged by the Fort Ontario troops.

The romance which led to the marriage started when a Filipino sniper killed Major General Henry D. Thomason in the Philippines in 1899. Col. Thomason was an intimate friend of General Lawton and was consulted by Andrew O'Connor, Jr., the sculptor, who designed the General's memorial. While at the studio, Col. Thomason met the sculptor's sister.

### WELCH'S FREE LANCE AGENCY.

Jack M. Welch, for 12 years' booking manager for Cohan & Harris, has started a "free lance" or independent booking office for legitimate attractions and houses. He does not seek territory outside the big offices, but offers to represent managers, offering experiences in obtaining attractions and routes through both the K. & E. Shubert or other booking agencies. There are a number of producers whose activities do not call for their own routing manager. Welch's free

lance office is expected to provide efficient handling of such attractions.

Mr. Welch has lately been associated with W. F. Orr in producing and still retains that connection.

On his own Mr. Welch will shortly start producing a new play called "Smart Aleck," described as a melodramatic farce. It calls for a cast of 10 persons and one set throughout.

### COAST "UP IN THE AIR" CLOSES.

San Francisco, Oct. 2. The "Up in the Air" coast production, which recently had its premiere at the Cort here, closed without notice at Stockton Sept. 26 following an unsuccessful week in Los Angeles. Salaries are due principals and chorus.

Ben Giroux, producer and sponsor, is reported as having left for the east, with New York presumed to be his destination.

Dana Hayes, associated with Giroux, stuck until the disastrous finish. At the Cort here, closed without notice at Stockton Sept. 26 following an unsuccessful week in Los Angeles. Salaries are due principals and chorus.

Joe Howard has secured the American rights to "Spring Love," by J. C. Howett, first produced in London.

Mr. Howard will stage the piece around the holidays. The first engagements made for it were Clark and Verdi, in vaudeville, to play Italian walters.

### SHUBERTS' SECOND IN DETROIT.

Detroit, Oct. 2. The Shuberts with E. D. Stair have leased the old Detroit Opera House from R. E. Olds. They take possession Oct. 21.

The lease stipulates the former name be retained. The Shuberts will book the big musical productions into the opera house. It gives them two theatres in Detroit. The other is the Garrick.

### LEIGHTON AT SHUBERT-RIVIERA.

Arthur Leighton, manager of the 39th Street theatre, is now managing the Shubert-Riviera, succeeding Chas. A. Burt who resigned last week. Mr. Burt will confine all of his activities to his independent booking offices, which supplies routes for legitimate attractions over southern territory.

### SHIPMAN AND McKEON.

Samuel Shipman and Jack McKeon have reached an understanding. They will be associated in a business way for a certain period of the future. Shipman, the author, it is said, will place his writings hereafter with McKeon, as business director.

Mr. McKeon also has an agreement with Anthony Kelly, author of the Cohan & Harris current season's success, "Three Faces East." Mr. Kelly has written another play which is under the producing option of Cohan & Harris. It is not on a war subject. Kelly has a vaudeville sketch, "Thou Shalt Not Pass," which will be brought out in New York shortly.

### TWO MUSICAL ORGANIZATIONS.

Two foreign musical organizations which have gained fame in their native lands open here next week. In addition to regular concerts they will aid in the Liberty Loan drive. The Royal Italian Grenadiers' Band, associated with the official guard of the King of Italy, gives its opening performances at the Lexington Theatre Sunday afternoon and night. The band is to be led by Maestro Com O'Garda.

The men have been in active service in the Italian Alps and were granted leave for bravery in action. Little publicity has been given the Italians because their advance commissioner was delayed on his way over. The proceeds of the performances will go to the Italian War Relief.

Tuesday night at the Metropolitan the Symphony Orchestra of the Paris conservatory, including France's finest musicians, will give its first performance under the leadership of Andre Messager.

The Parisian artists are due in here aboard a French warship. Their appearance is due to the efforts of Otto H. Kahn.

### BRADY CLAIMS BIGGEST HIT.

"Alice Brady is doing a bigger business than any attraction playing the Shubert houses in New York at the present time," said William A. Brady. He continued:

"The receipts at the Central have been going up after the first two days. Last week we did over \$10,000 and this week the takings will be \$12,000. In another week we shall be doing \$13,000. Last Saturday, matinee and night, the takings were \$3,500. You can take my word for it that 'Forever After' is the biggest kind of a hit and will remain all season at the Central."

### NO GLOBE CRITIC CHOSEN.

S. Jay Kaufman was offered the post of dramatic editor of the N. Y. Globe to succeed Louis Sherwin who resigned last week to handle special publicity for Goldwyn films. Mr. Kaufman declined, preferring to continue his "Round the Town" column in the Globe, it giving him a fuller metropolitan scope.

Several other critics have been approached but, pending a final selection, the show reviews will be unsigned.

### MUSICAL "NIGHT OFF."

Elizabeth Murray, at present in vaudeville, may star in the musical version of "A Night Off," one of the most successful of Augustin Daly's farces, which Dick Lambert is producing.

Harry Tierney and Joseph McCarthy are writing the score. The cast will include Tom Lewis.

### "RIDDLE" COMING IN.

Negotiations were on early this week for bringing Bertha Kalish in the Riddle into New York. The Oct. 14 or 21, with the probability of placing it at the Harris.

In the event so small a house is decided upon the orchestra prices will be \$2.50.

The ticket agencies have expressed a willingness to make an advance buy.

### "Who Is Your Friend?" Touring Camps

Washington, Oct. 2. Contracts have been closed recently for Alice Davis on a Liberty theatre tour of 18 weeks in "Who Is Your Friend?" to open at Camp Upton, Oct. 12.

The book and lyrics of the musical farce are by George Stoddard, Fred Herenden and Hugo Frey. The authors give their royalties to buy Smilge books.

In the cast are Charline Mayfield, Gertrude Lester, Gene Norton, Benton Ressler, William Blaisdel.

### FACING ARREST.

Chicago, Oct. 2. When the "Miss Springtime" company left the Illinois, one of the principals owed a bill at the Stratford Hotel. In making up his account the woman cashier, by error, made the total \$100 less than it should have been. She discovered her mistake and wrote the actor, telling him she had made good the difference out of her own pocket, and sending him an itemized account to prove the mistake. He has refused to make it good.

The hotel management has taken the matter in hand and made demand on the actor, who is now with another producer, playing in a theatre on 48th street, New York, and has served notice that unless the \$100 is made good a warrant will be asked for the actor's arrest, as it is a criminal offense in Illinois to default on a hotel bill, and a receipt for part payment does not exempt the offender.

### "BLUEBIRD"—GROWN UP.

"The Betrothal," Maurice Maeterlinck's sequel to his "Bluebird," has been placed in rehearsal by Winthrop Ames. The sequel has the same characters as in the "Bluebird," with the incidentally new grown up. Incidental music, one of the production's features, was composed by Eric Delamater, former music critic for the old Chicago "Inter-Ocean."

It is understood the orchestra will be conducted by Theodore Spiering, formerly conductor for the Philharmonic Society of New York.

### Harry Carroll's New Musical Play.

Harry Carroll is to have another try at legitimate producing. He has a new musical piece of which he is the composer, and is negotiating to open it shortly at the Booth.

### Grand, Brooklyn, Combinations.

Clarence Williams has taken over the Brooklyn Grand Opera House, which will play combinations. This Saturday Robert Downing in "Ten Nights in a Bar Room" opens there.

### Straussman Presenting Fulton.

Al Straussman is now doing the publicity work for Oliver Bailey and the Fulton theatre.

### Mixed Bookings.

Lowell, Mass., Oct. 2. Mme. Sarah Adler, the Jewish actress, was booked to appear at the Park, Lynn, Mass., last Friday night, but on the arrival of the company it was found another troupe was playing the theatre.

To not disappoint the large Jewish community, Mrs. Adler gave a concert in Old Fellows Hall, which was crowded to capacity.

### Florence Reed Play Rehearsing.

A. H. Wolfe starts rehearsals Oct. 14 of "The Road to Destiny," starring Florence Reed.

### Russian Ballet Continuing.

London, Oct. 2. Owing to the success of the Russian Ballet at the Coliseum, it will be continued indefinitely.

### Two Tomboys Filling in Moss Empires.

The Two Tomboys, unable to secure passports for Paris, are filling in with Moss Empires.

### SHOWS IN LOS ANG.

Los Angeles, Oct. 2. "Twin Beds" for a repa fairly at the Mason. "Mary's Ankle" at the 1 on week, is getting b about all. The heat of the past hurt business at the th

# BUY BOOKS

## NEWS OF THE DAILIES

Edith Barrymore will go on tour this season, opening Oct. 14.

Oct. 14. Edith Barrymore will begin a tour under the direction of Charles Frohman, Inc. Amelia Blaham, on tour with "Out There," has been engaged by Edgar MacGregor for a new play.

All of the 1,074 employees of the Hippodrome were subscribed to the Fourth Liberty Loan. The total amounts to \$46,000.

"Copy Ricks," a dramatization of Peter B. Kyne's stories of the same name, will soon be placed in rehearsal by Oliver Morosco. George V. Hobart's farce, "Stop That Man," will have its first appearance in Stamford, Oct. 12.

Ziegfeld "Follies of 1919" opened at the Globe Oct. 7, and "Penrod" will be moved to the Funch and Judy.

Contributions amounting to \$2,500 have been received by the newly organized Fund for Out Wounded Actors.

Martha Hoffman will play the leading part in "By Pigeon Post," which F. Ziegfeld, Jr., is about to produce.

William Collier will open at the Longacre Oct. 8 in "Nothing But Lies," by Aaron Hoffman.

Chaney Ottott will appear in "The Voice of McConnell," written by George M. Cohan, during the present season.

William Brady will present "I. O. U." at the Belmont Oct. 5, & having been postponed from presentation at the 38th St. Oct. 1.

The use of the Fulton, with light and heat, has been given by Oliver B. Bailey and Nathan D. Smith, lessees and managers, to the Liberty Loan Committee for Nov. 10, 11 and 12.

Robert Cain will return to the spoken drama as a member of "Stick in 'Em," with which Oliver B. Bailey and Nathan D. Smith reopen the Fulton, Oct. 15.

The blowing of the sale of the Rialto, Flat-hush avenue and Greene and Road, Broadway, and the robbery of \$2,000 in cash and Liberty Bonds belonging to the manager, Robert Ross, was reported to the police Sept. 30.

L. Devere, the husband of Madame Devere, one of the earliest "bearded ladies" to tour the United States with circuses, is now in the poorhouse at Albany, Ga. He is 84 years of age.

Joe Dietrichstein will reopen the Vanderbilt Oct. 7 with "A Matinee Hero." The preliminary season in the theatre will be cancelled because of the epidemic there of Spanish influenza.

The matricians are forming a unit under the auspices of the Society of American Magicians, and plans are being made for half a dozen of the most prominent mystifiers to sail for France within the next two months, where they will entertain the American soldiers.

The historical costumes of Richard Mansfield have been accepted by a museum. Prior to the acceptance, the costumes were exhibited by Mrs. Richard Mansfield in New London, Conn., and the proceeds sent to the Stage Women's War Relief.

The East-West Players, a Little Theatre organization interested in the production of one-act plays, is open for applications for membership. Young men and women are particularly interested in the production of the better plays may make application to the secretary, Edan Helffer, 633 Avenue St. John, New York.

William Collier opens his season in "Nothing But Lies," a farce in a prologue and three acts, by Aaron Hoffman, at the Longacre Oct. 8, in the company of William Graydon, Jack Blake, Ripley Herford, Grant Stewart, William Riley Hatch, Frank Moore, George North, Gordon Burby, Malcolm Bradley, Clyde Strang, Anderson & Weber are the producers.

Natolph Christians, formerly director of the Irving Place Theatre, who had planned to open the Garden as a home of German plays, has abandoned that idea and has moved to the Irving Place as an actor under the direction of Maurice Schwartz. He will be the leading man of the organization and will play in Yiddish. He opens the company Oct. 1 in the title role of "Uriel Acaba."

Among those who will take part in the benefit performance for the campaign division of the Mayor's Committee of Women on National Defense to be given at the Hippodrome Oct. 6 are: Al-Jolson, Mollie King, Marjorie Rambeau, Margaret Namara, John Charles Thomas, Frank Croonin and Fay Blevins, Blanche Ring, Robinsons, the Dooleys and Maria Cunningham. Seats are on sale.

Permission has been granted Dave Novlan, who edits and compiles the "Proctor's News," which F. F. Proctor complementarily dis-

tributes to the patrons of the different Proctor houses, to insert editorial war propaganda and gaudy articles into the weekly News. Last week Novlan wrote a slender entitled "A Puller, a Celler and a Bitter of Yellow," dramatic in trend, but having a surprise twist at the tail end. The story is set in the "tall and thin" and run his ragged across the Rhine by a slant overproduction to the Fourth Liberty Loan.

### CRITICISMS.

#### THE SAVING GRACE.

A comedy in three acts by C. Haddon Chambers, at the Empire, Sept. 28.

Every lover of good comedy acting should see Mr. Maude in his new character, and they will also find a great deal to amuse them in Mr. Chambers' play, besides—World.

The Empire returned in last days last night with an English comedy of the first water, interpreted by a group of artists perfectly cast down to the last and the main—Wend.

### JUDGMENTS.

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

Nat. LaGallienne—O'Brien Realty Co., \$12,500.

Rich. LaGallienne—O'Brien Realty Co., \$2,485.25.

Charles Thayer, Inc.—Jacob and Josef Kohn, Inc., \$1,384.42.

Arthur J. Horwitz—Rutherford Rubber Co., \$47.75.

Bartholdi-Horowitz Mule Pub. Co.—Reform, \$4,500.00.

Wm. P. Orr—M. Blackburn, \$662.70.

### ENGAGEMENTS.

Edith Latimer, "The Little Brother."  
Helen Melton, "Three Wise Men."  
Don Courtney, Jack Harman, "Freedom."  
Elizabeth Dineen, "The Tattered Chair."  
Stanley Ford, "Look Who's Here."  
Christine Norwood, "The Crowded Hour."  
George Gail, "Reveries."  
Edward O'Connor, "Stop That Man."  
W. H. St. James, "The Little Brother."  
Edward O'Connor, "Stop That Man."  
Conway Tearle, "By Pigeon Post."  
Hermione Hamilton, "The Little Brother."  
Sylvia Jason, "Stop That Man."  
Isabel Lewis, "The Melting of Molly."  
Corinne Barker by Charles Emerson Cook to support Florence Nash in "Rembrandt."  
Helen Johnson, London Hare, "Peter's Mother."  
Blossie Barry, Moe Van Doren, Mlle. Jeanne Romanius Bonnet, Rene Bonnet, Henri Noel, Jacques Moya's French Co.  
Elli Burdette, Elizabeth Moffat, William Bailista, James Ezline, Edward Hayden, Ralph Symington, Charles Webster, Violet Howard, May Crumpton, "Freedom."

### "I. O. U." FROM THE FILMS.

Atlantic City, Oct. 2.

Long ago the drama entered the movies, but Friday for possibly the first time of importance the movies entered the drama. "I. O. U.," a new play under the auspices of Wm. A. Brady, has its premiere at the Globe with recollections to many in the audience of "The Cheat," in which Sessue Hayakawa once starred on the screen.

The melodrama was vividly used as the national drama of the spoken version of Hector Turnbull's story, which had the aid of Willard Mack in its dramatization. The Japanese role turned Indian and savored of the East with Jose Ruben in the part and Mary Nash vividly the emotional spendthrift, equally important in the story.

Whether the play will fascinate Broadway may be questionable. Its peculiarities, however, remind of the intenses and unusual setting of "The Yellow Ticket," and its effect on the spectator is much the same as of that long-lived melodrama, though the story is different.

The story is concerned with the spendthrift activities of a Washington society woman who endeavors to redeem her speculations by borrowing from an Indian friend. He in turn exacts his desires for the loan, and being unsatisfied, places his branding iron on the woman's white shoulders. "Poison" and his existence at the same time. Some notable changes have been made in the film story, but the heights of the action have been maintained to an even stronger degree.

### DISAPPOINTING NEW PLAY.

#### Atlantic City, Oct. 2.

A peculiar satire on dissatisfied domestic relations that backfired on its easy-going start. It is called "Sleeping Partners," by George Marion, who has taken it from the French of Sacha Guitry with much of the atmosphere and the setting intact.

People who imagine their home relations might be improved upon will laugh heartily at the points in the first act. In the second they will be more dubious, but still pleased, and in the third thoroughly disappointed.

It is flimsy, insignificant dramatic material. But clearly put together and its atmosphere is unusual and the acting is finished to a fine degree.

H. B. Warner plays the man, if such a vanished plot can be so called. With the woman, Ina Bordoni does something entirely different from her statuesque musical extravagance. Her ability to carry the posing, Paris fashionable lady, who tantalizes and gets caught, is almost surprising in its revelation of a dramatic ability heretofore little exhibited locally.

Arthur Lewis gets the insignificant part of a servant, whose chief duty is to say "yes sir." Needless to say he is perfect in this little role. As the husband, Guy Favieres is thoroughly French and plays with a sluggish sincerity and a fascinating pleasure that emphasizes the stupid complacency of his part, without which there would be no plot and no play.

### "RECTOR'S" TESTIMONY.

A. H. Woods testified before the British Consul, C. Clive Bayley, last week in the suit brought by the Anglo-American Theatre Syndicate, a company which he organized in London, against George B. MacLellan, a British producer. The litigation concerns an accounting of his share in the profits of the musical version of the play "The Girl from Rector's." Woods owned the worlds rights and sold the British rights to MacLellan on a royalty and profit sharing basis.

The British version was called "The Girl from Rector's." MacLellan admits he held up the dividends on the ground that Pierre Eugene Veber (who originally wrote and produced the farce in French and later sold it to Woods) says Woods had no authority to dispose of the rights to the musical version of the farce. All that Woods legally was entitled to, his testimonial states, was the world's right to the farce—not the musical version.

Mr. Veber, a noted French journalist and editor of the Paris edition of the New York "Herald," alleges he is the sole author of the piece as well as 103 other plays which he has produced and sold, and that Paul Potter merely adapted the farce into English for Woods. Gordon Smith for a time was Veber's representative in America, and it was through Smith Woods negotiated for the farce.

House, Grossman & Vorhaus are counsel for the plaintiff.

### DRAFT PLUS EPIDEMIC.

The Pickert Stock Company (formerly the Pickert Sisters' Stock Company, No. 1) closed on account of the draft, taking two of the people without notice. In the past three years they have lost but one week.

The Northampton (Mass.) Players, opened their 7th season Sept. 23, in "The Darling of the World," but now closing owing to the epidemic. The company is headed by Erita Lassefles, "Poison" and Claude Kimball, in the roles of Agnes Scott, Eugene Powers, Marie Goff, Frank Dawson, Jack Amory, Etna Daggett, William Everts, Jack Leslie, Evelyn Chard, Frank McDonald.

### SHOWS IN CHICAGO.

Chicago, Oct. 2.

Complaints about bad business conditions, such as are current through the nation, ring with hollow unreality upon the ears of Chicago theatre owners. Business, in truth, was never better and seldom as good as right now.

Fred Stone is getting about \$2,500 more every week at the Colonial than he ever did in New York (with Sunday) and there isn't a play or show in town that isn't making a lot of money. "A Tailor Made Man" is getting about \$14,000, "Oh Look" is piling "em in for about \$9,000 gross, "Polly with a Past" did \$11,000 last week and "Lombardi, Ltd." after a start that was only fair, is drawing over \$9,000.

"The Rainbow Girl," though not a hummer, is getting profits, and Margaret Illington in "Eyes of Youth," not well taken by critics, is hanging on with its teeth sunk in velvet. "Seven Days' Leave" is getting some gravity, and "Twin Beds," back for the third time and now in a company below par, will do \$15,000 on a two weeks engagement.

Not a single change has taken place here in two weeks at any legit house except "Twin Beds" replacing "Turn to the Right" but returns originally booked for limited occupation. This is extraordinary at this time of year and indicates an unusually healthy situation.

All this, of course, precedes the start of the Liberty Loan drive. But the managers indicate no trepidations.

### SHOWS IN PHILLY.

#### Philadelphia, Oct. 2.

"The Tiger Rose" had its first showing here Monday and drew one of the largest audiences at the Broad in a long time. The piece has become pretty well known here, and so has been heard of Renose Ulric's leading role that the "Rose" may be expected to enjoy a successful stay.

"The Masquerader," with Guy Bates Post and a distinguished cast, was the only other new offering, getting a fairly good start at the Adelphi and being well received. "Business Before Pleasure" continues to draw well at the Lyric.

This play has won generally favorable comment and promises to remain for some time yet. "Leave It to Jane" is drawing crowded houses in its sixth week at the Chestnut Street Opera House.

This is the last week of "Chu Chin Chow" at the new Shubert. The business has never fallen below \$22,000 in any of the five weeks since the opening, which pulled \$28,000, including the advanced prices for the opening night's performance.

Ruth Chatterton and Henry Miller in "A Marriage of Convenience" are doing fair business at the Garrick and "Gloriana" is playing to a good crowd at the Forrest.

The old Walnut opened its 110th season Saturday night with the "Lady God and the Minnells." The theatre was about half filled for the opening performance. The new management announced popular-price attractions for the house, but next week's bill will be "Hearts of the World" (Gim), which has had two good runs at the Garrick.

### GIRL BILLERS.

Just before the opening of the Liberty Loan drive, Times square saw a squad of girl billers put up the Liberty Loan paper on the boards in that section.

The girls proceeded up Broadway, pasting the Loan sheets. One or two billoping men, overseeing their work, were performed although not approaching the speed of their more experienced male competitors. The young women were dressed in the regulation paper pasting outfit of clothing.





"An Ideal Husband, Comedy (2d week).  
 "Ben Hur," Lexington (2d week).  
 "The Bar," Valencia (4th week).  
 "Everything," Astor (7th week).  
 "Fiddlers Three," Cort (4th week).  
 "The Good Wife," Central (4th week).  
 "Friendly Enemies," Hudson (11th week).  
 "Girl Behind the Gun," Amsterdam (3d week).  
 "Going Up," Liberty (35th week).  
 "Head Over Heels," George M. Cohan (4th week).  
 "Humpty Dumpty," Lyceum (3d week).  
 "Information, Please," Selwyn (1st week).  
 "The King," 35th St. (1st week).  
 "Keep Her Smiling," Astor (2nd week).  
 "Lightning," Gaiety (6th week).  
 "Midnight Revue," Century Grove (26th week).  
 "Maytime," Broadhurst (48th week).  
 "Midnight Frolic," Amsterdam Roof (25th week).  
 "Maid of the Mountains," Casino (4th week).  
 "Passing Show," Winter Garden (11th week).  
 "Perrod," Globe (5th week).  
 "Redemption," Plymouth (1st week).  
 "The Road," in Her Sleep, Playhouse, (8th week).  
 "Saving Grace," Lyceum (1st week).  
 "The Show," Century (1th week).  
 "Sometimes Shambert (1st week).  
 "Someone in the House," Knickerbocker (4th week).  
 "The Spanish Dancers," Bijou (1st week).  
 "Some Night," Harris (2d week).  
 "The Spook," Cort (3d week).  
 "The Awakening," Cort (1st week).  
 "Three Fades East," Cohan & Harris (8th week).  
 "The Unknown," Ellinger (7th week).  
 "Unknown Purple," Lyric (4th week).  
 "The Girl on Moroneo (3d week).  
 "Watch Your Neighbor," Booth (5th week).  
 "Where Poppies Bloom," Republic (6th week).  
 "Women on the Index," 45th St. (6th week).

## "Don't Lie to Mama" (3). Comedy Sketch. 15 Mins.; Full Stage (Bedroom). American Roof.

Ralph T. Kettering wrote this one. Ralph T. Kettering is a Chicagoan and this is a "western act." Like other western acts the good ones seem to remain in the west. And if this one returns west and stays there, no one will mourn, whether it's as cheap for three people as it should be or no. Mr. Kettering has a funny opinion of even small time vaudeville, though he has become conversant with the Chicago neighborhood brand, if he wishes "Don't Lie to Mama" to be accepted as his opinion. He wrote it for comedy for vaudeville, likely believing that in the east all vaudeville has a stag attendance. He wanted laughs and was bound to get them, no matter how. So this sketch is set in a bedroom with two women, both wives, in dishabille lingerie, one in bed claiming a headache. The other, from upstairs and a busybody, tells her dear friend no man is on the level when they say there is a meeting of the Elks they don't tell who the Elks meet. Convinced the wife of the husband the latter is stalling about the Elks' meeting that evening but intends to go to a masquerade ball, the wife decides to go also, in borrowed masquerade plumage from her neighbor. The husband enters, makes the speech about his lodge, changes into evening dress and vamp. Wife does the disguise and vamps right after him, when neighbor in her dishabille hops into the bed, with darkened lights, just why not set forth. Mr. Kettering probably agreed with himself that the intelligence of an audience, laughing at this piece anyway, would overlook anything like that. And it may be, for they did laugh, especially when the husband returned, started to remove his clothes, then asked for his pajamas as he sat down on the edge of the bed with the woman from above beneath the quilt. The explosion happened then. They could not well continue unless before strictly a stag audience, but it was continued again in another way, when the neighbor left and the wife came back while her husband was absent for a minute. She had found he was faithful itself so returned home and again got into bed. The husband re-entered and believing "was the neighbor," made a strong play which the wife of course frustrated and easily forgot. Some of the intermingled dialog Mr. Kettering must have picked up at the College Inn around one or later in the morning. Send it back to Chicago—or Kettering. Because this is a self-player—if there is a bested. *Sim.*

## Harry Antrim. Nutt Single. One. Fifth Avenue.

Harry Antrim was ground New York last as a single about five years ago. His present turn does not appear to have changed greatly. Opening a stage hand comes on announcing the next act is absent and sets the stage with a chair and hat stand, when Antrim walks an orchestra aiale whistling a ballad. Later he does all the familiar imitations a whistler can do, but meantime he eats sweet on the steps to the stage leans over and whispers confidentially the other actors are jealous, tells the audience to applaud only when he waves his handkerchief, sends over a lot of jokes (trying to justify them by stating they are old), has a "Bevo B. V. D." gag he had to explain (which didn't bring it a laugh either), has a parrot imitation song and seems to finish his vocal imitation of a cello is the big thing of his act, which still remains a good small time single turn. If Mr. Antrim did some of the things five years ago he is now doing, then he was the originator of them, but that won't put him on the big time. *Sim.*

## Russell and Lum. Songs and Talk. 16 Mins.; One. American Roof.

If Russell and Lum secure one more war song they will have a 100% red fire turn. Now they are only singing four war numbers out of five songs in all. The intruder is a Spanish song, sung by the comedian because it allows him to carry a tambourine and has a line at the end of the lyric which could be twisted a couple of ways, along with the twist of the body that goes with it. When the two men are not warbling about over there, they are talking of a quarter that the comedian wanted when entering as a messenger boy with a collect wire for the straight man. That simple fact supplies the turn with speech material. Among the war collection was "Keep Your Head Down Fritz Boy." If Russell and Lum conclude to add another patriotic number, they might also during the Drive build their talk around the Liberty Loan and then bill themselves as a real propaganda act. As it is now with only four war songs they are apt to wear out the applause long before the finish, such as happened at the American Tuesday evening, when they were in the No. 2 spot. The comedian possibly could handle some purchased material. He should say they might fit as lightly as his second suit and there could be more laughs in it. Otherwise the No. 2 spot. *Sim.*

## Greenlee and Williams. Singing and Dancing. 12 Mins.; One. Alhambra.

Opening with a fast singing and dancing number Greenlee and Williams showed the house that they had pep and would rush matters. They then offer a dancing number in a spot light which shows up the wardrobe worn by the woman as not being of the best. The second dance proved that these two colored people are better dancers than singers. The man dressed in gray evening clothes sings a comedy song in a hoarse voice and in order to get his breath before starting the song, interpolates various dialects into the introduction. He does a corking eccentric dance and then the woman returns dressed in a black and white Yama-Yama outfit which needs attention. She offers an eccentric dance, displaying she is double jointed and can do several contortion tricks besides several spectacular high kicks. They finish with a fast double eccentric dance in which the man does some Russian dance steps and the woman dislocates her knees at each kick. The act went over for a hit. A little extra attention to the woman's wardrobe is needed.

## Dorothy Southern Trio. Musical. 16 Mins.; Four (Parlor). Fifth Avenue.

Three girls, playing violins and singing. Songs start with "Arkansas" with nothing better to follow. Opening show at Fifth Avenue, the turn appears limited to small time at its very best. *Sim.*

## Dunham and Edwards. Songs. 14 Mins.; One. Fifth Avenue.

Two boys from the former three-act Dunham and Edwards Trio. They contribute comedy through the thinness of one, who has a slow song about being thin, and the other later reappears as a "woman," getting some laughs. They then with "When They Come Back" then two slow numbers that are so slow they slow up the turn, with a Dixie number after and "French" to close the act doing better when the "dame" thing is done, but it's not big time. *Sim.*

## Gracie Emmett and Co. (5). "Mrs. Murphy's Third Husband" (Farce). 19 Mins.; Full Stage (Parlor).

"Mrs. Murphy's Third Husband" is a composite of Gracie Emmett's former farcical sketches of other vaudeville days, including their skit of "Mrs. Murphy's Second Husband," a standard laughing turn for several seasons. Miss Emmett essays the same role, Mrs. Murphy, in the same makeup and makes the same as she always did. In this playlet there are five in the company, all doing well enough excepting the third husband himself. The farce starts off fairly fast, but the familiarity of the story and the entrances and exits in the old fashioned way that now looks extreme old style soon cause the act to droop, it dying away toward the ending, leaving it without hope for a successful return of Miss Emmett to the big time unless she can perform a miracle by turning it into a desirable comedy. Miss Emmett might try to cut off five minutes, change the husband and move two of the characters to the comedy boy and the detective. Those changes couldn't possibly injure the piece as now played and the reductions might find a place for it somewhere. *Sim.*

## Copeland and Allen. Songs and Talk. 20 Mins.; One. Harlem Opera House.

Copeland and Allen are two colored comedians who have endeavored to get out of the beaten path, half way succeeding. They start with a comedy song and then go into pointless talk, in which the straight man feeds the comedian in good style. The gags are about the war and have been heard before. The comedian then works in a spot light as he sings a popular song in which he does some mugging to little result. The straight man returns dressed in a tuxedo and old talk is indulged in. It did not get far. The comedian here used the "bull-lieue" me as done by Milt Collins, and the straight man uses the spot light to sing a last season's popular war song, in which the comedian joins in the chorus. The comedian is dressed more in the uniform of a carriage tender than that of one in the service. A double comedy song is next sung with good effect and the straight man sings a dandy negro character number in which the comedian joins in the chorus dressed as a negro preacher. The act lacks speed and new material. The men have talent and likeable personalities, lost in the manner the turn drags in its present shape.

## Jack and Tommy Weir. Songs, Talk and Dances. 15 Mins.; One. Columbia (Sept. 29).

Singing an aria from "Martha" at the opening, one of the Weirs with his lyric tenor almost immediately won the house, though "Martha" is a stranger at the Columbia and the singer sang the song in a rather belated fashion, with hat off. Then the comedian, the other Weir, entered, in blackface, and told a joke about a sausage among other things. It wasn't really a joke just a bit of business. One of the Weirs said to the other Weir that he would bet \$20 the other Weir couldn't say "Sausage" to three questions. The bet was made. And the questions asked were "What the other Weir lost his money because the other Weir asked as the last question whether he would rather have the money or sausage. Oh, boy, but that's a digressing question. There were other songs and other things, and the act closed to a hit at the Columbia through the singing of a rag with accompanying dance. Now the Weirs are small time with "Sausage" and an indelible stamp, but they make the better time —with better goods. *Sim.*

## Clark and Verdi. Italian Comedy. 15 Mins.; One. Palace.

Retaining the same characters of a brace of argumentative "Wops," Clark and Verdi are offering a whole new routine. They have succeeded in dodging the old material, but whether they have attained a better vehicle, if as good, was not apparent at the Palace. Certainly they did not deliver the old time punch. Their program position was comparatively late, actually seventh, but really later, because it was two acts past the Liberty Loan period. In the past they have taken next to closing and "packed it up and sent it home. With the same make-up, they walk on jabbering, one carrying a basket of plaster heads which he is peddling. Argument over the respective virtues of the characters of which the casts are models of leads to some fun. Perhaps best was over the virtues of Venus de Milo, whom people didn't want because there were no hands. "September Morn'" who "maybe had too much hands." The Washington and Shakespeare bits were not so good and could be eliminated if more sure fire material could be substituted. The act was broken by the injection of a comedy song number, it ought to help, for the talk drags in the middle. The song stunts a little but is not as good as the pair in violent argument. A cop walks on and as one lamp the blue-coat he signals the other and they shake hands. Off goes the officer and the rough-house starts anew. Again the cop walks on and to be sheltered to interfere when again the "wops" give each other the "office," shake hands again and exit. *See.*

## Cansino and Valda. Dances. 9 Mins.; Full Stage (Special Hangings).

Cansino and Valda have the same special set the Cansinos once employed. Cansino and Valda were late with La Belle Titcomb's act. They also recently appeared for a Sunday night at the Winter Garden under the name of Cansino and Smith. While without their setting at the Garden and not doing the entire act, the full turn however, as shown, opening the show at the Fifth Avenue the last half last week does little more for their vaudeville record. It is not big time and only small time, with their Spanish, toe and whirling dances, none holding any originality, with the most merely a copy of what the Cansinos have done and are doing. Miss Valda does the most with her toe work, single. The boy, single, is quite ordinary, but the dance fashion. Following that so closely shows him up more by comparison. The fast dancing finish lets down the act instead of sending it over. *Sim.*

## Oakli and Taki. Jap Perch Act. 7 Mins.; Full Stage.

Two people, a Japanese man of uncertain age, smiling youthful Jap girl. Their work is mostly of the perch kind, excepting for an instant when the girl pedals a barrel. Nothing untoward occurs until the fun when the young woman, at the top of a high single pole held by the man, balances herself upon it at the small of her back, being perfectly horizontal in that position while she is slowly turned around. It looks dangerous and it is dangerous and it's enough to hold this act for the big time opening spot. The brightness of the Jap girl, her cheery smile and looks, and the turn also attract while her extraordinarily long hair is an added feature. *Sim.*

# BUY BONDS

Kalmar and Brown.

"Bugland" (Songs and Dances).  
24 Min.; Full Stage (Special Drops and Sets).

Royal.

Bert Kalmar and Jessie Brown have a new act and idea in "Bugland." A "Prolog" printed on a drop at the opening tells of bugs coming out at night. Then the couple, in fantastic hangings that start from "one," gradually unfolding with each number, to the rear wall of the theatre, present a production turn that is going to be classed as pretty wherever shown. A "frog" on either side of the stage holds the cards mentioning the bugs represented. There are "The Beetle and the Lady-Bug," "Life of a Butterfly," "Water Bugs" and "Fire-Flies." Songs with each, but hardly anything in the turn, excepting a couple of bits by Miss Brown, count for so much as the effect in general. That is very pleasing. Miss Brown has an extremely attractive number in the "Butterfly," doing it alone as a ballet, and is again most attractive in the finale, "Fire-Flies." There is not the quantity of fast dancing by the couple as in their previous turns. Mr. Kalmar does but little really in the dance line, and it is not so agreeable for a man as a woman, to take the bug business with its buggy dressing. While lacking a decided kick as a vaudeville act it overcomes the deficiency through the sight portion, inclusive of Miss Brown. By reason of that it is going to strongly stand up, with the chances it will be better as a matinee attraction than at other times. Mr. Kalmar might rename the turn, from "Bugland" to plain "Bugs."  
*Simé.*

Belle Sisters.

Songs and Dances.

11 Min.; One.

5th Avenue.

In style of dancing routine, singing and general esprit the Belle Sisters give every evidence of having served their stage apprenticeship with some musical comedy show. Even their dressing speaks that training. The natty, white wardrobe, used at the opening, gave them a nice send-off on appearance but in the vocal department neither displayed a voice to speak of. They dance hard, going in for that sort of stepping that seem to have each step, glide and pirouette measured. As the women are now having their "inning" with the stage entertaining male shortage becoming more marked as the draft days come and go, the Belle Sisters, through the newness of face and dressing and the layout of their turn, should find bookings. Not an extraordinary act but one that is pleasing withal.  
*Mark.*

Odnone.

Accordions.

9 Min.; One.

American.

In the looked for "Wop" street garb, Odnone ordinarily plays an accordion, with his two final numbers, both ballads, done on the accordion, also a bell ringing arrangement, through an electrical attachment to the keyboard of the instrument. The bells are on a large frame with the stage darkened, a light showing for each ringing bell. Odnone opened the show at the American, late enough.  
*Simé.*

McDonald and Cleveland.

Talking, Singing and Dancing.

13 Min.; One.

American Roof.

Man and woman opening with meaningful talk, but who later have good material, and are pleasing singers. They look and dress well, work nicely together and with their turn brushed up should be contenders for the better small time houses.  
*Simé.*

"Sliding" Billy Watson and Joe F.

Willard.

"Back of the Front" (Travesty).  
16 Min.; One (6) (Special Drop); Full

Stage (10) (Special Set—Exterior).  
Royal.

"Back of the Front" is a war travesty, with "Sliding" Billy Watson, late of burlesque, and Joe F. Willard, formerly of Willard and Bond. The latter team were noted for their travesty acts. The present turn is in a trench scene principally, with Mr. Willard the straight man and Mr. Watson the comedian. It is mostly the business and the props that secure the laughs. Mr. Willard makes a dandy straight, the severe unbending kind, who doesn't lapse into a laugh to destroy any effect. Mr. Watson has brought to vaudeville his burlesque "slide," always a laugh there and still laughable although the Royal audience Monday evening retained their seats with ease. While Watson was doing it. Other than that and that Mr. Watson puts over his dialog points for full value, he does little else of moment. Mr. Willard does the most for the contrasted fun of the turn through his severity. Watson wears a suit of clothes with different portions betokening several Allies. In one scene when an explosion in the German trench to the rear, caused by a hand grenade thrown over there, sends several articles onto the stage, there is a corset among them, about the most certain laugh in the act. At the cry of "Gas," Watson puts on a baseball Mask. Willard, mentioning Austria's peace offer, told "Mr. Wilson told it all to them in 68 words." He could have said it in three" laconically replies Watson. The finish is solemn and unexpected, the act not ending with a laugh. This might be remedied. The turn should be developed into a larger laugh gainer. They don't come often enough just now, especially in the opening section in "one" where there is naught but talk for six minutes. But with an audience elated over Bulgaria's surrender, the travesty held added humor and in these days of the splendid advance of the Allied forces with the probable collapse of the Hun, a war travesty may be more appreciated on the stage. For that reason if none other, "Back of the Front" should be approved. It might be said for Mr. Watson that he plays more to the vaudeville style and less to the burlesque (where he was so long) than might have been suspected. That fact rather aids the turn, although it is quite questionable if Mr. Watson's burlesque reputation has preceded him into vaudeville. Mr. Willard is probably much better known in that field.  
*Simé.*

Harry and Grace Ellsworth.

Songs and Dances.

One.

Columbia (Sept. 22).

One of the best Russian "dancers" seen around here, Harry Ellsworth, carries the turn to a real applause success with his easy stepping all doubled up. He does this work gracefully, and that he's often repeated with the Russian work where the dancer is stooped down almost to the floor. The couple open as rubes, with both immediately changing. Grace Ellsworth handles herself like a professional, in presentable and sings, although she seems to be willing to sacrifice whatever voice she has through giving her own conception of rag singing. The act had all, but it is Miss Ellsworth's voice. The finish is not strong, but is picked up again at the end when Mr. Ellsworth's Russian dancing is repeated for a few steps. If the turn could be repeated to bring out the Russian dance at the finish the team would be a guaranteed riot on any bill.  
*Simé.*

Ed Lee Wrothe and Co. (3).

"Janitor Higgins" (Comedy).

23 Min.; One (9) (Special Drop); Full

Stage (14) (Special Set—Exterior).  
Fifth Ave.

Ed Lee Wrothe has a new sketch for his "Janitor Higgins" character. Janitor Higgins has a day off and goes to the race track, where he attempts to swindle him by some race track hangers-on, particularly a tout, is defeated by him. Through the race track special setting the turn leads to a logical conclusion with Mr. Wrothe reciting "The World's Handicap" the story of the Allies in a race with "Yankee Doodle," an added starter, coming up fast in the stretch and leading at the finish, etc. It's the same recitation Willie Weston did around here some weeks ago. The rightful owner should be determined, since it is a valuable bit at the present time but cannot stand with Mr. Wrothe's act. "The World's Handicap" gave Mr. Wrothe a clamorous finish, something his present turn could not have secured without it. Opening in "one," there are the Janitor, the tout and a policeman, concerned for nine minutes. This portion gives the tout the best opportunity and he is affluent with race track slang, not so easily digested nowadays by the general public. It leads up to the parties entering the track, where the tout induces the Janitor to wager \$1000 on "Billy Taylor," while the cop plugs for "Sunbriar." "Sunbriar" wins, but is disqualified with "Billy Taylor" securing the decision. Whereupon the Janitor turns down everyone, including a girl who had appeared as an accomplice of the tout, using his "walk out" as the introduction to the recitation at the finale. During his moments with the girl Mr. Wrothe does a bit that recalls the pantomime flirtation of Jimmie Barck with his back to the audience. The turn will likely be developed as a laugh producer on the big time. Its idea and story are well known in burlesque from the frequent use of the same scheme there, but it has not been overdone in vaudeville. Mr. Higgins will have to cut down the running time, and intercept more of himself. The act is only amusing while he's busy with it, although the supporting company of three pass in each instance (with the policeman doubling for one bit). But it is Janitor Higgins who is funny in this act and it must be Janitor Higgins who is to fore all the time, regardless of who else or what dialog must be sacrificed to secure that. Then, with the "Handicap" for the ending, Mr. Wrothe's new act should be a good one.  
*Simé.*

Robert Swann.

Comedy Juggler.

9 Min.; Two.

5th Avenue.

At last he's here, the dancing comedy juggler. To Robert Swann's credit he dances well and juggles better. His routine is not amazing but what he does is neatly, expeditiously and for the most part performed in "time," that is he dances as he works and makes certain "pats" with moving articles come into proper rhythm. One of his best liked stunts at the Fifth Avenue was the juggling of apple, napkin and another article, keeping up the air manipulations until he had completely eaten the apple. As a dancing juggler, apparently the first, he will be appreciated for some time to come.  
*Mark.*

Ara Sisters.

Song and Dances.

Full Stage.

Columbia (Sept. 22).

Acrobatic dancers who want to be singers and classical dancers. If framing a routine of acrobatic work, as fast as they can do it, and the girls come around again, they will look more like an act that may be able to keep away from small time.  
*Simé.*

Harry Holman and Co. (3).

"A Wise Old Owl" (Comedy).

15 Min.; Full Stage (Special Setting; Interior).

5th Avenue.

"A Wise Old Owl," by Stephen Champlain, was given a workout on the road by another man in the role especially written for Harry Holman. Holman has gone in for more elaborateness and pretentiousness in stage environment, giving the setting more of a homey, comfy atmosphere than ordinary house scenery generally offered the light comedian. He has another "fly part." This one is snappily written, farcical in general construction and built for laughing purposes only. The bachelor country quarters of old Bill Rogers are shown. Holman as the crabby, crusty, woman-hating, rapid-thinking, humorous as well as sarcastic replying old man is entertaining an old friend from the city. The friend, as the curtain goes up, is making himself at home. An auto breaks down near the door. Its occupants, two women, enter, the bigger and more matured of the pair appearing to be the friend's wife. The reconciliation, Rogers learns of their presence, shoves the friend off-stage and proceeds to ascertain their mission. Then follows dialog by the three, with Rogers making every question and answer serve some sort of a comedy purpose. A happy little affair and driven over in a capital manner by Mr. Holman and supporting company. The too-apparent makeup of the friend as a butler and his tendency to creak was the only jar in the generally smooth-olived comedy vehicle. Mr. Holman has gone in for more looks with the feminine department especially on this turn, which is a "vaudeville production." Holman labored hard, despite a cold that had its disadvantages.  
*Mark.*

Kranz and La Salle.

Singing and Dancing.

9 Min.; One.

Kranz and La Salle are dressed in silk tuxedos and start with a topical number. It went over nicely as an opener. They next do a new popular song in double style and use a patter for the second chorus. The best number came next and their antics as two Frenchmen in making a song production out of "Wee, Wee Marie" brought laughs and applause. As a closing number they showed the audience how a rag time song and an operatic selection could be blended in the singing. They were recalled and as an encore bit did a "Dixie" number in fast style and added an eccentric dance for good measure. The boys work hard, have a good appearance, sing the songs without any attempt at harmony in loud voices and proved to be the fastest singing act seen hereabouts in some time. The act is due for an early try on the big time bills around New York.

Duncan Sisters.

Songs and Piano.

The Duncan Sisters have so little trouble in getting over, they are fixed for vaudeville if remaining in it. Both are young girls, blonde and pretty, were in vaudeville before and since then in a production. They sing well, from ballads to a "blues," although one of the girls does most of the singing, she having the better voice. The other Duncan sister is the pianist. When singing together they hold hands and that's a nice way. The piano is assisted by the same old shaded lamp, but the setting won't make any difference to these girls, who are pleasing to the audience. That's all—and that's all ways enough.  
*Simé.*

# BUY BONDS

## CABARET

19

**Buddy Ralph** will be in the new Strand Roof revue, which opens Saturday.

**Pat V. Kyns** left Murray's last Friday as manager, succeeded by Mr. Kelly, formerly at Healy's.

**The Moulin Rouge**, Atlantic City, N. J., opened a new show booked by Billy Curtis Sept. 27 with the new non-alcoholic policy.

**The Versatile Sextet**, at the Pre-Cataline, New York, mentions in their billing the classification of each member or why he is exempt.

**The Rath Brothers** on the Century Roof may leave shortly, having informed the management they had secured another engagement.

**Jack Jarrett**, in and around New York for many years, is now in Chicago, dancing at the College Inn there with Claudia Dana.

**The Chateau Laurier** at City Island is one of the closed and best closings of the season. The Chateau shut the windows Saturday. The early date was partially due to the motorless Sundays.

**Billy Allman** (formerly Allman and Pender), who disbanded owing to Pender enlisting in the Royal Flying Corps, has organized a trio, and is now in the revue at the Rockwell Terrace, Brooklyn.

**Eugene Schlopp**, manager of Pabst Columbus Circle restaurant, says the liquor license for the restaurant will not be renewed this season. The place is owned by the Pabst Brewing Company of Milwaukee.

**Chicago officials** have now ruled an applicant may obtain three months' liquor license instead of one for the usual six months. In this way the small dealer is ahead in three months instead of compelling him to close.

**Reisenweber's** current revue closes tonight (Friday). The restaurant will play a week of straight cabaret booked by Billy Curtis before the new revue featuring the Ragador Five opens there Oct. 12. The new show is booked by Joe Mann.

With **"The Follies"** obliged to lay off through the epidemic in Boston where the show was playing, Lillian Lorraine, Eddie Cantor and Ann Pennington have returned temporarily to the "Midnight Frolic" on the Amsterdam Roof.

A compilation of figures in the State Excise Department of New York Tuesday showed that there will be approximately 2,147 fewer saloons in New York than there were a year ago, with this number almost certain to be increased within the near future.

**Harry J. Fitzgerald** proposed a jazz vaudeville act for Frisco, Loretta McDermott and the Dixieland Jazz Band, but gave up the attempt early in the week. Later it was reported Harry Weber, another agent, would try to put the turn together.

**The Moral Squad** of San Francisco started a crusade on cafes last week by arresting James Curtin, proprietor of Spider Kelly's, and Ernest Borden, manager of the Portola-Louvre, charged with contributing to the delinquency of minors by serving drinks to girls under age.

**The Ritz** in Brooklyn has opened a new revue booked by Billy Curtis

the Broadway Booking Bureau and staged and produced by Henry Fink, owner and manager of the restaurant. Mr. Fink wrote the words and music and all special material and selected the costumes. Gorman's Imperial Jazz Band furnishes the music.

**Mortimer J. Kelly**, for years general manager of the Healey restaurants, was appointed general manager of Murray's restaurant last week. The Murray Restaurant company was reorganized with Mrs. M. J. Murray, president, and M. H. Cox, vice-president and director. Mr. Kelly succeeds Pat U. Kyns.

Among the many failures to renew liquor licenses in New York and vicinity Oct. 1 was the Park Hill Inn, Yonkers, N. Y., an all-year 'round road resort. With the extra taxes and rideless Sundays, the Park Hill, established for many years, concluded to go out of business. It was located "on the bill" in Yonkers and drew the best people of that town as its local patrons, besides road parties.

The new revue at the Piccadilly restaurant (Flatbush avenue and Fulton street, Brooklyn), which opened last week is featuring Viva Othello, the former vaudeville prima donna, and the "Thunders" (Rick, Geier, and Gardner). Harry Solti (Solti Duo), is managing the show. Others are Jean Leonard, The Boylans, Mabel Killean, Eayard and Marie Gates, Bettie Lorraine, Harry Tsuda. The chorus has ten girls.

The fourth of Victor Hyde's series of revues at the Regin with the next week, entitled "That's It." The company includes "Babe" Arbuckle, Walter James, Miss G. Paul, Dancing Claytons, The Brennonns, Margaret Le Ross. There will be a chorus of ten and two or three other principals. The Follies Berger, Newark, N. J. (formerly known as the Kaiser Hof), opens a new revue Saturday, also produced by Mr. Hyde.

The new show at the Healy's Golden Glades (ice rink) is due to open tonight (Friday). Among the skaters in the new revue are Dean and Davidson, Cathleen Pope and William P. Chase and a hockey game between teams of the ice skating chorists. In the other (carpet) end of the show will be Tanasula, dancer, Helen Hardick and Harry Francis, number leaders. In the Camp of the Allies on the floor below Thomas Healy has engaged Honorary Colonel Nina Whitmore and her aide, Agnes Dunne, as hostesses.

Atlantic City has, it is claimed, the first "Non-Alcoholic Cafe" with cabaret. The innovation was made Sept. 29, when Manager Harry Katz of the new Moon Rouge closed his bar and began the dispensation of soft drinks in a wide variety. The idea was promoted largely by the diminishing popularity of John Barleycorn, the rejected Government closing and the ability to return cabaret to the beachfront by omitting the liquor feature of the cafe. A nominal admittance charge is made to cover the lower receipts from the moderate-priced drink, which are sold at reasonable prices. The feature act is the "Three White Buds."

**Pabst Harlem** has discontinued its cover charge of \$1 and 50 cents. About the same performance remains, minus Frances Demarest and Gertrude Vanderbilt who have not been replaced. With the new show and the cover charges, Pabst is said to have done \$16,000 the first week and \$13,

000 the following week. The third week it removed the charges and did also about \$13,000. Last week, the gross at the restaurant is reported at \$12,000. The attendance is said to have greatly changed in complexion with the difference of the cover off—the patrons with no cover charges running up much smaller checks, although Harlemites themselves were convinced the district would not stand for a restaurant show of any kind that imposed a table tax of \$1.

**Harry and Joseph Susskind** are named as defendants in a suit which John Riley, the landlord of the Blossom Heath Inn, road house at Lynbrook, L. I., started last week. The defendants, who also operate the Inn, were asked to vacate by Riley. They declined. Riley alleges they forfeited their lease by permanently damaging the premises. He alleged the Susskinds tore up the various arbors, vines and orchards located on the Blossom Heath Inn lots and built a concrete area in place of the floral decorations. In the summer, the space is used for lawn tennis courts. By flooding in the winter time it is converted into a skating rink. Mr. Beekman, of House, Grossman & Vorhaus, is the counsel for the defense. The case has not been dated for trial.

**"The Spice of Life"** is the new Palais Royal restaurant revue Paul Salva is producing for his ultra-Broadway place, where the show is on one dollar. This restaurant revue is not a "show" really, but a "big flash." It's reported that Mr. Salva (who also operates the Rector's restaurants as well as others) spent \$16,000 on the production end of "The Spice of Life." The clothes look the money. There are about 35 in the company, including some principals. Some do something, some do nothing, but the ensemble effects are impressive in the gowns they display. There is a patriotic finale of the whole show that leaves a warm impression, and the jazz dancers score what hit may be credited to anyone. The jazzers are Vi Quinn and Jack Murray. Miss Quinn was formerly at the Winter Garden. The evolution of dancing, as "Tersiphoire" is called for this number, is the finale of the performance, so well did it run to its finish with the two jazzers winding it up. The finale itself sees the girls in gorgeous costumes, anyone of which might cost \$150 apiece or more. If the Palais Royal has a cover charge and a menu card that allows no other to rank it in the price list, then it's worth the money, to see those gowns on a restaurant floor and some of the bare legs that go with them. Everything did not get over, Fred Walton for instance, with his soldier pantomime, didn't go at all. Little Lord Roberts did fairly on his size. Arthur Aldridge is the singer, but he's a man, also Michie flow, the dancer, who caused no sensation, although the Kanaazawa troupe of three Jap bar-tender-peddlers may have anything with their comical pedal turn. And there was Irene Olsen, leading a number, with her looks only, for if she really did sing when her mouth moved, the show would be a different thing about it. Venita Fitzhugh is the prima donna and of course Venita sings, the same as Catherine De Galanta does her Spanish dance or the Maxine brothers with their dogs go through their "dog act." These are details, incidents. The real thing about the Palais Royal show is the "flash" and the "flash" is there, forte and strong. Mr. Salva may have defect here or there in the performance, but you may criticize the show as a show, but no one will deny that "flash." And in the "flash" of clothes and women, Paul Salva has at last struck the actual germ of the real cabaret performance in a high grade restaurant. It's women and "clothes." Why try to make it

anything else? Others in the Palais Royal performance are Mae Paul, Elleen Laurie, Florence Crane, Elsie Davenport, Rita Lee, Louise Saunders, Tully Lindahl, Lillian Sullivan, Kattie Gladney, Sally Louise Long, Alta King, Helen Hernandez, Rex Rook, Vanancy Martin, Edythe Whitney, Nellie White, Pearl Baremore, Marie Ainsley, Gladys Abrams, Irene Cattel, Tiny Haman, Cynthia Perot, and Elmer Floyd, Charles Dickerson (sing with Mae Olsen), Belle Kirkland, Ted Lewis, and Sherbo's Orchestra. Some may be principals, who can tell? And what's the difference? They are all in the bunch, on the floor as well as on the program. Those that wear "clothes" are the only ones noticed in this "production" in a Broadway restaurant, that runs an hour without an intermission. That James K. Hackett wrote the music will never bring Mr. Hackett anything excepting the program mention, and the same goes for the writer of the lyrics, John Murray Anderson, who also staged the show, for which he deserves more credit.

### IN AND OUT.

Fox and Ingraham at Poli's, New Haven, Monday, to replace an act which had lost its baggage in transit. Evelyn and Dolly to open at Proctor's Fassaic, N. J., lost their trunk and The Bandys substituted Sept. 30.

Athos and Reed replaced The Brights, on at the Orpheum, Chicago, Monday. The Brights could not appear through loss of baggage.

The Rials could not open at the Royal, Monday. Baggage lost in transit. Vera Sabina and Co. replaced the act.

The Fowlers opened at the 81st Street, Monday, with Ethyle Fowler suffering with a heavy cold. It was understood that the act would fill out the remainder of the engagement.

Bob Tip and Co. did not open at Proctor's, Yonkers, N. Y., Monday, on account of an accident suffered by Tip who fell on the stage. Replaced by "The Gems of America."

"Birds of a Feather," billed to open at the Royal, was not ready for its New York showing Monday and the date was set back. Dooley and Sales (River) doubled with the Royal.

One of the Ward Brothers having gripped, the act did not open at the Orpheum, St. Louis, Monday. The Chicago office of the Orpheum Circuit filled the vacancy.

Bobby Heath and his new revue had to withdraw from the Keith's, Philadelphia, bill Monday when Mr. Heath was taken ill, threatened with influenza. Jay Raymond substituted.

Mr. and Mrs. Addison Fowlers, society dancers from the Coast, had to leave the 81st Street bill after the Monday night performance. Mrs. Fowlers doubled with the Royal.

Ben Deely and Co. (his wife, Barbara Lamar) did not open at the Palace, Chicago, Monday. Mr. Deely alleging his wife was ill and it was probably that or the "No. 2 spot." Frank Morrell substituted, with his wife (Madge Adams) going on with him, her first big time stage experience.

Grace Lorraine, her engagement at the Orpheum, Kansas City, this week, and the remainder of her Orpheum time when refusing to appear No. 2 on the bill. Grace LaRue was on the same program. Substitution made by the Chicago office of the Orpheum Circuit.

Gonne and Albert, at the Princess, Montreal, could not continue Tuesday through illness. Jim and Betty Morgan substituted on a bill which may same program, expected to be obliged to leave the show by Wednesday, feeling an approach of illness, although the house management took a chance it would pass away. The Morgans left New York for Montreal Tuesday night.



# BILLY BONDS

## WITH THE MUSIC MEN

## IN THE SERVICE.

## SHIRT-TAIL MATINEE.

Bobby Heath, the songwriter, has enlisted as a speaker for the Loan.

Ben Bard (Jack Wilson's partner in vaudeville) is a song writer.

A. J. Stansy leaves next week for an eight-week business trip to the coast.

Harry Von Tiller has opened professional offices in Boston. Harry Prescott is in charge.

Archie Gottler will team with his old partner, Grant Clarke, both now with Fied.

George Meyers has returned to the Watson-Snyder-Berlin offices.

Ben Black is now professional manager for Sherman, Clay & Co. in San Francisco.

Alex. Sullivan and Lynn Cowan are writing songs together, unattached.

The numbers of the "Maid of the Mountains" (Casino) have been listed by two firms, Harms and Stern.

The Crown Music Co., hitherto known only as a jobbing house, has decided to publish as well.

Billy Vanderveer has joined the staff of Shapiro-Bernstein. Billy was formerly connected with the Broadway Music Corp.

Walter Donaldson has given up song writing for a while to enter the Officers' Training Camp.

E. Ross, one of the authors of "Oh, Johnnie," has placed a new song with McCarthy & Fisher.

Most of the big publishers are taking advantage of the new outdoor theatre on Times square, "Liberty House," by sending down pluggers to entertain the crowd.

Feist is reported to have paid a big sum to the Mendocino Music Co., of Boston, for "The Rose of No Man's Land." Coddigan and Greenman are the writers.

F. B. Haviland has taken on quite a few new writers in the last few weeks. Among them are Eddie Nelson and Bob Roden (formerly writing partner of Teddy Morse).

Felix Arndt, the pianist, has entered the popular song composing field with a number of songs. Shapiro, Bernstein & Co. have accepted. Louis Weslyn wrote the lyric.

The longest title this year is on a Fred Fisher-Low Edwards song, "Would You Rather Be a Colonel with a Badge on Your Arm Than a Private with a Chicken on Your Knee?"

Vincent M. Sherwood, general manager of the McKinley Music Co., until joining the Navy two weeks ago, has "made" the Polham Bay Band. He was selected to play the detrit.

Some of the smaller publishers have adopted a new scheme of "what if" songs. The idea is to bombard Broadway with "throwaways" containing the words and advising the reader to ask for copies at music stores.

Leslie and Fitzgerald of 46th street and Broadway, have given up their music publishing business. Kenneth Leslie and J. Fitzgerald will go back to their old field, free lance song-writing.

The publicity committee of the Fourth Liberty Loan has commissioned Lieut. John Phillips Stone to write the official march for the Fourth Loan. It will be called "Place of Freedom."

Gus Kahn and Ebert Van Alstyne (Remick's) are working on their maiden musical comedy effort. The pair have agreed to write the lyrics and music of "The Street Cinderella." Al Shean is directing the piece.

Es Keough in Chicago says the Chicago office of McCarthy & Fisher opened last week with a bang. Keough has a song which he will especially use for the tour. It is entitled "When the Yankee Boys March Up Broadway."

Waterson, Berlin, Snyder, and Stern's came out this week with the new song of sheet music, 94%12%, surprising the music trade. This site is less than two-thirds the regular size and is recommended by the government.

Tom Lucette, manager of the Boston office of Shapiro-Bernstein & Co., dropped in town this week and reported everything dead in the City of Boston as a result of the Spanish influenza closing order.

Corporal Jimmy Shaw of the tanks who is about to go on a Liberty Loan speaking tour with Arthur Guy Sponer, has written the words and music to a song which he will especially use for the tour. It is entitled "When the Yankee Boys March Up Broadway."

Johnny Heenan, of the Gilbert and Sullivan forces, has been promoted to professional manager of that concern. Maxwell Field is general manager, conducting things for L.

Wolfe and Anatol Friedland "While they're young."

J. A. Foster, of Chicago, has been appointed chairman of the Music Publishing Branch of the Liberty Loan in Chicago, and has written letters to the publishers asking them to allow Chicago to get credit for some of the New York publishers' allotment.

Jerome H. Remick & Co. is the first publisher to have a whole quartet on its professional sheet music in Chicago. It is the Liberty Loan. It will be known officially as the Remick Quartet.

After many disputes with other companies publishing Liberty Loan songs, word has come to the Jerome H. Remick Co. that the Liberty Loan Committee has officially adopted their "For Your Boy and My Boy" as the official Liberty Loan song.

Paul Elwood (sales manager, McKinley Music Co.) reported at Camp Upton this week. The McKinley Co. has lost three managers in two weeks. The Sherwood, general manager; A. Haase, professional manager, and Paul Elwood, sales manager, answered their country's call simultaneously.

Carey Morgan joined the navy last week. It leaked out this week that "E. R. Henry," composer of "Indiana," "Big Rock," and "Kinky Dream" is now with Henry B. Stern, vice-president of Joe. W. Stern & Co. Henry turned his name around for the music pages.

Louis Bernstein announces that he has obtained the entire Central Theatre office building, on Broadway, near 47th street, as the new home of the Shapiro-Bernstein Music Co. The upper floors will be converted into what is planned to be the most elaborate professional offices in the city. The change will take place this month.

Harry Carroll is writing exclusively for Shapiro-Bernstein & Co., says Louis Bernstein of that firm, and on the publishing contract has good right to use Mr. Morris's name in connection with their writing staff, he adds. Mr. Carroll has been writing his exclusive for S. B. & Co. for the past five or six months. It is stated.

Bobby Jones, of the professional department of the Shapiro-Bernstein Music Co., has been promoted to the position of vice-president. George Reynolds, Hal Burton and Lillian Jacobson for additional help. Stansy will soon be a branch office in Chicago. He is in the Grand Opera house building. Billy Mason, professional manager, is representative of the firm, will be in charge.

Ivan Reid, the song writer in the trenches, received a message from home recently and was so inspired with it that he laid his boyhood dream to rest. He wrote a lyric called "What a Wonderful Message from Home." Reid sent the lyric to his friend, Eugene Plattmann, the singer, who took it to music and showed it to Will von Tiller. The president of the Broadway Music Corporation accepted it immediately.

Arthur Hammerstein is contemplating action against T. B. Harms, of T. B. Harms & Co. and Francis, Day & Hunter. The action involves the publishing rights to "Sweetheart," a Hammerstein musical comedy production by a couple of new writers from St. Louis. The music publishing company previously acquired the publishing rights to the "Sweetheart" music from the authors direct. According to his contract, Hammerstein alleges, through his attorneys, House, Greenman & Foran, he alone has the right to dispose of the publishing of the music. The case came outside of court. The production of "Sweetheart" is being held up pending the controversy.

"Tell That to the Marines" as a title is in dispute between the Shapiro-Berlin & Snyder, who appear to have first established it by public, and Witmark & Sons, who claim priority on the name through it having been furnished them on a song written by Gus Edwards (music) and Song. Bernard S. Varon, U. S. M. C. Officer, who is now in the W. B. & S. number in Washington, Sept. 22, before the Marine Corps. Mr. Edwards made his song last Sunday also in Washington. While both firms make some claim to their number as the official song of the Marine Corps, it is understood the U. S. M. C. has but one official song for the Corps, "The Marines Hymn," printed but not published by a firm in New York. Hearing of the W. B. & S. firm, the Marine Corps, it is understood in Washington, Edwards wired Major Barst of the Corps, informing the Major of the Edwards firm's claim to the title. The major replied the Corps would be pleased to hear Mr. Edwards' song, but that the Corps could not pass upon the priority of the title or adopt either as its official song. The Edwards firm then came into his office about two months ago with a new song, "The Marines Hymn" (Edwards) and the title through the Flag Marine Corps poster, and after some what rewriting of the song, it was accepted by the Marine Corps. And there the matter rests at present.

(Continued from page 8.)  
(Albert Jordan and Ernest Gordon Hall)—reported at London, Ont., Sept. 25, with the Canadian Engineer Corps.

Joe Hillier (Pittsburg branch, Watson-Berlin & Snyder) has joined the Navy at Camp Decatur, Great Lakes, Ill.

Frank B. Howe, writer, of Los Angeles, has been accepted for special service and will report Oct. 15 at Fort Worth, Tex.

"Wally" Stebbins (Stebbins & Barry) ordered to report at the Officers' Training School, Maryland State College, Oct. 1.

Arthur D. Burton Henry (son of Harry Burton), the vaudeville agent, is at Camp Upton, attached to 40th Co., 30th Battalion, 152nd Depot Brigade.

Lieut. Earle Metcalf (formerly in pictures) has returned from France on a special mission to Washington, where he expects to remain for six months.

Corp. Harry Gill (vaudeville) is at Ellis Island in the medical corps. Also there is Harry Dreyfus (Dreyfus & Bond). Ellis Island is now known as U. S. A. Debarcation Hospital No. 1. Carl Milligan, recently attached to the Pantages office in New York, has been commissioned a lieutenant in the Ordnance Department and assigned to duty.

Joe Morris (Morris and Campbell), ordered to report to Camp Seymour, closed his Orpheum engagement at San Francisco and left for the east last week.

Marco Wolff (Fanchon and Marco) closed at Tait's Favo Real, San Francisco, last week and entered the Officers' Material School at Mare Island.

Dr. Jesse S. Heiman, known to theatrical people, has been commissioned a major in the Medical Corps, U. S. A. Mrs. Veiman was formerly professionally known as Louise Henry.

Max Weily (Weily and Ten Eyck), appointed wrestling instructor, after completing Camp Greenleaf near Chattanooga. Weily is the world's champion 135-lb. wrestler.

The following men with the John Robinson Circus, Marshall, Palmer, David McDuff, Joseph Henry, Bron Brooks, Clarence Cochran, William Heard, Charles Jackson and Clarence Duke, have been ordered to report at Camp Devens.

George Levin, a lieutenant in a French machine gun corps, well known in the film trade here through his association with Pathe for many years, has been cited for bravery and honored with the Croix de Guerre decoration.

Jack Duffy (Duffy, Geisler and Lewis), at Fort Slocum, N. Y., has been doing special stage work for war charities by singing songs with the army band. Duffy is also making some public appearances in behalf of the present Liberty Loan.

Jack Lyons, after rejection by the Army as assistant traffic manager for the U. S. Housing Corporation of the Department of Labor, stationed at the Construction Camp at St. Portsmouth, Va. Mr. Lyons last season was with "Love Thy Neighbor" in vaudeville.

Isadore Halperin (Chicago's WARREN staff) has been admitted to the Officers' Training Camp at Rockford. His brother, Max, who followed him as advertising manager, and who was recently called to Camp Dodge, is now assistant manager of the Liberty theatre at that camp.

Quentin Todd, society dancer, also appearing in a number of vaudeville turns as well as dancing in a number of Broadway productions, has been twice decorated for valor in service. Todd is a member of the Wynne-Beyan ambulance unit on the Italian front. July 24 last he received a military medal for valor and the Order of Merit. Todd enlisted for foreign service.

The shirt-tail matinee held at the Forrest, Philadelphia, Sept. 26, was from all accounts an unqualified success. It was held under the auspices of the National League for Woman's Service and the Managers' Association of Philadelphia. Gross receipts were upward of \$800 in cash aside from subscriptions and over 5,000 shirts to be used in making dresses for destitute French and Belgian children. The opening speech was made by Fred Nixon-Nirdlinger, who introduced Ralph Bingham of the Pen and Pencil Club as master of ceremonies.

The bill consisted of Blanch King, Foley and Padgett, Cincinnati Bros., Norma Thalma, Henri Henlere, Eddie Herron and Co., Jimmie Lucas and Co., Veronica and Hurfluffs, Boudini and Bernard, Raymond Wylis and Co., Willis Holt Wakefield, Klein Bros., Three Bobs, Durkin Girls, Stampede Riders, Hamilton and Barnes, "Leave it to Jane" Co., with Oscar Shaw, Fred Graham and Ed Fox; "Giorgiana" Co. with Eleanor Painter, Jessica Brown, Lloyd and Wells and Dunn and St. Clair, and the "Potash and Perlmutter" Co.

The combined orchestras were under the direction of the A. F. M. 77.

The stage was under the direction of Harry Jordan and Fred Nixon-Nirdlinger; the front of the house was handled by Samuel Nixon-Nirdlinger of the Garrick and Walter Leslie of the Casino.

## FRANK JONES BACK.

After an absence of six months Frank Jones, well known as a bookkeeping manager of the U. B. O., returned to the Palace theatre building Monday. He has been undergoing a rest cure and lost 36 pounds.

Over in the city circles to take active charge in bookkeeping circles in about two weeks.

## Posting Contravenses Adjusted.

A number of bill-posting contravenses in eastern sections have been amicably settled or are pending a satisfactory adjustment, according to the local union of the billers and bill-posters.

A fight was on in Newark (local 18), but this week the shop condition was reported as cleared up, with the men back at work.

Over in Brooklyn (local 33) the bill-posters in the shops are working, with a salary scale adjustment pending.

## Advice on Questionnaires.

The National Vaudeville Artists has designated E. P. McNamee to act as general adviser to any member seeking enlightenment on their Questionnaires.

Many wires have been received by Mr. McNamee from members stating their Questionnaires have not been received. He is in touch with most of the Draft Boards having jurisdiction over the majority of N. V. A.'s, and is assisting all inquirers.

## Joe Schenck Goes to Coast.

Joe Schenck, the Loew Circuit, general booker, is leaving this week for the Pacific Coast, with his wife, Norma Talmadge, who goes west to make a picture.

The party would have left New York last Sunday, but Mr. Schenck could not get a slight cold. He expected to leave yesterday (Thursday).

## Orpheum, Reading, Playing Bills.

The Orpheum, after three years, has returned to the vaudeville policy. It's a Wilmer & Vincent house.

The Hippodrome, after changing from stock to vaudeville for several seasons, has closed, but will reopen later with vaudeville.

## Thursday Night Dances.

Thursday night dances at the club rooms of the N. V. A. have started.



# BUY BONDS

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Mexico Alton Co  
Pat Barrett  
Grand Rapids, Mich  
EMPEROR (ubo)  
Lester Girls  
Cochler & Danley  
Great Jaywalk  
Alex McFarland  
Whitfield & Inland  
3 Maxims

Galveston, Tex.  
MAJESTIC (inter)  
(Same bill plays A-1  
9-10: Waco 11-  
12)

Barnes & Jones  
Reddy Deane  
Camera Devitt Co  
Jarrov  
Futuristic Revue

Kramer & Morton  
Sharpe Dapide  
Grand Rapids, Mich  
EMPEROR (ubo)  
Lester Girls  
Cochler & Danley  
Great Jaywalk  
Alex McFarland  
Whitfield & Inland  
3 Maxims

St. Louis, Mo.  
FAMOUS (7)  
(Same bill plays  
(8-9)  
St. Louis 11-12)

St. Louis 11-12  
St. Louis 11-12  
St. Louis 11-12

Moran Moon Co  
McNab & Hathaway  
Jazzing Nelson  
Hamilton, Can.  
LYRIC (ubo)  
Crosby & Russell  
Gaspard & Sinclair  
Madison & Winchester  
Gosse & Roberts  
Edith Clifford

LOW (low)  
"Birds in Dreamland"  
Relle Oliver  
Williams & Mitchell  
Weir & Temple  
"Mile America"

Marionburg, Pa.  
MAJESTIC (ubo)  
Barker & Wynne  
Harris & Morey  
Clayton  
Lawrence Bros & T  
Clayton  
Preston Benton Co  
Orndall & Esther  
Clayton

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Orndall & Esther  
Clayton

"Every Man's Sister"  
Harry Brown  
Burns & Ardine  
"Furnishing" Ours' (P)  
Petry

24 half  
Musical Fredericks  
Gerome & Alibright  
Orrey & Byron  
McDonald & Howard  
Harry Girls  
Molly's Scotch Rev

Hasleton, Pa.  
FELLYS (ubo)  
24 half (8-9)  
Chas Delham  
Wallace & Bolling  
Tom Moore Co  
"Playmates"

Hoboken, N. J.  
LOEW (low)  
"Harry & Ann Clark  
"Let's Let's"  
Seymour & Seymour  
Russell & DeVitt  
(One to 11)

Delmore & Davis  
Bullowa's Birthday  
Cliff Clark  
24 half  
(Two to 11)

Honston, Tex.  
FRANCE (ubo)  
Frank Leland  
David Jamison  
Nancy Boyer Co  
Chas Alcott  
"Real Guy"

MAJESTIC (inter)  
Willie & Jordan  
C Lewis Co  
Stanley & Birnes  
"White Company"  
Charles Irwin  
The Little Theatre

Indianapolis  
KUTIES (ubo)  
3 Razzies  
Rice & Warner  
Claudio Coleman  
Burlley & Burlley  
Rigolito Bros Co  
Haley Sisters  
"Gloss in Torsion"

Itasca, N. Y.  
STAR (ubo)  
Holmes & Hollister  
Amenda Gray  
4 Razzies  
24 half

The Sheldon  
Olga & Leo Woods  
Eddie Girard Co  
24 half

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Kelso & Leighton  
Frank Grunitt  
Teasing Audelia

Dallas, Tex.  
JEFFERSON (ph)  
Bully Rogers & Bully  
Crichton & Crichton  
Dancing Tyrrell  
Lew Wilson

"Arabian Night"  
MAJESTIC (inter)  
Aerial Degrada  
Donny & Lynn  
Genaro & Gold  
McWatters & Tyson

Fritz Scheff  
Harry VanFossen  
Melody Garden

Davenport, Ia.  
COLUMBIA (wva)  
(Sunday opening)  
"Yankee Princess"  
24 half

Two Variants  
Howard & Fields  
Old Soldier Fiddlers  
(Two to 11)

Dayton  
KNUTTS (ubo)  
The Sebuck  
Miller & Capman  
Clifford & Willis  
Maude Earl Co

"In the Zone"  
Kelly & Galvin  
4 Morok Sils

Decatur, Ill.  
EMPEROR (wva)  
(Sunday opening)  
King & Brown  
Landon & Smith  
Kulika's Hawaiian  
Jarvis & Harrison  
Valletta's Leopards

24 half  
Juggling Delle  
Guerre & Curman  
Rouch & McCurdy  
Jean Barriat  
"Cyle of Mirth"

Denver  
ORPHEUM  
Gilbert & Friedlander  
Kennedy & Rooley  
Mack & Williams  
Willie Solar

Ceri Jaro  
Mile. Dazio Co  
PANTAGES (p)  
"Temptation"  
Ross Wynn Co  
"Finders Keepers"

Cook & Outman  
Curly's Canines  
Wm H. Rogers  
ORPHEUM (collier)  
Billy King Co  
Marty Dorr  
B & B Elliot  
Barbelle & Burst  
Lewler & Daughters  
(One to 11)

Des Moines, Ia.  
ORPHEUM  
(Sunday opening)  
Marie Nordstrom  
Andy Rice  
Lander Bros  
Margaret Francie Co  
Roy Harrah Co  
Bantock Co

EMPEROR (wva)  
Doherty & Scilla  
Haddon & Norman  
Johnson Dean Rev  
Hugo Latgens  
Boganny Trompe

Detroit  
TEMPLE (ubo)  
H. Boworth Co  
Oliver Briscoe  
Arthur Pickens  
4 W. H. Hennessey  
Lonny Haskell  
Jessie Standish  
Taylor S.

DeBurgue, Ia.  
MAJESTIC (wva)  
Hughes Musical Duo  
Norah Kelly  
Meyer & Manleure  
Grant Gerdner  
Hotel DePuede  
24 half

"Deuce of Clubs"  
Drean Girls  
John Geiger  
"Putting on Air"  
Webb & Stanley  
Old Soldier Fiddlers

Duluth  
ORPHEUM  
Lambert & Hall  
Dale & Birch  
Kathryn Murray  
Mortimer Deas  
Valenta Bros  
Modela Cinsaque  
"Petticoat"

Grand (wva)  
Mortimer & Grant  
LaPearl & Blendell  
Chahil & Romele  
Beverly's Noodle  
(One to 11)

24 half  
Manning Sisters  
Guest & Newby  
Fox & Evans  
Co (Two to 11)

Dorchester, Mass.  
FRANKLIN (low)  
Morton Bros  
Sallie Burch

Chilabom & Brown  
Anderson & Gots  
24 half  
"Sporting Sisters"  
Corbett Shoppard D  
Geo Randall Co  
Joe Cook

Easton, Pa.  
ABUS O H (ubo)  
Jenny Green  
"Beards of Emperors"  
Harmos & O'Connor  
Klammer Jose  
(One to 11)

24 half  
Sidney & Towney  
Neil Peel Co  
Nelson & Castle  
Honeyboy Minstrels  
(One to 11)

E. St. Louis, Ill.  
BRBBS (wva)  
Harrington & Mills  
Jan Cullen  
Gilroy Haynes & S  
Paul Levan & Dobs  
(One to 11)

24 half  
Miller Scott & Fuller  
Wanzer & Palmer  
Black & White  
(One to 11)

Edmonton  
PANTAGES (p)  
E. H. Gordon  
Joe Qum Tai  
Borrey Williams Co  
Nassauer Gile  
Solina's Circus

Ellenaher, N. J.  
DUPRETT (low)  
Danzon Kiddlee  
O & L Miller  
Ratch Ache Co  
"Petticoat"

24 half  
Zetha's Dogs  
The Franchise  
Les Copeland  
Sidney & Towney  
Silmore & Wans  
5 Razzies

Elmira, N. Y.  
MAJESTIC (ubo)  
The Sheldon  
William Cutty  
24 Howard  
Dolan & Lambert  
Statter & Scott  
Nippon Duo  
Haines & Halletton  
4 Razzies

Elie, Pa.  
COLONIAL (ubo)  
Payton Howard & L  
"Dilectad"  
Foster Ball Co  
4 Sadom Models

Evansville, Ind.  
GRAND (wva)  
"Cerve Hange Split"  
14 half  
Frank & Conne  
Dahlin Girls  
Porter J. White Co  
Franklin Fay  
Charles Ahara  
Paul River, Waaa.

FLIND (low)  
The Hennekins  
Doherty & Morris  
Ruddy Walther  
"Lonely Soldier"  
Rome DeVenne  
24 half

France & Wilson  
Bob Mills  
Jack Kennedy Co  
3 Razzies  
Magwell Quintet  
Phint. Mich.  
PALACE (wva)  
"Vanity Fair"  
24 half  
(Same as Lansing 1st  
half)

Pt. Williams, Can.  
ORPHEUM (wva)  
Fryer & Adair  
Williams & Howard  
Della Valdie Co  
24 half

Welton & Marshall  
3 DeBerrys  
Romaine & Moran  
(One to 11)

Duluth, Tex.  
MAJESTIC (inter)  
Frank Stanford Co  
Rachy & Thompson  
Fredrick Bowers Co  
Whitfield & Inland  
Claire Rochester  
4 Portia Sisters  
(One to 11)

Prems  
HIT (ph)  
Redmond & Wells  
Lowe & DeMarlo  
Meyer & Deans  
Seymour & Dupree  
24 half

Ren & Helmar  
Dale Wilson  
Rector Weber & T  
Walker Peter Co  
(One to 11)

Dorchester, Ill.  
ORPHEUM (wva)  
24 half  
Marshall & Corrett

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# BUY BONDS

## EPIDEMIC SPREADING.

(Continued from page 7)

20 houses dark. Six Poli houses are closed and four Loew theatres. Of the six Sheedy houses in the affected section, five are dark, the New Haven house alone escaping. Three Plimmer houses are included in the dark list.

Outside of the Boston houses, legitimate attractions fared a little better since there were not many movements into the districts. All K & E attractions playing Boston were called back to New York but Schubert shows laid off there in the hope that the city would reopen by next week. Among the one-nighters there were about a score of cities closed, but the attractions were in some cases quickly routed away from the territory.

Also hard hit were some of the dramatic stocks, starting a winter season. Among those closed until further instructions to reopen were Northampton, Haverhill, Worcester, Lawrence, Lowell and Taunton.

Burlesque companies were ordered to move on to the next stand and lay off. If the next stand should also go under quarantine, the process was to be repeated, it was ordered. Picture activity, as with other amusements, came to a dead standstill.

There were some complaints registered with the Actors' Equity Association regarding the matter of salaries lost through the enforced closings. The A. E. A. instantly decided there was in no instance a claim, as the epidemic comes under an act of God. Actually but few claims were put in.

The situation among the cantonments is less bright than other quarters. At the New York headquarters of the Commission on Training Camp Activities, there was some expectation Wednesday that the two-week quarantines would be lifted by next week, but for the majority of the camps little hope was held out that the Liberty theatres would reopen before late in the month. The cantonments under quarantine are: Upton, Hancock, Beau-regard, Le, Mead, Merritt, Dix, Jackson, Seiver, Taylor, Devens, Grant, Sherman, Dodge, Custer and Bowie. This numbers 10 and includes every big cantonment this side of the Missouri. Camp Pike is the only cantonment in the vast territory reported free of the epidemic. Camp Gordon is partially under quarantine. The Commission attempted to provide bookings for attractions on tour but with the camps coming so thoroughly under the grip of the epidemic, there was little left for the shows to do than lay off, either on "wild-catsing." Practically all naval bases which the commission booked are also under quarantine.

By the middle of the week isolated points began going under quarantine. They included Plainfield, N. J., Stroudsburg, Pa., and Camden, N. J. (where only the schools were ordered closed). On Tuesday all theatres and schools in Bayonne, N. J., were ordered closed for the balance of the week. Lewiston, Me., was the only town reported open in that state, while Connecticut with the exception was reported open throughout. The naval station at the Yale Boat House, New Haven, was quarantined but the city not affected. New York city cases increased but no alarming number and no drastic action was looked for.

News of professionals being stricken and of several deaths occurring from resultant pneumonia, began pouring in early in the week. The "Foxy" cameraman, of "A Little Bit Old-Fashioned" at the Hollis, Boston, was the first death recorded, she succumbing Friday last. Cordelia Janaris of the Chicago grand opera association, died of the disease at Santa Monica, Cal.

Lucille Kent and Gladys Foosech of "The Rainbow Girl" were attacked in Chicago but are recovering at last reports. Two of the four Morok Sisters, playing vaudeville, at Akron, O.,

were taken ill and forced to cancel. Miss Parker of Green and Parker, became ill in Boston while playing there last week. Julian Mora, leading man of the Emerson Players (stock), was attacked last week in Lowell. Bobby Heath left the bill at Keith's, Phila., Monday night. Li with influenza, Catherine Crawford was taken down in Portland, Me., last week, her act laying off there. Three choristers of "The Step Lively Girls" which played Boston last week, contracted the disease and were necessarily left behind. Sid Townes is critically ill with pneumonia at his home in New York, following an influenza-attack. His soldier brother is also ill.

Blanche Ring was unable to appear at the Palace, New York, this week, she breaking down over the death of a dear friend, an influenza victim, last week, with whom Miss Ring was stopping while in Philadelphia. Felix Patty, manager of "Tarzan" returned from Manchester, N. H., and was reported down with the plague. Treatment with oxygen however apparently restored him, the treatment being given in New York.

Dennis F. O'Brien, the theatrical attorney, and family, were attacked by the disease and confined in their home at Yonkers, N. Y.

Bangor, Me., Oct. 2.

This city was ordered under strict quarantine by the board of health Monday because of the influenza plague. Frank Cook, business manager for the Billy Hall Musical Comedy company, which had played Portland, died there Sunday evening from pneumonia, following influenza. Edie Frey, wife of Billy Hall is seriously ill with the disease.

The Maine Musical Festival has been indefinitely postponed because of the epidemic.

Oswego, N. Y., Oct. 2.

The Spanish influenza epidemic is raging up-state. Three members of "Oh Lady, Lady" were stricken. One of the girls was removed to the hospital and the others treated in a hotel. The disease was apparently brought here by soldier patients. Local utilities are crippled through the illness of employees. The engagement of a soldier show "Carry On," due to play Fulton, N. Y., has been called off until the epidemic has passed.

Syracuse, N. Y., Oct. 2.

Syracuse, while one of the chief sufferers from the Spanish influenza up-state, will probably not be required to close its theatres, according to the latest indications. The step was proposed, but conditions have improved to some extent, although the death rate among soldiers, nurses and civilians is high. The disease claims most of its victims from the National Army soldiers at Camp Syracuse, where many professionals are in service. The camp is under rigid quarantine, and attendance at local playhouses has been curtailed to some extent as a result.

Every available inch of room in local hospitals is being utilized to care for the cases, and nurses from many other up-state cities have been brought here to aid in the fight. Local physicians themselves are victims of the disease, adding to the seriousness of the general situation.

Among civilians, the disease has not made very great headway, the majority of civilian deaths being due to pneumonia.

The unhealthy conditions at Camp Syracuse have apparently dealt a death-blow to the movement to make the camp here permanent, through the winter.

Providence, Oct. 2.

The Rhode Island board of health commented to Governor Beekman that he issue a proclamation closing

theatres and all amusement places until the influenza scare has passed. The state executive refused to act and all theatres, with the exception of those in Woonsocket and Newport, are open. The latter towns were quarantined by order of the local authorities. The disease has not reached the epidemic stage here, although amusements are affected through the fear of contagion. The city health officer issued a statement, setting forth that closing of theatres would not prevent the disease spreading, as people congregated in other places. There was some talk of closing Billy Sunday's tabernacle but nothing materialized.

From late reports Canada was little touched by the epidemic, save in the maritime provinces, where there were indications in the Halifax-St. John cantonment districts. Monday 78 stricken soldiers were removed from St. John to Montreal hospitals.

"The Follies" opens at the Globe, New York, Monday, with a big for the return engagement for three weeks, then taking up its regular road route.

Brockton, Mass., Oct. 2.

The Brockton Fair, one of the largest out of door exhibitions held annually, was called off its dates, Oct. 1-4, for the first time since inaugurated.

The season's postponement was due to the Spanish influenza epidemic.

The Stage Women's War Relief announced this week it had received an emergency call from Major Chappelle, Commanding Officer of the Base Hospital, Edgewood Arsenal, Edgewood, Md., for sheets and hospital supplies required by 3,500 influenza patients.

Petersburg, Va., Oct. 2.

The Century, booked by Jules Delmar of the U. B. Co., was closed by authorities today owing to the spread of Spanish influenza. The theatre is located near Camp Read and is the first of the southern theatres to receive notification to close on account of the epidemic.

Chicago, Oct. 2.

Camp Dodge, Iowa, was quarantined Monday with "There She Goes" playing at the camp Sunday night to capacity, canceled.

## LETTERS FROM ENTERTAINERS.

(Continued from page 8.)

statement, as we have had some splendid feature. Billy Gould is a good sport. Wright and Dietrich are pippins, and Miss Carlyle and Gregory are Al. They get stuff over and the boys are enthusiastic. Send more like them.

From D. C. MacIver:

A few lines from the "3M's" unit. Finally arrived in England after a long trip. Spent a week there and worked most every night at Eagle Hut, Base Hospital No. 37-Aviation and Engineering Camps. The boys in England need shows as badly as here in France. Have been here a week and have played the Ambulance Headquarters at Longchamps-U. S. Hospital at Anteuil-Hotel Pavillion and "Y" Club here in Paris and an aviation field near here.

The reception the boys give us is worth going around the world for. Our show is going big. Pierson, Armand and little Miss Glynn are prime favorites. We leave for the front immediately.

From Erminie Whittel:

Since I left New York this has been one glorious experience. We couldn't buy it for a million dollars. Mr. Marcus and I did 14 shows in two days. Many times we did not have a piano nor a stage nor a hut. We gave our first performance on a small bridge in

the street, next on the top of a garden wall, then a soap box, a truck, a railroad, riding up in a French window on the second floor, with boys on the street below. But could you hear the cheers of the boys, the expressions of gratitude because we came to entertain them. Mr. Marcus goes right among the boys and does his magic. They marvel at the oldest tricks known. I wouldn't change places with anyone in the U. S. this minute.

## NEW INCORPORATIONS.

Noble Amusement Co., Brooklyn; realty; \$10,000; E. W. Stanton, C. Helmsgarber, B. Title, 170 East 11th St.

Big Two Amusement Corp., Brooklyn, \$5,000; S. Schwartz, C. Muller, J. Zisman, 61 Chambers street, Manhattan.

"Lutes Luster Co., Manhattan, theatrical business, \$20,000; B. Helfane, H. Horowitz, H. Schwartz, 827 Lafayette avenue, Brooklyn.

Wonders of the World, Manhattan, \$10,000; E. Wolf, H. L. Ketchum, W. M. Wolf, 2178 Broadway.

Silke Amusement Co., Manhattan, 15,000; J. E. Formis, 112 E. Clinton street.

## DISSOLUTIONS.

The Dorchester Theatre Co., Brooklyn.

## COHAN in Strange Film Play.

George M. Cohan's next Artcraft picture will probably be a story not adapted from any of his plays, one he will be the first one of that kind he has attempted.

## BILLS NEXT WEEK.

(Continued from page 23.)

S. Loyal Co. and Street  
Prosper & Barrett  
FANTASIES (p)  
Worben Bros  
"Barfoot Boy"  
T. F. Dunn  
Y. M. Plimen Co  
Holmes & Searo  
"Barfoot Boy"  
W. J. Searo  
P. & F. ASTORIA  
"Oh Charmed"  
Bailey & Austin  
Sherman Van & H  
Hess & Hill  
Hill Liveli & Hill  
Waco, Tex.  
"ORPHEUM" (n)  
Walsh & Senti  
Denny & Dunigan  
Lenders & Senti  
Simpson & Day  
Herbert Lloyd Co  
Washington, D. C.  
KEITH'S (n)  
John O'Brien  
Kimberly & Page  
Clifton Crawford  
Camerson Sisters  
Van & Schenck  
Trifle & Peterson  
Bowers W & C  
COSMOS (mons)  
Laven & Crome  
Wallace & Holwegth  
Arthur Sullivan Co  
Klein Brothers  
Stevens & Loveloy  
Lauder & Banks Co  
POLITE (n)  
Neural Frederica  
Shannon Banks Co  
Barry Girls  
Gray & Brown  
McKay & Kiseen  
Burke & Leroy Revue  
McKay's  
22 half  
Forrest & Church  
Mrs. & Mrs. Farnes  
Fay Shirley  
Epp & Farnes  
Sullivan & Brooks  
"Sultan"  
Waterloo, Ia.  
MAJESTIC (wa)  
(Sunday opening)  
Foster Barrett & Co  
Tommy Ray  
Foster Barrett & Co  
Gore Mack  
Bryant & Gladders  
Noble  
22 half  
Madre  
Marter & Schenck  
Jayne Hayward Co  
Sid Lewis  
Jonis's Hawaiian  
Wheeling, W. Va.  
VICTORY  
22 half  
Xylophone Boy  
Kolly & Davis  
"Mie Untoed"  
Maclaud & Davis  
Aero Bros  
Wilkes-Barre, Pa.  
POLITE (n)  
(Scranton split)  
1st half  
Merrill & Deria  
Tom Moore & Co  
Thompson & Anale  
Adrian  
"Girl in the Air"  
"The Wonderful  
ORPHEUM"  
"All for Democracy"  
Walton & Austin  
Bert Earl & Co  
H. Tricker & Co.  
M. & Mrs. C. W. Rude  
STRAND (n)  
Same list half  
Lab & Moseley 2d  
half  
Howard Irwin & H  
Isabelle Miller Co  
Fred Lewis  
22 half  
Same as Ft. Williams  
1st half  
Woonsocket, R. I.  
PROCTOR'S (n)  
Jack & Foris  
Harmony Kines  
Libby Brown & K  
22 half  
Little Maids  
The Stanions  
"Helping the Enemy"  
Worcester, Mass.  
POLITE (n)  
(Full Week)  
"Hearts of the World"  
PLAZA (n)  
Gilmore & Leonard  
Adams & Nevine Co  
Brady & Mahoney  
22 half  
Cannon & Co  
Dancing Millers  
Dalton & Hackett  
Lab & Leroy Revue  
3 Mori Bros  
Yonkers, N. Y.  
PROCTOR'S (n)  
22 half (3-0)  
Bell Shakers  
Benjamin & Scott  
"Mr. Proxy"  
"The Little Maid"  
1st half (7-0)  
Bert Lip Co  
"Gillie" & Mulenby  
7 Alled Singers  
Lab & Leroy Revue  
Harry Tudor  
"Dorothy"  
Yonkers, N. Y.  
OPERA HOUSE (n)  
Dolly  
Grindol & Escher  
Frank Dobson Co  
22 half  
Grene & Platt  
Harris & Wonne  
"Bonfire of Empires"  
Harris & Wonne  
Boulevard  
Yonkers, N. Y.  
Labe & Wilbur  
Culter Bros  
E. Williams Co  
Lab & Leroy Revue  
Herman Timberg  
"The Miracle"  
Lady Allie Pets

## NEW ACTS.

[illegible]

**W. B. S.**

World's Best Songs

**W. B. S.**

World's Best Songs

**4—FOUR OF A KIND—4**

ARE HARD TO BEAT

**WE HAVE THE FOUR REAL HITS OF THE SEASON  
HERE THEY ARE**

By the Writers of "Baby's Prayer," "Hello, Central"

**"Oh! How I Wish I Could Sleep"**

(Until My Daddy Comes Home)

The surest fire ballad we have ever published—Nuf-sed

SERGEANT IRVING BERLIN'S MASTERPIECE

**"Oh! How I Hate To Get Up In The Morning"**

We have a bunch of new catch lines and they're real laugh s. Put this song on for the Soldier Boys. They love it.

THE BEST DOUBLE SONG ON THE MARKET

**"Don't You Remember The Day?"**

Oh, what a melody—some lyric. Just the thing for Double Acts. Any kind of a version to fit any kind of an act.

ANOTHER 14-KARAT HIT

**"Rock-a-Bye Your Baby With a Dixie Melody"**

By the writers of "Mason Dixon Line." A far better song—single or double. Just the song your audience loves to hear—why disappoint them?

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Richard Kevra, 215 Lomb Arcade

PITTSBURGH  
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**AL JOLSON'S**  
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**ARTIST COPY**  
**Tell That To The Marines**

Words by **HAROLD ATTERIDGE** Music by **JEAN SCHWARTZ & AL JOLSON**

*Marcia*

*Tell Ready* *Violon*

Do you re-mem-ber Kai-ser Bill a-bout a year a-  
That line of Hin-den-burg's would nev-er break you made a  
go. We told your old friend Born-storff that he'd bet-ter pack and go. You  
you. 'I must be made of rub-ber, Bill, the way his bang-ing now. Those  
laughed and said: A-mer-i-ca pos-sessed no fight-ing stuff. Un-til our fight-ing  
Krupp works that you braced a-bout, you'd rate of them no more. Will change them to the  
Yan-kee boys walked in and called your bluff. That Mon-tye Chris-to I-dea will not  
Bank-rupt works when we end up this war! The Kai-ser Bill at war-fare we are  
go. If you think that the world be-comes to you.  
new. If you think now the Yan-kee drive 'it through.

*Chorus*

Tell that to the Ma-rines. Those Der-ill-ing Hounds who know what fight-ing  
Tell that to the Ma-rines. Those Der-ill-ing Hounds who know what fight-ing  
means. You are go-ing to lick the world, you say you will. If you  
means. We are go-ing to have six mil-lion men in line. Kai-ser  
mean Un-cle Sam, now lis-ten Kai-ser Bill. Tell that to the Ma-rines.  
Bill If you don't think they will cross the Rhine. Tell that to the Ma-rines.  
The first to fight on all the fight-ing scenes. If you think you'll sink our new boats.  
The first to fight on all the fight-ing scenes. If you think the Yankewill whirl in  
With your damned old U-Boats, Tell that to the Ma-rines. rines.  
Rightstraight in - to Ber-lin. Tell that to the Ma-rines. rines.  
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Rennie Carmack, Globe Theatre Bldg.

ST. LOUIS  
John Conrad, 121-92 Calumet Bldg.

PITTSBURGH  
Geo. O'Leary, 485 Cameron Bldg.

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World's Best Songs

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Arthur Behm, Pantagon Theatre Bldg.  
  
MINNEAPOLIS  
Richard Reeve, 214 Litch Arcade

BUFFALO  
Murry Whitman, 341 Main St.  
  
SEATTLE  
Harry Kirschbaum, 131 Chatterbox Hall

**W. B. S.**  
World's Best Songs



# TELL THAT TO THE MARINES!

A TIMELY SONG



BY PERMISSION OF THE  
UNITED STATES MARINE CORPS PUBLICITY BUREAU

WORDS BY  
SERGT. BERNARD S. BARRON

MUSIC BY  
GUS EDWARDS

MAJOR (RETIRED) FLACE

M. WITMARK & SONS.  
NEW YORK CHICAGO PHILADELPHIA BOSTON SAN FRANCISCO LONDON

# TELL THA

Approved by UNITED STATES I

## FIRST

BUY YOUR BOND!

## THEN

SING THIS  
SONG!!

DO IT TO-DAY

HERE ARE THE WORDS AND MUSIC COMPLETE  
(EXTRA CHORUS CATCH LINES ON REQUEST)

## TELL THAT TO THE MARINES!

Lyric by  
Sgt. BERNARD S. BARRON

Music by  
GUS EDWARDS

Marcia

You've had your say, you've had your way, But Kai-see Bill you're through, And if the truth were  
 known you know it, You and your Ma-lar-see the day we met our fight-ing friends. Those  
 va-l-l-e-see and you. For four years we have struggled and we glad-ly did our bit, Come  
 dash-ing rushing go-a-head Ma-ri-see, And if you think you don't be lieved, just  
 o-ver for the rest is up to you! Quite soon the Yanks were read-y, And the  
 wake up from your dreams, And tell that to the dev-il dog Ma-ri-see  
 first up-on the scene, We dev-il dog U. S. al-to-gether Ma-ri-see.

CHORUS  
 The first to fight - in the cause of right, Up - on the land and sea,  
 The first to fight - in the cause of right, Up - on the land and sea,  
 They'll be the first to win, Their way in-to Ber-lin, They'll make the world safe  
 They'll be the first to win, Their way in-to Ber-lin, They'll make the world safe  
 for the - ing-ra - cy, Push-ful and scrup-ful, Brave, bold and mag-nif-icent, Think what the  
 out of our - hands - y, And think a - count-ess, We have to  
 see-ry, Glo-ry and An - cher woman, If for wrongs that they have done We want re-venge a- gainst the  
 see-ry, Glo-ry and An - cher woman, If for wrongs that they have done We want re-venge a- gainst the  
 Him, Tell that to the Ma-ri-see, The rise  
 You, Tell that to the Ma-ri-see, The rise

TAKE ADV

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# TELL THAT TO THE MARINES!

**MARINE CORPS**—Lyric By **SERGT. B. S. BARRON** Music By **GUS EDWARDS**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

 **THIS IS THE SONG**

that Major-General Barnett, Commandant of the U. S. Marine Corps, says Marines will sing all over the world, wherever they are.

that bears the official Marine Corps Emblem—the Eagle, Globe and Anchor—reproduced by permission of the U. S. Marine Corps Publicity Bureau (Capt. Sterrett).

which has publicly received the approval of the U. S. Marine Corps, voiced by its commandant, Major-General Geo. Barnett.

whose title page is a reproduction (by permission) of the famous official poster by James Montgomery Flagg: "Tell That to the Marines."

with its smashing "punch" lyric by Sergt. Barron—himself a Marine—and the best march song music ever written by one of America's most famous song writers—Gus Edwards.

that Gus Edwards sang at the Marine Barracks, Washington, last Sunday, to the accompaniment of the famous U. S. Marine Band, creating a furore.

that is the sensational feature success of Gus Edwards' Hotel Martinique, N. Y., Revue, "Attaboy!"

whose writers will donate the royalties received therefrom to the Naval Relief Fund through Major-General Barnett.

that the country is already going wild over—

*and, believe us, it is—SOME SONG*

**ORCHESTRATION, BAND ARRANGEMENTS  
MALE & MIXED QUARTET ARRANGEMENTS**

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# ED. LEE WROTHER

AND COMPANY

IN

## "Higgins At The Races"

An act written about and taking place at a race-course, in which the characters are—A Program Girl, A Policeman, A Tout, and a race-track follower.

In the act a handicap of horses is described and as a natural and legitimate finish—

### "The World's Handicap"

comparing the Great War to a horse race, was written and conceived by Ed. Lee Wrothe, the author of the entire act. The following affidavit clearly states the case and firmly establishes Mr. Wrothe's rights to

### "The World's Handicap"

#### To Whom It May Concern:

Val Stanton, being duly sworn, deposes and says:

I have known Ed. Lee Wrothe for a number of years and have always enjoyed his confidence.

On or about the 10th day of August, 1918, I accompanied the said Wrothe to the music publishing house of Harry Von Tilzer, and in my presence the said Wrothe told the said Von Tilzer he had a recitation, called "The World's Handicap," which he wanted to have edited, and the said Von Tilzer thereupon presented to the said Wrothe a man in his employ by the name of George Kershaw, who offered to re-write the said recitation, "The World's Handicap," for the said Wrothe.

I know the said recitation, "The World's Handicap," to be the property of the said Wrothe, and to have been conceived by the said Wrothe, prior to the 10th day of August, 1918.

Subscribed and sworn to  
this twenty-seventh day of  
September, 1918.

VALENTINE W. STANTON (Signed)

LOUIS A. ALLEN, Notary Public, HARTFORD, CONN. (Signed and sealed)

George Kershaw has transferred without my knowledge, consent or permission the rights to

### "The World's Handicap"

to one Willie Weston, who at the time of the transfer knew the recitation was not the property of George Kershaw, but belonged solely to

### Ed. Lee Wrothe

and this recitation, being my property and registered with the N. V. A., I will appeal to all theatrical organizations for protection and, in addition, prosecute all infringers to the full extent of the law.

# ED. LEE WROTHER

"Higgins at the Races," Proctor's, Newark, Now (Oct. 3-6)

Direction, JOS. HART

Stephen Murray  
Surling Kathryn  
Stockham Edith  
Stoddard Mrs  
Stone Miss H.  
Sturtis Moe  
Sweeney Lillian  
Swain Hal  
Swift Fred  
Syms Virginia

T  
Taito Tayan  
Taub Max  
Taylor Antoinette  
Taylor Eva  
The Lillians  
Turpie Albert  
Tyrell Ned

V  
Valdare Miss P

Valentine H R  
Van Arthur  
Van Goldie  
Van Camp Jack  
Van Cleef Irene  
Vane Sybil  
Verona C  
Vest Harold  
Vincent Miss E  
Voss Judith

W  
Ward Larry  
Wellman Emily  
Westerfield Ralph  
Whittier Robert  
Willard Tom  
Williams Dot  
Williams F O  
Williams Peggy  
Woods Joe

### BURLESQUE ROUTES

(Oct. 7 and Oct. 14)

"Americana" 7-8 Watertown 9-10 Oswego 11-12 Inter Niagara Falls N Y 14 Star Toronto.  
"Auto Girls" 7-10 Camp Dix Wrightstown 11-12 Grand Trenton N J 14 Empire Hoboken N J.  
"Aviators" 7 Englewood Chicago 14 Crown Chicago.  
"Beauty Revue" 7 Empire Hoboken 14 Star Brooklyn.  
"Beauty Trust" 7 Gayety Omaha Neb 14 Gayety Kansas City Mo.  
"Belman Show 6-8 Barchel Dep Moines Ia 14 Gayety Omaha Neb.  
"Best Show in Town" 7-9 Bustable Syracuse 12-13 Lumberg Utica N Y 14 Gayety Montreal.  
"Blue Birds" 7 Crown Chicago 14 Gayety Milwaukee.  
"Bon Tons" 7 L O 14 Orpheum Paterson.  
"Bostonnians" 7 Empire Albany 14 Casino Boston.  
"Bowery" 7 Majestic Jersey City 14 Peoples Philadelphia.  
"Broadway Belles" 7 Penn Circuit 14 Gayety Baltimore Md.  
"Burlesque Revue" 7 Peoples Philadelphia 14 Palace Baltimore Md.  
"Burlesque Women Show" 7 Palace Baltimore Md 14 Gayety Washington D C.  
"Cheer Up America" 7 Gayety Washington D C 14 Gayety Pittsburgh.  
"Follies of Day" 7 Casino Philadelphia 14 Furlie & Sonman's New York.  
"Follies of Pleasure" 7 Star Brooklyn 14 Olympic New York.  
"Foolish Follies" 7 Victoria Pittsburgh 14 Penn Circuit.  
"Follies of Night" 7 Gayety Philadelphia 17-19 Broadway Camden N J.  
"Girls de Looke" 7 Colonial Providence R I 14 Gayety Boston.  
"Girls from Follies" 7 Star Toronto 14 Garden Buffalo.  
"Girls from Joyland" 7 Olympic New York 14 Star Brooklyn.  
"Girls of U S A" 7 Empire Toledo 14 Lyric Dayton.  
"Golden Crook" 7 Corinthian Rochester 14-16 Bustable Syracuse 17-19 Lumberg Utica N Y.  
"Grown Up Babies" 7 Gayety Louisville Ky 14 Crown Columbus.  
"Hastings Harry" 7 Jacques Waterbury 14 Miner's Bronx New York.  
"Hello America" 7 L O 14 Gayety St Louis.  
"Hello Rags" 7 Century Kansas City Mo 14 Standard St Louis.  
"High Flyers" 7-8 Army Binghamton 9-12 Hudson Schenectady 14-16 Watertown 16-17 Oswego 18-19 Inter Niagara Falls N Y.  
"Hip Hip Hurray" 7 Gayety Boston 14 Columbia New York.  
"Howe Sam" 7 Miner's Bronx New York 14 Park Bridgeport.  
"Innocent Maids" 7 National Winter Garden New York 14 Gayety Philadelphia.  
"Irvin's 'Big Show'" 7 Empire Brooklyn 14 L O.  
"Jolly Girls" 7 Majestic Scranton 14-15 Army Binghamton 16-19 Hudson Schenectady N Y.  
"Kelly Love" 7 Empire Newark 14 Casino Philadelphia.  
"Liberty Girls" 7 Casino Boston 14 Grand Hartford.  
"Lid Lifters" 7 Gayety Minneapolis 14 Star St Paul.  
"Maids of America" 7 Gayety Pittsburgh 14-16 Park Youngstown 17-19 Grand Akron.  
"Majestics" 7 Lyric Dayton 14 Olympic Cincinnati.  
"Marion Dave" 7 Grand Hartford 14 Jacques Waterbury.  
"Merry Rounders" 7 Star Cleveland 14 Emery Toledo.  
"Midnight Maidens" 7 Cadillac Detroit 14 Englewood Chicago.  
"Mile a Minute Girls" 7-9 Broadway Camden 10-12 Camp Dix Wrightstown N J 14 Majestic Wilkes-Barre Pa.  
"Military Maids" 6-7 Grand Terre Haute 8-12 Majestic Indianapolis Ind 14 Gayety Louisville Ky.  
"Million Dollar Dolls" 7 Columbia Chicago 18-19 Barchel Des Moines Ia.  
"Mischievous Makers" 7 Worcester Worcester Mass 14 Gayety Brooklyn.  
"Monte Carlo Girls" 7 Howard Boston 14 Worcester Worcester Mass.  
"On Girls" 7 Columbia New York 14 Casino Brooklyn.  
"Orientals" 7 Empire Cleveland 14 Cadillac Detroit.  
"Pace Makers" 7 Lyceum Washington D C 14 Troubadour Philadelphia.

The  
Minneapolis  
"Journal"—

"CHARLES  
ALTHOFF

"The  
Sheriff  
of  
Hickville'

Was  
The  
Big  
Hit  
Of  
The  
Bill  
At  
The  
Pantages  
Theatre."

Likewise  
Says  
The  
Minneapolis  
"Tribune."

# READY SOON! TWO WONDERFUL SONGS

One by LEE ROBERTS and J. WILL CALLAHAN  
Writers of "Smiles"

The other by EGAN & WHITING—writers of "Mammy's  
Little Coal Black Rose," etc.

## 4 "REMICK" SONGS 4 HITS

# SMILES

Music by  
LEE S.  
ROBERTS

The Cyclonic  
Song Hit

Lyric by  
J. WILL  
CALLAHAN

Here is a song that brings joy to a weary heart—that fills to o'erflowing the bosom burdened with war-time anxiety. A song that hits on all six cylinders of musical success—for here is music with a capital M—the singingest, smilingest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.



### I'll Love You More for Losing You Awhile

"Absence makes the heart grow fonder," "Distance lends enchantment to the view," and all other aged axioms are translated into a newer, more modern meaning in this supreme melody. A song that starts a sob—and ends it just that quick. A song that chills and thrills—and, "Though that good-bye kiss breaks my heart, remember this"—sing this song today and learn the sequel to this heart sob. A song with the bouquet of roses—a song that should be on everyone's lips before the season ends.

By EGAN & WHITING

Writers of "Mammy's Little Coal Black Rose," "And They Called It Dixieland" and "Tulip Time in Holland."

### For Your Boy and My Boy

You'd do anything in the world For Your Boy and My Boy, wouldn't you? Certainly!

Then learn and sing the new timely song, "FOR YOUR BOY AND MY BOY," by Kahn and Van Alstyne. A song with the wonderful patriotic thrills that will fill your soul with the fire of Victory. Remember when our boys at the front hear that you are singing this song, it will be like a ray of sunshine from home. We are receiving the endorsement and co-operation of the Publicity Managers of the Twelve Federal Reserve Districts on "For Your Boy and My Boy."

All Johnson is singing it every performance at the Century Theatre, New York.

The idea song for the Liberty Loan Drive Sept. 28th. Put it on right away and be right.

### 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 throb 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.

SING AND SELL BONDS FOR YOUR BOY AND MY BOY

YOU CAN DO YOUR BIT—SING FOR YOUR BOY AND MY BOY

## JEROME H. REMICK & COMPANY

NEW YORK  
J. H. REMICK & CO., 218 West 40th St.  
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ATLANTA  
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PORTLAND, ORE.  
J. H. REMICK & CO., 322 Washington St.  
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MINNEAPOLIS  
MUSIC DEPT., Powers Mercantile Co.  
LOS ANGELES  
J. H. REMICK & CO., 322 South Broadway



PALACE, NEW YORK, (October 21)

HARRY

BOB

# KRANZ and LA SALLE

Oct. 28—Lancaster—Trenton  
Nov. 4—Tray—Albany  
11—Detroit  
16—Rochester  
23—Hamilton  
Dec. 2—Montreal  
9—Worcester—Springfield  
16—Hartford—New Haven  
23—Waterbury—Bridgeport  
30—Scranton—Wilkes-Barre  
Jan. 6—Wm. Penn, Chester

Jan. 13 to March 17—Ten weeks  
down in Dixie in the  
Land of Cotton  
March 24—Indianapolis  
31—Cincinnati  
April 7—Cleveland  
14—Youngstown  
21—Toledo  
28—Grand Rapids  
May 5—Majestic, Chicago  
12—Columbus  
19—Dayton

The above route procured for us by ROSE &amp; CURTIS

## "SONGS"

Keith's, Philadelphia (Oct. 7)  
Royal, New York (Oct. 14)

We thank you, KRANZ and LA SALLE

"Paris by Night" 7 Gayety Milwaukee 14 Gayety Minneapolis  
"Fountain Fire" 7 Gayety Brooklyn 14 National Winter Garden New York  
"Pomona Winner" 10-12 Broadway Camden N J 14-17 Camp Dix Wrightstown 18-19 Grand Treston N J  
"Pines" 7 Lyceum Columbus 14-15 Cort Wheeling W Va  
"Puss Fuss" 7 Star & Garter Chicago 14 Gayety Detroit  
"Razzie Dazzie" 7 Garden Buffalo 14 Empire Cleveland  
"Record Breaker" 7 Gayety Baltimore Md 14 Lyceum Washington D C  
"Reveries Al 7 Gayety Kansas City Mo 14 L O  
"Roceland Girls" 7 Olympic Cincinnati 14 Star & Garter Chicago  
"Right Seers" 7 Gayety St Louis 14 Columbia Chicago  
"Social Pollen" 7 Trocadero Philadelphia 14-16 Broadway Camden 17-19 Camp Dix Wrightstown N J  
"Social Maids" 7-9 Park Youngstown 10-12 Grand Akron 14 Star Cleveland O  
"Speedway Girls" 7 Star St Paul 14 Gayety Sioux City  
"Sporting Widows" 7 Orpheum Paterson 14 Majestic Jersey City  
"Star & Garter" 10-12 Park Bridgeport 14 Colonial Providence R I  
"Spickel Rose" 7 Gayety Buffalo 14 Corinthian Rochester  
"Tampiers" 7 Gayety Sioux City 14 Century Kansas City Mo  
"Trail Hitters" 7 Gilmore Springfield Mass 14 Howard Boston

"20th Century Maids" 7 Gayety Toronto 14 Gayety Buffalo  
Watson Billy 7 Gayety Montreal 14 Empire Albany  
Walch Ben 7 Gayety Detroit 14 Gayety Toronto

White Pat 7 Standard St Louis 13-14 Grand Terre Haute 15-19 Majestic Indianapolis Ind  
Williams Mollie 7 Kurig & Seamon's New York 14 Empire Brooklyn  
"World Beaters" 7-9 Cort Wheeling W Va 14 Victoria Pittsburgh

say, he will come to Chicago to produce girl acts in association with a local agent. Mr. Burtin states he will produce them himself, as he lately liberated some money.

The Marx Brothers, in their new musical show, expanded from their vaudeville act by Jo Swerling, music by Gus Kahn and Robert Van Alstyne, opened nicely at Denton Harbor Thursday, and was immediately booked for a return there Sunday. It is called "The Street Cinderella."

Mrs. Taylor Farrell, formerly Josephine Huddleston, a legitimate actress, who played here in "Her Market Value" and "Potash and Perlmutter," has joined the Chicago staff of VARIETY. She was at one time attached to the editorial staff of the Chicago Herald, and did several moving pictures for Essanay and Selig.

Leon Berenzel has abandoned his efforts at forming a theatrical club in Chicago. The theatrical lawyer sent out hundreds of letters to prospective members, and the replies were very stony. He says he guesses that wartime is no favorable time for the formation of a pleasurable organization here among professionals. All former ventures of the sort either died prematurely or didn't live long after birth.

They called him Richard Kean, for that was what he called himself. He had a rich British accent and said he had played Shakespeare in London. But Shakespeare is so top in the middle west, so Richard was out of a job. Finally he went to work for a photographer and said he was through with the tinseling American stage. About a week ago Louis O. Maclean bought the road rights to the new European travel talk of Newman, the lecturer, and advertised for a speller to explain the films. The first applicant was Richard Kean. He got the job because his right name is Victor Newman and in Peoria all Newman sound alike.

Boyle Dolly is seen nightly edging tickets in the La Salle box office until almost curtain time. This is only one of dozens of "stunts" which Charles Hertzman and Nux Ryster have been pulling for the success of "Oh, Look," which has been in an everything local in the newspapers and in person since the engagement began. The Dollys have drilled sailors for shows, have marched with marines, have auctioned off horses for military benefits, have played and visited at every post within a hundred miles, have sold Liberty Bonds on the streets. The papers have been alive with pictures of them and Fox, and to top it all Fox makes public announcement that he has enlisted for the naval aviation to follow on his Chicago "Talkum" a Harry Fox not night in Green Mill Gardens, where the place did the record business of its history, having been worked up for a month.

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Tink Humphreys had his car stolen Sept. 24. Johnny Simon, the agent, has grips.

Grace Valentine, in "Lombardi, Ltd.," is writing a play for herself.

Max Leeds, English actor, left here for Los Angeles "on spec" to try the film studies.

Glen Burt, hooker, is isolated at home with Spanish influenza.

Hal Van Rensselaer succeeded Clarence Nordstrom in "Oh, Look."

After four months of stock the Wilson Ave.

now will resume yandavilla, Oct. 7, booked by W. V. M. A.

If the government kills here racing the Majestic theatre building agents will have nothing left to live for.

Chester Rice, agent of "Polly With a Past," left for Boston to seek entrance in the Officers' Training School at Harvard.

Olive Templeton, leading woman of the Wilson Avenue Players, will join the Castle Square stock in Boston.

Harry J. Powers, manager of K. & E. houses here and owner of the theatre that bears his name, was operated successfully at Mary Hospital.

Sidney Faulke, also known as Sidney Forbes, is missing around Chicago, with several people in the Majestic Theatre building longing for his address.

"Friendly Enemies" is doing so well at the Woods that all other bookings contemplated to follow it have been abandoned. "Business Before Pleasure" will go ahead on the road.

Boyle Woolfolk's "Bunny Side of Broadway," with Max Bloom, plays fortnightly and single weeks through cantonnment, booked until June 1 with only two weeks open.

Joe Swerling ("Swing") of VARIETY, who joined the navy, will be assigned to do press work for the Great Lakes Review, a sailors' show in a "Yip, Yip, Yuhank" at the Auditorium.

Norman Stein, manager of "Seven Days' Leave," several times rejected for service because of a weak heart, tried it again without success, and returned to his job, joining the company at the Garrick.

Private Weston Burtin, at Camp Sheridan, Ala., expects a furlough shortly, when, he

## BERT WHEELER

AND CO.

### AUTOMOBILE COMEDY "MIS-HAP HOLLOW"

With ALEXANDRE MARQUIS

HUGHES &amp; SMITH, Representative

This Week (Sept. 30), Hippodrome, Youngstown, O.

# LUCIE LACOSTE

IN A CLEVER AND FASCINATING COMEDY

## "PETTICOAT LOYALTY"

WRITTEN, PRODUCED AND STAGED BY HERSELF

# MAY B. BRILLIANT

## "THE GIRL FROM OVER THERE"

(Copyrighted)

NEW YORK OPENING SOON

# NORTH IN CANADA WHERE IT'S COLD HE WAS A HIT

The Audience Did Not Applaud to Keep Their Hands Warm, BUT Because They Enjoyed "The Sheriff of Hickville," with CHARLES ALTHOFF, said "THE FREE PRESS."

Marty Forkins, who came here to start an agency with Billy Jackson, announces that the deal is off, and he left instead for Salt Lake City as the representative of a syndicate of local and New York vaudeville men who have purchased a 51 per cent. interest in a potential copper mine. "Tink" Humphreys accompanied him, and a lawyer from Tom John's office made it a trio. The Majestic Theatre building for a week has been burning with mining talk, as about twenty-five agents and their immediate associates are in on the mine. It was bought from Charles Barnard, of the Flying Barnbards, who retains 40 per cent. It has been in

his family for thirty years and was never exploited. Recently an assay is said to have shown rich copper deposits. Those who have already invested include John J. Murdoch, Forkins, John and Irving Simon, Bert Corteyon, Humphries, George Thomas (Longacre Construction Company), Harry W. Spingold, Conney Holmes, Harry Weber, Tim Keeler and Tom Johnson. Each invested about \$300. The syndicate has incorporated under the title of the Majestic Mining Company, a \$100,000 Utah corporation. Four added claims have been named for the two Simons, Forkins and Weber. Irving Simon's patch bears the picturesque name of "Irving's Hundred-to-One Shot." Forkins says that he stepped out of the Chicago agency offer because he stands Al in the dirt, and because he has been promised a franchise in New York, which he will accept as soon as it is clear—if he doesn't get too rich on the mine meanwhile.

**THE FAYNES**  
Touring South African Theatres

BLACKSTONE (H. J. Powers, mgr.).—Dark.  
COLIANT'S GRAND (Harry J. Ridings, mgr.).—  
"Taylor Made Man," with Grant Mitchell (6th week).  
COLONIAL (Rollo Timponi, mgr.).—Frod Sine, "Jack o' Lantern" (5th week).  
CORT (U. J. Herman, mgr.).—Lombardi, Ltd., with Leo Carrillo and Grace Valentine (7th week).  
COLUMBIA (Frank G. Parry, mgr.).—Ben Welch's Big Show.  
CROWN (Ed. J. Rowland, mgr.).—"Parle by Night."  
ENGLEWOOD (E. M. Semon, mgr.).—"The Blue Bird."  
GARRICK (J. J. McGarrity, mgr.).—"Seven Days' Leave" (5th week).  
GAIETY (Art Mueller, mgr.).—Stock burlesque.

HAYMARKET (Warren Irons, mgr.).—Irons & Chicago stock burlesque.  
HIPPODOMOS (Andy Tabet, mgr.).—Great Northern Players in "Kick In" and vaudeville.  
ILLINOIS (Rollo Timponi, mgr.).—"Rainbow Girl" (6th week).  
LA SALLE (Nat' Royster, mgr.).—"Oh, Look," with Harry Fox and Dolly Sisters (6th week).  
NATIONAL (John Barrett, mgr.).—"Trail of the Lonesome Pine."  
OLYMPIC (Abe Jacobs, mgr.).—"Twin Beds," with Louis Bolton (2d week).  
PRINCESS (Will Singer, mgr.).—Margaret Hilligan in "Eyes of Youth" (7th week).  
POWERS (Harry J. Powers, mgr.).—Ina Claire in "Polly With a Past" (6th week).  
STAR & GARTER (Wm. Roscoe, mgr.).—"The Booms Show."  
STUDEBAKER (Louis Judah, mgr.).—William T. Hodge in "A Cure for Curables" (6th week).  
WILSON AVE. (Walter Buhl, mgr.).—Stock, will resume vaudeville Oct. 7.  
WOODS (Homer Buford, bus. mgr.).—"Friendly Enemies," with Al Shean and Gus Weisberg (30th week).

**LOS ANGELES**  
VARIETY'S  
LOS ANGELES OFFICE  
PANTAGES THEATRE BUILDING  
Phone (Automatic) 15552

Warren Lemon, recently manager of the Auditorium for W. H. Clune, may be assigned to the Minneapolis Pantages.

The local film houses, with one or two exceptions, are barely making expenses. It is generally known J. A. Quinn is trying to dispose of his Rialto.

J. A. Haisell has taken over the Woodley and rechristened it "Victory."

"Twin Beds" reopened the Mason after a stage of darkness.

Sam Comly, a local writer, has gone to war.

The Stage Woman's War Relief gathered in considerable dollars as a result of its benefit dance in a Hollywood grocery store. Harry McCoy, of the film, and films, was the announcer, and a dozen actors appeared.

Morie Howe, who quit theatre-treasureing to be a manager, now controls three small houses

# PAT BARRETT

Being swept over the

## W. V. M. A. and U. B. O.

by a brand new broom

Represented by

BOOKED SOLID

HAYMAN &amp; CANTOR, Inc.

THANK YOU



## BEST PLACES TO DINE AT

The Salient of Gloom  
Smashed to Smithereens  
AT THE

# Camp of the Allies

IN THE BALCONADES—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

RESERVE  
YOUR TENT

**Thomas Healy's**  
Broadway & 66th St., N.Y.

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## THE FAMOUS GOLDEN GLADES

FOURTH FLOOR

*Ice Skating in the Second Year*

"THE RENDEZVOUS OF THEATRICAL'S BEST"

Lunch 60 Cents

Dinner \$1.00

108-110 W. 49th St.

# GIOLITO

THE BEST ITALIAN DINNER IN THE CITY

SATURDAYS

SUNDAYS

\$1.00

Bryant 5252

NEW YORK CITY

SMARTEST OF  
MAYOR RESORTS

**PELHAM HEATH INN**

Pelham Parkway, at Eastchester Avenue; and

**BLOSSOM HEATH INN**

Merrick Road, Lynbrook, L. I. Unequaled in Cuisine and Service.

Open All Year

Under direction of H. &amp; J. Suskind



## H. HICKS & SON

557 Fifth Avenue, at 46th Street

HAVE A LITTLE FRUIT DELIVERED TO YOUR HOME OR YOUR  
FRIENDS—TAKE IT TO YOUR WEEK-END OUTING

## CHÉRI

In the Heart of the Hotel and Theatre District  
Popular Prices for Professional People

Of special interest to those soon 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, Fads or Frills. Just food and Everything The Best.

132 South 15th St. (Now)  
124 South 13th St. (Open)  
(Oct. 1st)

F. Keenan Wallace, Emilie Melville, Lucile Webster, Maria Golden, Merle Stanton, Sam Burton, Dorothy Vaughan, Georgia Knevelton, J. Richard Ryan and George Pratt. Hugh Knox is stage director. Miss Fulton is to produce two new plays that she is just completing, "Bonny" and "Steel." George Eber, who is Miss Fulton's associate, is president of the Alhambra Producing Co. of San Francisco, and was for many years an orchestra manager in New Orleans, Los Angeles and Oakland. He recently directed the Crane Wilbur Players at the McDonough Theatre, Oakland.

Walsh, Hume and Thomas have been engaged for six weeks at the Imperial.

Bert Darlington, formerly manager of the Clemmor, Seattle, was here last week. Mr. Darlington will take charge of the new California Theatre, Los Angeles, when completed.

On account of the youthful appearance of Gladys Clark (Clark and Bergman), a party composed of acts from the Orpheum, and none other of "Parlor, Bedroom and Bath," were re-arranged at the Black Cat Cafe. Miss Clark's effort to explain that she was married 12 years proved ineffective.

Hattie Nester, formerly at the Techno-Tavern, is singing at the Rialto Theatre.

Pending the opening of the Majestic, Los Angeles, with Ackerman & Harrie vaudeville, all acts booked on the Hippodrome Circuit will play the Hippo, Los Angeles, which has lately adopted a split-week policy. Heretofore the Hippo, playing a full week, only six of the 12 acts that are used in both San Francisco houses got the Los Angeles engagement.

Herman Becker's tabloid, "Stockings," playing the Fantages Theatre, was compelled to close before the San Francisco engagement through Charles Lewis, juvenile, being drafted. Mark Adams, comedian and manager with the act, left for New York last week. The chorus preferred remaining on the Coast. Emma Ellsworth and Rode Smith are at the Black Cat Cafe, while Alma Grant, Kathryn Neil and Josephine Crane joined the musical show playing at Camp Fremont. Eleanor Barco returned last week.

"Common Cause," a new play by Crane Wilbur, produced by the To Liberty Players at Oakland last week, has been accepted by Gottlob & Marx, managers of the Columbia here, who will, according to present plans, send the piece out on the road.

Rehearsals started Monday for the "Very

# DORIS DARE

Enjoyed a very pleasant and successful engagement last week at the Garrick, Wilmington, Del.

Thanks to Mr. W. L. Dockstader.

The Wilmington "Evening Journal" said:

Doris Dare is charming the Garrick Theatre audiences this week, with her "modern song studies," as her very enjoyable effort is well styled. Really she acts her songs while she is singing, giving them the true spirit and force intended by the authors. Her selections include "Hello Everybody," "Debutante," "A Leap Year Secret," and "A Young Old Woman." Having a pleasing personality, as well as a good voice, Miss Dare has already become a Wilmington favorite.

Direction, ROSE & CURTIS

Idea," which has Wm. H. Crane heading the cast. The show is scheduled to open at the Columbia Oct. 14.

### ATLANTA.

By LOUIS COHEN.  
LYRIC (Hugh Cardozo, mgr.; U. B. O.).—First half: Peterson Bros.; Ladies' Quartet; Sam Lebert and Co.; Lazar and Dale; Regay and Lorraine. Last half: Lulu Sobini Co.; Nevins and Mory; Phyllisville; Datal and Carroll; Scotch Lads and Lassies. Business good.

LOEW'S GRAND (Ed. Schiller, mgr.).—First half: Two Little; Mack and Lee; Stoddard and Haynes; Hibbett and Malle; the Van Colles. Last half: Lawrence and Johnson; Three Weston Sisters; Francis and De-mar; Tierney and Abbott. Business big.

ATLANTA (Louis Hesse, mgr.).—Sept. 30, "Rome Baby," farce comedy; show, cast and business good.  
CRITERION—Picture.  
FORTH—Picture.  
RIALTO—Picture.

### ATLANTIC CITY.

Why artists on the local stage during the past year have lost their baggage en route to this city may be solved by the arrest of six men and a woman in Hartford, Conn., Sept. 20, prisoners in the local jail. They're held

on requisition papers, charging them with systematically robbing the Adams Express Company here. Confessions have by the prisoners are said to involve several Atlantic City merchants.

The Garden Pier, management Samuel W. Magill, has returned to its winter policy of four dance nights weekly.

A new company, presenting "Come Out of the Kitchen," opened at the Apollo, Sept. 27. Alice Haynes, featured in the Ruth Chatterton part, gave an interpretation of her own that completely won her audience by its quiet, straightforward way. Miss Haynes has a winning smile and an odd expression that make her especially interesting. The entire company gave an excellent performance.

This week "Miss Blue Eyes" at the Apollo first three days and "The Boomerang" last half.

Dr. Underwood Cochran, member of the New Jersey Legislature and now a candidate for re-election, who is also assistant manager of the Apollo Theatre, is among the first drawn numbers of the new draft. Dr. Coch-

# SALLY BERCH

THE TREAT FOR THE EYE

Supplied by MME. HAMMER

Direction

LOEW CIRCUIT

LEW LESLIE



# Palace, New York, Next Week (Oct. 7), The Season's Most Pretentious Offering

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JESSIE

## KALMAR AND BROWN

in

### "BUGLAND"

Created and Staged by KALMAR and BROWN from Theme Suggested by

Mr. SAM ORANGE

Lyrics by BERT KALMAR

Music by AL VON TILZER

Stage Decorations by P. DODD ACKERMAN

Costumes—Orange Costume Co.

Shoes—Cappiezio &amp; Sinatra

Direction, EDW. S. KELLER

ran stands 24th in the order list among the first hundred, his serial number being 244.

At the Apollo Monday "Miss Blue Eyes," musical comedy, was produced. Though comments from Broadway were attached to the advance announcement, the result proved to be George Hoberg's old farce, "What Is Your Husband Doing?" set to music by Silvio Hein. Eva Fallon is still seen in the "Verlisk scene." The result is a fairly enjoyable performance, resting much on Miss Fallon's acting.

#### AUSTRALIA.

Sydney, Aug. 28.  
"Katinka" has been the biggest hit J. C. Williamson has had since the "Merry Widow."  
"The Woman God Forgot," film, is at Hoyt's. Good business.

So Here, mystery and mind reading, playing the Fuller Circuit as headliner.  
"Seven Days' Leave" revived at the Grand. Allen Wilkie, lead.

An Australian-made picture entitled "Just Pezzy" at the Theatre Royal. Sara Allgood featured.

Sydney James reopening the Playhouse with "Pierrot Pie," musical comedy.

Leonel Belmore has made a success as Brock in the "Masquerader" at the Palace.

"Tarzan" was one of the best liked pictures during the month.

Emile Polina, star of "De Luxe Annie" was married to an Australian officer last month. The romance started on the voyage across the Pacific.

When "Time Please," the London revue, was staged in Melbourne the censor objected to the scanty attire worn by the ballet.

Daisy Harcourt has made a big success on the Fuller Circuit.

"Business Before Pleasure" was an instant success at the Criterion. Adams and Waters in their respective roles of Potaah and Perimutter were a hit.

Gerard's "Four Years in Germany" has been attracting huge audiences wherever shown. It is termed a wonderful picture.

#### BUFFALO, N. Y.

By L. B. SKEFFINGTON.  
SHUBERT-TECH (John R. Oshel, mgr.)—Waiter Collet and Edith Talierro in "The Kiss Burglar."

MAJESTIC (Peter C. Cornell, mgr.)—"Turn to the Right," with same cast as last season.

SHEA'S (Henry Carr, mgr.)—Dolly Connolly; "For Pity's Sake"; Montgomery and Perry; Jumble and Minnie Allen; Kister and Quinn; Bert Swer; Aerial Shaws; Robert Brown's Novelty Circus.

GAYETY (R. E. Patton, mgr.)—"Golden Crooks."

GARDEN (William F. Graham, mgr.)—"Oriental Burlesquers."

STAR (Peter C. Cornell, mgr.)—Knickerbocker Players in "Rolling Stones."

OLYMPIC (Bruce Fowler, mgr.)—Jean Walters and Co.; Henry Nelson and Co.; Adline and Wright; Gladstone and Leonard; Lantigen and Woods.

LYRIC (Charles Bove, mgr.)—Bon Zinf's Monkey Circus; Three American Girls; Tracy Trio; Margaret McDonald; Vincent and White; J. Barney Brown.

ACADEMY (Jules Michaels, mgr.)—Myles

ONE OF THE HITS OF THE BILL AT THE FIFTH AVENUE, FIRST  
HALF THIS WEEK (September 30-October 2)

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Minstrel Maids, first half; second half, "Whose  
Baby Are You?" Films.  
HILDERKOEK, Howard Franklin, mgr.)—  
First half, Fred Stone in "The Goat"; second  
half, Mabel Norman in "Peck's Bad Girl."  
Films.

By JACOB SMITH.  
**TEMPLE** (C. G. Williams, mgr.; U. B. O.).—  
 "The Masteringers"; Yates and Reed; George  
 Freeman and "Lizzie"; James Thompson and  
 Geo. Weber and Ritzler; John Sisters; Rettr-  
 bers; Lucille and Cecile.  
**ORPHEUM** (Tom Ealand, mgr.; Loew).—  
 "Lous Bros.; Jones and Sylvestre, in sketch;  
 D'Orion, Havel and Muriel Valeska, in sketch;  
 and Gail and Celestial Trio.  
**MILBES** (Gus Smith, mgr.).—"An Heir  
 or a Night," tebdid, (L. H. Dr.).—Seed, Olive  
 Walker and Walter Deering; Valentine Fox;  
 Fisher and Gilmore; Lewis and Lee; Morgan  
 and Ray.

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from Draft, unmarried. Contracts  
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portation of baggage paid both ways.

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Can break jump at ACADEMY, BUFFALO  
Musical Stock Engagement Open  
For Experienced Woman Principals

WILLIAM MORRIS PRESENTS

# SYDNEY GRANT

In His Successful Return To

## Foremost Houses in VAUDEVILLE

After Seven Years' Unbroken Record as Co-Star and Feature in Many Two-Dollar Productions  
HERE'S WHAT THEY SAID IN CHICAGO:

AMY LESLIE in the "NEWS"

Heavy bills with stars of magnitude reign at the Palace and Majestic theatres. Sydney Grant cut suddenly adrift from "So Long Betty" and for the first time in seven years appears in vaudeville. Here is an eternally young comedian! He came prancing on the stage looking about eighteen. He wears a natty sailor suit with a sassy collar and pretty shoes and he tells stories, sings boyishly, yodels, entertains in an intimate jaunty way, and delights the intelligent Mr. Grant is alone. For seven years Angie Norton was his blond and cheer-up partner. Then for the next seven years Sydney trailed along in the light of Charlotte Greenwood's comedy. Now Mr. Grant will try seven years single. They greeted him loyally for himself last night at the Palace.

JACK LAIT IN  
VARIETY

Grant found the latchkey of vaudeville hanging out for him, and its welcome will endure as long as he works like he did at the Palace.

"THE BILL BOARD"  
(By HIGH)

No. 6—Sydney Grant seemed to possess that rare something which marked his offerings as out of the ordinary in such as he had to present. His stories were clever and told in a refined way that marked him as an artist. His musical imitations were delightfully clever and artistically put over. They were well chosen and caught on so that he held the stage for fifteen minutes. Four bows to strong applause, and he left the stage with the audience willing to listen to him longer.

DIRECTION  
JENIE JACOBS

and Dutton; Rose and Moon; Edith H. Clifford; Dorrie and Russell; Four Readings and Patsy's British Gazette.  
LOEW'S (Ben Mills, mgr.)—Blanche Alfred and Gilt; Bill Pratt; Adams and Gilt; Douglas Flint and Co.; The Oxford Trio; "The Whipcord" (Sim).  
GAYETY (Paul Godel, mgr.)—Bontelana.  
ORPHEUM (Edgar Beeman, mgr.)—Beeman's French Stock. Change of bill twice a week.

NEW ORLEANS.

ORPHEUM (Arthur White, mgr.)—Shows like the present may bring the Orpheum's attendance to where it was before the Palace and Crescent began their onslaught. Smart and Kealey began proceedings aptly. Ruth Budd, second, trumpeted, as did Lora Hoffman, following. Harry Johnson had easy sailing. Lee Kohlmar and Co. did very well. Courtney Sisters registered tremendously. Paul Levarre and Broe, closing, never lost a patron.

TULANE (T. C. Campbell, mgr.)—"Out There," with impeding cast, in which Pauline Lord rises to splendid heights, started well and will probably do \$10,000 on the week.

ORPHEUM (Walter Kattman, mgr.; Loew).—Bontelana furnished the "touch" closest to the last half last week. Rosalie Asher (She's) have a better chance to get her name in lights with Rose, saying "inlet" was liked for her ebullience. Homer and Dubard pleased through their confidence and the ebullience of the feminine half. McAvoy and Brooks, received with acclamation.

PALACE (Sam Myers, mgr.; U. B. O.).—Some surprise the latter part of last week when Togan and Gennet revealed that that topped anything the peerless Bird Millman ever exhibited. Harry's a "dumb" opener or closer. Rubin and Carleton, appearing second, did very well. Harry Austin Bond and Co., featured, splendidly received. Master and Thompson, laughter. Kenay and La France, liked. Regular show-woman this La France girl, who knows her little vaudeville. STRAND (Foster Olney, mgr.)—Annette Kallermann in "Queen of the Sea" (film). LYRIO (W. R. Hughes, mgr.)—Lyrio Musical Comedy Co. in "Money to Burn."

An impressive cast is presenting "Out There" at the Tulane. It has included Fred Ward, Thomas W. Ross, Amelia Bingham, Mary Shaw and Pauline Lord. Sam Bial is sponsoring the organization.

Press agents of the local picture houses are now billing Marguerite Clark herabout as "Four Marguerite Clark" since the diminutive star married Lieut. H. F. Williams, of this city.

About \$40,000 is being expended in renovating Loew's Grand. The work has not interfered with the regular performances.

# CALGARY

The Fastest Growing City in the Northwest said:—

Calgary "Albertine"

The big hit of the bill—and it is a good bill, too, from start to finish—is CHARLES ALTHOFF, the Sheriff of Hickville. His impersonation of the rustic sheriff who has just as much authority as he thinks he has, is splendid. He takes down the house when he succeeds, after several efforts, to get his violin in working order. He concludes his turn with an old-fashioned Missouri reel.

Calgary "Canadian"

Next comes a gink the critics think is on the road to fame, who plays a fool old constable—CHARLES ALTHOFF is his name. He's in a class hard to surpass, an artist through and through, who tells some jokes on country folks and sings a song or two. "You may at first say he's the worst performer you have seen; but soon, you'll find, you'll change your mind as he does his routine, because this jay knows how to play upon the violin, and you'll admit he's some big hit when you hear him begin.

Cecil Spooner is underlined for the Tulane next week in "The Best." Oliver Morosco is doing the presenting.

William Guerlinger, assistant general manager of the Seagor Amusement Company, is spending a month at Hot Springs, Ark.

Report has it Select may establish a picture studio in this city. New Orleans is ideal for films that deal with the present war in that its environment simulates in great measure several places adjacent to the conflict.

The company at the Lyrio is said to have a new and wealthy backer. The current vehicle is "Money to Burn."

Margaret Farrel underwent a slight nasal operation at a local hospital and has sufficiently recovered to play Des Moines next week.

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ONE OF THE HITS OF THE BILL AT  
**KEITH'S RIVERSIDE THIS WEEK (September 30)**

# MLLE. DIANA

The French Chanteuse

and

# JAN RUBINI

The Swedish Violin Virtuoso

At the Piano **SALVATORE SANTAELLA**

Booked Solid—U. B. O. Time

Direction, H. B. MARINELLI

Ed Schiller, the Low southern representative, spent the week-end here.

Jake Oppenheimer, with many years of experience in this country and abroad, is to manage the Lafayette for the Rubertis when it opens Oct. 13. First, "The Thirteenth Chair," "So Long Letty" to follow.

Some idea of conditions in the south at present may be gleaned from the business recorded "Watch Your Step" in its tour through Dixieland. Here are the towns and figures: Macon, Ga. (two shows), \$3,015; Athens, Ga. (one night), \$1,502; Florence, Ga. (one performance), \$1,266; Atlanta, Ga. (two shows), \$2,924; Birmingham, Ala. (two shows), \$2,584.

Prof. John De Drott and his celebrated Jazz Saxe band have been booked for "The Cave" for the coming winter months. De

Drott is the cornetist of the Orpheum's orchestra. His chief aide will be Tom Zimmerman, director at the Plaza and Globe.

It has been whispered that wedding bells will soon chime for Sam Myers, manager of the Palace.

## PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.)—It must have been the audience at fault Monday night. It wasn't the show, for, despite that the management was forced to make a change at the last minute, owing to the sudden illness of Bobby Heath, the bill ran on an even balance, had plenty of new material to feature it and on the whole was above the average vaudeville program. But, nevertheless, the show didn't go a bit and more than one of the acts left the stage looking as if they had been whipped. Even Trille Frigante failed to wake them

up as is her wont in this house. The burlesque comedienne was back again as a headliner in a single act, with some chatter about her visit to several of the cantonments and with a lot of snappy talk and some new songs. She managed to squeeze a few laughs out of the hard-boiled aggregation in front, but it was hard work. The house was so far down, that Trille couldn't get enough rise out of them to tempt them to throw straight at the Kaiser's head she had planned to her dress for that purpose. Ordinarily that bit would have been good for a riot.

The musical farce, "The Only Girl," which was presented in the legitimate houses several seasons ago, has been boiled down to a one-act piece in three scenes and makes a first rate vaudeville feature. The best part of the story written by Henry Blossom and the catchiest of the music by Victor Herbert have been retained. It was very well received, considering what the audience was giving up in the way

of applause and laughs. Much of the music of "The Only Girl" is still familiar to the singers and one or two of the selections brought liberal response. Ten persons are used in the vaudeville version and the majority do very well with the roles. With the allowance that should be made for the reconstruction of the piece and its limited scope, "The Only Girl" will do very nicely as a musical offering worth featuring in vaudeville.

Lester Sheehan appeared with Pearl Regay, a young woman who needs only a little encouragement and someone to build up a production with her, to get right into the feature class of dancing acts. So many of these variety dancing teams have been shown lately it takes more than a generally good act of the kind to get anything out of it at present, but Miss Regay is one of the cleverest little stepsisters Philly has seen in some time. She did one specialty dance that did a lot to carry the

## THE CHILDREN OF PEP

Eddie-**GREENLEE** and **WILLIAMS**-Ethel

SONGS—DANCES—HUMOR

ALHAMBRA

New York, this week (Sept. 30)

Direction

**MORRIS & FEIL**

ROYAL

New York, next week (Oct. 7)

# 7 GLASGOW MAIDS 7

## FROM THE LAND O' HEATHER

SPECIAL SCENERY

Direction. **WILLIAM MORRIS**

# PALACE New York This Week

(Sept. 30)

## HARRY LANGDON

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### ROSE

and

### CECIL LANGDON

in

## "JOHNNY'S NEW CAR"

Offer the  
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of the season and the  
laughing hit  
of the  
Palace Theatre  
program  
This Week

Direction, **HARRY WEBER**

## WARNING!

ED. WYNN is the ORIGINATOR of the Title  
"Would You Rather Be a Colonel  
With An Eagle On Your Arm Than  
A Private With A Chicken On  
Your Knee?"

and employed it in his act at all the camp theatres and  
at the Century Roof for the past several months.

Mr. Wynn has given us EXCLUSIVE RIGHT to it and

THE SONG WAS WRITTEN

By **FRED FISHER** and **LEO EDWARDS**

and is now

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to the fullest extent of the law.

## McCARTHY & FISHER

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dot along to a big finish and also managed to  
get away with a couple of songs, which is un-  
usual in an offering of this kind. Sheehan is a  
handy fellow in the act, assisting Miss Reggy  
Moore, but it is in the girl that the value of  
the act lies.

One of the biggest winners was little Sylvia  
Clark. This girl is well named "That Kissy  
Little Kiwan." She is a clown, and a clever  
one, too. She gets very much of value out  
of everything she does because of the way she  
does it and deserves the honors of getting more  
for work than any other act on the bill.

Bobby Heath appeared in a new song revue,  
assisted by Nan Long. The act has not been  
together long enough to work into smooth run-  
ning order and Bobby was too ill Monday after-  
noon to do himself justice. He managed to  
get through the first performance but did not  
appear at the night show and late reports had  
it that he was very ill with probably an at-  
tack of influenza. Jay Raymond was pressed  
into service and came through with flying  
colors. His political stuff is bright, snappy  
and very well handled and the boy scored  
solidly with everything he had to offer. Joe  
D'Leir and Samy Green, a newly formed  
musical act, were also among the fortunate

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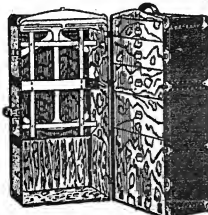
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# Me. CRONIN

Presents Herself in Her New Creation at  
**Keith's Palace, New York, This Week (September 30)**  
*In a Spectacular Electrical, Amusing,  
 Gorgeous Bit of Pantomimic Novelty*

ones in receiving reward. The raggy stuff played by the boys on the violin and accordion seemed to put some pep into the audience and the boys were forced to respond with an extra number. Green was formerly one of Sophie Tucker's Kings of Syncopation and he has built up a first rate semi-comedy musical act with D'Lein, who is a cunning manipulator of the accordion. The Levitts opened the show nicely with their work on the wire and the Five Famous Lloria put a very good finishing touch to it with their cleverly staged riding act. The dressing of the riders in Indian costumes and the clever roping-riding forms a showy number that is quite a bit different from the various riding acts and worth featuring in the two-day.

ALLGHERNY (Joseph Cohen, mgr.)—"Stam-pede Riders; Al Shayne; Whiteside Sisters;

and Dance Revue"; Al Lydell, Carlton Macy & Co. in "The Jay Town Sports"; Martelle; Dina, MacCarthy & Everett; Jere Shaw, and the film feature, "The Marriage Ring." Last half—Marty Brooks' "Violet" heads the bill of five acts and the film feature, "Riders of the Purple Sage."

BROADWAY (Charles Shisler, mgr.)—"First half—"The Little Bardier," a musical tableau; Texas Comedy Four; Evans & Wilson; Dong Fong Que & Harry Shaw, and the film feature, William Farnum in "Riders of the Purple Sage." Last half, "The International Revue" tops the bill and the film feature is "The Bera in 'A Fool There Was'."  
 CROSBY KEYS (Shelbokey & McLaughlin, mgrs.)—"First half—"The International Revue"; Barker & Parker; Charles Leder & Co. in "This Way Lady"; Van & Carrie Avery; Keweenaw

NIXON (Harry Brown, mgr.)—"The Country Cousins." 6. "Fio-Fio."

FITT (Tom Bodkin, mgr.)—"Bertha Kallish in "The Riddle Woman."

ALVIN (J. B. Reynolds, mgr.)—"Rock-a-Bye Baby." 6. "Maytime."

LYCOTUM (Cliff Wilson, mgr.)—"Lilac Time" (24 week).

DUQUESNE (Bob Evans, mgr.)—"Pollyanna."

GAYETY (H. Kurzman, mgr.)—"Social Mads."

VICTORIA (J. Jones, mgr.)—"Broadway Belles."

ACADEMY (Geo. Jaffe, mgr.)—"Stock burlesque, "Grown-Up Kids," K. & K. (Michaels, mgr.)—"Mamie Weir Players and films."

was forced to drop three acts from its regular program.

## PROVIDENCE.

BY KARL K. KLARE.  
 SHUBERT MAJESTIC (Col. Felix R. Wendelbacher, mgr.)—Robert B. Mastell and his company, including several new faces, this week, for the first time in five years, and on the opening night, accorded a big reception by a large house in spite of the influenza epidemic which is keeping many away from the local playhouses. The opening was "Robe-elle," the only non-Shakespearean play given during the week.

OPERA HOUSE (Col. Felix R. Wendelbacher, mgr.)—"Hearts of the World," film; second time and going well.

The Will Rossiter "Hits" for this Season!

# "I Don't Want a Girl"

Shelton Brooks' latest! writer of "Strutters' Ball!" "Walkin' the Dog"

Helen Trix's Great "Patriotic" SHOW STOPPER!

**"WHILE YOU'RE OVER THERE IN NO MAN'S LAND I'M OVER HERE IN LONESOME LAND!"**

BY JESSIE SPIESS AND JACK STANLEY

**"THE STORY BOOK BALL"**

GREATEST NOVELTY IN 20 YEARS. HOGSTROTTER AND PENNY

**"I WANT A GIRL"**

GREAT COMIC SONG FOR GIRL OR BOY BY H. ALEXANDER & DAVE NOTTS

**"THE JAZZ - DANCE"**

SUCCESSOR TO "WALKIN' THE DOG"

Just out! "MAMMY'S DIXIE SOLDIER BOY" New Song by "New" writer Norman L. Landman

"AN EGYPTIAN LOVE SONG," "AT THE END OF A WEARY DAY" are 2-Semi-high class Ballads—Great for real vocal

"SAND DUNES" and "RUSSIAN RAG" Our 2 Orch. "HITS" 25 cts. each. Song prof. Free for Recent Program. WILL ROSSITER, "The Chicago Publisher", 71 W. Randolph St., CHICAGO, ILL.

Baker & Rogers; Rives & Arnold; Cramp's Shipyard Minstrels and the film feature, Wallace Reid in "The Source."

NIXON (J. B. Reynolds, mgr.)—"Beginning this week, this house will offer a split-week policy with the first half bill including White Fox Wakefield; Hamilton & Barnes; Stevens & Lovejoy; Minnelli & Sidelli; Eddie & Ramsey, and the film feature, Margaret Fisher in "Money Isn't Everything." Last half—Damaral & Co. in a musical tableau heads a bill of five acts and the picture, Billie Burke in "Arms and the Girl."

GRAND OPERA HOUSE (W. D. Wengert, mgr.)—"Too Many Sweethearts"; Jack McGowan & Co. in "The New Yorkers"; Frank Gabry; Reynolds & White, and the film feature, "A Fight for Millions."

KEYSTONE (M. W. Taylor, mgr.)—"The Bombardment of Rheims," a spectacular novelty; Goetz & Dufy; Harlan B. Knight & Co. in "The Chalk Line"; Harvey Henry & Groll; Jeanette Childs; Dash Brothers, and the film feature, "Hands Up."

COLONIAL (H. A. Smith, mgr.)—"Symphony Brown & Co. in "Where There's a Will"; Mullen & Cogan; Shoon & Walton; Solara; Emma Antonio Trio, and the film feature, William Shilling & Co. in "On the Western Front"; Alice Scott; Minnelli & Sidelli; Burke Bros. & Kendall; Weber, Beck & Frazer, and the film feature, Douglas Fairbanks in "Ray, Tenney-Pellon."

GLOBE (Shelbokey & McLaughlin, mgrs.)—"Louise Carves a Van Murray in "Some Baby"; Five Syncopated Notes; Louie Williams in "Polly's Particular Puns"; Hobbie & Nelson; Carter Payton & Co. in "All on Account of the Kaiser"; Henry Fry; The Yellors; Durdin Girls; Nolan & Nolan and Ray Jack Smith. WILLIAM PENN (G. W. Taylor, mgr.)—"First half—Peeples & Greenwald in "The Song

& Hunt; Royal Gacologues. Last half—"Winning Winnie," a musical tableau, and four other acts.

## PITTSBURGH.

SHERIDAN SQUARE (J. A. Hooley, mgr.; agent, U. B. O.)—"First half, "All Nations Revue" (headlined), Lord & Puller, Hart and Diamond, Grindell and Esther, Petroff, Official War Films; Last half, Payton, Howard and Lefette (headlined), Keller and Vardon, Scott Gibson, Swain's Cats and Dogs, and the picture, "The Road to Rome" (film).

KENTON (T. T. Kenyon, mgr.; agent, McLaughlin)—Vellie Booth Players (eight people, fourth week), Fred Kendall and Sister, The Criterion Quartet, Jean Seangore, Bellamy and Leone, films.

GRAND (J. B. Reynolds, mgr.)—"Films." OLYMPIC (Bastitis & Antonopolis, mgrs.)—"Films."

Dressed in khaki-colored uniforms 25 girls employed during the day in munition factories, are selling Liberty Bonds during the evening at all theatres this week.

Of the three burlesque houses the Gayety (Columbia) is drawing the largest houses, business being exceptionally good, while the Academy (stock burlesque) runs it a close second. The Victoria (American) business is only fair, the reason for this, no doubt, being the location of the theatre.

With the Nellie Booth Co. of eight people putting on three-act plays, the Kenyon

KEITH'S (Charles Lovenberg, mgr.)—Jane Courtispe headliner this week. Others were Florence Ames and Adelaide Winthrop, Bert Baker and Co., Ann Gray, Chris Richards, Lee Grobs, Four Harmony Kings, Jack and Fern. EMERY (Martin R. Froberg, mgr.)—Arthur De Vay and Co., headliner, first half, Nat Carr, Three Larnods, Pike and Fallon, Smith and Joseph. Last half, Joseph K. Watson, Purple and Greenwald, Chisholm and Brown, Bernard Trio, Morton Brothers.

FAT'S (Edward M. Fay, mgr.)—Lillian Doherty, Edna Rae, Leon Dixon and Albert Tars with eight players in musical comedy, "A Mistake on My Part," as the leading number. Warner and Francis, Frank Kelly and Peggy Drew, Al Devana, Frank Doyle.

COLONIAL (Robert J. McDonald, mgr.)—"The Liberty Girls"; about the best burlesque offering here this season and doing well, although hurt by epidemic.

The Emery has a service flag with an even dozen stars in it.

On account of the scarcity of men practically every show house here is now using young women singers.

Billy Sunday has offered the use of his internials for the concert to be given in this city on Oct. 30 by the Paris Symphony Orchestra, and the offer has been accepted. It is understood the top price will be \$2. Although the theatre here are feeling the effects of the influenza epidemic, the Sunday theatricals seem to be well on their feet after a week of the influenza epidemic. Billy is putting his earnestness over with the usual push.

Jean Shelby, of the Albee Stock, which closed a few weeks ago, has been engaged for the Norm Bayes show.

BILLY  
**PURCELLA AND RAMSAY**  
 JUVENILE AND SOUBRETTE  
 WITH  
**MOLLIE WILLIAMS GREATEST SHOW**

**POLLY, OZ & CHICK**  
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THE GREATEST NOVELTY SONG EVER WRITTEN

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Room 101, Keith's Theatre Bldg.

The Cheung County Fair held the boards Tuesday, Wednesday, Thursday and Friday at Elmira. Big midway of carnival shows.

W. Scott Mattraw, manager of the City Opera House at Watertown, was the first man drawn in the Watertown district in the national draft lottery held on Monday. Mattraw is number 822, the slip drawn by President Wilson. Mattraw says he's willing to go, but the chances are Foch will have to worry along without him. Reason: Dependent family and a general architectural plan that is hardly laid down as that of the ideal type of dough-boy.

Announcement is made in Elmira of the marriage of Dorothea J. Buhr, daughter of Mrs. Emilie Buhr, of Elmira Heights, to R. Lionel Cabrera, of Havana, Cuba. The ceremony took place in New York City Sept. 27. Mrs. Cabrera is known professionally as Dorothy Buhr, and does classic Greek dancing. For the last two years she has been in South America with a company. Returning here this

### NO PEACE with the cowardly German brutes TILL THEY SQUEAL LIKE WHIPPED CURS

I just bought one of the FOURTH LIBERTY LOAN BONDS. Did you?

Space given to our country by  
**JOHNNIE REILLY**

Samuel Rosenberg is the new treasurer of the Buffalo, the Syracuse baroque house. Mr. Rosenberg, with the Buffalo house staff for some time, succeeds Isaac Kier, recently enlisted in the Navy.

The Standard, devoted to film and located in the Buffalo block, is now under new management and has reopened.

Winning a commission at the Plattburgh training camp for University men, Lieut. Will-

coat was minus six male members of the chorus. Uncle Sam's draft is the answer.

The Appellate Division of the Supreme Court has reversed the judgment granted Mrs. Frank Kinne, widow of the former owner of Kinne's Circus, against the town of Morris-town, and ordered a new trial. Mr. Kinne's husband was killed in an auto accident in that town two years ago. His widow brought suit, claiming negligence in failing to keep the road in a proper state of repair. At the first trial the jury gave a verdict of \$500.

New England. The Park was formerly the old Bender. Manager Faust for several years was connected with the Poli Circuit and later New England agent for Paramount.

The Morgan, Auburn, has been rented by the Central Church of Christ, of that city, and services will be held in the playhouse the last Sunday in each month for the next six months.

"Carry On," the Port Ontario soldier production, had its road premier at the Quirk, Fulton, Oct. 1.

After trying for several weeks to engage musicians for an orchestra to play the symphonic music in the parkland to be given at the centennial celebration of Auburn Theological Seminary, Oct. 8-10, it has been found necessary to call off the spectacle until after the war. Directors of the Seminary found that an acute shortage of musicians existed, that the theatres could not loan players, and that none were at liberty.

# "The Sensation of Salt Lake City"

## Said the "Evening News," "Herald," "Tribune" and "Telegram" of

CHARLES ALTHOFF

"THE SHERIFF OF HICKVILLE"

summer, she filled an engagement at Rorick's Glen Park at Elmira, later going to New York. The groom is a non-professional and has been studying commercial law in the United States. He is said to be a member of one of the oldest and most influential Spanish families in Cuba. Mrs. Cabrera will remain on the stage under her maiden name.

Friends from Boston, Mass., have been summoned to the bedside of Flora Adler, of that city, who is seriously ill in the Oswego City Hospital from Spanish influenza. Miss Adler was with "Oh, Lady, Lady." Several other members of the company are ill with the malady, including Helen Bolton, Salt Lake City.

**JOHN P. HANSEN**

Presents

**JACK LEMLEY AND CO.**

"A NIGHT IN JUNE"

A MUSICAL FANTASY

A Branch from the Land of Dreams

Direction, HUGHES and SMITH

iam C. Parker, until entering the officers' school a member of the house staff of the Empire Theatre here, has been assigned to Camp Grant at Rockford, Ill. Before enlisting with the Empire, Lieut. Parker was in vaudeville. He had also been pursuing a law course in Syracuse University.

Because of the insolvency of the bids, according to one report, the Burtis Grand and Cornell theatres, forming part of the B. C. Burtis estate at Auburn, were not sold at public auction last week, as scheduled. The theatres were left on the hands of the executor, John H. Rose, of New York. According to another report, the two playhouses were withdrawn from the sale owing to private negotiations. In this connection, it was said that Mr. Rose personally purchased the Burtis Grand, for which only \$40,000 was bid at the sale prior to its withdrawal.

It's now Corporal Lawrence R. Trumbull, according to word received by the family of the actor-manager at Painesville, N. Y. Trumbull, who was head of the Trumbull Stock Company until he became a United States Marine, enlisted nearly a year ago. He has received his promotion at the Pacific Island, S. O. C. training station. He is a member of the Marine Band. Mrs. Trumbull is known professionally as Isabel Gould, and was her husband's leading woman.

Sager Midgley, Syracuse, returned to this city to play the lead in "Fair and Warmer" at the Wisting last week. Midgley scored here.

When the "Oh Lady" company filed its engagement at Watertown, N. Y., Friday, the

This was set aside at the request of plaintiff and defendant, the former claiming it was insufficient, and the latter that it was against the weight of evidence. The court ordered a new trial, and Mrs. Kinne received a verdict of \$500, now reversed. The case will be tried for a third time at the January term of Supreme Court at Ogdensburg.

Walter Brown, one of the founders of Thousand Island Park as an amusement resort, and for twenty years its manager, was taken last week from Watertown to the home of his brother, Inas B. Brown, at Kalamazoo, Mich. The old amusement man's condition is so serious an ambulance was used to bring him from Watertown to Syracuse.

"The poor dear is dead," sadly stated Fred Q. Canfield, vaudeville artist, to an old friend, also of the profession, during a breakfast in Buffalo some months ago, when he introduced Mrs. Canfield No. 2 and explained why she wasn't the one the old friend knew in former days. A few weeks later the old friend had a shock. In they he met the original Mrs. Canfield, who was playing an engagement there, and by the time he had recovered sufficiently to realize that she had never "kissed" him, grave, except in hubby's imagination, she had enough data to secure her evidence for a divorce. Today the final decree is on file here, and the Canfields will do a "single" in real life as they have been doing behind the footlights of late.

C. E. Fanst is now manager of the re-juvenated Park Utica. The house has been taken over by the Utica Theatre, Inc., which corporation is owned by Alfred O. Black, Nathan R. Goldstein and Samuel Goldstein, of

Roy Jeremiah Bollman, actor, of Shelby, Ohio, was married at Birmingham to Sarah Friedlieb, of that city, a non-professional, the ceremony being performed by Judge Harold L. Hart. The attendants at the wedding were Parry, said to be the smallest Chinese in the world; Col. Small and Lady Tina, also diminutives; Etta Russell, prima donna, and Isabel Brown, of Montreal. The witnesses are with a carnival company which played a week's stand at the Broome County Fair.

### TORONTO.

ROYAL ALEXANDRA (L. Solman, mgr.). "The Eyes of Youth." Next, "The Little Brother."

NEW PRINCESS (O. B. Sheppard, mgr.). "John R. Kellard is a repertoire of Shakespeare's plays. Next, "A Tailor Made Man." GRAND (A. Small, mgr.). "Over There."

SHEA'S (J. Shea, mgr.). "The Suffragette's Service." Al and Fannie Srednicka, Claude and Fanny Usher, Ethel Hopkins, The Ramsdells and Dora, Helen Haskell, Three Kansas. LOEW'S (A. Bernstein, mgr.). "George and May Le Fèvre, War and Temple, Sherman Was Wrong, Belle Oliver, Ray Leroy and Sue Shea. Special (M. P.), Theda Bara in "The Song of David."

SHEA'S HIPPODROME (A. C. McArdle, mgr.). "Robert Henry Dodge and Co., Alice Manning, Swift and Fannie Srednicka, Claude and Johnstone, Flying Mervais. Special (M. P.), Fritz Brunette in "Playthings." GAYETY (F. W. Buser, mgr.). "Rose Sydel's "London Belles." Next, "The Twentieth Century Maids."

# MISSSES SHAW AND CAMPBELL

in

## "MOMENTS MUSICAL"

### SUCCESSFULLY TOURING ORPHEUM CIRCUIT

Kindest regards to WALTER HECKMAN, our former partner,  
who is now with the Colors in France.

Direction, ROSE & CURTIS

STAR (D. F. Pierce, mgr.).—"Rattle Dangle." Next, "Girls from the Pollies."  
ALLEN (L. A. J. Allen, mgr.).—"D. W. Griffith's 'The Great Love' (M. P.)."  
GRAND (Clarence Robson, mgr.).—"Geraldine Farrer in 'The Turn of the Wheel' (M. P.)."  
REGENT (Rowland Roberts, mgr.).—"Ethel Barrymore in 'Our Mrs. McChesney' (M. P.)."

Julie and J. J. Allen, owners of the Allen, now have a circuit of nineteen film houses in their circuit.

#### VANCOUVER, B. C.

By H. P. NEWBERRY.  
EMPRESS (Geo. B. Howard, mgr.).—23, 4th week of Empress Stock's second season. Current, "Our Husband," with Margaret Marretti, ingenue, in leading role. Play is a new version of the May Irwin success, "A Widow by Proxy." Excellent production playing to capacity houses.  
30. Editha Elliott, leading woman featured in "The Thirteenth Chair," AVENUE (Vic. Scott, mgr.).—3, 5, "My Soldier Girl," first attraction present season.  
IMPERIAL (L. A. Rostein, mgr.).—"Dark."  
ROYAL (Chas. E. Royal, mgr.).—"Ellegoodroom vaudeville and film."  
ORPHEUM—Vaudeville.

The Avenue opens Oct. 3 with "My Soldier Girl." The house will play legitimate attractions. The bookings include "My Soldier Girl," "The Great Alexander, Sivers & Coman (Mero & Murphy)," "Going Up," "Carter, the Magician," "You're in Love," "The Unmarried Mother," "Happiness," "Garden of Allah," "Bird of

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Isn't it a great feeling when you own those beautiful gold certificates of Uncle Sam's promise to pay you one Hundred Snappers?  
The sweetest sound I know is the crinkle a Liberty Bond makes when you clip off the golden coupon.

WASHINGTON, D. C., THIS WEEK (Sept. 30)

**STAN STANLEY—Audience Daisy**  
MORRIS & FEIL, Gardeners

## BILLY JACKSON

ARTISTS' REPRESENTATIVE

Booking Exclusively: U. B. O.—ORPHEUM—W. Y. M. A.

Room 618  
Central 2165  
**CRILLY BLDG., 35 South Dearborn St., CHICAGO,**

Paradise, "La Scala Grand Opera Company," "Business Before Pleasure," "Her Regiment" (with Frank Moulin), John E. Keller's week in Shakespearean plays, "Twin Beds," "Friendly Enemies," "Furs and Frills," "Tallor Made Man," "So Long, Letty," George Arliss, "Frances Alda," "Naughty Wife," Maude Adams.

John F. Cooke is in charge of the Royal (vaudeville) while Chas. Royal is programmed as manager. Mr. Royal is also interested in the Empress, acting as business manager of the theatre while Editha Elliott (Mrs. Royal) is leading woman with the company playing there.

The Orpheum is doing advance advertising for Eva Tanguay, who is billed to appear at the local house the week of Oct. 14. Business is very good, even though the prices are higher than last season.

Commencing Sept. 30, Cunniff and his company will play a week's engagement at the Columbia. The management are doing a great

deal of advertising and prices will be raised to 50c "top." The theatre has been running feature films, the admission price being 20c.

The Mabel Normand film, "The Venus Model," which was to have shown at the Dominion this week, was delayed on account of a train wreck and the Theda Bara film "Under the Yoke," was substituted.

Jas. Watts and Rex Story, billed as being on the current bill at the Orpheum, were not with the show, Query and Grady appearing instead. Varr and Tania were added to the show at Pantages theatre.

Jas. J. Norton was an added feature last week at the Orpheum, in the role of announcer, making his appearance before each act on the bill. He was given feature billing.

Alf. T. Layne and Daisy D'Avra (Mrs. Layne) with Betty Barrows and Mr. Nell were the headliners on the bill at the Royal the last half of last week.

#### WASHINGTON, D. C.

By HARDIE NEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Joe E. Howard's "Song Bird Revue," big success; Leo Beers, excellent; Van and Schenck, hit; Stan Stanley, big laugh; Ellmore and Williams, liked; "Discontent," good; Butz Bond, fair; Mitchell and King, opened well.

NATIONAL (William Fowler, mgr.).—The John Cort production of "Tip-Top," with Andrew Tomba, opened Sunday night to excellent house.

SHUBERT-BELASCO (L. Stoddard, mgr.).—Nora Bayes in "Look Who's Here," presented by H. H. Prates. Sunday night opening. Looks good for big week.

POLY'S (C. J. Harris, mgr.).—"Business Before Pleasure" held over for second week and doing big business.

GAYETY (Harry Jarboe, mgr.).—"Maid of America."

COSMOS (D. Brylawski, mgr.).—"Bon Bon," "Nation's Peril" (stitch), Lane and Plant, Piccolo Midgets, Gallerini Sisters, Tyler and Cordius in "Select Squirrel Food."

LYCEUM (L. Thomandekoy, mgr.).—"The Profile of the Night."

LOEWS COLUMBIA (Lawrence Beates, mgr.).—Film.

The beautiful park alongside of the Shubert-Belasco Theatre is gone forever. The new annex to the Treasury is fast nearing completion and cuts the theatre off from any opportunity for display advertising that can be seen from the avenue.

All theatres are working on the Liberty Loan drive.

**THEATRICAL PHOTOGRAPHER**

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SPECIAL RATES FOR OCTOBER  
If Quality and Price are Inducements, we will be  
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KEITH'S PALACE, NEW YORK, THIS WEEK (Sept. 30)

## Henry REGAL and MOORE Sim

IN THEIR NEW EDITION

### "DROP US A LINE"

ONE OF THE HITS OF THE BILL

Direction, ALF T. WILTON

# BUY BONDS

## NEWS OF THE FILM WORLD.

William Fox will release during October seven pictures.

"Private Paul," a new propaganda picture, will be released by Famous Players, Oct. 13.

David J. Lustig has been appointed manager of the Empire (pictures), Bridgeport, Conn.

Raymond Hatton has been engaged by Douglas Fairbanks to appear in "Arizona." He will take the part of "Tony."

In "Thirty Days," her forthcoming Metro production, May Allison has the role of a speedster. She drives many types of motors.

Leslie Sherwin, formerly dramatic critic of the New York Globe, has been appointed special press-representative for Goldwyn.

The release date of "A Perfect 10," Mabel Normand's Goldwyn comedy, has been changed from Oct. 20 to Oct. 28.

Bob Alexander has accepted the management of the Sunshine Comedy Studio, with headquarters in Wilkes-Barre, Pa.

Oct. 20 has been selected by Famous Players for the release of the Caruso picture, "My Cousin."

An auxiliary studio has been built at Fort Lee by Goldwyn for the exclusive use of Gertrude Farrar and her director, Reginald Barker.

Montagu Love and June Elvidge are being co-starred in "The Outcast of the Pines," Travers Vale is directing. It will not be released until January.

Thomas Bedding has written a film feature, "Ruspolia," which has been produced by M. H. Hoffman, with Wilmuth Meryk, Grace Davidson and Warren Cook in the cast.

Frederic Melville has been engaged by Carroll & Pimmett to impersonate American Ambassador Walter Hines Page in the feature film, "The Woman of the German Ship," in which Julia Arthur is to be starred.

Simultaneously with the release of Petrova's fifth feature by the First National Exhibitors Circuit, entitled "The Panther Woman," the International Press News Service will syndicate the story of the star's life.

Florence Reed, scheduled to return to the spoken drama in "Threads of Destiny" will soon complete her first picture as a United Picture Theatres star. John M. Stahl will be her director.

Alma Hanlon was married to Louis W. Myll Sept. 25. Both have been married before and divorced. Mrs. Myll was formerly the wife of Walter J. Kingsley. They were divorced Oct. 8, 1917. She is a member of the Hanlon family of "Superba" fame.

During Henry Walthall's engagement at the Criterion, where he is appearing in "The Awakening," he will answer the suit brought against him by Anthony Paul Kelly for \$5,000, alleging a breach on an option for Walthall's film services.

The Norma Talmadge organization, comprising the star, her director, Sidney Franklin, Thomas Meighan, Gladden James, A. E. Warren and others, have gone to Los Angeles to make the exterior for Miss Talmadge's next photoplay, "The Heart of Watson." They will be gone about four weeks.

Through the Wiedmuller Film Corp., the Educational Film Corp. has sold prints of "Scenes Beautiful," Dillman's "Living Book of Nature" and "Mexico Today" to 12 foreign cities: Great Britain, France, Holland, Norway, Sweden, Denmark, Spain, Portugal, Italy, Japan, South Africa, Australia and Brazil.

Booking arrangements were made last week by the U. B. O. for the Florence Reed feature, "Wives of Men," now handled by the Pioneer Film Corp., and "The Talk of the Town" (Dorothy Phillips) to play the pop houses of the United, with the first booking this week in Jersey City for the Phillips film, while the Reed subject will have its start Oct. 23. The next Chaplin comic film will play all the big time vaudeville houses.

Joe Daly, of the United Booking Office, superintended the making of a special film depicting the recent dedicatory exercises arranged for the Victory Ball at Hotel of the St. John's Parish, Larchmont, the tablet containing 140 names, with three golden stars adorning the roll. Rev. Richard Cobden, of the Parish, has two boys in service, one being on Edwin Vincent Astor's boat. The picture was about 350 feet, and was shown at the Parish last Friday night.

The Rajah theatre, which was until last year the old Academy of Music and was since then bought by the local Shriners and renamed, Oct. 7, D. W. Griffith's motion picture spectacle "Hearts of the World" will form the first attraction on the boards. Many good scenes are promised during the winter festival.

## RULING PASSIONS.

Evellene Roland.....Julia Dean  
Louise Palmer.....Chirly Whitney  
John Walton.....Edwin Arden  
Law, the Butler.....Dean Borup  
The Bohemian Photo-Play Co. presented "Ruling Passions" at a private showing. The picture was written and directed by Abraham S. Schermer. It tells a commonplace story with various cut-backs which slows up the plot.  
Walton, a wealthy broker and real estate owner, is in need of the services of a nurse, but the nurses do not understand that his ailment is more mental than physical. He has saved a friend of his youth (Vernon) from the police whom they have arrested as

he was about to commit suicide. He makes Vernon his partner. Walton is also in love with a rural school teacher who has a brother guilty of forging a note for \$6,000. Walton pays for the forgery without asking for a receipt. He wins the school teacher and invites her and her parents to New York, where she meets his partner who has become a social lion.  
The girl and Vernon start a flirtation, find out they love each other and marry. Meantime Walton has the partnership dissolved and promises to get even. The telling of this part of the story is by a hatter who informs the new nurse (Julia Dean) of what has transpired.

Walton is now a crusty person and wants to witness the eviction of tenants from his

various properties. The nurse goes along and persuades him to temper his action with mercy. He is on the point of financially crushing Vernon and his wife, who has become a mother, when the nurse invites them to Walton's home where they are forgiven and receive assistance.  
At the start of the picture an attempt is made at an allegory, as "Hate," "Revenge," "Mercy" and "Love." Here the titles are too long and numerous. The titling and photography are well done, while the acting and directing are in excellent hands.  
The consistency and costliness are strained at times while the padding could be eliminated. The action is slow with a great deal of padding. Just two laughs in the picture, which, however, holds interest.



MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman"  
GEORGE MOORE.

# MAURICE TOURNEUR PRODUCTIONS

ANNOUNCES

ITS SECOND PRODUCTION

# WOMAN

Written by Charles Whittaker

Directed by Maurice Tourneur

"WOMAN" will be exhibited in  
a Broadway theatre in October

Rights to "SPORTING LIFE" in the following countries are still available: South America, Panama, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

MAURICE TOURNEUR PRODUCTIONS

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SELLING AGENTS, HILLER & WILK

LONGACRE BLDG, 42ND & BROADWAY, NEW YORK CITY

## THE BORDER RAIDERS.

Rose Hardy.....Betty Compton  
John Smith.....Frank Denham  
Mock Sing.....H. C. Carpenter  
Emanuel Kight.....Crampton  
"Square Deal" Dixon.

"The Border Raiders," (Dianda, Pathe release) is a cyclonic sort of picture in which things happen with about as much reason and design as would be found in a cyclone. Slight attention may have been devoted upon first and the story woven in between a slender fabric.

John Hardy, a wealthy ranch owner, comes into town ostensibly on business. Here Clio Dade awaits him, although he has never heard of her, and plays her cards so well that when the gullible Hardy returns home a few days later he brings Clio as his bride to be a mother to his daughter Rose. Clio is an adventuress—she looks like one and dresses like one—and is a member of a gang whose leader is Mock Sing, who runs a fare hotel. Soon Hardy disappears and is supposed to be dead. Through the terms of a forged will Clio becomes heir to the estate, which she and her gang attempt to run. She dismisses the former employees of Hardy and installs her own crew in their stead. Rose for some unknown reason goes to Mock Sing's dive, suspecting that her father is not dead, and the Chinaman attacks her. But John Smith, the fare dealer, comes to her rescue. Finally things turn out as they should. Mock Sing is killed by Smith, Hardy is found alive, Clio and her gang are arrested and the ranch is restored to Rose. Smith, who proves to be in the secret service, proposes to Rose and is, of course, accepted.

The company is worthy of better material, as every one does excellently. Betty Compton as Rose, Claire Du Broy as Clio and George Larkin as the intrepid fare dealer stand out as the characteristic of Frank Denham as Mock Sing could not be improved upon. Howard Crampton is sufficiently villainous. The picture is aided by good direction and photography.

## MRS. LEFFINGWELL'S BOOTS.

Mrs. Leffingwell.....Constance Talmadge  
Mr. Leffingwell.....Harrison Ford  
Alack Brown.....Fred Goodwins  
Wilhelmina.....Meredith Temple  
Mrs. Tom Brown.....Vera Doria  
Mr. Tom Brown.....Harbert Prior  
Mabel Brown.....Julia Faye  
Augustus Thomas' comedy, "Mrs. Leffingwell's Boots," produced at the old Lyceum a generation ago, was, in its day, a splendid evening's entertainment. If presented on the legitimate stage today it would probably fare quite differently. In these hectic days of triangle problems the idea of a husband craving intensely jealous over the language pranks of an innocent wife would prove mildly diverting.

Select has made a photograph of the piece, starring Constance Talmadge. The scenario is by Edith Kennedy, directed by Walter Edwards, photography by James J. Van Trees. Miss Talmadge makes of the feather-brained little wife a most attractive little pin-headed individual. Harrison Ford is good as the serious-minded young husband, and the remainder of the cast are capable in all respects.

It is a high-class comedy of the drawing-room species, but the plot is a trifle skimpy for even the scant five reels. The pretentiousness of the production, with a polo match, country houses, tennis, smart clothes, etc., aid materially in lifting the story, and the picture will probably pass muster.

Jolo.

## THE HEART OF RACHAEL.

Rachael.....Bonnie Barricade  
Billy.....Ella Hall  
Clarence Breckinridge.....Harold Lloyd  
Magpie Clay.....Gloria Hope  
Joe Pickering.....Edward Coxon

In "The Heart of Rachael" Bonnie Barricade is seen to the very best advantage. The part suits her personality uncommonly well, giving free scope to her charm and womanliness. The photography is very good, often beautiful, and the direction admirable. It is a Paralta picture.

Clarence Breckinridge has married Rachael, a woman little older than Billy, his daughter. Always drunk, he idolizes Billy, while merely tolerating his wife. Billy becomes spoiled and selfish. Rachael meets Dr. Warren Gregory, the family physician, and the two finally fall in love. At last Rachael divorces Breckinridge by mutual agreement. Her marriage to Gregory follows. Things go on smoothly for a time, two children being born. Then Gregory becomes involved with Magpie Clay, a musical comedy actress, while Billy, the stepdaughter, slopes with Joe Pickering, an adventurer, her father committing suicide when he hears what has happened. Finding out how far the affair has progressed between her husband and Magpie, Rachael gives Gregory his freedom and takes her children to live in the country. But he does not marry Magpie; he goes to Europe instead. Long after, when he has returned and is living alone in New York, one of Rachael's children falls and is seriously injured. Realizing that her husband is the only one who can save the child Rachael drives the child miles through the night in the rain until she reaches her husband. He saves the child, and at the end of the film, realizing what they mean to each other, the two decide to patch things up.

Every role is well played. The whole makes an admirable and pleasing feature.

## BY THE WORLD FORGOT.

Treda.....Hedda Nova  
Derrick Van Beekman.....J. Frank Glendon  
Stephanie Maynard.....Patricia Palmer  
John Maynard.....R. S. Bradbury  
William Weywood.....George Kunkel  
Hano.....Otto Lederer

"By the World Forgotten" is from a scenario by Cyrus Townsend Brady, made by Vitagraph. Hedda Nova and J. Frank Glendon are the stars.

It tells the story of Derrick Van Beekman, who is engaged to marry Stephanie Maynard by a family arrangement. Derrick is shag-bated the night of his bachelor supper at the order of George Harash, partner of Ste-

phanla's father in the shipping business. This he does because he and Stephanie are in love, although he considers himself Derrick's best friend. Stephanie is surprisingly acquiescent in the face of such an extraordinary deed. Derrick recovers (he is drunk when made prisoner) on board one of the Maynard-Harash vessels. He is brutally treated by the captain, but finally allowed of escape by the friendly crew, when he is accused of killing a man who has really fallen overboard. He lands at an island peopled by a strange band of whites—descendants of the survivors of some ancient shipwreck. Again, a beautiful maiden of the tribe, falls in love with him, and the two are finally thrown out of the tribe and left to starve on the beach. Then a yacht appears on which are Ste-

phanla, her father and Harash. They are searching for Van Beekman to confer their world they had at the right one. (Other-wise there would not have been a picture.) They confess to Van Beekman, but he turns to Treda as being the one woman for him. It is not shown how they pursue their livelihood from then on.

Hedda Nova makes a beautiful and tem-

peramental Treda, Glendon as Derrick is

capable, while the others lend competent sup-

port. The picture is well done and the

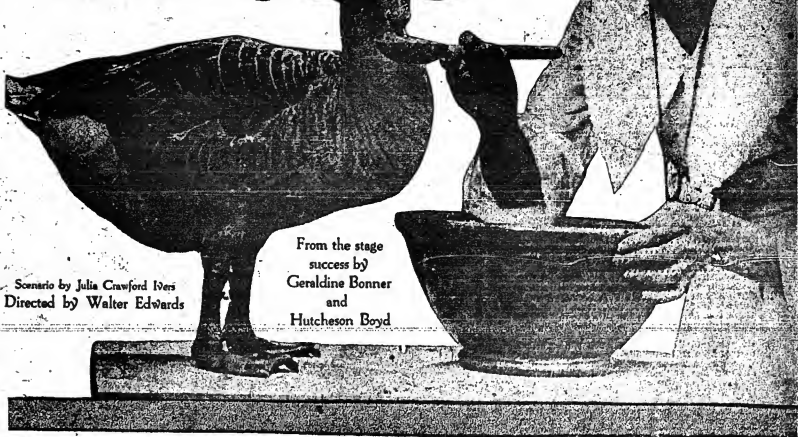
photography is satisfactory.

Stiegfried Schlarzer, of the Los Angeles

"Examiner," is now with the Coast publicity

department of the Universal.

# LEWIS J. SELZNICK presents Constance Talmadge in "The Success for the Goose"



From the stage  
success by  
Geraldine Bonner  
and  
Hutcherson Boyd

Scenario by Julia Crawford Jers  
Directed by Walter Edwards



# BUY BONDS

## THE RETURN OF MARY.

Mary ..... Allison  
John Dealy, Jr. .... Clait  
Mr. John Dealy, Sr. .... Clait  
"Jack" Dealy ..... Larrell Foss  
John Graham ..... Joseph Belmont  
Clark, the Dealy's butler ..... Joseph Belmont

An experienced dramatic constructionist, watching the development of the film, "The Return of Mary," would probably readily detect, or suspect, it is not a routine average picture patron is sure to be utterly surprised at the twist the story takes at the close. If the director had not so suddenly presented the abnormal love of a brother for his sister some of the experienced ones might even be howled.

"The Return of Mary" is a corking photograph drama. It was written by Hiale Hamilton (can it be Hiale Hamilton the actor?), scripted by George H. Bauer, directed by Wilfred Lucas and photographed by William P. Flinn. Metro exchange men should go out and sell this picture and guarantee 200 per cent. satisfaction.

The acting, direction and photography will withstand any reasonable criticism, and because up by an absorbing, tear-compelling drama, with a surprise twist at the finish, comprising the ingredients that the average arm of coincidence occasionally manifests itself in of usual consequence. You hardly notice it until it is all over, and not even then if you aren't a wise student given to analyzing.

Mary, the child of wealthy parents, is kidnapped at the age of three. Fourteen years later and the mother has moved her home. Her husband is president of a transcontinental railroad. His track cross country train is wrecked and Graham, the engineer, is convicted of manslaughter for having disobeyed orders. A surly man calls at the president's home accompanied by a young lady. He tells the president to be returning his kidnapped child. The president laughs and says they average age and produces the clothes the child wore when stolen. Explains his conscience troubles him, and, though he loves the girl, he wants her to enjoy her proper station in life. Asks her to see her alone to say good-bye. He goes to an adjoining room where the girl is waiting, explains the situation, tells her never to reveal his name and she must go to her parents. You will probably try to anticipate the development by figuring out that the man who brought Mary back is the convicted engineer. Correct.

Five years elapse. The son of the wealthy father is passionately fond of his long lost sister. He is connected with a prominent law firm and is interested in and in a position for the engineer, not knowing the connection the family John Graham has been pardoned. The girl is startled—hadn't known her father was in prison—tells the relationship and demands to go to him.

Graham is to be released next morning and the girl sits up all night, saying she will wait with him. The railroad president forbids her to see Graham, no one desiring to reopen old wounds. Her brother, however, who indulges her every whim, promises to take her to Graham. On being released Graham comes to the house and demands the girl, explaining he is determined to get even for his (she is imprisoned—that he didn't reveal the child, but his friends did, and that their daughter had died. He presents the girl of his abduction. Mary is Graham's child and cared for by her mother's sister who he never saw. The story as this girl would be over.

The president refuses to give the girl up, saying it will kill his wife, who enters at that moment, and there is a strong situation, with the girl torn between the love of the wealthy people who had been so loving to her and the fact that her father stole her. When it looks as if there could be no solution to the dilemma up page her "brother" and says he knew he couldn't have loved a sister like that. She must be his wife. Graham, still vengeful, refuses. Young man asks him if he is going to let his vengeance stand as a barrier to his child's happiness, and the president laughingly says: "I will say any way you take it."

Splendidly acted and a most artistic, sumptuous production, with no effort to over-emphasize the wealth of the well-to-do family. Why wouldn't this plot make a good legitimate play? To be sure it is but a reminiscence to "Rich Man, Poor Man," produced in New York last season, and which was financially unsuccessful; but this version might meet a happier fate. In any event it's a fine photograph. Jolo.

## RIDERS OF THE PURPLE SAGE.

Leaster ..... William Farum  
Venters ..... William Scott  
Dyer ..... M. B. Robbins  
Tull ..... Murdoch MacQuarrie  
Jane Witherspoon ..... Mary Merch  
Mills Brue ..... Katherine Adams  
Fay Larkin ..... Nancy Caswell  
Jerry Card ..... Holmes  
Fox has put William Farum out in "Riders of the Purple Sage," a not too absorbing adaptation of the novel by Zane Grey. The story is told loosely, with much riding hither and yon, and finally comes to a halt with the expenditure of much energy on the part of the actors and not a great deal of interest on the part of the spectators.

Mills Brue, the married sister of Leaster, a Texas ranger, is abducted by members of the Mormon sect to which she is a convert. So Leaster devotes his life to discovering his sister and wreaking vengeance on those who have been instrumental in injuring her. For a long time every effort is thwarted.

Stopping at Witherspoon's ranch during his search he saves a man named Venters from the violence of a band of men who suspect him of having designs on the affections of the rich woman who owns the property, and ends by falling in love with her himself. Her name is Jane Witherspoon. While Venters goes in search of a band of rustlers who have been stealing Jane's cattle, Leaster remains to take charge of the ranch. He learns that his sister is dead, but Jane, by the influence he has gained over him, persuades him to modify his ideas of vengeance. When a little girl named Fay Larkin, whom he has taken under his wing, also disappears, Leaster decides to take things in his own hands again. He goes to a meeting of the Mormons and shoots several of the leaders

who have been mixed up in the business, among them being Dyer, who abducted his sister, they having first attempted to shoot him, and puts a lively end to the meeting. Then he goes after the rustlers. Meanwhile Venters has tracked the gang to their hiding place, where he wounds their masked leader. "He" proves to be a young girl. Venters takes her to a camp which he improvises and cares for her with the result that they both fall in love. Leaster recovers Fay and with her and Jane sees the country, burning Jane's home to save it from the rustlers. Meeting Venters and his companion, it proves that the girl is the daughter of his dead sister. Venters and the girl ride away together, but Leaster and his companions are pursued by the infuriated Mor-

mons. They fly up a canyon leading to a valley in which there is no other inlet, the Mormons hot in pursuit. So Leaster over-turns a huge rocking boulder which guards the approach and it crashes down, killing the entire band. He then turns with great apparent cheerfulness to begin existence in the wild valley from which it appears there is no chance, from some geographical reason, of ever escaping.

Mr. Farum makes a stalwart Leaster, doing well what he is called upon to do. Mary Merch as Jane, and Katherine Adams as the masked leader also stand out.

The picture does not rise above the level of the average western photograph of this type and there is no special distinction in direction or photograph.

# D.W. GRIFFITH'S



## "The Great Love" in Los Angeles

### "Pleased Patrons For Three Straight Weeks"

The East and West meet in their attitude toward D. W. Griffith's "The Great Love." From New York to Los Angeles, in the North and South and Middle West, exhibitors have found that "The Great Love" breaks box-office records and pleases their patrons. In Los Angeles "The Great Love" had its premiere showing at Clune's Auditorium, which has shown all the Griffith pictures.

Here is a wire received from W. H. Clune:

"D. W. Griffith's 'The Great Love' was a very successful picture. It pleased the patrons of Clune's Auditorium for three consecutive weeks."

Just as this picture made extraordinary money for Harold Edel in New York, for Harold B. Franklin in Buffalo, for J. Kunsy in Detroit and for all the big exhibitors who have so far shown it, it will make extraordinary money for you.

Released by



This is one of a series of advertisements showing the success of "The Great Love" in the foremost cities of the United States.

## BATTLING JANE.

"Batling" Jane. Dorothy Gish Dr. Sheldon. George Nicola Mrs. Sheldon. May Hall The Crook. George Nicola Mrs. Follett. Adolphe Lestina Charwoman. Kate Tomney Dorothy Gish Dr. Sheldon. "Batling Jane," a Paramount feature seen at the Rivoli this week, gives a characterization that is both funny and pathetic. She comes into the picture on her bicycle, grim and menacing, fighting her way through life, thoroughly capable of taking care of herself. In Harmsville she meets the poor woman whose husband has deserted her, so stays to take care of the baby when the woman dies.

The story deals with her struggles to maintain the baby, together with some amusing romances which she fancies come into her life. She is unable to buy a Liberty Bond, so braided as a sticker on a public bulletin board. Comes the contest for the most perfect baby and Jane wins it with her charge. The prize is \$500. The father returns and tries to get the money, but Jane saves it at the point of a gun, and also bags another crook who robbed her employer. Investing most of her money in Liberty Bonds and giving the rest to the Red Cross, Jane becomes a heroine.

The very excellent work of Miss Gish is balanced by a company which is admirable in every way. Every character and every type is good and the baby deserves special mention. The direction and photography together with the attention that has been paid to detail all contribute to the success of the picture.

## THE MATING.

Nancy Fane. Gladys Leslie Dick Ives. Rexwells. Mr. Fane. Forest Robertson Bob. Mr. Fane. Mr. Fane. Betty. Mr. Fane. Mummy. Frances Miller Grant

A Vitaphone five-reel feature, starring Gladys Leslie. It is a homely story told in an interesting manner. The characters are few, but all of them true to life and the whole theme is pleasing in its simplicity. Outside of Miss Leslie, as Nancy, who takes the part of a "little mother," the feature is the fine performance of the three children. The youngest is about four years, while the eldest brother cannot be over eight or nine. The youngsters do not act, but go through their parts as children would. The director is Fred Thompson, and are not in the least precocious, but just kids.

The photography, particularly the exteriors, include a number of rural scenes and old-fashioned colonial houses, which, although they have seen better days, are in keeping with the theme of the story.

Miss Leslie ably supported by Herbert Rawlinson, as Dick Ives, a poor, but honest, young magazine writer, who has been left a leech in the shape of a dilapidated old house adjoining the home of the Fanes, who are in poor circumstances. Fane senior being an inventor, has staked his all upon his invention, meanwhile the family is living from hand to mouth.

Lots of amusing comedy, the children being the principal fun makers. The captions are well written and contain a great deal of humor, much in the negro dialect. "The Mating" is a pleasing little program feature.

## HOBBS IN A HURRY.

J. Warren Hobbs, Jr. William Russell J. Warren Hobbs, Sr. Henry Barrows Helen Wembury. Winifred Westover Lord Willoughby. Howard Mack Louis Willoughby. Howard Mack Aaron MacDonald. Carl Stockheim "Hobbs in a Hurry" does not hurry enough to avoid using up six reels when the rather stupid story of which he is the hero could have been told in three. It is a Fathe picture, and William Russell is the star.

One Hobbs has sold a worthless mine to an Englishman named Willoughby. Later on, learning that it is there after all, he sends his son to buy it back. On the same train are his fiancée and her father, who is also intent on buying the mine.

Young Hobbs suffers setbacks and experiences all sorts of adventures—quite unnecessary, except that they serve to pad the uninteresting and fatiguing picture.

Hobbs really buys the mine while the twin brother of the owner, impersonating his brother, sells it to the father of his fiancée. Young Hobbs is intended to be impudent and dashing, but his antics are ridiculous more than anything else.

If anything could redeem the picture it would be the photography, which is sharp and clear.

## A SOCIETY SENSATION.

Brancy Parmelee. Carmel Myers Jim. Fred Kelsey Dick Bradley. Rodolphe De Vientina Cristina Parmelee. Harold Goodwin Tommy. "A Society Sensation" is a Paramount feature in which Miss Myers is the star.

Dick Bradley, the son of a rich and climbing mother, falls in love with Sydney, to his mother's delight. But exposure comes and Sydney goes back to the fishing village. Here Dick follows her. In the meantime Mrs. Green, not to be outdone, has paid to have a cat from genealogy made out for the Parmelees, and so Sylvia becomes a noblewoman, at least legally. And Dick marries her with his mother's consent, although he would have done so anyway.

It is a light, improbable, but entertaining picture. Carmel Myers makes an attractive and appealing Sylvia, and Rodolphe De Vientina a very American Dick despite the fact he is a fairly recent arrival from Italy. The scenes, taken on or near the water, are all cheerful and pretty. The support and direction contribute to the good result.

## THE GRAY PARASOL.

Estelle Redding. Claire Anderson Hamilton Hill. Wellington Cross Edward Burnham. Joe Bennett Roger Ives. Ed Brady Faraday Childs. William Qulan

"The Gray Parasol" (Triangle) is a timely

story of German intrigue, well told, interesting and more or less plausible. Claire Anderson is the star, and she is decidedly worthy of that position.

Estelle Redding is waylaid by two men on her way home from an uninvolved mender's, where she has just had her gray parasol repaired. Inasmuch as she has placed a document in a secret compartment of the handle the instant it has been handed to her, and the proprietor has watched her in a mirror, it is not surprising that the spectator expects the worst. And he is not disappointed. But Hamilton Hill, a young bachelor, puts them to rout, taking one, whom he has knocked out, to his own home. Why Estelle is allowed to find her way home alone with the other desperado in full possession of his faculties is not made clear. Edward Burnham, the man whom Hill brings home, tells him that Estelle is in the employ of the German Government and that they are after her to secure the formula for Coalex, which she has stolen and which the Government wishes to buy. Coalex is a cheap substitute for coal. Hill, not convinced, goes to Estelle, who gives the formula to him for safe keeping. Returning home he is assaulted by Burnham and a companion, who find the parasol. In the com-

partment is found a piece of doggerel, which makes them realize that Estelle is not so easy to deal with as they had supposed. It develops that Burnham is Estelle's half brother, and that through motives of financial greed he wishes to get hold of the formula of Coalex in the interests of the coal magnates, who would be injured should Coalex be put on the market. Estelle disappears, throwing her brother off the coast by a ruse. German spies come to Estelle representing themselves as agents of the Government. She is able to give them the formula when Hill bursts in, accompanied by Burnham, who has experienced a change of heart when his patriotism has been aroused. The formula is saved for the Government and Estelle for Hill.

Claire Anderson as Estelle does fine work, as does Wellington Cross, her father, identified with musical comedy and vaudeville. All the characters are well taken. The good direction is a feature.

The majority of the Eastern film producing organizations are leaving for the coast for the winter, fearing a repetition of last year's coal situation. While there is plenty of coal in present in the East they fear the Fuel Administrator may commandeer it.



**All the Thrills of the World War**

Suddenly you see China's legions awake and throw their resources with the Allies of the East.

American soldiers marching to embark at a Pacific port.

Chinese troops under arms at the Hong-Kong docks.

Giant transports, troop-laden for Vladivostok.

With such materials as these, plus a romantic melodrama of mystery, intrigue and human daring

**Betzwood Film Company Presents**

# For the FREEDOM of the EAST

with **LADY TSEN MEI**  
The Screens Only Chinese Star

Conceived and Directed by IRA M. LOWRY who made the sensational earlier success of two seasons, "For the Freedom of the World."

Booked on sight for its American pre-release at the great Stanley Theatre, Philadelphia, week beginning September 30.

Contracted for or reserved by hundreds of exhibitors who cleaned up with "For the Freedom of the World." Recognized by exhibitors as a big profit-maker.

Prints are now in all Goldwyn offices for inspection or immediate contract bookings. Unusual lithographs and complete exploitation in the hands of all Goldwyn managers in twenty cities. Wire at once for open dates.

**GOLDWYN DISTRIBUTING CORPORATION**  
SAMUEL GOLDWYN, President  
16 East 42nd Street New York City

# BUY BONDS

## THE GOAT.

"Chuck" McCarthy, an Iron Worker,  
Fred Stone  
Mrs. McCarthy, his Mother.....Fanny Mitchell  
Mr. McCarthy.....Charles McHugh  
Biggie Lammor, an Actress.....Rhys Mitchell  
The Baby Vampires.....Sylvia Ashton  
Marmaduke X. Caruthers, an Actor.....Philo McCullough  
Molly O'Connor, the Girl.....Winifred Greenwood  
Director Griffin.....Noah Beery  
Jimmy Quiksilver, Assistant Director.....Raymond Hatton

Director Graham.....Charles Ogden  
Studio Manager.....Ernest Jay  
Casting Director.....Clarence Geldart  
"The Goat" is Paramount-Artcraft's introduction of Fred Stone to the screen. Donald Crisp directed and Frances Marion wrote the story. As a deer of "stunts" Mr. Stone is a film success, but whether that will cause the stage star to be a screen star is doubtful. It may be that this, his first picture shown and possibly the first he made, left him ill at ease before the camera. Or it could have been that appearing in his proper person, without character costume or make up affected him. At any rate it is only in his "stunts" that Mr. Stone does anything in "The Goat," worth watching. All the comedy of the picture is before the camera. The comedy captions, and these, for the most part, were founded on such expressions as an unentitled iron worker is supposed to utter: "I seen my duty and I done it" and "Tou done noble" are samples. How many picture audiences will see anything funny in them?

The scenario may have been written according to suggestion. It "sees" Mr. Stone into picture playing. He is an iron worker with picture ambitions. With companions, Chuck McCarthy (Mr. Stone) is on a building construction overlooking studio stages. It fires his desire, especially some bathing girl and a French-accented enguena. Chuck adds himself to the line of "Extras" and finally bursts in a principal role, understudying Marmaduke X. Caruthers (Philo McCullough), who balks at a role he thinks is too dangerous. Stone is made up to resemble him, and while riding a horse is thrown, when Marmaduke is sent to the hospital in his stead and Chuck takes over. Cured of the film fever and back to his old job, Molly O'Connors (Winifred Greenwood), Chuck receives a letter enclosing a check for \$1,000 and a promise of a regular picture job upon recovery.

Early in the scenes Chuck enlightens his family upon himself as an actor by acting all over the kitchen, mopping up the old man, his father, and knocking the plaster off the wall of the floor beneath. His family doesn't like the plan of giving up a steady \$27.50 per position as an iron worker to become an actor. His girl, a stenographer at the studios, also tries to persuade Chuck not to try what she thinks is an impossible task. One of the best captions displayed refers to a long line of "Extras," mentioning that few in the line work over one full day a week.

During the screening, studio scenes are such in sight. There is camerawork within camerawork. While not overmuch of the mechanical and is exhibited, there is enough of this to lend much interest to the picture fan. It is in these scenes that Mr. Stone does his "stunts," the best of which is a "Human Fly" bit with a fall into a tank of water. Mr. Stone is athletic and acrobatic—among stage leaders in these lines and as good as the best in pictures, but he has emptied nearly his entire bag of tricks, as far as known, into "The Goat." What will he do to follow them, unless developing into a screen player?

"The Goat" as a whole is by no means as Stone through doing all the work and receiving no credit in the picture. One caption described him as "the actor but great with the rough work."

"The Goat" with Fred Stone's name attached for the first showing is a draw. That seems self evident at the Strand this week, where the picture is showing. If the name can continue to draw regardless, Mr. Stone's picture engagement is a happy one, but he should insist that Mr. Crisp direct all his pictures. This one was so well taken care of by Mr. Crisp that it lightened Mr. Stone's burden immeasurably.  
Hime.

## THE ROAD TO FRANCE.

Tom Whitney.....Caryle Blackwell  
P. M. Bemis.....Evelyn Grealey  
Jana Bemis.....Jack Drumler  
Mollie.....Muriel Darliche  
Robert Whitney.....George De Carlton  
Mrs. Whitney.....Jane Fleming  
Victor Winter.....Richard Nellie  
Mrs. O'Leary.....Inez Shannon  
Burns.....Harry West  
Fugo Kraus.....Alex Shannon  
Chief of Police.....Joseph Smiley  
Dennis O'Leary.....James Davis  
Little O'Leary Girl.....Elizabeth Kennedy  
"I want the American people to know how

government papers, and the hero saving everything at the last moment and getting the girl he loved, who had previously turned him down because of his liking for strong drink and other forms of dissipation.

The picture could have been told in half the footage.

Mr. Blackwell as the hero is painstaking, but always "acting." Miss Grealey does her best with a role of little strength. Other members of the cast perform creditably.

## THE WOMAN WHO CAME BACK.

This picture, a Paramount feature, is founded on the dramatic play, "Lois Kiesha," in New York some seasons ago. It tells the story of a girl brought up by her

father to be an expert safe breaker. She is rescued from a shipwreck by a man whose name she does not know, but whom she never forgets.

Told by her father to steal some famous pearls from the house of a rich man who is about to present them to his fiancée she attempts to pull off the trick. She is surprised, however, by the owner of the house, who proves to be the man who saved her life. He lets her go and she swears never to steal again.

The jewels are stolen the same night by the brother of the girl the man—George Bayard—is to marry. This man attempts to fix the blame on Lois—the girl—but it is finally proven that he is the culprit. The gang is broken up and Lois goes away to work on a

farm. Here comes Bayard, his engagement being broken off, and married her.

Edna Clayton does good work in a strong and dramatic part and notable in her support are Theodora Roberts, Elliot Dexter and Charles West. The story is well knit and interestingly told and there is some uncommonly good photography.

Arthur Oliver, director of publicity for the Frank A. Keeney Pictures Corp., has resigned to take up some special political work in New Jersey.

Peggy Adams and Otto Howland are starred in "Romance and Brains Tack," the Paramount-Flag comedy which will be released next week.



The distinguished and talented actor

# SESSUE HAYAKAWA

in  
"The TEMPLE of DUSK"

A screen drama which contrasts the doctrines of self and sacrifice

A drama devoted to the perils of dishonor and the rewards of idealism

STORY BY FRANCES MARION  
DIRECTED BY JAMES YOUNG

CAST INCLUDING Jane Novak,  
Sylvia Bremner, Lyle Willoughby  
and Mary Jane Irving

Produced by  
Haworth Pictures Corporation  
Available at Mutual Exchanges

# BUY BONDS

51

## PRISONERS OF THE PINES.

A picture of the Canadian northwest woods, the country of the lumberjack, in which J. Warren Kerrigan is starred, made by Jesse D. Hampton and distributed by Hodkinson, Inc. The story tells the life of the lumbermen, who work in the camps all winter and come to town with the spring freshets to spend their pay checks in two or three nights, over a bar or in a gambling house, and have to go back the next fall to go through the same performance again.

Hilaire (J. Warren Kerrigan) is a French Canadian lumberman who gets married just before he leaves his home for the camp. His object is, he tells his wife, to get a "huckle wad" that they may start housekeeping.

The story has a punch and is unfolded in a simple and convincing manner. The fine playing by Mr. Kerrigan carries it along, but it is true to life and the interest never lags. The titles occasionally are hard to follow, as they are in broken English and some in the French patois of the Upper Quebec lumbermen, a language very hard to understand for the average film fan. But the meaning is generally caught and the quaint humor of some of the captions causes many a laugh.

The locations are fine and they have all the characteristics of the camps in the far northwest. Clever direction adds greatly to the picture. In selecting types, Ernest C. Worde found some pretty rugged looking characters, who have all the earmarks of hardened lumbermen.

The comedy in the picture is furnished by "Spudde," the cook, whose main object in life outside of feeding the camp, is cutting out the life-size portraits of actresses from the Police Gazette and pasting them around his kitchen. "Preachers of the Pines" should be a program feature of unusual interest, as it will appeal to both young and old. And there are no end of thrills.

McChure Productions, Inc., will release its "Deadly Sins" series. The distribution will be handled by General Film exchanges.

Roy Dennis, of Richmond, Ind., has been appointed manager of the Grand, Hamilton, Ohio, recently acquired by the Broomhall & Schwalm interests.

## WHEN A WOMAN SINS.

Lillian Marchand, later Poppo, . . . Theda Bara  
Norman West, . . . Joseph S. Keating  
Augustus Van Brooks, . . . Alfred P. Remont  
Michael West, . . . Albert Roscoe  
Rogio West, . . . Jack Collins  
Mrs. West, . . . Genevieve Blinn

A Fox feature, starring Theda Bara, at the Academy of Music this week. The title is alluring, and will catch the unsuspending, who imagine they are going to see a real old-fashioned melodrama of the 10, 20, 30 cent variety, wherein virtue triumphs in the final scene and the bowdlerized villain is thwarted by the doughty hero.

There is nothing like this in Miss Bara's new feature, and after following the picture carefully one feels almost disappointed because there is no diversion from the path of virtue and the heroine apparently is not even seriously thinking of sinning.

Miss Bara assumes the roles of a trained nurse, successful actress and vampire. As the last named she is astonishingly mild and inoffensive, although one youthful idiot, son of a wealthy family, does blow out his brains because she refuses to marry him. At the same time she is desperately in love with his cousin, a young Episcopal clergyman.

Her regeneration from vampirism is brought about through their mutual love and the final scene shows the pair in a church with the clergyman presenting this modern Magdalene—who has well earned—with him. Miss Bara is at her best as the successful actress. In these particular scenes there are a number of dramatic situations which are well handled.

Having declared she is couleuse (Lillian Marchand) Miss Bara, unable to find happiness and the spiritual comfort she desires, decides to sell herself to the highest bidder. With this plan in view, she sails together five or six old profligates of her acquaintance and after a wine supper the auction starts. A millionaire theatrical manager is the highest bidder, and just as they are about to seal the bargain in an oscillatory way, he rushes a small boy with a Bible in which there are several marked passages and a bunch of water lilies, from her clergyman lover. This, of course, upsets the whole proceedings, the diners are dismissed and Lillian finds the spiritual comfort for which her soul has been craving, the Holy Word and the flowers.

Miss Bara is ably supported by a small, but intelligent, company, and the settings are unusually handsome. The picture was made under the direction of J. Gordon Edwards, while John W. Boyle was the cameraman.

## PALS FIRST.

Harold Lockwood's "Pals First" (Metro). It fits Mr. Lockwood, who plays it with a better grace of ease than usually. For playing, however, there is the role taken by James Lackaye, of the Dominie, and as an actor Mr. Lackaye races away with the picture.

"Pals First" was written by Frances Parry Elliott as a novel, dramatized and now filmed. Its fanciful and light story has been made holding as a scenario through the element of suspense, as to identity of Mr. Lockwood as Denny Rowland, first seen as a tramp, in traveling association with Mr. Lackaye as the Dominie, another tramp, Rowland is an escaped convict, wanted for murder: the Dominie has been cast out of his church.

They arrive before the gates of the Castleman home in Tennessee. (And the most mystifying incidents of the picture were whether there were "gates" or a fence opening to the home. One time iron gates were shown, then a fence, and they alternated in this way until one was impressed with the belief that there might have been a back entrance to the house that far exceeded in appearance the front of Richard Castleman, the young owner of the mansion, was being mourned as lost. His cousin, a doctor, had messaged saying Castleman had been lost, seen while on his way to Australia. The striking resemblance of Rowland permitted that "bum" to take possession, breaking up the doctor's intrigues, among which were to secure possession of the estate and the girl Castleman loved.

All the events transpire in 24 hours. It would seem, Rowland frustrates his cousin, who denounces him as an impostor. Rowland finally vanishes, him on the roadway, in a hardy fought still battle, wherein the cousin (an excellent villain by the way, in looks and action) takes a most dandy knockout punch.

Sessue Hayakawa

in  
"The Temple of Dusk"

Produced by Haworth Pictures Corporation  
Available October 20 at Mutual Exchanges

Special Pre-release Date October 13



# BUY BONDS

## AMONG THE WOMEN

By PATSY SMITH

Frank Davis was the master of ceremonies at the Fifth Avenue Monday night and started the War Loan off nicely with the assistance of Manager Quid and the women of the bill. Harry Holman helped with a generous subscription for bonds.

Women were not plentiful and there was a decided lack of pep among those present. Talma (LeRoy Talma and Bosco) perhaps contributed the greatest individual share. The Bell Sisters, blond young women, opened in white satin—one in long leg o'mutton trousers, the other in short full bloomers with tight cuffs and despite their full similar pelpums, produced somewhat different silhouettes. A transparent black lace skirt over blue bloomers with pink satin bodice, and lace cape panel in black, and a golden rod satin with high neck and long sleeves were good, but the girls were prettier in dainty coral pink silk and georgette frills and bloomers, with national blue sequin cloth.

One of the women in the Harry Holman sketch was in claret velvet with a sash of claret silk and big black velvet hat; the other was in black satin trimmed with fringe, large black silk hat and kolensky scarf. The woman in the Cole Russell and Davis act had her fair hair in a big spike and wore a pink chameleon shirt with high button collar and tiny black tie with her black and white striped skirt.

The bond sale had a good start at the Palace Monday afternoon, netting \$20,000. The collection was started by Miss Hurley, a neatly attired young woman volunteer worker for the Liberty Loan campaign, whose excessive loquacity was quite pardonable in face of the issue. Frankie Fay must have been sent over by the Shuberts to advertise the Winter Garden show. He volunteered to help and immediately began to call on Winter Garden show girls all over the place who readily acquiesced to his request that they buy. Others who spotted by him were Frank Carter (\$3,000) and Frisco (\$500), Belle Baker, who nodded assent to a \$2,000 bond. Conductor Daab of the Palace orchestra, \$1,000.

Blossom Seeley & Co. replaced Blanche Ring in the regular program and registered sterling value despite the late hour. The show ran until nearly six o'clock.

Mme Cronin's electrical display opened the program. Mlle. Juliette, who "assisted" had a ballerina costume of flesh satin and net dotted with brilliant and opal sparkles. A magnificent ribbon giraffe gave the color contrast. Mme Cronin looked taller than usual in a white spangled chiffon skirt and silver iridescent cloth body which started over the skirt in front and ran down into a sort of poisonize train at back.

Rose Langdon was in a red sweater and tam to match "Johnny's new car," but her white baronet satin skirt needed pressing. Sister Cecil will have to go into strenuous training for a stage career. Her voice is cold and hard and she is stiff and amateurish. Her maid's dress made a more graceful length (shorter or longer) and improve matters considerably.

Lucille Cavanaugh's costumes are less dainty this season, as is her offering, despite its delightful setting with itsopal steps and peacock blue and

of two panels of gold cloth and black velvet ribbon, had an Indian-tribe design in its one long sleeve of gold and black. There was an attractive bizarre patriotic hat in the orchid velvet trench hat tied with green ribbon and lace pants with their red and blue embroidery worn with shiny creation. Full lights flashed on the front drop at the finale revealed stencilled gold cloth, partly veiled in black marquisette, beneath olive green-painted border.

A fresh, ignorant, un-American patron at the Columbia Tuesday afternoon yelled out to a Liberty Bond seller, "I'll buy a fifty-dollar bond if you'll buy a five hundred dollar one." The proposition was proffered with such nasty bravado and showed such a petty (?) patriotic spirit it is my opinion that a bunch of regulars "laid for him" outside the theatre and in a sound, convincing manner showed their appreciation of his magnanimity—if they didn't, they should have. The man who was selling the bonds for the Cause signed for \$500 just to see the color of the other fellow's money, and sure enough as everyone would have bet—it was yellow.

The "Step Lively Girls" at the Columbia this week didn't step lively enough to make you forget for a minute the sad attempts at comedy in the show. Dotson, a colored performer, makes the individual hit of the show—he can sing, dance, read lines—and has a sense of humor.

The three women principals, so far as their particular talents go, appear to be graduates of the chorus—in fact the best of the three steps back into the line occasionally. Anna Propp (with the "Follies of the Day" last season) is a heavy little soubrette of the Russian dancer type, works hard throughout and wears cheery. Blanche Brooks, the skirts (when worn) tilted up in the back, featuring a fanciful lot of frilly spangled bloomers. All of her clothes, in fact, were built "out," perhaps having a tendency to make the little party shorter still. One decidedly artistic creation had a plain silver giraffe above shirred short white satin bloomers and deep cuffs below edged with pink roses.

Bunny Wade, a tall fine-looking girl with a voice, made the best impression with her simple well fitting outfits. In a number led by Miss Wilson Miss Wade stepped back with the chorus and made the girls' showy costumes look junky beside her plain untrimmed amethyst pussy willow, with its plain waist, long sleeves and demure round neck. She also had the show figure and appeared a couple of times in jersey outfits. Margie Wilson is a pretty blond, who sang as "Miss Crystal Sugar," she's just too sweet. She smiled so steadily to display her dimples and live up to her billing that she overdid it a bit. With her hair always prettily dressed in front—the back looked neglected. Her clothes for the most part were refined and pretty. A black velvet white satin and marabout affair and pajamas were her most extreme costumes.

The chorus was a good-looking lot as a whole with a scattering of exceptionally pretty ones among it. The girls appeared a trifle heavy on their feet and lacking pep in their glider and youthful appearance. White and brown

as value in filming goes, with Shirley Mason and Ernest Truex in "Come On In." Miss Mason's role might have been played by Lizzie Jones as well. She doesn't register a gown, action or expression that will be remembered by anyone.

Every act on the H. O. H. program had a woman in it the first half, all attractive and most exceptionally well gowned. Aubrey (Brent and Aubrey), after discarding her green and white sport combination, was attractive in a double flounce skirt of silver lace over flesh pineapple cloth. Marion Murray delightfully attired appeared a bit nervous with her new turn. A little

## COAST FILM NEWS.

By QUY PRICE.

Los Angeles, Sept. 28.  
Baby Marie Osborne has a new limousine.  
Babe Daniels has returned from the moon, tales.

Dorothy Dalton is back at the lace studio after a brief vacation.

Jimmie Anderson is back managing Clune's Broadway Theatre.

Ralph Lewis is attending the Officers' Training School here.

Roy Stewart has signed with Pathé. Curt Smith goes along as director.

George Perry of the Ben Hampton office is a self bug. And he admits it, with pride.

Bill Desmond will not renew his contract with Tri-State.

Roy Stewart is hiding his time before signing a new contract.

Jerome Storm, the director, has "fallen" at last. Yes, Gwydye, he's wearing puttees.

Bill Stinger poem pictures are being made at the Clune studio.

Alma Rubens is recovering slowly from appendicitis.

Eleanor Field has bought a bungalow in Glendale.

Mark Larkin is doing Mary Pickford's publicity. He was city editor of a local daily.

Jack Horvick, out with "Hearts of the World," has quit the road.

Charlie Murray has been "loaned" by Mack Bennett for a Lasky picture.

A report has reached here that Florence Vincent and Pat Keens were married recently in New York.

Bill Russell was kicked by a horse at Bakersfield (again). Neither the actor nor the horse was badly mutilated.

They tell the story that Carmel Myers is the only film leading woman who has yet to be killed on the screen or off.

Allice Brown's friends are hot on her trail. She has just had a new set of photographs finished, and they are in big demand.

Walter Edwards, who directs Constance Talmadge, has a side line. It is dabbling in real estate.

Local film folk are planning a tremendous drive during the fourth L. L. campaign. C. H. Christie and J. C. Jensen are in charge.

Scott Sidney has resumed his directorial duties at the Christie studio after an all-too-brief (according to Scott) vacation.

Harry McEae has interested local capital in a big propaganda film. The picture will be produced at the Clune studio.

Harry Mettewer is now writing, as well as starring, for Tri-State. He does most of his own scenes.

A full week when some prices aren't seen may be a new contract at about million per.

Reggie Barker, who is sent directing Geraldine Farrar, was to come back to California. In the worst way. So he says.

Ted Browning recently broke the California fishing record. He refuses to divulge the kind of bait he used.

R. Cecil Smith, the scenario expert, says he will return to the "Hill" into Clune's theatre (he says) to make ten hairs grow where only one sprouted before.

H. H. Bell has discontinued his publicity service, or rather connection with same, and is devoting his entire energies to exploiting Universal City.

Sam H. London booked the Authors Photoplay picture, "The Man in the Moon," into Clune's Auditorium. He is now selling the territory at a rapid rate.

Workmen are rushing the new Ince studio at Culver City to completion. Ince has to be shooting at the new plant about Nov. 1. It looks as if he will.

C. R. Macaulay's propaganda picture will be put in production in the near future. Formerly Mary Pickford's publicity man, is assisting Macaulay.

## NEXT WEEK

with the

Oct. 11 Issue

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more poise and greater care in reading would help her put the songs over better. A sheer net waist with very short sleeves and round neck was banded over one shoulder and around upper arm, where sleeve finished with iridescent banding. Lines of tiny iridescent ran from waist to hem of georgette overskirt. The foundation skirt was of light blue metallic cloth lengthened with a band of spangled lace. A dainty tailored sort of giraffe was of French blue and pink silk.

A pink frock worn by the woman in the Ed Lee Wrothe act had triple circular flounces falling over hips, and from elbow to wrist piped with black. With this she wore a long black cape-line faced with pink.

Miss Myers (of the "A Friend in Need" sketch) was in a most decorative gown—the bodice and giraffe, a solid mass of brilliants with a bit of

## NEW YORK FILM MEN TO HELP CONGRESS OBTAIN TAX DATA

**State Exhibitors in Enthusiastic Convention At Albany Pass Some Necessary Resolutions—Endorse Ambulance Purchase, Bond Drive and Suffrage Co-operation—Much Propaganda Aid Assumed—Suggest New Booking Plan.**

The convention of picture theatre owners of the state of New York at the Hotel Ten Eyck, Albany, Sept. 26, was represented by delegates controlling 1,600 houses. The delegates attending the conference feel that a number of constructive measures have been started.

The State League now includes most of the best known exhibitors, who are bound together in a compact body which is devoid of internal politics.

A resolution was unanimously carried for the purchase of an ambulance by the Motion Picture Exhibitors League of America of the State of New York to be sent abroad in the name of the organization.

The Fourth Liberty Loan was endorsed and plans discussed for an intensive campaign of bond selling. A complete list of the amount of bonds sold by and through the theatres of the state will be compiled and the Treasury Department of the United States will be apprised of the aggregate amount sold through that medium.

One of the most important questions discussed was the Sunday opening. It is the general belief that the efficient work and aid of the exhibitors in support of Government propaganda will do much to clarify the Sunday opening situation in the state. The loss of revenue to the Government due to certain sections of the state keeping theatres closed was forcibly presented by President-Sydney S. Cohen, who believes that all political candidates are showing a tendency to remedy these conditions and to give the people in every municipality what those people decide they want.

It was stated that 70 per cent. of the picture patrons are women and conferences will be held with the leaders of the Women's Suffrage Party in order that a closer co-operation can be effected for their benefit. The Suffrage Party, on their part, will come to Albany when called upon to aid in the passage of any Sunday opening bills.

One of the most important resolutions passed by the convention is as follows: Whereas, at a recent committee hearing of the Finance Committee of Congress on the proposed taxation to be imposed on the motion picture industry, either through lack of information or gross misrepresentation, the many abuses of the present tax and the proposed tax have not been clearly presented, showing that the entire burden of taxation has fallen on the motion picture exhibitor; therefore be it

Resolved, that in order to assist the Finance Committee of Congress, to justly apportion the contemplated taxes to be raised from our industry, the president of the State of New York Exhibitors' League is requested to immediately secure data and statistics, and to confer with the presidents of other state exhibitor organizations, in order to present a joint brief showing the unjust conditions under which the motion picture exhibitor is now laboring, and that further, a copy of

the said brief be given to all our representatives in Congress.

Hearty endorsement was given the Government picture, "America's Answer," but many exhibitors expressed the opinion the Division of Films could secure better results if these pictures were released to all exhibitors on a percentage arrangement. The present plan of distribution is to average the receipts for 30 days and charge one-third of the average gross takings plus 25 per cent. Exhibitors object to this on the ground it would give distributors an exact line on the takings of every house, which would be an advantage to them in regulating the cost of service. They suggest a booking plan of from 30 to 40 per cent. of the gross, which can readily be computed by the admission tax returns.

### MAXWELL BETTER.

Joe Maxwell, who underwent a serious abdominal operation at the Poly-clinic Hospital some weeks ago, has so far recovered as to be able to be moved to the Friars Club, where he is now installed, though still attended by his physician and trained nurses.

As soon as he is fit, he will start cutting the 40,000 feet of negative he took of the Hayden Talbot film feature, "The Married Virgin," to 5,000 feet. It is to be released through General Film.

When once more on his feet Maxwell will start the production of "Have One With Me," a prohibition propaganda film feature.

### PROSPERITY!

Lewis J. Selznick is moving the executive offices of Select Pictures from the Godfrey building to a sumptuous suite on Fifth avenue near 40th street. The floor he occupies in the Godfrey building will be utilized for his New York exchange.

### Suit for Salary.

The Film Developing Corporation, Harry Houdini president, is named as defendant in a suit which Arnold De Biere, through his attorneys, Henry J. & Frederick E. Goldsmith, preferred against him last week. De Biere's statement alleges that on or about April 12, 1918, he was engaged by the corporation as general manager with a salary of \$75 per week. He worked from that time to Aug. 2, receiving no payment. He claims \$1,200 as salary due.

A second cause for action, he alleges, is that he loaned the defendant corporation \$1,465.86 extending over a period from Feb. 23, 1918, to May 11, which it promised to pay on demand. His suit total is for \$2,665.86.

Harry Houdini, as president of the defendant corporation, puts in a general denial and demands a judgment dismissing the complaint with costs.

### Not Filming "White Heather."

The report that Maurice Tourneur would make a film production of "The White Heather" is incorrect. The Tourneur producing company started negotiations for the picture rights to the old Drury Lane melodrama only to find they had been disposed of elsewhere.

### LOVE'S LABOR DRAWS ABUSE.

The "labor of love" performed by the committee organized for the distribution of the films made for the Fourth Liberty Loan has brought down upon its head various kinds of protests and abuse. Exhibitors are complaining and a number of those making the pictures are dissatisfied.

Most of the exhibitors are making demands to run the Chaplin, Pickford and Fairbanks pictures for a whole week, advancing the argument a daily change varies the length of their programs and necessitates the constant preparation of musical accompaniment.

W. W. Hodgkinson wrote to Washington claiming he had not been asked to make any propaganda films. It was referred to the committee, which has a record of having communicated with every concern in the business as far back as last June requesting co-operation.

The daily change of propaganda pictures was arranged by Washington to give all exhibitors an equal break on their exhibition and an appropriation of \$55,000 was made to pay for the prints.

Washington, D. C., Oct. 2.

The Liberty Loan films will be shown Friday night in the Capitol rotunda for the senators and their wives and senate employees.

## JACK CUNNINGHAM

Staff Writer Robert Branton Studios, Los Angeles  
Recent Releases for Barrickello, Keenan, Glauco and Kerrigan

### LOEW'S WASHINGTON OPENING.

Washington, D. C., Oct. 2.

It looks now as though Loew's new theatre here will open next Monday. It is to play pictures exclusively. The house seats about 2,600 and will have a scale up to 25 cents in the orchestra.

While there was some surprise when Marcus Loew decided upon a straight picture policy rather than a combination one of vaudeville and film, the reason appears to be that with the present congestion of visitors here, Mr. Loew settled upon pictures through being able to give from five to seven shows daily with film, whereas and at the same admission scale, he could not give over three performances a day with a vaudeville mixture.

### Mack Remaining With Goldwyn.

A report is current that Willard Mack has severed his connection with Goldwyn. At the offices of the concern it was stated there was no foundation for the rumor.

Mack, they said, was temporarily producing a couple of legitimate productions, but still devoting a portion of his time to the Goldwyn activities. When the plays are launched he is due to return to the studio.

### "VIGILANTES" SOLD.

Chicago, Oct. 2.

After the showing of the Bear State Film Co.'s feature, "The Vigilantes" at the Playhouse, it was reported to have been sold to the Unity Photoplay Co.

### Jesse Lasky Leaving for New York.

Los Angeles, Oct. 2.  
Jesse Lasky leaves here today for New York and is due to arrive there Monday.



Triangle Presents

## BELLE BENNETT

as

the beautiful woman, whose keen intellect is the master-mind that successfully conquers the vicious German plot that flourishes in the name of charity,

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J. Barney Sherry

and

Jack Richardson

in

## "Reckoning Day"

Play for Profits and War Savings Stamps

Scheduled for early release

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

# BUY BONDS

# VARIETY

## ARTCRAFT MAY LAND CHAPLIN AND PICKFORD ON SAME PLAN

**Coast Opinion Has Picture Stars Under Same Producing  
Regime—Twofold Benefits Gained by Having Film Com-  
edian Follow Pickford on Same Program Basis—  
Famous Players-Lasky May Get Chaplin.**

Los Angeles, Oct. 2. The prevailing opinion here is that Mary Pickford has now practically decided to continue her arrangement with Artcraft.

Following closely upon this common belief is a persistent report that her decision, when it is formally made, will have an important influence on Charlie Chaplin inasmuch as Chaplin has for a long time wanted to be associated with Miss Pickford in the distribution of their pictures.

It is a well known fact that Mary Pickford and Douglas Fairbanks have proven to their own satisfaction that they have helped each other by appearing on the same program and that Chaplin has always believed he and Miss Pickford would also help one another through a similar arrangement.

This appreciation of the power of their combined personalities prompted Chaplin to induce Miss Pickford to consider an arrangement with the First National Exhibitors' Circuit when he consummated his contract with it. It is known in film circles that Chaplin highly respects Miss Pickford's business judgment and looks up to her as the greatest individual success over the longest period in the picture business. Thus it is easy to presume when she does indicate her preference to remain with the Zukor-Lasky organization Chaplin will accept that fact as a direct suggestion to himself he should also affiliate with the same group.

Adolph Zukor's attitude toward acquiring stars under contract with other concerns is well established and has frequently been clearly defined. His repugnance to any such arrangement has often been demonstrated and this attitude is generally known to all the "big stars." It is therefore apparent that if Chaplin is considering, even remotely, opening negotiations for an arrangement with the Famous Players-Lasky Corporation his contract with the First National is in such a condition that it can be automatically

terminated whenever he evidences such a desire.

Early this week the indications were that Mary Pickford, after considering the numerous offers submitted to her, would once more sign with Artcraft.

It is understood she has arrived at an understanding with Adolph Zukor and will return to work almost immediately.

Verification of the report is necessarily lacking until the contract has been actually signed.

### "DANGER OF FOREIGN FILMS."

Under a heading "Danger of Foreign Films," the London Daily Mail of Sept. 9, in the Paris edition, publishes the following article:

The British Screen Club, which has been formed to promote and encourage the exhibition of British pictures throughout the British Empire, is going ahead.

During the past week Mr. Hannen Swaffer, the acting chairman of this organization, has interviewed the following representatives of the Dominions: Mr. W. F. Massey, the Prime Minister of New Zealand; Sir Joseph Ward, Postmaster-General of New Zealand; Sir Robert Garran, Attorney-General of Australia; Sir Thomas Robinson, Agent-General for Queensland, and many other Imperialists, who heartily endorse the objects of the British Screen Club and offer every support.

One of the first things the British Screen Club will attempt will be to introduce more British films into Australia, where the people want them. The foreign films there are a danger to the continuity of British thought and ideals.

### CARUSO WILL OPEN EXPO.

Late arrangements on the forthcoming film Exposition at Madison Square Garden include Caruso's consent to appear on the opening night, Oct. 5, and start the activities by singing "The Star Spangled Banner."

### REASON FOR "FRIENDLY ENEMIES."

Despite that "Friendly Enemies" is in the heyday of its success, it will likely be filmed before long, the first instance on record where a picture version was permitted under such conditions.

A. H. Woods has five companies out and it is his intention to "clean up" quickly on the basis that if the war should end the value of the play would be negligible.

Among his film offers is one for \$50,000 advance against half the profits of a film version. This offer comes from Universal.

### TRIANGLE AGITATION.

Los Angeles, Oct. 2.

The Triangle Producing Co., it is reported, will close its plant. H. E. Aitken, however, denies this.

Actors have been let out by scores and executives dismissed.

It is understood a fight is on between S. A. Lynch and Aitken. Production of several pictures has been stopped.

A visit to the lot finds grumbling by employees, including wild stories from actors and office staff. Nobody, not even O. L. Sellers, general manager, seems to know what the next move will be.

### "TARZAN" TROUBLES.

The National Film Corporation of America, the producers and owners of the film, "Tarzan of the Apes," made application Sept. 30 to set aside the injunction which Harry Palmer, a broker, secured against it, on the ground that Harry Reichenbach, the general manager of the film corporation, had no authority to represent the company in the deal in dispute.

Palmer claims \$2,400 as brokerage fees for the disposition of the rights of the Tarzan film to the Stoop Film Corporation, Ltd., of London. When contracts were ready to be signed, the National people received a better offer and left the Stoop proposition. Palmer claimed his brokerage fees for the trouble and served an injunction. The case was adjourned until next Monday.

### CONVICTED FOR GAMBLING.

Indianapolis, Oct. 2.

Gustave G. Schmidt, city councilman and proprietor of the Crystal, Indianapolis, was fined \$500 and sentenced to 10 days in jail, on the charge of operating a gambling house in rooms over the theatre. His testimony, and that of the other witnesses for the defense in a trial that has been dragged out over several weeks, that the charge brought against Schmidt was a political frameup failed to convince the jury and the verdict was brought in after less than a half hour deliberation.

### LOAN FILMS APPLAUDED.

Washington, D. C., Oct. 2.

The opening of the Fourth Liberty Loan campaign here was inaugurated Friday night when the Treasury Department held a showing of the new Liberty Loan pictures before the National Press Club members and friends at the Central High School auditorium.

A number of New York film men were present and the affair was the largest ever held before the National Press Club. The stars were given ovations as they were flashed on the screen in their Liberty Loan appeals.

Vice-President Thomas R. Marshall opened the program, introduced by Gus Karger, president of the Press Club, with an address. Geraldine Farrar sang American and French anthems.

Frank R. Wilson, director of publicity for the Fourth Loan, expressed his appreciation for all the industry had done and announced that the film contributed to the loan was over 400 miles long.

### "LIGHTS" MODIFICATION.

At the New York headquarters of the National Association picture theatre owners and managers have been expecting an official communication from the Federal Fuel Administrator regarding the number of lights they will be permitted to burn on "lightless nights."

While the legits and vaudeville managers have urged Washington to let down the lighting bars sufficiently to allow some illumination up to the beginning of the show, the picture industry has also been active with a similar appeal for some lighting leniency.

### HOUDINI SERIAL NAMED.

The B. A. Rolfe Co. moved last week to 18 East 41st street.

It has named its Houdini serial "The Master Mystery," to be released in 15 episodes.

John W. Gray has been appointed advertising director. At the present time Gray is a non-com in Squadron A, N. Y. Cavalry.

A. H. Fischer, a manufacturer of gloves and leather goods, has entered the film business and is associated with Rolfe productions.

### True Boardman Dies Suddenly.


Los Angeles, Oct. 2.

True Boardman, well known film actor, died suddenly, Sept. 30, following a nervous breakdown, aged 36. He leaves a widow and daughter.

### Division of Films Moves.


The Division of Films of the Committee on Public Information Monday removed its New York headquarters from the Times building to Fifth avenue and 48th street.

**EVERYWHERE  
A HIT.**



**PARISH & PERU**  
The Acme of Versatility

It may be true that  
pigs can't fly; never-  
theless bacon can  
scur.



**BILLY  
BEARD**  
"The Party from  
the South"  
Principal Comedian  
At G. F. T. Theatre  
Boston Rep. **WREN MACE**  
Western Rep. **ELSON AGENCY**

Sept. 26 - Empress, Grand Rapids  
Oct. 1 - Colonial, Akron, O.  
1 - Hippodrome, Cincinnati  
2 - Shave, Buffalo  
2 - Shave, Toledo  
Nov. 4 - Open  
Week Rec. 11, sold on the Orpheum Circuit at  
Milwaukee until week May 4 at New Orleans.

**JIM and MARIAN  
HARKINS**  
DIRECTION  
**NORMAN JEFFERIES**

**"A DOG"**



The poster known a  
dog to make  
Affection for a  
presentable  
A false display of  
love to make  
Some little favor to  
HARRY  
I've never known a  
"Poodle" or "Spot"  
That seemed to be  
what he was and  
**OSWALD**  
P. R. - "VARIETY" got  
after two weeks just  
what it is suitable.  
"BUN - BATTER"  
dog stories! I'll get  
you set. "HIL"

**EDWARD  
MARSHALL**  
CHALKOLOGIST  
Direction, MARSHAL FOCH

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**

**ROXY  
LA ROCCA**  
Wizard of the Harp

**SUBSCRIBE NOW!**  
**4th LIBERTY 4th**  
**LOAN**  
THE KAISER WANTS MORE TERRITORY  
LET'S  
**"GIVE HIM HELL"**  
Every Bond Will Help  
A Little "SACRIFICE" Will Score a  
**KNAPP and CORNALLA**  
"BRAVE HITTING"  
Next Week (Oct. 6) - Orpheum, Peoria, Ill.;  
Orpheum, Galesburg, Ill.

**JOHN  
TERRY**  
He is still little Jack

**FRED DUPREZ**  
Representatives:  
American:  
**SAM BAERWITZ**  
1493 Broadway,  
New York.  
European:  
**JULIAN WYLLIE**  
5, Little St.,  
London, W. C. 2.



Kitchen Police sent to France  
On Cooks Tour!


How to  
**SHOW YOUR CLASS**  
Fan a Girl with a Registration Card!  
Horses are in  
One Neigh!  
**JESSON and JESSON**  
DIRECTION  
**LEVY and JONES**  
Mass Circuit.

**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 & YATTE, Chicago

**MAE  
AUBREY  
and  
ESTELLE  
RICH**  
Songs and Dances  
Novel and Exclusive  
Presenting their up-  
to-the-minute Vari-  
ety Feature, an ex-  
traordinary ensemble in  
Black and White.  
Playing  
Richard's Circuit  
Australia



THE  
**PAT CASEY OFFICE**  
CLAIMS THAT  
INDIVIDUALITY COUNTS  
Even when two people do the same thing!  
**DOLLY  
GREY  
AND  
BERT  
BYRON**  
NEXT WEEK (Oct. 7) - WATERBURY AND  
HARTFORD

After spending 6 months  
Doping out some regular Billing,  
Don't it get your Goat  
To see yourself Labeled:  
Clever Comedians  
Versatile Vaudevillians  
Singing and Talking  
Acme of Animal Training; etc.  
—And all the time you may be doing a  
Sketch!

**GIBSON and HALL**  
DIRECTION  
**LEVY and JONES**  
At the American Monday.


**Pauline Saxon**  
**SI  
PERKINS'  
KID**



**EL FLO  
BRENDAL and BERT**  
in  
**"Waiting for Her"**  
Direction, E. BART MURPHY

**FRANCIS  
AND  
WILSON**  
IN A VARIETY OF DOINGS  
BOOKED SOLID  
Direction, SAMUEL BAERWITZ

THE  
**"3"**  
**ARLEY'S**  
WILLY FERNANDEZ  
CHARLEY  
EASTMAN CHAS. B. GORHAMPT.



**BILLY  
DALE  
AND  
BUNNY  
BURCH**  
BOOKED SOLID  
ORPHEUM CIRCUIT

**118-POILU-118**  
Now Playing  
"Oh! How I Hate to Get Up in the Morning"  
with a Special Bugle  
**ALF. T. WILTON**  
Sole Representative for this French Soldier

**JOSIE O'MEERS**  
The Delightful English Wire Artist  
Direction, M. S. BENTHAM

**JACK  
MARLEY**  
MAKING THE WORLD  
SAFE FOR AGENTS

**ZUHN  
AND  
DREIS**  
BOOKED SOLID  
40 WEEKS, BLANKET CONTRACT  
LOWEY and PANTAGES  
Direction, IRVING COOPER

"3 Bells Competition"  
**Little Jerry**  
The smallest man with the biggest voice  
In Vaudeville Direction, J. Kaufman

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS, assisted by  
"GERANT" Conductor  
Featuring the RAINBOW GIRL  
In Novelty Dances  
Direction, HARRY SHEA

**OSAKI and TAKI**  
In a Difficult Routine of  
Aerial Gymnastics  
Direction, FRED BRANT

**DICK CARRIE  
HENRY & ADELAIDE**  
Original Novelty Introducing a  
change in dancing.  
Opening Pantages Circuit—Oct. 30th



VARIETY

# MANAGERS

See the Well Known Motion Picture Star

# JANE GAIL

assisted by an excellent supporting cast in a novel  
vaudeville classic  
entitled

## "DOUBLE LIVES"

By Martha Oatman and Edward Baker

AT

Proctor's Theatre, Newark, First Half Next Week (Oct. 7-9)  
Direction, LEWIS & GORDON

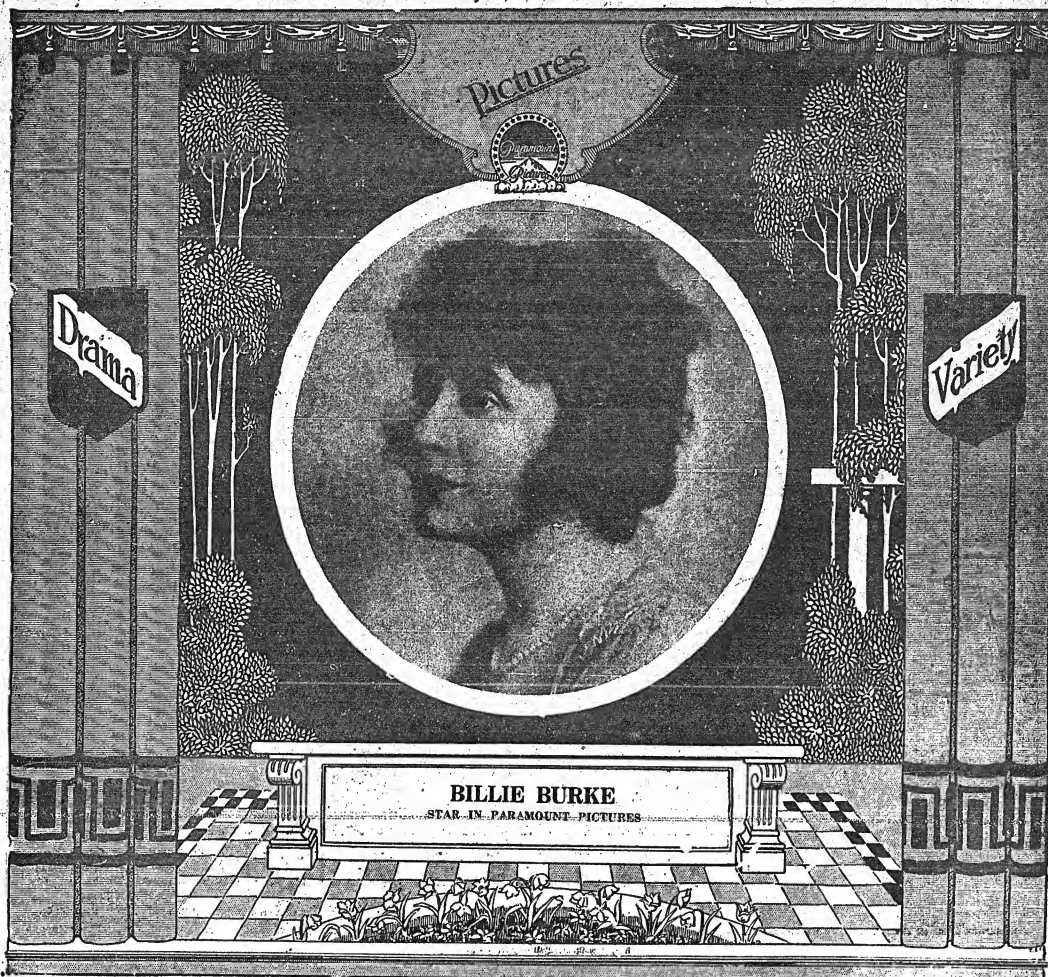
15 CENTS

# VARIETY

VOL. LII, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 11, 1918

PRICE FIFTEEN CENTS



# READY SOON! TWO WONDERFUL SONGS

One by LEE ROBERTS and J. WILL CALLAHAN  
Writers of "Smiles"

The other by EGAN & WHITING—writers of "Mammy's  
Little Coal-Black Rose," etc.

## 4 "REMICK" SONG 4 HITS



Here is a song that brings joy to a weary heart—that fills to overflowing the bosom, burdened with war-time anxiety. A song that hits on all six cylinders of musical success—for here is music with a capital M—the singiest, smilingest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.



### For Your Boy and My Boy

You'd do anything in the world For Your Boy and My Boy, wouldn't you? Certainly! Then learn and sing the new timely song, "FOR YOUR BOY AND MY BOY," by Kahn and Van Alstyne. A song with the wonderful patriotic thrill that will fill your soul with the fire of Victory. Remember when our boys at the front hear that you are singing this song, it will be like a ray of sunshine from home. We are receiving the endorsement and co-operation of the Publicity Managers of the Twelve Federal Reserve Districts on "For Your Boy and My Boy." Al Jolson is singing it every performance at the Century Theatre, New York. The idea song for the Liberty Loan Drive Sept. 28th. Put it on right away and be right.



### I'll Love You More for Losing You Awhile

"Absence makes the heart grow fonder," "Distance lends enchantment to the view," and all other poet axioms are translated into a newer, more modern meaning in this supreme melody. A song that starts a sob, and ends it just that quick. A song that chills and thrills—and, "Though that goodbye kiss breaks my heart, remember this"—sing this song today and learn the sequel to this heart sob. A song with the bouquet of roses—a song that should be on everyone's lips before the season ends.

By EGAN & WHITING

Writers of "Mammy's Little Coal-Black Rose," "And They Called It Disland," and "Ruth Brown in Holland."

### When We Went to Sunday School

By KAHN & VAN ALSTYNE

A song of school—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 book I'd look at you;  
I said, you remind me.  
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 shut their eyes and listen—that increases the heart throbs and makes the eyes glisten.

## JEROME H. REMICK & COMPANY

NEW YORK  
J. H. REMICK & CO., 219 West 45th St.  
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CHICAGO  
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SING AND SELL BONDS FOR YOUR BOY AND MY BOY

YOU CAN DO YOUR BIT—SING FOR YOUR BOY AND MY BOY

# BUY BONDS

# VARIETY

VOL. LII, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 11, 1918

PRICE FIFTEEN CENTS

## EPIDEMIC SHOWS NO SIGNS OF IMMEDIATE ABATEMENT

**Wholesale Closing of Theatres All Over the Country. Only  
Sparse Sections Remain Open. New York Held Open  
by City's Health Commissioner. Theatrical  
Business Paralyzed.**

Boston, Oct. 9.  
Postponement of all theatre openings for at least a third week is now apparently inevitable. The city is absolutely dead.

Contrary to expectations, the closing of everything else did not benefit either the bottled goods side of the liquor industry nor the cafes where so-called cabarets are allowed. These cabarets are in reality mere quartets or soloists singing in designated spots in the restaurant. Both the cafes and the liquor stores are doing very little business, the answer being that without the theatres, the general public decided to go home and the danger of catching the new form of gripe aids them in deciding that home isn't such a sad place after all.

The theatre men are naturally blue and for the estimated closing period, which will probably end a week from next Monday (Oct. 21), they estimate their gross loss throughout Massachusetts in receipts to be in excess of \$3,000,000.

There is but slight, if any, improvement in the influenza epidemic here. On Tuesday there were more than 7,000 new cases, but the health authorities augmented by many nurses who were rushed to the Hub, feel that the situation is under control.

Ayer, Mass., Oct. 9.  
Conditions at Camp Devens were considerably improved by Wednesday. It was even hoped that the quarantine would be removed next week and the Liberty Theatre resume operations. That, however, was unofficial. Devens is some distance from Boston, which is the centre of the epidemic, but it was in this camp that the disease was first discovered.

Pittsburgh, Oct. 9.

day for Harrisburgh to attempt to persuade the State authorities to give Pittsburgh local option in the matter. This city has been the least affected of any in the State.

The closing order has been extended to include gatherings of all sorts, including churches.

Moving picture exchange men protested to the city officials, but were informed the matter was wholly in the hands of the State health department and no action could be taken excepting through orders from it.

Denver, Oct. 9.  
The epidemic will keep this city closed for at least three weeks, said City Health Commissioner W. H. Sharpley last night. The closing rule is effective throughout Colorado.

The epidemic here is increasing daily. Health officials yesterday started an investigation of the Sells-Floto Circus, which has winter quarters here. It is thought the circus may have brought the influenza germ into the city.

Vaudeville artists laying off this week through the closing order gave a big Liberty Loan show on the capital grounds yesterday, witnessed by the largest crowd ever attending a theatrical performance in this city.

Seattle, Oct. 9.  
The city health department closed all places of gathering Saturday last. Many civilian deaths so far, but none reported among professionals.

First time this city has ever been closed tight.

Washington, D. C., Oct. 9.  
All theatres are closed because of the epidemic. Poli's (C. J. Harris, manager) was confident the order would be recalled by Monday, and had

## IMPORTANT NOTICE

to  
**VAUDEVILLE ARTISTS**

(The following notice was issued this week at the United Booking Offices, New York City)

Vaudeville managers, circuits and booking managers generally have a difficult problem in handling the routing of vaudeville acts, due to the influenza epidemic in various parts of the country. They are endeavoring to do their best to keep theatres open, artists working, and to bring order out of chaos.

**AS IT IS INDEFINITE WHEN THE CLOSED THEATRES WILL OPEN, IT IS OF THE UTMOST IMPORTANCE THAT EVERY VAUDEVILLE ARTIST, AND ESPECIALLY THE MANAGERS OF ACTS, SHOULD KEEP IN CLOSE AND CONSTANT COMMUNICATION WITH THEIR BOOKING MANAGERS. DON'T TAKE ANYTHING FOR GRANTED. CALL UP YOUR BOOKING MANAGER ON THE PHONE, OR, BETTER STILL, GO TO THE BOOKING OFFICES FOR INFORMATION.**

Be sure the booking offices or your representative has your home address and telephone number, and if you go out, leave word where you can be reached, and when you will be back again

## SOLDIER PLAY ON ROOF.

Oswego, N. Y., Oct. 9.  
The epidemic permitting the Fort Ontario soldier play, "Carry On," will be given on the 44th Street Theatre Roof, New York, for a week commencing Oct. 21.

After New York the show expects to go to Washington.

## MME. BERNHARDT GOING HOME.

Cleveland, O., Oct. 9.  
Sarah Bernhardt will close her American vaudeville tour here Saturday night at the Hippodrome, immediately leaving for New York, from which point she will sail for France. Mme. Bernhardt has found it imperative to undergo another operation. She wishes to have it performed at her home abroad.

Mme. Bernhardt had 12 more weeks in vaudeville over here at \$5,500 weekly as salary.

## CAMP SHOWS IN OPEN.

Washington, D. C., Oct. 9.  
In order to permit the men in quarantine and those who are too ill to attend the Liberty theatre, the Commission on Training Camp Activities announces that dates are being set aside in each camp for the appearance of traveling companies in the base hospitals. When the weather permits these performances will be given in the open air.

The Commission has also directed the Liberty theatre managers to set aside a night each week for the benefit of the men in quarantine.

## ENGLISH SUBJECT TO DRAFT.

All English subjects in the United States between the ages of 18 and 45 are now subject to conscription by the U. S. as the time limit for their enlistment in the British armies has expired.

There are thousands of Englishmen on this side who come under the new army service pact. Among them are many actors now required to accept service by the draft over here when called.

## TEN YEARS' ALIMONY DUE.

San Francisco, Oct. 9.  
Harry Davis, manager of the Will King Co. at the Hippodrome, was ordered to appear in the Superior Court, to show cause why he should not pay back alimony amounting to \$3,000.

His former wife, Mrs. May F. Davis, was given a divorce in 1907 and \$25 a month alimony.

## CUTTING COST OF BILLS.

To be forewarned against an anti-



# BUY BONDS

## AMERICAN PLAYS COME HIGH DECLARES LONDON PRODUCER

**J. L. Sachs, Now Here With Stage Director William J. Wilson,  
In Interview Tells of Great Cost to Put On Local Suc-  
cesses In England—How He Produced Winners.**

J. L. Sachs, producer of three big London successes, arrived in New York last week accompanied by his general stage director, William J. Wilson. Discussing them, and other things, Mr. Sachs said:

"You will recall when I was here last year I was rather discredited, but I went my way quietly and said nothing. My first production in London was 'The Lilac Domino,' which Sir Alfred Butt, Laurillard & Grossmith and others turned down. I did what was considered a daring thing, taking over an American cast and placing it in a house that was for the past 50 years a variety and ballet house—the Empire. It is still running, and last week's takings were larger than they were 20 weeks ago. It will run till next Christmas a year, but we shall move it from the Empire in January to another West End house. We shall produce at the Empire 'Decameron Nights,' a big spectacular production founded on the Boccaccio tales.

"Going Up" was produced in England's worst time, when most of the theatres were closing down, but you know the result.

"Shanghai" at Drury Lane, is an enormous production and another big hit. If the cast could be duplicated here it should be equally successful. It belongs to the English, and we control only the English rights, but I may arrange with them to do it here before I return in a month.

"There is great difficulty in securing farce artists in London. They can't play at your fast tempo, which accounts for the failures of some of our American pieces there. 'Cheating Cheaters' and 'Very Good Eddie' were miscast in England and besides are not the type of plays for Great Britain.

"I didn't come over to buy anything. My mission is primarily for a rest, but I am, naturally, looking around. Your managers are unreasonable in their demands. If they have a success they ask \$25,000 bonus, a large royalty advance and half the profits for the other side. For example, 'Fair and Warmer' did good business, but the terms were so high it left no profit for the English producer, necessitating its close.

"I have enough English plays to keep New York going for two years, and next year I shall produce a couple of them in New York. I have seen half a dozen plays since I have been here, but nothing that I regard as suitable for England. Business in England is enormous. There are practically no failures. Despite the transit conditions they are keen to go to places of amusement.

"New York is the legitimate show market of the world at present, but after the war London will be.

"As to securing some more American pieces, I am willing to buy if your managers will be reasonable, but you can't profitably afford to pay 105 per cent.; so I am at present negotiating for one or two plays not yet produced, and will take chance on my judgment.

William J. Wilson, the American producer, who has staged a number of current London successes, and who arrived here about 10 days ago with Mr. Sachs, has gone on a trip to the central west. The trip takes in a visit to

his home in Cleveland. He will return to New York next week, not sailing for England until late in the month.

### PALACE'S SPECIAL MATINEE.

London, Oct. 9. For the year ending last July the statement of the Palace shows a slight loss. Having reverted to its former policy better business is anticipated. A special matinee will be given Oct. 15 in honor of Marshal Joffre. The program, in addition to "Hullo America," includes tableaux, featuring Mrs. Vernon Castle. Last Sunday's program for soldiers and sailors was provided by the Cheer Up Minstrels, consisting of 40 from the crew of Admiral Sims' flagship.

### DE COURVILLE COMING OVER.

London, Oct. 9. It is understood among the theatres that Albert de Courville intends sailing for New York toward the latter end of this month.

### "THE BOY" IN SECOND YEAR.

London, Oct. 9. "The Boy" at the Adelphi has entered its second year with new songs. Vance Lester has replaced Donald Calthrop.

### Harry Ray Replaces Billy Leonard.

London, Oct. 9. At the Apollo Harry Ray has replaced Billy Leonard in "Soldier Boy."

### "ABRAHAM LINCOLN" PLAY.

London, Oct. 9. The Birmingham Repertory Theatre will present a new play, "Abraham Lincoln," by John Drinkwater, in six scenes, dealing with the life of the martyred American president from his nomination to chief executive of the United States to his death.

### \$17,500 AT MATINEE.

London, Oct. 9. A special matinee at the Palladium, Oct. 1 in aid of St. Dunstan's Blinded Soldiers' Fund, realized \$17,500. Managing Director Charles Gulliver proposes giving charity matinees weekly.

### 700TH FOR "MAID."

London, Oct. 9. "The Maid of the Mountains" at Daly's last night celebrated its 700th performance. The company will present a series of "Carmen" matinees around Christmas with Jose Collins in the title role. "By Pigeon Post" at the Garrick will celebrate its 300th performance Oct. 11. "The Lilac Domino" at the Empire celebrates its 300th Oct. 14. Both are going strong.

### BUVAL DEAD.

London, Oct. 9. Buval, known as "The Happy Dutchman," died of heart disease. He retired last January.

### Marie Lloyd's Musical Monolog.

London, Oct. 9. At the Camberwell Empire Marie Lloyd introduced a new musical monolog last week. At the Camberwell Palace Percy Taring and Lois Barker, Harry Ford and Marie Collins scored heavily.

### Holborn Empire Program.

London, Oct. 9. The bill this week at the Holborn Empire includes Max Darewski, Rickaby, Maidie Scott, W. Ellwanger and Mary Livingstone, the latter in an American sketch, "All Wrong."

### IN LONDON.

London, Sept. 20. American soldiers arriving in London are surprised to find seven West End theatres presenting American plays. These include: The Apollo, "Soldier Boy"; Drury Lane, "Shanghai"; Gaiety, "Going Up"; Playhouse, "The Naughty Wife"; Prince of Wales, "Fair and Warmer"; St. James, "Eyes of Youth"; and Savoy, "Nothing But the Truth." Ten years ago the late Charles Frohman, then the biggest buyer of English and French plays, expressed, very emphatically, the opinion that American authors would write most of the plays American audiences wanted. He was laughed at, but not only has the American author proved equal to supplying home wants, but has virtually monopolized the London market.

Leslie Henson, formerly the Gaiety's principal comedian, now has the cleverest divisional concert party appearing behind the front line in France. He has several talented artists from the Gaiety and other theatres in his company, and is very happy in his management, in spite of the fact that the Boches have dropped shells near his booth more than once.

Frank Curzon recently, at the Playhouse, set an example which other managers might follow with advantage. When Gladys Cooper took her holiday recently, he advertised the fact widely, although she has an immense following.

Grossmith & Laurillard are preparing a new sketch for variety purposes entitled "The National Anthem," in which the Belgian cellist, M. Blaes, will play the leading part, introducing a solo on his instrument.

### "FEMALE HUN" WITH THRILLS.

London, Oct. 9. Walter Melville's production of "The Female Hun," had its premiere at the Lyceum Oct. 8. It is a straight melodramatic spy play, with thrills and humor alternating.

Annie Saker, Mrs. Leslie Carter and J. Aubrey are excellent. Gladys Mason has the title role. Herbert Mansfield as the hero lacked breadth. The piece is a success.

### Ernest Rolls Touring in "Pamela."

London, Oct. 9. Ernest Rolls is touring in a revised version of the Palace production, "Pamela," with a strong cast. He opened last week at the Hippodrome, Liverpool.

### Compton Comedy Co. Reorganized.

London, Oct. 9. At the Kennington, the Compton Comedy Co., reorganized by Mrs. Compton (formerly Virginia Bateman) is presenting old comedies with her daughter, Nell Compton, as leading lady.

It is a strong touring company.

### PAPER SHORTAGE.

Theatrical and picture people are face to face with still another dilemma. Their lithographers are unable to supply them with paper for billing. The spruce wood required for making the pulp paper has all been requisitioned by the Government for the making of aeroplanes and before long the amusement industry will be compelled to use painted boards and stretchers as a partial substitute.

Ricord Gradwell, head of the World Film Corp., foresaw the situation some time ago and purchased a large supply of paper direct from the mills, which is doled out to his printer for the sole use of the World. He has enough on hand to last until next spring.



OLGA

OLGA and MISHKA

Presenting a terpsichorean offering of extreme grace and rhythm.  
Riviera, New York, this week (Oct. 7).  
Booked solid, U. B. O. and Orpheum Circuits.  
Direction, FETE MACK.

# BUY BONDS

## EPIDEMIC CASUALTIES

The death list and casualties from the Spanish influenza epidemic additions over last week's names, up to Wednesday were:

**Jack Keaton**, of Jack and Grace Keaton, died Oct. 7 at Lowell, Mass.

**Bobby Moore**, manager of the Trocadero, Philadelphia, died in that city Oct. 4.

**Harry Prescott**, road representative for Harry Von Tilzer, died at Omaha, Oct. 3.

**Sadie Gibson** died in Milwaukee last week. Her husband, Jack Garfield, survives.

**Ann Andrews** was taken ill with pneumonia on Saturday last. Her role in "Blind Youth" was filled by Mary Blair.

**Bert Simmons**, advertising man for Keeney's, Brooklyn, died at his home in that city Oct. 3.

**J. J. Clark**, of the picture agency firm of Hart & Clark, recently formed, died at his home, Sept. 29.

**Frank Steinfeld**, manager of the Pantheas, "Victor B. C.", died Oct. 6, of pneumonia following influenza.

**Clifton L. McNally** died last week in Pawtucket, R. I., where he managed the Scenic. He succumbed to pneumonia.

**Hugh F. Blaney**, a vaudeville "single," succumbed to the epidemic, on Oct. 2, at Baltimore, where he had been appearing at the Garden theatre.

**James F. Carroll**, manager of the Emerson Players (stock) in Lowell, Mass., was stricken with influenza last week but was reported out of danger.

The wife of George Karlovaghin, owner of the Hurler, Philadelphia, after a brief illness, died at her home in that city last week.

**Klair D. Barnes** died Oct. 6 in Watertown, N. Y., of pneumonia. He was 25 years of age and had been playing for some time with dramatic companies. A widow and son survive in Danville, N. Y., their home.

**Bertha Asher**, wife of Sydney Asher, owner of the Metropolis and other picture theatres, New York, died Tuesday, after a short illness. Mrs. Asher's brother, Charles Finberg manages the Grand, Hartford, Conn.

**Violet Faete**, a concert singer, age 20, of Cincinnati, where she was very well known, died after a week's illness with pneumonia. She recently finished a tour as soloist with the Ebersole Band, and contracted pneumonia while singing for the metal plate workers at Ancor, near Cincinnati.

**Angelo J. Newman** died in Rochester, N. Y., Oct. 7, of pneumonia. He was 35 years of age and the best known theatrical man in Rochester, having been a professional for several years. Shortly before his death he was accepted as a K. C. C. secretary, stationed at the hut at Kodak Park.

**Fred S. Lorraine**, head of the Harry Doel Parker show, "The Naughty Wife," became ill last Wednesday week in Hagerstown, Md., showed improvement on Friday when visited at the hospital there personally by Mr. Parker, but suffered a relapse and died Monday morning. The Masons took charge of the remains and arranged for a funeral at that place. Lorraine was born in England, but came to this country years ago, having taken out citizenship papers. Efforts are being made to find some trace of his relatives in London. Upon hearing of Lorraine's demise the New York interests controlling the show with Parker agreed with Parker that the best thing to do was to close the show until further notice, with plans made this week to reopen Nov. 4.

The wife of Billy K. Wells was reported critically ill with the disease this week.

**Katherine Kaelred**, appearing in "The Man Who Stayed at Home," was

stricken with the disease in Wilkes Barre, Oct. 4.

**Arthur Geary** was stricken Saturday and forced to leave "Everything," at the Hippodrome.

**Harry Evans** (Evans and Sydney) was stricken with influenza in So. Bethlehem, Pa., Oct. 3, and returned to New York for treatment.

**James Lowe**, formerly manager of "Nine Crazy Kids," was taken down but is reported out of danger.

**William Brennan**, a boxer who appeared in vaudeville several seasons ago in exhibition bouts and now at Pelham Bay, is reported seriously stricken.

**Sammy Weston** (formerly of Weston and Clare), at Camp Hancock, Ga., received a wire last Sunday night, announcing the death of his mother in New York.

**Rivington Bisland**, assistant manager of the Rivoli, New York, was critically ill with pneumonia, following influenza, but was reported out of danger Wednesday.

**Norman Jefferies**, the Philadelphia agent, has been seriously ill with influenza, confined to his home for two weeks. Reports arise this week were not favorable.

**Edward "Chappie" Arling** was stricken with influenza Tuesday night. He was appearing at the Colonial and collapsed on the stage after his monolog.

**Yvette Rugel** fell ill of influenza at Washington, Wednesday of last week, while appearing there with Johnny Dooley. She later finished the week doing a singing act.

**Owen Moore**, picture star and the husband of Mary Pickford, was reported critically ill with the influenza Oct. 5, and under treatment at Gedney Farms Hotel, Westchester.

### ACT ALLEGED UNPOTRIC.

**C. E. Eldridge**, of New York City, recently wrote to the Western Vaudeville Managers' Association that he knew of a two man act that then appearing on the Orpheum Circuit who were not doing their duty in the present war. He claimed one of the men induced the draft authorities to believe he was suffering from St. Vitus dance and after prolonged examination was put in Class 3; the other member of the act has been in the country nine years, was a British subject and a deserter from the British Army. He further stated that neither of the team has a Liberty Bond or any thrift stamps and that they are rank slackers and that their case should be investigated. The letter was forwarded from the Western Vaudeville Managers' Association to the N. Y. A. A. The matter is now under investigation by Henry Chesterfield, who has asked the act to explain the letter attacking them.

### SARATOGA HOTEL RAIDED AGAIN.

**Chicago**, Oct. 9.

The Saratoga Hotel, at one time a favorite theatrical stopping place here, but which has been raided repeatedly in recent vice campaigns, was swooped on again last week. Two unregistered couples, the police say, were found there, and the Government was informed that liquor had been smuggled in to a naval officer.

Five men and two women were arrested, and the night clerk was booked as keeper of a disorderly house.

**Gus Edwards' Own Act Personnel.** When Gus Edwards in his new act starring himself will be Grace Fisher, Ernestine Meyers, Furness Sisters (2) and Vincent O'Donnell.

A comedy gem. **RUBE CHAS. ALTHOFF.**

### MAURICE GOODMAN MARRIED.

The marriage of Maurice Goodman to Adele S. Flato was set for yesterday (Thursday) at the Hotel Plaza, New York, by the Rev. Dr. Stephen S. Wise.

Mr. Goodman is the general counsel for the Keith Circuit and United Booking Offices. His bride is of New York City and a non-professional.

The wedding was a private one, attended only by the immediate families and Mr. Goodman's business associates. Mrs. Goodman's brother, Lieut. Walter Flato, was recently killed in action in France.

### ROWDY STUDENTS.

**Ithaca**, N. Y., Oct. 9.

Cornell University students attempted to break up the vaudeville performance at the Star last night. Manager Simpson had the ringleader thrown out, when the remainder of the students started a demonstration in front of the house.

A threat of summary punishment by the University's proctor stopped the incipient riot.

The disturbance reached its climax inside the theatre when the Rince Sisters were singing and dancing.

### ANNA CHANCE RECOVERS.

**ANNA CHANCE** is now well after a siege of the influenza that sent her temperature up to 103½ Wednesday last week; when her husband, Charles Grapewin, became so alarmed at her condition - mentally also - that he never left his wife's side.

Calling in a chiropractor - Joe Miller - Mr. Miller within 30 minutes, says Mr. Grapewin, had his wife's temperature normal, and her recovery was rapid.

Mr. Grapewin says he secured his faith in chiropractic when taking the treatment at Davenport, Ia.

### Other Vaudeville News

ON

Pages 21 and 22

### BLAMES LOVENBERG.

A story told this week of the theatre closing through the epidemic relates the conversation of two vaudevillians, at Broadway and 47th street.

First vaudevillian: "It is all right, this laying off, but how about my coin for next week. I have a contract."

Second vaudevillian: "Your contract won't help you and you are not going to get any salary."

"Why?"

"Because this is an act of Providence."

"Well, well, that's what I call a dirty trick by Charlie Lovenberg."

### HELD UP AT BORDER.

**Montreal**, Canada, Oct. 9.

Florenz Ames, of Ames and Winthrop, due to appear Monday at the Princess here, was held up at the border Sunday night through the failure of Mr. Ames to have his birth certificate.

He had his draft board permit, also a letter from the Canadian circuit's booking office in New York. These generally pass the holder over the line.

### MARINELLI'S OPERATIC STAR.

**H. B. Marinelli** has induced Paulett Clerjet, the French operatic star, in this country for about a year, to take up vaudeville engagements.

Mlle. Clerjet has arranged a gurn under Mr. Marinelli's supervision. She will be assisted at the piano by Eugene Bernstein.

### HEROIC ACTORS.

**Rochester**, N. Y., Oct. 9.

The other day an Associated Press carried a story telling of the heroism of a group of soldier-actors who stopped in the middle of an act, went into the battle lines near St. Quentin and acted as stretcher bearers.

**Jack Roach**, of 183 Pearl street, Rochester, was one of that group which numbered 20. He was a member of "You Know Me Al," presented by a soldier company in New York. Arriving overseas he was one of twenty men selected to give theatrical performances to the men just behind the front lines, who were too far away to enjoy the benefits of the bale theatres.

According to press dispatches this little group covered themselves with glory and have been slated for decorations for valor.

### BRACE FARO IN CHICAGO.

**Chicago**, Oct. 9.

A systematic frame-up to cheat vaudevillians here on the big time through a crooked faro bank, has netted thousands for a shrewd ring of gamblers.

Cappers, one of them formerly in vaudeville, are hired to lounge about lobbies of hotels patronized by the profession, mingle with the well-to-do actors and "tip" them that each Wednesday, in a private flat on the west side, there will be a quiet little game. This is surrounded with much secrecy and romantic bluff about it being the apartment of a rich girl who likes to see the cards turn, and who serves drinks and luncheon to her "friends."

There is a woman "plant," a notorious former chorus girl, who fuses about and acts as hostess, while her friends, who include two of the slickest card manipulators at liberty, fleece the "guests."

### MORE UNITS SAIL.

Ten entertainers have lately sailed under the direction of American's Over There Theatre League. They included two full units and two individuals who are replacing Franklin and Green in the "Broadway Bunch" Unit. Under a previous understanding Miss Franklin and Mr. Green were to withdraw around October 1.

The unit names and their complements are:

#### LIVE WIRES.

Helen Colley  
Dora Robeni  
Frank Vardon and Harry Perry  
Margot Williams

#### JUST GIRLS.

Margaret Coleman  
Gerd Kov  
Elizabeth Paige  
Margaret Summer

#### "A BROADWAY BUNCH."

(Replacements)  
Lillian Amann  
Princess Tsianina.

Aside from the vaudevillians in the units, there are a number of entertainers from the concert stage. The Princess Tsianina is of Italian blood and a concert singer known in London and this country, especially west. The draft regulations now restrict entertainers for the League's units, no males under 37 years old being eligible.

### ORPHEUM BILLS GOING IN.

The Orpheum weekly programs, going over the western time mostly in units, are proceeding to their respective cities, though the towns for the next stand are closed through the epidemic.

Up to Wednesday, the cities closed that hold Orpheum theatres were Omaha, Denver and Seattle. The bills are laying off in each town, ready to appear during their weekly stay, if the house reopens.

# BUY BONDS

## EPIDEMIC GROWS.

(Continued from page 3.)

Crowded Hour, a new play by Channing Pollock and Edgar Selwyn, at the Shubert-Beasico; Julia Sanderson and Joseph Cawthon in "The Canary," at the National. Manager Roland S. Robbins of Keith's wired all the acts booked for this week of the conditions and none reported.

The epidemic seems to be on the increase, and the commissioners could not give any information today as to when the theatres will reopen.

Indianapolis, Oct. 9.

The State Board of Health order all theatres in the state closed until further notice, the proclamation stating that all violations would be prosecuted. The order shuts down 600 theatres in the state alone. "The order also closes schools and churches. Several road attractions are marooned in Indianapolis as are vaudeville bills.

(Telegraphic advices from Chicago to New York Wednesday were to the effect that Fort Wayne, Ind., might open the last half of this week, on action of the local board of health, acting independently of the state authorities.)

Atlanta, Oct. 9.

This city and many towns in Georgia were ordered under quarantine and it looked like the whole state would shut theatres until the influenza scare had passed. A number of cities in Florida also went under the ban, including Jacksonville. Advices keep pouring in of added quarantines for Tennessee, Alabama, South Carolina and Virginia.

Altoona, Pa., Oct. 9.

Authorities here hope to lift the influenza quarantine at the latter end of the week. This is based on the fact that, while the whole state has been closed, only a percentage of the cities have an appreciable number of victims and in some the disease has not made its appearance at all.

The quarantining of the state was done at the order of the health control head at Harrisburg, but efforts are being made to delegate the matter of quarantine to the discretion of the various municipal health boards. If that becomes effective a majority of the state may lift its quarantine.

Portland, Me., Oct. 9.

Very little change in the epidemic situation here. Over 2,000 cases to date and 120 new every day.

Local Board of Health says it is probable the closing order will remain in effect all of next week and perhaps longer.

Governor Carl E. Millikin issued a proclamation yesterday requesting all amusement places in the State to close.

Providence, R. I., Oct. 9.

The prevailing opinion among theatrical men here is that the closing order will be in effect at least for another week. The situation is becoming more serious.

There are 6,000 cases in this city. Deaths in the State this week totaled 204. So far this week there have been 200 more.

Atlantic City, Oct. 9.

While no actual epidemic exists here, it is expected the theatres will remain closed for at least two weeks longer and perhaps three.

Cincinnati, Oct. 9.

No official intimation of the revoking of the closing order has been given but theatrical managers believe they will be able to reopen Sunday (Oct. 11), and are making plans accordingly. One report today is that the theatres may reopen Friday night.

The City Hospital received 50 new cases yesterday, but Health Officer Pe-

ters says he thinks any danger of a serious epidemic has passed. "The Bird of Paradise" company came in, waiting to open at the Lyric, and picture houses are holding films advertised for this week.

San Francisco, Oct. 9.

All Seattle theatres were closed Monday through the epidemic. Tacoma theatres were closed today. The mayor of Seattle predicts all northwestern towns will be closed next week if the conditions do not improve before then.

Vallejo theatres in the State are also closed. Camp Fremont, quarantined, closes two houses in that vicinity.

Many idle vaudeville acts are coming into this city.

St. Louis, Oct. 9.

A delegation of 15 theatrical and picture men headed by Frank Tate called on Mayor Kiel yesterday, objecting to the epidemic's closing order, issued Monday night by the health department.

Mr. Tate called the attention of the mayor to the less stringent methods adopted in Chicago. Mr. Tate said St. Louis theatres will lose \$150,000 weekly while closed.

The delegation received no assurance when their theatres might reopen. They asked that the order be extended to department stores, 10-cent stores, elevated and street cars. They offered to provide posters advertising the dangers and methods of combating the epidemic and to give full aid in publishing health department propaganda on the screens when reopening.

Oswego, N. Y., Oct. 9.

The epidemic is raging here. Oswego has been afflicted to 25 per cent. of its total population. Local theatres will be closed for two weeks more at least, it is believed.

Charles Gilmore, the theatrical man, is seriously ill at his home here with pneumonia.

There have been reported so far 145 deaths, 80 civilians and the remainder soldiers.

Syracuse, N. Y., Oct. 9.

Many of the smaller cities and towns in Central New York are closing their public meeting places. Watertown, Solway, Seneca, Falls and Canastota were among the first to order closed yesterday by local boards of health.

New Orleans, Oct. 9.

It is reported that during today Dr. Dowling, president of the State Board of Health will order all meeting places, including theatres, in Louisiana, closed during the epidemic.

Chicago, Oct. 9.

At a conference between representatives of local houses and Dr. John Dill Robertson, municipal health commissioner, the city was pledged not to order theatres closed for the current epidemic unless it assumes proportions not anticipated at this time.

Chicago is one city where ventilating systems in theatres are obligatory, and therefore there is no official connection recognized between amusement audiences and contagion.

Milwaukee, Oct. 9.

Milwaukee's theatres so far are open. There doesn't appear any immediate prospect that they will close though it is not definite.

Syracuse, N. Y., Oct. 9.

While Mayor Walter R. Stone declared today the local situation, growing of the epidemic, is not so grave as was first anticipated by the city health authorities, indications are that the closing edict will not be modified this week. The order will probably be effective for a total of ten days, but city officials insist that the time limit

can only be determined by the checking of the epidemic.

The official estimate of cases in the city is 8,000, but newspaper canvasses show a higher total.

Deaths among soldiers at Camp Syracuse hit the lowest mark Tuesday since the epidemic started, only three casualties reported. The civilian death rate, while showing a drop, remains comparatively high. Hospitals are crowded to their capacity.

The closing of the local theatres and picture houses was not greeted with unanimous approval by local doctors. While a big majority favored the move, some expressed adverse comments in the local press. Theatrical men here on the whole accepted the closing without opposition.

Harrisburgh, Pa., Oct. 9.

The epidemic in Pennsylvania, which already has produced more than 200,000 cases and many deaths, resulted in the most drastic health order ever issued in this commonwealth Oct. 3, when acting State Health Commissioner B. Franklin Royer directed the closing of all places of public gathering, including churches and Sunday and day schools were later closed in affected districts by order of local board of health.

Nightly since then there have been millions of people in the State without public amusement of any kind. So far as official objection goes, there has been not a word of remonstrance from the theatrical men or the picture exhibitors.

"I have had not a word of protest from any theatrical manager or any motion picture man," said Dr. Royer last night. "The spirit of cooperation that is resulting in hundreds of nurses and thousands of women of organized war societies, not to mention the overworked physicians volunteering their services so that they can keep up with the epidemic wave as it passes westward through the state is shown everywhere by the theatrical people. There has not been a single instance reported to me by any local health officer anywhere in the State of a violation of the order. Many of the theatres closed the same night I issued the order and there are official copies reaching the medical inspectors of the health department or it had been reproduced in the newspapers.

"The morning after the order was issued the heads of several chains of theatres in Pennsylvania not only offered their cooperation, but commended the plan.

"I had to make the order State-wide because of the rapid development of the disease.

"So far the epidemic has been confined principally in the eastern part of the State, with only certain localities in the western part being hit, but the disease is gaining everywhere. The rigid regulations were meant to check the disease so that, if possible, physicians and nurses from the eastland in the grip of the epidemic climax has been reached in the eastern part, can follow the wave westward."

Dr. Royer said there was no possible way to tell when the worst of the epidemic will be over and he can lift the ban on theatrical entertainment and other public gatherings.

"I will revoke the order at the earliest possible moment consistent with the public safety," he said. "Nobody knows better than I do the material loss in dollars and cents of such an order.

Health authorities believe that the worst of the epidemic will be over in the eastern part of the State by the end of this week, but because of the widespread area over which the disease has traveled and the fact that nobody knows when it will have run its course and it will be safe to revoke the closing order.

Nothing in the annals of American theatricals has so disastrously affected

the entire amusement field nor forced such a complete shut-down of theatres in so wide a territory as the epidemic of Spanish influenza.

News of the blight in foreign lands had but partially reached here. One news item was that there had been 150,000 cases in Madrid, Spain. The amazing speed with which the epidemic spread through many of the most populous states astonished officials and many municipalities quickly closed all places where people foregather as a preventive.

It was estimated early this week that communities holding over half the population of the country were under quarantine. Mounting casualty lists, with many sudden deaths roused health boards to instant action.

While the east was the most violently affected, disease cropped up menacingly enough in the west to even cause cities on the west coast to go under quarantine. In some of the epidemic sections failed to handle influenza ravages as paramount, probably because the quarantines did not affect general business to any great extent. But with theatres closed for amusement and a strict ban, the injury to theatricals assumed enormous proportions.

Greater New York, though hemmed in on three sides by the influenza, was regarded as having miraculously escaped the full sweep of the epidemic. There were more than 2,000 new cases reported Monday. The health department, however, gave out a statement that no real danger in the metropolis was looked for.

That New York would escape quarantine was in no way assured early in the week and in many quarters orders to close theatres were hourly expected. Saturday last, Washington suggested the metropolis close down. Other measures were established.

Dr. Royal S. Copeland, head of New York's health department, took the initiative, for which he was commended by managers. Starting Monday a time schedule for amusements and evening performances went into effect, this covering all theatres in the Times square section. Picture houses were ordered to give their first night shows at 7 o'clock, while vaudeville and burlesque were timed to start at 8. The legitimate houses were formed into groups, each group ordered to start the night performance 15 minutes after the next succeeding group. The last group was scheduled to start at 9 o'clock.

The purpose of the time schedule was to lighten congestion in the converging subways and transportation lines at Times Square both at the start and end of performances. Subways are thought to be the most dangerous carriers of the germ and Times Square, the most congested part of the district in the world. The schedule was arranged after a meeting of the legitimate managers with Dr. Copeland. The legitimate representatives faith they would be there. Along with the conference, but the latter were represented.

The list of quarantined towns increased continuously. By Tuesday it was easier to state the open cities than those under quarantine. Along the Atlantic Coast the only other cities except New York not quarantined were Baltimore, Bridgeport and New Haven, but Baltimore closed upon Tuesday.

Philadelphia was ordered closed Thursday last week when the entire state of Pennsylvania went into strict quarantine by order of the State health department. Within that commonwealth there were, however, no theatres or saloon open. In some Pennsylvania cities 30 per cent. of the population was affected. Pittsburgh was closed with the rest of the Keystone State cities, but Ohio has reported no general quarantines up to Tuesday. Kentucky was ordered closed Sunday.

(Continued on page 7.)

## TOMMY GRAY ON THE FIELD

One-of-Those-Places, In France, Sept. 16, 1918.

Well, we are over here, up with the boys, and having a great time. All the easy audiences in the world rolled into one does not express it. We played a camp away up in the woods where a lot of troops have been, who did not even hear anyone (but themselves) speak English for eight months. They laugh when they see you coming and laugh for two weeks after you leave. Met a few fellows from the show business. The other night we played for Walter Duggan's company (he was with Cohan & Harris). He is now a Sergeant. They rigged up a stage in an old barn, with a big three-sheet of Geo. M. Cohan in the background. Duggan has four more that he says he is going to post up when he gets to Berlin. Some advance men, eh? Met Captain Robert Warwick. He is looking fine; also Lieut. Earl Metcalf, another former film star.

I could write ten pages and still not be able to give you any idea of the whole thing. It's a great sensation to be telling a gag and hear a shell burst just as you get to the point. (It's much worse than having a guy walk out on you.)

Give this Y. M. C. A. drive a boost. They are doing great work over here—wonderful work. These professional shows are really a sensation, so help it along. The following are some of the laughs, some true, some may be untrue, but then, no one believes my stuff anyhow.

### TOMMY'S TRENCH TATTLES.

By THOMAS J. GRAY.

This is the longest jump anyone ever made to play a benefit. So far it's the best war we ever attended.

Elizabeth Brice is getting along with her French very well. The other day at lunch she ordered melon, in her idea of French. The waiter came back in 15 minutes with two fried fish. (This is on the level.)

Bill Morrissey let a soldier barber (with the Marines) give him a hair cut. It was a peach, real "boxfighter" style. When he appeared on the stage that night a doughboy yelled "Where did you get that Bush League ball player?"

In the first air raid he was in, Johnny Cantwell had two parodies wound and one gag gassed.

Will Cressy had an officer take him into the front line trenches. While there a German battery opened up on the trench and Bill was lucky to escape with his rube dialect. When George Austin Moore heard of it he said "That German gunner must have had a sketch written for him by Cressy before the war."

Lois McFedith who is used to romping in the fields in pictures, as all movie heroines do, saw a pile of "hay" near one of the camps. She ran over and jumped on it. When she came down she found it was a camouflaged gun. Lois now looks before she leaps.

In one of the base hospitals they had no piano. Ray Walker had to play the show on an organ. He made the organ sound very good until it came to his own ragtime specialty. While he was struggling with the notes one of Doughboys said "That's all right, Chaplin, play one of the hymns you're used to playing." Now Ray says "No more organs, they make me look too serious."

Margaret Mayo has met so many soldiers who said they played in some of her plays at various times that she has come to the conclusion if all these actors played as long as they said they did that some manager must owe her a lot of royalties.

Most every servant in France is called "garçon." One actor over here who says French is too hard to learn calls them "Gus Sun."

Irene Franklin and Burt Green, and Hunting and Frances opened a camp near Paris that was formerly a race track. Burt found a betting ticket good for 15,000 francs. It was dated 1910. Otherwise it was good.

How Actors should act in their first air raid:

First: Look for the cellar.

Second: Go in the cellar.

Third: Stay in the cellar.

Fourth: If there is no cellar, run for a dugout (run fast).

Fifth: It's easy to be beaten to a dugout if you don't run fast.

Will Kennedy can't get used to the French money. The first bunch he got he sent to America. He said it was so pretty he thought the franc notes were valentines.

Leo Donnelly umpired a ball game between two soldier teams. During the second inning one of the teams got out their guns. During the fourth inning they put their bayonets on them. After the fifth inning two Red Cross nurses suddenly appeared on the field, and Leo quit.

The thing they miss mostly over here is—America.

You might drop me (that goes for everybody) a line if you have time. Give my regards to everybody.

(Address, 12 Rue D'Aguesseau, care Y. M. C. A., Paris, France.)

## CHICAGO NOT HARD HIT.

Chicago, Oct. 9.

This city like New York has not been hard hit with the Spanish influenza epidemic and there were no closings reported for the State of Illinois up to today. Reports here are, however, that Kentucky, Indiana, Arkansas and Colorado, are under quarantine entirely. Texas points including Waco, San Antonio and El Paso have wired booking agents that bills and attractions are to be booked only at their risk, as the cities mentioned are liable to shut down.

An idea of the rapidity with which various districts were stricken can be noted from the experiences of a girl act called "Keep Moving." The act opened at Pittsburgh Tuesday last week, the theatre going dark that night. The next day was Indianapolis Sunday, the house closing after the first performance. The act finally landed here, opening at the Rialto, filling disappointments caused by influenza illness.

## ARTISTS NOT COMPLAINING.

Notwithstanding the large number of acts held out of the many closed theatres throughout the country on account of the epidemic, Henry Chesterfield, secretary of the National Vaudeville Artists, has not received a single complaint of bad treatment of any artist by any manager.

The salary question has been settled on the pro rata basis. In adjusting the claims it has been found the managers have been very fair with the actors.

The epidemic is classed as "an act of God" and no contract could be taken into court on the question of managerial liability when the houses are ordered closed.

Acts returning to New York crowd the club rooms and speak of the hardship endured by never a complaint.

Mr. Chesterfield left Tuesday night for Boston to look over the situation on behalf of the actor and render what assistance he could to those in need.

## Danbury, Ct., Fair Postponed.

Danbury, Conn., Oct. 9.

This city was placed under quarantine Saturday last. This caused the postponement of the Danbury Fair, which was to have had its 50th anniversary.

## EPIDEMIC GROWS.

(Continued from page 6.)

Rhode Island was another. New Jersey key closed Monday. Some north Jersey points remained open early in the week, but all were ordered closed on Wednesday.

Washington closed Saturday and thereafter reports of closed cities piled up, the epidemic ravaging districts to the far south as well as the north. By Monday no less than 50 additional cities outside the closed States went under quarantine, the list including: Syracuse, Rochester, Utica, Troy, Albany, Richmond, Norfolk, Savannah, Columbia, S. C.; Charleston, S. C.; Jacksonville, Indianapolis, Louisville, Charlotte, N. C.; Memphis, Knoxville, Birmingham, Anniston, Montgomery, Cincinnati, Waterbury, Wilmington, Petersburg, Va.; New Britain, Conn.; Westbrook and Lewiston, Me. (Others were reported last week.)

The only open cities in Connecticut were Bridgeport, New Haven and Hartford. Practically the whole balance of New England closed up. Some upper New York State towns remained open, but many in that section closed voluntarily before the disease became epidemic. Cities along the Hudson river, such as White Plains, Poughkeepsie, Yonkers and Newburgh are in the closed list. New York City's border, closed Sunday.

On Wednesday it looked like every city upstate would close before the week was over. Western cities went under quarantine Sunday—Denver, Omaha and Seattle, St. Louis, Kansas City and Des Moines following on Monday.

At least five Canadian cities were ordered under quarantine. The closed towns up to Wednesday were Ottawa, Montreal, Sherbrooke, Sydney and Halifax. The closing orders were indefinite, which stops all amusements until further notice.

To add to the financial embarrassment entailed by professionals by the sudden stoppage, many acts proceeded to opening points, only to find the houses closed. One act went from New York to Louisville. Some acts in filling the open time found the second stand also closed upon arrival there. Several agents along Broadway appear also to have felt the sudden stoppage of bookings and hence the stopping of commissions. One actor remarked that he had been asked for a "touch" by three different agents Monday.

Every vaudeville "circuit" in the country has been affected by the epidemic. The number of vaudeville acts laying off has not been computed, but every agent handling a big list estimates from 30 acts upward for each representative is a conservation minimum. The estimated loss has not been made, but it is alarming, not alone in salaries, but in theatre takings. One eastern circuit operating in New England has no houses open, while several have but three each open.

Fumbled bookings in the legitimate field followed the swift quarantine of city after city. Some attractions have been called in, but many have been ordered to remain to take up the date after the quarantines have ceased. The entire vaudeville circuit is closed. Some of the camps report a comparatively small number of cases, but the lid went on as a precautionary measure. The booking department in the Commission on Training Camp Activities does not look for a resumption of shows in the camps until the latter end of this month.

In some of the first cities closed there was hope that the quarantine would be lifted by next week, but no such optimism existed for the bulk of the cities. Health heads advised that the most powerful factor creating the epidemic was cold weather.

Knocking 'em silly. CHAS. ALTHOFF.



HARRY WEBER AND HIS BROTHER JACK,  
OF HARRY WEBER, INC.  
MANAGING THE BEST IN VAUDEVILLE



# 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.

**Robert Mallett** and **Tommy Grainger** pages at the New York Hippodrome, were killed in action in France.

**Solomon Terry**, colored, of New Orleans, attached to the Orpheum Theatre there, has been killed in action in France.

**Frank Halleck**, a landsman at the Naval Aviation School, Los Angeles, died last week in Chicago. He was known in pictures as Hal August.

**Cornelius B. Hestenberg** killed in action in France Sept. 29. He was manager of the Parkside Theatre (pictures), Brooklyn, and enlisted there as a private.

**Howard L. McKinnon**, formerly of the Greater City Quartet and a resident of Brooklyn, was seriously injured in the French-American advance on the Champagne front. He lost an eye and one leg, so badly injured amputation may be necessary.

**William Duke Bone**, a well known scenic painter, has been severely wounded in action in France, according to word received in Los Angeles. He joined the Camoufleurs a year ago. He had worked in Pacific Coast studios several years.

**Lieut. Philip Henry Farren** (brother of John J. Farren, secretary of the Rochester Theatre Co. and manager of the Victoria) was killed when an airplane which he was testing crashed to the ground last Saturday afternoon. He had been commissioned a second lieutenant in the aviation service and assigned as a Government tester at the acceptance field of the Dayton-Wright Airplane Co., Dayton, O., where the fatal accident occurred.

**Herman Grasberg**, Co. M, 1st Pioneer Inf. A. E. F. in France. James Dixon (Doyle and Dixon) is in the Draft serial number first drawn.

**Dave Fox** (Fox and Mayo) at Camp Gordon, Ga.

**Sol S. Tausand** (pictures), awaiting call.

**Corpl. Billy Doss Fraser**, transferred to 38th Co., 10th Batt., 165th Depot Brigade, Camp Travis, Tex.

**Joe Daly** (U. B. O. film department), ordered for examination Oct. 9 under the new draft.

**Corpl. Charles Boyden** (Dumont's Minstrels, Philadelphia, has left with Co. H, 4th Pioneer Inf., France.

**Jack Mack** (husband of Edith Clifford) is in the Ordnance Dept. at Washington, D. C.

**Ballard McD-nald** (writer) ordered to report under the new draft Oct. 9 at Camp Meigs, Washington, D. C.

**Cliff P. Work** (manager, Orpheum, Spokane), enlisted in tank corps, Gettysburg, Pa.

**Raymond E. Oswald** (Dugas and Oswald) at Camp Johnston, Medical Dept. He is driving an ambulance for Infantry No. 4.

**Sergt. Jack Stern**, transferred to the Medical Corps and attached to Detachment Batt. Co. 15, Co. 7, Camp Greenleaf, Ga.

**George Billy Chenkin** ("Varieties of 1918") at Camp Johnston, in the Medical Dept. He is in charge of the Orthopedic Board.

**Corporal Lew Petel** (Garden City Four) has formed the 1st Army Headquarters Quartet and is touring France singing in the hospitals, camps and at the front.

**Jefferson W. Asher** (treasurer and

director of the Strand, San Francisco) is in Pittsburgh, at the Carnegie Institute for a course in military aeronautics.

**Herbert, Irving and Milton Weinheimer** are with the troops in France. Their brother is Jesse Weil, assistant manager of the Liberty, Camp Upton, L. I.

**Byron Hawkins** has entered the Students' Training Corps at Harvard University. Mr. Hawkins was formerly the juvenile in "The Unmarried Mother."

**Edgar Allen** (vaudeville booker for the Fox theatres), application for commission in the Motor Transport Service. Until called he will continue to handle his books in the Fox offices.

**T. Clark Henry** has joined the Great Northern Players, Chicago, following a lecture tour after he had been discharged from the Canadian E. F. for disabilities. Mr. Henry was a juggler before he enlisted.

**William H. Rudolph, Jr.**, son of the general publicity representative of the Harry Garson film attractions, arrived in New York this week from his 12th trip across sea. He is attached to the naval forces.

**Vida Crowley**, the widow of the late Fred Sidney, the playwright, has been accepted for overseas work and is leaving for France next week. Miss Crowley will be connected with a Y. M. C. A. canteen "over there."

**Harry L. Byrne**, formerly assistant treasurer of the Shubert-Teck, Buffalo, N. Y., and a member of the old Seventy-fourth Regiment, promoted to sergeant, and who has been overseas since April, returned to Buffalo last week, en route south, where he will be an instructor at one of the army camps.



—FAULKNER—

## THE PRESIDENT'S DOUBLE

Keith's Palace, New York this week (Oct. 7) billed as "Mr. Proxy" does

Causes comment and excites curiosity, booming the box office.

A startling resemblance, a physical counterpart, the exact height and weight of our President, officially approved by the Administration.

The only double of President Woodrow Wilson, who can entertain any audience both on the speaking stage and in motion pictures.

Direction, E. K. NADEL, Pat Casey office.

## VOLUNTEER CAMP SHOWS.

At Camp Travis, Tex., Sept. 22: Skating Macks, Reynolds and Clark, Vene and Goldberg, Sprott, Potts and Pvt. Hughes, Pvt. Joe Stone, Pvt. Dear-doff and Pvt. McGinty, Corpl. Billy Doss Fraser, the 47th Co. Quartet.

A quartet of soldiers from the 124th Inf., stationed at Camp Mills, L. I., does the speaking and singing for the Liberty, San Francisco, the Booth and Morisco. At the Parish House, Larchmont, N. Y., Oct. 4: Trixie Friganzi, Harry Carroll, Juliet, with feature film.

At the Federal Rendezvous, 52nd street, Brooklyn, Oct. 2, by United Booking Offices: Roy Bryon and Nat Vincent, Abe Attel, Carrie Lillie, Jones and Grenlee, Esther Walker, The Le Vars, Lynn Cowan, Tom Kelly, Miss Blauman, pianist; Jack Dempsey, stage manager.

"Friendly Enemies" will be given this coming Sunday (Oct. 13) at the Hudson for men in uniform, under the auspices of the Stage Women's War Relief.

The War Hospital Entertainment Association has been compelled to suspend its activities entirely for the present on account of the quarantine existing at the hospitals on its circuit, and until this is lifted will arrange no more entertainments.

Following is the program given at the Navy, Y. M. C. A., Brooklyn, Oct. 7, under the direction of Amelia Summerville of the Stage Women's War Relief: Margaret Sutherland, Serrano Keating, Judith Ives, Mr. Hannaberg (Remick), Mr. Dietrich (Witmark), Miss Summerville.

## WARNED NOT TO SELL TICKETS.

Edward Ritt, 3425 Broadway, was arrested for failure to pay a taxi bill of \$15. An order signed by Ritt on clerk of the Astor Hotel was returned unpaid as Ritt was not known there.

When arraigned before Magistrate Healy, Ritt claimed he was selling tickets for the Women's League which was to give an operatic performance at the Ethiekerboer, and that he had been hired by Klaw & Erlanger. At the theatre all knowledge of Ritt or the performance was disclaimed.

When Ritt was asked if he had consulted the District Attorney regarding the affair he stated he did not know if the District Attorney knew anything about the matter. He was held in \$100 bail for the unpaid taxi bill of \$15, which he paid. Later before Magistrate Mancuse he was warned about selling tickets for charitable affairs and was allowed to depart with a suspended sentence.

## EXPOSING "CAMOUFLAGE."

Edward Royce is staging and Jerome Kern has written the music for the navy boys whose work in the theatre of New York resulted in the raising of many millions for the Third Liberty Loan drive, to be used in the present loan campaign.

Wherever permitted in the theatres an easel containing a huge ship will be set up, the campaigners camouflaging it in the presence of the audience while they render a number of patriotic ditties. A couple of the songs are: "Do We Remember Dewey? You Bet We Do," and "Give the Credit to the Navy; We've Taken Them Across Without a Single Loss."

## TANK CORPS ENLISTMENTS.

Professionals who desire to anticipate the call of the draft or want immediate action in Service may apply to the Tank Corps, says Lieut. Harrington Reynolds of that division.

Lieut. Reynolds, formerly on the stage, is with the Tank Corps, at Camp Colt, Gettysburg, Pa.

## YAPHANK RAYINGS.

By Jesse Weil.

Sam Gordon (formerly of Libby & Barton), now on special duty at the Liberty theatre, feels so sure victory is on its way he is rehearsing a new act and has notified his agents to accept bookings starting next year.

"Billie" Fisher, for a number of years the "Pride of the Coast," having appeared at Levy's Cafe, Los Angeles, three years without a lay-off, is in the ring at the Rockwell Terrace in Brooklyn. She says Brooklyn is not so bad if they would only move it a little nearer Broadway and 42nd.

Begny Gesh, in the boxoffice of the Liberty in camp, says he can't understand why the New York treasurers have trouble with the speculators. He has been selling the tickets for six months at this house and has not been bothered outside.

It looks as if the "Spanish Influe" is in for an indefinite run here in camp, however, NOT by popular demand. Marie Astor, one of the dancers in "Something to Scream About," Fairmont, Indiana (Cooks tours never even heard of it), paid a visit home last summer. Marie has just received word that she was voted the prettiest girl there in a contest run by the Fairmont Weekly. (News-it seems that Zeigfeld overlooked Fairmont.)

Now that the theatres in Pennsylvania have all been closed on account of the "old influe," Frank Fay, in the "Passing Show," says he will miss his yearly rest that he usually gets when he plays Philadelphia.

Sam White (Clayton and White) says he is off the "Fonies." Last Saturday he picked a winner for the first time in three months and then smashed his car while on the way to collect.

If the theatres don't hurry up and open there is going to be an awful lot of champion pinocle players turned loose out of this camp when the war is over.

George Miller, the manager of the Liberty, has his orchestra rehearsing twice a day so as to remind him it is running a theatre.

## ASK EMPLOYMENT FOR CRIPPLED.

The Institute for Crippled and Disabled Men of the American Red Cross at 311 Fourth avenue, New York City, makes the following appeal to theatrical managers and employers:

Editor VARIETY: The draft has been calling so many men away from positions that the theatrical managers are finding difficulty in securing help.

The American Red Cross is conducting an employment bureau for crippled men at the Red Cross Institute for Crippled and Disabled Men, 311 Fourth avenue. This bureau has on its list the names of crippled men, some maimed soldiers and others handicapped by industrial accidents who are looking for work.

The bureau has successfully placed a number of cripples as doormen, ticket takers and watchmen in theatres. It is certainly a patriotic duty for employers to release any men who are able-bodied and are capable of going into the manufacture of ammunition and to replace them with men who are not able to do the heavier forms of labor.

The Institute is also maintaining a school where handicapped men are being taught to be motion picture operators. A number of the graduates of this school have obtained their licenses and are holding good positions. Some are still out of employment.

There are many cripples who are anxious to get work and who are suitable for certain positions in theatres. If any manager cares for further information in this matter will he phone Grammercy 1467?

—Jesse Weil, Employment Secretary.

# BUY BONDS

## 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.

**France, Sept. 8.**  
**Editor VARIETY:**  
I would be glad to hear from all my friends. I lost my date book with addresses and cannot write. **VARIETY** is the only way I can let them know. The boys over here are sure giving the Germans the devil and we hope to have it over soon.  
*Jack Reddy,*  
Co. B, 3rd Anti-Aircraft Machine Gun Bn., Amer. E. F., France.

**France, Sept. 8.**  
**Editor VARIETY:**  
I have an accordion but no new music and little old. We entertain the boys as best we can. Could do more if we had more music.  
Won't you kindly bring this to the attention of the music publishers? I trust they will find time to send over some of their late popular songs. We all will be most thankful to them.  
*Pro. Earl G. Andrews,*  
342 Machine Gun Bn., Co. C, Am. P. O. No. 76, O. A. S., Amer. E. F., France. Professionally, Earl La Vere (Clark and La Vere).

**France, Sept. 10.**  
**Editor VARIETY:**  
We are helping to entertain in the Y. M. C. A. Hut at our camp (Billy McBee and myself).  
If those interested at home will kindly send jokes, monologs and humorous bits, we shall very much appreciate it.  
*Harry Fisher,*  
501 Engineers, Co. D, Amer. E. F., France.

**France, Aug. 30.**  
**Editor VARIETY:**  
I have been transferred for overseas service, in the Medical division. Would appreciate any cast-off material, scripts, dialog, songs, anything at all, as we have a few artists here who would like to entertain the sick and wounded, but lack material.  
*Pvt. Joseph Gordon,*  
Convalescent Camp 5, A. P. O. 767, Amer. E. F., France. Formerly with "Canary Cottage," also "Cohan Revue."

**Canton, Md, Sept. 27.**  
**Editor VARIETY:**  
I want to thank you on behalf of the officers and men of this command for your very kind announcement in **VARIETY**.

As this command has been transferred from Picatinny to Quartermaster Stores, Canton District, Colgate Postoffice, Baltimore, Md, it will be impossible for me to accept the very kind offers of several artists. Perhaps in the near future I may wish to avail myself of a like opportunity.

*Terence A. Brady,*  
Captain, U. S. Guards.

**New York, Sept. 8.**  
**Editor VARIETY:**  
To prevent an erroneous impression prevailing regarding my impressions of "Great men you don't know," I acquired the rights for this from Ballard MacDonald about the end of 1915 or beginning of 1916.

I don't believe Mr. Watson or "Odds and Ends" had produced anything like it before that time.

*P. Hill-Ackerman,*

811 Aero Squadron, Speedway,

Indianapolis, Sept. 27.  
**Editor VARIETY:**  
I am going to stage a minstrel show

at this post within the next six or eight weeks. I am in need of songs, gags, etc.

I will welcome anything in that line. Especially an afterpiece. Should any of my friends have anything and send it to me, I will appreciate it.

Song publishers also.

*Will J. Haney,*  
(Formerly Jim Francis—Jim and Ann Francis.)

**New York, Sept. 27.**  
**Editor VARIETY:**  
I wish you would rectify the mistake in the review of Gold, Reese and Edwards.

I mentioned Gold and Seal in the present turn. Sam Gold is at present with this act, but not Seal. I am Gold's male partner but was never known as Seal.

El Seal is in the service. My name is Paul Edwards. I formerly appeared with Johnny Elliott.

*Paul Edwards.*

**At Sea, Sept. 8.**  
**Editor VARIETY:**  
As I am now on my way overseas with the 87th Division, I thought that you could help me out in regard to our urgent need of music. I have organized an orchestra, but am handicapped, as after quite some trouble getting together, we find that we are up against it for music.

We need orchestrations and anything that is sent to my home, Box 300, Lynbrook, Long Island, N. Y., will be forwarded immediately.

I am well and am enjoying this, although it is quite a change from the show business. Give my regards to the boys and also my thanks to those music publishers that respond.

*Conrad Strasser,*  
(Cynard and Daniels.)

**Philadelphia, Oct. 1.**  
**Editor VARIETY:**  
Am going over soon as an entertainer and have permission to pick out a piano player to work with me as a team.

If there is a professional player in the navy who would like to be transferred to the Naval Aviation Corps, get in touch with me at once. Good place for right man: *Jack Atkins,*  
Naval Air Craft Wks.,  
League Island, Philadelphia, Pa.  
C. C. M. Mill

**Phila, Oct. 7.**  
**Editor VARIETY:**

We are starting a comedy sketch at the Yard and would like to know if the people would help us a bit by sending us some make-up, even though it be only a stick of paint and an old comedy sketch for a quartet, as we have the right talent.

*Bregly D. Seitter,*  
Navy Yard, Phila.  
Barrack 241, League Island,

**France, Sept. 3.**  
**Editor VARIETY:**

I would like to send a message to the profession through **VARIETY**. We had been through some pretty tough fighting for nearly a month and were back to a rest camp to sort of get ourselves together, tired out and dirty.

Had had no sort of entertainment since on this side (over three months) and only looked at each other.

At our rest camp one afternoon came Cressey and Dayne, George Austin (Continued on page 20.)

## FINAL R. R. RATES SET.

Chicago, Oct. 9.  
Formerly when the Interstate Commerce Commission regulated all changes of rail rates, the strict regulation was that no road was allowed to change the tariffs without filing notice and schedule 10 days prior with the Commission. The Federal Railroad Administration, however, waited until the very last minute before furnishing the lines with the new all-year tourists' rate, the various roads here being handed the schedules on the afternoon of September 30. As the new rates largely vary, railroad men were up in the air for tourist trips to the many different coast points and including the several territory taps, call for different costs.

There was, however, all around general satisfaction when the schedules were digested for the increases in some cases were much less than hoped for, while for some trips the approximate increase of 10 per cent. was made. Perhaps the most important all year tourist rate is that starting at Chicago to St. Paul, to Portland, San Francisco, Los Angeles and returning via Salt Lake, Denver, Omaha, thence to Chicago. The cost of such tickets is \$135.52, which with the war tax totals \$146.15. This rate is \$8 under last week's unofficial figure (furnished, however, from one of the large western roads as "approximate"), and is 10¢ below the old nine months' rate. The majority of vaudevillians use that ticket and booking circles here are much pleased with the new schedule.

Another tourist ticket that legitimate managers regard as very satisfactory covers the same territory, but starts and ends at St. Paul, although the attraction can discontinue the ticket at Omaha on the return without coming northward. Almost all legitimate shows start the coast trip out of the St. Paul. The rate for such tickets is \$123.95 plus the war tax, with a total of \$133.94.

Tickets starting at Winnipeg thence around via Portland, Frisco, Los Angeles and back to Omaha or Kansas City are \$110, plus tax of \$10.10, costing in total \$120.10. The direct tourist Chicago to Frisco and return is \$119 as announced last week and the direct trip Chicago to Portland and return is \$114.81. Both of the latter rates are not inclusive of tax.

In computing actual expenditures for the various trips, consideration of the extra charge for sleeper and Pullman must be made. The 1/2 per mile for regular trains and 1/4 for tourist cars is not easily figured unless the passenger travels continuously. For theatrical usage the computation of such charges must be made as each jump is started.

## HART LIMITED TO TWO.

Following the recent rule issued in the United Booking Offices that not over two representatives of any one agency be permitted to the booking floor, Max Hart now finds himself and Manny Manwaring only given the freedom of the U. B. O's sixth floor (big time).

In consequence George O'Brien, lately attaching himself to the Hart staff, will handle his acts through the floor members of the Hart agency.

## 181st ST. WORK STOPPED.

All work has been stopped on B. S. Moss's new theatre in course of construction at 181st street, the priorities committee of the War Industries Board refusing to permit the delivery of any steel for the structure.

## DRINKS NOW.

At the first regular weekly dance in the clubrooms of the N. Y. A. last Thursday the ban on the sale of liquid refreshments (in force for the past four months) was lifted.

## A LITTLE TROUBLE.

Chicago, Oct. 9.  
Fast work around the place Monday morning made possible a matinee show, which is being held intact for the week with the improvised changes, after influenza in four places and the draft in another had wrecked the bill. John Gardner and Marie Hartman had to cancel as Miss Hartman was taken with the "flu." Manager Steward got Chester Spencer on the phone, but Spencer's wife and printer, Miss Williams, were in the hospital with the ailment. However, Spencer found a girl named Dolly Wilson, a small-time soubrette, in his hotel, and on less than an hour's acquaintance and rehearsal they went on as a team.

Derwent Hall Caine's leading woman, Frances Stamford, was hospitalized Sunday night here with the fell germ. He found Bettie Lindley, playing in the show. Miss Lindley got up in Miss Stamford's role over night and at the matinee show the act went splendidly.

Best of afternoon's young pianist was called Saturday. She got one time this who won't be taken from her. He came tottering off, having rehearsed with her Monday morning, a gentleman in safe, green years, and played her music as well as some talking straight matter.

Caine's carpenter also was incapacitated with the Spanish nuisance, and the house property man subbed for him. Caine has to do a six-minute patriotic talk and recitation in "one" at every night show to give Miss Lindley time to arrive and go on.

## "ATTABOY" OCT. 28.

Washington, D. C., Oct. 9.  
The musical show by soldiers from Camp Meigs will be presented here at Poli's Oct. 28 for a run. It will have a company of 169 soldiers.

The piece is called "Attaboy," with book and lyrics by Ballard MacDonald, music by Nat Osborne and staged by Dan Dody.

Scenery representing \$3,500 has been donated to the production by H. H. Frazee, who also included a real war tank, one of the first up on the stage. The Shuberts contributed wardrobe for the female roles; Hepner supplied wigs and make-up, and Christie costumes.

Program space so far sold to advertisers amounts to \$8,000.

Mr. McDonald was inducted into the army today, as a private, at Camp Meigs through his draft board in New York. His only consolation, \$361, McDonald says if he "dies in this single" it is a dead loss to him.

Col. D. H. Gentry, commanding officer at Camp Meigs, asked Osborne the other day why he didn't join the army. "I would dearly love to," answered the composer, "and I would like to start right at the bottom, working up."

"Where would that be?" asked the colonel.

"Oh, I would be willing to commence as a major," answered Nat.

## POLI WITH THREE LEFT.

Up to Wednesday there remained on the Poli books, open, Bridgeport, New Haven and Hartford.

The other Poli towns were closed by the epidemic.

## Binghamton, N. Y., Holding Out.

Binghamton, N. Y., Oct. 9.  
The theatres here are still open but the commissioner of public safety says that unless the spread of influenza abates quickly, he will order everything closed.

All theatres in Cortland and Auburn, N. Y., were ordered closed to-day.

# BUY BONDS

## OH GIRL.

Any show that can go in a burlesque theatre and sell \$30,000 in bonds during one performance is a show. That's what Pete Clark's "Oh Girl" did Tuesday evening at the Columbia before a large audience, considering the general theatrical depression this week. The entire company got in, led by Alvin Karpis, the speaker and seller. And how Mr. Leavitt did it. He could not have sold that many bonds without the aid of the Columbia for any head selling, and probably the record work. It is easily the best of the Columbia for any head selling, and probably the record work. It is easily the best of the Columbia for any head selling, and probably the record work.

Inviting all the Service men in the house on the stage, about 500 marched up. That's probably another record, for any theatre where uniformed men have been called from the audience. Among them was Maurice Clark, Pete's son, in khaki. His father had gone down to Camp Upton Tuesday afternoon for him. As Mr. Leavitt said, when "selling" the dapper looking soldier: "It's no use, there's only one who can buy this boy—how much, said \$400. Someone else had another \$100, so the military end of the Clark family took rank of all the boys in the sale, at least three English sailors, with 11 years of service between them, were "sold" for \$1,600.

Mr. Leavitt made the audience understand what was Liberty Loan and why, and when he made them laugh or smile, and the results were in the total. (Monday night Leavitt sold \$15,000.)

That the house was in good humor at termination and agreeable to the show had been due to the show's first placing them in that mood. But "Oh Girl" came into the Columbia, humming and singing, and the audience to stand off the avalanche of mishaps the show had under the rule of "straight" Monday, replacing Harry Hill, who had left the company, with his Vedder and Evans were two of the new comedians also, opening Monday, while Bentley, the comedy company, who had been in the show in a week or so, when Taylor, manager of the "straight" part, regularly, is now rehearsing, while some electrical effects important to the settings could not be put up or attached through lack of labor. Mr. Leavitt is the role of "Friendly Ladies," written by Louis J. Dittmar.

Another misfortune the show had to undergo was the special attraction for the week, Nat Nazario, Jr., leaving after Monday evening, with Billy Barlow going back in the vacated spot with his old specialty, just before the show, but Mr. Leavitt, playing low got away with it rather easily.

Mr. Jess is the principal comedian, playing a Tad as usual and expected. He did more and better in the opening scene, but was handicapped by Bentley, who was lost and never lost Joe's real assistance, nor did Bentley do anything on his own account except to use a lot of moth-bitten comedy remarks, with a few comedy exits without any did a plant-act in "one" for the division of the first part, the singer singing laboriously, but to some effect.

The women principals were in better shape, literally, figuratively and otherwise, than the men. Jessie Taylor rapidly developed from the opening until when singing "Frenchy" at the finish, one dislodge to see her and her white tights disappear. She's a good looking big girl in every way and has come voice. Miss Lewis was lively in one number when she danced, mostly with her head. The little Russian step never hard to learn or do it. Miss Lewis, if she wishes to remain a sobriety, had her go into training for it. She can be one if not afraid of work, of the stage. Miss Vedder led a couple into the scene, who enclose with "Bare to Get Up," which Mr. Leavitt started to turn up a "chorus number," but changed his mind, perhaps through the late hour. There were some Mamie Mitchell and Charlie Doris, both of whom do something, so that when Mr. Clark retires he show it should be running in a real entertaining way. Mr. Jess will take care of the comedy if he is given any help at all. He's popular anyway on the circuit and that makes it easier for him.

The chorus of "Oh Girl" is not the least. There are about 15 of them, some of whom are on the stage often and often in pink tights, though not always so. They are costumed attractively if not extravagantly, and in the dressing make a good showing. There is one strip change, in the finale to Get Up, when one freak dress worn by Miss Vedder near the commencement, a full front short costume, all open at the back with "lingerie" exposed. The girls are lively enough. They work with a willingness that is worth noting, and apparently in proper discipline.

In setting the show is not lavish, mostly all exterior, but appropriate at least. One or two sets would be improved by the missing electrical effects.

There is a patriotic finale of the first part, with the flag and the Statue of Liberty. "Uncle Sam" was led by Mr. Taylor Tuesday, with sufficient girls forming the letters of the title.

In comedy bits are a court trial scene that may be worked up for much more comedy than it now contains, but "Oh Girl" is none which is a variation of the "blackmail"

Spanish bit. The rest of the fun had to be made by Mr. Jess out of any material at hand.

"Oh Girl" will entertain without starting a commotion. Just how much better it is going to be with the new people when smoothly running cannot be staged, but it's going to be better, that's certain. Meantime it means that Leavitt has a steady team-work for the good of the performance, and that counts often for more than anything else.

## THE TRAIL HITTERS.

The program was minus as to the producing manager of "The Trail Hitters" is, but the hillboards tipped off that it is a Blotch Cooper outfit, and that Elly K. Wells had put it on. The sponsors could not be held to an exacting modest regarding their guardianship, for the truth is that their product, at this writing, belongs with the weakest of the American Wheel's attractions.

At the Olympic Thursday night last week, the audience seemed of one mind regarding the merits of the show. When the final assembly started to gather, every patron jumped from his seat in a rush to go away from there. Had the finale time been a few minutes longer there is no doubt that there would be wholesale walkouts. As it was, a group of soldiers "halt" it ahead of time, after one had started kidding the cast, but without getting ostentatious. Olympic attendance has not yet reached normal this season, and it is one of the houses where the draft has been felt, while the Liberty Loan drive also has hurt.

Mr. Wells has been tinkering with "The Trail Hitters" ever since the season opened, and the introduction of numbers and bits is still going on. After being out six weeks, however, the show should have been in better shape. Cost changes also have been recently made, Victor Plant having joined in the Hebrew comic role the week before in Brooklyn and Miss Baker as acrobate, have replaced. Babe Richmond last Thursday. Neither had had a chance to be at their best, and improvement is to be expected. Miss Baker displayed "pup" has a negligible voice.

"The Trail Hitters" last season was known as the "Army and Navy Girls," which replaced "Beauty, Youth and Folly" of the season previous. There seemed to be little remembering last season's show, for the "Army and Navy Girls" was made up of nearly all bits and business, and that is true of the "Hitters." In one featuring, however, there is a valuable retention, and that is the good looking chorus, which compares with some of the best on the American string. "The Tantalizing Trellers," as the chorus is called, needs some rehearsing, but it looks as if the bunch held possibilities. The recent change has permitted the introduction of some of the latest published numbers. Without voices, the songs got little. George Banks and Jack Dempsey were the other comic in addition to Plant, Banks having the most to do. But Dempsey scored the individual hit, his dancing turning the trick.

Don Trent, a neatly dressed chap, was the "straight," doing nicely, while the two female cast members in addition to Miss Baker were Elsie Rosette and Augusta Richmond, the latter showing the best in a vocal way.

The counting of the chorus was far ahead of the production, save in one instance. That was at the girl opening of the second act, when the girls looked as if a set of ripe ones employed in a first wheel show had been wished on them. The other changes, however, were high grade both as to style and freshness, and the girls' lights were immaculate. One of the specialties effects was in a discarded number, the choristers each representing a different brand. The several sets were mediocre and also gave the impression of coming from another show, with perhaps some touching up. What the "Trail Hitters" would do without stage money is a conundrum. Everybody had a handout of a series of them, with the "long green" passing in and in a number of times. The program said the show was "A Corking Combination of Comedy and Comedy Quoities," which is fairly true, for the girls are its saving grace. 10c.

## ROBERT MORROW DEAD.

Philadelphia, Pa., Oct. 9.

Robert Morrow, one of the most popular and best known theatrical and sporting men in Philadelphia, fell a victim of the influenza epidemic in that city last week. His death followed an illness of only two days.

"Bobbie" Morrow, as he is generally known, has been manager of the Trocadero, a burlesque house, for several years. He has always been a patron of boxing, and while manager of the Gayety some years ago inaugurated "amateur boxing nights," and afterwards, as manager of "Young Diggins," became prominent in the fist game.

His funeral was held last Monday, and was largely attended, many theatrical men coming from New York and other cities to attend the services.

## ILL LAYING OFF.

Providence, Oct. 9.

"The Liberty Girls" (burlesque) at the Colonial last week is laying off here this week through the epidemic. Elida Giles, sourette, Peggy Hope, Sylvia Prichard and Cleo Lewis of the chorus are confined to their hotels suffering from influenza.

## HOLDING SHOWS TOGETHER.

All acts, players, choristers, stagehands, musicians, electricians, operators—in fact, all men and women under contract on a weekly stipend—whose "time" is cut off owing to the Spanish influenza epidemic have no other course to follow than abide by what the "contracts" term "an act of Providence," which naturally shuts off their pay.

However, the legitimate managers and burlesque producers—who have been hard hit for the past two weeks or more have done all within their power to keep their rosters intact, advancing the principals and charging money from week to week or rendering financial assistance wherever requested.

The burlesque men, with companies laying off and no immediate prospect of the eastern section, barring the local stands, reopening before another week or two, were in despair this week, as they were distributing money right and left, with a greater play on the exchequers to come when railroad movements resume.

Never before has such a contingency arisen, and the producers in town with their companies in the hands of some sort of action that will hereafter provide for such an emergency.

The circuit executives have also been trying to expedite matters as best they know how under the existing circumstances, and it may be that they can also call the directors together to discuss just what line of action is the best to take, providing that the ban is not lifted within the next few days in the sections where burlesque for years has been running uninterrupted.

Wednesday the houses open on both circuits were:

	COLUMBIA.	AMERICAN.
Columbia, New York.	Star, Brooklyn.	Olympic, New York.
Empire, Brooklyn.	Hurtig & Seamon's, Brooklyn.	Star-Toronto.
New York, New York.	Gracie Hartford.	Miner's Bronx, New Empire, Cleveland.
Casino, Brooklyn.	Casino, Detroit.	Englewood, Chicago.
Townhouse, New York.	Crown, Chicago.	Alma, Milwaukee.
Star, Cleveland.	Gayety, Minneapolis.	Gayety, Sioux City.
Empire, Chicago.	Gayety, Buffalo.	Gayety, Detroit.
Star & Darter, Chicago.	Gayety, Buffalo.	Gayety, Detroit.

## "STEP LIVELY" SHOW ACCEPTED.

As a result of the board of review seeing the "Step Lively Girls" at the Columbia last week, the attraction has been booked by the Commission on Training Camp Activities, and will play its open Christmas week between camps Upton and Merritt.

It is the first burlesque show the Commission has directly booked for the cantonments, although there was a brief season of stock burlesque at one of the southern camps. The Commission is now favorable to greater booking of shows of the Columbia Wheel standard, and when open time occurs, such attractions are to receive first consideration.

The "Step Lively Girls" has been asked to make but few changes for the camp dates. One request from the Commission was that the girls be draped in the beach scene.

Arthur Pearson asked for the booking, which resulted in the Commission reviewing his show.

## DRANK DENATURED ALCOHOL.

Providence, R. I., Oct. 9.

Hazel Cameron, 26, a member of the chorus of the Dave Marion show, who remained in this city last week after the show left, was taken to the Rhode Island Hospital early Saturday morning in a serious condition. Officials at the hospital and employees at the Crown Hotel, where the young woman was staying, say she drank denatured alcohol. She was later discharged from the hospital fully recovered.

## MOSCONI BROS.

Introducing

BROTHER WILLIE AND SISTER VERNA

and MISS PAULINE

In their smart offering, "DANCING ODDS AND ENDS"

Directed by MAX HART

Maryland, Baltimore, next week (Oct. 14)

## VARIETY

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Vol. LII No. 7

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY TITLE 49, U.S.C., OF AUGUST 24, 1912, of Variety, published weekly at New York, N. Y., for October 1, 1936.

State of New York, County of New York, ss.: Before me, a Notary Public in and for the State and county aforesaid, personally appeared Joshua Lowe, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true and correct statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 465, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Variety, Inc., 1536 Broadway, New York, N. Y.  
Editor—Edith Silverman, 1536 Broadway, New York, N. Y.  
Managing Editor—None.

Business Manager—Joshua Lowe, 1536 Broadway, New York, N. Y.

2. That the owners are: Variety, Inc., 1536 Broadway, New York, N. Y.; Edith Silverman, 1536 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the true and correct copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is:..... (This information is required from weekly publications only.)

JOSHUA LOWE

Business Manager.

Sworn to and subscribed before me this 27th day of September, 1936.

JENNIE JACOBS, Notary Public.  
(My commission expires March 30, 1938.)

Meyer Jones has gone to the Catskills for a month.

George V. Hobart is grinding out a new farce, "Stop That Man."

Arthur Dunn has severed connection with the Ed. Jolly act.

Joseph Byron Totten and Co. have signed for a tour of the Loew Circuit.

Frank Norcross, formerly in pictures, has joined the Shea-Kinsella Stock, of Yonkers, as production director.

George Rich is now associated with the Harry Weber offices in the capacity of office manager.

The Green Room Club has established a Liberty Loan booth in the Penn Station.

Clifton Crawford will play a few weeks of the small time about New York, opening at Proctor's, Mt. Vernon, Oct. 28.

The Gliding O'Maras, in the south with their jazz band, recently lost nearly the entire organization through the draft.

Richard Bennett recently sold his estate at Park Hill, Yonkers, N. Y., to Charles E. Sheppard, of New York. The property is valued at \$35,000.

Through the epidemic the vaudeville theatre at Raleigh, N. C., did not reopen last week, as previously announced it would.

The Liberty, Camp Union, L. I., may be steam heated this winter. It is Manager George Miller's present plan to make it so.

Henry W. Savage is negotiating with Jerome Kern to do the music for a new book he contemplates producing shortly after the holidays.

Vardon and Parry appeared at the Fifth Avenue Theatre the last half of last week in their Y. M. C. A. Overseas uniforms.

Dave Newlin, who signs his name to the bulletins issued in the Proctor theatres as "M. T. Noodle," states that since the influenza epidemic hit his circuit he has M. T. theatres.

"The Friar," as future issues of the former "Friars' Epistle" will be called, is first due to reappear about December, with Bert Levy in the editorial chair.

Willard, the growing feller, is a Liberty Loan speaker during the present campaign. Willard grows inch by inch on public speaking stands, for sales of bonds.

Roxy La Rocca, who came to New York to spend the summer with his folks, is returning to England shortly, owing to contracts over there that call for his presence for many months to come.

Mabel La Bayne, pictures, has been engaged to support Walker Whiteside in "The Little American," scheduled for a premiere at the Royal, Toronto, Oct. 31.

Marjorie Wood, now on the road with "Y or No," under the direction of Weber & Anderson, will replace Florence Reed in "Chu Chin Chow," now playing in Philadelphia. Miss Wood will assume the role Oct. 21.

Sophie Tucker complains the "Five Kings of Syncopeation" are using her name in their advertisements as "Sophie Tucker's Original Jazz Band." Miss Tucker strenuously objects to the billing.

Capt. Bruce Fairbairn, in New York on a visit, intends going to Australia before returning to England. Capt. Fairbairn is about 22 years of age. His cartoons, mostly published in England and drawn at the front, made him a famed figure among contemporary cartoonists.

The rehearsal of "By Pigeon Post," which piece is to mark Flo Zeigfeld's plunge into dramatics, have been anything but smooth. There have been a number of cast withdrawals already, with Mr. Zeigfeld getting an opinion that there is more "temperament" in drama than in music.

Mrs. Margaret Lewis appeared as complainant in General Sessions against George Wohlman, a wagon boy whom she claimed stole some jewelry from her home while delivering a parcel. Wohlman was caught trying to dispose of the jewelry to a pawn broker and arrested. After a short trial sentence was suspended.

The cast of "The Dislocated Honeymoon" has been completed, Amelia Bingham having been added. Others include Phoebe Foster, Arthur C. Howard, Mary Newcombe, Ann Andrews, William C. Holden, George Kinnear, Arthur Shaw. The show started rehearsals this week. Edgar MacGregor is staging it.

The Theatrical Police Reserve, officers and privates, will make their first public parade appearance in the Liberty Day street pageant, Oct. 12. Captain E. J. Carpenter, regimental clerk at the local headquarters of the Reserve, has resigned, owing to his inability to devote all of his time to the station. Sergt. Major Stadstad has assumed his police duties.

Minerva Cloverdale, of the stage since returning from London last spring, is actively concerned with Connecticut's "Minute Women," and is making speeches in the various cities under the direction of the State Council of Defence. Miss Cloverdale tells what the women in England and France are doing in aid of the war. In private life she is Mrs. D. Walter Haggerty.

"That Day," a drama by Louis K. Anspacher, listed for a Broadway showing by Oliver Morosco, has been indefinitely called off. The reason given is that the author is strongly adverse to its showing during the war, although it has no war angle and is described as a type play. The piece was tried out some months ago by Morosco in Los Angeles with Bertha Mann starring.

The case of Emily Earl, as plaintiff against Charles McCarron, defendant, was tried before Justice Stotegberg and a jury in the West 54th Street Municipal Court, Wednesday. Tobias Keppeler appeared as the attorney for the defendant and Wm. Schacht as attorney for the plaintiff. The amount sued for was \$100 and the complaint alleged a breach of contract. The jury brought in a decision for the defendant.

If a suitable theatre can be found, and the chances of success seem to warrant it, William A. Brady will bring "Peter's Mother," which opened in Atlantic City last week for a three-day try-out run, into New York at an early date. The play is an adaptation by Mrs. de la Pasture, an English woman, of her novel by the same name. The cast includes Gypsy O'Brien, Katharine Stewart, Selma Johnson, Lumsden Hare, Wm. K. Harcourt and Herbert Belmore.

Dittenhoefer & Fisher, counsel for Charles Frohman, is in the suit which A. H. Woods preferred against his estate for an interest in the picture rights to "The Song of Songs," entered a motion Monday in the Supreme Court ordering the plaintiff to produce evidence on what grounds he based his claim—a written or oral agreement. It appears Woods had an interest in the legitimate production of the play but the Charles Frohman Estate denies he has anything to do with the film version. Judge Weeks granted the motion. House, Grossman & Vorhaus, counsel for the plaintiff, will produce evidence on what Woods bases his claim, next week.

## VOLUNTEERS OVER THERE

VARIETY will maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There Theatre League, to entertain the American Expeditionary Forces in France. Additions to the list will be made after each succeeding unit sale.

The League headquarters is at the Little Theatre, New York.

The names of teams are printed first, followed by individuals in alphabetical order.

Recent departures are indicated by \* before names.

Letters for entertainers on this list may be addressed to Box 4, Agassens, Paris, France, care of Y. M. C. A.

IRENE FRANKLIN and  
BURTON GREEN  
WILL CRESSY and  
BLANCHE DAYNE  
TORY HUNTING and  
DANIELA FRANCES  
JAMES F. KELLY and  
JAMES DONNELLY  
HORACE WRIGHT and  
RENE DIETRICH  
JOHN CANTWELL and  
RETA WALKER  
BENNY GIBSON and  
KEMEN WHITEHEAD  
MARY McFARLAND and  
FRANK VARDON and  
\*HARRY PERRY  
MARIE McFARLAND  
MARLENE ADAMS  
HARRY ADLER  
\*DONALD DUFFY  
NELLA ALLEN  
\*LILLIAN ANNALKE  
ALFRED ARNOLD  
LUCIE BARCOK  
\*BARSTON  
GEORGE ROTSFORD  
ELIZABETH BRICE  
NERY CARMON  
LOUISE CARLIE  
\*BETTY CARRUTH  
\*BOYARD T. COLLINS  
\*HELEN COLLEY  
\*MARGARET COLEMAN  
KATE CONDON  
MARION DANA  
\*EDITH DUFFY  
DOROTHY DONNELLY  
\*DONALD DUFFY  
MILDRED EVANS  
\*AMPERO FARRAR  
\*MRS. FARRAR  
\*MADELINE GLYNN  
\*EDWARD MARSHALL  
RITA GOULD  
WILLIAM GOULD  
\*THOMAS J. GRA  
\*GILBERT GREGORY  
\*GRACE HENRY  
\*AMY HORTON  
\*WILL J. KENNEDY  
\*GREATER DUFFY  
\*DANIEL LEMER  
\*MIGNON McGINNEY  
\*DANIEL C. McVOR  
LIDA McNALLAN  
\*EDWARD MARSHALL  
\*MARGARET MAYO  
\*LOIS MEREDITH  
\*GEORGE AUSTIN MOORE  
\*WILL MORRISSEY  
\*PATRICIA O'CONNOR  
\*ELIZABETH FAIR  
\*PRINCESS THAMINA  
\*RAL PHARSON  
\*DORA ROBERT  
\*JOHN ROBERTSON  
\*MARION SCHAEFFER  
\*PAULA SHERMAN  
\*BESS SNOW  
\*HENRY SOUVAIN  
\*MARGARET STANTON  
\*RAYMOND WALKER  
\*MARGARET WILLIAMS  
\*ENEZ WILSON

The starting of some of the theatrical performances in New York as late as nine o'clock in an effort to divide the traffic congestion over a Greater New York due to the epidemic, is meeting with favor. It is even likely to become a permanent institution in many cases. In London no legitimate show, in normal times, begins before nine o'clock, with the result that business people have ample time to dine and dress before attending. In America the business man rushes from his office, gulps his food and has to hurry to get to the playhouse. His English prototype, on arriving home, dresses, dines leisurely and strolls leisurely into the amusement resort without ruffling a feather. In many cases there he has his coffee served to him between the acts.



# BUY BONDS

## GENERAL SLUMP IN BOX OFFICE SALES AS RESULT OF EPIDEMIC

**Smaller Managers Face Disaster, If Present Conditions Continue for Any Length of Time. Producers Maintaining Their Organizations Over Closed Period by Advances to Professionals Under Engagement.**

What the result of the theatres closing through the epidemic is impossible to gauge. It seems to be conceded that the minor managers with a small number of shows out and limited finances will be bankrupt if present conditions continue for any length of time.

Theatrical producers, to maintain their organizations over the closed period, will be obliged to advance to the professionals under engagement.

Last Saturday night in New York many of the 22 theatres with a large advance sale found that, although the ticket racks had been emptied, there were many empty seats in the auditoriums.

With the epidemic and along with the many other events crowding themselves upon the public the theatre men see little brilliancy in the immediate future.

Some of the receipts for the metropolitan successes Monday night will give an idea of the slump in box office takings, which are as follows: "The Follies" opened at the Globe to \$12,777; "Three Faces East" at the Cohan & Harris, did about \$1,300; "The Girl Behind the Gun," Amsterdam, \$1,008; "Going Up," Liberty, about \$600; "Friendly Enemies," Hudson, \$1,400; "Under Orders," Eltinge, less than \$500; "Head Over Heels," Cohan, \$800; "Sometime," Shubert, \$500.

The closing of hundreds of the country's legitimate theatres is going to cause an almost complete reorganization of the routes.

Klaw & Erlanger and the Shubert offices, with some of their best out-of-town, big-city time closed, were bending every effort to route some of the attractions laid off in territory that was open.

Where shows have been unable to proceed and must hang close by pending a probable resumption of business the producers are keeping their companies together by advancing the principals and choristers many.

### HAMMERSTEIN'S SECOND.

Arthur Hammerstein shortly starts rehearsals on a new musical play, called "Somebody's Sweetheart," his second production this season. The show's book was written by Alonzo Price, a former stage manager, and the music is by Antonio Buffano, a St. Louis composer. The new play will open in Washington Nov. 18. Reports of a court action over the publication rights of "Somebody's Sweetheart" music are ungrounded. T. B. Harms was mentioned as concerned in the suit, but Mr. Hammerstein stated this week that that firm would publish the new show's music.

### JUGGLING "MOLLY."

The proposed revival of "The Melting of Molly" has been in rehearsal for the past four weeks under the direction of George Henry Trader, who has retired and been replaced by Oscar Eagle. J. C. Huffman, who was to have taken charge, is ill. The cast includes Isabel Lowe, in the title role; Mrs. Charles Craig, George Trimble, Maud Turner Gor-

don, Ted Lorraine, Gloria Goodwin, Miss Pringle, Tom Richards.

The last version was by Dorothy Donnelly, music by Harold Orlob and Edmund Romberg. An entirely new score has been made by Romberg with a return to Maria Thompson Davies' book, with lyrics by Edgar Smith.

### SHUBERTS OUT OF "MAIL."

The advertisement of the Shuberts' own New York theatres no longer appear in the theatrical advertising columns of the Evening Mail.

The Mail lately published a story concerning the Shuberts in which Ed. Wynn figured and it displeased the theatre managers.

As a result of the article the Shuberts have barred the "Mail" from their houses.

The "Mail" has taken no cognizance of the action of the Shuberts and will not resort to any reprisal. They will merely ignore the "incident."

### "RIDDLE WOMAN" SHOWING.

Unless the spread of Spanish influenza prevents it the New York premiere of the new Bertha Kalish play, "The Riddle Woman," management of George Mosser, will take place next Monday night, as originally planned, at the Harris, New York.

The cast, now complete, comprises Robert Edson, Bertha Mann (late of the defunct King Lait show, "One of Us"), Albert Brumley, A. E. Anson, Beatrice Allen, Herbert Ransome, Beatrice Miller, Petra Weston and Betty Bouton.

### ZOE BARNETT CO.

Zoe Barnett is heading her own musical comedy company, which is going to the coast with a repertoire of pieces. The list includes "King Dodo" and "The Red Rose." One or two new musical plays may also be given. The company includes George Welch, Richard Pyle, Florence Earle, Joseph Striker, John Feister, David Adler, Sarah Whiteford.

### Mrs. Clyde Powers Seeks Divorce.

Emily Powers, the cornetist, has filed a suit in New York through her attorney, Harry Saks Hechheimer, against Clyde Powers, asking for an absolute divorce.

The defendant is the stage manager of the New York Hippodrome.

### Tellegen's "Blue Devil" Aid.

Plans for the starring of Lou Tellegen in "The Blue Devil" are reported definitely off for this season. Mr. Tellegen was to have put the piece about the holidays, but the refusal of the Hattons to make changes in the script as suggested by the star brought about a break in relations.

Mr. Tellegen will continue on tour in "Blind Youth."

### "Wanderer," Going Out Again.

The "Wanderer," withdrawn when "The Tiger" returned to the Manhattan Opera House last Saturday night, will again be sent out by Morris Gest, reopening Oct. 28.

"Experience," by the same management, starts Oct. 21 at the Riviera, New York.

### PINNING DOWN "SPEC." MATTER.

Investigation by the district attorney's office in the theatre ticket speculation matter continued this week, when a number of managers were requested to appear. When asked why the so-called "evil" was in existence, Charles S. Bird frankly explained some of the managerial methods which forced the ticket men to buy more tickets than they could handle, to secure tickets for other attractions, not so strong. Mr. Bird agreed with the idea of the district attorney in restricting the premium on tickets delivered through agencies to 50 cents each. He declared the "busts" for some shows by the specs was as high as \$400,000 and more and that the ticket brokers paid two weeks in advance.

The district attorney remarked he was in full accord with the 50-cent premium idea and that he was particularly after the street specs. Flo Ziegfeld, Jr., was one of the managers called Tuesday and it is said to have remarked not one of the theatre treasurers in New York would exchange positions with a theatrical company manager. When one speculator was asked why the high premiums were asked, he explained 95 per cent of the tickets sold through agencies were sold at only a 50-cent advance, but that 95 per cent of the patrons of ticket brokers asked for the limited bit attractions, which demand forced the price up.

Among managers and ticket men there is a question over the effect of the investigation. It is pointed out the district attorney has executive power, but his office is not administrative. Any corrective measure must come from the board of aldermen, it is said, or the State Legislature.

### HILLARD'S "PRINCE" PLAY.

Robert Hillard has started production on a new play, entitled "A Prince There Was," which he wrote in collaboration with Frank Westerton, who is at present appearing in "Three Faces East." The play, in addition to the star, includes George Hammond, Ernest Stallard, Stella Archer, Florence Johns, Charles De Lina and Jessie Ralph.

### "PAIR OF SIXES" OFF.

The musical version of "A Pair of Sixes," made by Henry Blossom, announced for production by Klaw & Erlanger, is off.

Some sort of a misunderstanding has arisen between Blossom and A. L. Erlanger.

### "Common Cause" Is Propaganda Play.

"Common Cause," a propaganda play by Crane Wilbur, will have its premiere at the Columbia Oct. 14. Nedda Harrington will play the leading feminine role. "The Very Idea," previously announced to open here that date, is now scheduled to follow "Common Cause."

### Clarke's Opening in Chicago.

Harry Corson Clarke and his wife, Margaret Dale Owen, who have been touring the Orient, will open an engagement in Chicago at the Playhouse Oct. 21, in "The Rotters," by A. F. Malby.

In the cast will be Alexander Onslow, Percy Vivian, Louie Emery, Nancy Winston and Adele Clark.

### Detroit. Lease with 60 Days' Notice.

The lease of the old Detroit Opera House to the Shuberts and E. D. Stair is for three years, with a 60 days' notice clause to vacate inserted. It is the intention of R. E. Olds, the owner, to eventually build a commercial structure on the site.

### FIGMAN IN AUSTRALIA.

J. C. Williamson, of Australia, has engaged Max Figman and Lolita Robertson to produce and appear in a repertoire of plays, including "Nothing But the Truth," "A Tailor Made Man" and "Three Faces East" over there.

The engagement, entered through Sanger & Jordan in New York, gives Mr. Figman and Miss Robertson \$1,200 weekly as co-stars. They sail shortly for Sydney.

The Williamson firm wanted Fred Niblo to return owing to his popularity in Australia. Mr. Niblo is now on the Coast directing his wife, Enid Bennett, the picture star, and declined the offer.

Contracts have been made out and passport application made for Knox Wilson, musical comedian, to go to Australia the latter part of the month and join the J. C. Williamson forces. Although planning to go to Australia Knox is to show his new act, "Camouflaged Oddities," next week. He's due to sail from San Francisco soon.

### WOULD ABOLISH MATINEES.

Chicago, Oct. 9.

The Women's Association of Commerce here passed resolutions calling on theatre managers to discontinue matinees for the period of the war, alleging: "There are 24,000 theatres in the United States. Half of these give two matinees weekly. This is equivalent to 48,000 lost daylight working hours weekly, not only to attaches of theatres, but to women who attend them."

"If our women are willing to sacrifice their daylight amusements they will save the Government much working power. We appeal to all women to eliminate matinees, therefore."

### "DISCOVERING" DOROTHY JARDON.

Chicago, Oct. 9.

A Cinderella story in show business comes in the announcement of Campanini, impresario of the Chicago Grand Opera Company, that Dorothy Jardon will be a principal in this season's opera, and will make her debut in "Fedora."

Campanini says she is ready now to take her place with Mary Garden, Galli-Curci, and his other notables. Her first role will be a star's. Miss Jardon married Eddie Madden, a songwriter, some years ago. She has appeared in vaudeville as well as musical comedy.

### JOINING TRADE UNIONS.

The Actors' Equity Association in New York has been informed that the British Actors' Association with which it is affiliated is contemplating affiliating with the English trade unions.

Just what that may mean to the affiliated A. E. A. over here is being discussed.

### Walter Now Sole Author.

The billing of Charlotte Walker in "Nancy Lee," produced at the Hudson last season, now announces Eugene Walter as the sole author.

When originally produced it contained the name of Cronin Wilson, an English actor, who appeared in "Milestones," as co-author with Walter. Wilson is now fighting in France.

### McIntosh Going to the Front.

Burr McIntosh will sail shortly for the French front in a semi-official capacity, where he will lecture and take photographs of the battlefields.

### Reviving "Girl of Mine."

"Girl of Mine," produced by Elizabeth Arden and the Shuberts last year, is going into rehearsal shortly for a revival.

## NEW YORK SHOWS HARD HIT DESPITE NO EPIDEMIC BAN

**What Road Attractions Are Enabled to Operate Report Slim Houses—"Cut Rate" Sales of Little Help—Business Faces Crisis.**

What affects vaudeville, burlesque and picture theatres necessarily affects the legitimate, which, through the epidemic's wide range, has been dealt the heaviest blow in existence of the theatrics. Attractions which did escape quarantine on the road did little business, and that was true in all open cities, which were far in the minority. Broadway was hit even harder than the road cities that were open. Monday night every attraction in Times Square was on sale in cut rates, and masses of tickets dumped there for a final bid were not disposed of.

There was no capacity attendance in any house with the exception of smaller theatres, which hold one of the hits. One show credited with a fair chance of success drew \$87 gross Monday night and 10 other houses failed to bring up to \$200. One musical piece, for which a hit is claimed, had but 200 persons in the audience, and it was expected that no musical piece would escape without a loss this week, with \$2,500 placed as the minimum.

The "Polies" returned to Broadway after the closing of Boston, nosed directly into the influenza scare here, and receipts at the Globe were disappointing to a degree. Tickets were offered at half price to brokers near the Globe with few takers. The ticket brokers were all caught, cancellations piling in. One agency alone lost \$1,000 for the first two days this week.

An indication of how weakly the week opened was shown Tuesday, when a report was circulated the theatres would close Wednesday, and several managers expressed a wish the ban would go on immediately. It was stated, however, that there would hardly be a closing order. This came after data had been presented to Health Commissioner Copeland, showing that during the period when yellow fever ravaged the south the theatres were kept open in New Orleans throughout the epidemic.

Some idea of the losses faced by managers is indicated by the experiences of one producing firm—Elliot, Comstock & Galt, who had 11 attractions, or tour. Nine were forced to close by the various quarantines. The loss in profits on the shutting down of "Chu Chin Chow" and "Leave It to Jane" in Philadelphia alone was claimed to be \$10,000 weekly.

So far-reaching and so damaging a force was looked on by veteran routing men as a new phase in amusements. Little doubt that present conditions make for a more severe general slump in the legitimate field than for the first quarter of last season. Last year there was no recovery until after the holidays, and none is now looked for during the current season.

Four attractions withdrew from Broadway this week. "Some Night" stopping at the Harris Saturday, to be succeeded by Bertha Kalich in "The Riddle Woman" next week; "The Maid of the Mountains" leaves the Casino to make way for Al Johnson in "Sinbad," which moves down from the Century and which may succeed in staying until Christmas; "The Woman on the Index"

stops at the 48th Street, and "Maytime" ends its "Cook's Tour of Broadway" at the Broadhurst.

The latter two houses were temporarily added to the dark list. The 39th Street failed to open Wednesday with "The Big Chance," the premiere being postponed until next week and then unless conditions improve. This piece did not start auspiciously out of town, and the staging of a Chicago company will await Broadway's decision. Another house quits the dark column next week—the Fulton, relighted to house "A Stitch in Time." Last week "Some One in the House" suddenly withdrew from the Knickerbocker, "Hearts of the World" moving into that house and Fox's picture of "Salome" replacing the Griffith film at the 44th Street.

The fatal pace along Broadway allowed expectation of further withdrawals this week or next. "Freedom," the patriotic production, is expected to open at the Century Oct. 21.

"The Wanderer" was withdrawn from the Manhattan, and "Tiger Rose," which was forced to close in Philadelphia through the epidemic, was rushed in for a repeat engagement, with no definite limit set to the date. "The Wanderer" may again be sent out in five weeks.

### "ONE OF US" IN CHL.

Chicago, Oct. 9.

Oliver Morosco is organizing a new company of "One of Us," with Henry Kolker playing the male lead, and the Lait-Swirling comedy will open in Chicago next month.

### "ODDS AND ENDS" STOPPED.

St. Louis, Oct. 9.

The epidemic caught Jack Norworth's "Odds and Ends" show among the others here, and he was compelled to close owing the company one week's salary.

Norworth is staying here until he can get his people home. He will play vaudeville until he opens his new show and says he will pay all his obligations.

### MILLER'S "MAN FROM TORONTO."

The English musical piece, "The Man From Toronto," running at the Duke of York's, London, has been taken over for production on this side by Henry Miller, as the new piece for Ruth Chatterton. It will first be shown at the Henry Miller Theatre, New York.

Joe Weber (Weber & Fields) had the English piece under consideration, negotiating with Walter East, who held an option on the American rights. Mr. Weber waived his preference in favor of Mr. Miller, upon hearing the latter desired the piece.

### AUTHORS—BACKERS.

Frederic and Fanny Hatton, authors of "The Walk-Offs," are said to be now financing the run of their play.

It is understood Oliver Morosco, the producer, wanted to close it, whereupon the Hattons tendered their financial support, feeling confident it would eventually win out.

### TREASURERS CAUGHT.

Atlantic City, Oct. 5. Charles Littleton and Ferguson McCusker, two box office men at the Globe, fell into the clutches of the law Friday, when they failed in their little game of selling passes instead of regular \$2 seat coupons.

They were arrested by Detectives Farley and Solitare on warrants of justice McNally, at the instance of Manager Jules Aronson, charging larceny. They were held under \$1,000 bail.

Friday night a man started to enter the theatre with four others. He had passed for a party of five, which attracted the attention of the manager for Wm. A. Brady's "Peter's Mother," who asked him how he happened to have so many passes.

"I gave him a pass at the window," was the reply. The company manager called manager Aronson of the theatre and asked the reason why. Immediately the pair were taken to identify the seller. He identified Littleton and McCusker and agreed to appear as a witness.

A telephone call brought the detectives. Littleton and McCusker were taken to the police station, but McCusker was caught as he was about to board the ten o'clock electric for Philadelphia. McCusker, left alone in the office, was later arrested. His release was allowed only while the company settlement was being made for the night performance.

Mr. Aronson believes that the practice of selling passes, instead of seats has been going on for sometime.

### KLAW GRADUALLY DROPPING OUT.

The renewal of the lease of the Colonial in Boston by A. L. Erlanger and associates without including Marc Klaw, carries with it the general impression Klaw will not connect himself with the renewals of any K. & E. leases as they expire and will gradually retire from the firm. Such a course would require a number of years. The report is emphasized by the appearance of the names of Charles Dillingham and Florenz Ziegfeld, Jr., in connection with the more recent Erlanger enterprises.

### DRAMATIZING O. HENRY.

A. H. Woods has started the production of a new comedy called "The Road to Destiny," which will star Florence Reed. The piece is an adaptation by Channing Pollock of O. Henry's story of the same title.

A number of the humorist's stories have been very successfully made into one reel comedies, but "The Road to Destiny" is said to be the first O. Henry yarn to be dramatized.

### ENGAGEMENTS.

Charles Hamden, "A Stitch in Time." Hal Wilson, "Listen Lester." Name of "Punch and Judy" of 1918. Tom Richards, "Mellie of Molly." Edith Wynne Mathison, "The Betrothal." Edith Wynne Mathison and Harold Shefeld by Winthrop Ames for "The Betrothal." Roger Hopkins (Shuberts), "A Place in the Sun."

Brandon Hurst (Shuberts), "Stop that Man." Dudley Ayers, succeeded by Manager J. Willie Schaeffer, "The Road to Destiny." Emerson Players at the Colonial, Lowell, Mass. Mr. Ayers signed a contract with William Fox, to appear at the theatre.

### JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment. Alexandra Dagmar—Winter Garden Co., \$20.20.

Frank Hall Productions, Inc.—Greenwich Lithographing Co., Inc., \$2,020.20. Wm. W. Warner—Charles Co., \$20.02. Jeff Brannen—A. A. Cantor Printing Co., Inc., \$145.50. Color Projection Corp.—Nelson Tool Co., Inc., \$239.00.

Buster Davenport—L. M. Gamma, \$30.20. Andre Sherrill—T. B. Gamma, Francis, Day & Hunter, and Wm. W. Warner, \$1,576.18.

### ATTACHMENTS.

Lincoln & Parker Film Co.—Acme Litho Co., Inc., \$204.46.

### DIVORCE GIVEN IRENE BORDONI.

Irene Bordon, in real life Irene Beckman, was granted an absolute divorce Tuesday from her husband, Edgar Beckman, with the French Players last season. In her complaint the plaintiff named the co-defendant, Gilda Darby, the leading lady of the French Players, last season, also charging the defendant and the co-defendant illegally occupied the same apartments at 226 West 50th street. The defendant denied all charges. He alleged his marriage to the plaintiff was illegal and void and that he was induced into it by fraudulent representations. As a counter charge and affirmative defense, the defendant alleged that all acts of adultery were committed with the consent of the plaintiff, who had since forgiven him and condoned them. The couple were married Nov. 17, 1915. Although Miss Bordon asked \$1,000 counsel fees and \$500 monthly alimony, she was only granted the divorce.

Miss Bordon, through her attorneys, O'Brien, Malevinsky & Driscoll, entered another suit against Gilda Darby, the co-defendant, charging her with alienation of affections and damages of \$100,000. The complaint states the defendant exerted a vile and vicious influence over Mr. Beckman, from Jan. 1, 1917, to May 20th of the same year, alienating his affections.

May 20, 1917, Miss Bordon's complaint continues, her husband abandoned her and lived with the defendant. Miss Darby, through her attorney, Charles O. Maas, has entered a general denial.

### "THE AWAKENING" A FAILURE.

The prevailing impression about town is that the most complete failure of the season in theatrical circles is "The Awakening," at the Criterion. The production is said to have cost \$43,000 and is said to have been financed by the father of Khyva St. Albans, the dancer, who was responsible for her presentation of "Romeo and Juliet" at the Forty-fourth street a couple of seasons ago.

### MAY ALLOW MORE LIGHTS.

At a meeting of the theatrical committee, working with the Federal Fuel Commission last week, it was decided that a recommendation would be submitted to Dr. Harry A. Garfield, the fuel Commissioner, whereby the fronts of the theatres be permitted to have more illumination every night, with each house to burn so many lights, a certain number of hours, no manager to be allowed to burn more front lights than any other manager.

The fuel committee from the theatres will continue to meet weekly with the understanding that where any violation of the fuel commission is reported that house will lose its license.

### Knox Wilson's Wife Seeks Divorce.

Chicago, Oct. 11.

Knox Wilson has been sued for divorce in Chicago, by his wife, Marion Wilson, also a professional, on the grounds of abandonment and desertion. Wilson put in a general denial through his attorney, Harry Saks Heidermeier.

Mrs. Wilson asks for an absolute divorce with \$100 weekly alimony.

### REPAIRING "CANARY."

"The Canary" with Julia Sanderson, Joe Cawthorne and Doyle and Dixon in new rehearsing, having been brought in off the road to remedy defects noted in the short time the production played out of town.

It's the Charles Dillingham show.

### A Warner Family Event.

Mrs. H. B. Warner expects shortly to be blessed with a child—her first.

## SHOWS IN CHICAGO

The report that reached the speaker of the probability of a "New York engagement of 'one consecutive night'" was probably the prediction of someone who had attended the provincial try-out of the piece.

"Sleeping Partners" is probably the most unqualified failure of the current theatrical season. It is filthy without the saving grace of cleverness or wit. As an English bachelor resident in Paris, the hero of the piece, a friend, the married people being native. He maneuvers to have her come to his apartment, where she faints. He rushes to administer aromatic

## THE AWAKENING

**THE AWAKENING.**  
A love drama, in three acts and an epilogue,  
by Ruth Sawyer. Presented by the Tamar &

(Continued on page 19.)



# BUY BONDS

By Special Arrangement with the Liberty Loan Committee

## First Night Any Stage! PELHAM NAVAL BAND

(By Kind Permission of Admiral Usher, U. S. N.)  
A Wonderful Addition to the Thirty of New York's Greatest Musicians Have Joined the Colors and Have Helped to Make the U. S. Navy the Best and Biggest Body of Men in the World. All New York Stars—Bandmaster Schroeder, Composer of the Musical Comedy Successes, "His Little Widow" and "Lady Luck"; and the Big Navy Show, "Bag!"  
Band Personnel Includes Seven Former Members of the Philharmonic and New York Symphony Orchestras; also Johnny Mack, the Celebrated Dancer, Formerly of Miller and Mack; Sidney Phillips, Late Winter Garden Feature; Ben Bernardi (Violin), Who Scored in "The First Lady," etc.  
23 Minus; Full Stage.

**Palace.**  
After four months of "hittin' the deck" at 5.30, the draggins' a tired body and a humpy dumpty gun around the parade grounds all day to the droll music of a drum, it seemed rather funny to visit Broadway on "Official Business" at the Palace. The composed solely of Gobs from Pelham. And acting as "reviewer" without the stripes took all the kick out of the job, but it was a "detail" and "details" are hard to do. The review of the Spanish Influenza became a factor in the war. But it was well worth the trip. In fact it was even worth "jumps" to see those hospital apprentices and "water" to the review. It was a musical "chow" that looked like real show business. But the most important part of the act from the "reviewer's" standpoint was in the absence list on the program. In fact the program looked as though it was made up of a "bag watch" in the 7th Regiment. It was well "Schroederized," but with due credit to that "salty" musical genius, there might have been some mention made of "H. Brazil" (Boyle and Brazil), Dell Chain, "Coke" Adams (Adams and Kraft), Lecturer Riley (who formerly lectured for F. B. I.) but who is now gabbling about boats in the 2nd Regiment at Pelham during lecturing periods), and Lieutenant McCurk, who made the outfit possible and who penciled it in on George Gottlieb's books. And how about our new Chief Bosner's Mate Phil Dunning. That ship never hit the rostrum without a farewell kiss from Phil. You could see his handkerchief through the routine. Everyone speculated on the absence of Jimmy Fox. "Eltine" Downing and "Over the foot" Bryan Foy. Foy is looking after pneumonia cases though, and refused to leave his ward, and Downing is on the "Wench" detail and had to manure some soft coal, but Bryan Foy (Eddie's oldest child) always horned into these shows. However, it looks as if he's on the theatrical "Binnacle List" now. But as an act, a ration of genuine entertainment, it was as good as anything on the bill—at least up to 11.10, when the Liberty Loan show was still trying to throw a Marine hitch when the audiences bank roll. At that time we had to "shove off" because the pass only read for the day, and the two things about Pelham we don't care to meet; Mr. Tenure is both of 'em. He carries the key to Larry's coal pile and we never care much for coal. The idea itself was gone to the home in camp fire cast sea-goin' Hungarian rhapsody played as overture to have the 12th Regiment boys dash into their specialties. "Buck" Miller (Miller and Mack) and Mike Greenberg shook their "bow wows" and pulled a hand, but before it descended Dell Chain and "Coke" Adams broke out with "She sits and sits and sits" the melody in camp out of their spasm long enough to insist on an encore. But encores were not on the schedule and Sidney Phillips followed with two numbers. He had copped all the medals in camp for entertainment on that "Chinatown" number, and the Palace gathering ate it up. Here is an entertainer who knows how to get the light and shade

out of his work. When the Navy throws its final "clove hitch" around the "dock clock", Phillips is sure to "rate" himself a berth in some "sub proof" show. Just now he's busy around the infirmary with a bottle of cure juice in one hand and a flock of bandages in the other. But there were two things noticeable about this act, speed and quantity. Those Gobs rated two weeks' liberty with subsidence, while the rest of us ordinary seamen are busy rumoring about the "Quack" flag and when that the mast we've "brigged" camp for 21 days. But finally, to know that Pelham has finally reached big time vaudeville and if that Monday night audience acts as a criterion, Pelham is routed.  
(Wynn) is Johnny O'Connor, now a seaman of some class at Pelham Bay, and formerly with VARIETY.

## "Helped by the Enemy." Comedy. 15 Minus; Full Stage. Fifth Avenue.

The lights are lowered. One of the cast in "one" exits the audience. The act was constructed for laughing purposes only. The curtain is raised, as a Civil War melody is sung off stage, and a guard dressed in tramp make up and eccentric clothing is paraded. A "prop" parapet. A general, also in eccentric garb, puts over a few gags with a colonel dressed in khaki, finishing with a red fire speech. Another guard, a tramp comedian, enters and offers some beans to the general, but is turned down. A woman dressed as a Red Cross nurse does straight for the comedy quips of the general and another eccentric, dressed as a comedian called "Major Cement" enters and uses burlesque methods to get his laughs over. One line causes him to place his fingers to his nose and he has several gags in which "hook and I are great pals" figures. A woman dressed in black and called a spy is next brought on the scene, ordered searched and courtmartialed. She appeals to the major with an empty banana peel, who tells her the appeal is fruitless. The silent comedian on the parapet falls off at each gag and sprinkles the various members of the company with rock salt. The "prop" parapet is pulled. After the spy's appeal has been repeated the general turns to the audience and states that they will wait until tomorrow, at which time they will present the great drama entitled "When Pershing Crosses the Rhine." The act carries seven people, who have little to do and while the laughs are a result of just hokum, the act cannot help but be a better than small time. Wilbur Dobbs is featured as the major.

## Cooper and Coleman. Songs and Talks. 13 Minus; One. S. O. H.

Two colored men, comedian and straight, with a nifty song together. The routine of songs and talk which can hold down a spot in the better small time houses. Open with a song followed by talk and "gags" and vice versa all the way. The "gags" are lively, numbers well selected, and the light harmony sent them over. The closing song, either new or their own material, is a corker and brought 'em back.

## "Art." Patriotic Poster Posings. 17 Minus; Full Stage (Special Drops). Palace.

"Art" is a timely, impressive grouping of 13 patriotic posings (which the program aptly states were inspired by the war) because they are the living pictures of famous war posters that have stirred Allied peoples over here and abroad. A Paul Keith and E. F. Albee present it and it is worthy of vaudeville's biggest names since it stands for the vibrant purposes of the posters themselves. The stager of the act is Ed Renton who accomplished the task in 10 days and is to be commended for the excellent result attained in so short a period. There may be nine persons, but very probably more, in the entire offering. That number is visible in the final picture, but several feminine posers figured here and there who were not in the last group. So faithful and true were some of the pictures that it was hard to believe, but the very same who posed for the artists who designed the originals. That was true of the man in the living picture of James Montgomery Flagg's "I Want You" and the "The Marines," and equally true of the girl who was the Red Cross nurse holding the stretcher in "The Greatest Mother in the World." A corking effect was gained in the posing of "A For One and One For All, Vive la France." It had fighting men of the Allies grouped under their bunched flags, with France typified as a girl with drawn sword posture in front. "Lend The Way They Fight" and several others had a single Yank going over, the lighting showing a determined face, stirring in its reality. Other posters with the living figures were "Carry On," "Come On, Buy More Bonds," "Men Wanted For The Red Cross, Overseas Service," "Help by Saving and Serving," "We Need You," "Motherless Children," "Of France," "Join of Arc Saved France," "Clear The Way" and "Make Every Minute Count." The latter was a picture of a ship rigger. Had there been some off stage effect giving the impression of the pneumatic riveting machine in action, it would have helped and effects in the one or two others that called for such should prove of value. Most of the pictures, however, do not call for effect. They are in themselves powerful and effective. The groupings are made behind scrim on a platform several feet above the stage and an opening of about 10 feet is afforded by two girls dressed in service tops who part the curtains. The turn does not perhaps call for wild applause, but it leaves upon its audience a vivid, colorful series of impressions. For the main, aside from the costuming and lighting, a back drop for each picture provides the atmosphere. *Ibs.*

## Keane and Williams. Talk and Dancing. 14 Minus; Two and One (Special Drop).

Keane and Williams have a "dream act" in "two" and "one," with the girl as a "Sis" and the fellow as a country drop. With the act going into "one" she meets a city visitor and they converse, with the girl doing the giggling as her principal contribution, although during the talk they do use the "rheumatism" gag, that even Guy Rawson (Rawson and Clare), who has been using it for 15 years, doesn't claim as his own. For so loud that the cracks could hardly be heard. He then went to the pillow-and-blanket scene amidst howls and landed in bed for the curtain. Errol is easily a headliner anywhere and, should he desire to devote himself to vaudeville, need seek no further for a full career in recognition or cash. There is no stronger comedy act to be found. *Liz.*

## "The Rising Generation" (10). "Kid-Pat" (10). 20 Minus; Full Stage (Special Set-Exterior). Fifth Avenue.

The only act of its kind in vaudeville and a good one. Ten children playing a patriotic turn of comic talk, recitations and songs, ending with a drill. All are in uniforms, the girls as Red Cross nurses at the opening and later as sailors, the boys as Soldiers or sailors, also the latter for the drill. There seems to be much individual talent among the kids and for kids only (all are under 16, with three of the boys not looking over 10), it's as good an act now with its patriotic support in this day as Gus Edwards' "School-days" was a good kid act when first produced. Maud Daniels presents the turn, according to the billings. Who ever staged it have the children letter perfect in-stage deportment for ones so young. One of the boys is the star, He does a yodel number, also a stunting song. The act is a sailor and comedy, doing most of his comedy at the finale. A couple of the girls sing and recite, one portion of the act being entirely consumed by the children's "singin' song." The act had a neat "Wop" number. At the start all are grouped upon the stage, set as a recruiting station. Dialog here of the travesty kind, when a boy in khaki is called on a sailor who orders him to deliver a message. Upon approaching the sailor, the little kid said: "I have a message from the front." "What front?" "The front of the house." All sing a number and then the "singles" start, ending with the gun drill, including some of the manual of arms. A permit must have been secured for the Fifth Avenue. It is necessary in houses where the 16-year-old ordinance obtains, but during the war this should be easy through the patriotic side to the turn, and especially in the case of Pelham. All the children previous to their stage appearance Monday evening were utilized for the selling of loan subscriptions, also collecting them from the audience. In fact, the act, the turn just now is sure fire anywhere in any spot. You can't help but like these kiddies even if they are immature and miniature performers. What they might do in the future is a matter not worried over while they have it. *Sime.*

## Leon Errol and Co. (2). 24 Minus; Special Set, Full Stage Interior.

**Palace, Chicago. (Sept. 30).**  
Leon Errol, of many musical shows, revealed at once with settings at the Palace last week that he proposed to do substantially the bedroom scene in which "Hitchy Koo" was the one in which he smashed the three plaster of Paris statues and rolled himself into bed after much comedy manipulation of the covers and pillow. Jed Prouty, a butler, worked as straight, and did it with dignity and poise. Errol rolled in as "drunk" as ever, dressed in an overfitting brown afternoon suit, a hat too big and huge comedy shoes. He clomped through his accustomed backward walks, tipsy bends and amusing falls, and in three minutes had the house wiping its eyes with laughter. The act sagged a little after that, when he attempted too much dialog, though the quips were good and at no time was there less than corking entertainment. When he got to ruining the crockery and pulverizing the statue the laughter was so loud that the cracks could hardly be heard. He then went to the pillow-and-blanket scene amidst howls and landed in bed for the curtain. Errol is easily a headliner anywhere and, should he desire to devote himself to vaudeville, need seek no further for a full career in recognition or cash. There is no stronger comedy act to be found. *Liz.*

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Mabel Pines, the Village Exposition model, assisted by Beulah La Rayo, poses 12 pictures, representing the months in succession. No more artistic than the presented posing act was ever shown. The first picture was in it that brings riotous applause, even in the final picture, when Miss Perry is the angel of peace and Miss La Rayo shows the flags of all Allied nations. The set in "three," with a velvet cyclorama, split by the frame, for wings. The spotlight is switched off for each picture. The stage lights illuminated the models. The blending of the pictures and costumes for each posing with the colors on the scene backgrounds were perfect, so that the girls' figures melted into the backgrounds as though they were the main thing. The posing was simple and sweet and rather ethereal than sensational, though there was no reluctance to show bare skin and emphasized curves. If "auventille and auventille" is the pose, it will surely grab this one. In the close-

Following intermission and the subscription for Bonds (90 minutes), Edah Delbridge got over on their singing. The men women possess pleasing voices, make a appearance and work well together.

Don E. Bernard and Co., from the town of Andover, Rockingham, a mod-fashioned laugh with their comedy farce titled "Who is She?" and scored a solid plausive hit. Although the people laughed it sides sore at Bernard, they still had a left for Smith and Troy in the next to close up the evening.

The Three Romano Sisters in dances also been brightened since last seen, and the looks set for the better houses. After plano had been removed from the stage men were forced to come back for a b

The Three Romano Sisters in dances also

## 19

(Continued from page 17.)

Boy and girl reading a book entitled "A Lesson in Acrobatics" and followed

**Wheeler Boya.**  
**Acrobatics.**

The speed of this turn will draw attention of show people and the appearances will follow next in order. After that the work with songs and dances by the girl, including juggling by the man. Catching large soft objects thrown from the audience on a knife.

(Continued from page 15.)

[illegible]

Providence, R. I., Oct. 9.  
A plan for censoring shows and pictures before they reach this city has just been adopted by Amusement Censor, Sergt. Richard Gamble of the Providence police department. By communicating with booking agents who supply acts coming to this city, Sergt. Gamble has completed arrangements for the censorship of all shows.



# BOND S

## WITH THE MUSIC MEN

Ray Abrams, of the McKinley Co. in Chicago, arrived in the real town last week.

Matt Cohen has returned to the staff of Howard & Laver after a long nervous breakdown due to overwork.

Bobbie Jones, professional manager of the Stansky Co., is reported ill with influenza.

Eddie Nelson, composer and ragtime pianist, is back with the Stansky Co.

Max Stark has changed his headquarters from W. B. & S. to the Broadway Music Corp.

Harry Tierney has completed the score of the new Century Grove revue.

Mae Dennis, the singer, has been engaged for the professional staff of Howard & Laver.

Harry A. Kub of Witmark's is back with the house after a sojourn at Camp Oread, Ga.

Eddie Rose of Chicago has signed with McCarthy & Fisher for a year. Eddie wrote "Oh Johnny."

Henry Waterson went to Chicago last Saturday to look over the Chicago offices of the Waterson-Berlin-Snyder Co.

Fred Coats, manager of the McKinley Co., has recovered from an attack of influenza of a week.

Few of the local song houses are making any general play with their songs at the Motion Picture Exposition at Madison Square Garden.

Sailor Kelly is using a new song for Liberty Loan purposes, entitled "Let's All Take a Shot at the Kaiser," composed by Bannister Smith of the New York City Police Band.

Sam Levy (Waterson, Berlin & Snyder) is an official speaker for the Liberty Loan. Bannister Smith is decorated with a speaker's badge that bides all the states in his coat.

Ballard McDonald and Nat Osborne were the first among the song writers to fall a prey to influenza. Both are now back simultaneously in Washington, D. C.

Last week every big time vaudeville house in New York had at least one act using George M. Cohen's new song "You Come Back If You Do Come Back."

Geo. M. Cohen has written another song, "I'm True to Them All and They're Just as True to Me," now in "The Girl Behind the Gun." It is published by Witmark.

Greener and Layton, the colored song writers, are thinking of going into vaudeville with a new "trifle" act to be written and produced by themselves.

The Shapiro-Bernstein new song, "Dreaming of Home, Sweet Home," won the war song contest at the Prospect, Brooklyn, Oct. 5. There were five other competitors in the elimination contest.

Nat Vincent, the song writing professional manager of the Kendle-Brookman Co., started last week on a tour of the various local endorsements and has hospitals to entertain the boys.

One of the hardest workers for the Loan is Tommy Hughes, sales manager for Shapiro Bernstein, who is the only official speaker on the Liberty Loan Committee, but is captain of five boat sailing crews as well.

Bidney Mitchell was the first writer to take advantage of the new Liberty Loan song recently coined by Secretary McAdoo, "Keep the Home Front Behind the Lines." He made a song out of it to which Arnold Diddle set the melody.

Gilbert & Friedland this week named managers for the new Liberty Loan songs: Johnnie Cooper, Los Angeles; Charles Diamond, Pittsburgh; and Ben Westland, San Francisco. Mort Cohen now with the firm's New York staff.

Running a music business and learning how to be a sailor at Pelham Bay at the same time are the forte of the catallans. Walter Davis, general manager of the Triangle Music Co. at 145 West 42d St., Davis is a member of the Pelham Bay Band.

The higher class music, and especially that classified from the musical comedy productions of the present crop in New York and some of those already on the road, are going up in catalogue price, several local firms already having increased many of the \$10. numbers to \$100.

The music publishing firm of "Dobson & Newman" in New York, New York, has taken over the business of the late Walter Douglas has joined the forces of the latter firm. Dobson & Newman have been for at least one year, and were backed by the Plaza Music. Newman withdrew some time ago.

The Remick store expect to install a line of wrist watches, for sale. Mrs. Remick has been wearing a sample around this week on his right arm, which isn't according to regulations.

lations, but Mose doesn't care—says he's a fatalist. Asked what a fatalist, Mose replied he's a fellow who bets on a tip from the Howard brothers.

The numerous piano players attached to the different music houses are now getting the busiest "work outs" of their musical lives. In addition to daily pounding and plugging at the shops they are now taking the rounds of the theatres with instructions to lend every effort in boosting the Liberty Loan subscriptions.

Al Bryan, who has been known for the past ten years as one of the foremost free lance song writers in the country, has at last hitched himself up with a music house, to write exclusively. John H. Remick & Co. has his contract for one year. Bryan will team up with Herman Paley, the composer, who has in the past written the music for many of Bryan's most successful songs.

The meeting held at the Republican Club recently, by invitation of Milton Weil, published representative of the Paper, was attended by eight representatives of the business, among whom were Ed. Marks, representing Stern & Co., Chas. K. Harlan, representing Witmark. At the outset of the meeting Weil, who submitted a new idea to these present, asked them to keep the discussion a profound secret. At the end of the meeting a resolution was passed that all of the members of the Music Publishers' Protective Association should be advised of Mr. Weil's plan. A general meeting may be called within a fortnight, most likely held in the rooms of the M. P. A.

**CALLED SERVICE MEN TO STAGE.**

Tuesday night at the Columbia (burlesque) New York during the Liberty Loan sale when a call was issued by the speaker for the men in uniform from the audience to step on the stage, 376 responded.

The total bond sales for the evening were \$30,000, looked upon as a remarkable total for a burlesque audience.

**IRENE STARTLES WATERTOWN.**

Syracuse, N. Y., Oct. 9.

Aside from the fact that Irene Medora, the ingenue, slapped one of the members of the audience in the face and meant it, there was no outstanding feature in the "Million-Dollar Doll," offered at the City Opera House, Watertown, N. Y., last week.

Irene led the chorus down the runway, singing "Little Luxury Called Love." She held out her hands in an appealing way to a husky young man who had a seat along the runway. In shaking hands with her, the husky one exerted a little more strength than was necessary and Irene fell to her knees and partly over the runway.

Irene, the next time she led the pronouncing chorus down the runway, reached over and gave the husky one a sharp, resounding slap on the side of the face.

**BURLESQUE CHANGES.**

Danny Murphy will replace Harry Bentley in "Oh Girl" in a couple of weeks.

Joe Weston leaves the Stone and Pillard show at Akron, O., this week.

Jos. K. West will replace Hoey and Lee in the "De Luke Girls." The newcomers are now rehearsing.

Harry Hills is out of P. S. Clark's "Oh, Girl" with Fred Taylor taking the role commencing next week.

This week at Columbia, through the abruptness of Hill's departure, says Mr. Clark, Abe Leavitt, author of the show's book, volunteered in the emergency.

**NO SENTIMENTALITY.**

Washington, D. C., Oct. 9.

The men in uniform do not want sentimentality in the plays given at the Liberty theatres, states Franklin H. Sargent, of the Commission on Training Camp Activities. "They are living it every hour and they do not need it taught to them through their entertainment," says Mr. Sargent.

The Commission announced that Marguerita Sylvia had volunteered her services to make a tour of the camps,

## Y. M. C. A. WANTS SONG LEADERS.

Actors, singers, vaudeville artists and entertainers have an opportunity for war service with compensation attached. The Y. M. C. A. needs 200 men immediately as music directors in the industrial plants and the training camps. This does not mean musicians in the generally accepted sense of the word, but men who can start a song and persuade other men to join them in singing it. From 500 to 1,000 such men can be used in important places before the winter is over, under any war circumstances.

It is essential that candidates for positions as music directors should be real men, able to command the respect and attention of any audience. Personality is nine-tenths of the whole story. A good sense of rhythm is necessary, but the voice need not be above the average. Musical training and the ability to play an instrument are helpful, but not necessary.

If you can put over a song or a story, with an average crowd, the chances are ten to one that you can make that same crowd sing the roof off. You are not expected to lead anything fancy or elaborate, just the standard patriotic numbers, folk songs of the "Old Black Joe" type, and the established popular hits of the day. If you go into a camp you are supposed to make the soldiers sing while on the march. "Like singing" is the technical term. If in an industrial community you are expected to develop mass singing among the workers in the leisure intervals and possibly even during working hours. It is all up to the individual.

The war has produced no more fascinating job than that of the song leader or music director. He has the satisfaction of seeing the immediate and definite results of his work, and of passing on his system to associates and subordinates in an endless chain. Every successful song leader creates other song leaders. He must be an organizer as well as a music director.

The Y. M. C. A. needs first class men for this, and is willing to pay substantial allowances, offering as far as possible any financial sacrifice.

Applicants should be of deferred draft classification and preferably of mature age. Whatever training may be necessary can easily be furnished by the Y. M. C. A. within a week's time.

If interested, apply at once to Marshall Bartholomew, at 347 Madison avenue, New York City, or at the nearest Y. M. C. A. recruiting center. It means a chance not only of helping definitely to win the war, but perhaps of finding a permanent field for most congenial and useful work, since song leading had already been a recognized necessity in every progressive American community.

## BILLERS TO REQUEST INCREASE.

Although it is too early to forecast any action on the part of the billers and posters for the new year, starting Jan. 1 next, it is anticipated they will ask for an increase in the present scale.

One thing is certain, the billers and posters with the closest next season will request an increase, as their contracts expire Jan. 1 next and this matter is expected to be thoroughly discussed and voted upon when the International Alliance of Theatrical and Billers of the United States and Canada hold their next big meeting in Boston in December. International Secretary McCarthy, in commenting on the draft, said that fully one-quarter of the entire membership of the Alliance was now in service, many enlisting and the remainder being drafted.

## THE FORUM.

(Continued from page 9.)  
Moore and one or two others, just like sunshine after a year's rain. It brought us all back home and made us forget, for a time there was this terrible war going on.

The theatrical people are doing wonders for the spirits of the men here, so kindly tell them to keep it up.

*Lieut. R. Chapin.*  
11th Machine Gun Bn, A. E. F.  
(Formerly Gertrude Hoffmann Co.)

New York, Oct. 7.

**Editor VARIETY:**  
On page 11 of your issue of Oct. 4 you state: "Now that the slacker raids are over John R. Rogers is back on Broadway."

I am not within the draft age. The old timer, Rogers, is my father.

Yours merri-ly,  
*John R. Rogers.*

New York, Oct. 5.

**Editor VARIETY:**  
Referring to Jolo's criticism in this week's VARIETY, in which he stated the orchestra played too loud in Bryan Lee and Cranston's act, as well as in Ian Rubin's "I Hear You Calling Me," I wish to say that it is absolutely no fault of mine, or the orchestra if the artists want the entire orchestra, including the brass to play through their songs; as it seems to be a fact nowadays with most acts to have all the brass muted through all their numbers.

This muted brass originated in the jazz orchestras and is now used continually without any judgment on the part of artists. I have 12 men in my orchestra, and each one can play; with the result, when the 12 are playing you can hear them.

I thought I would write about this, as I feel as if your criticism has cast reflection upon the entire industry, unless artists are kidding me when they tell me the Riverside Orchestra is one of the best in the country. At least it has been my aim to make it so.

*Julius Leisberg.*  
France, Sept. 16.

**Editor VARIETY:**  
Still remaining Berlin. "Jerry" playing week stands over here always, dropping his "excess baggage" around our hotels. We generally find plenty of route cards for him and he proceeds to hove on the route we are marking out for him.

Between "stunts" over here we give minstrel shows in shell holes; ruined houses using the old side walls for seats, but the audiences are very appreciative. Sometimes we use natural scenery, as a rain storm or "Jerry's" machine guns.

Boys, the Salvation Army here are the real people. Hot pies—at the front—can't be beat. A regular bunch of real American women who wear gas masks as we men do, and they deserve all the credit in God's world. Mr. Stubbenger (Stubbenger Trio) is doing great Y. M. C. A. work.

Good luck and book me for a tour in American vaudeville commencing December 23, 1918.

*Serge. Geo. Stokes.*  
(Formerly G. Stokes and Ryan Sisters)  
A. C. 130, A. P. O. 750, Amer. E. F., France.

France, Sept. 9.

**Editor VARIETY:**  
I am a man of professional experience, serving under the colors in France.

I am writing to secure a few copies of the latest song hits in the States. There are a few piano players in this area and piano and I think we can get some amusement in our spare time.

*Corp. D. Julian Davis.*  
Co. B, 3rd Supply Train, Amer. E. F., France.

## MATTHEWS QUILTS PANTAGES AND JOINS LOEW IN CHICAGO

**Circuit Branch Changes Has Jones-Linick & Schaefer, C. H. Miles and Saxe Houses Remaining on Loew's Western Books—Walter F. Keefe Has New and Separate Pan Office in New York.**

Chicago, Oct. 9. James C. Matthews has resigned as Chicago representative with Alexander Pantages and will continue here in the same capacity for Marcus Loew. The western affiliated-theatres of the former Loew-Pantages booking connection remain with the Loew Circuit. They are the Jones, Linick & Schaefer, C. H. Miles and Saxe houses. This will leave the Pantages circuit booking itself only, represented by Walter F. Keefe in the Eastern Circuit. The new Chicago booking representative for the Pantages Circuit, moved Monday and assumed charge, with Miss Elliott, for many years private secretary to the Pantages manager here, principal assistant.

Matthews has not yet found an office, and is using a room in his old headquarters, where friendly relations appear between him and Holmes. Sadie Knell is acting as Matthews' first lieutenant. Matthews expects to procure offices in the same (North American) building.

The ten per centers who heretofore brought offerings to Matthews as the booker of both circuits, will for the present be welcome by both circuits, Holmes having no favorite or prejudices in this regard.

The future location of the Pantages office in New York will be the Broadway corner of the Frank A. Keeney suite on the second floor of the Putnam building.

The severance of the Loew-Pantages booking relations is to occur Oct. 15, when Walter F. Keefe moves with the Pan books to the new location.

It is said Pantages is looking for another eastern booking connection, with three in New York in his mind, the S. Moss, William Fox and Keeney circuits. The Moss time is mentioned as the most likely.

The western bookings of the Loew time will probably be handled from the New York office as before, with the Chicago Loew office lending its assistance and advice in filling up the bills.

### ALARMING SPREAD IN SYRACUSE.

Syracuse, N. Y., Oct. 9. By order of Mayor Walter R. Stone, all Syracuse theaters and other amusement places were closed Monday, the alarming spread of the epidemic bringing the action.

The total number of cases in Syracuse and vicinity is estimated at over 12,000. In a 36-hour period ending at noon Monday, there were 27 deaths among civilians and 12 additional deaths of soldiers at Camp Syracuse.

Mayor Stone's closing order, in addition to banning amusements, directed the suspension of services in churches and other sessions in the local schools. The ban was also extended to include lodge meetings, Liberty Loan meetings, public funerals, dance halls, roller skating rinks, and to unorganized gatherings on streets and playgrounds.

The Syracuse University has been isolated from the city.

The "Kiss Burglar" company, headed by Edith Tallifer, booked for this week at the Wieting, came here from Washington, where their engagement had also been cancelled because of influenza. Acts scheduled for the

Temple and Crescent, vaudeville houses, and "The Best Show on Earth" and the "Review of Reviews," booked for the Bastable, were switched to other cities. The Empire here had no first half booking.

### ATLANTIC CITY CLOSES.

Atlantic City, Oct. 9. All the local theatre managers have decided to temporarily close, to co-operate with the city authorities to prevent infection or contagion. No epidemic exists in this resort.

At present the only amusement places open are the Million Dollar Pier and the Dupont Trap Shooting School—both in the open air, and the Steel Pier where an orchestra gives concerts.

It is the opinion that inducing people to patronize the strong ocean-sweep piers is a healthful means of combating the possibility of contagion.

The "Boomerang" and "Peter's Mother," playing three-day engagements last half at the Apollo and Globe respectively, closed Friday, instead of Saturday, while all picture theatres closed at the same time. Dancing at the Piers is also suspended and many Church services have voluntarily closed.

### SKETCH WITH "WAR DOG."

Martha Russell, with whom Andy Byrne appeared for a time, is shortly opening in a new playlet called "A Messenger From France," written by herself and Harry Richards.

The act will be the first to use a war dog. The one possessed by Miss Russell is of the highly trained animals employed for relief work by the Red Cross. It was presented to her by an American officer.

The playlet is to be classed as helpful propaganda for the Red Cross, but is a comedy. There will be three persons in it.

### BLANCHE KIRBY ARRESTED.

Los Angeles, Oct. 9. Blanche Kirby, a dancer, is under arrest on a charge of attempting to dupe the Government. It is alleged she has two husbands from whom she never has been divorced and was on the verge of marrying a soldier and a sailor to obtain the insurance money and allowance.

### Eddie Weber Rejoins Tanguay.

Chicago, Oct. 9. Eddie Weber will rejoin Eva Tanguay, now on the Orpheum Circuit, as her musical director. Mr. Weber has been replaced as pianist for De Haven and Parker by Henry Cohn.

### Mrs. Tom Quigley Secures Divorce.

Chicago, Oct. 9. Among the week's rialto divorce matters were included the granting of a divorce to Mrs. Tom Quigley, against the local manager of the Witmark offices.

### Ruth St. Denis' New Dance Act.

Los Angeles, Oct. 9. Ruth St. Denis is going to return to vaudeville with a new dance production which she is now rehearsing. The act opens on the Orpheum Circuit, Nov. 10, at Salt Lake City.

### McINTOSH ON WAY HOME.

Hugh McIntosh, the Australian theatrical manager, has returned to New York from London and will remain here for some days prior to leaving for Australia. Mr. McIntosh denied reports his Twelfth Street, known as the Rickard time over there, will be sold. He admitted an offer had been made by the Williamsons, but that while he was not adverse to withdrawing from the theatrical field, there seemed little prospect of that.

Mr. McIntosh explained his many other interests, including the control of five newspapers in Australia appealed to him much more than the uncertainty of theatricals. Since, however, he had personally invested \$500,000 in Australian theatres and productions, he insists that he will not relinquish such properties unless at a profit.

Mr. McIntosh during his recent visit in London purchased many current successes there. The list he will take back with him includes "The Ole," "Chun Chin Chow," "As You Were," "Lady Frail," "Aladdin" pantomime, "The Man From Toronto," "Some," "Cheer," "Tails Up," "Lilac Domino." The number of shows which will appear include Capt. Bruce Bairnsfeather, George Graves, Maude Compton, George Wenman and Bill Jim. For "Chun Chin Chow," Mr. McIntosh paid advance royalties of \$5,000 and guaranteed a minimum royalty of \$35,000.

He explained that vaudeville shows in the Australian Tivolis had gradually given way to revues, that being necessary because of the difficulty in securing artists through passport regulations and the like.

### 14TH ST. ON MARKET.

Jerome Rosenberg has placed the 14th Street theatre on the market. Mr. Rosenberg holds a lease upon the theatre, to run nine more years at \$12,000 yearly.

The theatre, at 6th avenue and 14th street, has lately held stock burlesque under the direction of Nick Feldman, who failed in the policy. Mr. Rosenberg is offering his lease for sale, with no restriction as to the future policy of the theatre that is in a populous neighborhood and at one time was the best known house in New York.

### AGREE TO STICK.

Chicago, Oct. 9. Dooley and Nelson shook hands on the Palace stage and agreed to "stick"—together and to vaudeville. The shortage of young singing and dancing leads brought each many musical comedy offers, and each has been on the point of leaving the act numerous times to go with productions.

This made bookings uncertain. They decided to settle it one way or the other. The act has been going tremendously and they conclude vaudeville was the logical field for them.

### LITHOGRAPHING GOING UP.

Picture lithographing is going up according to late reports. The most noticeable increase is in 24-sheet stands, single sheets of this denomination getting 6c. and 7c. Five years ago they could be purchased at 3 and 3 1/2 cents each.

### Frank Forsythe in Trouble.

Frank Forsythe, a girl-act producer, has been arrested on a charge of contributing to the delinquency of a minor. He booked Sophia Brobrikov, a factory girl, with his "Midnight Revue" and the show disappeared. She was traced to Indianapolis, where she was found with the troupe.

### "Race of Life" Ownership.

Willie Weston has taken up the question of his rights to the poem "The Race of Life" with the N. Y. A. Ed Lee Wrothe claims it as his property.

### THEATRES BOND SALES.

The Theatrical, Motion Pictures and Amusement Interests Committee for the Fourth Liberty Loan were ahead Wednesday of the record they made in the last drive, but they have a considerable distance to go to fulfill the allotment made to them of \$300,000.

This is due in no small measure to the prevalence of the epidemic resulting in a material loss of attendance at the theatres.

Accredited representatives of the Federal Reserve System are now in attendance at all performances to sell the actual bonds for cash to those desiring them instead of filling out subscription blanks.

Tuesday night the Hippodrome staff was presented with its 100 per cent Liberty Flag.

The Messrs. Shubert turned in subscriptions amounting to \$886,900 from their New York theatres. The Winter Garden alone turned in \$140,000, the Century \$136,300 and the Hudson \$140,000.

Representatives of the Greenroom Club are at the Pennsylvania Station 24 hours a day seeking subscribers. The largest takings thus far this week for any theatre performance was the Hudson, with \$140,000 Monday evening.

The grand total for the theatres in Greater New York up to Tuesday night was \$9,736,300.

Out of a quota of \$700,000 for one week the Stage Women's War Relief Committee secured \$412,000. They are holding meetings daily on the steps of the Public Library, where there is established a miniature theatre and although they set \$100,000 as a daily quota, that figure has been reached only once. About \$342,000 was taken on the steps of the Library; the remainder being obtained by the travelling theatre.

### POP IN MONTREAL'S ST. DENIS.

Montreal, Oct. 9. The St. Denis, seating 2,600, reopened Oct. 28 with pop vaudeville booked through the Canadian Circuit in the United Booking Offices, New York.

N. L. Nathanson, manager of the house, made the arrangements. The St. Denis was opened some seasons ago as a picture theatre.

### FOX'S MANAGERS.

Sunday night William Josh Daly left the Roof atop the Sport-Riviera when he took exceptions to some admonitions made by one of the principal stockholders of the William Fox house. Daly refused to be the "goat" for an order he did not issue. Daly formerly managed the Crotons for Fox. The Crotons manager now is Phil Levy.

Louis Williams, for several years managing Fox's 107th and Lexington (venue), now overseas with the Signal Corps following a training course at Fort Slocum, has been succeeded by George Smith, who formerly managed Jefferson (Moss) and Sam Frazer for seven years or more managing Fox's City (14th street), was ordered this week to hold himself in readiness for immediate draft call.

When Fox's Comedy, Brooklyn, is completely overhauled, with (Oct. 21) offer 6 acts and pictures. For the past four years it has played nothing but pictures.

### Jo Paige Smith Much Better.

Jo Paige Smith was feeling much better Wednesday following his attack of illness about two weeks ago. Mrs. J. Paige Smith said she brought her husband to be about in around 10 days.

### Potsdam In Booking Office.

Charles Potsdam entered the Marcus Loew booking office this week as assistant to Jake Lubin. Eugene Meyers replaced Potsdam as manager of Loew's American.

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